

**2023–2024 Exhibition Calendar**

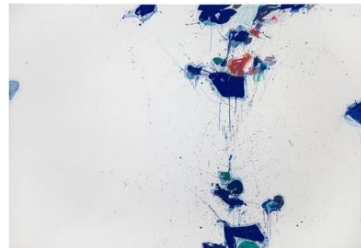
Current as of December 2022. Information is subject to change. For a listing of all exhibitions and installations, please visit [lacma.org](http://lacma.org).



*Coded: Art Enters the Computer Age, 1952–1982*



*Light, Space, Surface: Selections from LACMA's Collection*



*Sam Francis and Japan: Emptiness Overflowing*



*Women Defining Women In Contemporary Art of the Middle East and Beyond*

**UPCOMING EXHIBITIONS**

***Coded: Art Enters the Computer Age, 1952–1982***

**February 12–July 2, 2023**

*Coded: Art Enters the Computer Age, 1952–1982* explores how the rise of computer technology, together with its emergence in popular consciousness, impacted the making of art in the age of the mainframe. International and interdisciplinary in scope, *Coded* examines the origins of what we now call digital art, featuring artists, writers, musicians, choreographers, and filmmakers working directly with computers as well as those using algorithms and other systems to produce their work. Whether computer-generated or not, the many artworks considered here reflect the simultaneous wonder and alienation that was characteristic of the 1960s and '70s, along with the utopian and dystopian possibilities of these new machines. Today, with digital technology having been fully integrated into our lives, *Coded's* examination of the years leading up to the advent of the personal computer is relevant, even imperative, to fully appreciating art and culture in the age of the computer—both then and now.

**Curator:** Leslie Jones, Prints and Drawings, LACMA

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

*Coded: Art Enters the Computer Age, 1952–1982* is made possible through the generous support of the Carl & Marilyn Thoma Foundation.



Additional support provided by Lisson Gallery.

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 Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Mary and Daniel James, Justin Lubliner, Jennifer and Mark McCormick, Kelsey Lee Offield, Koni and Geoff Rich, Jen Rubio and Stewart Butterfield, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

***Light, Space, Surface: Selections from LACMA's Collection***  
**April 2–October 1, 2023**

*Light, Space, Surface: Selections from LACMA's Collection* 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. The exhibition features works by Peter Alexander, Larry Bell, Billy Al Bengston, Judy Chicago, Ron Cooper, Mary Corse, Ronald Davis, Laddie John Dill, Fred Eversley, Robert Irwin, Craig Kauffman, John McCracken, Helen Pashgian, Roland Reiss, Roy Thurston, and Hap Tivey.

**Curators:** Carol Eliel, Modern Art, LACMA

**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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***Sam Francis and Japan: Emptiness Overflowing***  
**April 9–July 16, 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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***Women Defining Women In Contemporary Art of the Middle East and Beyond***  
**April 23–September 23, 2023**

This exhibition presents 75 works by women artists who were born or live in what can broadly be termed Islamic societies. Largely perceived as voiceless and invisible, they are neither. Each through her unique vision is fashioning not only her own definition of self but also helping to redefine and empower women everywhere and to challenge still-persistent stereotypes. Their art depicts a breadth of inventively and often ideologically conceived women's imagery, bearing witness to rapidly shifting political developments and often accelerated social transformations taking place in lands extending from Africa to Western and Central Asia, as well as in diasporic communities. Their powerful narratives are embedded in their art, expressing both personal and universal concerns. Across generations and working in different media, the artists share a common sense of identity not exclusively "Middle Eastern" but certainly female, which is evident in their work.

**Curator:** Linda Komaroff, Art of the Middle East, LACMA

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

Generous support provided by Paulina Zamora Menéndez.

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**ON-VIEW**

***Another World: The Transcendental Painting Group, 1938–1945***  
**December 18, 2022– June 19, 2023**

In 1938 in New Mexico, a loose configuration of artists came together to form the Transcendental Painting Group. Led by New Mexico painters Raymond Jonson and Emil Bisttram, and joined by painters such as Agnes Pelton and Lawren Harris, the members of the group sought to explore spiritually heightened abstraction by employing free-wheeling symbols and imagery drawn from the collective unconscious. According to their manifesto they strove "to carry painting beyond the appearance of the physical world, through new concepts of space, color, light and design to imaginative realms that are idealistic and spiritual." Due to the onset of World War II the group was short-lived. However, their paintings continue to emphasize how abstraction can be used in service of the spiritual. *Another World* is the first comprehensive traveling museum exhibition devoted to the group.

**Curator:** Leah Lehmbek, European Painting and Sculpture, and American Art, LACMA

**Credit:** The exhibition was organized by the Crocker Art Museum, Sacramento, CA.

This exhibition was made possible with support from the Henry Luce Foundation.



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### ***The Five Directions: Lacquer Through East Asia***

**December 18, 2022–April 16, 2023**

*The Five Directions: Lacquer Through East Asia* traces the flow of materials and ideas throughout the region. Lacquer, a natural polymer derived from tree sap, was a widely circulated and prized commodity. Stylistic variations set regions apart. Still, the dynamic flow of techniques, materials, and visual vocabularies continued uninterrupted even during times of relative isolationism. Drawing inspiration from a spatial conception where North, South, East, and West are joined by a fifth direction, the Center, the exhibition unpacks the nature of these exchanges—as trade, tribute, and treasure. Visitors are invited to circumnavigate islands of micro-stories and trace the development of lacquer art as a multi-directional process. With over 80 important works from LACMA’s collection, *The Five Directions* offers a nuanced rethinking of lacquer in the region, celebrating Japan, Korea, China, and the Ryūkyū kingdom (Okinawa) as meeting points as well as centers in their own right.

**Curators:** Stephen Little, Chinese and Korean Art, LACMA and Einor K. Cervone, Asian Art, Denver Art Museum

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

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### ***Afro-Atlantic Histories***

**December 11, 2022–September 10, 2023**

*Afro-Atlantic Histories* charts the transatlantic slave trade and its legacies in the African diaspora. Through a series of dialogues across time, the exhibition features artworks produced in Africa, Europe, and the Americas in the last four centuries to reexamine—from a global perspective—histories and stories of enslavement, resilience, and the struggle for liberation. The exhibition is organized around six groupings: Maps and Margins, Enslavements and Emancipations, Everyday Lives, Rites and Rhythms, Portraits, and Resistances and Activism. Each section considers the critical impact of the African diaspora reflected in historic and contemporary artworks.

*Histórias Afro-Atlânticas* originated at the Museu de Arte de São Paulo Assis Chateaubriand (MASP) and the Instituto Tomie Ohtake in Brazil, in 2018. Touring venues in the U.S. include the Museum of Fine Arts, Houston, the National Gallery of Art, and the Dallas Museum of Art. This is the only presentation on the West Coast.

**Curators:** José Luis Blondet and Rita Gonzalez, Contemporary Art, LACMA, At the Museu de Arte de São Paulo Assis Chateaubriand and at the Instituto Tomie Ohtake, the exhibition was curated by Adriano Pedrosa, Artistic Director, MASP; Ayron Heráclito, Guest Curator; Hélio Menezes, Guest Curator; Lilia Moritz Schwarcz, Adjunct Curator of Histories, MASP; and Tomás Toledo, Former Chief Curator, MASP. The North American tour is curated by Kanitra Fletcher, Associate Curator, African American and Afro-Diasporic Art, National Gallery of Art, Washington, D.C.

**Credit:** This exhibition is co-organized by the Museum of Fine Arts, Houston and the Museu de Arte de São Paulo Assis Chateaubriand - MASP in collaboration with the National Gallery of Art, Washington, D.C.

Generous support provided by Wemimo Abbey and Taylor Abbey, Ina Coleman, Chelsea Crowder-Luke and Emerson Luke, Brickson E. Diamond, George C. Fatheree III and Azita Karimkhany Fatheree, Lisa and Andrew Gilford, Joanne and Malcolm Johnson, Deon T. Jones and Cameron J. Ross, Demetrio Kerrison and Gianna Drake-Kerrison, Jill Lawrence and Paul Koplin, V. Joy Simmons, MD, Graham Steele and Ulysses de Santi, and Stephanie and Leon Vahn.

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***New Abstracts: Recent Acquisitions***  
**November 12, 2022–May 29, 2023**

*New Abstracts* showcases an expansive range of practices constituting abstract art today. Despite strong counter currents in the contemporary art world, such as the resurgence of figurative painting, innovations in augmented reality, and the development of NFTs, abstraction continues to offer rich possibilities for innovation and introspection. Many artists working with abstract vocabularies today interrogate not only the possibilities of color, material, gesture, and form, but also the potential for injecting abstract art with political, spiritual, or personal meaning. LACMA has a long history of presenting abstract art, dating to the 1964 exhibition *Post-Painterly Abstraction* at the Los Angeles County Museum in Exposition Park. All of the works in *New Abstracts* are recent additions to the museum's permanent collection, many on view for the first time since being acquired. Featured artists include Tanya Aguiñiga, Peter Bradley, Sarah Crowner, Jadé Fadojutimi, Channing Hansen, Naotaka Hiro, Alex Hubbard, and Lee Ufan.

**Curator:** Jennifer King, Contemporary Art, LACMA

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

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***Pressing Politics: Revolutionary Graphics from Mexico and Germany***  
**October 29, 2022–July 22, 2023**  
**Charles White Elementary School**

*Pressing Politics: Revolutionary Graphics from Mexico and Germany* explores the shared subjects and visual strategies of two key moments in 20th-century political printmaking: the revival of German Expressionist graphics in response to a nationwide revolution in

1918, and the formation of the Taller de Gráfica Popular (People's Print Workshop) in Mexico City in the late 1930s. Although rooted in distinct social and historical contexts, artists in both countries responded to their respective upheavals in print to communicate to a mass audience in forceful visual terms. Examining direct and indirect points of exchange, *Pressing Politics* considers the iconographic precedents for these artists' political imagery, the range of printed works they produced, and the conditions that gave rise to their art. Drawn primarily from LACMA's collection, the exhibition underscores the enduring power of the printed image and highlights the contributions of Mexican and German artists to a global iconography of political graphics.

**Curator:** Erin Maynes, Rifkind Center for German Expressionist Studies, LACMA and Rachel Kaplan, Latin American Art, LACMA

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

This exhibition is made possible with support from the Getty Foundation through The Paper Project initiative.

## Getty Foundation

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

### ***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:** Bobby 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 in collaboration with the Nationalmuseum Sweden and the Nasjonalmuseet in Norway.

This exhibition is co-organized by the Los Angeles County Museum of Art and the Milwaukee Art Museum in collaboration with the Nationalmuseum Sweden and the Nasjonalmuseet in Norway.

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 the Barbro Osher Pro Suecia Foundation, Don and Britt Chadwick, Daniel Greenberg, Susan Steinhauer and The Greenberg Foundation, Marilyn B. and Calvin B. Gross, the Nordic Culture Fund, and Nordic Culture Point.



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

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***The Space Between: The Modern in Korean Art***  
**September 11, 2022–February 19, 2023**

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 130 works that reflect the influx of foreign-introduced new media, the exhibition includes oils, ink, photography, and sculpture.

**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 provided by



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

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***Yassi Mazandi: Language of the Birds***  
**August 14, 2022–June 19, 2023**

A kinetic sculptural work by Yassi Mazandi, *Language of the Birds* takes its name and theme from an epic 12th-century Persian poem by Farid al-Din 'Attar, a parable about a mystical quest for God, a spiritual home, or even our own highest good. The mission is undertaken by 100 birds seeking a worldly ruler—the mythical Simurgh. Many birds perish along the way until 30 remain, only to realize they themselves are the Simurgh (literally “30 birds” in Persian). The stark, abstract bronze sculptures are suspended from the north side of the Resnick Pavilion. Stripped of feathers, Mazandi’s dramatic birds evoke ‘Attar’s powerful mystical poem universalizing the quest for meaning. They also call to mind today’s key issue—climate change—and the ways in which it imperils many avian species and contributes to human migration, often accompanied by dangerous journeys and inhospitable reception.

**Curator:** Linda Komaroff, Art of the Middle East, LACMA

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

Generous support provided by the Dorothea Leonhardt Fund - Joanne L. Cassullo of Communities Foundation of Texas.

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***Conversing in Clay: Ceramics from the LACMA Collection***  
**August 7, 2022–May 21, 2023**

One of the earliest and best-preserved areas of artistic production across the globe, ceramics remain a vital field of expression and experimentation into the present. *Conversing in Clay: Ceramics from the LACMA Collection* explores the medium through 14 case studies, placing historical works in visual dialogue with contemporary examples to illuminate symbolic meanings, technical achievements, and resonances throughout time. The exhibition examines how artists working today relate to international artistic traditions of the medium, both through deliberate references to the past and by engaging with aspects of clay’s materiality that have inspired artisans over the centuries. Drawing from LACMA’s wide-ranging collections, the exhibition also highlights many recent contemporary acquisitions, including works by Nicholas Galanin, Courtney Leonard, Roberto Lugo, Mineo Mizuno, Elyse Pignolet, Paul Scott, and more.

**Curators:** Rosie Mills and Staci Steinberger, Decorative Arts and Design, LACMA

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

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***Park Dae Sung: Virtuous Ink and Contemporary Brush***  
**July 17–February 5, 2023**



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 Foundation for Arts and Culture.

Exhibition supported in part by Samsung Foundation of Culture.

Additional support provided by Korean American Muse.

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### **Ai Weiwei: *Circle of Animals/Zodiac Heads***

**March 22, 2022–Ongoing**

Ai Weiwei's *Circle of Animals/Zodiac Heads* references a long and ongoing story of cross-cultural exchange and collision between China and the West, beginning with a mid-18th century fountain at Yuanmingyuan, the Old Summer Palace in Beijing. The fountain, commissioned by Emperor Qianlong and designed by Jesuit priests promoting Catholicism in China, was used to tell time: 12 zodiac animal sculptures each spouted water for two hours (or one shichen) each day.

During the Second Opium War in 1860, the waterspouts were looted from Yuanmingyuan by French and British forces. Over the past 35 years, a number of the original waterspouts have appeared in auctions, including a 2009 auction that spurred controversial repatriation efforts and discussions of ownership, due to the European origin of the original designers. At present, seven of the original waterspouts have been located and returned to China, while the locations of the other five remain unknown.

**Curator:** Susanna Ferrell, Chinese Art, LACMA

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

### **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

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

## **LACMA: ON THE ROAD**

### ***What Would You Say?: Activist Graphics from the Los Angeles County Museum of Art***

**Venue:** Vincent Price Art Museum (Spring 2023)

Since the mid-20th century, California has been a beacon of both inventive design and political activism. Exploring the intersection of these realms, this exhibition uses case studies from LACMA’s collection to demonstrate how designers and artists championed civil rights, opposed wars and injustice, and pressed for change. Skilled communicators by profession, they distilled complex issues into eye-catching images, often appropriating commercial art techniques—from newspaper broadsheets to screen prints to digital downloads—to distribute powerful imagery despite limited resources. Others led workshops and formed printing collectives, providing movements with new methods for disseminating their messages. Their works express both outrage and optimism, going beyond protest to envision alternative ways of living. Key figures and organizations including Emory Douglas of the Black Panther Party, Sheila Levrant de Bretteville of the Woman’s Building, Self Help Graphics & Art, and street artist Shepard Fairey achieved widespread acclaim and notoriety, galvanizing political movements and empowering marginalized communities.

**Curator:** Staci Steinberger, Decorative Arts and Design, LACMA

**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; California State University, Northridge, Art Galleries; and Vincent Price Art Museum at East Los Angeles College.

## **local access**

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**

**Images** (page 1): (Left) Sonya Rapoport, page 4 from *Anasazi Series II*, 1977, pencil, Prismacolor, colored typewriter, and computer print on continuous-feed computer paper, sheet: 11 × 14 5/16 in., Los Angeles County Museum of Art, purchased with fund provided by the Prints and Drawings Council and the Stephen A. Kanter Trust, by exchange, © Estate of Sonya Rapoport, photo ©

Museum Associates/LACMA; (Center, left) Helen Pashgian, *Untitled*, 1968–69, cast polyester resin and acrylic insert, Height: 8 3/8 in. (21.3 cm); diameter: 8 5/8 in. (21.9 cm), Los Angeles County Museum of Art, purchased with funds provided by the Hillcrest Foundation and the Modern and Contemporary Art Council Acquisitions Endowment, © Helen Pashgian, photo © Museum Associates/LACMA; (Center, right) Sam Francis, *Towards Disappearance*, 1957-1958, Los Angeles County Museum of Art, Modern and Contemporary Art Council Fund, © Sam Francis Foundation, California/Artists Rights Society (ARS), New York, photo © Museum Associates/LACMA; (Right) Hayv Kahraman, *Search*, 2016, Los Angeles County Museum of Art, purchased by AHAN: Studio Forum, with additional funds provided by Holly and Albert Baril, 2017 Art Here and Now purchase, © Hayv Kahraman, photo © Museum Associates/LACMA