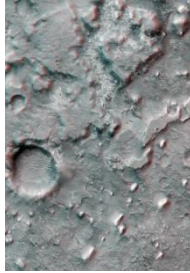


2018–2020 Exhibition Calendar

Current as of September 2018. Information is subject to change. For a listing of all exhibitions and installations, please visit www.lacma.org



3D: *Double Vision*



Robert Rauschenberg: *The 1/4 Mile*



Outliers and American Vanguard Art



The Jeweled Isle: Art from Sri Lanka

UPCOMING EXHIBITIONS***Robert Rauschenberg: The 1/4 Mile*
October 28, 2018–June 9, 2019**

One of the most pioneering artists of the last century, Robert Rauschenberg (1925–2008) produced a diverse body of work characterized by experimentation, the use of varied mediums and methods, and cross-cultural exchange. Rauschenberg's monumental *The 1/4 Mile or 2 Furlong Piece* (1981–98) exemplifies these tenets of his artistic practice. Created over 17 years, the work is composed of 190 panels that, combined, measure approximately a quarter mile in length. An eclectic array of materials comprise the piece: textiles, mass media images, and photographs by the artist intermingle with bold passages of paint, while everyday objects such as chairs, cardboard boxes, and traffic lights add sculptural depth. Rauschenberg incorporated materials and photographs from the U.S., Asia, Europe, Latin America, and Northern Africa, including audio of ambient street sounds recorded during his travels. *The 1/4 Mile* reveals the broad scope of Rauschenberg's practice through the multitude of mediums and techniques employed, and serves as a self-contained retrospective of his oeuvre. This presentation is the first time *The 1/4 Mile or 2 Furlong Piece* will be exhibited in its entirety.

Curators: Michael Govan, CEO and Wallis Annenberg Director, LACMA; Katia Zavistovski, Modern Art, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Merce Cunningham, Clouds and Screens
October 28, 2018–March 31, 2019

During his prolific 60-year career, choreographer Merce Cunningham (1919–2009) revolutionized dance by challenging every aspect of the form, and in the process inventing wholly new ways to create and present his work. Perhaps most radical was his idea that all the elements of a dance—movement, music, costumes, and décor—could be created independently of one another, coming together only during the “common time” of a performance. Anticipating the celebration of Cunningham’s centennial, this exhibition presents two large works made by artists associated with the choreographer’s company—Andy Warhol’s *Silver Clouds* and Charles Atlas’s *MC9*. Warhol’s whimsical *Silver Clouds* was used as décor for Cunningham’s 1968 dance *RainForest*. *MC9*, short for “Merce Cunningham to the ninth power,” is an immersive installation with excerpts from 21 dances for camera and documentary videos Atlas made with Cunningham. Two videos documenting early Cunningham dances are screened in an adjacent gallery: *Changeling* (1958), a solo piece, and *Night Wandering* (1964), a duet with star dancer Carolyn Brown.

Curator: José Luis Blondet, Special Initiatives, LACMA

Credit: The presentation of *Merce Cunningham, Clouds and Screens* is organized by the Los Angeles County Museum of Art and adapted from the exhibition *Merce Cunningham: Common Time*, organized by the Walker Art Center, Minneapolis.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Outliers and American Vanguard Art
November 18, 2018–March 17, 2019

LACMA will host the West Coast presentation of *Outliers and American Vanguard Art*, the first major exhibition to explore key moments in American art history when avant-garde artists and outsiders intersected, and how their interchanges ushered in new paradigms based on inclusion, integration, and assimilation. The first part of the exhibition illustrates how the early history of American modernism, especially the first years of the Museum of Modern Art, championed folk art and self-taught artists before the ascendance of abstract expressionism. The second section begins in the late 1960s when artists affiliated with the Chicago Imagists and West Coast assemblage practices became the leading advocates for outsiders and visionary artists. The third section shows the continued impact of outlier practices on contemporary art. The exhibition features over 250 works in a range of media by more than 80 self-taught and trained artists such as Henry Darger, William Edmondson, Lonnie Holley, Greer Lankton, Sister Gertrude Morgan, Matt Mullican, Horace Pippin,

Martín Ramírez, Betye Saar, Judith Scott, Charles Sheeler, Cindy Sherman, Bill Traylor, and Kara Walker.

Curators: Lynne Cooke, Senior Curator, Special Projects in Modern Art, National Gallery of Art, Washington; Rita Gonzalez, Contemporary Art, LACMA

Itinerary: National Gallery of Art, Washington (January 28–May 13, 2018); High Museum of Art, Atlanta (June 24–September 30, 2018).

Credit: This exhibition was organized by the National Gallery of Art, Washington.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

The Jeweled Isle: Art from Sri Lanka
December 9, 2018–June 23, 2019

The first comprehensive survey of Sri Lankan art organized by an American museum, *The Jeweled Isle: Art from Sri Lanka* presents some 250 works addressing nearly two millennia of Sri Lankan history. The image of a bejeweled isle, first invoked in Greco-Roman accounts of Sri Lanka's precious gems, inspired numerous literary descriptions of the island's wealth and tropical beauty. *The Jeweled Isle* includes precious decorative objects fashioned from gold, silver, and ivory, and 19th-century photographs documenting Sri Lanka's extraordinary monuments, scenery, and flora. Several artworks convey the importance of sacred sites and relics in Sri Lankan Buddhist practice, while rare images of Hindu gods attest to the long and constant interaction between Sri Lanka and South India. Exquisite ivories, textiles, and furnishings further reflect nearly four centuries of European colonial presence in Sri Lanka and the dynamic interaction between local and foreign visual traditions. Featuring LACMA's rarely displayed collection of Sri Lankan art—one of the finest and most extensive in the U.S.—the exhibition presents a timely exploration and celebration of a geographically complex, ethnically diverse, and multicultural South Asian hub.

Curators: Robert L. Brown, South and Southeast Asian Art, LACMA; Tushara Bindu Gude, South and Southeast Asian Art, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Teresa Hubbard / Alexander Birchler: Flora
January 20–April 7, 2019

Teresa Hubbard / Alexander Birchler's *Flora* is based on their discoveries about the unknown American artist Flora Mayo, with whom the Swiss sculptor Alberto Giacometti had a love affair in Paris in the 1920s. While Giacometti is one of the most celebrated artists of the 20th century, Mayo's oeuvre has been destroyed and her biography was previously relegated as a footnote in Giacometti scholarship. Hubbard / Birchler reframe this history and bring Mayo's compelling biography to life through a feminist perspective that interweaves reconstruction, reenactment, and documentary into a hybrid form of storytelling. As a double-sided film installation, each side of *Flora* reveals a different story while sharing the same soundtrack. The work is conceived as a conversation between Mayo and her son, David—whom the artists discovered after an exhaustive search, living near Los Angeles. *Flora* generates a multifaceted dialogue—between a mother and son, Mayo and Giacometti, Paris and Los Angeles, and past and present. Also on view is the accompanying work, *Bust*, inspired by a photograph showing Mayo and Giacometti flanking a portrait bust she made of him. *Bust* comprises a photographic reproduction and reconstruction of Mayo's no-longer-extant sculpture. *Flora* and *Bust* premiered at the Swiss Pavilion of the 57th Venice Biennale in 2017. LACMA's presentation marks its United States debut.

Curator: Stephanie Barron, Modern Art, LACMA

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

Generous support provided by Sue Tsao. Additional support provided by the Swiss Arts Council Pro Helvetia and Aviva and Carl Covitz.



All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Charles White: A Retrospective
February 17–June 9, 2019

The first major 21st-century museum retrospective on this famed mid-century artist, *Charles White: A Retrospective* traces White's career and impact in the cities he called home: Chicago, his birthplace; New York, where he joined social causes and gained acclaim; and Los Angeles, where he developed his mature art and became a civil rights activist. The exhibition includes over 100 drawings and prints along with lesser-known oil paintings and a large-scale mural, *Five Great American Negroes*, on special loan from Howard University, where White briefly taught. A superb draftsman, White focused on

images of both historical and contemporary African Americans, depicted in ideal portraits and everyday scenes. He extolled their dignity, humanity, and heroism in the face of the country's long history of racial injustice and encouraged his viewers and fellow artists of color to project their own self-worth. White created non-violent images despite escalating racial tensions; only in the mid-1960s did he become frustrated with the slow progress and begin to infuse his work with allusions to the continuing violence, poverty, and disparity of educational, housing, employment, and voting opportunities. Two concurrent and complementary exhibitions will be on view in Los Angeles. One (title forthcoming) will be presented at the California African American Art Museum, an institution whose establishment White championed, and another will be at LACMA's satellite gallery at Charles White Elementary School, formerly Otis Art Institute, where the artist taught for many years.

Curator: Ilene S. Fort, American Art, LACMA

Itinerary: Art Institute of Chicago (June 10–September 3, 2018); Museum of Modern Art, New York (October 7, 2018–January 13, 2019).

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Do Ho Suh

March 9, 2019–February 9, 2020

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-and-steel reconstructions of his former residences in South Korea, Rhode Island, 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 gift to LACMA, *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 subtle stainless-steel armature. In this immersive passageway of conjoined rooms, visitors pass through an ephemeral, ghostly 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 3-D mapping technologies, 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 New York, London, and Seoul. Inspired by his own history of

migration, Suh's ethereal, malleable architecture presents an intimate world both deeply familiar and profoundly estranged.

Curator: Meghan Doherty, Contemporary Art, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Isaac Julien: Playtime

May 5–August 11, 2019

Isaac Julien CBE (b. 1960, London) is an artist and filmmaker whose multi-channel film installations and photographs feature fractured narratives reflecting his explorations into race, class, sexuality, postcolonialism, and representation. Co-founder of Sankofa Film and Video Collective in 1983 and Normal Films in 1991, Julien has won numerous awards and honors and has had over 60 solo exhibitions worldwide. Marking the artist's first major presentation in Los Angeles, *Playtime* (2014) is a captivating critique of the influence of capital in the art world. It stars James Franco, Maggie Cheung, Colin Salmon, and auctioneer Simon de Pury, among others. The seemingly disparate narratives of six vignettes demonstrate the various levels at which the flow of money has an affect on the production, dealing, and collecting of contemporary art, and the lives impacted by the system. *Playtime* has been exhibited at Fort Mason, San Francisco (2017), Platform-L Contemporary Arts Center, Seoul (2017); and Museo Universitario Arte Contemporáneo, Mexico City (2016); among other venues around the globe.

Curator: Christine Y. Kim, Contemporary Art, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Beyond Line: The Art of Korean Writing

May 26–September 15, 2019

Beyond Line: The Art of Korean Writing will be the first exhibition held outside of Asia to focus on the history of writing and calligraphy in Korea. Believed to mirror one's qualities as a human being in ways unmatched by any other art, calligraphy has long been considered one of the highest art forms in Korea. This exhibition, organized both conceptually and chronologically, explores the role of calligraphy in different strata of

Korea society over nearly two millennia, and includes works both in *hanja* (Chinese ideographic characters) and *hangeul* (the unique Korean phonetic script). The lives and legacies of writers and calligraphers will be examined through works by kings and queens, officials and scholars, painters and monks, and even slaves. The exhibition also explores Korea's innovations in woodblock printing during the Goryeo dynasty (918–1392) and in movable metal type during the Joseon dynasty (1392–1897). Due to the rarity of several of the international loans, *Beyond Line* will only be on view at LACMA—making this a truly once-in-a-lifetime opportunity.

Curators: Stephen Little, Chinese and Korean Art, LACMA; Ginny Moon, Korean Art, LACMA

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

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.

This exhibition has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor.



All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Betye Saar: Call and Response
September 2019–February 2020

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. Eiel, Modern Art, LACMA

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

This project is supported in part by the Fundación Almine y Bernard Ruiz-Picasso para el Arte.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

CURRENTLY ON VIEW

3D: Double Vision

July 15, 2018–March 31, 2019

The quest for perfect 3D representation drives innovation, stimulates creative expression, and sparks wonder in generation after generation. *3D: Double Vision* is the first American exhibition to survey a full range of artworks, dating from 1838 to the present, that produce the illusion of three dimensions. These artworks function by activating binocular vision—the process by which our brains synthesize the information received by our two eyes into a single, volumetric image. The history of 3D begins in the 1830s with the invention of the stereoscope. Initially considered a scientific device, the stereoscope soon entered popular culture, as Victorian audiences became fascinated with stereo photographs depicting faraway lands, colossal monuments, current events, and comic scenes. 3D motion picture technology followed in the 20th century, along with consumer products such as View Masters and Stereo Realist cameras. Lenticular printing and holography generate dimensional effects without the aid of glasses. In the digital present, artists have access to all these technologies for generating virtual images. Drawn from the realms of art, science, mass culture, and entertainment, the artworks in *3D: Double Vision* will dazzle the eyes and provoke the imagination. Ultimately, to experience 3D is to engage with questions about the nature of perception, the allure of illusionism, and our relationship with the technologies that create such images.

Curator: Britt Salvesen, Prints and Drawings, and Wallis Annenberg Photography Department, LACMA

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

Presented by:



Generous support provided by Yvonne Hessler in memory of Gordon Hessler, D.G.A. Additional support provided by the Ralph M. Parsons Fund, RealD, Stereo D, Christie Digital Systems, and the Wallis Annenberg Director's Endowment Fund.

This exhibition is part of The Hyundai Project: Art + Technology at LACMA, a joint initiative exploring the convergence of art and technology.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

To Rome and Back: Individualism and Authority in Art, 1500–1800
June 24, 2018–March 17, 2019

Over the course of its 2,000-year history, Rome has been alternatively held as the epitome of republic, the decadence of empire, the force of Catholicism, the artistic and literary birthplace of naturalism, and above all, the source of classicism. Despite these various, and ostensibly conflicting associations, its classical epithet—the Eternal City—reflects the symbiosis of these qualities and their lasting influence on republics, nations, religions and even continents beyond. For while Rome's significance waxed and waned through plagues and progress, conflict and collaboration, its political, social, cultural, and religious power remained consistently strong throughout its history. Assembled entirely from LACMA's permanent collection, this examination of a significant moment in early Modern Europe reflects the donations and gifts from years of support to the museum's departments of Costume and Textiles, Decorative Arts and Design, Latin American Art, and Prints and Drawings, in addition to European Paintings and Sculpture. These works reveal the depth of Rome's impact from the Renaissance to the Enlightenment, before rising individualism, internationalism, and the optimistic equilibrium between secular and religious forces caused the city's ultimate marginalization.

Curator: Leah Lehmbek, European Painting and Sculpture, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

The Chiaroscuro Woodcut in Renaissance Italy
June 3–September 16, 2018

Displaying exquisite designs, technical virtuosity, and sumptuous color, chiaroscuro woodcuts are among the most striking prints of the Renaissance. First introduced in Italy

around 1516, the chiaroscuro woodcut, which involves printing an image from two or more woodblocks inked in different hues, was one of the most successful early forays into color printing in Europe. Taking its name from the Italian for “light” (chiaro) and “shade” (scuro), the technique creates the illusion of depth through tonal contrasts.

Over the course of the century, the chiaroscuro woodcut underwent sophisticated technical advancements in the hands of talented printmakers such as Ugo da Carpi, Antonio da Trento, Niccolò Vicentino, Nicolò Boldrini, and Andrea Andreani, and engaged some of the most celebrated painters of the time, including Titian, Raphael, and Parmigianino. The medium evolved in format, scale, and subject, testifying to the vital interest of artists and collectors in the range of aesthetic possibilities it offered.

For this first major presentation of the subject in the United States, some 100 rare chiaroscuro woodcuts will be brought together alongside related drawings, engravings, and sculpture. This exhibition, with its accompanying scholarly catalogue, explores the technique’s materials and methods of production, offering new insights into the remarkable art of the chiaroscuro woodcut. The exhibition is organized by LACMA in association with the National Gallery of Art, Washington.

Curator: Naoko Takahatake, Prints and Drawings, LACMA

Itinerary: National Gallery of Art, Washington (October 14, 2018–January 20, 2019)

Credit: This exhibition was organized by the Los Angeles County Museum of Art, in association with the National Gallery of Art, Washington.

Generous support provided by the Robert Lehman Foundation and The Gladys Kriebel Delmas Foundation. Additional support provided by the Wallis Annenberg Director’s Endowment Fund.

Additional participation provided by the Istituto Italiano di Cultura in Los Angeles, the LACMA Prints and Drawings Council, and the International Fine Print Dealers Association.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art **May 6–September 9, 2018**

In the Fields of Empty Days explores the continuous and inescapable presence of the past in Iranian society. This notion is revealed in art and literature in which ancient kings and heroes are used in later contexts as paradigms of virtue or as objects of derision, while long-gone Shi’ite saints are evoked as champions of the poor and the oppressed.

Beginning in the 14th century, illustrated versions of the *Shahnama* or Book of Kings, the national epic, recast Iran’s pre-Islamic kings and heroes as contemporary Islamic rulers and were used to justify and legitimize the ruling elite. Iran’s adoption of Shi’ite Islam in

the early 16th century also helped to fix the past irrevocably in the present through the cycle of remembrance of the martyrdom of Shi'ite Imams. Both of these strands—olden kings and heroes, and martyred Imams—carry forward, even sometimes overlap, in contemporary Iranian art, rendered anachronistically as a form of often barely disguised social commentary. The exhibition will examine this appropriation of the past, largely in the context of the present, by assembling 125 works of art in a variety of media—photography, painting, sculpture, video, posters, political cartoons, animation, and historical illustrated manuscripts. In focusing on the intersection of past and present, *In the Fields of Empty Days* will offer new scholarship and a novel approach to viewing anachronisms in Iranian art. In bringing together so many beautiful, historically significant, and varied works of art, the exhibition will demonstrate not only that Iranian culture is multidimensional, but also that in evoking the past, Iranian artists continue to create new visual metaphors to describe the present.

Curators: Linda Komaroff, Art of the Middle East, LACMA; with Sandra Williams, Art of the Middle East, LACMA

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

This project is supported in part by an award from the National Endowment for the Arts.



All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Passing through the Underworld: Egyptian Art from the Los Angeles County Museum of Art (LACMA) and Mariana Yampolsky: Photographs from the Los Angeles County Museum of Art (LACMA)

March 20–December 8, 2018

Vincent Price Art Museum, East Los Angeles College

In conjunction with On-Site: Neighborhood Partnerships with the Los Angeles County Museum of Art, LACMA presents two exhibitions at the Vincent Price Art Museum featuring the museum's rich collection of Egyptian art and a recent donation of works by Mexican photographer Mariana Yampolsky. On-Site is a community engagement initiative that creates ways to make LACMA's programs and collection accessible to the communities of Los Angeles County with the goal of broadening participation in cultural experiences. The exhibition and LACMA's partnership with the Vincent Price Art Museum and East Los Angeles College are important components of the On-Site program.

Passing through the Underworld: Egyptian Art from the Los Angeles County Museum of Art (LACMA)

This exhibition, drawn from LACMA's permanent collection, presents an introduction to Egyptian art with a focus on myth and funerary practice. The exhibition features coffins, a

mummy, and mummy masks, along with objects from tombs that provide insight into Egyptian funerary practice. Images of deities illuminate Egyptian creation mythologies and understandings of the afterlife, while priestly insignia and tools reflect the rituals of Egyptian temple life. Depictions of animals illustrate popular beliefs and religious practices, and royal statuary represents rulers and activities of the court. Other objects in the exhibition demonstrate the wide range of materials the ancient Egyptians used in their craft and artistic production, and the sophisticated techniques they perfected. The exhibition also includes two artworks from the collection of the Vincent Price Art Museum.

Mariana Yampolsky: Photographs from the Los Angeles County Museum of Art (LACMA)
Mexican photographer Mariana Yampolsky (1925–2002) captured the beauty and desolation of Mexico and its history. American born, she moved to Mexico at the age of 19 and built an artistic practice honoring the cultural, natural, and architectural elements that fed her spiritually and inspired her to become a Mexican citizen. Combining a straightforward photo-documentary style with a poetic approach, Yampolsky has described her gaze as matching her imagery—precise and delicate, never overtly strident and always respectful.

Curators: Nancy Thomas, Art Administration & Collections, LACMA; and Jane Burrell, Education, LACMA

Credit: On Site: Neighborhood Partnerships with the Los Angeles County Museum of Art is supported by a grant from The James Irvine Foundation.

LACMA: ON THE ROAD

This Is Not a Selfie

Venues: San Jose Museum of Art (August 25, 2017–January 14, 2018); Art Center College of Design, Pasadena (February 23–June 3, 2018); Museum of Fine Arts Saint Petersburg (August 25–November 25, 2018)

Drawn from LACMA's renowned Audrey and Sydney Irmas Collection and featuring self-portraits by Robert Mapplethorpe, Catherine Opie, Alfred Stieglitz, Lorna Simpson, and Andy Warhol, among others, *This Is Not a Selfie* includes some of the most iconic and groundbreaking images in photographic history. The exhibition, presented at San Jose Museum of Art and Art Center College of Design, offers a compelling look at the primacy and variety of expression through self-portraiture from the vantage of the Age of the Selfie. While the selfie can be considered a vernacular subset of the self-portrait genre, it is often a vastly different enterprise than the self-portrait in the hands of an artist. By blurring the distinction between reality and fantasy, artifice and authenticity, and public and private imagery, the artists included in *This Is Not a Selfie* carefully fabricate photographs that expand the domain of self-portraiture. An illustrated print-on-demand catalogue will accompany the exhibition, with a lead essay by Deborah Irmas, photo historian, filmmaker, and active participant in the growth of her family's collection of self-portraiture from its inception to the present.

Curator: Britt Salvesen, Prints and Drawings, and Wallis Annenberg Photography Department, LACMA

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

Beauty and Identity: Islamic Art from the Los Angeles County Museum of Art

Venue: The King Abdulaziz Center for World Culture (April 2018–May 2020)

Beauty and Identity: Islamic Art from the Los Angeles County Museum of Art comprises 150 key works from LACMA's collections and includes works of art from an area extending from southern Spain to northern India, ranging in date from the seventh century to the modern era. The objects include brilliantly glazed pottery, enameled and gilded glass, inlaid metalwork, carved ornamental stone and wood, sumptuous woven textiles, and vividly illuminated and superbly written manuscripts and single pages. A never-before shown 18th-century period room from Damascus is also on view, featuring original brightly painted polychrome wood surfaces.

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

Credit: This exhibition was co-organized by the Los Angeles County Museum of Art and the King Abdulaziz Center for World Culture.

Reigning Men: Fashion in Menswear, 1715–2015

Venue: Powerhouse Museum, Sydney (May 2–October 14, 2018)

Exploring the history of menswear from the 18th century to the present, *Reigning Men* reveals that the conservative, conformist man in the gray flannel suit is a recent and reductive stereotype. The exhibition also examines conventional gender norms and the all-too-frequent equation of “fashion” with “femininity.” The five thematic sections—Revolution/Evolution, East/West, Uniformity, Body Consciousness, and The Splendid Man—trace the phenomenon of fashion cycles in the male wardrobe, the adoption of styles from distant lands, military influences in design, the preoccupation with enhancing the male physique through clothing, and the changing concepts of “his” versus “hers” distinctions in dress.

Curators: Sharon S. Takeda, Costume and Textiles, LACMA; Kaye D. Spilker, Costume and Textiles, LACMA; and Clarissa M. Esguerra, Costume and Textiles, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art and made possible by Ellen A. Michelson.

This exhibition is sponsored by yoox.com

Additional support is provided by the Wallis Annenberg Director's Endowment Fund. Funding is also provided by Eugene Sadovoy.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

Realm of the Dharma: The Arts of Buddhism

Venue: Museo Nacional de Antropología (July 12–October 14, 2018)

Realm of the Dharma: The Arts of Buddhism presents an international survey of Buddhism and Buddhist art, beginning with the religion's origins in India and following its spread through mainland and island Southeast Asia (Myanmar [Burma], Thailand, Cambodia, Vietnam, and Indonesia), the Himalayas (Kashmir, Nepal, and Tibet), and East Asia (China, Korea, and Japan). Incorporating 150 masterpieces of pan-Asian Buddhist art, the exhibition introduces key concepts of Buddhist thought and practice viewed through the prism of rare and extraordinarily beautiful Buddhist sculptures, paintings, and ritual objects. Drawn from LACMA's permanent collection, with several significant loans from private collections, the exhibition explores the life of the Buddha, the role of the bodhisattva or Buddhist savior, Buddhist cosmology, and such key concepts as *dharma*, *karma*, *nirvana*, *mantra*, *mudra*, and *mandala*. The show will focus on art associated with such key phases of Buddhism as Theravada (early monastic Buddhism), Mahayana (the "Great Vehicle"), Vajrayana (the "Diamond Vehicle"—tantric or esoteric Buddhism), and Chan (Zen).

Curators: Stephen Little, Chinese, Korean, and South & Southeast Asian Art, LACMA; Bindu Gude, South & Southeast Asian Art, LACMA

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

Support is provided by the E. Rhodes and Leona B. Carpenter Foundation.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, and Lenore and Richard Wayne.

Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art

Venues: Shenzhen Museum (August 24–November 25, 2018); Jinsha Museum (December 18, 2018–March 17, 2019); Hubei Provincial Museum (April 27–July 29, 2019)

Traveling to three museums in China in 2018–19, *Forces of Nature* marks the first time LACMA's premier art of the ancient Americas collection will be on view in Asia. Featuring 200 works from LACMA's holdings, this exhibition explores the rich world of the supernatural in ancient Maya art. Classic-period Maya (250–950) supernatural entities were manifestations of forces of nature, such as the sun, rain, and lightning, and fruits of the earth, such as maize. Artists visualized them in anthropomorphic and zoomorphic forms as beings that communicated, negotiated, and made offerings to one another and formed relationships that mimicked natural cycles and human bonds. For the Maya, who lived in Mexico, Guatemala, Belize, and Honduras, the natural world was a source of both nourishment and danger. Careful engagement with the natural world was crucial for survival, as well as an inherent aspect of indigenous cosmologies and power. *Forces of Nature* focuses on Maya art, but includes select pieces from the Olmec, Zapotec, and

Aztec civilizations to demonstrate the pervasiveness of these beliefs and practices throughout Mesoamerica.

Curator: Megan E. O'Neil, Art of the Ancient Americas, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, 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, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

About LACMA

Since its inception in 1965, the Los Angeles County Museum of Art (LACMA) has been devoted to collecting works of art that span both history and geography, mirroring Los Angeles's rich cultural heritage and uniquely diverse population. Today LACMA is the largest art museum in the western United States, with a collection of over 135,000 objects that illuminate 6,000 years of art history from new and unexpected points of view. A museum of international stature as well as a vital cultural center for Southern California, LACMA shares its vast collection with the Greater Los Angeles County and beyond through exhibitions, public programs, and research facilities that attract over 1.5 million visitors annually, in addition to serving millions more through community partnerships, school outreach programs, and creative digital initiatives. LACMA's main campus is located halfway between the ocean and downtown, adjacent to the La Brea Tar Pits and Museum and the future home of the Academy Museum of Motion Pictures. Dedicated to serving all of Los Angeles, LACMA collaborates with a range of curators, educators, and artists on exhibitions and programs at various sites throughout the County.

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

Images (page 1)

(Left) Thomas Ruff, *3D-ma.r.s.08*, 2013, © 2017 Thomas Ruff/Artists Rights Society (ARS), New York/VG Bild-Kunst, Germany, photo courtesy David Zwirner, New York/London; (Center, Left) Robert Rauschenberg, *The 1/4 Mile or 2 Furlong Piece* (detail), 1981–98, Robert Rauschenberg Foundation, © Robert Rauschenberg Foundation; (Center, Left) Judith Scott, *Untitled*, 2004, Courtesy of The Museum of Everything, London; (Right) Scowen & Co., *Kandian Chief*, c. 1870, Los Angeles County Museum of Art, gift of Gloria Katz and Willard Huyck, photo © Museum Associates/LACMA

Press Contact: For additional information, contact LACMA Communications at press@lacma.org or 323 857-6522.