

**2020–2022 Exhibition Calendar**

Current as of February 2020. Information is subject to change. For a listing of all exhibitions and installations, please visit [www.lacma.org](http://www.lacma.org)



*Where the Truth Lies: The Art of Qiu Ying*



Luchita Hurtado:  
*I Live I Die I Will Be  
Reborn*



Vera Lutter:  
*Museum in the Camera*



Yoshitomo Nara

**UPCOMING EXHIBITIONS**

***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 Asia. 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.

The exhibition 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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Generous support is provided by the E. Rhodes and Leona B. Carpenter Foundation, the Mozhai Foundation, American Friends of the Shanghai Museum, and Poly Culture North America Investment Corporation Limited. This project is supported in part by the National Endowment for the Arts. Additional support is provided by Winnie and Michael Feng, Mark and Jennifer McCormick, Andrew Wang, Mark Siegel, Julia and John Curtis, Lin and Franklin Tom, and Michael Gallis and Berhan Nebioglu.

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by 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, Earl and Shirley Greif Foundation, Marilyn B. and Calvin B. Gross, Mary and Daniel James, David Lloyd and Kimberly Steward, Kelsey Lee Offield, David Schwartz Foundation, Inc., Mr. and Mrs. Anthony and Lee Shaw, Lenore and Richard Wayne, Marietta Wu and Thomas Yamamoto, and The Kenneth T. and Eileen L. Norris Foundation.

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

***Luchita Hurtado: I Live I Die I Will Be Reborn***  
**February 16–May 3, 2020**

*Luchita Hurtado: I Live I Die I Will Be Reborn* presents the first retrospective survey of paintings and works on paper by multifaceted artist Luchita Hurtado (Venezuela, b. 1920). Prior to 2016, the remarkable breadth of Hurtado's eight-decade career was virtually unknown, as her works were kept in storage and out of public view for most of her life. This exhibition will introduce museum audiences to several distinct bodies of work, including Hurtado's early forays into abstraction, her consistent use of the body as a subject, her experiments with language, and her recent engagement with issues of environment and ecology. Hurtado has lived and worked in Santa Monica since the early 1950s. In 2019 she was named to the Time 100 list of most influential people.

**Curators:** Hans Ulrich Obrist, Artistic Director, Serpentine Galleries; Rebecca Lewin, Curator, Exhibitions and Design, Serpentine Galleries; Jennifer King, Contemporary Projects, LACMA

**Credit:** *Luchita Hurtado: I Live I Die I Will Be Reborn* was organized by the Serpentine Galleries (London), in association with the Los Angeles County Museum of Art.

The exhibition is accompanied by the first monograph on Luchita Hurtado, edited by the Serpentine Galleries curators, Rebecca Lewin and Hans Ulrich Obrist, in collaboration with Ryan Good.

Generous support is provided by Elizabeth, Matthew and Theodore Karatz and their families in honor of their mother, Janet Dreisen Rappaport. In-kind support is provided by Hauser & Wirth.

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***Vera Lutter: Museum in the Camera***  
**March 29–August 9, 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 Sharyn and Bruce Charnas and Chara Schreyer and Gordon Freund.

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Vera Lutter's residency at LACMA was supported by Sotheby's.

***Yoshitomo Nara***  
**April 5–August 23, 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

**Itinerary:** Yuz, Shanghai (September 18, 2020–January 10, 2021); Guggenheim Museum, Bilbao (February–May 2021); Kunsthal Rotterdam (June–September 2021)

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

Principal sponsorship is provided by



Major support is provided by Mr. Zoltan and Mrs. Tamara Varga, London; Andrew Xue, Singapore; Blum & Poe; and Pace Gallery.

Generous support is provided by Sally and Ralph Tawil and



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***Bill Viola: Slowly Turning Narrative***  
**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.

***NOT I: Throwing Voices (1500 BCE–2020 CE)***  
**July 26–November 29, 2020**

Ventriloquism relies on the confusion between sight and hearing, master and puppet, silence and speech. Issues of agency, authorship, and objecthood are at the core of even the most conventional ventriloquist sketch: Where is the voice coming from? How is that voice split into many bodies? Who is speaking on behalf of whom? Using this popular

form of entertainment as a departing point, the exhibition allows for dialogues across LACMA's collections, focusing on the misdirection of voice, silence, and sounds. Ventriloquism—objects forced to speak on behalf of an entire culture, age, or region—resonates within the history and logic of institutions devoted to the dissemination of knowledge such as libraries and museums. Favoring conversations among objects over singular masterpieces, *NOT I* includes a special project by Meriç Algün in collaboration with the Los Angeles Public Library, as well as commissions by Raven Chacon, Patricia Fernandez, and Puppies Puppies.

**Curator:** José Luis Blondet, Special Initiatives, LACMA

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

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### ***Cauleen Smith: Give It Or Leave It***

**June 28, 2020–March 14, 2021**

Cauleen Smith is a Los Angeles-based interdisciplinary artist whose work reflects upon the everyday possibilities of the imagination. Smith roots her work firmly within the discourse of mid-20th-century experimental film. A traveling solo exhibition of film, video, and sculpture, *Give It Or Leave It* features a series of experimental portraits of different sites related to spirituality, creativity, and utopianism. Much of the research conducted for Smith's film projects has taken place in California, on location at Alice Coltrane's ashram, The Vedantic Center, and in history through a restaging of a photograph of nine dapper black men taken in 1966 at the Watts Towers by Bill Ray. Additional archival research delves into the 19th-century black spiritualist Rebecca Cox Jackson, who was the Eldress of the first black Shaker community in Philadelphia. These separate and unrelated universes coalesce into an emotional cosmos in *Give It Or Leave It*.

**Curator:** Rita Gonzalez, Contemporary, LACMA

### ***Sam Francis and Japan: Emptiness Overflowing***

**October 4, 2020–January 24, 2021**

In the work of American artist Sam Francis (1923–1994), Western and Eastern aesthetics engage in a profound intercultural dialogue. Francis first traveled to Japan in 1957, developing a lifelong affinity for Japanese art and culture that influenced his work. His expressive handling of negative space shared pictorial and philosophic affinities with aspects of East Asian aesthetics, particularly the Japanese concept of "ma," the dynamic

between form and non-form. With over 60 works from LACMA's collection and key lenders, this is the first exhibition to explore the artist's work in relation to "ma" and other aspects of Japanese aesthetics. It will include works by Francis in the company of historic Japanese works to illustrate stylistic priorities shared by both. Also on view are works of contemporary Japanese artists (many associated with Gutai and Mono-Ha) whom Francis knew from his extensive time in Japan in the 1960s and '70s.

**Curators:** Hollis Goodall, Japanese Art, LACMA and Leslie Jones, Prints and Drawings, LACMA with Richard Speer

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art in association with the Sam Francis Foundation.

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### ***Scandinavian Design and the United States, 1890–1980***

**November 8, 2020–February 15, 2021**

*Scandinavian Design and the United States, 1890–1980* is the first exhibition to examine the extensive design exchanges between the United States and the Nordic countries (Denmark, Finland, Iceland, Norway, and Sweden) during the 20th century. Serving as a corrective to the dominant narrative of central European émigrés shaping modern American design culture, the exhibition will present a new international story, featuring accounts of Scandinavian designers who immigrated to the United States; Americans who studied or worked in Nordic countries; the ambitious campaigns to market and export Scandinavian design to American consumers; and the American and Nordic figures who championed sustainable and accessible design practice. Many of the issues considered in the exhibition remain relevant today, including the contributions of immigrants to their adopted societies, the importance of international exchange, critical analysis of cultural myths, and concern about environmental sustainability and accessibility.

**Curators:** Bobby Tigerman, Decorative Arts and Design, LACMA; Monica Obniski, 20th- and 21st-Century Design, Milwaukee Art Museum

**Itinerary:** Milwaukee Art Museum (May 15–September 7, 2020); Stockholm Nationalmuseum (September 30, 2021–January 16, 2022); Nasjonalmuseet Oslo (March 17–July 10, 2022)

**Credit:** This exhibition is co-organized by the Los Angeles County Museum of Art and the Milwaukee Art Museum.

The exhibition and international tour are made possible through support from the Terra Foundation for American Art. Major support is provided by the Henry Luce Foundation.

Generous support is provided by Nordic Culture Point. Additional support is provided by the Barbro Osher Pro Suecia Foundation and the Nordic Culture Fund.



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***Objects of Desire: Photography and the Language of Advertising***  
**November 22, 2020–March 28, 2021**

*Objects of Desire: Photography and the Language of Advertising* traces the artistic manipulation of advertising, the most powerful, mainstream visual language. Since the 1970s, creative innovations led to dramatic shifts in the possibilities for photography as artistic expression, as photo-based artists reworked advertising strategies to challenge the increased commodification of daily life, and later to appropriate the command these images have over the viewer/consumer. By exploiting advertising's visual vocabulary and adopting its sites and formats, and through re-photography, appropriation, and simulation, artists create a shared photographic language that puts the onus on the viewer to determine what exactly these pictures are asking of us. Participating artists include Adbusters, Lucas Blalock, Victor Burgin, Jo Ann Callis, Sarah Charlesworth, Sara Cwynar, Victoria Fu, Sanja Iveković, Elad Lassry, Roe Ethridge, Robert Heinecken, Barbara Kruger, Carter Mull, Pat O'Neil, Kim Schoen, Sandy Skoglund, Mitchell Syrop, and Hank Willis Thomas, among others.

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

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

Generous support is provided by Contemporary Collectors Orange County.

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## **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.

### ***The Obama Portraits Tour***

#### **November 5, 2021–January 2, 2022**

From the moment of their unveiling at the Smithsonian's National Portrait Gallery in February 2018, the museum's official portraits of President Barack Obama and Mrs. Michelle Obama have become iconic. Kehinde Wiley's portrait of President Obama and Amy Sherald's portrait of the former First Lady have inspired unprecedented responses from the public. This five-city tour will travel to the Art Institute of Chicago, Brooklyn Museum, LACMA, High Art Museum, and The Museum of Fine Arts, Houston from June 2021 through May 2022 and is expected to reach millions of people who might not otherwise have an opportunity to view these remarkable paintings. In addition to the artworks themselves, the LACMA presentation of *The Obama Portraits Tour* will feature teacher workshops, curatorial tours, and a richly illustrated book. This special presentation will enhance the conversations surrounding the power of portraiture and its potential to engage communities.

**Itinerary:** Art Institute of Chicago (June 18–August 15, 2021); Brooklyn Museum (August 27–October 24, 2021); High Museum of Art (January 14–March 13, 2022); Museum of Fine Arts, Houston (March 25–May 30, 2022)



## **CURRENTLY ON VIEW**

### ***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.

The renovation of the Charles White Elementary School Gallery is generously supported in part by the Los Angeles County Quality and Productivity Commission through the Productivity Investment Fund. Exhibitions and education programs at the Charles White Elementary School Gallery are made possible through the Anna H. Bing Children's Art Endowment Fund. Additional support is provided by The Winnick Family Foundation.

### ***Fiji: Art & 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 & Life in the Pacific* will feature over 280 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:** The exhibition is organized by the Sainsbury Centre and Sainsbury Research Unit at the University of East Anglia, UK, in association with the Los Angeles County Museum of Art.

Presented by



Generous support is provided by



Additional support is provided by the Ethnic Arts Council and the ATADA Foundation.

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***Do Ho Suh: 348 West 22nd Street***  
**November 10, 2019–Ongoing**

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 reconstructions of his former residences in Seoul, Providence, 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 addition to the permanent collection, *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 stainless steel frame. In this immersive passageway of conjoined rooms, visitors pass through an ephemeral 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 digital mapping tools, 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 London, Seoul, and New York. 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.

### ***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 35 paintings with nearly 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 with 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.

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### ***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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***Mineo Mizuno: Harmony***  
**August 10–February 23, 2020**

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 Sutherlin McLeod and Steve McLeod, Marla and Jeffrey Michaels, Wendy Stark Morrissey, the Boardman Family Foundation, and Dallas Price-Van Breda and Bob Van Breda.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by 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, Earl and Shirley Greif Foundation, Marilyn B. and Calvin B. Gross, Mary and Daniel James, David Lloyd and Kimberly Steward, Kelsey Lee Offield, David Schwartz Foundation, Inc., Mr. and Mrs. Anthony and Lee Shaw, Lenore and Richard Wayne, Marietta Wu and Thomas Yamamoto, and The Kenneth T. and Eileen L. Norris Foundation.

## **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

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

(Left) Qiu Ying, *Crab Apple and Mountain Birds*, Ming dynasty, c. 1534–42, Shanghai Museum, photo © Shanghai Museum; (center, left) Luchita Hurtado, *Untitled*, c. 1950s, Los Angeles County Museum of Art, gift of Janet Dreisen Rappaport through the 2019 Collectors Committee, © Luchita Hurtado, courtesy of the artist

and Hauser & Wirth, photo: Genevieve Hanson; (center, right): Vera Lutter, *Rodin Garden, I: February 22, 2017, 2017*, Los Angeles County Museum of Art, promised gift of Sharyn and Bruce Charnas, © Vera Lutter, photo courtesy of the artist; (right) Yoshitomo Nara, *I WANT TO SEE THE BRIGHT LIGHTS TONIGHT*, 2017, © YOSHITOMO NARA 2017, Photo courtesy the artist