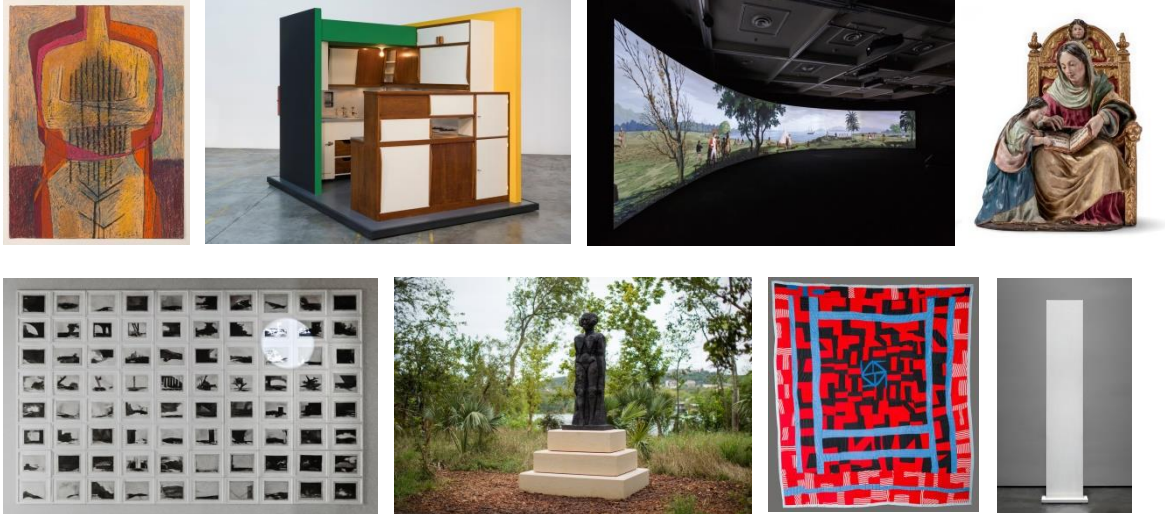


LACMA Announces Eight New Acquisitions During the 33rd Annual Collectors Committee Weekend



(Image captions on page 7)

(Los Angeles, April 14, 2019)—The Los Angeles County Museum of Art (LACMA) announces the addition of eight new acquisitions during the museum’s 33rd annual Collectors Committee fundraiser. The annual Collectors Committee Weekend—led for the 10th year by LACMA trustee, Collectors Committee Chair, and Acquisitions Committee Chair Ann Colgin—was a two-day affair, which included curator-led art presentations, private dinners at the homes of major LACMA supporters, and a gala dinner where members voted on artworks to add to the museum’s permanent collection. This year, the 81 voting members raised over \$2.4 million. The 2019 event was generously sponsored by Cartier for the second year in a row.

“I’m so thrilled by the success of this year’s Collectors Committee,” said Ann Colgin. “Over its 33-year history, the event has added 236 works of art to LACMA’s collection and it would not be possible without the support of many people. My thanks go to the incredible Friday evening hosts, chefs, and vintners who prepared memorable dining experiences; to the curators for their thoughtful acquisition selections; and of course, to the committee members.”

“Collectors Committee is one of our most exciting fundraising events of the year, because all proceeds benefit the growth of LACMA’s permanent collection,” said LACMA CEO and Wallis Annenberg Director Michael Govan. “With a collection that is global in scope, LACMA strives to present a multitude of art histories from a variety of viewpoints. In that spirit, we are pleased that all proposed acquisitions this year

were by female artists ranging from the 15th century to today, aligning with the museum's commitment to further diversify its holdings.”

Collectors Committee Weekend

Since 1986, Collectors Committee Weekend has been one of the museum's most significant fundraising events of the year and continues to play an essential role in acquiring important works of art for every area of its encyclopedic collection. Throughout its 33-year history, the event has acquired 236 artworks through donations totaling more than \$45 million.

Festivities began this year on the evening of Friday, April 12, with members attending one of seven dinners (details below) hosted in the private homes of major LACMA supporters, prepared in person by a celebrity chef and with wines from notable vineyards.

On the morning of Saturday, April 13, members gathered at LACMA to attend curator presentations and view the artworks proposed for addition to the permanent collection. During a break between presentations and before the evening voting began, Luchita Hurtado's *Untitled* (c. 1951) was acquired through a generous gift from LACMA trustee Janet Dreisen Rappaport and her husband Herb Rappaport. At the Collectors Committee gala later that evening, emceed by LACMA trustee Ann Colgin and LACMA trustee Ryan Seacrest, 81 members voted to select which artworks to acquire, while enjoying a special dinner prepared by Joachim Splichal (Patina Catering) with wine supplied by Christian Navarro at Wally's, and champagne generously provided by Krug Champagne.

Funds for the artwork acquisitions were raised by Collectors Committee membership dues, with additional funds provided by individual members. Adding to the pool for acquisition funds was a short live auction, chaired by LACMA trustee Viveca Paulin-Ferrell, which raised \$725,000.

In addition, each year, an artist whose work is in LACMA's collection makes an edition for Collectors Committee members who donate at the highest level. This year, artist Betye Saar created *Mystic Hand with Eye*.

Acquired Artworks

The 2019 Collectors Committee weekend made possible the acquisition of the following artworks (in order in which they were acquired):

- Throughout her career, **Luchita Hurtado** (b. 1920) has experimented with a range of styles, forms, and materials; and though her subjects have ranged over the years, one of the consistent motifs she has regularly returned to is the human figure. An important early work by the artist, ***Untitled*** (c. 1951) is an exquisitely rendered crayon and ink drawing. In its formal composition, *Untitled* appears to reference the folded arm figurines characteristic of Cycladic art made between roughly 3300 and 2300 BCE. Whereas Cycladic figures were typically produced in marble, with expressionless faces and simplified bodies, Hurtado omits the head and legs of the figure in her drawing, and enlivens the form through her dynamic use of layered, contrasting colors of water-resistant crayon with washes of ink—a technique that allows the intensity of her mark-making to come into sharp focus.

LACMA, gift of Janet Dreisen Rappaport through the 2019 Collectors Committee.

- Completed in 1952, the ***Kitchen for an apartment in Le Corbusier's Unité d'Habitation*** was designed by **Charlotte Perriand** (1903–1999). Le Corbusier's Unité d'Habitation in Marseille is among the most important housing developments in post-war Europe. Based on ideas for a modern, labor-saving space, the kitchens for this "Radiant City" were modular, with built-in cabinets and advanced features for the time: an electric stove with an oven and fume hood, a sink with an integrated waste disposal unit, and work surfaces covered with aluminum sheeting (a new industrial material) to facilitate cleaning. Perriand also designed a "kitchen-bar" for the space, providing integration with the living areas. As she declared, this open counter with sliding doors below "allowed the mistress of the house to be with her family and friends while she was cooking." LACMA is one of only two museums in the U.S. to have a kitchen from the Unité housing project.

Gift of the 2019 Collectors Committee.

- In 1769, Captain James Cook arrived in Tahiti to observe the path of the planet Venus across the sun as part of an attempt to measure the distance of

the sun from the Earth. **Lisa Reihana** (b. 1964), a New Zealand artist of Maori heritage, uses the framework of this story for her video installation ***in Pursuit of Venus [infected]***, the format of which is based on *Les Sauvages de la Mer Pacific*, a 20-panel scenic neoclassical wallpaper designed by Jean-Gabriel Charvet and printed by Joseph Dufour in the early 1800s. To create her work, Reihana staged a series of 80 theatrical vignettes performed by representatives of various areas of the Pacific. Using the exaggerated desire for exoticism seen in the 19th-century panoramas, Reihana restages her own view of the Pacific—displacing the colonial/explorer view and replacing it with indigenous agency, guiding her actors to reimagine notions of power, gender, and representation.

Jointly purchased by the Los Angeles County Museum of Art through the 2019 Collectors Committee and Fine Arts Museums of San Francisco, Foundation Purchase, Phyllis C. Wattis Fund for Major Accessions.

- **Luisa Roldán's** (1652–1706) wood sculpture ***The Education of the Virgin*** depicts the elder St. Anne tenderly teaching the young Virgin Mary in anticipation of the girl's future as the mother of Christ. With the Bible turned toward the deeply engaged child, the scene illustrates Mary's early commitment to religious study. The intimate composition, created in the early 1680s, is also a focused portrayal of female intellect, and more specifically, of female literacy, a rare attribute reserved for only a small fraction of the population at the time. The familial transmission of knowledge, however, was not unusual, nor an exception for the eminent Roldán, the most significant female sculptor of 17th-century Spain.

Gift of the 2019 Collectors Committee with additional funds from Linda Borick and Bill Davidson on behalf of the Louis L. Borick Foundation.

- **Farideh Lashai's** (1944–2013) ***When I count, there are only you..., But when I look, there is only a shadow*** (2012–13), its title alluding to T.S. Eliot's poem "The Waste Land," was inspired by Francisco de Goya's print series the *Disasters of War* (1810–20). Goya's work is a suite of 80 aquatint plates in which he depicted mutilation, torture, rape, and other atrocities—committed by both the French and Spanish during the Peninsular War (1808–14). Created 200 years later, *When I count, there are only you...*, is a contemporary take on Goya's grim message in which the remade

prints were stripped of their figures. Devoid of their actors, each print becomes an empty stage onto which Lashai, through a spotlight-like video projection, reinserts the now-animated figures. Set to the soundtrack of Chopin's "Nocturne 21 in C minor," the prints and projection slip in and out of carnage, perhaps a reminder of the long Iranian war with Iraq (1980–88), which Lashai experienced firsthand.

Gift of the 2019 Collectors Committee.

- ***God of Some Things*** (2011) is one of artist **Huma Bhabha's** (b. 1962) two large-scale bronze sculptures that flanked the entrance to her first solo museum exhibition at MoMA PS1 in 2012. The sculpture highlights Bhabha's interests in figurative sculpture and direct carving; the patinated bronze is cast from molds made from an original hand-chiseled piece of cork. Texturally, the sculpture gives the appearance of lightweight cork, and plays against the viewer's expectation of the heft and permanence of bronze. The columnar figure is ambiguous in many respects: female or male, god or human, ancient or modern. Bhabha's sculptures have been described as artifacts from the future, as they could be the ruins of an ancient civilization or the creative outgrowth of an epoch yet to come.

Gift of the 2019 Collectors Committee.

- The five extraordinary African-American quilts in this collection, including **Mary Lue ("Mother") Brown's** (1891–1979) ***Hit and Miss*** (1945); **Effie Jackson's** (1899–1989) ***Double Strip*** (early 1940s); **Laverne Brackens's** (b. 1927) ***Strip*** (1992); **Sherry Byrd's** (b. 1951) ***Roman Stripe Variations*** (1989); and **Rosie Lee Tompkins's** (Effie Mae Howard) (1936–2006) ***Hit and Miss Strip*** (1983), share salient design qualities which often distinguish Afro-traditional quilts from conventional Euro-traditional quilts. Each of the artists chose fabric (often factory scraps or recycled fabric and clothing) that they cut and pieced (usually without measuring) and stitched into original creations, frequently working without a predetermined design in mind. Structural features included the use of strips of fabric to create a larger textile, similar to the handwoven bands stitched into *kente* prestige cloths for the Ashanti and Ewe elite; bordering systems that favored non-four-sided arrangements found on many African ceremonial

textiles; and improvisational designs that unwittingly made cultural aesthetic connections with West and Central African rhythms of music, dance, and art.

Gift of the 2019 Collectors Committee.

- **Anne Truitt** (1921–2004) was one of the most original sculptors to emerge in the U.S. in the early 1960s. Her groundbreaking 1962 sculpture ***White: Four*** is a pristine example of early minimal type sculpture. Inspired by white picket fences at her childhood home on the Maryland shore, this painstakingly hand-painted sculpture sits directly on the floor. Unlike other minimal artists who eliminated any personal surface marks in favor of outsourced and machine made forms, Truitt's practice was always studio based and finished by hand.

Gift of 2019 Collectors Committee.

Friday Night Dinners

Christopher Kostow, The Restaurant at Meadowood, The Charter Oak

Amanda Harlan and Will Harlan, Harlan Estate

Hosted by Rebecca and Troy Carter

Josiah Citrin, Mélisse, Charcoal Venice, Openaire

Lee and Cristina Hudson, Hudson Ranch

Hosted by Renvy Graves Pittman

Katina and Kyle Connaughton, SingleThread Farm-Restaurant-Inn

Pierre Seillan, Vérité

Hosted by Willow Bay and Robert Iger

Jon Shook and Vinny Dotolo, animal, Son of a Gun, Jon & Vinny's

Tom Futo and Daniel Ha, Futo Estate

Hosted by Shanna and Jon Brooks

Timothy Hollingsworth, Otium

Vanessa and Henry Cornell, Cornell Vineyards

Hosted by Jeanne and Tony Pritzker

Ori Menashe and Genevieve Gergis, Bavel, Bestia
Nick Gislason, Screaming Eagle
Jamie Soriano, Krug Champagne
Hosted by Dana Norris and Steve Tisch

Michael Tusk, Quince, Cotogna, Verjus Cave
Ann Colgin and Joe Wender, Colgin Cellars
Hosted by Ryan Seacrest

Images from the event are available for download at Billy Farrell Agency: bfa.com.

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.

Image captions

Luchita Hurtado, *Untitled*, c. 1951, LACMA, gift of Janet Dreisen Rappaport through the 2019 Collectors Committee, © Luchita Hurtado, photo courtesy of the artist and Hauser & Wirth; Charlotte Perriand, Le Corbusier, building architect, *Kitchen for an apartment in Le Corbusier's Unité d'Habitation*, designed 1948–50, made c. 1952, gift of the 2019 Collectors Committee; Installation view of Lisa Reihana's *In Pursuit of Venus [Infected]*, 2015–17, as a part of Cinemania, Campbelltown Arts Centre, Australia, 2018, jointly purchased by the Los Angeles County Museum of Art through the 2019 Collectors Committee and Fine Arts Museums of San Francisco, Foundation Purchase, Phyllis C. Wattis Fund for Major Accessions, © Lisa Reihana/Artprojects, image: Document Photography; Luisa Roldán, called La Roldana, *The Education of the Virgin*, early 1680s, gift of the 2019 Collectors Committee with additional funds from Linda Borick and Bill Davidson on behalf of the Louis L. Borick Foundation, photo © Museum Associates/LACMA; Farideh Lashai, *When I count, there are only you..., But when I look, there is only a shadow*, 2012–13, projection of animated images on a suite of 80 original photo-intaglio prints, gift of the 2019 Collectors Committee, © Estate of Farideh Lashai; Huma Bhabha, *God Of Some Things*, 2011, installation view, *Huma Bhabha: Other Forms of Life*, The Contemporary Austin—Jones Center on Congress Avenue, Austin, Texas, 2018, gift of the 2019 Collectors Committee, artwork © Huma Bhabha, image courtesy of The Contemporary Austin, Salon 94, New York, and David Kordansky Gallery, Los Angeles, photo by Colin Doyle; Sherry Byrd, *Roman Stripe Variations*, 1989, Los Angeles County Museum of Art, gift of the 2019 Collectors Committee, © Sherry Byrd; Anne Truitt, *White: Four*, 1962, Los Angeles County Museum of Art, gift of the 2019 Collectors Committee, © annetruitt.org/Bridgeman, photo © Museum Associates/LACMA

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