

2021–2023 Exhibition Calendar

Current as of October 2021. Information is subject to change. For a listing of all exhibitions and installations, please visit www.lacma.org.



The Obama Portraits Tour

Mixpantli: Space, Time, and the Indigenous Origins of Mexico

City of Cinema: Paris 1850–1907

UPCOMING EXHIBITIONS***The Obama Portraits Tour***

November 7, 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 Sutherland’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.

Curators: Christine Y. Kim, Contemporary Art, LACMA; Liz Andrews, Director’s Office, LACMA

Itinerary: Art Institute of Chicago (June 18–August 15, 2021); Brooklyn Museum (August 27–October 24, 2021); High Museum of Art (January 14–March 20, 2022); Museum of Fine Arts, Houston (March 27–April 2, 2022)

Credit: *The Obama Portraits Tour* is organized by the Smithsonian’s National Portrait Gallery, Washington, D.C.

Support for the national tour has been generously provided by



In Los Angeles:

Presented by

GUCCI

Principal sponsorship provided by Snapchat 

Major support provided by Janine Sherman Barrois and Lyndon J. Barrois, Sr.; Ina Coleman; Brickson E. Diamond; The Claire Falkenstein Foundation; Kristen Boggs Jaeger and Jeffrey Jaeger; Jill Lawrence and Paul Koplin in honor of Martha Koplin; Arthur R. Lewis; and Janet Dreisen Rappaport.

Generous support provided by Alpha Kappa Alpha Sorority, Incorporated®; Stanley and Joyce Black Family Foundation; Kimberly A. Blackwell; Lizzie and Steve Blatt; Rebecca and Troy Carter; Ava L. Coleman and Debra L. Lee; Far Western Region, Alpha Kappa Alpha Sorority, Incorporated®; Danny First; Foundation for Advancement in Conservation and Tru Vue, Inc.; Deon T. Jones; Gail and George Knox; Chrystal and Melvin D. Lindsey; Issa Rae; Jason and Susan Riffe; Julie and Bennett Roberts, Roberts Projects; V. Joy Simmons, MD; Ryan Tarpley; and Abbey Wemimo and Taylor Goodridge.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Meredith and David Kaplan, with generous annual funding from Kevin J. Chen, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, Mary and Daniel James, Kelsey Lee Offield, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

Black American Portraits

November 7, 2021–April 17, 2022


To complement the presentation of *The Obama Portraits* by Kehinde Wiley and Amy Sherald on tour from the Smithsonian's National Portrait Gallery (NPG), LACMA presents *Black American Portraits*. Remembering *Two Centuries of Black American Art*, guest curated by David Driskell at LACMA 45 years ago, this exhibition reframes portraiture to center Black American subjects, sitters, and spaces. Spanning over two centuries from c. 1800 to the present day, this selection of approximately 150 works draws primarily from LACMA's permanent collection and highlights emancipation and early studio photography, scenes from the Harlem Renaissance, portraits from the Civil Rights and Black Power eras, and multiculturalism of the 1990s. *Black American Portraits* chronicles the ways in which Black Americans have used portraiture to envision themselves in their own eyes. Countering a visual culture that often demonizes Blackness and fetishizes the spectacle of Black pain, these images center love, abundance, family, community, and exuberance.

Curators: Curated by Christine Y. Kim and Liz Andrews with the support of Breanne Bradley.

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

Presented by



Principal sponsorship provided by Snapchat 

Major support provided by Janine Sherman Barrois and Lyndon J. Barrois, Sr.; Ina Coleman; Brickson E. Diamond; The Claire Falkenstein Foundation; Kristen Boggs Jaeger and Jeffrey Jaeger; Jill Lawrence and Paul Koplin in honor of Martha Koplin; Arthur R. Lewis; and Janet Dreisen Rappaport.

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In the Now: Gender and Nation in Europe, Selections from the Sir Mark Fehrs Haukohl Photography Collection

November 14, 2021–February 13, 2022

In the Now explores and challenges traditional categories of gender, nation, and photography, featuring works made since 2000 by women artists born or working in Europe. Many artists contend with representations of the body, with individual perspectives on beauty, femininity, objectification, and what it means to be an artist who identifies as a woman today. Though born or based in Europe, these artists may or may not locate their practices geographically or in accordance with nationalistic assumptions around identity. Finally, the wide-ranging material and conceptual approaches testify to the expediting force of technology, which has made photography subject to greater circulation, alteration, and abstraction. Selected from the collection of Sir Mark Fehrs Haukohl—donated to LACMA and the Brooklyn Museum in 2021—the exhibition suggests that women photographers practicing in Europe today are global citizens pointing toward a future in which limiting statements can yield to productive questions.

Curators: Britt Salvesen, Photography, LACMA and Eve Schillo, Photography, LACMA

Credit: This exhibition was co-organized by the Los Angeles County Museum of Art and the Brooklyn Museum.

Generous support is provided by The Annenberg Foundation.

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Family Album: Dannielle Bowman, Janna Ireland, and Contemporary Works from LACMA

November 19, 2021–June 5, 2022

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

Revealing insights about family life and the quotidian in the 21st century, *Family Album* explores the work of artists of color who examine themselves and history through the visual language of family photographs. The exhibition presents new work by Dannielle Bowman and Janna Ireland among contemporaries including Germane Barnes, Mark Bradford, Micaiah Carter, Tony Cokes, Sandra de la Loza, Mercedes Dorame, Genevieve Gaignard, Leslie Hewitt, Star Montana, and Zora Murff. Featured artists confront the physical, political, and emotional aspects of home. Some artists mine their personal archives, while others challenge the aesthetic conventions of snapshots. Integral to the exhibition is the exploration of community. Design, installation, and video consider the impact of segregation laws in American neighborhoods today. Photography, the medium that simulates seeing, summons sensations of daily life and memories of loved ones.

Curator: Dhyandra Lawson, Photography, LACMA

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

Support for this exhibition was provided by the 2021 Collectors Committee.

Exhibitions and education programs at the Charles White Elementary School Gallery are made possible through the Anna H. Bing Children's Art Endowment Fund.

Mixpantli: Space, Time, and the Indigenous Origins of Mexico
December 12, 2021–May 1, 2022

LACMA marks the 500th anniversary of the fall of the Aztec capital Tenochtitlan (modern-day Mexico City) with *Mixpantli: Space, Time, and the Indigenous Origins of Mexico*. This exhibition subverts the traditional narrative of conquest by centering the creative resilience of Indigenous artists, mapmakers, and storytellers who forged new futures and made their world anew through artistic practice. Nahuatl scribes gave the name mixpantli, or “banner of clouds,” to the first omen of the conquest, depicting this omen as both a Mexica battle standard and a Euro-Christian column enveloped in clouds.

Mixpantli, then, reflects the bringing together of both Nahuatl and Christian worldviews, and the efforts of Indigenous peoples to reorient space and time in a new world and era. This show puts early colonial art in conversation with pre-Columbian artifacts to showcase the deeply Indigenous worldviews that shaped early Mexico. A companion exhibition to *Mixpantli: Contemporary Echoes*.

Curators: Diana Magaloni, Art of the Ancient Americas, LACMA; Alyce de Carteret, Art of the Ancient Americas, LACMA

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

Generous support for LACMA's Art of the Ancient Americas department is provided by The Andrew W. Mellon Foundation and Gregory Annenberg Weingarten, GRoW @ Annenberg.

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Mixpantli: Contemporary Echoes
December 12, 2021–June 12, 2022

Mixpantli: Contemporary Echoes showcases the lasting impact of Indigenous creative resilience, connecting the vibrant artistic traditions of the past and the present, of Los Angeles and Mexico. This exhibition features the works of contemporary artists and mapmakers who draw on Indigenous cartographic and artistic histories to challenge dominant narratives about place and belonging. Artworks include Mariana Castillo Deball's *Vista de Ojos* (2014), a wooden pavement etched with the oldest map of Mexico City as originally illustrated by a tlacuilo (Indigenous mapmaker); a series of maps by Sandy Rodriguez, who paints with traditional pigments on amate paper to explore the intersection of social memory and contemporary politics; and an interactive map of the Indigenous communities of Los Angeles, produced by Comunidades Indígenas en Liderazgo (CIELO). A companion exhibition to *Mixpantli: Space, Time, and the Indigenous Origins of Mexico*.

Curator: Diana Magaloni, Art of the Ancient Americas, LACMA

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

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City of Cinema: Paris 1850–1907

February 20–July 10, 2022

Placing cinema in the context of 19th-century Parisian visual culture, *City of Cinema: Paris 1850–1907* explores how film emerged amid a wave of social, political, artistic, and technological developments. The exhibition brings together paintings, sculpture, posters, prints, photography, and film to reflect the range of artistic experiments that culminated in cinema as a mass medium. The story begins on the streets of Paris, where a diverse populace formed a collective audience for visual spectacle. The exhibition proceeds to domestic and theatrical sites of entertainment, where sociable viewing took place. Moving to local and global sites of production, *City of Cinema* considers how individuals drew upon technology and fine arts to explore the new medium's potential. Culminating with a purpose-built Salle du Cinema (movie theater), *City of Cinema* reveals how citizens became spectators, and how film evolved from novel entertainment to the greatest art form of the 20th century.

Curators: Leah Lehmebeck, European Painting & Sculpture and American Art, LACMA and Britt Salvesen, Photography, LACMA

Itinerary: Musée d'Orsay (September 28, 2021–January 16, 2022)

Credit: This exhibition was organized by the Los Angeles County Museum of Art, Los Angeles and the musées d'Orsay et de l'Orangerie, Paris.

Generous support is provided by The Kenneth T. and Eileen L. Norris Foundation. Additional support is provided by Gallery 19C.

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Barbara Kruger: Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.

March 20–July 17, 2022

Thinking of ~~You~~. I Mean ~~Me~~. I Mean You. is a major exhibition devoted to the work of Barbara Kruger, one of the most significant and visible artists of our time. Spanning four decades, this exhibition is the largest and most comprehensive presentation of Kruger's work in 20 years; it spans her single-channel videos from the 1980s to digital productions of the last two decades, and includes large-scale vinyl room wraps, multichannel video installations, and audio soundscapes throughout LACMA's campus. As an active consumer and vigilant viewer of popular culture, Kruger grapples with the accelerated ways pictures and words instantaneously flow through media. How they are simultaneously played and re-played informs her most recent video works, which are an exhibition highlight. *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.* is a visually compelling gathering of groundbreaking artwork that is resonant, courageous, and crucial.

Curator: Rebecca Morse, Photography, LACMA

Itinerary: Art Institute of Chicago (September 19, 2021–January 24, 2022); Museum of Modern Art, New York (July 18, 2022–January 2, 2023)

Credit: The exhibition was organized by the Los Angeles County Museum of Art, the Art Institute of Chicago, and the Museum of Modern Art, New York.

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Additional support is provided by the Pasadena Art Alliance.

This exhibition is part of The Hyundai Project at LACMA, a joint initiative between Hyundai Motor Company and LACMA since 2015.

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Portable Universe / El Universo en Tus Manos: Thought and Splendor of Indigenous Colombia

May 29–October 2, 2022

Comprising approximately 400 works, including an unprecedented number of loans from the Museo del Oro in Bogota, this groundbreaking exhibition presents the diversity and materiality of ancient Colombian cultures and reframes how we approach ancient Colombian art. With the European conquest, Indigenous cultures and knowledge, based on millennia of intellectual efforts, were disregarded as crude superstition. *Portable Universe* is designed to recapture some of that knowledge and to envelop the works with life and meaning, inviting visitors into a cultural dialogue that spans both space and time. The project also draws heavily on contemporary Indigenous understandings to evoke a worldview in which ancient artworks have relevance for today and the future. The curatorial team has been working in close collaboration with the Arhuaco of the Sierra Nevada de Santa Marta, who are supporting and engaged in the project, part of a long-term initiative in fostering cross-cultural dialogue and knowledge exchange.

Curator: Diana Magaloni, Art of the Ancient Americas, LACMA and Julia Burtenshaw, Art of the Ancient Americas, LACMA

Itinerary: Museum of Fine Arts Houston (November 6, 2022–April 16, 2023), Montreal Museum of Fine Arts (May 29– October 8, 2023)

Credit: This exhibition was organized by Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, and the Museo del Oro, Bogota.

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



Support is provided by Daniel Greenberg, Susan Steinhauser and The Greenberg Foundation.

Generous support for LACMA's Art of the Ancient Americas department is provided by The Andrew W. Mellon Foundation and Gregory Annenberg Weingarten, GRoW @ Annenberg.

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Archive of the World: Art and Imagination in Spanish America, 1500–1800
June 12–October 30, 2022

Archive of the World: Art and Imagination in Spanish America, 1500–1800 represents the first comprehensive exhibition of LACMA's notable holdings of Spanish American art—most assembled within the last 15 years. Following the arrival of the Spaniards in the Americas in the 15th century, the region developed complex artistic traditions that drew simultaneously on Indigenous, European, Asian, and African art. The Spanish conquest of the Philippines in 1565 inaugurated a new commercial route that connected Asia, Europe, and the Americas. Private homes and civic and ecclesiastic institutions in Spanish America were filled with imported and locally made objects. This confluence of riches signaled the status of the Americas as a major emporium—what one contemporaneous author described as “the archive of the world.” Featuring approximately 90 works, including several recent acquisitions, the exhibition emphasizes the creative power of Spanish America, including its central position as a global crossroads.

Curator: Ilona Katzew, Latin American Art, LACMA

Itinerary: Frist Art Museum (October 20, 2023–January 28, 2024)

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

Generous support is provided by the Carl & Marilyn Thoma Foundation.



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Park Dae Sung: Virtuous Ink and Contemporary Brush
July 17–December 11, 2022

Park Dae Sung was born in 1945, during the waning days of Korea's colonization by Japan. During the Korean War (1950–53), his parents were killed by Communist soldiers; since then, he found solace in painting. Self-taught, Park has spent time in China, walked the Silk Road, and searched for the meaning of hanja (Chinese characters), the aesthetic foundation of his calligraphy and paintings. *Park Dae Sung: Virtuous Ink and Contemporary Brush* spotlights the artist's large ink paintings, all revealing variations of the line found in his calligraphy. With a single brush, he portrays contemporary subjects with calligraphic lines, effortlessly fusing the aesthetics of East and West. This intimate exhibition invites the viewer to see the brushstrokes in the composition up close. The only small painting in the exhibition is of a valued Joseon bowl, painted by brush in a hyperrealistic style, giving us a sense of Park's wide range.

Curator: Virginia Moon, Korean Art, LACMA

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

The organizers are grateful for the special support of Gana Art.

Exhibition supported in part by Samsung Foundation of Culture.

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Objects of Desire: Photography and the Language of Advertising
September 4–December 18, 2022

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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The Space Between: The Modern in Korean Art
Fall 2022

A groundbreaking show that is the first of its kind in the West, *The Space Between: The Modern in Korean Art* covers the years 1897 to 1965, loosely organized chronologically, stylistically, and conceptually. The second of three major Korean art exhibitions of Hyundai Motor's Korean Art Scholarship initiative, *The Space Between* spans the arc of European-influenced art via Japan in the Korean Empire (1897–1910) and colonial period (1910–45), explores American influences absorbed throughout the Korean War (1950–53), and provides a glimpse into the beginning of the contemporary. Featuring approximately 140 works that reflect the influx of foreign-introduced new media, including oils, photography, and sculpture, the exhibition is organized into five categories: "The Modern Encounter," "The Modern Response," "The Pageantry of *Sinyeoseong* (New Woman)," "The Modern Momentum," and "Evolving into the Contemporary."

Curator: Virginia Moon, Korean Art, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art with the National Museum of Modern and Contemporary Art, Korea.

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.

Generous support is provided by the Korea Foundation.

Exhibition research and publication supported in part by Samsung Foundation of Culture.

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Scandinavian Design and the United States, 1890–1980

October 9, 2022–February 5, 2023

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

Itinerary: Stockholm Nationalmuseum (October 15, 2021–January 9, 2022); Nasjonalmuseet Oslo (March 17–August 7, 2022); Milwaukee Art Museum (March 24–July 23, 2023)

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. This project is supported in part by the National Endowment for the Arts.



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Sam Francis and Japan: Emptiness Overflowing
Spring 2023

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.

Bank of America is the presenting sponsor of *Sam Francis and Japan: Emptiness Overflowing*.



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ON-VIEW

Carmen Herrera: Estructura Verde
October 9, 2021–February 13, 2022

Carmen Herrera’s *Estructura Verde* is based on a simple geometric conceit: a rectangular form is cleaved into two L-shaped components (one a perfect right angle, the other irregular) through the simple excision of three narrow, triangular cuts. Initially rendered as an isometric drawing in 1966, and appearing later as the basis for one of Herrera’s iconic *Blanco y Verde* paintings in 1966–67, the design was eventually realized in three dimensions in 1971 as a wall-mounted sculpture in wood. *Estructura Verde*, one of several Herrera sculptures fabricated in aluminum in 2018, represents the culmination of the artist’s translation of her 1966 drawing into three dimensions. Born in Cuba in 1915, Carmen Herrera lives in New York City. LACMA’s installation of *Estructura Verde* on the Smidt Welcome Plaza is the first presentation of her sculpture on the West Coast.

Curator: Jennifer King, Contemporary Art, LACMA

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

Generous support is provided by Lisson Gallery.

Ink Dreams: Selections from the Fondation INK Collection
September 19–December 12, 2021

Beyond the concrete materials of ink and paper, there is an intangible spirit uniting works of East Asian ink painting. But how does the spirit of ink translate to other mediums, global makers, and contemporary times? Comprising photography, sculpture, video—and, of course, painting—*Ink Dreams* proposes a new view of ink art for the contemporary era, one that incorporates qualities from the ink painting tradition and new adaptations of traditional subject matter, unbounded by traditional materials. *Ink Dreams* is the first presentation of work from the Fondation INK Collection, a 400-piece collection of contemporary art in the spirit of ink that was promised to LACMA in 2018. The exhibition examines the impact of ink on the global contemporary art world, and features works by artists from Asia, Europe, and North America, including Chen Haiyan, Shirazeh Houshiary, Lin Tianmiao, Hiroshi Sugimoto, Xu Bing, Yang Jiechang, and others

Curator: Susanna Ferrell, Chinese Art, LACMA

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

This exhibition is made possible through the generosity of the Fondation INK.

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Acting Out: Cabinet Cards and the Making of Modern Photography, 1870–1900
August 8–November 7, 2021

Acting Out: Cabinet Cards and the Making of Modern Photography, 1870–1900 offers the first-ever in-depth examination of cabinet cards. Inexpensive and sold by the dozen, cabinet cards were America's main format for photographic portraiture through the last three decades of the nineteenth century, just prior to the introduction of the snapshot camera. Earlier, getting a photographic portrait was a formal, rare event; the new format made it commonplace. This exhibition reveals how professional photographers and their sitters across the United States introduced immediacy to studio portraiture, transforming their sessions into avenues of fun and personal expression. Sections will trace the cabinet card's evolution, from its beginnings in celebrity culture, through the marketing and advertising strategies of practitioners, to the diverse behaviors that people brought to their sittings. With Americans embracing photography as a fact of everyday life and playing with the medium's believability, cabinet cards made photography modern.

Curator: Britt Salvesen, Photography and Prints and Drawings, LACMA

Itinerary: Amon Carter Museum of American Art (August 15–November 1, 2020)

Credit: This exhibition was organized by the Amon Carter Museum of American Art.

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Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, Mary and Daniel James, Kelsey Lee Offield, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

Legacies of Exchange: Chinese Contemporary Art from the Yuz Foundation
July 4, 2021–March 13, 2022

Featuring Ai Weiwei, Huang Yong Ping, Wang Guangyi, Xu Bing, and more, *Legacies of Exchange: Chinese Contemporary Art from the Yuz Foundation* brings together works of Chinese contemporary art created in response to international trade, political conflict, and global artistic exchange. Pulled from the Yuz Museum's esteemed collection of contemporary art, *Legacies of Exchange* spotlights encounters, exchanges, and collisions between China and the West. This exhibition is part of LACMA's ongoing partnership with the Yuz Museum in Shanghai, China, a joint effort to create collaborative exhibitions and to provide both museums with greater access to a more diverse collection of artworks.

Curator: Susanna Ferrell, Chinese Art, LACMA

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

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Modern Art Collection

June 13, 2021–Ongoing

LACMA's Modern art collection, which primarily features European and American art from 1900 to the 1960s, returns to public view with examples of work from the museum's American, Decorative Arts and Design, and Latin American art holdings. As in the past, several galleries are dedicated to the Janice and Henri Lazarof Collection—including concentrations of work by Pablo Picasso and Alberto Giacometti—and others are devoted to the museum's renowned German Expressionist holdings of paintings, sculpture, and works on paper. The installation presents Michael McMillen's immersive environment *Central Meridian (The Garage)* (1981), and recent acquisitions by Josef Albers, Judy Chicago, Theo van Doesburg, Maren Hassinger, Jacob Lawrence, Anne Truitt, and others are displayed for the first time. The Modern art galleries have been redesigned in collaboration with Gehry Partners, LLP, and include new interpretive texts, a series of thematic audio tours, and an installation soundtrack.

Curator: Stephanie Barron, Modern Art, LACMA

Yoshitomo Nara

April 1, 2021–January 2, 2022

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 Museum, Shanghai (March 4–September 4, 2022)

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 Rochelle and Irving Azoff, Andre Sakhai, Sally and Ralph Tawil, and



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Cauleen Smith: Give It or Leave It

April 1–October 31, 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 installation, *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

Credit: This exhibition is organized by the Institute of Contemporary Art, University of Pennsylvania.

Support is provided by the Pasadena Art Alliance.

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LACMA: ON THE ROAD

Light, Space, Surface: Works from the Los Angeles County Museum of Art

Venues: Addison Gallery of American Art, MA (November 23, 2021–March 20, 2022); The Frist Art Museum, TN (June 3–September 5, 2022)

Light, Space, Surface: Works from the Los Angeles County Museum of Art explores the art of Light and Space as well as related works with highly polished surfaces often referred to as “finish fetish.” In the 1960s and 1970s, various Southern California artists began to create works that investigate perceptual phenomena: how we come to understand form, volume, presence, and absence through light, seen directly through other materials, reflected, or refracted. Many used newly developed industrial materials—including sheet acrylic, fiberglass, and polyester resin—in their work. *Light, Space, Surface* draws on LACMA's deep holdings of this material, revealing the vibrancy and diversity of this aspect of American art history. Featured artists include Larry Bell, Billy Al Bengston, Judy Chicago, Mary Corse, Fred Eversley, Robert Irwin, John McCracken, James Turrell, and Doug Wheeler, among others.

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

Generous support is provided by the Carl & Marilyn Thoma Foundation.



Golden Hour: California Photography from LACMA

Venues: Lancaster Museum of Art and History (February 7–May 9, 2021); Riverside Art Museum (June 5–September 26, 2021); Vincent Price Art Museum (October 16, 2021–February 5, 2022); California State University Northridge (February 19–April 30, 2022)

In *Golden Hour*, over 70 artists and three photography collectives offer an aesthetic approach to understanding the complexities and histories of California. These images, gathered from the collection of the Los Angeles County Museum of Art, have come to define the myths, iconographies, and realities of this unique state. Pairing masters of photography with experimental practitioners in a range of lens-based media that includes photo sculpture, vernacular, and video work, the selection blurs the boundaries of the tropes that formed a California identity. With works ranging from the early 1900s to present day, *Golden Hour* is neither a didactic history of the state nor an inclusive tale of photographic history, but rather artists' impressions of the state of being in, and being influenced by, California.

Credit: This exhibition was organized by the Los Angeles County Museum of Art in collaboration with the Lancaster Museum of Art and History; Riverside Art Museum; Vincent Price Art Museum at East Los Angeles College; and California State University, Northridge, Art Galleries.



Local Access is a series of American art exhibitions created through a multi-year, multi-institutional partnership formed by LACMA as part of the Art Bridges Initiative.

Art Bridges + LACMA

Julie Mehretu

Venues: High Museum of Art, Atlanta (October 24, 2020–January 31, 2021); Whitney Museum of American Art, New York (March 19–August 8, 2021); Walker Art Center, Minneapolis, MN (October 16, 2021–March 6, 2022)

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

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



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

Venues: Morgan Library & Museum, New York (September 12, 2020–January 31, 2021); Mississippi Museum of Art (April 10–July 11, 2021); Nasher Sculpture Center, Dallas, TX (September 25, 2021–January 2, 2022)

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

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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About LACMA

Located on the Pacific Rim, LACMA is the largest art museum in the western United States, with a collection of more than 147,000 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) *Barack Obama* by Kehinde Wiley, 2018, oil on canvas, National Portrait Gallery, Smithsonian Institution, © 2018 Kehinde Wiley; *Michelle LaVaughn Robinson Obama* by Amy Sherald, 2018, oil on linen, National Portrait Gallery, Smithsonian Institution. The National Portrait Gallery is grateful to the generous donors who made these commissions possible and proudly recognizes them at npg.si.edu/obamaportraitstour; (Center) *Facsimile of genealogy of the House of Moctezuma, 1791, 2021* facsimile of the original in the collection of the Archivo General de la Nación by Tlaoli Ramírez Téllez, courtesy of the artist, commissioned by the Los Angeles County Museum of Art, © Tlaoli Ramírez Téllez; (Right) Still from the film *Exposition Universelle 1900*, Gaumont, 1900. Document GP Archives, Collection Gaumont