

**2019–2020 Exhibition Calendar**

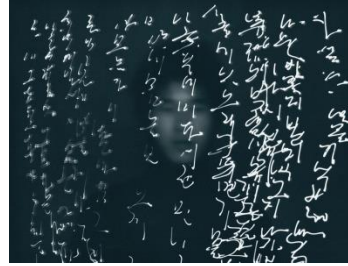
Current as of May 2019. Information is subject to change. For a listing of all exhibitions and installations, please visit [www.lacma.org](http://www.lacma.org)



Mary Corse: *A Survey in Light*



The Allure of Matter:  
Material Art from China



*Beyond Line: The Art of Korean Writing*



Julie Mehretu

**UPCOMING EXHIBITIONS*****Beyond Line: The Art of Korean Writing***

**June 16–September 29, 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 Korean 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, Korean, and South and Southeast Asian Art, LACMA; Virginia 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.

The exhibition has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor. This project is supported in part by an award from the National Endowment for the

Arts. Additional support is provided by the Henry Luce Foundation; the Korean Cultural Center, Los Angeles; and Mark and Jennifer McCormick.



All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Mr. and Mrs. Anthony and Lee Shaw, Kitzia and Richard Goodman, Jerry and Kathleen Grundhofer, Meredith and David Kaplan, and Jeffrey Saikhon, with generous annual funding from Terry and Lionel Bell, 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, Kelsey Lee Offield, 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.

### ***The Invisible Man and the Masque of Blackness*** **July 27–November 3, 2019**

Zak Ové (b. 1966) is a British visual artist who works in sculpture, film, and photography. His 40-piece sculptural installation, *Black and Blue: The Invisible Man and the Masque of Blackness*, features a group of identical, two-meter-high reproductions of an African figure that the artist received as a gift from his father in his early childhood. The figures are rendered in the identical pose of holding their hands up at shoulder level in an act of quiet strength and resilience, and they are spaced evenly in rows to ironically recall either the formation of a group of soldiers or political dissidents. The work's title references two literary works that speak to historical periods of state-sanctioned racism: a 1605 Ben Jonson play titled *The Masque of Blackness*, set in London and released at the height of the English slave trade; and a 1952 Ralph Ellison novel titled *Invisible Man*, set in the United States during the Jim Crow era.

**Curator:** Rita Gonzalez, Contemporary Art, LACMA with Jennifer Cernada, Contemporary Art, LACMA

**Credit:** This exhibition is organized by the San Francisco Arts Commission, with the Los Angeles County Museum of Art.

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***Mary Corse: A Survey in Light***  
**July 28–November 11, 2019**

Mary Corse's first solo museum survey is a long overdue examination of this singular artist's career. Initially trained as an abstract painter, Corse emerged in the mid-1960s as one of the few women associated with the West Coast Light and Space movement. She shared with her contemporaries a deep fascination with perception and with the possibility that light itself could serve as both subject and material of art. This focused exhibition will highlight critical moments of experimentation as Corse engaged with tropes of modernist painting while charting her own course through studies in quantum physics and complex investigations into a range of "painting" materials. The survey will bring together for the first time Corse's key bodies of work, including her early shaped canvases, freestanding sculptures, and light encasements that she engineered in the mid-1960s, as well as her breakthrough White Light Paintings, begun in 1968, and the Black Earth Series that she initiated after moving in 1970 from downtown Los Angeles to Topanga Canyon, where she lives and works today.

**Curators:** Kim Conaty, Curator, Prints and Drawings, Whitney Museum of American Art; Carol Eliel, Modern Art, LACMA

**Itinerary:** Whitney Museum of American Art, New York (June 8–November 25, 2018).

**Credit:** This exhibition is organized by the Whitney Museum of American Art, New York, in association with the Los Angeles County Museum of Art.

The Los Angeles presentation is made possible in part by Marietta Wu and Thomas Yamamoto. Additional support is provided by the Wallis Annenberg Director's Endowment Fund.

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***Every Living Thing: Animals in Japanese Art***  
**September 22–December 8, 2019**

*Every Living Thing: Animals in Japanese Art* celebrates one of the most distinctive and compelling aspects of Japanese art: the depiction of animals. Underpinned by Japan's unique spiritual heritage of Shintō and Buddhism, the Japanese reverence for nature—and the place of animals within that realm—is expressed in sculpture, painting, lacquer-work, ceramics, metalwork, cloisonné, and woodblock prints. Lions, dogs, horses, oxen, cats, fish, insects, birds, dragons, phoenixes—animals warm and cold-blooded, real and imaginary—are meticulously and beautifully rendered in myriad works from ancient 6th-century clay sculpture to contemporary art. Arranged in themes such as Zodiac Animals,

Animals from Nature, Religion, Myth and Folklore, and Leisure, the exhibition draws heavily from LACMA's permanent collection and includes masterpieces from Japanese and American public and private collections, some of which are on view for the first time.

**Curator:** Robert T. Singer, Japanese Art, LACMA

**Itinerary:** National Gallery of Art, Washington D.C. (June 2–August 18, 2019)

**Credit:** The exhibition is co-organized by the Los Angeles County Museum of Art, the National Gallery of Art, Washington, and the Japan Foundation, with special cooperation from the Tokyo National Museum.

This exhibition is made possible in part by Fiona Chalom, PhD and Joel Aronowitz, MD, and The Gladys Kriebel Delmas Foundation.

Additional support is provided by All Nippon Airways (ANA).

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The exhibition is part of Japan 2019, an initiative to promote Japanese culture in the United States.

***Betye Saar: Call and Response***  
**September 22, 2019–April 5, 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. Eliel, Modern Art, LACMA

**Itinerary:** Morgan Library & Museum, New York (May 27–September 13, 2020); Nasher Sculpture Center, Dallas, TX (February 13–May 9, 2021)

**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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***Thomas Joshua Cooper: The World's Edge***  
**September 22, 2019–February 2, 2020**

For 50 years, Thomas Joshua Cooper has been making photographs outdoors. Often realized through intense physical travel to remote and isolated sites, these stunning, large-scale, black-and-white photographs encapsulate the psychological impact of the place through geographic and atmospheric details. The exhibition, comprising 65 large-scale and 75 8 x 10 black-and-white photographs, showcases Cooper's *The Atlas of Emptiness and Extremity*, *The World's Edge*, *the Atlantic Basin Project*, which he first embarked upon in 1987, to chart the Atlantic Basin from the extreme points of each north, south, east, and west coordinate. Using a 19th-century Agfa Ansco view camera, his singular exposure of each site includes neither a horizon line nor the terrain below his feet, but rather the surrounding "sea spaces" that are unique, dissimilar, and not readily identifiable. For him each place is a point of departure allowing contemplation of the ocean's emptiness beyond the extreme points of the land.

**Curator:** Rebecca Morse, Photography, LACMA

**Itinerary:** National Galleries of Scotland (July 31, 2021–January 16, 2022)

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

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***Julie Mehretu***

**November 3, 2019–March 22, 2020 (BCAM, Level 1)**

**November 3, 2019–May 17, 2020 (BCAM, Level 3)**

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 approximately 30 paintings with 32 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; Rujeko Hockley, Whitney Museum of American Art

**Itinerary:** Whitney Museum of American Art, New York (June 26–September 20, 2020); High Museum of Art, Atlanta (October 24, 2020–January 31, 2021); Walker Art Center, Minneapolis, MN (March 14–July 11, 2021)

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

Generous support provided by carlier | gebauer, Marian Goodman Gallery, and White Cube. Additional support provided by Visionary Women.

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***Do Ho Suh: 348 West 22nd Street***

**November 10, 2019–October 25, 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 3D 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.

***Vera Lutter: Museum in the Camera***  
**March 29–July 19, 2020**

Since February 2017, contemporary artist Vera Lutter has been in residence at LACMA, creating a beautiful and compelling body of work that examines the museum's exterior architecture, interiors of the European Art and Art of the Pacific galleries, and individual artworks from its collection. Featuring the work created during Lutter's still-ongoing residency, *Vera Lutter: Museum in the Camera* commemorates the history of the museum's changing campus and rich permanent collections, and continues LACMA's dedication to fostering artistic dialogues across cultures and time periods. In her practice, Lutter uses one of the oldest optical technologies still in use, that of the camera obscura. Long 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. Lutter began to use the camera obscura technique in the mid-1990s after moving to New York from Germany, and has adopted it as her singular working method, building room-sized custom cameras or adapting portable structures in which she hangs unexposed photo paper across from a pinhole opening. This method imbues an ethereal, otherworldly energy in Lutter's photographs of familiar sculptures, paintings, and spaces, and offers visitors a new way of understanding the museum.

**Curator:** Jennifer King, Contemporary Projects, LACMA

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

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Lee Offield, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

## **CURRENTLY ON VIEW**

### ***The Allure of Matter: Material Art from China***

**June 2, 2019–January 5, 2020**

Since the 1980s, Chinese contemporary artists have cultivated intimate relationships with their materials, establishing a framework of interpretation revolving around materiality. Their media range from the commonplace to the unconventional, the natural to the synthetic, the elemental to the composite: from plastic, water, and wood, to hair, gunpowder, and Coca-Cola. Artists continue to explore and develop this creative mode, with some devoting decades of their practice to experiments with a single material. *The Allure of Matter: Material Art from China* brings together works from the past four decades in which conscious material choice has become a symbol of the artists' expression, representing this unique trend throughout recent history. *The Allure of Matter* will premiere at LACMA before traveling to the Smart Museum of Art at the University of Chicago and Wrightwood 659, the Seattle Art Museum, and finally the Peabody Essex Museum in Salem, Massachusetts.

**Curator:** Wu Hung, Adjunct Curator, Smart Museum of Art and Orianna Cacchione, Curator of Global Contemporary Art, Smart Museum of Art; Stephen Little, Chinese, Korean, and South and Southeast Asian Art, LACMA; Susanna Ferrell, Chinese and Korean Art, LACMA

**Itinerary:** The David and Alfred Smart Museum of Art and Wrightwood 659 (February 4–May 3, 2020); Seattle Art Museum (June 25–September 13, 2020); Peabody Essex Museum (November 14, 2020–February 21, 2021)

**Credit:** This exhibition is co-organized by the Los Angeles County Museum of Art, The Smart Museum with Wrightwood 659, the Seattle Art Museum, and the Peabody Essex Museum.

This exhibition is presented by



EASTWESTBANK

Support provided by the Wallis Annenberg Director's Endowment Fund.

The national tour of this exhibition is supported by The Andy Warhol Foundation for the Visual Arts.

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Lee Offield, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

***Eleanor Antin: Time's Arrow***

**May 12–July 28, 2019**

Eleanor Antin (b. 1935) is one of the most important artists of her generation and a pioneer of performance and conceptual art in Southern California. In 1972, she challenged definitions of sculpture, self-portraiture, photographic documentation, and performance with *CARVING: A Traditional Sculpture*. Consisting of 148 black-and-white photographs, *CARVING* shows the transformation of Antin's body as she lost 10 pounds over 37 days. In 2017, Antin restaged her landmark performance. In *CARVING: 45 Years Later*, the artist again documented herself as she "carved" her body, producing 500 black-and-white photographs over the course of 100 days. *Eleanor Antin: Time's Arrow* brings together both *CARVING* series, a new self-portrait, and a related serial work from the 1970s, provoking reflection on discipline, vulnerability, and the passage of time.

**Curator:** Michael Govan, CEO and Wallis Annenberg Director, LACMA; Dhyandra Lawson, Photography, LACMA

**Credit:** This exhibition is organized by the Los Angeles County Museum of Art, with the Art Institute of Chicago.

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***Isaac Julien: Playtime***

**May 5–August 11, 2019**

Isaac Julien CBE RA (United Kingdom, b. 1960) 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.

Support is provided by Brickson E. Diamond; Diane Klein; Metro Pictures, New York; and Victoria Miro.

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***Frank Stella: Selections from the Permanent Collection***  
**May 5–September 15, 2019**

Frank Stella (b. 1936) has been a pivotal figure in the development of modern art since the 1950s. Working in multiple mediums, he has created an extensive body of work that has consistently challenged the conventions of art making and expanded its definitions. Over the past 60 years Stella has pushed the boundaries of Abstract Expressionism, helped usher in Minimalism, and blurred distinctions between painting and sculpture, continuously experimenting with new materials, abstract forms, and innovative techniques. *Frank Stella* features a selection of works from LACMA's permanent collection—many of which have not been on public view in over 30 years—that represent significant developments in the artist's oeuvre. From an example of his groundbreaking Black Paintings of the late 1950s to his recent monumental sculpture, the works on view present a glimpse into the rich trajectory of Stella's career.

**Curator:** Katia Zavistovski, Modern Art, LACMA

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

Bank of America is the presenting sponsor of *Frank Stella: Selections from the Permanent Collection*.



***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 approximately 100 drawings and prints along with lesser-known oil paintings. 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. *Life Model: Charles White and His Students* (February 16–September 15, 2019) will be on view at LACMA’s satellite gallery at Charles White Elementary School, formerly Otis Art Institute, where the artist taught for many years, and *Plumb Line: Charles White and the Contemporary* (March 6–August 25, 2019) will be presented at the California African American Museum, an institution whose establishment White championed.

**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:** Organized by the Art Institute of Chicago and The Museum of Modern Art, in collaboration with the Los Angeles County Museum of Art.

Support provided by Faye & Robert Davidson, Jr.

This exhibition is supported by the Terra Foundation for American Art as part of Art Design Chicago, an initiative exploring Chicago’s art and design legacy.



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***Life Model: Charles White and His Students***

**February 16–September 15, 2019**

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

Presented at the original Otis Art Institute campus where Charles White was the first African American faculty member (now an eponymous elementary school and LACMA satellite), this companion exhibition to *Charles White: A Retrospective* illuminates the artist’s impact as a teacher. Beyond fostering technical skills, White urged his students to be “thinking artists” and hone distinct points of view. Indicative of this encouragement, the show features artwork in diverse media and modes of expression, alongside sketchbooks, photographs, and archival footage that illuminate his pedagogy. For African American

artists in Los Angeles like Kerry James Marshall, Ulysses Jenkins, and Richard Wyatt, White represented a model for carving out a place in the racist art establishment. For others, his influence is most evident in their own work—the celebratory depictions of blackness in Corky McCoy’s album covers, Kent Twitchell and Eloy Torres’s portraiture, and the sociopolitical commentary in David Hammons and Judithe Hernandez’s work. Collectively, the assembled objects lend a fuller understanding of White’s legacy. One of the most important artists of his time, White cultivated some of the most significant artists of ours.

**Curators:** C. Ian White and Sarah Jesse.

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

Sponsored by:



Programming for *Life Model: Charles White and His Students* is supported by United Airlines and by the Terra Foundation for American Art as part of Art Design Chicago, an initiative exploring Chicago's art and design legacy.



***The Jeweled Isle: Art from Sri Lanka***  
**December 9, 2018–July 7, 2019**

The first comprehensive survey of Sri Lankan art organized by an American museum, *The Jeweled Isle: Art from Sri Lanka* presents some 240 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.

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



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***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 one quarter mile in length. An eclectic array of materials comprises 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

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## **LACMA: ON THE ROAD**

### ***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.

### ***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.

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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 nearly 140,000 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

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

(Left) Mary Corse, *Untitled (White Arch Inner Band Series)*, 1996, Los Angeles County Museum of Art, Modern and Contemporary Art Council, New Talent Purchase Award by exchange, M.2007.99, © Mary Corse, photograph © Museum Associates/LACMA; (Center, Left): Lin Tianmiao, *Day-Dreamer*, 2000, courtesy of the artist, © Lin Tianmiao; (Center, Right) Chun Kyungwoo, *Light Calligraphy #2*, 2004, Korean, © Chun Kyungwoo, photo courtesy of the artist; (Right) Julie Mehretu, *Conjured Parts (eye). Ferguson*, 2016, The Broad Art Foundation, Los Angeles, © Julie Mehretu, photo by Cathy Carver

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