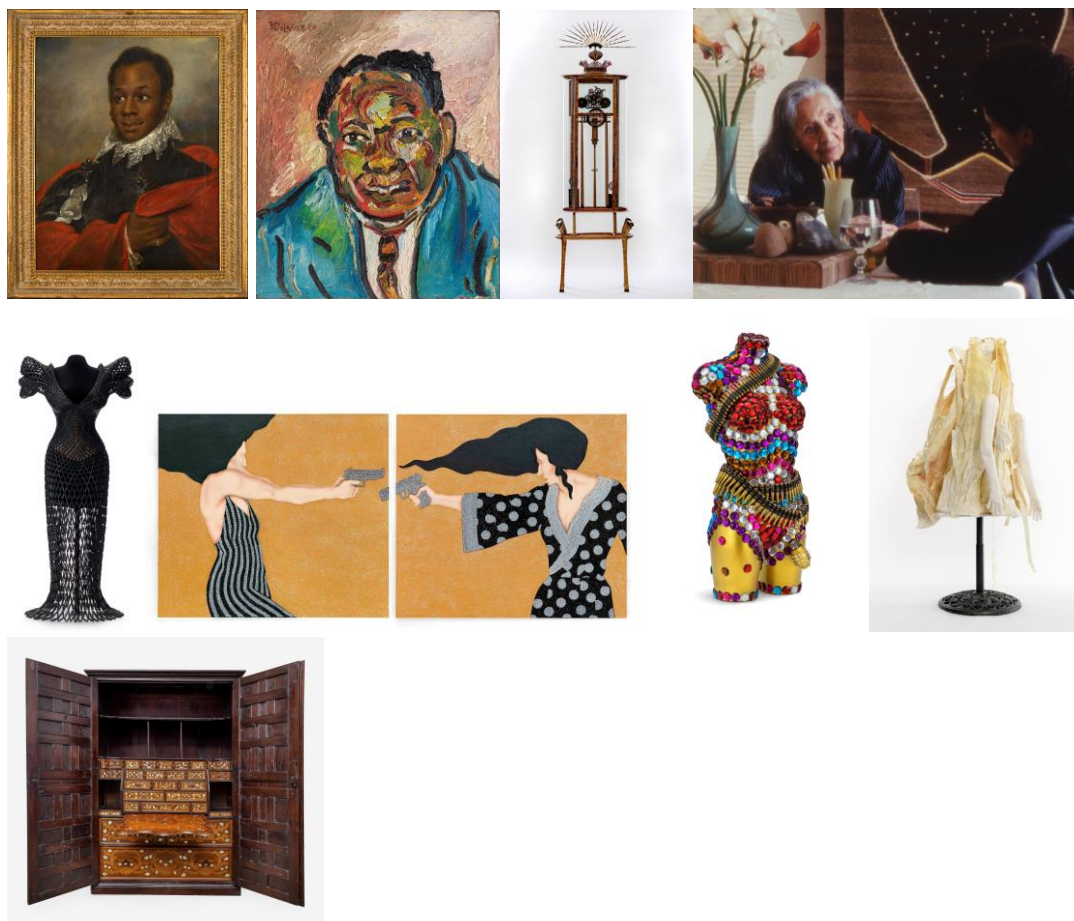


LACMA Announces Nine New Acquisitions During the 36th Collectors Committee Weekend



(Image captions on page 6)

(Los Angeles, April 25, 2022)—The Los Angeles County Museum of Art (LACMA) announces the acquisition of nine artworks for its permanent collection during the museum’s 36th Collectors Committee fundraiser. The Collectors Committee Weekend—led for over a decade by LACMA trustee, Collectors Committee Chair, and Acquisitions Committee Chair Ann Colgin—took place over two days, including curator-led art presentations, private dinners at the homes of major LACMA supporters, and a gala dinner where members voted on artworks to add to the collection. This year, 76 voting members raised over \$2.6 million. The 2022 event was generously co-sponsored by Bank of America and Cartier.

“It is a great pleasure to celebrate and support LACMA’s collection through the Collectors Committee, and I am thrilled with the success of this year’s event,” said Ann Colgin. “This weekend would not be possible without the efforts of many people. I’m so grateful to the host, chefs, and vintners who created such memorable dining experiences on Friday evening, as well as to the curators for their insight and

scholarship, to the LACMA staff for their tireless work, and of course to all of the committee members.”

“Over its long history, the Collectors Committee has enabled us to bring an incredible range of artworks into LACMA’s collection, including some of our most beloved masterpieces,” said LACMA CEO and Wallis Annenberg Director Michael Govan. “The acquisitions made at this year’s event continue this important tradition and strengthen our ability to share new perspectives on art history with our audiences.”

Collectors Committee Weekend

Since 1986, Collectors Committee weekend has been one of the museum’s most significant fundraising events and continues to play an essential role in acquiring important works of art for every area of its encyclopedic collection. Including this year’s acquisitions, the event has acquired 246 artworks through donations totaling more than \$47 million.

The weekend began with members attending one of six dinners in the homes of major LACMA supporters on Friday, April 22 (details below), prepared in person by renowned chefs and paired with wine from notable vintners.

On the morning of Saturday, April 23, members attended a viewing of the proposed artworks at LACMA followed by curator presentations. At the Collectors Committee gala that evening, emceed by Ann Colgin and fellow LACMA trustee Ryan Seacrest, committee members voted on which artworks to acquire and enjoyed a special dinner prepared by Chef Joachim Splichal with wine generously provided by Krug, Vérité Winery and Estate, Wally’s, and Moraga Estate. Additional beverages by FIJI Water and POM Wonderful.

Funds for the artwork acquisitions were raised by Collectors Committee membership dues, with additional funds provided by individual members. A short live auction, conducted by LACMA trustee Viveca Paulin-Ferrell, added another \$655,000 to the acquisition funds.

For every Collectors Committee, an artist whose work is in LACMA’s collection creates an edition for committee members who donate at the highest level. This year, artist Kenturah Davis created a limited-edition print titled *TXME III-LACMA-K suite*, printed by Lapis Press.

Acquired Artworks

The 2022 Collectors Committee made possible the acquisitions of the following artworks:

- Born in 1775 to enslaved parents in Connecticut, Prince Saunders (1775–1839) dedicated much of his life to the education of Black youth and to the cause of abolition. In 1815–16 Saunders began traveling between England and Haiti—the first Black-led republic and the first independent nation in the

Caribbean—where he assisted King Henri Christophe in establishing a system of universal education. Saunders’s publication of *The Haytian Papers*, which outlined the constitution and laws of the new country, solidified his reputation as an advocate for Black education, leadership, and freedom. **William Armfield Hobday’s *Portrait of Prince Saunders***, painted circa 1815 while Saunders was in England, is embedded in the tradition of English court painting, and fits well within LACMA’s collection not only for its style, but also through its subject: Saunders’s position as an abolitionist, his trans-Atlantic relations, and his role in Black nation-building all speak readily to the more expansive narratives LACMA strives to present with our permanent collections.

Gift of the 2022 Collectors Committee.

- **Beauford Delaney’s *Negro Man* [Claude McKay]** (1944) is an intimate portrait of one of the most influential figures of the Harlem Renaissance. McKay (1889–1948), a Jamaican-American writer and poet, and Delaney (1901–79), considered one of the most important Black artists of the past century, regularly attended gatherings in New York with Romare Bearden, Langston Hughes, Jacob Lawrence, Bessie Smith, Alain Locke, and Countee Cullen, many of whom, like McKay and Delaney, were LGBTQ. Here Delaney renders his friend’s pensive countenance with thick, expressive brushwork and intense colors. A friend and mentor to the young writer James Baldwin, Delaney followed him to Paris in the 1950s, establishing his practice in France, where he and others experienced less homophobia and racism than in the United States. This rare early portrait will be the first Delaney work in a public Los Angeles collection.

Gift of the 2022 Collectors Committee with additional funds provided by the Robert H. Halff Endowment, the Modern and Contemporary Art Council, and The Buddy Taub Foundation, Jill and Dennis Roach, Directors.

- **Frank E. Cummings III** strives to “enrich the soul and contribute to the spiritual and emotional well-being of the human condition” through art, an approach influenced by West African and early American Shaker craft philosophies. His virtuosic woodwork exemplifies the ambitious “super object” style that dominated the field in the 1970s. In 1979, Cummings taught himself horology in order to create his first hand-carved clock for a faculty exhibition at California State University, Long Beach (CSULB). ***Only Time Will Tell*** (2011–13) is Cummings’s second and final clock, and the artist’s magnum opus. Incorporating rare, precious materials collected over decades, Cummings hand made or customized every element except the glass and metal chime bar; even the delicate springs are carved wood. The artist, who has retired from woodworking, likens the balance of forms and materials to a carefully composed symphony.

Gift of the 2022 Collectors Committee.

- British-born artist **Tacita Dean**'s film *One Hundred and Fifty Years of Painting* (2021) presents an intimate conversation between artists Luchita Hurtado and Julie Mehretu. A friend of both artists, Dean conceived of the film after discovering the two artists shared a birthday—November 28—and that in the year 2020, Hurtado would be turning 100 and Mehretu 50. Dean, who is well known for her commitment to celluloid film, has made several unconventional film portraits of fellow artists—previous subjects have included Merce Cunningham, David Hockney, and Claes Oldenburg. *One Hundred and Fifty Years of Painting* bears special relevance for LACMA, as both Hurtado and Mehretu have been the subjects of one-person exhibitions at the museums, and both artists' works entered LACMA's collection through the support of previous Collectors Committee weekends.

Gift of the 2022 Collectors Committee and an anonymous donor.

- Known for his imaginative use of innovative materials and techniques, Los Angeles designer **Michael Schmidt** created the first *Articulated 3-D Digitally Printed Gown* in 2013. Inspired by Fibonacci's 13th-century "golden ratio" mathematical theory, which explains many recurring patterns in nature and is believed to quantify ideal proportions of beauty, Schmidt drew concept sketches for the gown. Computational designer and architect Francis Bitonti digitally rendered each joint and curvature before uploading the computer-aided design (CAD) files to Shapeways, who produced 17 panels of 3-D digitally printed mesh, with a total of over 3,000 articulated joints, using a process known as selective laser sintering (SLS). The panels were then delivered to Schmidt to be hand-dyed, meticulously assembled into the groundbreaking couture gown, and hand-embellished with over 12,000 Swarovski crystals. Designed exclusively for his friend and muse, burlesque icon Dita Von Teese, Schmidt's 3-D printed mesh gown expanded, contracted, and swayed like silk when animated by Von Teese at its debut during New York Fashion Week in 2013. The gown will be featured in LACMA's major forthcoming exhibition *Fashioning Fashion, 1900–2022*.

Gift of the 2022 Collectors Committee.

- The Art of the Middle East department acquired three works (presented as a group) by women whose artistic visions challenge persistent stereotypes of Islamic societies, helping to create a new narrative of womankind. *Feud* (2020) by Turkish artist **Kezban Arca Batibeki** depicts a pair of armed, muscular figures, in clothes embellished with sequins and beads, facing off against one another, suggesting a battle within the woman herself. *Disposable Bodies 4 (Shahrazad)* (2012) by **Laila Shawa**, an artist of

Palestinian heritage based in England, features a brightly painted mannequin torso adorned with large rhinestones, ammunition, and a grenade. Rather than glorifying violence, the artist's intentionally provocative work captures the notion of male dominance over female sexual agency. In *Deconstruction (Venus)* (2021) by Turkish artist **Azade Köker**, an over-life-size figure unravels into multiples of a woman clothed in a gown with deep pleats reminiscent of Classical sculpture. Her headless torso and detached, dangling arms and hands suggest some form of violence contradicting the traditional notion of the goddess of love. These three works will be featured in the forthcoming LACMA exhibition *Women Defining Women in Contemporary Art of the Middle East and Beyond*, opening in 2023.

Gift of the 2022 Collectors Committee with additional funds provided by Arun Bohra & Ashita Shah-Bohra and Afshan A. Lakha.

- Produced by **Indigenous Guaraní artists** in the missions of Paraguay, this exceptional 18th-century **Cabinet and Writing Desk (Armario de aparato y papelera)** opens to reveal an exuberant writing desk inlaid with contrasting tropical woods and opalescent freshwater shells. The intricate decorative scheme, which combines local and European motifs, is enlivened by figures of Indigenous chieftains and elements associated with Guaraní cosmology. The work demonstrates the persistence of Guaraní traditions within the Spanish colonial system, and the resilience of Indigenous artists in the colonial era.

Gift of the 2022 Collectors Committee with additional funds provided by Ryan Seacrest, Ann Colgin & Joe Wender, and the Latin American Art department.

Friday Night Dinners

Gregorio Stephenson, Nobu Malibu
Enzo Gouedar, Krug Champagne
Ann Colgin and Joe Wender, Colgin Cellars
Hosted by Ann Colgin, Joe Wender, and Ryan Seacrest

Timothy Hollingsworth, Otium LA
Christopher Jackson and Ariel Jackson, Vérité Winery & Estate
Hosted by Rebecca and Troy Carter

Rory Herrmann, Herrmann Hospitality Group
Amanda Harlan Maltas and Max Kast, BOND
Hosted by Janet Crown and Steve Robinson

Josiah Citrin, Mélisse, Citrin, Charcoal Venice
Daphne and Bart Araujo, Accendo Cellars

Hosted by Tracy and Gene Sykes

Eric Klein, Wolfgang Puck Catering
Mary Margaret McCamic, Screaming Eagle
Hosted by Sybil Robson Orr and Matthew Orr

Jon Shook and Vinny Dotolo, animal, Son of a Gun, Jon & Vinny's, Carmelized
Productions
Lindy Novak, Spottswoode Estate Vineyard & Winery
Hosted by Heather and Teddy Karatz

Images from the event are available for download at Getty Images:
www.gettyimages.com

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. Lacma.org

Image captions

William Armfield Hobday, *Portrait of Prince Saunders*, c. 1815, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee, photo © Museum Associates/LACMA; Beauford Delaney, *Negro Man* [Claude McKay], 1944, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee with additional funds provided by The Buddy Taub Foundation, Jill and Dennis Roach, Directors, © Estate of Beauford Delaney, photo © Museum Associates/LACMA; Frank E. Cummings III, *Only Time Will Tell*, 2011–13, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee, photo © Museum Associates/LACMA; Tacita Dean, still image from *One Hundred and Fifty Years of Painting*, 2020, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee and an anonymous donor, © 2022 Tacita Dean; Michael Schmidt, *Articulated 3-D Digitally Printed Gown*, 2013, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee, photo © Museum Associates/LACMA; Kezban Arca Batibeki, *Feud*, 2020, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee with additional funds provided by Arun Bohra & Ashita Shah-Bohra and Afshan A. Lakh, © Kezban Arca Batibeki, photo © Museum Associates/LACMA; Laila Shawa, *Disposable Bodies 4 (Shahrazad)*, 2012, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee with additional funds provided by Arun Bohra & Ashita Shah-Bohra and Afshan A. Lakh, © Laila Shawa, photo © Museum Associates/LACMA; Azade Köker, *Deconstruction (Venus)*, 2021, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee with additional funds provided by Arun Bohra & Ashita Shah-Bohra and Afshan A. Lakh, © Azade Köker, photo © Museum Associates/LACMA; Unidentified Artists, *Cabinet and Writing Desk (Armario de aparato y papelería)*, Paraguay, 18th century, Los Angeles County Museum of Art, gift of the 2022 Collectors Committee with additional funds provided by Ryan Seacrest, Ann Colgin & Joe Wender, and the Latin American Art department, photo © Museum Associates/LACMA

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