

2019–2020 Exhibition Calendar

Current as of August 2019. Information is subject to change. For a listing of all exhibitions and installations, please visit www.lacma.org



Julie Mehretu



Fiji: Art and Life in the Pacific



Yoshitomo Nara

UPCOMING EXHIBITIONS***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 35 paintings with 40 works on paper dating from 1996 to the present by Julie Mehretu (b. 1970, Addis Ababa, Ethiopia). The first-ever comprehensive retrospective of Mehretu's career, it covers over two decades of her examination of history, colonialism, capitalism, geopolitics, war, global uprising, diaspora, and displacement through the artistic strategies of abstraction, architecture, landscape, movement, and, most recently, figuration. Mehretu's play with scale, as evident in her intimate drawings and large canvases and complex techniques in printmaking, will be explored in depth. Mehretu received her MFA from the Rhode Island School of Design, and among many awards and honors is the recipient of a MacArthur Foundation "Genius Grant" (2005) and a U.S. State Department National Medal of Arts (2015).

Curators: Christine Y. Kim, Contemporary Art, LACMA; 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 the Whitney Museum of American Art, New York.

Major support is provided by the Ford Foundation.

This exhibition is sponsored by Max Mara and Phillips.

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

The national tour of this exhibition is supported by an anonymous donor.

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, Kevin J. Chen, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, Mary and Daniel James, David Lloyd and Kimberly Steward, Kelsey Lee Offield, David Schwartz Foundation, Inc., Andy Song, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

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.

Fiji: Art and Life in the Pacific
December 15, 2019–July 19, 2020

The first substantial project on the art of Fiji to be mounted in the United States, *Fiji: Art and Life in the Pacific* will feature over 225 artworks drawn from major international collections, including the Fiji Museum, British Museum, Museum of Archaeology and Anthropology (Cambridge), the Smithsonian, and distinguished private collections. The exhibition will include figurative sculpture, ritual kava bowls, breastplates of pearl shell and whale ivory, large-scale bark cloths, small portable temples, weapons, and European

watercolors and paintings. Dr. Steven Hooper and his team from the Sainsbury Centre, in Norwich, England assembled a deeply researched and comprehensive exhibition that was recently on view in its galleries and will be reformatted by LACMA to include major loans from U.S. collections. Additionally, the museum will feature historic photographs from LACMA's Blackburn collection, as well as a newly commissioned 26' double-hull sailing canoe (drua) constructed in Fiji using traditional materials and techniques.

Curator: Nancy Thomas, Senior Deputy Director of Art Administration and Collections, LACMA

Credit: This exhibition is organized by the Sainsbury Centre and Sainsbury Research Unit, University of East Anglia, in association with the Los Angeles County Museum of Art.

Presented by



Support is provided by the Ethnic Arts Council.

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Where the Truth Lies: The Art of Qiu Ying
February 9–May 17, 2020

Few artists in Chinese history have proven as enigmatic as the great Ming dynasty painter Qiu Ying (c. 1494–c.1552), whose life and art reveal a series of paradoxes. Though one of the most famous artists of the Ming period, almost nothing is known about his life. He is said to have been illiterate, yet surviving evidence demonstrates elegant writing. He is said to have had few followers, yet he was the most copied painter in Chinese history. *Where the Truth Lies* grapples with such issues as artists who cross social boundaries, literacy, and the importance of connoisseurship in determining quality and authenticity. This will be the first exhibition on Qiu Ying ever organized outside of China and Taiwan. In addition to masterworks by Qiu Ying, the exhibition will include works by his predecessors and teachers, his daughter Qiu Zhu, and followers from the early 16th through the mid-20th century.

Curator: Stephen Little, Chinese, Korean, South and Southeast Asian Art, LACMA

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

Generous support for this exhibition is provided by the E. Rhodes and Leona B. Carpenter Foundation.

Additional support is provided by Julia and John Curtis, and Michael Gallis and Berhan Nebioglu.

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Rufino Tamayo: Innovation and Experimentation

December 21, 2019–July 11, 2020

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

Rufino Tamayo (1899–1991) was a leading Mexican artist of the 20th century who achieved international acclaim. He became known primarily for his paintings and murals, but also created a robust body of works on paper, which provided an important avenue for formal and technical innovation. Drawn exclusively from LACMA's holdings, this exhibition highlights Tamayo's engagement with printmaking and also includes a selection of Mesoamerican sculpture from the museum's collection, an important source of inspiration for the artist. Spanning over 60 years of his prolific career, *Rufino Tamayo: Innovation and Experimentation* focuses on Tamayo's longstanding interest in prints as a means of exploring new techniques and furthering experimentation.

Curator: Rachel Kaplan, Latin American Art, LACMA

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

Vera Lutter: Museum in the Camera

March 29–July 19, 2020

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

Curator: Jennifer King, Contemporary Projects, LACMA

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

Support is provided by Chara Schreyer and Gordon Freund.

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Yoshitomo Nara
April 5–August 2, 2020

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

Curator: Mika Yoshitake, Guest curator

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

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Bill Viola: Slowly Turning Narrative (working title)
June 7–September 20, 2020

On view at LACMA for the first time in almost 20 years, *Slowly Turning Narrative* (1992) is a room-sized video installation by Bill Viola in the museum's collection. An acknowledged pioneer of video art, Viola was crucial in establishing video as a major medium in contemporary art. *Slowly Turning Narrative* offers Viola's characteristically

hypnotic sense of wonderment at the world and also reveals the fullness of his philosophical vision. *Slowly Turning Narrative* includes two projections on a large central rotating screen. One presents images of virtually everything that constitutes life, embracing the broadest sweep from birth to death. The other shows a close-up of a Viola's head incanting "the one who lives," "the one who acts," "the one who reads," and more. As this screen rotates, a mirror on the back comes into view, reflecting the image of the viewer in this video evocation of human existence.

Curator: Carol S. Eliel, Modern Art, LACMA

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

Modern Art

Fall 2020–Ongoing

LACMA's modern collection will be relocated from the Ahmanson Building to the top floor of BCAM, opening in fall 2020. The installation will feature galleries devoted primarily to European and American art from 1905 to the 1960s, with spaces dedicated to the Janice and Henri Lazarof Collection, with concentrations of works by Picasso and Giacometti. Examples from the museum's renowned German Expressionist collection will also be featured. A number of works of American and Latin American art will be shown, including paintings and sculptures by Wifredo Lam, Roberto Matta, Lee Mullican, Gordon Onslow-Ford, Diego Rivera, Dorothea Tanning, and Joaquín Torres-García as well as recent acquisitions of work by Sonia Delaunay, Fred Eversley, Betye Saar, and others that have not been previously on view. The galleries are being completely redesigned with the collaboration of Frank Gehry and Associates, with new interpretive wall texts, a reading area, film and video stations, and a series of in-gallery public programs.

Curator: Stephanie Barron, Modern Art, LACMA

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

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CURRENTLY ON VIEW

***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: This 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.

Generous support is provided by Fiona Chalom Ph.D. and Joel Aronowitz M.D., The Emile J. Spaulding Foundation, The Gladys Kriebel Delmas Foundation, Richard Wayne, and the Asian Art Council.

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

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This 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. Eiel, 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.

Generous support is provided by Lannan Foundation. Additional support is provided by the Robert Mapplethorpe Foundation.

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Christian Marclay: Sound Stories
August 25–November 11, 2019

In *Sound Stories*, Christian Marclay (United States, b. 1955) fuses art and technology, using Snapchat videos as raw material. A collaboration between the artist and Snapchat, this innovative project draws on the sounds and images of everyday life found on the multimedia messaging app Snapchat. Using algorithms created by a team of engineers at Snap Inc., Marclay experiments with millions of publicly posted Snapchat videos to create five immersive audiovisual installations, two of which are interactive. Rooted in a sampling aesthetic fundamental to Marclay's work, these installations respond to the storytelling available on Snapchat and visitors' sounds and movements in the gallery space.

Curator: Rita Gonzalez, Contemporary Art, LACMA

Credit: *Christian Marclay: Sound Stories*

In collaboration with Snap Inc.

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

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Mineo Mizuno: Harmony
August 10–November 11, 2019

For several years, Mineo Mizuno has lived on Fort Mountain Ranch in the foothills of the Sierra Nevada Mountains. The intense beauty of the idyllic forest has inspired the artist's latest body of work, which includes interventions across the property using ceramics, fallen trees, and manzanita shrubs removed to avert fires. For *Harmony*, he transplants elements of this immersive environment to Los Angeles. *Tea House*, like an earlier one he built on the ranch, is his interpretation of the traditional Japanese structure. Its open, organic form balances the seclusion needed to experience the tea ceremony with the powerful presence of the natural surroundings. Around the tea house, Mizuno places a series of sculptures. Embedded in wood and on the ground, his ceramic water drops and tea bowls are painted with meditative repetitions of Japanese *kanji* such as *yui* (connect)

and *wa* (harmony). These concepts reflect his ongoing interest in the communicative properties of trees and water.

Curator: Staci Steinberger, Decorative Arts and Design, LACMA

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

Support for this installation is provided by Kelly Sutherland McLeod and Steve McLeod, Marla and Jeffrey Michaels, Wendy Stark Morrissey, the Boardman Family Foundation, and Dallas Price-Van Breda and Bob Van Breda.

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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 S. 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 Kayne Griffin Corcoran, Lisson Gallery, Pace Gallery, and Marietta Wu and Thomas Yamamoto. Additional support is provided by the Wallis Annenberg Director's Endowment Fund.

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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 Johnson 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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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.



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

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, tobacco, 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. Some of the most influential

Chinese contemporary artists today are featured in this exhibition, including Xu Bing, Cai Guo-Qiang, Lin Tianmiao, and Ai Weiwei. *The Allure of Matter* premieres at LACMA before traveling to the Smart Museum of Art at the University of Chicago, 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



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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.

About LACMA

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

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

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(Left) Julie Mehretu, *Retopistics: A Renegade Excavation*, 2001, Crystal Bridges Museum of American Art, Bentonville, AR, © Julie Mehretu, photo by Erma Estwick; (Center) Fiji, *Breastplate (Civa vonovono)*, early 19th century, Collection of Mark and Carolyn Blackburn; (Right) Yoshitomo Nara, *Girl from North Country*, 2017, Los Angeles County Museum of Art, purchased with funds provided by Sally and Ralph Tawil, © YOSHITOMO NARA 2017