



## ADVANCE EXHIBITION SCHEDULE AUGUST 2013–JUNE 2014



KITASONO KATUE: SURREALIST POET



AGNÉS VARDA: CALIFORNIALAND



UNDER THE MEXICAN SKY: GABRIEL FIGUEROA—ART AND FILM

CURRENT AS OF AUGUST 2013. INFORMATION IS SUBJECT TO CHANGE. FOR A LISTING OF EXHIBITIONS AND INSTALLATIONS, PLEASE VISIT [WWW.LACMA.ORG](http://WWW.LACMA.ORG).

### UPCOMING EXHIBITIONS

#### ***Masterworks of Expressionist Cinema: 'The Golem' and its Avatars***

**August 24, 2013–January 19, 2014**

A golem—a large, powerful creature made of clay and magically brought to life—is a figure from Jewish folklore. Paul Wegener's 1920 expressionist film *Der Golem: Wie er in die Welt kam* (The Golem: How He Came into the World) is based on the best-known version of the legend. Set in sixteenth-century Prague, it dramatizes the conflict between Jewish residents and a cruel emperor who persecutes them. Rabbi Loew fashions the Golem and animates him with a mystical amulet; the creature then rampages through the city, crushing the enemies of the Jews. As the monster begins to experience glimmers of human emotion in the aftermath of destruction, he is disabled when a little girl removes the amulet and the Golem crumbles to dust. This exhibition, drawn from LACMA's permanent collection, explores the iconography of the golem during the expressionist period and beyond. The golem legend had heightened currency in Europe during the 1920s, when anti-Semitism was on the rise, and the theme of an inanimate object brought to life continues to have potency today.

**Curators:** Britt Salvesen, Photography, LACMA; Timothy O. Benson, Robert Gore Rifkind Center for German Expressionist Studies, LACMA

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

#### ***Under the Mexican Sky: Gabriel Figueroa—Art and Film***

**September 22, 2013–February 2, 2014**

Gabriel Figueroa is a key figure in the history of Mexican and international cinema. From his beginnings as a still photographer, he turned to the moving image and achieved renown during the Golden Age of Mexican cinema. The movies helped shape national identity in a post-revolutionary era, taking on

cultural significance on par with the great mural painters of the day, including Diego Rivera. Figueroa's visual hallmarks were lush cloud-filled skies, windswept landscapes, perfectly framed spatial tableaux, and faces brimming with emotion. From tales of the Mexican popular struggle made in the 1930s and 1940s, Figueroa adapted to different kinds of narrative challenges in the 1950s and 1960s, when he did the camerawork for notable groups of films with international directors, including Luis Buñuel and John Huston. In the 1970s and 1980s, responding to changes affecting the cinema industry, Figueroa shifted to color and television.

**Curator:** Britt Salvesen, Photography, LACMA, and Rita Gonzalez, Contemporary Art, LACMA  
**Credit:** *Under the Mexican Sky: Gabriel Figueroa—Art and Film* was organized by the Televisa Foundation. In Los Angeles the exhibition is co-presented by the Los Angeles County Museum of Art and the Academy of Motion Picture Arts and Sciences and is generously supported by the Televisa Foundation, the Consejo Nacional para la Cultura y las Artes (Conaculta), and the Instituto Nacional de Bellas Artes (INBA).



***John Divola: As Far as I Could Get***

**October 6, 2013–July 6, 2014**

With a career spanning four decades, John Divola is as distinctive for his commitment to the photographic community as for his thought-provoking work. After graduating from California State University, Northridge, Divola entered the MFA program at the University of California, Los Angeles. There, under the tutelage of Robert Heineken, the artist began to develop his own unique photographic practice, one that merges photography, painting, and conceptual art. Divola also teaches contemporary art at the University of California, Riverside, and writes about photography. *As Far As I Could Get* is the first solo museum presentation of Divola's work. The exhibition is a collaborative project led by the Santa Barbara Museum of Art (SBMA), with different components shown simultaneously at SBMA, LACMA, and the Pomona College Museum of Art from October through December 2013. LACMA's presentation includes Polaroids of sculpted objects, serial works comprised of appropriated continuity shots and stereographs, and conceptual lands.

**Curator:** Britt Salvesen, Photography, LACMA

**Credit:** This exhibition is organized by the Los Angeles County Museum of Art as part of a collaborative project led by the Santa Barbara Museum of Art with the participation of the Pomona College Museum of Art.

***See the Light—Photography, Perception, Cognition: The Marjorie and Leonard Vernon Collection***

**October 27, 2013–March 23, 2014**

This exhibition provides a new interpretive framework for a major collection of photography, the Marjorie and Leonard Vernon Collection, acquired by LACMA in 2008. Instead of using the familiar chronological or technological narrative, the works are thematically organized in relation to current advanced research on cognition and perception, in consultation with experts in these fields. This cross-disciplinary approach brings new perspectives to the museum's conviction that works of art are meaningful in special ways, and that they serve important functions for individuals and societies. The psychology of collecting is a secondary issue that may be addressed by some participants, shedding light on the special achievement of Leonard and Marjorie Vernon.

**Curator:** Britt Salvesen, Photography, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and was made possible by a generous gift from Fredric Roberts. Additional funding was provided by the Alix Brotman Foundation.

***Agnès Varda in Californialand***

**November 3, 2013–June 2014**

Once called the "godmother of the French New Wave," Agnès Varda has been making narrative and documentary films for six decades. *Agnès Varda in Californialand* is the first U.S. museum presentation of her artwork and features a new major sculptural installation inspired by her time in Los Angeles in the late 1960s as well as a selection of her photographs. This exhibition is organized to coincide with LACMA's efforts, with the support of the Annenberg Foundation and The Film Foundation, to restore four films made by Varda in California: *Uncle Yanco* (1967), *Black Panthers* (1968), *Lion's Love (and lies)* (1969), and *Mur Murs* (1981). *Agnès Varda in Californialand* is accompanied by an extensive film series organized by LACMA. The exhibition is part of LACMA's Art+Film initiative, a large-scale effort to consider the place of film within a museum context.

Curator: Rita Gonzalez, Contemporary Art, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art. The exhibition was supported in part by the Institut Français and the Cultural Services of the French Embassy in the United States.

***Calder and Abstraction: From Avant-Garde to Iconic***

**November 24, 2013–July 27, 2014**

Widely considered one of the most important artists of the twentieth century, Alexander Calder revolutionized modern sculpture. His most iconic and influential works, coined by Marcel Duchamp as "mobiles," are kinetic sculptures in which balanced components move by motors or air currents. The elegant movements of these floating shapes create compelling relationships that reveal the harmonious but unpredictable activity of nature. His late "stabiles" from the 1960s and 1970s are colossal structures usually commissioned for public sites around the world. *Calder and Abstraction* explores the artist's commitment to abstraction from the 1930s until his death in 1976. During this time, he radically translated a French Surrealist vocabulary into American vernacular, thus positioning himself as a member of the Parisian avant-garde. Borrowing from the vast holdings in U.S. public and private collections, the exhibition at LACMA features approximately fifty sculptures and is designed by Frank O. Gehry.

Curator: Stephanie Barron, Modern Art, LACMA

Itinerary: Peabody Essex Museum (September 6, 2014–January 4, 2015)

Credit: This exhibition was organized by the Los Angeles County Museum of Art, in cooperation with the Calder Foundation, New York.

Sponsored by:



Additional support was provided by the Art Museum Council and Phillips.

***Kaz Oshiro: Chasing Ghosts***

**At Charles White Elementary School Gallery**

**January 24–June 6, 2014**

As part of the museum's ongoing engagement with the community, LACMA presents *Kaz Oshiro: Chasing Ghosts*. Installed at LACMA's satellite gallery within Charles White Elementary School, the exhibition juxtaposes objects Oshiro selected from the museum's collection, new work based on his interactions at the school, and student art. Oshiro is best known for creating high fidelity sculptures of everyday objects—microwaves, dumpsters, file cabinets. By using the materials of painting (paint, canvas, stretcher bars) to fabricate sculpture, Oshiro's work transcends tromp l'oeil trickery and blurs the very distinctions between the two media. Oshiro was born in Okinawa, Japan and is based in Los Angeles. Charles White Elementary School is located at 2401 Wilshire Boulevard, Los Angeles, California 90057

**Curator:** Sarah Jesse, Education; Nancy Meyer, Contemporary Art

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art. This exhibition is made possible through the Anna H. Bing Children's Art Education Fund. Education programs at the Los Angeles County Museum of Art are supported in part by the William Randolph Hearst Endowment Fund for Arts Education, the Margaret A. Cargill Arts Education Endowment, and Rx for Reading.

***Soccer: The Beautiful Game***

**February 2-July 20, 2014**

*Soccer: The Beautiful Game* is an art-based exhibition on the subject of football—also known as The Beautiful Game—and its interactions with societies around the world. It is especially relevant to see how the sport has stimulated artists to reflect upon its implications on society and how artists have been naturally drawn to soccer as a discursive field of possibility in many languages. Commemorating the game just before it is about to be celebrated in the 2014 World Cup in Brazil, this exhibition includes approximately thirty artists working in video, photography, painting and sculpture, including Philippe Parreno, Douglas Gordon, Robin Rhode, Miguel Calderon, Ai Weiwei, Kelly Barrie, and Mark Bradford, among others.

**Curator:** Franklin Sirmans, Contemporary Art, LACMA

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

***Helen Pashgian***

**March 30-June 29, 2014**

A pioneer of the Light and Space movement, Helen Pashgian is creating her first large-scale sculptural installation to be exhibited at LACMA. Pashgian (born Pasadena, 1934) was one of a group of Los Angeles-area artists in the late 1960s who recognized that new materials being used both by local industries (aerospace and others) and the local leisure culture (surfboards and custom cars) could also be used by artists—materials including fiberglass, polyester resin, plastics, and coated glass. In the past few years, Pashgian created a number of individual columnar sculptures out of shaped sheet acrylic in various colors including white. Hieratic in their evident simplicity—though including various internal forms that reveal themselves on close inspection—these columnar sculptures seems to hover above the floor as they focus, reflect, and refract light. For LACMA, she is creating an installation of a dozen such sculptures, all white, that will be simultaneously quiet, elegant, mysterious, and awe-inspiring.

**Curator:** Carol Eliel, Modern Art, LACMA

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

Itinerary: Frist Center for the Visual Arts (September 26, 2014-January 4, 2015)

***Chinese Paintings from Japanese Collections (working title)***

**May 11-June 29, 2014**

*Chinese Paintings from Japanese Collections* comprises roughly forty to forty-five Chinese paintings collected in Japan between the fifteenth and twentieth centuries. The exhibition explores the historical role of Japan in collecting and preserving Chinese paintings over a period of five centuries, and specifically the social and art historical contexts of three key phases in the collecting of Chinese paintings in Japan: the Kamakura & Muromachi periods, the Edo period, and the Taishō, and early Shōwa periods. In addition, the exhibition explores the role of Japan in preserving a large part of China's cultural and artistic heritage, aspects of Japanese identity that derive from traditional Chinese culture (e.g., paintings as embodiments of Chinese cosmology, historiography, mythology, and religion), and the use of Chinese paintings as models for key traditions of Japanese painting.

**Curator:** Stephen Little, Chinese and Korean Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and was made possible in part by the E. Rhodes and Leona B. Carpenter Foundation and the National

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



***Expressionism in Germany and France: From Van Gogh to Kandinsky***

**June 8-September 14, 2014**

*Expressionism in Germany and France: From Van Gogh to Kandinsky* demonstrates the rich dimensions of the exchange between French and German artists during the decade prior to the First World War. It will feature Post-Impressionist, Fauvist, and Cubist paintings that the Expressionists were able to see in landmark exhibitions and collections in Germany and during their travels to Paris, where they frequented avant garde milieus such as the Café du Dôme and Matisse's academy. The original dialogue between French artists and the Expressionists of the Brücke and Blaue Reiter groups are explored in a careful selection of paintings and works on paper. Drawing on new scholarship, the exhibition will explore specific connections among artists ranging from Van Gogh, Cézanne, Gauguin, Signac, and Matisse to Ernst Ludwig Kirchner, Emil Nolde, Franz Marc and Wassily Kandinsky and will contribute to a new understanding of how influence functions in the visual arts generally. It will be accompanied by a well-illustrated scholarly catalogue published in separate German, English and French editions.

**Curator:** Timothy O. Benson, Robert Gore Rifkind Center for German Expressionist Studies, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and the Kunsthaus Zürich in collaboration with the Montreal Museum of Fine Arts.

**Itinerary:** Kunsthaus Zürich (February 7-May 11, 2014); Montreal Museum of Fine Arts (October 6, 2014-January 25, 2015)

***John Altoon***

**June 8-September 14, 2014**

*John Altoon* is the first major retrospective devoted to this under-known yet influential artist whose brief career unfolded largely in Southern California from the mid-1950s until his unexpected death in 1969 at age forty-three. The exhibition considers Altoon's career through both paintings and drawings—which form an integral part of his practice—and includes approximately seventy works. In contrast to earlier, smaller shows that examined Altoon in the context of Abstract Expressionism, this retrospective not only considers Altoon's relationship to his predecessors and his peers but also investigates his ongoing influence on and relationship to later generations of artists.

**Curator:** Carol Eliel, Modern Art, LACMA

**Credit:** The exhibition is co-organized by LACMA and the Rose Art Museum, Brandeis University. The exhibition was supported in part by the Fellows of Contemporary Art and the Kimmel Family.

**Itinerary:** Rose Art Museum (October 8-December 21, 2014)

***The Art of Joseon Korea***

**June 29-September 21, 2014**

This exhibition, organized by the Philadelphia Museum of Art (PMA) and the National Museum of Korea (NMK) in Seoul, presents a broad survey of Korea's Joseon Dynasty (1392-1897). *The Art of Joseon Korea* presents a comprehensive survey of Joseon Dynasty artistic culture, including secular and religious (Buddhist and shamanistic) painting and calligraphy. The show includes arts in many media, drawn mainly from the NMK collection but also supplemented from public and private collections in Korea and the United States. The exhibition comprises between 120-150 works, including painting, calligraphy, sculpture, ceramics, lacquer, furniture, and textiles.

**Curator:** Stephen Little, Chinese and Korean Art, LACMA

**Credit:** This exhibition was organized by the Philadelphia Museum of Art and the National Museum of Korea, in collaboration with the Los Angeles County Museum of Art and the Museum of Fine Arts, Houston.

**Itinerary:** Philadelphia Museum of Art (March 2-May 26, 2014); Museum of Fine Arts, Houston (October 19, 2014-January 11, 2015)

## **CURRENTLY ON VIEW**

### ***James Turrell: A Retrospective***

**On view through April 6, 2014**

LACMA presents the first major retrospective survey of the work of James Turrell. The Museum of Fine Arts, Houston and Solomon R. Guggenheim Museum, New York, present coinciding major solo exhibitions of Turrell's work, each focusing on different aspects of his oeuvre. *James Turrell: A Retrospective* gathers works from throughout the artist's career in one of the most complete overviews of his aesthetic project to date. In addition to early light projections and holograms, the exhibition features numerous immersive light installations that address our perception and how we see. A section is also devoted to the Turrell masterwork in process, *Roden Crater*, a site-specific intervention into the landscape just outside Flagstaff, Arizona, which is presented through models, plans, photographs, and films.

**Curators:** Michael Govan, Wallis Annenberg Director and CEO, LACMA; Christine Y. Kim, Contemporary Art, LACMA

**Credit:** *James Turrell: A Retrospective* is organized by the Los Angeles County Museum of Art, in conjunction with the Museum of Fine Arts, Houston, and the Solomon R. Guggenheim Foundation, New York.

*Major support is provided by Kayne Griffin Corcoran and the Kayne Foundation.*

*Generous funding is also provided by Shidan and Susanne Taslimi, Mehran and Laila Taslimi, and the Taslimi Foundation, Renvy Graves Pittman, Christie's and Vacheron Constantin. Additional underwriting by Pace Gallery, Suzanne Deal Booth and David G. Booth, Robert Tuttle and Maria Hummer-Tuttle, Gagosian Gallery, and Violet Spitzer-Lucas and the Spitzer Family Foundation, along with Mark and Lauren Booth, James Corcoran and Tracy Lew, the Charles W. Engelhard Foundation, Pierre Lagrange and Roubi L'Roubi, and Isabel and Agustín Coppel.*

**Itinerary:** Israel Museum (June 1-October 18, 2014); National Gallery of Australia, Canberra (December 2014-April 2015)

### ***Hans Richter: Encounters***

**On view through September 2, 2013**

Hans Richter, polyartist, painter, filmmaker, and writer was above all an artist of social import, and the force and meaning of his art was attained by his interaction with those around him. The title *Encounters* comes from one of Richter's many books of reminiscences about artists and writers he knew and collaborated with. His essential and unique contributions to modernism spanned its crucial trajectory from expressionism through Dadaism, Constructivism, Surrealism and entirely new genres of film. Most of his accomplishments came to fruition in creative collaborations with artists and writers. This exhibition examines for the first time Richter's fascinating career as both an innovator and a collaborator presenting around 160 of his works, complemented by approximately sixty works by his colleagues. Dozens of films by Richter and his colleagues are presented in several viewing situations and using a comprehensive digital strategy.

**Curator:** Timothy O. Benson, Robert Gore Rifkind Center for German Expressionist Studies, LACMA

**Credit:** *Hans Richter: Encounters* was organized by the Los Angeles County Museum of Art and the Centre Pompidou-Metz. The Los Angeles presentation of *Hans Richter: Encounters* was made possible in part by LACMA's Wallis Annenberg Director's Endowment Fund and the Robert Gore Rifkind Foundation. Additional support was provided by Helgard Field-Lion and Irwin Field. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

**Itinerary:** Centre Pompidou-Metz (September 28, 2013–February 24, 2014); Martin-Gropius-Bau (March 27–June 30, 2014)

***The Presence of the Past: Peter Zumthor Reconsiders LACMA***  
**On view through September 15, 2013**

As part of the Getty's initiative, Pacific Standard Time Presents: Modern Architecture in L.A., LACMA features *The Presence of the Past: Peter Zumthor Reconsiders LACMA*, an exhibition about the proposed future of the museum's campus. Swiss architect Peter Zumthor has been commissioned to rethink the east campus, providing new insight into the meaning and function of an encyclopedic museum and the relationship of architecture to its site. The exhibition begins with a detailed examination of the museum's buildings within the complicated history of Hancock Park. It then focuses on Zumthor's preliminary plans for a new building to house the permanent collection, with several large models built by the architect's studio. The exhibition will also present key projects in Zumthor's career that are most relevant to his vision for LACMA. These works, which have resulted in Zumthor winning the highest accolades in the field of architecture: The Pritzker Prize (2009) and the Royal Institute of British Architects Gold Medal (2013), include the Therme Vals in Switzerland, Kunsthau Bregenz in Austria, and the Kolumba Art Museum of the Cologne Archdiocese in Germany. Together, these examples elucidate key aspects of Zumthor's practice—his interest in the geologic history of the site; his passion for materials, craftsmanship, and sensory experience; and his commitment to an architecture of total integration.

**Curators:** Michael Govan, Wallis Annenberg Director and CEO, LACMA; Wendy Kaplan, Department Head and Curator, Decorative Arts and Design, LACMA

**Credit:** *The Presence of the Past: Peter Zumthor Reconsiders LACMA* is part of Pacific Standard Time Presents: Modern Architecture in L.A. This collaboration, initiated by the Getty, brings together seventeen cultural institutions from April through July for a wide-ranging look at the postwar built environment of the city. *The Presence of the Past: The Presence of the Past: Peter Zumthor Reconsiders LACMA* is organized by the Los Angeles County Museum of Art and major support for the exhibition has been provided by the Getty Foundation and Hyundai Motor America. This exhibition was also made possible in part by LACMA's Wallis Annenberg Director's Endowment Fund.



Support provided by



***Shaping Power: Luba Masterworks from the Royal Museum for Central Africa***  
**On view through January 5, 2014**

*Shaping Power: Luba Masterworks from the Royal Museum for Central Africa* features Luba masterworks from the Democratic Republic of the Congo on loan from the Royal Museum for Central Africa, Brussels, which have been rarely seen outside Belgium. Figurative thrones, elegant scepters, and ancestral figures actively contributed to the formation and expansion of a highly influential Luba state for the past several centuries. *Shaping Power* presents the richness and complexity of Luba arts and lends insight into a world renowned African aesthetic and cultural legacy. A contemporary installation entitled *Congo: Shadow of the Shadow* (2005) by Aimé Mpane, on loan from the Smithsonian Institution's National Museum of African Art, presents a gripping commentary on reshaping power during the colonial period using the play of

light and shadow, substance and ethereality. In addition, a bead-laden Luba memory device from a private collection suggests how the past is continually reimagined through the eyes of the present.

**Curator:** Dr. Mary (Polly) Nooter Roberts, African Art, LACMA

**Credit:** *Shaping Power: Luba Masterworks from the Royal Museum for Central Africa* marks the inauguration of a gallery and educational program dedicated to the arts of Africa at LACMA. This exhibition was co-organized by the Los Angeles County Museum of Art and the Royal Museum for Central Africa.

***Down to Earth: Modern Artists and the Land, Before Land Art***  
**August 17-December 8, 2013**

The connection between humans and the earth (dirt, rocks, mountains, and terrain in general) was explored by many modern artists, including Henry Moore and Jean Dubuffet, who "breathed life" into geologic forms and other earthy matter in their drawings, prints, paintings, and sculpture. Photographers Edward Weston and William Garnett brought to light curvilinear aspects of the landscape that evoke the nude body, while Lee Mullican offered surrealist visions of earth incarnate. *Down to Earth* presents a selection of twentieth-century works, primarily from LACMA's permanent collection, in which figural and terrestrial forms seem to merge.

**Curator:** Leslie Jones, Prints and Drawings, LACMA

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

***Newsha Tavakolian***

**On view through December 15, 2013**

Newsha Tavakolian is a self-taught photographer who began her career as a photo-journalist at the age of sixteen. Professional success came quickly with her work published in *National Geographic*, *Le Monde*, *The New York Times*, and *Time* magazine. She decided to focus on images of women as a specific reaction to George W. Bush's characterization of Iran as part of an Axis of Evil beginning with her award-winning 2006 photo essay *Women in the Axis of Evil*. In her documentary work and since 2009 when her interests shifted to fine art, Tavakolian has sought to contradict western media's narrow view of Iranian women and their lives. Rather, her engaging and vibrant images document the evolving role of women who are empowered to battle against or to subvert gender-based restrictions. LACMA's presentation includes selections from Tavakolian's *Listen* and *The Day I Became a Woman* series.

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

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

***Kitasono Katue: Surrealist Poet***

**On view through December 1, 2013**

LACMA hosts the first solo exhibition of the preeminent visual poet and avant-garde artist Kitasono Katue (1902-1978) outside of Japan. Drawn from the collection of poet and scholar John Solt of Los Angeles, the exhibition features photographs, paintings, and graphic design by Kitasono. Kitasono Katue was the leading experimental poet in Japan from the late 1920s to his death in 1978. Active from the mid-1920s as a pioneering avant-garde spirit, he made a priority of finding common ground with poets, artists, and writers in Europe and the Americas, from whom he initially sought stimulus to develop his early modes of poetry. First entranced by Dadaism and Surrealism, he thoroughly absorbed the ideas also of Futurism, Cubism, Abstract Expressionism, and Minimalism. He would introduce elements of each into his poetic mode.

**Curator:** Hollis Goodall, Japanese Art, LACMA

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



***Talk of the Town: Portraits by Edward Steichen from the Hollander Collection***  
**On view through December 8, 2013**

Edward Steichen, born in Luxembourg in 1879, transformed photography with his brilliantly conceived and executed portraits. This exhibition includes celebrity images, fashion photography, and commercial advertising work, all of which were initially consumed, not in gallery presentations, but in magazines. Reaching a wide popular audience in print, Steichen exerted an unprecedented impact on an evolving modernist sensibility during the 1920s and 1930s. Soon after moving from Paris to New York in 1923, Steichen read a *Vanity Fair* article that claimed he was giving up photography for painting, when in fact the opposite was true. Upon correcting the error with the magazine's editor, Steichen was invited to a lunch with publisher Condé Nast, who promptly offered him the position of chief photographer. Steichen accepted, and his portraits of luminaries of the theater, literature, music, and the visual arts, along with those of scientists, athletes, and fashionable "It Girls" were published in both *Vanity Fair* and *Vogue* from 1923 to 1938. His work set a new standard for future portrait photographers, whose work would appear in both magazines and galleries.

**Curator:** Eve Schillo, Photography, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art, and highlights the recent generous gift of Richard and Jackie Hollander.

***Henri Matisse: La Gerbe***

**On view through September 8, 2013**

*Henri Matisse: La Gerbe* explores Matisse's final commissioned artwork, which Frances L. Brody promised to LACMA in honor of the museum's twenty-fifth anniversary and bequeathed in 2010, and placing it in context with the paper cut-outs he made at the end of his career. In 1952 Mr. and Mrs. Sidney F. Brody approached Henri Matisse with the idea of commissioning a large ceramic wall for the patio of their new home designed by A. Quincy Jones in Los Angeles. Matisse created a full-scale paper cut-out that he showed the Brodys when they visited him in Cimiez (Nice, France) later that year. The final ceramic *La Gerbe* (The Sheaf) was shipped to L.A. soon after the artist died in November 1954 and installed on a patio wall, where it remained until shortly after Frances Brody's death in 2009. The ceramic was carefully removed from the original installation and brought to LACMA. This installation marks the first time in which the ceramic artwork will be on display with the rare, full-scale maquette, on loan from the Hammer Museum at the University of California, Los Angeles (UCLA).

**Curator:** Stephanie Barron, Modern Art, LACMA

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

***Pinaree Sanpitak: Hanging by a Thread***

**On view through September 29, 2013**

Bangkok-based artist Pinaree Sanpitak's installation *Hanging by a Thread* consists of eighteen hammocks woven from printed cotton textiles, known as *paa-lai*, used throughout Thailand for clothing and other purposes. When Thailand suffered severe floods during the 2011 monsoon season, royal-sponsored relief efforts included the distribution of these traditional cloths. Sanpitak began working with the *paa-lai* fabrics when the floods forced her to temporarily abandon her studio and seek alternative materials and methods for her art practice. The hammocks convey the sense of solace that she discovered in working with these traditional materials. *Hanging by a Thread* is installed with one of the museum's most important Southeast Asian sculptures. Together, these artworks suggest the complexities of regional history and of contemporary religious and cultural life in Thailand.

**Curator:** Bindu Gude, South and Southeast Asian Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art. In-kind support for the exhibition is provided by Tyler Rollins Fine Art, New York, and Jim

Thompson–The Thai Silk Company. LACMA is grateful for the special collaboration of the Royal Thai Consulate General, Los Angeles.

## **LACMA: ON THE ROAD**

### ***Art Across America***

**Venues:** Daejeon Museum of Art, Daejeon (June 17–September 1, 2013); Art Gallery of New South Wales, Sydney (November 8, 2013–February 9, 2014)  
*Art Across America* is the first major survey of historical American art mounted in Korea. Drawn from the renowned American art collections of the Philadelphia Museum of Art (PMA), the Museum of Fine Arts, Houston (MFAH), the Terra Foundation for American Art, and LACMA, *Art Across America* offers Korean audiences a unique introduction to the development of American art and identity from the Atlantic to the Pacific through 120 paintings and six decorative arts and design vignettes. In Sydney, the exhibition will be called *America: Painting a Nation*.

**Credit:** *Art Across America* was organized by the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, the National Museum of Korea, the Philadelphia Museum of Art, and the Terra Foundation for American Art.

This exhibition is made possible by the Terra Foundation for American Art, and is supported by an indemnity from the Federal Council on the Arts and Humanities.



### ***Ken Price Sculpture: A Retrospective***

**Venue:** Metropolitan Museum of Art, New York (June 18–September 22, 2013)  
For more than fifty years, Ken Price (1925–2012) made remarkable and innovative works that have redefined contemporary sculpture practice. *Ken Price Sculpture: A Retrospective* traces the development of Price's sculptural practice from his luminously glazed ovoid forms to his suggestive, molten-like slumps, positioning him within the larger narrative of modern sculpture. Architect Frank O. Gehry, who enjoyed a friendship with Price for almost fifty years, designed the exhibition at LACMA—where the exhibition began—and the Nasher Sculpture Center in Dallas. This sculptural retrospective honors the late artist's creativity, originality, and revolutionary art practice.

**Curator:** Stephanie Barron, Modern Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art. It was made possible through major grants from the LLWW Foundation and The Andy Warhol Foundation for the Visual Arts, and The Aaron and Betty Lee Stern Foundation. Generous support for the catalogue was provided by the Shifting Foundation and Friends of Contemporary Ceramics.

### ***California Design, 1930–1965: "Living in a Modern Way"***

**Venues:** Auckland Art Gallery, Auckland (July 6–September 29, 2013); Queensland Art Gallery (QAGOMA) (November 2, 2013–February 9, 2014); Peabody Essex Museum, Salem (March 29–July 6, 2014)

*California Design* is the first major study of California mid-century modern design. With more than 250 objects—furniture, ceramics, metalwork, fashion and textiles, and industrial and graphic design—the exhibition examines the state's role in shaping the material culture of the United States. The exhibition aims to elucidate the 1951 quote from émigré Greta Magnusson Grossman that is incorporated into the exhibition's title: California design "is not a superimposed style, but an answer to present conditions...It has developed out of our own preferences for living in a modern way."

**Curators:** Wendy Kaplan and Bobbye Tigerman, Decorative Arts and Design, LACMA

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

**About LACMA**

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

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

**Hours:** Monday, Tuesday, Thursday: 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

**Images (page 1)**

(Left) Kitasono Katue, *La Disparition d'Honoré Subrac*, Gelatin silver print, 21 1/6 x 17 3/8 in. (53.5 x 44.1 cm), Collection of John Solt, © Hashimoto Sumiko. Used with permission.

(Center) Agnès Varda, Film still from the film *Mur Murs*, 1980, © cinétamaris

(Right) Manuel Álvarez Bravo, Gabriel Figueroa reviewing light tests for the film *Sonatas*, directed by Javier Bardem (1959). © Televisa Foundation

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

# # #