

PARTICIPANT EXHIBITION & PROGRAM DESCRIPTIONS

* Indicates performing arts programming

18th Street Arts Center

A Universal History of Infamy: Virtues of Disparity



As part of its collaboration with LACMA on *A Universal History of Infamy*—an exhibition focused on alternative artistic practices in Latin America and the U.S.—18th Street Arts Center will present *A Universal History of Infamy: Virtues of Disparity*, a companion exhibition that will present smaller-scale works that offer different perspectives on globalized contemporary art practice today. *Virtues of Disparity* is

structured around themes of reproduction and deception. The works featured will investigate the shortcomings of different systems of writing and transcriptions and their contested relation to authenticity. 18th Street Arts Center is also hosting a series of residencies for artists and collectives—including Dolores Zinny and Juan Maidagan, Mapa Teatro, Naufus Ramirez-Figueroa, and NuMu—that will serve as the foundation for the larger *A Universal History of Infamy* project. The artists and collectives in residence will interact with local artists, schools, museums, and community-based organizations, in some cases giving rise to new site-specific works.

On view September 9—December 15, 2017

Caption: Mariana Castillo Deball, *El dónde estoy va desapareciendo* (fragment), 2011. Indian ink on cotton paper. 10 m x 30 cm. Courtesy of the artist

Academy of Motion Picture Arts and Sciences

From Latin America to Hollywood: Latino Film Culture in Los Angeles 1967–2017



The Academy of Motion Picture Arts and Sciences will present a series of film screenings, conversations with filmmakers, and online content exploring the shared influences of Latino and Latin American filmmakers and the work they created or presented in Los Angeles during the past half-century. *From Latin America to Hollywood: Latino Film Culture in Los Angeles* is centered on a period that began with the social, cultural, and political environment of the 1960s that sparked the Chicano and New Latin American cinema movements and extends to the present day. The Academy's programming is grounded in its extensive series of oral histories with notable Latino and Latin American filmmakers. Their films will be presented together with public conversations about filmmaking and, in some cases, will premiere new Academy Film Archive restorations. The Academy's programs will offer a rare opportunity for audiences to experience first-hand the perspectives of filmmakers including Gregory Nava, Lucrecia Martel, Edward James Olmos, and Alfonso Cuarón.

On view September 23, 2017—January 18, 2018

Caption: Actor and director Edward James Olmos as El Pachuco in a scene from *Zoot Suit* (1981). Courtesy of Universal Studios Licensing LLC.

American Museum of Ceramic Art (AMOCA)

Kukuli Velarde: *Plunder Me, Baby*



The American Museum of Ceramic Art (AMOCA) will present *Plunder Me, Baby*, the first West Coast exhibition by the U.S.-based Peruvian artist Kukuli Velarde, who was born in Cusco in 1962 and moved to the U.S. in 1988. The 15 ceramic sculptures in the exhibition evoke a childhood memory that has haunted Velarde, of hearing her 16-year-old nanny declare "I don't speak Quechua" (the language of the Inca) in an attempt to hide her indigenous roots. To challenge this racism, Velarde creates personal and sometimes confrontational ceramic sculptures which are based on the traditional forms and surface decorations of Pre-Columbian ceramics but include the artist's own image and reference her indigenous ancestry. *Plunder Me, Baby* was previously presented at the Nerman Museum of

Contemporary Art in Kansas City in 2013. This presentation at AMOCA reunites all of the ceramic sculptures from that exhibition and augments them with a selection of Pre-Columbian ceramic objects to illustrate Velarde's source material.

On view September 16, 2017—February 11, 2018

Caption: Kukuli Velarde, *Chola de Mierda*, 2006, Terracotta with engobes and wax, 20 x 17 x 17 inches. Collection of the Artist. Photograph courtesy of Doug Herren.

Angels Gate Cultural Center *Coastal/Border*



Part of a year-long series of artist-led programs, *Coastal/Border* will examine the function of the San Pedro coast as a national border and its impact on the Latino/Latina communities of the Los Angeles Harbor Region as part of a larger conversation about the United States border. The exhibition will emerge from a site-specific performance series and closely related social practice workshops. Four artists will be invited to create research-driven performances centered on specific sites in the Los Angeles Harbor Region, such as the Port of America,

Terminal Island, and Fort MacArthur. As part of their extended research process, the artists will also lead educational workshops to allow for meaningful community involvement in the resulting exhibition and performances.

September 17—December 17, 2017

Caption: *Coastal/Border*, Photograph, 2016, courtesy Angels Gate Cultural Center

Annenberg Space for Photography

Cuba Is



Revealing complexities on--and off--the island, *Cuba Is* explores aspects of Cuba not easily accessed by foreigners--and sometimes not even by Cubans themselves. Born from indigenous, African and European roots, divergent politics and limitations in communication and commerce, the Cuba seen in this exhibition goes beyond the folklore and offers new insight into its current reality. Over 120 photos feature subjects ranging from defiant youth known as “Los Frikis” to the hard-partying children of the 1%, the underground system of sharing digital

content - “El paquete” - to Miami’s Chonga girls. *Cuba Is* also includes archival images and work done on assignment by five photographers: Elliot Erwitz, Leysis Quesada, Raúl Cañibano, Tria Giovan and Michael Dweck along with an original documentary, produced by the Annenberg Foundation, highlighting these photographers at work. A virtual reality experience will bring the viewers directly into Cuba’s current and dynamic music scene.

On view September 9, 2017—March 4, 2018

Caption: Michael Christopher Brown, *Helen and friends wait for their \$1.00 cheese pizzas in Playa neighborhood, Havana* [From the series *Paradiso*], 2015. 37.5 x 25 in. © Michael Christopher Brown

Armory Center for the Arts

Below the Underground: Renegade Art and Action in 1990s Mexico



The art of the 1990s in Mexico has acquired an almost mythic status in recent years, coming to represent the moment that Mexican contemporary art assumed a place in the global arena. *Below the Underground: Renegade Art and Action in 1990s Mexico* will add a new layer to the growing interest in this period by drawing attention to artists, such as Taniel Morales, Andrea Ferreyra, and Elvira Santamaría, who operated in the margins, away from the widening mainstream. The exhibition explores the alternative, often clandestine art practices that emerged during this period marked by increasing violence, currency

devaluation, industrial pollution, and political corruption. Against this turbulent backdrop, artists in Mexico City, Guadalajara, Monterrey, and elsewhere devised alternative practices and new exhibition spaces to show work that often directly engaged the politics and economics of the moment.

On view October 15, 2017—January 28, 2018

Caption: Andrea Ferreyra, *Torbellino/Whirlwind*. Documentation of street performance, Mexico City, January, 1993. Photo by Gabriela González. Courtesy of Andrea Ferreyra.

Art, Design & Architecture Museum, UCSB

Sacred Art in the Age of Contact: Chumash and Latin American Traditions in Santa Barbara



Sacred Art in the Age of Contact brings together, for the first time, a diverse body of objects from Santa Barbara area collections, many of which have never been on display, dating from the first decades following the Chumash's first contact with the Spanish, c. 1769-1824. Together, these materials offer a fuller picture of the relationship between art and spirituality in both Chumash and Spanish traditions, and demonstrate the sustained deployment of Chumash visual systems by native artists in early colonial visual culture. Highlighting themes of sacred geography, language, materiality and resistance, *Sacred Art* investigates the mutually transformative interaction between these traditions, which have immediate implications on the ways in which the cultural dynamics of Santa Barbara County are understood today.

The exhibition will be presented at two venues, the Art, Design & Architecture Museum and the Santa Barbara Historical Museum.

On view September 14—December 8, 2017

Caption: Miguel Cabrera, *Virgin of the Apocalypse*, late 17th c. Oil on canvas. Courtesy of Santa Barbara Historical Museum. Given in Memory of Edward Orena de Koch.

Art, Design & Architecture Museum, UCSB

Suzanne Lacy & Pablo Helguera



Suzanne Lacy & Pablo Helguera pairs for the first time the work of two of the leading practitioners of the Public Practice movement. Suzanne Lacy, born in 1945 in Wasco, CA and based in Los Angeles, has played a key role in Public Practice since the 1970s, addressing political matters such as the women's and civil rights movements through performance-based art that engaged the public and advocated for change or questioned societal norms. Pablo Helguera, born in 1971 in Mexico City and based in New York City, represents the next generation of socially

engaged artists and is deeply influenced by Lacy. Through his performances, installations, exhibitions, and writings he addresses history, pedagogy, sociolinguistics, ethnography, and memory. This exhibition will juxtapose key examples of the artists' works and incorporate installation, photography, drawing, and performance, alongside archival documentation which will serve to highlight overlapping themes in their practices including immigration, pedagogy, race, populism or social organizing, and theatricality. Following its presentation at the AD&A Museum, *Suzanne Lacy & Pablo Helguera* will travel to The 8th Floor, co-organizer of the exhibition, in New York.

On view September 27—December 8, 2017

Caption: Pablo Helguera, *The School of Pan-American Unrest*, 2006. Installation view, Schoolhouse in front of the Galería Nacional de Arte, Honduras. Courtesy of the Artist.

Autry Museum of the American West LA RAZA



Published in Los Angeles from 1967-1977, the influential bilingual newspaper *La Raza* provided a voice to the Chicano Rights Movement. *La Raza* engaged photographers not only as journalists but also as artists and activists to capture the definitive moments, key players, and signs and symbols of Chicano activism. The archive of nearly 25,000 images created by these photographers, now housed at the Chicano Studies Research Center at UCLA, provides the foundation for an exhibition exploring photography's role in articulating the

social and political concerns of the Chicano Movement during a pivotal time in the art and history of the United States. *LA RAZA* will be the most sustained examination to date of both the photography and the alternative press of the Chicano Movement, positioning photography not only as an artistic medium but also as a powerful tool of social activism.

On view September 16, 2017

Caption: Photograph by La Raza Photographic Staff, *East L.A. High School Walkouts*, 1968. *La Raza Newspaper & Magazine Records*, Coll. 1000. Courtesy of the UCLA Chicano Studies Research Center.

The Broad

Carlos Cruz-Diez, *Couleur Additive* 2017 (an outdoor installation)



The Broad will present a new public artwork by Venezuelan artist Carlos Cruz-Diez in collaboration with the Cruz-Diez Art Foundation. *Couleur Additive* will take over four crosswalks at the intersection of West 2nd Street and Grand Avenue. Since 1975, Cruz-Diez has applied his research on color by producing large-scale ephemeral interventions on crosswalks and walkways around the world, bringing art from inside a museum's

traditional walls out into the community. Through his use of crosswalks and walkways, the public becomes participants in and co-authors of the artworks as they interact with and move through them at various times of day.

On view beginning September 5 into 2018

Caption: Rendering of Carlos Cruz-Diez's *Couleur Additive*, 2017 for The Broad in association with Pacific Standard Time: LA/LA. Courtesy of the Cruz-Diez Art Foundation and the artist.

California African American Museum

Circles and Circuits I: History and Art of the Chinese Caribbean Diaspora



Circles and Circuits explores the art of the Chinese Caribbean diaspora from the early 20th century to the present day. By examining the contributions of artists of Chinese descent in Cuba, Panama, Trinidad and Tobago, Jamaica, and beyond, the exhibition will reveal the hidden complexities of the transcultural art of the Caribbean. The exhibition will be presented at two venues, the Chinese American Museum (CAM) and the California African American Museum (CAAM). The presentation at CAAM will trace the history of Chinese Caribbean art from the 1930s through the period of the region's independence movements, showcasing the contributions of artists little known outside their own countries, such as Sybil Atteck (Trinidad and Tobago) and Manuel Chong-Neto (Panama),

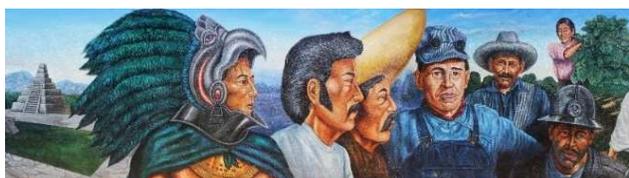
and providing a new context for understanding the better-known work of Wifredo Lam (Cuba). At CAM, the exhibition will focus on the work of contemporary artists such as Albert Chong and María Magdalena Campos-Pons, as well as artists of the ongoing Chinese Caribbean diaspora. The contemporary works featured explore issues of post-colonial history, popular culture, personal history, and the body.

On view September 15, 2017—February 25, 2018

Caption: Sybil Atteck, *Self Portrait*, c.1970. Oil on board, 28 x 22 in. © Helen Atteck

Chapman University

Emigdio Vasquez and El Proletariado de Aztlán: The Geography of Chicano Murals in Orange County



In 2014, Chapman University partnered with the Orange Barrio Historical Society and local artist Higggy Vasquez to restore a 34-year-old mural, *El Proletariado de Aztlán*, on the exterior of a former apartment complex adjacent to the university. The

mural was originally painted in 1979 by Higggy's father, Emigdio Vasquez, a prolific artist who painted 22 public murals in Orange County between 1976 and 2006. Vasquez' murals celebrated the Chicano cultural movement, depicting local people and places alongside imagery from Mexican and Mexican-American history. For *Pacific Standard Time: LA/LA*, Chapman's curatorial team will launch the first comprehensive investigation of these local murals and the communities they identify. Satellite exhibitions on campus at the Guggenheim Gallery and the University Student Union will highlight the work of contemporary Chicana/o muralists and display historical artifacts and photos relating to Chicano murals in Orange County, and a downloadable app will enable users to view an interactive map of historic mural sites for a self-guided tour that provides information on each work, including those that have been destroyed.

On view September 13, 2017—January 5, 2018

Caption: Emigdio Vasquez, *El Proletariado de Aztlán* (Detail), 1979. Acrylic on plaster. 8' x 40'. Chapman University Art Collections. ©Emigdio Vasquez Art. Photo: Jessica Bocinski.

Chinese American Museum

Circles and Circuits II: Contemporary Chinese Caribbean Art



Circles and Circuits explores the art of the Chinese Caribbean diaspora from the early 20th century to the present day. By examining the contributions of artists of Chinese descent in Cuba, Panama, Trinidad and Tobago, Jamaica, and beyond, the exhibition will reveal the hidden complexities of the transcultural art of the Caribbean. The exhibition will be presented at two venues, the Chinese American Museum (CAM) and the California African American Museum (CAAM). The presentation at CAAM will trace the history of Chinese Caribbean art from the 1930s through the period of the region's independence movements, showcasing the contributions of artists little known outside their own countries, such as Sybil Atteck (Trinidad and Tobago) and Manuel Chong-Neto (Panama), and providing a new context for understanding the better-known work of Wifredo Lam (Cuba). At CAM, the exhibition will focus on the work of contemporary artists such as Albert Chong and María Magdalena Campos-Pons, as well as artists of the ongoing Chinese Caribbean diaspora. The contemporary works featured explore issues of post-colonial history, popular culture, personal history, and the body.

On view September 15, 2017—March 11, 2018

Caption: Albert Chong, *Aunt Winnie*, 1995. Courtesy of the artist. © Albert Chong

The Community Arts Workshop

Guatemala from 33,000 km: Contemporary Art from 1960 - Present



Guatemala from 33,000 km: Contemporary Art, 1960–Present is the first survey of modern and contemporary art from Guatemala, much of which is little known outside the country. The exhibition explores a rich period of artistic production that began during the “long civil war” of the late 1950s and extends to the present day. It demonstrates the surprising extent to which artists in Guatemala participated in the broader movements and practices of Latin American art, such as geometric abstraction, performance and conceptual art, and new media. Even during the worst years of war and political repression, artists such as Grupo Vértebra members Roberto Cabrera, Marco Augusto Quiroa, and Elmar Rojas produced work, sometimes covertly, that directly engaged the country's socio-political realities. The exhibition will also include a younger generation of Guatemalan artists who came to international prominence following the 1996 peace accords, revealing an artistic history still largely unknown, and showcasing the country's vibrant contemporary art scene today. The three-part exhibition will be presented at MCASB's galleries, at the Community Arts Workshop, and at the Westmont Ridley-Tree Museum of Art at Westmont College in nearby Montecito.

On view September 17—December 17, 2017

Caption: Efraín Recinos, *Guatemala from 33,000 Kilometers*, 1960. Oil on canvas. 120 x 426 cm. John Gody Collection.

Craft & Folk Art Museum

The US - Mexico Border: Place, Imagination, and Possibility



Since the 1990s, the US-Mexico border has become an important site for creative exploration of issues related to emigration, immigration, labor conditions, hybrid identities, and transformation. *The US - Mexico Border: Place, Imagination, and Possibility* presents the work of contemporary artists who explore the border as a physical reality (place), as a subject (imagination), and as a site for production and solution (possibility). The inclusion of artists from various disciplines, including design, architecture, sculpture, painting, and photography, reflects the ways in which contemporary artists and designers themselves cross disciplinary borders. Many of the artists featured in the exhibition pursue a creative problem-solving process sometimes described as “design thinking,” which involves invention, social engagement, and the task of making. The exhibition will

include work by artists and designers such as Teddy Cruz, Adrian Esparza, Consuelo Jimenez Underwood, and Ana Serrano, who have engaged with the border region in their work.

On view September 10, 2017—January 7, 2018

Caption: Ana Serrano, *Cartonlandia*, 2008. Cardboard, paper, acrylic paint. 5' x 4' x 4.5'. Photo: Julie Klima. The AltaMed Art Collection. Courtesy of Cástulo de la Rocha and Zoila D. Escobar.

Craft in America

Mano-Made: New Expression in Craft by Latino Artists



Craft in America will present a three-part series of exhibitions of the work of artists who use craft to address Latino identity and the ever-mutating socio-political tensions in Los Angeles and California. The first exhibition of the series will feature Los Angeles native Jaime Guerrero, one of the first artists in the world to produce life-size figures in glass. Guerrero will create a group of blown-glass, life-size sculptures representing the children who are detained at the border each day. The second exhibition will feature ceramic sculptural works by Oaxaca-born, Los Angeles-based artist Gerardo Monterrubio, who breathes new life into the ceramic vessel with his graphic, polychromatic surface imagery. The final exhibition will be a collaboration between acclaimed fiber artist Consuelo Jimenez Underwood and select students from Craft in America’s educational

outreach program at Los Angeles public high schools, where the artist will work with students to create a special installation.

On view August 26, 2017—January 20, 2018

Caption: Gerardo Monterrubio, *Torito*, 2014. Porcelain, 24x14x14 in.

CSU Channel Islands, Broome Library and Napa Hall Gallery
The Latino Museum of History, Art, and Culture Revisited (1995-2000), featuring
Vibiana Aparicio-Chamberlin, Oscar Castillo, Leo Limón



From 1995 to 2000, the Latino Museum of History, Art and Culture presented exhibitions and programs celebrating the historical, artistic, and cultural contributions of Latinos in the United States. Located in downtown Los Angeles, home to the largest concentration of Mexicans living outside of Mexico, the Latino Museum was the first major institution in Southern California to address this subject. Materials documenting the Latino Museum’s exhibition history are now housed in Unique and Special Collections at CSU Channel Islands. *The Latino Museum*, on view at the Broome Library Gallery, will comprise a selection of edited video interviews, graphic materials, print materials and ephemera, educating viewers about the history of Chicano and Latino art and culture in Los Angeles and about the cultural impact of the museum itself. Concurrently, the Napa Hall Gallery

will present works by three artists who figure prominently in the Latino Museum archives: Vibiana Aparicio’s mixed media compositions, Oscar Castillo’s photographs and Leo Limón’s paintings.

On view September 15—November 17, 2017

Caption: Oscar Castillo, "Tonatiuh in the Garden", photograph

CSU Northridge Art Galleries

The Great Wall of Los Angeles: Judith F. Baca’s Experimentations in Concrete and Collaboration



The Great Wall of Los Angeles is a 2,754 feet foot-long mural that runs along the concrete wall of the Tujunga Flood Control Channel in the heart of the San Fernando Valley. Conceived by artist Judith F. Baca in 1974, the mural depicts crucial moments in California, from its prehistory until the 1950s. CSUN’s University Galleries will present *The Great Wall of Los Angeles: Judith F. Baca’s Experiments in Concrete and Collaboration*, an exhibition examining nearly fifty years of Baca’s mural making methodologies. It will not only

highlight *The Great Wall of Los Angeles*, but also provide a larger context of Baca’s murals by including two seldom seen murals: *Uprising of the Mujeres* (1979) and *Balance* (1990) from the traveling installation *The World Wall: A Vision of the Future Without Fear* (1986 – present).

On view October 14—December 16, 2017

Caption: A view of Judy Baca and mural-makers meeting at the 1940’s section of *The Great Wall of Los Angeles* titled “David Gonzalez” in progress. Photograph courtesy of SPARC Archive. ©1976 Judith F. Baca

dA Center for the Arts

Aztlán: A Sense of Place



For the past thirteen years, the dA Center for the Arts has presented *Aztlán*, an exploration of the roots of the Chicano/a art movement and the vast influences that Chicano/a culture has had on the southwestern United States and beyond. This annual exhibition began in 2003, curated by dA Center Board member Frank Garcia in tandem with artist and activist Gilbert “Magu” Lujan, a member of *Los Four*, an East L.A. artist group that was one of the vanguards of the Chicano/a art movement. An unfolding

observation of the transformation of real cultures in a mythological land, *Aztlán* has evolved from a focus on original Mesoamerican first nations to include people and cultures from around the world. *Aztlán: A Sense of Place* will connect imagination, tradition and technology through works by artists including Jimmy Centeno, Margaret Garcia, Frank Romero, Nancy Romero, David Botello and Wayne Healy, among others, to provoke an engaging dialogue between individuals, communities, and institutions.

On view October 14, 2017—January 28, 2018

Caption: David Botello, *Space Walkers*, 2002. Acrylic painting, 36" w x 24" h. Copyright to the Artist 2002. Photo and image by David Botello

ESMoA

HOPE



Over the last five decades, Cuban artists have used video art to explore the sociological, anthropological, political, spiritual and cultural realities of the island and its purposeful isolation. Their work has explored a country torn by forces such as love and hate, desire and neglect, isolation and receptiveness, as well as western and eastern ideologies. *HOPE* will highlight how a country full of contradictions became one of the most interesting places for the creation of contemporary art, and new media art in particular, as these artists distinctively melded mainstream models of video art (notably including Hollywood films) with Latin American influences. With its performative and installation-driven approaches, Cuban video art also had a huge effect on the wider field of Latin American contemporary art. *HOPE* will give an overview of the surprising reciprocal influences of European, U.S. and Latin American video

art, from pioneering works of the 1960s and new creative processes in the 1990s until the most recent developments.

On view September 17, 2017—January 28, 2018

Caption: Fidel Garcia, *STATIC*, 2009-2013. FM transmitter, radio antenna, MP3 Player, micro controller interface, solar panel, 12v. battery, metal framework. 80cm x 130cm x 500cm.

Fowler Museum at UCLA

Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis



Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis explores the unique cultural role of the city of Salvador, the coastal capital of the Brazilian state of Bahia and one of the oldest cities in the Americas. In the 1940s, Salvador emerged as an internationally renowned center of Afro-Brazilian culture, and it remains to this day an important hub of African-inspired artistic practices in Latin America. The Fowler will present the most comprehensive exhibition in the U.S. to date of the African-inspired arts of Bahia, featuring the work of well-known modernists such as Pierre Verger and Carybé, as well as contemporary artists such as Ayrson Heráclito and Caetano Dias. Including more than 100 works from the mid-20th century to the present, the exhibition will explore the complexities of race and cultural affiliation in Brazil and the ways in which influential artists have experienced and responded creatively to the realities of Afro-Brazilian identity in Bahia.

On view September 24, 2017—March 15, 2018

Caption: Ayrson Heráclito, *Oxum from the series Bori (Feeding the Head)*, 2008/2011. Photograph. 100 cm x 100 cm. © Ayrson Heráclito.

Fowler Museum at UCLA

Lineage Through Landscape: Tracing Egun in Brazil by Fran Siegel



Lineage Through Landscape: Tracing Egun in Brazil by Fran Siegel is a multifaceted drawing project developed through the Los Angeles-based artist's research residency in Rio de Janeiro, São Paulo and Itaparica island, a vibrant center of the Afro-Brazilian religion Candomblé. A vast, forty-foot-long, irregular "weaving" made of strips of sun-exposed and patterned fabric

crossed by lengths of delicate drawings of sacred plants on translucent drafting film and cyanotypes, the work will wrap around three walls of the Museum's "Fowler in Focus" Gallery. Finding inspiration in the worship of ancestral spirits, or Egun, in the natural environment associated with Candomblé practices on Itaparica island and in the vexed history of colonialism and slavery in Brazil, Siegel's project can be read as a highly charged landscape of black Brazil, built from fragments that embrace its African roots. *Lineage through Landscape* complements the Fowler's Pacific Standard Time: LA/LA exhibition *Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis*.

On view July 23—December 10, 2017

Caption: Fran Siegel, *Lineage through Landscape: Tracing Egun in Brazil (Front View)*, 2016-2017. Layered Drawings: Mixed Media, 144 x 300 in. ©Fran Siegel

The Geffen Contemporary at MOCA (The Museum of Contemporary Art, Los Angeles)
Adrián Villar Rojas: *The Theater of Disappearance*



Argentine Adrián Villar Rojas debuts an environmental site-specific installation at The Geffen Contemporary at MOCA, the culmination of a three-part global project titled *The Theater of Disappearance*.

October 22, 2017—February 26, 2018

Caption: Adrián Villar Rojas, *The Theater of Disappearance*, 2017. Kunsthaus Bregenz, Bregenz. Photo courtesy of the artist, Marian Goodman Gallery, New York / Paris / London, and kurimanzutto, Mexico City. Photo by Jörg Baumann

The Getty Center
Golden Kingdoms: Luxury and Legacy in the Ancient Americas



This major international loan exhibition explores the idea of luxury in the pre-Columbian Americas, particularly as seen in the associations between materials and meanings, from about 1000 BC to the arrival of Europeans in the early 16th century. The exhibition will trace the development of metallurgy in the Andes and its expansion northward into Mexico. In contrast with people in other parts of the world, ancient Americans first used metals not for weaponry, tools, or coinage but for objects of ritual and ornament, resulting in works of extraordinary creativity. In addition to objects

of gold and silver, the exhibition will feature works of art made from shell, jade, and textiles, materials that would have been considered even more valuable than noble metals. The exhibition will cast new light on the most precious works of art from the ancient Americas and provide new ways of thinking about materials, luxury and the visual arts in a global perspective. The exhibition is co-organized by the J. Paul Getty Museum, the Getty Research Institute, and the Metropolitan Museum of Art, where the exhibition will be on display following the Getty's presentation.

On view September 16, 2017—January 28, 2018

Caption: *Nose Ornament with Spiders* (detail), 1st century BCE-2nd century CE. Salinar culture. Gold. The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller. Image © The Metropolitan Museum of Art.

The Getty Center

Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros



In the years after World War II, artists in Argentina and Brazil experimented with geometric abstraction and engaged in lively debates about the role of the art work in society. Some of these artists experimented with novel synthetic materials, creating objects that offered an alternative to established traditions in painting. They proposed these objects become part of everyday, concrete reality and explored the material and theoretical limits of that proposition. Combining art-historical and scientific analysis, experts from the Getty Conservation Institute and Getty Research Institute have collaborated with the Colección Patricia Phelps de Cisneros, a world-renowned collection of Latin American art, to

research the formal strategies and material decisions of artists working in the concrete and Neo-concrete vein, resulting in the first comprehensive technical study of these works. Visitors will see a selection of works by artists including Raúl Lozza, Tomás Maldonado, Rhod Rothfuss, Willys de Castro, Lygia Clark, Hélio Oiticica, and Judith Lauand alongside information about the now-invisible processes that determine the appearance of the works: supports, hanging devices, methods of paint application, and techniques of painting straight edges. A selection of historical documents will shed further light on the social, political, and cultural underpinnings of these artistic propositions.

On view September 16, 2017—February 11, 2018

Caption: Willys de Castro, *Objeto ativo (cubo vermelho/branco)*, Active Object [red/white cube], 1962. Oil on canvas on plywood. 25 x 25 x 25 cm. Colección Patricia Phelps de Cisneros. Promised gift to the Museum of Modern Art, New York through the Latin American and Caribbean Fund in honor of Tomás Orinoco Griffin-Cisneros. Image courtesy Walter de Castro.

The Getty Center

The Metropolis in Latin America, 1830—1930



Drawing on the Getty Research Institute's special collections, this exhibition proposes a visual survey of the unprecedented growth of Latin American capital cities following the seasons of independence, observing how socio-political upheavals activated major changes in the city scale and the architectural landscape. *The Metropolis in Latin America* examines how imported models were reinterpreted into diverse forms of re-appropriation of the national colonial and pre-Hispanic past, ushering these cities into a process of modernization. During a decolonization progression of

longue durée, centuries-old colonial cities were transformed into monumental modern metropolises, which by the end of the 1920s provide fertile ground for the emerging of today's Latin American megalopolis.

On view September 16, 2017—January 7, 2018

Caption: Avenue de Mayo, 1914. Unknown photographer. Gelatin silver print in *Travel Albums from Paul Fleury's Trips to Switzerland, the Middle East, India, Asia, and South America, 1896-1918*. Courtesy of The Getty Research Institute

The Getty Center

Photography in Argentina, 1850–2010: Contradiction and Continuity



Contradiction and Continuity emphasizes crucial historical moments and aesthetic movements in Argentina in which photography had a critical role, producing, and at other times dismantling, national constructions, utopian visions, and avant-garde artistic trends. The exhibition examines the complexities of Argentina over the past 150 years, stressing the heterogeneity of its realities, the creation of contradictory histories, and the power of constructed photographic images in the configuration of a national imaginary. With significant works dating from the decade of Argentina's first constitution to the bicentennial of its independence, the exhibition will include almost 300 photographs representing the work of more than sixty artists.

On view September 16, 2017—January 28, 2018

Caption: Graciela Sacco, *Untitled (#8)*, 1993. Heliograph print, 71.5 × 45.4 cm (28 1/8 × 17 7/8 in.) The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Graciela Sacco.

Hammer Museum

Radical Women: Latin American Art, 1960-1985



The Hammer Museum will bring to light the extraordinary contributions of women artists from Latin America and those of Latina and Chicana descent in the United States working between 1960 and the mid-1980s, years of radical aesthetic experimentation in art and explosive activism in the women's rights movement. During this key period, women of the region produced pioneering artworks that, in many cases, were realized in harsh political and social conditions. The exhibition will feature works in a range of media, including photography, video, and

installation. Among the women included are emblematic figures such as Lygia Clark and Ana Mendieta, alongside lesser-known artists such as the Colombian sculptor Feliza Bursztyn and the U.S.-based photographer Isabel Castro. With an expanded view of Latin America that includes Latina and Chicana artists working in the U.S., *Radical Women* will explore how the different social, cultural, and political contexts in which these artists worked informed their practices. Featuring works by more than 100 artists from 15 countries, *Radical Women* will constitute the first genealogy of feminist and radical women's art practices in Latin America and their influence internationally.

On view September 15, 2017—December 31, 2017

Marie Orensanz, *Limitada (Limited)*, 1978. Photograph, edition 1 of 5, 13 3/4 x 19 11/16 in. (35 x 50 cm). Courtesy Alejandra Von Hartz Gallery. ©Marie Orensanz.

* Hollywood Bowl

Café Tacvba, La Santa Cecilia, Gustavo Dudamel, and More



We begin the celebration of Los Angeles diverse Latin American communities with alt rock concert featuring Café Tacvba, undisputed leader of Mexico City's alt-rock scene, L.A.'s own La Santa Cecilia and Chilean songstress Mon Laferte, with her raw and deeply layered voice and more to be announced.

September 17, 2017

Caption: Hollywood Bowl. Courtesy of the Los Angeles Philharmonic.

The Huntington Library, Art Collections, and Botanical Gardens

Visual Voyages: Images of Latin American Nature from Columbus to Darwin



Visual Voyages: Images of Latin American Nature from Columbus to Darwin surveys the connections among art, science, and the environment in Latin America, from the voyages of Columbus to the publications of Charles Darwin in the mid-19th century. The exhibition will introduce audiences to new understandings of Latin American nature from a range of cultural perspectives: as a wondrous earthly paradise; as a new source of profitable commodities such as chocolate, tobacco, and cochineal; as a landscape of good and evil, as viewed through the filter of religion; as the site for an Enlightenment project of collecting and classifying; and, in the 19th century, as the reflection of a national spirit. *Visual Voyages* features approximately 100 objects that are drawn from the Huntington's library, art, and

botanical holdings, as well as from dozens of international collections, in a range of media including paintings, rare books, illustrated manuscripts, prints, and drawings. Importantly, the exhibition and its catalogue will bring together indigenous and European depictions of Latin American nature and offer a strongly documented case for Latin America's own active participation in the production of excellent and influential scientific and artistic works during the early modern period.

On view September 16, 2017—January 8, 2018

Caption: José María Carbonell, *Loranthus*, Royal Botanical Expedition to the New Kingdom of Granada led by José Celestino Mutis (1783–1816). Tempera on paper, approx. 21¼ × 15 in. Archivo del Real Jardín Botánico- CSIC (Madrid). © The Huntington

ICA LA (Institute of Contemporary Art, Los Angeles)

Martín Ramírez: His Life in Pictures, Another Interpretation



ICA LA will examine the work of acclaimed outsider artist, Mexican-born immigrant Martín Ramírez, who was diagnosed with schizophrenia in the 1930s and confined to California state hospitals most of his adult life. During the three decades he spent institutionalized, Ramírez produced a monumental body of work consisting of intricate drawings and collages whose linear rhythm and spatial tension have been compared to the techniques of Wassily Kandinsky, Frank Stella, and Sol LeWitt. His subject matter included horses and riders, Madonnas, saints, trains, and tunnels. This first presentation of Ramírez's work in Southern California will focus on the artist's iconography and mark-making, his formal connections to mainstream modern art, and the significance of his cultural identity as a

Mexican-American. It will also present, for the first time, a 17-foot scroll that comprises a glossary of the artist's singular imagery and a complete visual narrative of his journey from Mexico to California in the 1920s. Recent examinations of Ramírez's psychiatric evaluations have called his diagnosis into question, allowing an opportunity to recontextualize his life and work and navigate the unsettled territory between outsider and mainstream art.

On view September 9—December 31, 2017

Caption: Martín Ramírez, *Untitled (Horse and Rider with Frieze)*, n.d. Gouache, colored pencil, and graphite on pieced paper. 34 x 24 in. (86.4 x 61 cm). Collection of Jim Nutt and Gladys Nilsson. © The Estate of Martín Ramírez Ricco/Maresca Gallery. New York. Photography by Tom Van Eynde.

Japanese American National Museum

Transpacific Borderlands: The Art of Japanese Diaspora in Lima, Los Angeles, Mexico City, and São Paulo



Transpacific Borderlands will expand our understanding of what constitutes Latin American art by highlighting the work of 17 contemporary artists of Japanese ancestry from Lima, Los Angeles, Mexico City, and São Paulo. The exhibition explores the differing historical events and generations of diaspora that have shaped the work of these artists and the fundamental questions their work poses about migration, the fluidity of culture, and what it means to be Nikkei, Latin

American, or Latino. In the 20th century, Japanese migrants arrived in large numbers in North and South America. Their experiences differed by country, ranging from strong assimilation in Mexico to cultural hybridity in Brazil to the trauma of wartime incarceration in the United States. *Transpacific Borderlands* presents artists whose works can be read with and against these histories, including Eduardo Tokeshi (Peru), Madalena Hashimoto Cordaro (Brazil), and Shizu Saldamando (U.S.). Ultimately, *Transpacific Borderlands* will contribute to a broader reconsideration of identity in a world where the meanings of race and ethnicity are constantly evolving, and where artists often inhabit dynamic transnational spaces.

On view September 17, 2017—February 25, 2018

Caption: Eduardo Tokeshi, *Bandera Uno*, 1985. Latex on canvas.

*** LA Phil**

CDMX: Music from Mexico City



The ten-day festival will offer a window into Mexico City’s colorful music scenes from orchestral and contemporary programs to folk, pop and film music, including three orchestral programs led by Music and Artistic Director Gustavo Dudamel featuring collaborations with Natalie LaFourcade and Café Tacvba. CDMX will premiere commissions, including Gabriela Ortiz, Felipe Waller and Diana Syrse. Additional concerts will include a screening of González Iñárritu’s

Birdman (2014) with live improvisation by drummer Antonio Sánchez, as well as a marathon concert spotlighting renowned and emerging acts of the flourishing Mexico City pop scene.

October 9—October 17, 2017

Caption: Walt Disney Concert Hall. Courtesy of the Los Angeles Philharmonic Association.

LA Plaza de Cultura y Artes

¡Murales Rebeldes! L.A. Chicana/o Murals Under Siege



¡Murales Rebeldes! L.A. Chicana/o Murals Under Siege looks at how Chicana/o murals in the greater Los Angeles area have been contested, challenged, censored, and even destroyed. During the late 1960s and 1970s, murals became an essential form of artistic response and public voice for the Chicano Movement, at a time when other channels of communication were limited for the Mexican-American community. The alternative vision of community empowerment these works presented could be transformative for

some and deeply unsettling for others. The exhibition will examine a group of murals produced in the greater Los Angeles area in the 1970s and early 1980s that were subsequently threatened or destroyed, including murals by Barbara Carrasco, Roberto Chavez, Willie Herrón, and Sergio O’Cadiz, among others. By presenting this series of case studies, or “mural stories,” LA Plaza de Cultura y Artes, in collaboration with the California Historical Society, will examine how the iconography, content, and artistic strategies of the muralists challenged dominant cultural norms and historical narratives.

On view September 23, 2017—March 19, 2018

Caption: Sergio O’Cadiz *Moctezuma*, Detail of *Fountain Valley Mural*, 1974–1976, 6 x 625 feet. Destroyed 2001. Photographer unknown. Private collection of the O’Cadiz Family

LA><ART

Video Art in Latin America



Video Art in Latin America is the first major U.S. survey of the subject from the late 1960s until today, featuring works rarely if ever seen in the U.S. and introducing audiences to groundbreaking achievements throughout Latin America. The exhibition begins with the earliest experiments in South America, where video became an important medium for expressing dissent during an era dominated by repressive military regimes, and follows themes that emerged

in multiple artistic centers throughout Latin America, from labor, ecology, and migration to borders, memory, and consumption. The exhibition also highlights the ways in which contemporary video artists in Latin America continue to pursue the sociopolitical commitment of earlier work, exploring themes related to identity and the consequences of social inequality, without shying away from humor and irony. The single-channel video programs will be complemented by a selection of environmental video installations.

On view September 17—December 16, 2017

Caption: Javier Calvo (Costa Rica), *Solo yo*, 2012. Color video. © Javier Calvo.

LACE (Los Angeles Contemporary Exhibitions)

Juan Downey: Radiant Nature



LACE and Pitzer College Art Galleries will mount a two-part exhibition on the early performance-based works of Juan Downey (1940-1993). Born in Chile, Downey moved to Paris in the 1960s and later settled in Washington, D.C., and then New York, where he developed a practice that included sculpture, performance, installation, and video. Although Downey has become known for his multi-channel video works such as *Video Trans Americas* (1973-1976) and *The Thinking Eye* (1976-1977), which critique Eurocentric perspectives regarding Latin American identity, *Juan Downey: Radiant Nature* will consider his earlier artistic practice. Comprising interactive electronic sculptures, happenings and performances, as well as installation, these earlier bodies of work will be explored for their progressive trans-disciplinary investigation of

technology, energy, the environment, and politics. These experimental and ephemeral works have in many cases not been seen since their original presentations and will be reconstructed and restaged based on groundbreaking new research.

On view September 13—December 3, 2017

Caption: Juan Downey, Performance view of *Energy Fields* at 112 Greene Street, New York, 1972. Documentation photograph, 8 x 10 in. Image credit: The Estate of Juan Downey, New York

LACMA (Los Angeles County Museum of Art)

Found in Translation: Design in California and Mexico, 1915–1985



Found in Translation: Design in California and Mexico, 1915–1985 is a groundbreaking exhibition and accompanying book about design dialogues between California and Mexico. Its four main themes—Spanish Colonial Inspiration, Pre-Columbian Revivals, Folk Art and Craft Traditions, and Modernism—explore how modern and anti-modern design movements defined both locales throughout the twentieth century. Half of the show’s more than 300 objects represent architecture, conveyed through drawings, photographs, films, and models to illuminate the unique sense of place that characterized California’s and

Mexico’s buildings. The other major focus is design: furniture, ceramics, metalwork, graphic design, and murals. Placing prominent figures such as Richard Neutra, Luis Barragán, Charles and Ray Eames, and Clara Porset in a new context while also highlighting contributions of less familiar practitioners, this exhibition is the first to examine how interconnections between California and Mexico shaped the material culture of each place, influencing and enhancing how they presented themselves to the wider world.

On view September 17, 2017—April 1, 2018

Caption: Francisco Artigas and Fernando Luna. *House at 131 Rocas, Jardines del Pedregal, Mexico City, 1966*. Photograph by Roberto and Fernando Luna, 1996. © Roberto and Fernando Luna.

LACMA (Los Angeles County Museum of Art)

Home—So Different, So Appealing



Home—So Different, So Appealing, organized by the Chicano Studies Research Center at UCLA, features U.S. Latino and Latin American artists from the late 1950s to the present who have used the idea of "home" as a powerful lens through which to view the profound socioeconomic and political transformations in the hemisphere. Spanning seven decades and covering art styles from Pop Art and Conceptualism to “anarchitecture” and “autoconstrucción,” the artists featured in this show explore one of

the most basic social concepts by which individuals, families, nations, and regions understand themselves in relation to others. In the process, their work also offers an alternative narrative of postwar and contemporary art. The show will include works by internationally known figures such as Daniel Joseph Martinez, Gordon Matta-Clark, Raphael Montañez Ortiz, Guillermo Kuitca, and Doris Salcedo, as well as younger emerging artists such as Carmen Argote and Camilo Ontiveros. Including a wide range of media that often incorporate material from actual homes, the exhibition also features several large-scale installations and an outdoor sculpture. This project is done in collaboration with the Museum of Fine Arts, Houston, where the exhibit will be on view November 2017-January 2018.

On view June 11—October 15, 2017

Caption: Carmen Argote, *720 Sq. Ft. Household Mutations, Part B*, 2010. Carpet, paint, and Velcro (carpet from the artist's childhood home). Installation view at g727. © Carmen Argote. Photo credit: Carmen Argote.

LACMA (Los Angeles County Museum of Art)

Painted in Mexico: 1700-1790: Pinxit Mexici



Painted in Mexico: 1700-1790: Pinxit Mexici, is a groundbreaking exhibition devoted to 18th century Mexican painting, a vibrant period marked by major stylistic developments and the invention of new iconographies. The exhibition's over 120 works (many unpublished and restored for the exhibition), will make a lasting contribution to our understanding of Mexican painting in particular and transatlantic artistic connections in the 18th-century in general. Its seven themes—Great Masters, Master Story Tellers, Noble Pursuits & the Academy, Paintings of the Land, The Power of Portraiture, The Allegorical World, and Imagining the Sacred—explore the painters' great inventiveness and the varying contexts in which their works were created. The exhibition represents the first and most serious effort to date to reposition the history of 18th century painting in Mexico; it will be accompanied by a fully-illustrated publication, complete with scholarly essays authored by the leading experts in the field. Co-organized with Fomento Cultural Banamex, Mexico City, the exhibition will subsequently travel to the Metropolitan Museum of Art.

On view November 19, 2017—March 18, 2018

Caption: Juan Patricio Morlete Ruiz, *Portrait of Doña Tomasa Durán López de Cárdenas (Retrato de Doña Tomasa Durán López de Cárdenas)*, c.1762, private collection, Mexico City. Photo by Rafael Doniz

LACMA (Los Angeles County Museum of Art)

Playing with Fire: Paintings by Carlos Almaraz



Playing with Fire: Paintings by Carlos Almaraz is the first major retrospective of one of the most influential Los Angeles artists of the 1970s and 1980s. Arguably the first of the many Chicano artists whose artistic, cultural, and political motivations catalyzed the Chicano Art movement in the 1970s, Almaraz began his career with political works for the farm workers' *Causa* and co-founded the important artist collective Los Four. Although he saw himself as a cultural activist, Almaraz straddled multiple—and often contradictory—identities that drew from divergent cultures and mores, and his art became less political in focus and more personal, psychological, dreamlike, even mythic and mystical as he evolved artistically. The first to focus predominantly on Almaraz's large-scale paintings, the exhibition features more than 60 works and includes pastels, ephemera, and notebooks, mostly from 1967 through 1989, the year of the artist's untimely death at age 48.

On view August 6—December 3, 2017

Caption: Carlos Almaraz, *Crash in Phthalo Green*, 1984. Oil on canvas. Los Angeles County Museum of Art, gift of the 1992 Collectors Committee. © The Carlos Almaraz Estate. Photo © Museum Associates, LACMA.

LACMA

A Universal History of Infamy



Referencing the title of a genre-bending collection of stories by Jorge Luis Borges, *A Universal History of Infamy* uses multiple venues across Los Angeles, including the LACMA campus, to present new works by more than 15 boundary-defying artists and collectives. Developed for the most part through residencies, the works represent artists who live and practice in several countries; adopt methods from disciplines such as anthropology, theater, and linguistics; mingle research with visual art; and work across a range of media, from installation

and sculpture to performance and video. *A Universal History of Infamy* embraces the collaborative spirit of Pacific Standard Time: LA/LA, bringing together one of the largest partners, LACMA, with one of the smallest, the 18th Street Arts Center in Santa Monica, which organized the residencies.

On view August 20, 2017—February 18, 2018

Caption: Naufus Ramírez-Figueroa, *A Brief History of Architecture in Guatemala, 2010–13*. Single channel video installation. © Naufus Ramírez-Figueroa.

Laguna Art Museum

California Mexicana: Missions to Murals, 1820-1930



California Mexicana: Missions to Murals, 1820-1930 explores how Mexico became California. Following the U.S.-Mexican War (1846–1848), lands that had belonged for centuries to New Spain, and later Mexico, were transformed into the 31st state of the U.S. The visual arts played a strong role in this transformation, creating distinct pictorial motifs and symbols that helped define the new California while establishing dialogues and intersections with the land's previous identity as Mexico. Juxtaposing paintings with popular posters, prints, and some of the earliest movies

made in Los Angeles, the exhibition reveals how this image of California spread worldwide. Objects range from picturesque landscapes of Alta California and still life paintings featuring fruits, flowers, and other plants that celebrated the state's agricultural growth, to works by early modernists such as the Mexican painters Diego Rivera and Frida Kahlo. *California Mexicana: Missions to Murals, 1820-1930* demonstrates how a unique amalgam of Mexican and Anglo visual traditions created a profile for California distinct from any other U.S. state.

On view October 15, 2017—January 14, 2018

Caption: Ferdinand Deppe, *San Gabriel Mission*. Oil on canvas. c. 1832, 27 x 37 in. Laguna Art Museum.

Laguna Art Museum

Dan McCleary: Prints from Oaxaca



The Laguna Art Museum will present *Dan McCleary: Prints from Oaxaca*, featuring contemporary works by McCleary created in Mexico under the tutelage of master printer Fernando Sandoval between 2000-2017. The exhibition will examine prints McCleary made with Sandoval at the Taller de Grabado in Oaxaca, and will feature a variety of etchings and other forms of engravings, along with related paintings and drawings. McCleary's Oaxacan subject-matter ranges from sugar skulls to portrait studies to floral still lifes, and many of these prints—completed as recently as the summer 2017—will be shown for the first time. *Dan McCleary: Prints*

from Oaxaca will also aim to inform audiences about the subtleties of the various techniques of printmaking visible in the exhibition.

On view October 15, 2017—February 4, 2018

Caption: Dan McCleary, *Skull #5*, 2017. Etching, aquatint, pastel and watercolor, trial proof, 8x7 in. Courtesy of the artist

LAND (Los Angeles Nomadic Division)

Jose Dávila: Sense of Place



LAND is organizing a mid-career survey of Guadalajara-based artist Jose Dávila (b. 1974). Trained as an architect, Dávila creates sculptural installations and photographic works that use reproduction, homage, and imitation to explore and dismantle the legacies of 20th century avant-garde art and architecture. Referencing artists and architects from Luis Barragán to Donald Judd, Dávila explores how the modernist movement has been translated, appropriated, and reinvented in Mexican art. The exhibition will include the artist's sculptural installations, photographs,

drawings, and models, as well as a new interactive public sculpture that reveals Dávila's interest in ideas of play, urbanism, and social interaction. The sculpture will begin as a 20-square-foot grid made out of modular components, installed at West Hollywood Park, but will be dismantled and reconfigured at other sites across Los Angeles during the span of the exhibition, taking on different functional shapes.

On view September 16, 2017—May 27, 2018

Caption: *Sense of Place*. Artist rendering, Estudio Jose Dávila, 2017.

Los Angeles Central Library

Visualizing Language: Oaxaca in LA



Los Angeles Central Library will present *Visualizing Language: Oaxaca in LA*, an exhibition and associated public programs celebrating the Zapotec language as a key lifeline sustaining shared cultural experience in Mexico, Los Angeles, and beyond. Zapotec is the most widely spoken indigenous language in Mexico's southern state of Oaxaca, and Los Angeles is home to the largest population of indigenous Oaxacans outside of Mexico. *Visualizing Language: Oaxaca in LA* will recognize the importance of the Oaxacan presence in Southern California and explore contemporary realities of indigenous culture. The project will include an installation in the Los Angeles Central Library's Rotunda by Oaxacan artist collective Tlacolulokos, a short documentary by Oaxacan filmmaker Yolanda Cruz, and a series of 60 public programs across Los Angeles with visual artists, scholars, poets and writers. Programs, many of which will be multi-lingual, will be presented as part of LFLA's acclaimed ALOUD literary and performance series and as community workshops in select locations of the Los Angeles Public Library.

On view September 16, 2017—January 31, 2018

Caption: Tlacolulokos, Untitled, 2017. Courtesy of the Library Foundation of Los Angeles. Photograph by Faust Nahúm

Los Angeles Filmforum

Ism, Ism, Ism: Experimental Cinema in Latin America



The film series *Ism, Ism, Ism: Experimental Film in Latin America*, organized by Los Angeles Filmforum, spotlights experimental time-based media made by Latin American artists and in Latin America during the 20th century, including small-gauge films, recorded performances, ethnographic works, and rigorous formal experiments. *Ism, Ism, Ism* is intended to expand the understanding of Latin American experimental cinema to include key works from Argentina, Chile, Colombia, Cuba, Ecuador, Peru, Puerto Rico, and Venezuela, and movements including the social documentaries of El Centro Experimental de la Universidad de Chile and the punk films of Mexico's Superocheros. Presented at theaters, partner museums, and community spaces throughout Los Angeles, the programs will offer a unique opportunity for audiences to learn about the history, aesthetics, and circulation of independent and experimental filmmaking in the Americas and to see works largely unknown in the United States.

On view September 2017—January 2018

Caption: Claudio Caldini, *Un enano en el Jardín*, 1981. Super-8. © Claudio Caldini 1981.

Los Angeles Municipal Art Gallery **Condemned To Be Modern**



The Los Angeles Municipal Art Gallery will bring together the work of 21 contemporary artists from who have responded critically to the history of modernism and, more specifically, modernist architecture in Latin America. In work produced during the last two decades, these artists explore the effects, contradictions, and contested legacies of modernism as expressed through ambitious construction of government buildings, public housing, schools, universities, and even new cities during moments of radical

political and social change. The architecture and urban planning of these moments continue to serve as critical reference points for artists including Jonathas de Andrade (Brazil), Leonor Antunes (Portugal/Germany), Alexander Apostol (Venezuela/Spain), Felipe Dulzaides (Cuba), Melanie Smith (Mexico) and Clarissa Tossin (Brazil/Los Angeles). Together, these artists provide an anthropological exploration that connects architecture with political ideologies, social values and contemporary reality, while engendering dialogue about the role of government and public policy on the development, preservation and use of the built environment.

On view September 10, 2017—January 27, 2018

Caption: Mauro Restiffe, [b. 1970 São José do Rio Pardo, Brazil], *Empossamento #9 [Inauguration #9]* (2003), silver gelatin print, 110 x 166 cm, © Mauro Restiffe. Courtesy of the artist and Galeria Fortes Vilaça, São Paulo.

The Luckman Fine Arts Complex at Cal State LA

How to Read *El Pato Pascual: Disney's Latin America and Latin America's Disney*



In 1941, Walt Disney and a group of 18 artists, musicians and screenwriters traveled to South America looking for inspiration and content for *The Three Caballeros* and other animated features produced as part of the U.S. government's "Good Neighbor" policy during the Second World War. These films initiated a long and complex history in which Latin Americans frequently criticized Disney as a representative of North American imperialism. Joint exhibitions at the MAK Center and the CSU Los Angeles

Luckman Gallery will explore the history of Disney's engagement with Latin American imagery and the ways in which Latin American artists responded to, played with, re-appropriated and misappropriated Disney's iconography.

On view September 9—December 16, 2017

Caption: Jaime Muñoz, *Fin*, 2011. Acrylic on panel, 36 x 48 in. Photo: Christopher Allen. © 2017, Jaime Muñoz

MAK Center for Art and Architecture at the Schindler House

How to Read *El Pato Pascual*: Disney's Latin America and Latin America's Disney



In 1941, Walt Disney and a group of 18 artists, musicians and screenwriters traveled to South America looking for inspiration and content for *The Three Caballeros* and other animated features produced as part of the U.S. government's "Good Neighbor" policy during the Second World War. These films initiated a long and complex history in which Latin Americans frequently criticized Disney as a representative of North American imperialism. Joint exhibitions at the MAK Center and the CSU Los Angeles

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On view September 9, 2017—January 14, 2018

Caption: Liliana Porter, *Minnie/Che*, 2003. Archival digital print, 2011. 4' x 3' x 4'. Courtesy of Liliana Porter.

Marciano Art Foundation

Latin American Artists in the Marciano Collection



The Marciano Art Foundation presents works by Latin American artists featured in its collection including Allora & Calzadilla, Pia Camil, Jose Davila, Gabriel Kuri, Adrián Villar Rojas, Gabriel Orozco, Damian Ortega, Analia Saban, Alex Da Corte and others. Many of the works on view are being exhibited publicly in Los Angeles for the first time.

On view October 19, 2017—January 20, 2018

Caption: Alex da Corte, *Slow Graffiti*, 2017. Video still. Courtesy of Alex da Corte and Maccarone, New York/Los Angeles.

Millard Sheets Art Center

Judithe Hernández and Patssi Valdez: One Path Two Journeys



Within a culture, a socio-political movement and a profession dominated by men, artists Judithe Hernández and Patssi Valdez have each created bodies of works that profoundly influenced the aesthetic voices of Latinas in the latter half of the 20th century. The two artists took seemingly parallel paths from their childhoods in East L.A. to their coming-of-age during the Chicano Civil Rights Movement in the 1970s. Hernández was the fifth artist, and the only woman, invited to join the collective *Los Four*, and Valdez was a founding member, and the only

woman, in the *Asco* group. Both went on to successful individual careers. Through a visual dialogue of their recent works, including a new collaborative installation, *Judithe Hernández and Patssi Valdez: One Path Two Journeys* will underscore the significance of the aesthetic evolution of Hernández and Valdez, and is their first exhibition together.

On view September 1, 2017—January 28, 2018

Caption: Judithe Hernández, *The Purification*, 2013. Pastel mixed-media on archival wood board. 30 x 40 in. © 2016 Judithe Hernández.

Mingei International Museum

Art of the Americas: Mesoamerican, Pre-Columbian Art from Mingei's Permanent Collection



Art of the Americas: Mesoamerican and Pre-Columbian Art from Mingei's Permanent Collection is the most comprehensive presentation to date of the museum's extensive and significant holdings of objects used by people from the ancient cultures of Mexico, Central America, and South America, actively collected by Mingei International Museum over more than four decades. Objects featured in the exhibition straddle cultural boundaries—from the Olmec and Mayan civilizations in Mexico to the Moche civilization in

Peru—as well as numerous ancient traditions and cultures, including the indigenous Teuchitlán, Zoque, Huastec, and western Mexican societies. The works range from objects made for ritual and ceremonial use, such as figurines, vessels, and sculptures depicting gods, shamans, animals, marine life, and floral motifs, to objects for domestic use, including jars, bowls, spindle whorls, ocarinas (wind instruments), and roller stamps used for decorating cloth, as well as adornments such as beads and ear plugs. A rare collection of Mayan textile fragments will also be presented.

On view September 16, 2017—February 18, 2018

Caption: Male and Female Ancestor Figures. Mexico, Nayarit, 300 BCE–300 CE. Painted ceramic. Collection of Mingei International Museum, gift of Fred and Barbara Meiers

The Mistake Room

Eduardo Sarabia: *Drifting on a Dream*



The Mistake Room (TMR) will present an experimental survey exhibition of the work of Los Angeles-born, Guadalajara-based artist Eduardo Sarabia. Transforming TMR's space into an immersive installation composed of a series of theatrical vignettes based on the artist's previous works over the past fifteen years, the exhibition will feature the debut of a new long-format narrative video/film. From a search for Mexican revolutionary Pancho Villa's hidden treasure and a speakeasy bar in Berlin to a vision quest into the Sonora desert and a trip to the Mayan homelands in

Southern Mexico to experience the end of the world, Sarabia's new video/film installation will not only revisit the artist's complex oeuvre but depict how popular culture, personal histories, and ordinary events can be potent metaphors to understand the complexities of moments of cultural contact and exchange. This exhibition will mark the artist's first solo exhibition in Los Angeles in nearly a decade.

On view September 14—December 16, 2017

Caption: Eduardo Sarabia, *Desert Daze*, 2015. Oil on Canvas, 185 cm x 255 cm. Private Collection, Guadalajara. Photo credit: Albert Terrat

MOCA (The Museum of Contemporary Art, Los Angeles)

Anna Maria Maiolino



The Museum of Contemporary Art will present the first major survey exhibition in the U.S. of Anna Maria Maiolino, one of the most influential Brazilian artists of her generation. Maiolino was born in Italy in 1942 and emigrated with her family to Venezuela as a teenager. In 1960 she moved to Brazil to attend the Escola Nacional de Belas Artes in Rio de Janeiro, where she began to develop a body of work in dialogue with abstraction, minimalism, and conceptualism. Her work was profoundly influenced by the aftermath of the Second World War, the military dictatorship in Brazil, and her experience as an artist during the period when what could be called art changed dramatically. The exhibition will cover Maiolino's entire career, from the 1960s until the present, bringing together early experimental prints,

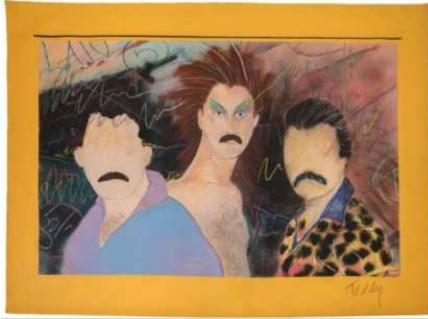
drawings, films, performances, and installations, including her recent large-scale ephemeral installations made with unfired, hand-rolled clay. Maiolino's work is uniquely capable of tracing the course of the movements that define Brazilian art history, channeled via a personal, psychologically charged practice that charts her own introspective path as much as it opens on to large philosophical questions of repetition and difference, the transient and the permanent, and aesthetic problems such as solid and void and the intimate relationship between drawing and sculpture.

On view August 4—January 22, 2017

Caption: Anna Maria Maiolino, *Glu Glu Glu...*, 1967. Acrylic ink and fabric on wood. 110 x 60 x 12 ½ cm. Gilberto Chateaubriand Collection, Museu de Arte Moderna, Rio de Janeiro, Brazil. © Anna Maria Maiolino.

MOCA Pacific Design Center

Axis Mundo: Queer Networks in Chicano LA



Organized by ONE National Gay & Lesbian Archives at the USC Libraries, *Axis Mundo: Queer Networks in Chicano L.A.* maps the intersections and collaborations among a network of queer Chicano artists and their artistic collaborators from the late 1960s to the early 1990s. This period was bookended on one side by the Chicano Moratorium and the gay liberation and feminist movements and on the other by the AIDS crisis. *Queer Networks in Chicano L.A.* marks the first historical consideration of these artists in the context of broader artistic and cultural movements: mail art, the rise of alternative print media, fashion culture, punk music, and artists' responses to the AIDS epidemic. The exhibition will be presented at the ONE Archives' gallery in West Hollywood and the nearby MOCA Pacific Design Center gallery.

On view September 9—December 31, 2017

Caption: Teddy Sandoval, *Las Locas*, c. 1980. Acrylic and mixed media on unstretched canvas. 39 x 52 in. (99 x 133.4 cm). Collection of Paul Polubinskas. Photograph by Fredrik Nilsen

Museum of Contemporary Art San Diego

Memories of Underdevelopment



In collaboration with Museo Jumex in Mexico City and the Museo de Arte de Lima, Museum of Contemporary Art San Diego will present an exhibition examining the ways in which Latin American artists from the 1960s to the 1980s responded to the unraveling of the utopian promise of modernization after World War II, most notably in Argentina, Brazil, Mexico, and Venezuela. In the immediate postwar period, artists had eagerly embraced the “transition to modernity,” creating a new abstract geometric language meant to capture its idealistic possibilities. As modernization failed, and political oppression

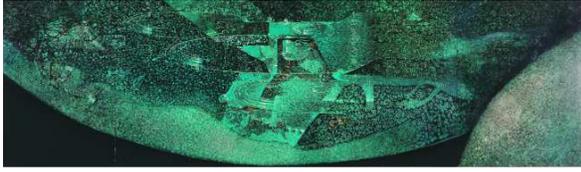
and brutal military dictatorships followed, avant-garde artists increasingly abandoned abstraction and sought new ways to connect with the public, engaging directly with communities and often incorporating popular strategies from film, theater, and architecture into their work. *Memories of Underdevelopment* will be the first significant survey exhibition of these crucial decades and will highlight the work not only of well-known artists such as Hélio Oiticica and Lygia Pape but also lesser-known artists from Colombia, Peru, Chile, and Uruguay.

On view September 17, 2017—February 4, 2018

Caption: Eugenio Espinoza, *Untitled (Circumstantial [12 coconuts])*, 1971. Acrylic on canvas, coconuts, and rope. 59 x 59 x 10 inches. Courtesy of the artist. © Eugenio Espinoza. Photo: Sid Hoeltzell - Miami 2015.

Museum of Contemporary Art Santa Barbara (MCASB)

Guatemala from 33,000 km: Contemporary Art, 1960 - Present



Guatemala from 33,000 km: Contemporary Art, 1960–Present is the first survey of modern and contemporary art from Guatemala, much of which is little known outside the country. The exhibition explores a rich period of artistic production that

began during the “long civil war” of the late 1950s and extends to the present day. It demonstrates the surprising extent to which artists in Guatemala participated in the broader movements and practices of Latin American art, such as geometric abstraction, performance and conceptual art, and new media. Even during the worst years of war and political repression, artists such as Grupo Vértebra members Roberto Cabrera, Marco Augusto Quiroa, and Elmar Rojas produced work, sometimes covertly, that directly engaged the country's socio-political realities. The exhibition will also include a younger generation of Guatemalan artists who came to international prominence following the 1996 peace accords, revealing an artistic history still largely unknown, and showcasing the country's vibrant contemporary art scene today. The three-part exhibition will be presented at MCASB's galleries, at the Community Arts Workshop, and at the Westmont Ridley-Tree Museum of Art at Westmont College in nearby Montecito.

On view September 17—December 17, 2017

Caption: Efraín Recinos, *Guatemala from 33,000 Kilometers*, 1960. Oil on canvas. 120 x 426 cm. John Gody Collection.

Museum of Latin American Art (MOLAA)

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago



Relational Undercurrents: Contemporary Art of the Caribbean Archipelago will call attention to a region of the Americas that is difficult to categorize and often overlooked: the island nations of the Caribbean. The exhibition proposes an “archipelagic model”—defining the Caribbean from the perspective of its archipelago of islands, as distinct from the continental experience—to study issues around race, history, the legacy of colonialism, and the environment. The exhibition features artists

from the Hispanophone, Anglophone, Francophone, and Dutch Caribbean. *Relational Undercurrents* will emphasize the thematic continuities of art made throughout the archipelago and its diasporas, challenging conventional geographic and conceptual boundaries of Latin America. This approach draws particular attention to issues arising from the colonial legacy that are relevant to Latin America as a whole, but which emerge as central to the work of 21st-century Caribbean artists, including Janine Antoni (Bahamas), Humberto Díaz (Cuba), Jorge Pineda (Dominican Republic), and Allora & Calzadilla (Puerto Rico).

On view September, 16, 2017—March 4, 2018

Caption: Tony Capellán, *Mar Invadido / Invaded Sea*, 2015. Found objects from the Caribbean Sea. Installation view: *Poetics of Relation*, Pérez Art Museum Miami, 2015. Collection of the Artist. Photo courtesy of Oriol Tarridas Photography.

Museum of Photographic Arts

Point/Counterpoint: Contemporary Mexican Photography



The Museum of Photographic Arts (MOPA) will present *Point/Counterpoint: Contemporary Mexican Photography*, featuring work by nineteen contemporary Mexican photographers, who explore recent, and often difficult, political, economic, and social realities of contemporary Mexico. Featuring more than one hundred works created between 2000 and 2015, including individual photographs, groupings of works, installation pieces, and videos, the exhibition will be organized by themes, including abstraction, irony, otherness, and pain, and will challenge audiences to reconsider expectations of photography in Mexico during this period.

On view November 4, 2017—February 11, 2018

Caption: Pablo Lopez Luz, *Tijuana - San Diego County III, Frontera Mexico - USA*, 2014. Courtesy Pablo Lopez Luz.

* The Music Center

Cuba: Antes, Ahora / Cuba: Then, Now



The Music Center will present *Cuba: Antes, Ahora / Cuba: Then, Now*, a four-day exploration of traditional and contemporary Cuban music and dance, including performances by Cuban-based Malpaso Dance Company of works from its repertory. Malpaso will perform to live music by Grammy-award winning jazz composer Arturo

O’Farrill. The Music Center will also present artists and art that honor contemporary and traditional Cuban voices in “Sleepless: The Music Center After Hours,” a late-night event featuring Cuban performers such as tres player Pancho Amat; singer, rapper, musician and poet Telmary Diaz; and percussionist Yissy García and her group Bandancha, alongside local and Cuban-American performers and visual artists. A third group of performers will engage directly with audiences in Grand Park with participatory public programs, including Afro-Cuban drumming and dance workshops and a community jam session. Full descriptions of events, including dates and locations, will be available online in summer 2017.

November 30, 2017—December 2, 2017

Caption: The Music Center Panorama. Courtesy of The Music Center

Muzeo Museum and Cultural Center

Deconstructing Liberty: A Destiny Manifested



Deconstructing Liberty: A Destiny Manifested will bring into dialogue new and recent work by contemporary artists living and working across Latin America, including artists from Argentina, Brazil, Chile, Colombia, Cuba, and Venezuela. These artists question ideas traditionally associated with American liberty--such as patriotism, community, citizenship, the pursuit of happiness, freedom, equal rights, and activism--as they resonate in forms of collective identity across the globe. Through performance, installation, video, and photography, the artists will respond to a variety of local political dynamics, from treaties that expanded U.S. territories to the recent normalization of U.S. relations with Cuba under the Obama administration,

and directly confront subjects such as religion, liberty, freedom from unreasonable searches, jury trials, due process, freedom of the press, and freedom of speech. Together, these diverse artists and their bold works will create a space for reflection and new understandings of collective political identification.

On view August 5—October 15, 2017

Caption: Eugenia Vargas Pereira, *Talking Head Transmitters*, 2014. Digital photography, limited edition, 39 x 31 in. Courtesy of Eugenia Vargas Pereira

Oceanside Museum of Art

UnDocumenta



Subverting the title of one of the premier European art events, the Oceanside Museum of Art will present *UnDocumenta*, an exhibition referencing the plight of undocumented people and highlighting the artistic production at the convergence of Latin America and Southern California. The San Diego/Tijuana region serves as a birthplace and rich experimental ground for individual artists and collectives such as the Border Arts Workshop and Las Comadres that have been concerned with topics related to biculturalism, migration, labor issues, and human rights. Grounded within that framework, *UnDocumenta* will incorporate artworks by Mexican and

Latino artists from both cities with a focus on the use of recent technology, performance, and interactivity. One such example is a work by Omar Pimienta, *Free Citizenship*, in which the artist sets up a Mobile Consulate at the museum, offering “citizenship” and a free passport to members of the audience in exchange for an old passport, allowing the viewer to think of the tenuous state of those who cross borders into the unknown. Other participating artists include Claudia Cano, Ana Teresa Fernandez, Dominic Paul Miller and Marcos Ramirez ERRE.

On view September 23, 2017—January 28, 2018

Caption: Omar Pimienta, *Lady Libertad VI*, 2007. Plaster statuette, 29 x 19 x 19 in. © Omar Pimienta

ONE Gallery, West Hollywood

Axis Mundo: Queer Networks in Chicano L.A.



Organized by ONE National Gay & Lesbian Archives at the USC Libraries, *Axis Mundo: Queer Networks in Chicano L.A.* maps the intersections and collaborations among a network of queer Chicano artists and their artistic collaborators from the late 1960s to the early 1990s. This period was bookended on one side by the Chicano Moratorium and the gay liberation and feminist movements and on the other by the AIDS crisis. *Axis Mundo: Queer Networks in Chicano L.A.* marks the first historical consideration of these artists in the context of broader artistic

and cultural movements: mail art, the rise of alternative print media, fashion culture, punk music, and artists' responses to the AIDS epidemic. The exhibition will be presented at the ONE Archives' gallery in West Hollywood and the nearby MOCA Pacific Design Center gallery.

On view September 9—December 31, 2017

Caption: Anthony Friedkin, *Jim and Mundo, Montebello, East Los Angeles, 1972*. Gelatin silver print. 11 x 14 in. Morris Kight Collection, ONE National Gay & Lesbian Archives at the USC Libraries. Courtesy of Anthony Friedkin

Otis College of Art and Design, Ben Maltz Gallery

Talking to Action: Art Pedagogy, and Activism in the Americas



Presented at the Ben Maltz Gallery of Otis College of Art and Design, *Talking to Action* investigates contemporary community-based social art practices in Latin America and Los Angeles. The exhibition will feature a range of practices that blur the lines between object making, political and environmental activism, community organizing, and performance art, through the work of contemporary artists and collectives from Argentina, Brazil, Colombia, Ecuador, Mexico, and the U.S. The social practice artists

included in *Talking to Action* address critical issues such as migration and memory, mapping, environmental problems and policies, gender rights and legislation, indigenous culture, and violence. The exhibition will feature a diverse array of projects, such as an exchange of correspondence between Buenos Aires-based artist Eduardo Molinari and Los Angeles artist Sandra de la Loza about social activism in their respective cities, and the work of the Mexican collective SEFT (Sonda de Exploración Ferroviaria Tripulada), which created a playfully futuristic vehicle to explore disused railroads. *Talking to Action* builds upon the scholarship of Otis's Graduate Public Practice MFA program.

On view September 16—December 10, 2017

Caption: Alfadir Luna, *El Señor del Maíz*, 2012. Chromogenic print. Photo: Anayatzin Ortiz. Colección Museo de Arte Contemporáneo de Monterrey.

Palm Springs Art Museum Architecture and Design Center
Albert Frey and Lina Bo Bardi: A Search for Living Architecture



Albert Frey and Lina Bo Bardi: A Search for Living Architecture is an unprecedented exploration of two visionary architects who critically expanded the meaning and practice of modern architecture. Bo Bardi (1914–1992) emigrated from Italy to Brazil in 1946 and Frey (1903–1998) from Switzerland to the United States in 1930. Though the two did not meet, Bo Bardi translated Frey’s treatise *Living Architecture* for *Domus*, and their personal and professional odysseys are representative of the emergence of São Paulo and Southern California as architectural and

cultural laboratories in the middle of the 20th century. They each created modernist houses, furniture, public buildings, and approaches to urban design that move beyond strict rationalism to embrace the social and environmental contexts specific to their adoptive homes in Brazil and Southern California. Bo Bardi and Frey shared a belief in architecture as a way to connect people, nature, building, and living. As they embraced modern technologies, they responded to the climate and terrain of the local environment and the people whose personal and social experiences were touched by those conditions.

On view September 9, 2017—January 7, 2018

Caption: Interior of *Glass House (Casa de Vidro)* by Lina Bo Bardi, with Veronika Kellndorfer, transparent silkscreen print on glass, installation view, 2014. Courtesy of Christopher Grimes Gallery.

Palm Springs Art Museum
Kinesthesia: Latin American Kinetic Art, 1954–1969



Kinesthesia: Latin American Kinetic Art, 1954–1969 will examine the influential and visually stunning work of South American kinetic artists. While Southern California was becoming the North American epicenter for Light and Space art in the 1960s, separate yet closely related technical experiments had been unfolding in a handful of major cities of South America, as well as in Paris, the European center for kinetic art. *Kinesthesia: Latin American Kinetic Art, 1954–1969* will highlight the broad differences that emerged among the two principal South American centers of activity: Argentina, where kinetic art grew out of local debates about painting; and Venezuela, where pioneering notions of modern architecture stimulated a synthesis of art and design. *Kinesthesia* will tell this

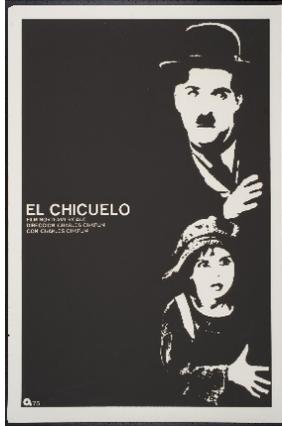
story through 50 works—primarily kinetic sculptures and sculptural installations—by Jesús Rafael Soto, Julio Le Parc, Carlos Cruz-Diez, Martha Boto, and others.

On view August 26, 2017—January 15, 2018

Caption: Julio LeParc, *Kinncchromatic Object*, 1969/1986. Metal, wood, motor, gears. © Abraham Palatnik.

Pasadena Museum of California Art (PMCA)

Hollywood in Havana: Five Decades of Cuban Posters Promoting U.S. Films



Hollywood in Havana: Five Decades of Cuban Posters Promoting U.S. Films will bring together five decades of innovative Cuban posters promoting U.S. films made from 1960 to 2012. Produced by the Instituto Cubano del Arte Industria Cinematograficos (ICAIC), the posters were part of an initiative of the communist government to develop cultural awareness and dialogue after Fidel Castro and the guerilla forces overthrew the brutal dictatorship of Fulgencio Batista. The Cuban revolution of 1959 altered not only politics, society, and the economy but the cultural sphere as well, greatly expanding access to and engagement with the arts, particularly cinema, for a large portion of the population. Poster designers working during the early years of the Revolution had few material resources and operated in an almost artisanal manner, using the silkscreen technique. While the limited resources imposed by the embargo

inspired many of the design decisions, revolutionary ideals also influenced these graphic artists, and the posters featured in the exhibition are astonishing in their design, stylistic diversity, and craft. *Hollywood in Havana* will showcase how design and visual imagery in film posters, which are ubiquitous in Los Angeles, can infiltrate our lives and inform our ideas about the world.

On view August 20, 2017—January 7, 2018

Caption: René Azcuy, *El Chicuelo / The Kid*, Instituto Cubano de Arte e Industria Cinematográficos (ICAIC), Silk Screen, 1975; 29 15/16 in. x 20 1/16 in., courtesy of the Center for the Study of Political Graphics

Pitzer College Art Galleries

Juan Downey: Radiant Nature



LACE and Pitzer College Art Galleries will mount a two-part exhibition on the early performance-based works of Juan Downey (1940-1993). Born in Chile, Downey moved to Paris in the 1960s and later settled in Washington, D.C., and then New York, where he developed a practice that included sculpture, performance, installation, and video. Although Downey has become known for his multi-channel video works such as *Video Trans Americas* (1973-1976) and *The Thinking Eye* (1976-1977), which critique Eurocentric perspectives regarding Latin American identity, *Juan Downey: Radiant Nature* will consider his earlier artistic practice. Comprising interactive electronic sculptures, happenings and performances, as well as installation, these earlier bodies of work will be explored for their progressive trans-disciplinary investigation of technology,

energy, the environment, and politics. These experimental and ephemeral works have in many cases not been seen since their original presentations and will be reconstructed and restaged based on groundbreaking new research.

On view September 9—December 8, 2017

Caption: Juan Downey, Performance view of *Energy Fields* at 112 Greene Street, New York, 1972. Documentation photograph, 8 x 10 in. Image credit: The Estate of Juan Downey, New York

Pomona College Museum of Art

Prometheus 2017: Four Artists from Mexico Revisit Orozco



In 1930, José Clemente Orozco completed his *Prometheus* fresco at Pomona College, the first mural painted in the United States by one of Los Tres Grandes of Mexican muralism. Drawing on the Greek myth of the Titan Prometheus bringing fire to humanity, Orozco's mural goes beyond the story's traditional symbolism to present a complex political work that questions the very idea of enlightenment in a modern world steeped in conflict. The exhibition *Prometheus 2017: Four Artists from Mexico Revisit Orozco* will reexamine Orozco's mural through the lens of four

contemporary women artists from Mexico—Isa Carrillo, Adela Goldbard, Rita Ponce de León, and Naomi Rincón-Gallardo—who are producing a variety of socially-engaged artworks. These four contemporary Mexican artists share Orozco's interest in the relationships among history, storytelling, and power, but navigate their own 21st-century approach to political causes and personal mythologies. In turn, these artists activate Orozco's mural by reinvigorating *Prometheus* for a diverse, contemporary audience.

On view August 29—December 16, 2017

Caption: José Clemente Orozco, *Prometheus*, 1930. Fresco, 240 x 342 inches (610 x 869 cm), Pomona College, Claremont, CA. Photo Courtesy: Schenck & Schenck, Claremont, CA.

*** REDCAT (Roy and Edna Disney/CalArts Theater)**

Pacific Standard Time: Live Arts LA/LA Festival



Organized by REDCAT, *Live Art: Latin America/Los Angeles* is an eleven-day performance art festival taking place from January 11 through 21, 2018, with a number of Los Angeles area artists and arts organizations (to be announced at a later date). The festival will include a wide range of performance artists and works, presented in multiple locations across the city, with performances and happenings that both reflect contemporary practice and revive important historical works of performance

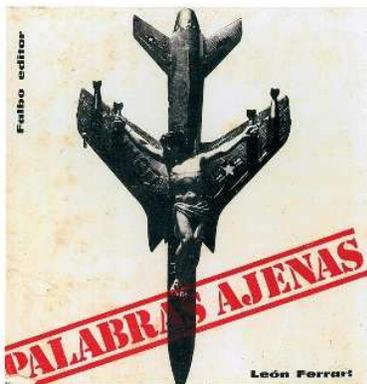
and public engagement in Latin America and Los Angeles. Full descriptions of events, including dates and locations, will be available online in summer 2017.

January 11—January 21, 2018

Caption: REDCAT Exterior, March 2017. Photo: Errisson Lawrence

REDCAT (Roy and Edna Disney/CalArts Theater)

The Words of Others: León Ferrari and Rhetoric in Times of War



REDCAT will explore the work of acclaimed Argentine artist León Ferrari, who died in 2013 at the age of ninety-two. The voice of a generation, Ferrari is best known for his politically charged work that challenged authoritarianism of all types, from the Argentinian dictatorship and the Catholic Church to the U.S. war in Vietnam. REDCAT will focus on Ferrari's literary collages using appropriated texts, which represent a kind of experimental writing at the intersection of visual arts, performance, theater, literature, and activism. The centerpiece of the exhibition will be a series of restagings of Ferrari's landmark 1966 work *Palabras Ajenas* (*The Words of Others*). Previously staged only twice, in 1968 and 1972, this literary collage is an imaginary dialogue among 160

historic figures, composed of fragments from contemporary news-wires and historical texts. For its staging of *The Words of Others*, REDCAT has produced a new English translation based on intensive research in Ferrari's archives.

On view September 16—December 30, 2017

Caption: León Ferrari, *Palabras Ajenas*, Falbo Editor, Buenos Aires, 1967. First Edition. (Front cover), Courtesy of FALFAA. Fundación Augusto y León Ferrari. Arte y Acervo, © Fundación Augusto y León Ferrari Arte y Acervo.

Riverside Art Museum

Myth and Mirage: Inland Southern California, Birthplace of the Spanish Colonial Revival



The Spanish Colonial Revival has been part of the aesthetic fabric of Southern California for 100 years. While claiming ties to Colonial Spain and Mexico via their cultural and design traditions, the style was based largely on myth and invention. Influenced by such diverse sources as the 1915 Panama-California Exposition and the popular *Ramona* novel and pageants, Californian architects and designers adapted Spanish Colonial, Mission, ecclesiastical, and native elements to create romanticized perceptions of California for a burgeoning tourism industry. The Riverside Art Museum will present the first survey of the Spanish Colonial Revival style in the architecture and the decorative arts of the Inland Empire, where this style flourished. Landmarks such as Myron Hunt's First Congregational Church of Riverside (1912–1914) and the historic Mission Inn Hotel are spectacular amalgamations of the historic and the imagined. The exhibition will use

architectural and archival materials, decorative arts, paintings, and photographs to explore the style's origins and continuing popularity.

On view September 23, 2017—January 28, 2018

Caption: Douglas McCulloh, *Santa Fe Depot, San Bernardino*, 2015. Digital Photograph, Designed by W.A. Mohr, Opened 15 July, 1918. Collection of the Riverside Art Museum.

San Diego Museum of Art

Modern Masters from Latin America: The Pérez Simón Collection



The San Diego Museum of Art *Modern Masters from Latin America: The Pérez Simón Collection* celebrates the multifaceted history of Latin American Modernism from the late 1800s to the twenty-first century, showcasing the work of seminal figures from several Latin American countries, including Argentina, Chile, Colombia, Cuba, Mexico, Peru, Brazil, and Uruguay. The exhibition explores modern colonial histories; the importance of landscape painting in the formation of distinctive national identities; the development of avant-garde styles; modern depictions of indigenous peoples and customs; and the age of the metropolis. Among the artists featured in this exhibition are Fernando Botero, Félix González-Torres, Frida Kahlo, Wilfredo

Lam, Roberto Matta, José Clemente Orozco, Alfredo Ramos Martínez, Diego Rivera, David Alfaro Siqueiros, Jesús Rafael Soto, and Rufino Tamayo. This first-ever display of this group of works from the *Pérez Simón Collection* allows Museum visitors a rare opportunity to see one of the finest collections of modern art from Latin America.

On view October 21, 2017—March 11, 2018

Caption: Ricardo Martínez de Hoyos, *Figure with Blue Background* (Figura con fondo azul), 1985. Oil on canvas. 200 x 175 cm. Colección Pérez Simón, Mexico. Photo credit: © Arturo Piera

Santa Barbara Historical Museum

Sacred Art in the Age of Contact: Chumash and Latin American Traditions in Santa Barbara



Sacred Art in the Age of Contact brings together, for the first time, a diverse body of objects from Santa Barbara area collections, many of which have never been on display, dating from the first decades following the Chumash's first contact with the Spanish, c. 1769-1824. Together, these materials offer a fuller picture of the relationship between art and spirituality in both Chumash and Spanish traditions, and demonstrate the sustained deployment of Chumash visual systems by native artists in early colonial visual culture. Highlighting

themes of sacred geography, language, materiality and resistance, *Sacred Art* investigates the mutually transformative interaction between these traditions, which have immediate implications on the ways in which the cultural dynamics of Santa Barbara County are understood today. The exhibition will be presented at two venues, the Art, Design & Architecture Museum and the Santa Barbara Historical Museum.

On view September 14, 2017—January 14, 2018

Caption: Steatite Olla, Chumash, Siwaya Village, Late Period, 800 - 1800 CE. Courtesy of Santa Barbara Historical Museum. Gift of the Dr. Irving Willis Estate.

Santa Barbara Museum of Art
Valeska Soares: Any Moment Now



The Santa Barbara Museum of Art will organize a major mid-career survey of Brazilian-born, New York-based artist Valeska Soares. Trained as both an artist and architect, Soares creates unique environmental installations based on sensorial effects of reflection, light, entropy, and even scent. *Valeska Soares: Any Moment Now* will represent a more than 25-year span in the artist's career, combining sculptures, photography, installations, and performances that integrate notions of time and memory, and conjure associations ranging from desire to excess. Soares'

work expands upon the languages of post-minimalist and conceptual art. Influenced early on by an older generation of Brazilian artists who turned their attention from the physical properties of an artwork to the perceptions and actions experienced by the viewer, she has continued to expand the boundaries of engagement. This mid-career survey will range from early assemblages and sculptures utilizing perfume and flowers, such as *Pathologies* (1994) and *Fainting Couch* (2002), to text-related works from her series *Bindings* (2008), to haunting marble sculptures from the series *Et Après* (2011), and to works not yet presented in the U.S., such as *Unhinged* (2016).

On view September 17—December 31, 2017

Caption: Valeska Soares, *Un-rest*, 2010. 128 foot stools, 1 glass chair. 2 ft. 10 in. x 39 ft. 4 in. x 14 ft. 6 in. Courtesy of the Artist. Photo: Ronald Amstutz.

Scripps College, Ruth Chandler Williamson Gallery
Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parceró



Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parceró brings together works by representative figures of three generations of photographers in Mexico, their careers spanning 100 years. Castrejón, the least known of the three, was one of the few female photographers who documented the Mexican Revolution. Iturbide is known best for her photographs of the daily lives of Mexico's indigenous cultures, while Parceró, a contemporary photographer, splices images of her own body with cosmological maps and pre-Columbian Aztec codices. By bringing their work into conversation, *Revolution and Ritual* will invite visitors to consider how photography has been transformed over the past century in Mexico and how it continues to respond to artists' interest in representing present and past,

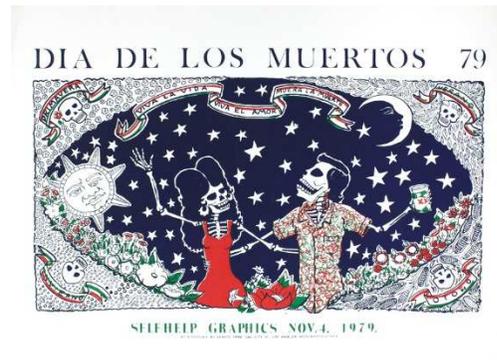
self and other. The exhibition draws on Scripps College's academic strength in feminist and gender studies and the Ruth Chandler Williamson Gallery's expanding photography collection, with its special emphasis on women who have shaped the photographic field.

On view August 26, 2017—January 7, 2018

Caption: Tatiana Parceró, *Cartografía Interior #43*, 1996. Lambda print and acetate. 43 x 31 in. Scripps College. Photo credit: jdc Fine Art.

Self Help Graphics & Art

Día de los Muertos, A Cultural Legacy, Past, Present, and Future



Día de los Muertos (Day of the Dead) is an integral part of the cultural and artistic landscape of Los Angeles. Today's interpretation of the sacred indigenous tradition has been remixed and recycled into a commercial holiday blending Mexican, Latino, and American pop culture iconography with the spiritual aesthetics of the event's indigenous and Catholic influences. Self Help Graphics (SHG) will trace the evolution of Día de los Muertos in Los Angeles and beyond through an exhibition and publication documenting its four-decade history of art, ritual, and celebration. Since 1972,

when SHG organized its first public ritual for Día de los Muertos, its annual commemoration has developed into a complex and unique public observance. *Día de los Muertos, A Cultural Legacy: Past, Present, and Future* will include historical prints, photographs, and ephemera representing each decade of SHG's commemorations, as well as three newly commissioned altars from artists Ofelia Esparza (Los Angeles), Gerardo "Acamonchi" Yépiz (Tijuana), and Marco Vera (Mexicali).

On view September 17, 2017—February 24, 2018

Caption: Alfredo de Batuc, *Día de los Muertos*, 1979. Copyright: Self Help Graphics & Art, Alfredo de Batuc.

Skirball Cultural Center

Another Promised Land: Anita Brenner's Mexico



Another Promised Land: Anita Brenner's Mexico at the Skirball Cultural Center offers a new perspective on the art and visual culture of Mexico and its relationship to the United States as seen through the life and work of the Mexican-born, Jewish-American writer Anita Brenner (1905–1974). Brenner was an integral part of the circle of Mexican modernists in the 1920s and played an important role in promoting and translating Mexican art, culture, and history for audiences in the U.S. Brenner was close to the leading intellectuals and artists active in Mexico, including José Clemente Orozco, Frida Kahlo, Diego Rivera, David Alfaro Siqueiros, Jean Charlot, and Tina Modotti. An influential and prolific writer on Mexican culture, Brenner is best known for her book *Idols Behind Altars: Modern Mexican Art and Its Cultural Roots* (1929). The Skirball's

exhibition will provide an immersive experience of historic discovery and underscore Brenner's importance as a Jewish woman in Mexico who inspired artists and was instrumental in introducing the North American public to Mexican history and culture.

On view September 14, 2017—February 25, 2018

Caption: Tina Modotti, *Anita Brenner*, 1926. Courtesy of The Wittliff Collections, Texas State University.

Skirball Cultural Center

Surface Tension by Ken Gonzales-Day: Murals, Signs, and Mark-Making in L.A.



The Skirball Cultural Center has commissioned Los Angeles-based photographer Ken Gonzales-Day to create a new body of work about the presence of murals throughout the city. *Surface Tension by Ken Gonzales-Day: Murals, Signs, and Mark-Making in L.A.* features more than 100 original photographs that examine how murals contribute to Los Angeles's unique visual identity and reflect the diversity and creativity of the city's people. Through murals, communities honor their heritage and heroes, graffiti writers declare their presence, activists speak out about issues, and shopkeepers

lure customers. In Los Angeles, artists from around the globe make their mark on a rapidly changing cityscape.

On view October 6, 2017—February 25, 2018

Caption: Ken Gonzales-Day, "Danny," mural by Levi Ponce, Van Nuys Blvd., Pacoima, 2016. © 2016 Ken Gonzales-Day.

Sunnylands Center & Gardens

Carved Narrative: Los Hermanos Chávez Morado



On a trip to Mexico City in 1967, Walter and Leonore Annenberg encountered the monumental 40-foot bronze fountain on the patio of the Museo Nacional de Antropología. The column with its relief depicting the history of Mexico from the ancient past to the twentieth century captivated the Annenbergs. They commissioned brothers José and Tomás Chávez Morado to create a nearly half-scale fountain of the same design for Sunnylands, their Mayan-inspired home in Rancho Mirage, California. Incorporating this narrative column at Sunnylands paralleled a trend occurring in Mexico where modern architects sought contemporary Mesoamerican-inspired works to complement their sleek new buildings. The

Chávez Morado brothers were among an elite group of artists working alongside these architects to rebuild Mexico City at midcentury. *Carved Narrative* will be the first exhibition in the United States to explore the collaborative and individual work of the Chávez Morado brothers.

On view September 14, 2017—May 30, 2018

Caption: Column at Sunnylands by Los Hermanos Chávez Morado, 1968. Photo courtesy The Annenberg Foundation Trust at Sunnylands.

Torrance Art Museum
The Cuban Matrix



The Cuban Matrix is an ambitious project featuring an in-depth look at contemporary Cuban artwork, with emphasis on digital media exchange culture. Cuba is navigating two distinct temporal realities: the reality of economic isolation (the blockade) and that of instant communication made possible by increasing access to technology. The focus of *The Cuban Matrix* is the offline digital “mercado” (marketplace) sharing culture that has arisen around the phenomenon of “El Paquete Semanal”: a weekly terabyte packet comprised of downloaded webpages, information, and entertainment that is shared and consumed throughout Cuban society—a solution to the country’s limited access to virtual information systems. The works comprising *The Cuban Matrix* explore aspects of the digital mediation

between Cuba and the rest of the world, delving into the intersection between the country’s isolation and its increasing interaction with modern technology.

On view September 9—November 4, 2017

Caption: Jorge Otero Escobar, *Stampede* (from the series *War Hero*), 2014. Digital print. 53.15 x 35.43 inches.

Torrance Art Museum
Yoshua Okón: Oracle



The Torrance Art Museum will present Yoshua Okón’s 2015 *Oracle* project, a multi-channel video installation exploring immigration, borders and nationalism. In 2014, Oracle, Arizona was the site of a large-scale protest against the entrance of unaccompanied children from Central America into the United States. Exploring both sides of the conflict, Okón spoke with children as well as members of AZ Border Defenders, the group that orchestrated the protest. The

protestors are filmed in stark contrast to the children, who sing about the 1954 US invasion of Guatemala and the involvement of the government with transnational corporations. The title also refers to Oracle Corporation, a company whose first customer was the CIA. The installation questions the adequacy and the relevance of nationalism in this transnational age.

On view September 9—November 4, 2017

Caption: Yoshua Okón, *Oracle*, video still, 2015. Courtesy of the artist

UCLA Film & Television Archive

Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930-1960



Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930-1960 will recreate the Spanish-language film culture of downtown Los Angeles with an extensive program of film screenings. Between 1930 and 1960, Los Angeles played host to a vibrant Latin American cinema culture centered on North Main Street's Mexican-American neighborhoods, where nearby venues such as the Teatro Eléctrico, the California Theatre, and the Million Dollar Theater showed films originating from Mexico, Argentina, and Cuba. Los Angeles was

also a center of production and distribution for Spanish language films. Not only have a number of the downtown cinemas been destroyed or fallen out of use, but virtually all of the films have also fallen out of history, often unpreserved or tragically lost. With *Recuerdos de un cine en español*, audiences and film historians will rediscover Los Angeles as one of the most important hubs in the Western hemisphere for the production, distribution, and exhibition of films made in Spanish for Latin American audiences.

On view September 23—December 10, 2017

Caption: Pictured left to right: David Silva and Xonia Benguria in *Casta de roble*, 1954, Cuba, directed by Manolo Alonso. Photo courtesy of UCLA Film & Television Archive.

UCR ARTSblock

Mundos Alternos: Art and Science Fiction in the Americas



In a wide-ranging survey exhibition, UCR ARTSblock will bring together contemporary artists from across the Americas who have tapped into science fiction's capacity to imagine new realities, both utopian and dystopian. Science fiction offers a unique artistic landscape in which to explore the colonial enterprise that shaped the Americas and to present alternative perspectives speculating on the past and the future. In the works featured in the exhibition, most created in the last two decades, artists employ the imagery of science

fiction to suggest diverse modes of existence and represent "alienating" ways of being in "other" worlds. *Mundos Alternos* brings into dialogue the work of international artists from across Latin America with Latino artists from throughout the U.S., including local Chicano and Chicana artists. Drawing on the University's strong faculty and collections in this area, UCR ARTSblock will offer a groundbreaking account of the intersections among science fiction, techno-culture, and the visual arts.

On view September 16, 2017—February 4, 2018

Caption: Hector Hernandez, *Bulca*, 2015. 20x30 in. Collection of the artist. Courtesy of the artist and UCR ARTSblock.

University Art Galleries, UC Irvine

Aztlán to Magulandia: the Journey of Chicano Artist Gilbert “Magu” Luján



UC Irvine’s University Art Galleries (UAG) will present the first survey of one of the most iconic figures of the Chicano Art Movement, Gilbert “Magu” Luján (1940–2011) and an accompanying publication. One of the founding members of the Chicano artists collective Los Four, Luján is known for his colorful and visually complex explorations of Chicano culture and community that drew upon and brought to life various historic and contemporary visual sources with startling results: Pyramid-mounted low riders driven by anthropomorphic dogs

traversing a newly defined and mythologized L.A. He was part of a small group of dedicated artists and intellectuals who set about defining a Chicano identity and culture as part of the Civil Rights movement of the 1960s. The UAG’s retrospective will focus on creativity and invention in Luján’s work in a myriad of sketches and drawings, paintings, and sculptures. Luján combined two world-making concepts, Aztlán, the mythic northern ancestral home of the indigenous Mexican Aztecs that became a charged symbol of Chicano activism; and Magulandia, the term Luján coined for the space in which he lived and produced his work, and for his work as a whole. Together, Aztlán and Magulandia represented both physical spaces and the complex cultural, geographic, and conceptual relationships that exist between Los Angeles and Mexico and served as dual landscapes for Luján’s artistic philosophy and cultural creativity.

On view October 7—December 16, 2017

Caption: Gilbert “Magu” Luján, *El Fireboy y El Mingo*, 1988. Lithograph with Prismacolor hand markings. 44 1/4 x 30 inches. © The Estate of Gilbert “Magu” Luján.

University Art Museum, CSU Long Beach

David Lamelas: A Life of Their Own



The University Art Museum (UAM) will organize the first monographic exhibition in the U.S. on the Argentine-born artist David Lamelas. Best known as a pioneer of conceptual art, Lamelas gained international acclaim for his work in the 1968 Venice Biennale, *Office of Information about the Vietnam War at Three Levels*. After moving to Los Angeles in 1976, Lamelas participated in the Long Beach Museum’s influential video arts program, and his ongoing conceptual practice influenced an emerging circle of L.A.

artists. Since 1988, Lamelas has divided his time among various cities, including Los Angeles, New York, Brussels, Berlin, and Paris, and the nomadic nature of his practice has been an important influence on his creative production. The UAM exhibition will showcase the extraordinary breadth of his practice—encompassing post-minimalist sculpture, photography, and video installations and films—presenting many of his key works in the U.S. for the first time.

On view September 17, 2017—December 10, 2017

Caption: David Lamelas, *Signaling of Three Objects*, 1968. 19 1/4 x 23 1/4 inches. Edition 5 + 1 AP. ©David Lamelas. Courtesy of the artist, Jan Mot, Spruith Magers, and Maccarone, New York/Los Angeles

University Galleries, University of San Diego
Xerografia: Copyart in Brazil, 1970-1990



Xerografia: Copyart in Brazil, 1970-1990 will reveal the innovative uses of ordinary commercial copying practices by artists working in Brazil across two politically fraught decades. The exhibition will introduce Southern California audiences to this unfamiliar and often overlooked work, including not only the innumerable images made on standard copy paper but also works machine-printed on unconventional materials such as metal, wood, and glass. The low cost of production and unique formal qualities of photocopies, including imperfections that the machine introduced, initially attracted artists like Paulo Bruscky to the medium. Later on, artists including Hudinilson Jr. and Mário Ramiro performed actions in front of the photocopier, using it as a sort of camera. Eventually, this experimentation led to work in fax, videotext, and other forms of early new media. In essence, photocopy became a new artistic medium, offering exciting possibilities for performance, documentation, publishing, and even international exchange through mail art strategies.

On view September 15, 2017—December 16, 2017

Caption: Paulo Bruscky, *Fac-similarte*, 1980. Xerograph on paper. Courtesy of the artist and Galeria Nara Roesler.

*** USC Annenberg School for Communication and Journalism**
Musical Interventions



Musical Interventions, organized by historian and professor of popular music Dr. Josh Kun, creates a multi-part “musical exhibition” exploring the musical networks between Los Angeles and various Latin American communities and cultures. Events will include a free outdoor big-band celebration of Latin American composers in Hollywood featuring the Mexican Institute of Sound at the Getty; a free concert of leading Latina vocalists paying tribute to Peruvian soprano Yma Sumac at the Hammer; an outdoor sound

installation and performance by Guillermo Galindo at the Huntington Library, Art Collections and Botanical Gardens; a concert in UCLA’s Royce Hall honoring the Brazilian musical legacy in Los Angeles, including the classic funk album *A Bad Donato*; an imaginative updating of a traditional Spanish-language variety show; and a performance at LACMA of newly commissioned music from Los Angeles experimental rock band Chicano Batman, inspired by the paintings of Carlos Almaraz. Full descriptions of events, including dates and locations, will be available online in summer 2017.

September 23 – December 2, 2017

Caption: USC Annenberg School for Communication and Journalism. Photo: Brett Van Ort

USC Fisher Museum of Art

James hd Brown: *Life and Work in Mexico*



Born in 1951 in Glendale, CA, James hd Brown relocated to Oaxaca, Mexico in 1995 where he founded Carpe Diem Press. Collaborating with local printers and artisans, Brown creates limited edition art books featuring the work of influential artists from the United States and Mexico, often including original prints made by the artists to be inserted in the books themselves. The USC Fisher Museum of Art will highlight Brown's unique artist press, featuring approximately twenty

books and related ephemera. Some of the artists in the Carpe Diem series include Joan Jonas, Graciela Iturbide, Kiki Smith, and Francisco Toledo, as well as a new artist book produced especially for Pacific Standard Time: LA/LA. The exhibition will also feature Brown's "My Other House," begun in 2009 and worked on continuously since then. The idea for this project came from his two sons, who would not allow anyone in their room, which they claimed as their other house. Intrigued by this concept, Brown began investigating the idea of having another physical or imaginary place that is fundamental to one's life. "My Other House" includes dozens of artworks made from materials Brown has accumulated over the years, and will be installed in four galleries at the USC Fisher Museum of Art.

On view September 19, 2017—December 2, 2017

Caption: James hd Brown, *Mystery of My Other House*, 2014, Oil, pencil, collage and industrial paint on linen, 138 x 262 in. ☒
Collection of the artist.

USC Pacific Asia Museum

Winds from Fusang: Cultural Dialogues between Mexican and Chinese Artists



Winds from Fusang will be the first major exhibition to explore the influence of 20th-century Latin American art and artists on contemporary Chinese art. While it is generally believed that only after the "opening" of China in the 1980s did the West begin to play a significant role in shaping contemporary Chinese art, there were, in fact, other Western influences prior to the Cultural Revolution, especially at mid-century, when China was supposedly closed to the outside world. Using works from public and private collections in the U.S., China, and Latin America, *Winds from Fusang* will demonstrate how themes, techniques, and specific artists from Mexico and other Latin American countries who visited

China—including José Venturelli, Miguel Covarrubias, and David Alfaro Siqueiros--had an outsized influence on the burgeoning Chinese contemporary art community.

On view December 8, 2017—June 10, 2018

Caption: Jose Venturelli, *Levantando al caído* (Helping the Fallen), Acrylic, 1976, 110 X 91 cm

Vincent Price Art Museum
Laura Aguilar: Show and Tell



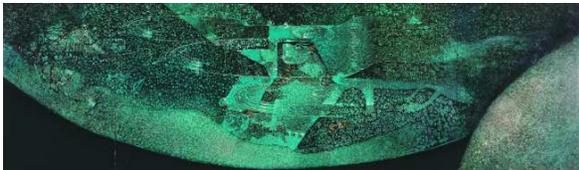
The Vincent Price Art Museum will present the first comprehensive retrospective of photographer Laura Aguilar, shedding new light on a Los Angeles-based artist who has garnered significant critical attention for her contributions to performative, feminist, and queer art. With approximately 95 photographs, as well as examples of Aguilar's work in video, the exhibition will span more than three decades of the artist's career. *Show and Tell* will highlight themes of class, literacy, and the body in Aguilar's work and will demonstrate how these themes challenge prevailing notions of beauty, gender or

sexuality, and cultural or ethnic identities. The presentation of Aguilar's retrospective at the Vincent Price Art Museum is particularly fitting, since she is an alumna of the East Los Angeles College, where she studied photography.

On view September 16, 2017—February 10, 2018

Caption: Laura Aguilar, *Nature Self-Portrait #2*, 1996. Gelatin silver print

Westmont Ridley - Tree Museum of Art
Guatemala from 33,000 km: Contemporary Art from 1960 - Present



Guatemala from 33,000 km: Contemporary Art, 1960–Present is the first survey of modern and contemporary art from Guatemala, much of which is little known outside the country. The exhibition explores a rich period of artistic production that

began during the “long civil war” of the late 1950s and extends to the present day. It demonstrates the surprising extent to which artists in Guatemala participated in the broader movements and practices of Latin American art, such as geometric abstraction, performance and conceptual art, and new media. Even during the worst years of war and political repression, artists such as Grupo Vértebra members Roberto Cabrera, Marco Augusto Quiroa, and Elmar Rojas produced work, sometimes covertly, that directly engaged the country's socio-political realities. The exhibition will also include a younger generation of Guatemalan artists who came to international prominence following the 1996 peace accords, revealing an artistic history still largely unknown, and showcasing the country's vibrant contemporary art scene today. The three-part exhibition will be presented at MCASB's galleries, at the Community Arts Workshop, and at the Westmont Ridley-Tree Museum of Art at Westmont College in nearby Montecito.

On view September 17—December 17, 2017

Caption: Efraín Recinos, *Guatemala from 33,000 Kilometers*, 1960. Oil on canvas. 120 x 426 cm. John Gody Collection.

Image Selections

Images included here represent a selection of image available from participating exhibitions.

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