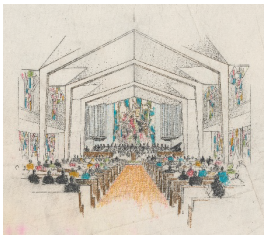
LACMA

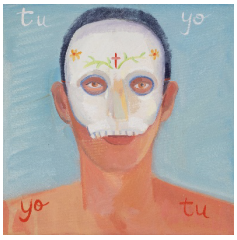
ADVANCE EXHIBITION SCHEDULE

Fall 2026–Fall 2027

Current as of November 2026. Information is subject to change. For a listing of all exhibitions and installations, please visit lacma.org



Paul R. Williams: Architect for Living



Roberto Gil de Montes: Water Drops on Burning Rocks



Expressionisms: Japan, Germany, China



Rococo: Beyond Decadence

UPCOMING EXHIBITIONS

Roberto Gil de Montes: Water Drops on Burning Rocks

December 20, 2026–June 20, 2027

Roberto Gil de Montes: Water Drops on Burning Rocks is the first major exhibition surveying five decades of production from this essential artist. Gil de Montes has an artistic trajectory that is inflected by his birth and early life in Mexico; his experience as an immigrant and art student in the United States; his many years in Los Angeles as a practicing artist; and his move to a small coastal town in Mexico. His art and its existential questions imagine and connect both countries, making his paintings, ceramics, prints, and drawings critical to the ever-evolving notions of Latinx and Latin American art.

Curator: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, Contemporary Art, LACMA

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

Major support provided by AltaMed and Teiger Foundation.

AltaMed Teiger Foundation

Significant support provided by Jack Irmas, Audrey Irmas Foundation for Social Justice.

Generous support provided by Contemporary Projects Endowment Fund, Mary Ingebrand-Pohlad Fund at The Minneapolis Foundation in honor of Charlie Pohlad and Jack Carter, kurimanzutto Mexico City / New York, and Mary Solomon. Additional support provided by Judith Angerman.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Expressionisms: Japan, Germany, China

March 7–August 1, 2027

In the first half of the 20th century, artists in Asia and Europe created a web of exchange that reshaped modern art. *Expressionisms: Japan, Germany, China* traces these connections—German artists inspired by Japanese woodblock prints, Japanese artists embracing bold new forms of self-expression, and Chinese printmakers turning the woodcut into a tool for social change. Bringing together some 200 prints, drawings, paintings, and periodicals, the exhibition recovers a story of mutual, cross-continental influence that is too often overlooked, revealing Expressionism not as a single movement but as many.

Curators: Timothy O. Benson, Curator, Robert Gore Rifkind Center for German Expressionist Studies, and **Erin Sullivan Maynes**, Associate Curator, Prints and Drawings, LACMA

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

Generous support provided by Raymond Dong.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Analia Saban: Title, Date, Medium

March 14–July 11, 2027

Los Angeles–based Argentine artist Analia Saban is known for her deft explorations of traditional artistic mediums and new technologies. She uses deconstruction and reconfiguration as creative tools for novel art-making processes that test the boundaries of painting, printmaking, sculpture, weaving, and computing. *Analia Saban: Title Date, Medium*, the largest presentation of her work to date, surveys two decades of Saban's artistic production including her experiments with paint, marble sculptures, acrylic weavings, copper tapestries, and recent engagements with artificial intelligence. The exhibition highlights the personal nature of Saban's work, grounded in her interest in the connections between art materials and lived experiences.

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

Credit: This exhibition was co-organized by the Los Angeles County Museum of Art and the Kemper Art Museum, Washington University in St. Louis.

Presented by East West Bank.

EAST WEST BANK

Major support provided by Philippe Browning.

Significant support provided by Maurice Marciano and LACMA's Future Arts Collective.

Generous support provided by Jennifer Hawks and Ramin Djawadi, Michael Hershaft, Jacquelyn Klein-Brown, Vicki and Seth Kogan, Dr. Michael J. Marcus and Linda P. Maggard, Marla and Jeffrey Michaels, Jarl and Pamela Mohn, Mark Sandelson, LJ Shirvanian Foundation, Mary Solomon, and Molly and David Wadhwani. Additional support provided by Emily and Teddy Greenspan, Laura S. Maslon, and Dr. Marina Ochakoff.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Laura Gilpin: A Western View

May 2–October 10, 2027

Laura Gilpin was a fiercely independent artist who made indelible images of the American Southwest. This exhibition spans Gilpin's career and situates her practice among those of other artists—both ancient and contemporary. Gilpin began living in Taos, New Mexico, in 1945, and the work she made there is presented alongside that of painters and photographers active in the region. Gilpin's early work is exhibited alongside photographs by others who trained under Clarence White; her 1930s images of Chichén Itzá appear with ancient Maya figures and bowls; and her celebrated photographs of the Diné (Navajo) are shown with Diné textiles.

Curator: Rebecca Morse, Curator, Wallis Annenberg Photography Department, 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, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Rococo: Beyond Decadence

June 6, 2027–March 5, 2028

The Rococo is often associated with ornamentation, mythological fantasy, and pastoral escapism. But 18th-century European art involved far more than garden parties. *Rococo: Beyond Decadence* assembles 200 paintings, sculptures, decorative arts, costumes, textiles, and works on paper to reveal how Rococo art shaped the aspirations of a broad cross-section of society on the eve of dramatic social, cultural, and political change. Masterworks by canonical artists like François Boucher and Jean-Baptiste-Siméon Chardin, ornamented tablewares, richly patterned garments, and finely crafted snuff boxes illuminate the Rococo's relationship to new forms of storytelling, global consumer culture, sensory experience, and religious practice.

Curators: Claire Spadafora Baes, Assistant Curator, Prints and Drawings; **David Bardeen**, Assistant Curator, European Painting and Sculpture; **Cynthia Kok**, Rosalinde and Arthur Gilbert Foundation Assistant Curator, Decorative Arts and Design; **Nicole LaBouff**, Curator, Costume and Textiles; **Alexandra Kaczenski**, Assistant Curator, European Painting and Sculpture; and **Sandra Williams**, Assistant Curator, Art of the Middle East, 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, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Minor Feelings (working title)
September 19–December 12, 2027

Minor Feelings (working title) features artworks by 23 contemporary artists of Korean descent based in cities around the world. With 75 works in diverse media, the exhibition, whose title takes inspiration from Cathy Park Hong's book *Minor Feelings: An Asian American Reckoning* (2020), highlights artistic practices that confront and subvert conventional interpretations of ethnicity, nationality, and culture. Exploring how experiences of migration, displacement, and kinship inform and shape artistic expression, *Minor Feelings* continues LACMA's commitment to showcasing artists of various cultures and diasporas.

Curators: Christine Y. Kim and **Harry C.H. Choi**, Guest Curators
Credit: This exhibition was organized by the Los Angeles County Museum of Art.

Presented by

HYUNDAI

This exhibition is presented by Hyundai Motor Company and 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.

Lead support provided by Ms. Boojin Lee and the Korea Foundation.

KOREA FOUNDATION 한국국제교류재단

Generous support provided by Jackie Chang, Contemporary Projects Endowment Fund, Sara Lee Hantman, Andrew J. Kim, Robin-Hwajin Yoon Kim, and Seunghue Lee.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

ON VIEW

Paul R. Williams: Architect for Living
November 15, 2026–May 31, 2027

The most prominent Black American architect of his generation, Paul R. Williams helped shape his native Los Angeles during its rapid growth from the 1920s through the early 1970s. Acclaimed as an architect to the stars, he brought his innovation and rigor to stylistically diverse residential, civic, religious, commercial, and hospitality projects that ranged from ambitious public housing to iconic hotels in Southern California, Las Vegas, and Latin America. LACMA's exhibition will be presented alongside projects at the Getty Research Institute and USC Fisher Museum of Art, marking the largest and most comprehensive museum presentations to date of this influential figure. *Paul R. Williams: Architect for Living* demonstrates the impressive breadth of Williams's contributions, showcasing never-before-exhibited drawings and photographs from his archive.

Curator: Staci Steinberger, Curator, Decorative Arts and Design, LACMA
Credit: This exhibition was organized by the Los Angeles County Museum of Art.

Major support provided by WHH Foundation.

Generous support provided by Sapna and Joe Dangaran, Alison and Geoffrey Edelstein, The Genco-Kamin Family, Graham Foundation for Advanced Studies in the Fine Arts, Suzanne and Ric Kayne, Gianluigi Tacchi, and James Bellavance, and Trina Turk.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

The Brockman Gallery: Los Angeles, 1967–1990

October 18, 2026–January 24, 2027

The Brockman Gallery: Los Angeles, 1967–1990 is the first large-scale exhibition dedicated to the impact of the Brockman Gallery, founded in South L.A. by brothers Alonzo and Dale Brockman Davis in the wake of the Watts Rebellion. Their space became vital for young artists of color, nurturing the early careers of David Hammons, Suzanne Jackson, and Carrie Mae Weems, among others. Featuring rich archival material and over 60 works of art across media—all with ties to the Davises' community-oriented project—the exhibition traces how the Davises cultivated a space for artistic experimentation, intellectual exchange, and multicultural community.

Curator: Lauren Hanson, Assistant Curator, Modern Art, LACMA
Credit: This exhibition was organized by the Los Angeles County Museum of Art.

Major support provided by

HENRY LUCE FOUNDATION

Significant support provided by The Kenneth T. and Eileen L. Norris Foundation, and Mo and John Pritzker.

Generous support provided by Taylor and Wemimo Abbey, Mei-Lee Ney, and Byron M. A. Young MD.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Home of the Future, 1925–1985: Designing Domestic Utopias

September 27, 2026–March 14, 2027

Between 1925 and 1985, Americans were offered an astonishing array of domestic utopias. Self-cleaning kitchens, plastic houses assembled in a day, push-button appliances, and desktop computers all shaped aspirations about how to live. Through architectural models, drawings, photographs, films, and objects ranging from sinks to television sets, *Home of the Future* traces how the American home of tomorrow was imagined, packaged, and sold—by whom, and for whom. While these visions promised abundance and technological transformation, the exhibition also asks who was excluded from that future, and who imagined radical alternatives.

Curator: Wendy Kaplan, Senior Curator and Department Head, Decorative Arts and Design, LACMA

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

This exhibition is made possible with support from Getty.



Major support provided by Debbie and Mark Attanasio, the David Bohnett Foundation, Martha and Bruce Karsh, and the WHH Foundation.



Generous support provided by Debra and Leon Black, Sapna and Joe Dangaran, Alison and Geoffrey Edelstein, Suzanne and Ric Kayne, Koni and Geoff Rich, Gianluigi Tacchi and James Bellavance, and Trina Turk.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

The Kitchen and Its Discontents

September 27, 2026–March 14, 2027

Historically a site of women's labor, the kitchen has also been the subject of their design research and cultural critique. *The Kitchen and Its Discontents* brings two influential kitchens from LACMA's collection into conversation: Margarete Schütte-Lihotzky's 1926–30 kitchen for the New Frankfurt social housing program in Germany, and Charlotte Perriand and Le Corbusier's 1948–50 kitchen for L'Unité d'Habitation in Marseille, France. These designers applied modern principles of efficiency and modularity to the home, with the aim of improving women's lives. However, the reality was always more complicated, as revealed in photographs, prints, and advertisements from LACMA's collection, which examine the everyday messes and simmering tensions in the domestic terrain, depicting the kitchen as a contested space for labor and living. It is presented concurrently with *Home of the Future, 1925–1985: Designing Domestic Utopias*.

Curators: Britt Salvesen, Curator and Department Head, Wallis Annenberg Photography Department, and Prints and Drawings, and **Staci Steinberger,** Curator, Decorative Arts and Design, LACMA

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

Major support provided by Debbie and Mark Attanasio.

Generous support provided by Sapna and Joe Dangaran, Alison and Geoffrey Edelstein, Suzanne and Ric Kayne, Gianluigi Tacchi and James Bellavance, and Trina Turk.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Textile Alchemy: The Art of Reiko Sudō and NUNO

September 20, 2026–March 7, 2027

Reiko Sudō is a textile alchemist who, for more than 40 years, has pioneered innovative textiles that merge tradition with experimentation and handicraft with technology. *Textile Alchemy: The Art of Reiko Sudō and NUNO* provides an in-depth survey of the acclaimed Japanese designer's work created with her textile collective NUNO, often in collaboration with independent artisans and workshops across Japan, and utilized by celebrated architects. The largest retrospective of Sudō's textiles to date, *Textile Alchemy* features over 100 limited-edition textiles together with numerous objects, including drawings, sketches, raw materials, tools, mock-ups, and prototypes. The exhibition traces her artistic journey and reveals NUNO's inventive choices that transform materials into fascinating textiles, while helping to preserve regional crafts and historic production centers, and highlighting sustainability issues.

Curator: Sharon S. Takeda, Senior Curator and Department Head, Costume and Textiles, and Japanese Art, LACMA

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

Major support provided by Japanese Friends of LACMA and Ellen A. Michelson.

Generous support provided by Geraldine Chung, Contemporary Projects Endowment Fund, Kikka Hanazawa, Michelle Lu, and Pasadena Art Alliance.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Eileen Cowin: Between Panic and Paradise

August 23, 2026–January 3, 2027

Eileen Cowin: Between Panic and Paradise presents the provocative photography and video of the Los Angeles–based artist who has explored romance and rivalry, the personal and the political, and the monotony and mystery of daily life, for more than 50 years. Often blurring the distinction between nonfiction and fiction, Cowin draws on cinema, literature, poetry, and painting to shape her photographic narratives. This survey highlights the artist's work with experimental photographic processes, Polaroids, inkjet prints, and videos, featuring works from LACMA's collection and other Southern California museums.

Curators: Rebecca Morse, Curator, Wallis Annenberg Photography Department, and **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 and the Claire Falkenstein Foundation.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Alfonso Gonzalez Jr.: In Between Stops

February 22–December 1, 2026

Alfonso Gonzalez Jr.: In Between Stops features 12 benches designed by the Los Angeles–based artist installed along LACMA's Kendall Concourse. A second-generation sign painter, Gonzalez draws on rotulismo mexicano—the tradition of Mexican hand-painted signage—to continue a craft increasingly displaced by digital graphics and urban clean-up efforts. His benches feature personal or socially conscious messages in place of typical bus stop advertisements and, at times, incorporate elements from LACMA's history and collection, generating a dialogue between the museum and the commercialized cityscape. In doing so, Gonzalez engages with a long tradition of Los Angeles artists who have turned public spaces into places to experience art.

Curators: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, Contemporary Art; **Diana Nawi**, Curator, Special Projects, Contemporary Art; and **Deliasofia Zacarias**, Chief of Staff and Curatorial Assistant, Director's Office, 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, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

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.

Curators: Leah Lehmbeck, Curator and Department Head, European Painting and Sculpture and American Art, with **David Bardeen**, Assistant Curator, 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.

Generous support provided by The Gladys Krieble Delmas Foundation.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

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, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman, The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

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.

NEAR AND FAR

California Collectives: Asian American Moderns, 1924–1965
Riverside Art Museum | July 26–November 1, 2026
Vincent Price Art Museum | November 21, 2026–March 6, 2027
Ontario Museum of History & Art | March 25–July 11, 2027
Drawn from LACMA's collection, *California Collectives* examines the influence of Asian American artistic networks in California between 1924 and 1965—a period marked by the rise of anti-immigration and anti-Asian laws. Yet amid xenophobia and racial discrimination, California-based artists of Asian descent formed thriving collectives and staged high-profile exhibitions across the Golden State. Featuring more than 50 works by American artists of Japanese, Chinese, Korean, and Filipino heritage, including several new acquisitions, this exhibition highlights the profound contributions of these trailblazing artists to the history of American modernism.
Curator: Shannon Vittoria, Associate Curator, American Art, LACMA, and **ShiPu Wang**, Guest Curator
Credit: This exhibition was organized by the Los Angeles County Museum of Art in collaboration with the Riverside Art Museum, Vincent Price Art Museum at East Los Angeles College, and Ontario Museum of History & Art.

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) Paul R. Williams, First African Methodist Episcopal (AME) Church of Los Angeles, West Adams, Los Angeles (sanctuary), 1960–69, jointly owned by the Getty Research Institute and the University of Southern California School of Architecture, © Della M. Williams Trust; (center left) Roberto Gil de Montes, *Tú-Yo (You-Me)*, 2005, AltaMed Art Collection, © Roberto Gil de Montes, image courtesy of the AltaMed Art Collection; (center right) Emil Orlik, *Untitled*, c. 1902, Los Angeles County Museum of Art, the Robert Gore Rifkind Center for German Expressionist Studies, purchased with funds provided by Anna Bing Arnold, Museum Associates Acquisition Fund, and deaccession funds, photo © Museum Associates/LACMA; (right) François Boucher, *Les Confidences Pastorales*, c. 1745, Los Angeles County Museum of Art, gift of Hearst Magazines, photo © Museum Associates/LACMA