

Exhibition: *The Brockman Gallery: Los Angeles, 1967–1990*

Dates: October 18, 2026–January 24, 2027

Location: BCAM, Level 1



(Image captions on page 4)

(Los Angeles, CA—October 8, 2026) The Los Angeles County Museum of Art (LACMA) presents *The Brockman Gallery: Los Angeles, 1967–1990*, the first large-scale exhibition dedicated to the history and impact of the Brockman Gallery. Featuring over 60 works of art from nearly 40 lenders, the exhibition highlights the artistic experimentation, intellectual exchange, and intergenerational dialogue that defined the gallery and its network for more than two decades.

In 1967, brothers and artists Alonzo and Dale Brockman Davis—then just 25 and 21 years old—opened an art gallery in Leimert Park in South L.A. Motivated by the Watts Rebellion and the broader Civil Rights Movement, the Davises created a communal space for artists of color otherwise denied access to mainstream museums and collections. Operating until 1990, Brockman Gallery became a cornerstone of Black art in Los Angeles, championing artists connected less by a unified style than by shared cultural, social, and political concerns.

The Brockman Gallery: Los Angeles, 1967–1990 traces the gallery's trajectory through the work of over 40 artists, many of whom were invited to exhibit at a very young age, receiving the first or one of the first opportunities to show their art in the context of a commercial art gallery. By repositioning now-celebrated artists, such as David Hammons and Betye Saar, alongside overlooked peers, including Gloria Bohanon and Ron Griffin, the exhibition highlights Brockman as a key force in shaping Los Angeles as a site of artistic invention and cultural self-determination.

Central to the exhibition is a multi-faceted partnership with the Los Angeles Public Library, steward of the Brockman Gallery Archive, which offers an unparalleled window into the vibrant community the gallery fostered. In addition to key scholarship

and research contributions, archival loans such as posters, invitations, and documentary photographs bring the history of Brockman Gallery and its far-reaching artistic network to life.

The Brockman Gallery: Los Angeles, 1967–1990 is curated by Lauren Hanson, assistant curator of modern art at LACMA. The exhibition expands upon LACMA's Local Access presentation *Act on It! Artists, Community, and the Brockman Gallery in Los Angeles*, organized 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 as part of the Art Bridges Cohort Program.

"From Brockman's history of material experimentation to its creative navigation of art world infrastructures, the gallery's story underscores the urgency of supporting, documenting, and celebrating such spaces," said Hanson. "The gallery is a model for affirming the transformative potential of art to expose injustice, raise consciousness, and forge a coalitional and welcoming space within a context that is both locally rooted and globally resonant."

Michael Govan, LACMA CEO and Wallis Annenberg Director, said, "'The Brockman Gallery's legacy lives on today in Los Angeles's many cultural spaces that weave contemporary art into civic and cultural life. This exhibition celebrates the artists and communities whose work continues to shape and define Southern Californian and American art history."

Exhibition Highlights

The Brockman Gallery: Los Angeles, 1967–1990 is organized chronologically and unfolds across four sections.

The show's first section, **The Early Years, 1967–1972**, brings together examples from the space's earliest exhibitions that offered a platform for artists in the Davises' immediate circle. Many made an enormous impact on their contemporaries and following generations—among them Noah Purifoy, David Hammons, and John Outterbridge. Assemblage emerged as a defining feature of Brockman's early years, offering both a creative strategy and a metaphor of resistance, with the act of unmaking and remaking providing a path forward.

Following the gallery's establishment, the Davises launched their nonprofit Brockman Gallery Productions (BGP) in 1973. This expanded their community outreach through arts education, festivals, and federally funded public art projects. BGP's most successful initiative was its Professional Artist Employment Program, which directed federal funds from the Comprehensive Employment Training Act (CETA) to artists for public projects around Los Angeles. As demonstrated in **The Nonprofit (CETA)**

Years, 1973–1981, these projects ranged from murals to performances, and included examples by then emerging artists Maren Hassinger, Suzanne Jackson, and Senga Nengudi.

The Late Years, 1982–1990, illustrates how the Davis brothers boldly expanded their global vision of Black creativity. This period saw a flurry of activity that situated contemporary African American artists within a historical lineage with forebears such as Romare Bearden and Jacob Lawrence, as well as a Pan-African cultural framework. The gallery's exhibition program likewise expanded to include more Latin American and Asian American artists. Through relationships forged in public mural projects and in the printmaking atelier Self Help Graphics, Chicane artists increasingly exhibited their work and curated shows of their peers. This multicultural vision found its most public expression in 1984, when BGP led the production of 10 murals along Los Angeles freeways for the Summer Olympics.

The exhibition's final section, **Archive and Legacy**, provides a deeper dive for visitors who want to learn more about the gallery's history and context. Alonzo and Dale Davis meticulously saved correspondence, photographs, flyers, brochures, price lists, announcements, administrative files, and ephemera that together chronicle the artistic and social landscape of Black Los Angeles from the late 1960s through the 1980s. Additionally, this space includes a short documentary film narrated by Alison Saar, and which features interviews with artists Mark Bradford, Patrisse Cullors, Senga Nengudi, and more, to reflect on Brockman's ongoing legacy.

Publication

The exhibition's catalogue—co-published with Angel City Press in partnership with the Los Angeles Public Library—will be the first dedicated publication on the Brockman Gallery. It will feature new essays by Lauren Hanson, Bridget R. Cooks, and Jheannelle Brown, alongside 44 artist biographies and a detailed chronology that situates Brockman within a broader L.A. art scene.

Programming

The final performance of the 2026 Jazz at LACMA season on Friday, October 30, will feature June and Dan Kuramoto, founding members of the celebrated Grammy-nominated jazz band Hiroshima. Hiroshima's members were musicians-in-residence for Brockman Gallery Productions in the late 1970s, contributing to Brockman's multicultural, interdisciplinary model of contemporary art. Hiroshima retired from live performances in 2024 and now only performs on special occasions. For more information, visit www.lacma.org/event/jazz-lacma-hiroshima.

Credit: *The Brockman Gallery: Los Angeles, 1967–1990* was organized by the Los Angeles County Museum of Art.

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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 155,000 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: (Left) Alonzo Davis, *Eye of Consciousness (study)*, 1983, Mohn Art Collective (MAC3), Hammer Museum, Los Angeles County Museum of Art, and Museum of Contemporary Art, purchased with funds provided by Jarl and Pamela Mohn, © Alonzo Davis Studio, photo by Ed Mumford, courtesy parrasch heijnen, Los Angeles; (center) Brockman Gallery grand opening, March 25, 1967, Brockman Gallery Archive, Los Angeles Public Library Special Collections, photo by Tony Bishop; (right) Alonzo Davis, *Self Portrait Inside*, 1974, Los Angeles County Museum of Art, purchased with funds provided by the Modern and Contemporary Art Council Acquisitions Endowment, © Alonzo Davis Studio, photo © Museum Associates/LACMA, by Jonathan J. Urban

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