

2025–2027

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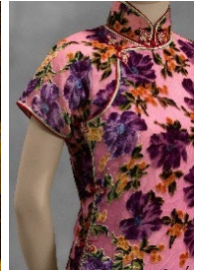
Fútbol Is Life: Animated Sportraits by
Lyndon J. Barrois, Sr.



*Village Square: Gifts of
Modern Art from the
Pearlman Collection to
the Brooklyn Museum,
LACMA, and MoMA*



SUENO PERRO: A Film Installation
by Alejandro G. Iñárritu



*Fashioning Chinese
Women: Empire to
Modernity*

UPCOMING EXHIBITIONS***Fútbol Is Life: Animated Sportraits* by Lyndon J. Barrois, Sr.****February 15–July 12, 2026**

Celebrating the arrival of the World Cup in Los Angeles, *Fútbol Is Life* presents works by award-winning animator and visual-effects artist Lyndon J. Barrois, Sr. Crafted from gum wrappers, glue, paint, and other materials, his miniature “sportraits” capture iconic moments in women’s and men’s soccer. Barrois brings a playful yet emotional energy to his meticulously hand-made sculptures and stop-motion animations, which showcase the game’s grace and power. *Fútbol Is Life* highlights the artist’s inventive approach to storytelling and animation through his unique vision of the world’s most beloved sport.

Curator: Britt Salvesen, curator and department head, Wallis Annenberg Photography Department and Prints and Drawings, LACMA

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

Generous support provided by Contemporary Projects Endowment Fund.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, Louise and Brad Edgerton, Edgerton Foundation, and Ezra and Lauren Perlman, with generous annual funding from Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

Village Square: Gifts of Modern Art from the Pearlman Collection to the Brooklyn Museum, LACMA, and MoMA**February 22–July 5, 2026**

Village Square brings together nearly 50 paintings, sculptures, and works on paper from the Henry and Rose Pearlman Collection in a celebration of art and community. The exhibition showcases expressive landscapes and striking portraits by Cézanne, Degas,

Manet, Modigliani, Sisley, Soutine, Toulouse-Lautrec, and others. Many of these bold, dynamic works grew out of close friendships among artists, and on occasion with Henry Pearlman himself. Village Square honors the Pearlman's belief in art's power to create shared experiences and foster connections. This is the final opportunity to see the collection before it is gifted to museums across the country; six important works will remain at LACMA, strengthening its modern and Impressionist holdings.

Curator: Alex Kaczinski, assistant curator, European Painting and Sculpture, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, Louise and Brad Edgerton, Edgerton Foundation, and Ezra and Lauren Perlman, with generous annual funding from Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

SUEÑO PERRO: A Film Installation by Alejandro G. Iñárritu

February 22–July 26, 2026

This multisensory installation, rooted at the intersection of cinema and visual art, marks the 25th anniversary of Alejandro G. Iñárritu's legendary debut feature *Amores Perros* (2000). Over a million feet of film were left behind on the cutting room during the film's edit. A selection of these never-before-seen fragments has been excavated from the archives for the first time, and they are illuminated here by an assemblage of 35mm projectors, forming a mosaic of celluloid and sound bites of Mexico City collected over the last decades. Stripped of all narrative, the installation is not a tribute but a resurrection—an invitation to experience what never was. Drawing on the raw power and visual poetry of imagery left behind long ago, *SUEÑO PERRO* presents film as living material—one that is composed of time, light, and space—prompting us to ask: How many films exist within a film?

Curator: Deliasofia Zacarias, chief of staff and curatorial assistant, LACMA

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

Principle Sponsorship provided by



Generous support provided by Contemporary Projects Endowment Fund.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, Louise and Brad Edgerton, Edgerton Foundation, and Ezra and Lauren Perlman, with generous annual funding from Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

Fashioning Chinese Women: Empire to Modernity

June 14–October 25, 2026

Fashioning Chinese Women traces a century of transformation through more than 70 exquisite ensembles from Shanghai, Hong Kong, and America. It charts the evolution of Chinese women's dress, from loose-fitting embroidered robes of the late Qing Dynasty to

the sleek silhouettes of 1930s qipao and the globally iconic cheongsam of the 1960s. Vibrant colors, sumptuous silks, and intricate trims showcase the meticulous craftsmanship that is the hallmark of these garments. Displayed on mannequins customized by fashion designer Jason Wu, the works in the exhibition present a seldom-seen story of how Chinese and Chinese American women expressed identity, navigated change, and shaped their lives through dress.

Curator: Michaela Hansen, former assistant curator, Costume and Textiles, LACMA

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

Presented by East West Bank.



Major support provided by Jennifer and Mark McCormick.

Generous support provided by Raymond Kai Dong, Emilia Yin and Emmanuel Sharef, and Walter and Shirley Wang Foundation.

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ON VIEW

Collecting Impressionism at LACMA

December 21, 2025–January 3, 2027

Inspired by breakthroughs in industry and technology, visual culture in the final quarter of the 19th-century in France expanded well beyond the traditional media of painting, sculpture, and drawing to include advances in printmaking, photography, decorative arts, and fashion. Yet, 150 years later, French Impressionism single-handedly defines this period at American art museums. Unpacking the reasons why, *Collecting Impressionism* at LACMA offers a surprising narrative about the people and artists who shaped LACMA, interrogating how trends in “taste” informs the museum’s collection. From early acquisitions of American and California Impressionism to donations of paintings by Edgar Degas and Camille Pissarro from major Hollywood collectors, art was a tool of cultural legitimization that helped the institution grow in tandem with a developing city. *Collecting Impressionism* at LACMA illuminates the ways in which museum collections are constructed, and by extension, suggests how visitors can read the museum as a site of changing taste and changing narratives.

Curator: Leah Lehmbeck, curator and department head, European Painting and Sculpture, and American Art, with David Bardeen, assistant curator of European Painting and Sculpture LACMA

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

Major support provided by The Kenneth T. and Eileen L. Norris Foundation.

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Deep Cuts: Block Printing Across Cultures

November 9, 2025–September 13, 2026

Deep Cuts explores the world's oldest and most versatile method of making multiple images. More than 150 works from Asia, Europe, and the Americas present the medium as both a means of creative expression and a vehicle for mass production that enabled images and ideas to circulate widely. Textiles, prints, and books offer intricate patterns and striking imagery that reveal block printing's global history, from the patterned fabrics of India to the illustrated books of the Kelmscott Press to modern artistic experiments by German Expressionist artists and contemporary makers like Christiane Baumgartner. The exhibition also includes a section developed with Los Angeles–based Block Shop, highlighting how contemporary makers continue to reinterpret this enduring art form.

Curator: Erin Sullivan Maynes, associate curator, Prints & Drawings and Rifkind Center for German Expressionist Studies, LACMA

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

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Austrian Expressionism and Otto Kallir

November 23, 2025–May 31, 2026

This intimate presentation, part of a generous multiyear gift from the Kallir Family Collection, celebrates Otto Kallir's legacy as a scholar and gallerist who brought Austrian modernism to American audiences. Featuring prints, drawings, and prints, it includes LACMA's first painting by Gustav Klimt, several newly acquired works by Egon Schiele, and the visually striking periodical *Ver Sacrum*—all hallmarks of Viennese Expressionism.

Curator: Timothy O. Benson, Helgard Field Curator of the Rifkind Center for German Expressionist Studies

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

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Diffuse Control by Beeple

October 26, 2025–January 4, 2026

Beeple's *Diffuse Control* is an image-generating sculpture that invites visitors to collaborate with artificial intelligence. A custom website allows participants to interact with the AI generative system, which transforms images of select public domain artworks from LACMA's permanent collection. The sculpture—comprising 12 large video screens—displays the resulting images, allowing the audience to remix this new creation in real time and generate unique prints from the sculpture. As the exhibition progresses, the work will continue to evolve based on the input of new collaborators. Beeple's work seeks to dissolve boundaries between artist and audience, making the creative act a shared experience.

Curator: Deliasofia Zacarias, Chief of Staff and Curatorial Assistant, LACMA

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

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Tavares Strachan: The Day Tomorrow Began

October 12, 2025–March 29, 2026

Tavares Strachan: The Day Tomorrow Began, the artist's first museum exhibition in Los Angeles, invites viewers into immersive multisensory installations. Each of the exhibition's rooms presents a distinct environment, from uncanny everyday spaces to a field of rice grass populated with ceramic figures to a gallery of monumental bronze sculptures. Strachan is interested in what has been rendered invisible within mainstream narratives. His singular artworks—across media including neon, ceramics, bronze, painting, text, music, and performance—illuminate stories through which new ideas can emerge. Strachan was a recipient of the 2014 LACMA Art + Technology Lab Artist Grant and in 2022 was named a MacArthur Foundation fellow.

Curator: Diana Nawi, curator of special projects, Contemporary Art, LACMA

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

Presented by



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

Major support provided by LACMA's Future Arts Collective, the Anthony Pritzker Family Foundation, Marian Goodman Gallery, Pete and Michelle Scantland, and Gavin Brent Watson.

Generous support provided by Contemporary Projects Endowment Fund, Evanne and Edward Gargiulo, Judelson Family Foundation, and Dr. Marina Ochakoff.

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Deep Time Cinematography

September 14, 2025–Ongoing

Deep Time Cinematography is a site-specific conceptual artwork by Jonathon Keats that will create a 10-frame zoetrope movie of the Hollywood Hills over the next 10,000 years. The work utilizes a handcrafted pinhole camera, installed on the third-floor escalator landing of BCAM, to capture 10 millennia-spanning portraits of Los Angeles's evolving landscape. Through its radical temporality, *Deep Time Cinematography* is Keats's powerful call to the imagination and to action, raising the question: What can we do now

to make sure this 10,000-year documentary is one that we would want future generations to see? Keats was the recipient of a LACMA Art + Technology Lab grant in 2015.

Curator: Britt Salvesen, curator and department Head, Wallis Annenberg Photography Department and Prints and Drawings, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, Louise and Brad Edgerton, Edgerton Foundation, and Ezra and Lauren Perlman, with generous annual funding from Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

Grounded

September 14, 2025–June 21, 2026

Grounded invites visitors to see land not just as terrain, but as a foundation for exploring ecology, sovereignty, memory, and home. Featuring 35 artists based in the Americas and the Pacific, the exhibition showcases 40 works, spanning the 1970s to today, with many on view for the first time. Works include Lisa Reihana's monumental video installation *In Pursuit of Venus [infected]* that reimagines colonial narratives from her perspective as a Māori artist; photographs and video by Clarissa Tossin, Laura Aguilar, and Ana Mendieta that trace the artists' bodies in dialogue with the earth; paintings and sculptures by Rose B. Simpson and Eamon Ore Girón that blend technology with Indigenous iconography and craft; and works by Leslie Martinez and Abraham Cruzvillegas that upcycle everyday materials to document consumption and to suggest possibilities for renewal.

Curator: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, and Dhyandra Lawson, Andy Song Associate Curator, Contemporary Art, LACMA

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

Major support provided by the Claire Falkenstein Foundation and Paulina Zamora Menéndez.

Generous support provided by Contemporary Projects Endowment Fund, Fabian Newton Family, and Pasadena Art Alliance.

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Now Showing: Youssef Nabil's I Saved My Belly Dancer

August 24, 2025–January 11, 2026

Designed to evoke the type of mid-century cinema where the films that inspired Youssef Nabil's art were shown, this exhibition showcases the artist's 2015 video *I Saved My Belly Dancer*, a recent LACMA acquisition. It also features 11 related photographs that parallel the filmic storyline, along with contemporaneous Egyptian film posters. Like much of Nabil's work, the subject matter is subtly autobiographical and reflects his longing for the past, one that he lived vicariously through the old movies he watched obsessively on television while growing up in Cairo. Tahar Rahim performs as the artist's alter ego and the belly dancer is played by Salma Hayek. The video and photographs have a dream-like, otherworldly quality further delineated by the unearthly intensity and tonality of the color

palette, which the artist hand-painted on silver gelatin prints and colorized frame by frame with concentrated, supersaturated hues.

Curator: Linda Komaroff, curator of Islamic Art and department head, Art of the Middle East, LACMA

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

Generous support provided by Contemporary Projects Endowment Fund.

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Realms of the Dharma: Buddhist Art Across Asia

May 11, 2025–July 12, 2026

Realms of the Dharma: Buddhist Art Across Asia presents an international survey of Buddhism and Buddhist art, beginning with the religion's origins in India and following its spread through mainland and island Southeast Asia (Myanmar [Burma], Thailand, Cambodia, Vietnam, and Indonesia), the Himalayas (Kashmir, Nepal, and Tibet), and East Asia (China, Korea, and Japan). Incorporating 180 masterpieces of pan-Asian Buddhist art, *Realms of the Dharma* introduces key concepts of Buddhist thought and practice viewed through the prism of rare and extraordinarily beautiful Buddhist sculptures, paintings, and ritual objects. Drawn from LACMA's permanent collection, with several significant loans from private collections, the exhibition explores the life of the Buddha, the role of the bodhisattva or Buddhist savior, Buddhist cosmology, and such key concepts as dharma, karma, nirvana, mantra, mudra, and mandala.

Curator: Stephen Little, Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South & Southeast Asian Art, LACMA

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

Generous support provided by the E. Rhodes and Leona B. Carpenter Foundation and Jennifer and Mark McCormick.

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Zheng Chongbin: Golden State

March 23, 2025–January 4, 2026

Over the past four decades, Shanghai-born, Marin County-based artist Zheng Chongbin has cultivated a unique practice that engages with the driving concepts and aesthetics of the Light and Space movement and East Asia's tradition of ink painting. Educated in both traditional Chinese figurative painting and installation and performance art, Zheng synthesizes these seemingly disparate practices into unprecedented signature painting and video techniques. *Zheng Chongbin: Golden State* is a focused presentation that features two video installation pieces coupled with painted and printed works. Through abstract forms and distorted views of California's natural landscape, Zheng explores water, light, and movement in his signature works.

Curator: Susanna Ferrell, Wynn Resorts Associate Curator, Chinese Art, LACMA

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

Presented by East West Bank.



Major support provided by WLS Spencer Foundation. Generous support provided by the Li and Zhang Family and Jennifer and Mark McCormick. Additional support provided by Contemporary Projects Endowment Fund and Ellen and Michael Korney.

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Josiah McElheny: Island Universe

September 12, 2024–Ongoing

Josiah McElheny's dramatic *Island Universe*, installed in the center of the Resnick Pavilion, embodies the concept of the multiverse, or multiple coexisting universes. Now a key element of contemporary cosmological thinking, the concept of the multiverse was first proposed in ancient Greece, then in Hinduism, Buddhism, Islam, and 18th-century astronomy. McElheny, who is interested in how scientific inquiry is conditioned by and impacts philosophical, sociological, and political thought, finds a clear connection to the historical shifts that call for the decentering of Western knowledge, and even human-centric thought. The artist worked collaboratively with astrophysicist David Weinberg in developing *Island Universe*, which he considers "drawings of time," with "each rod a measure of time—every inch, time doubles."

Curator: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, Contemporary Art, and Stephen Little, Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South & Southeast Asian Art, LACMA

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

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Ai Weiwei: Circle of Animals/Zodiac Heads

March 26, 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**, Wynn Resorts Associate Curator, Chinese and Korean 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**, senior curator and department head, Modern Art, LACMA

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

LACMA: ON THE ROAD

Act on It! Artists, Community, and the Brockman Gallery in Los Angeles

Vincent Price Gallery and Art Museum | September 27, 2025–January 18, 2026

California State University, Dominguez Hills | February 15–June 7, 2026

Launched by brothers Alonzo Davis and Dale Brockman Davis in the wake of the 1965 Watts Rebellion, the Brockman Gallery in South L.A. was central to the development of the Black Arts Movement in Los Angeles. *Act on It!* brings together works by artists who exhibited at the Brockman Gallery (1967–90), which served as a critical nexus for emerging artists of color and contributed to a growing network of Black-run spaces and collections. Through dozens of works in LACMA's collection, the exhibition represents the aesthetic, political, and social statements encountered by Brockman Gallery visitors and underscores the reach and lasting significance of the Davis brothers' project.

Curator: **Carol Eliel**, senior curator emerita, and **Lauren Hanson**, assistant curator, Modern Art, LACMA

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

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 Cohort Program.

Art Bridges + LACMA

Images: (Left) Lyndon J. Barrois Sr., *Fútballet*, 2018, Los Angeles County Museum of Art, purchased with funds provided by Allison and Larry Berg, © Lyndon J. Barrois Sr., photo courtesy of the artist; (center left) Édouard Manet, *Young Woman in a Round Hat*, 1877–79, promised gift from the Henry and Rose Pearlman Foundation, photo by Bruce White © Museum Associates/LACMA; (center right) work in progress stills for *SUEÑO PERRO: A Film Installation* by Alejandro G. Iñárritu, image by Karol Pruzinsky; (right) Woman's Dress (Qipao), China, 1939–40, Los Angeles County Museum of Art, Costume Council Acquisition Fund, photo © Museum Associates/ LACMA, by Jonathan Urban