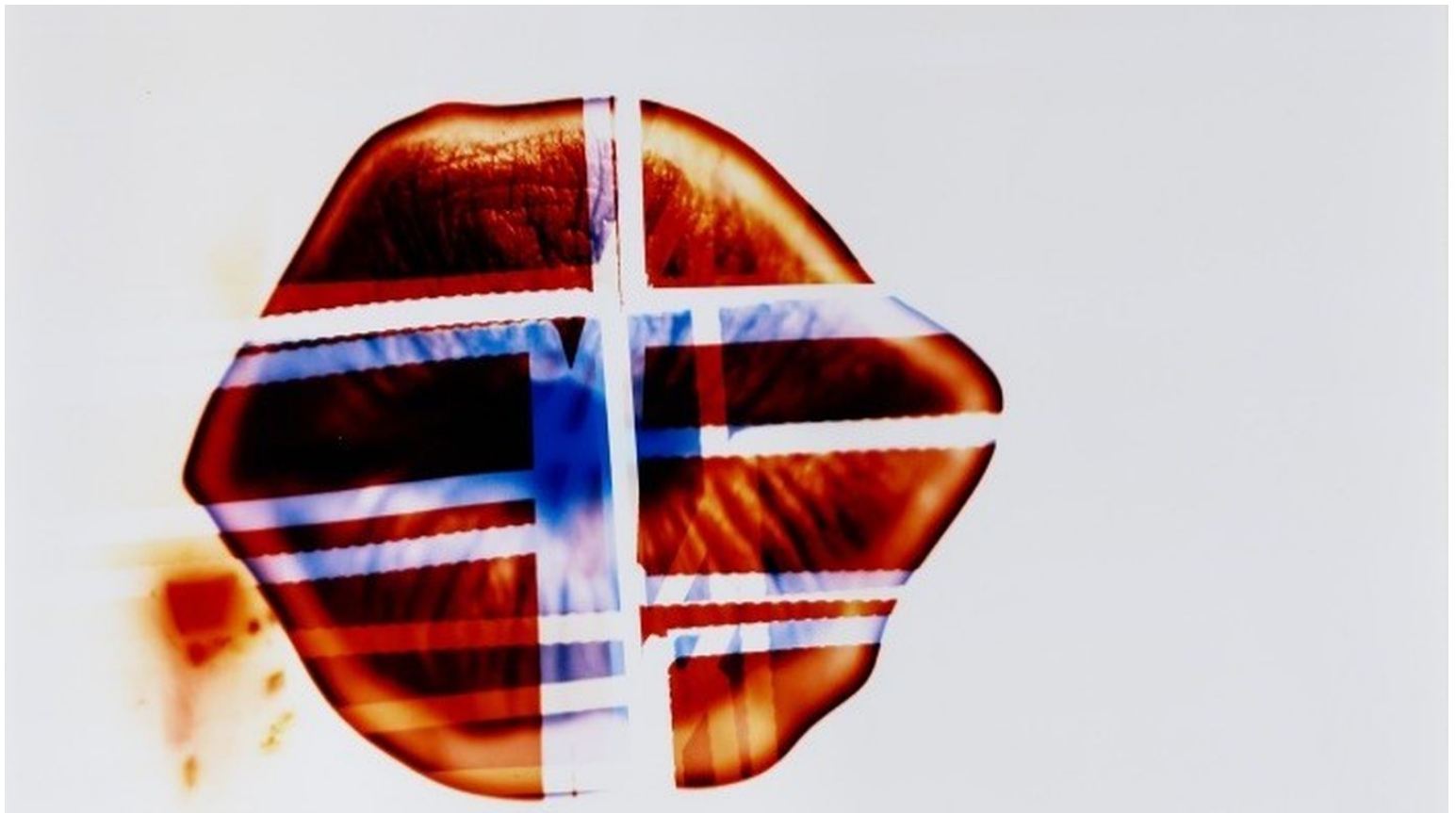


# Los Angeles Times

## Datebook: Police Violence Paintings, a Gallery's 25th and Enduring Images Of A Photojournalist's Life

By Carolina A. Miranda, Jun 21, 2018 | 10:20 AM



*"Not I 3," 2017, by Farrah Karapetian, at Von Lintel Gallery. (Farrah Karapetian)*

A Culver City gallery's 25th birthday, a performance artist's unlikely rise and a war photographer's life work. Plus: Summer festival season is upon us! Here are 10 exhibitions and events to check out in the coming week:

**"Talk to Me: 25th Anniversary Exhibition," at Von Lintel**

**Gallery.** The Culver City gallery is celebrating 25 years in existence with an exhibition featuring works by more than 40 artists who have been part of its history. This includes works by photographer John Chiara, conceptualist Sarah Charlesworth and photo-based artist Marco Breuer — among many others. There will be a salon series held over the course of the exhibition in the back room of the gallery. *Opens Saturday at 6 p.m. and runs through Aug. 11. 2685 S. La Cienega Blvd., Culver City, [vonlintel.com](http://vonlintel.com).*

**Forrest Kirk, "Body Count," at Chimento Contemporary.** Chimento is marking its move to a new gallery space in West Adams with a show of works by the San Diego-born artist, whose work deals, in hallucinatory ways, with the very real issue of police violence. This includes larger-than-life paintings of police officers brandishing water guns, encircling victims with lassos, and wielding power in nightmarish ways. *Opens Friday at 4 p.m. and runs through July 27. 4480 W. Adams Blvd., West Adams, Los Angeles, [chimentocontemporary.net](http://chimentocontemporary.net).*



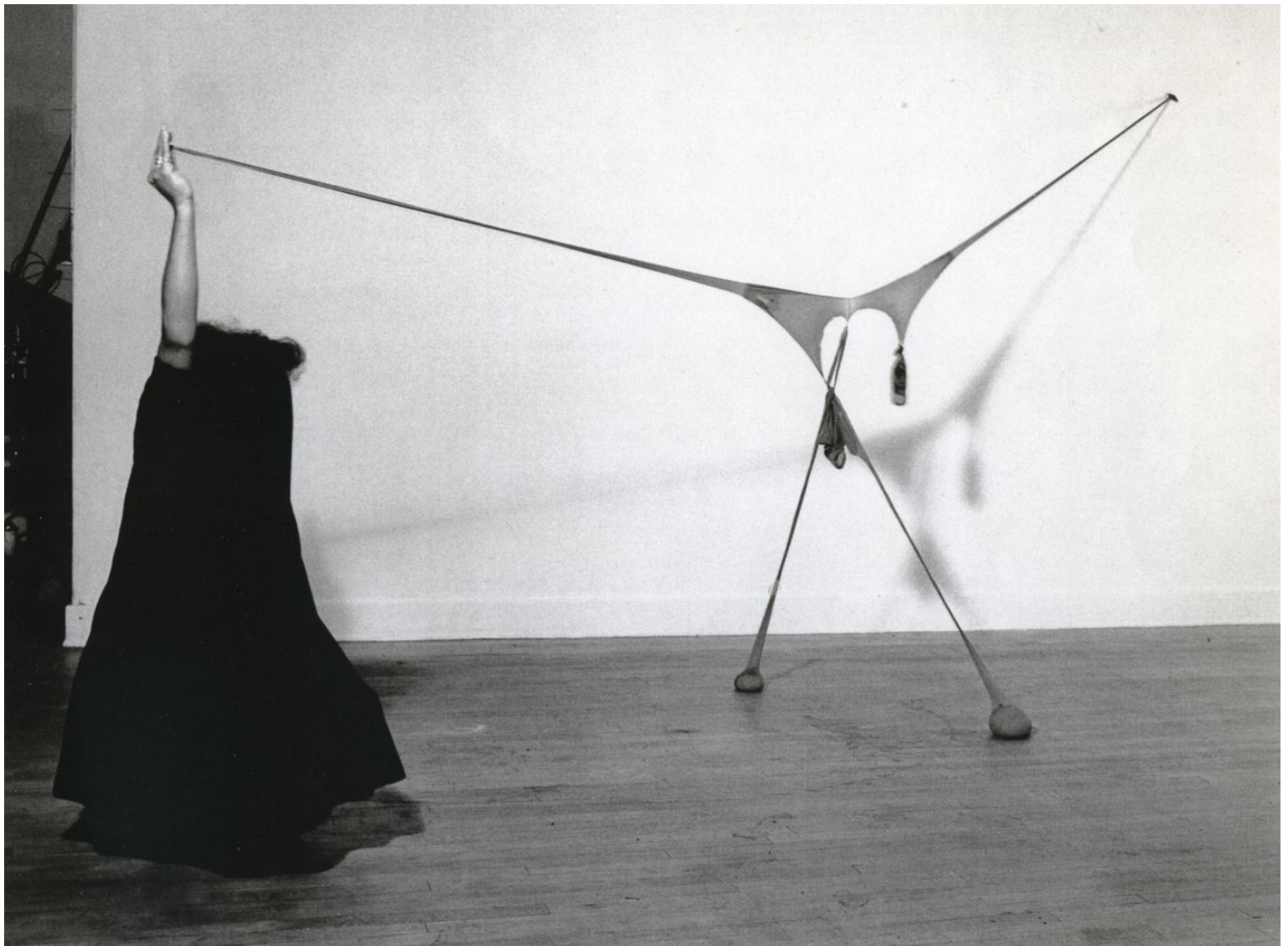
"Judge, Jury, and Executioner," 2018, by Forrest Kirk, at Chimento Contemporary. (Chimento Contemporary)

**Don McCullin at Hauser & Wirth.** The British photojournalist Don McCullin is perhaps best known for his striking war photography — such as his images of grizzled fighters and mourning families in Vietnam. But his range extends well beyond Southeast Asia. He is also recognized for his work chronicling disasters in what was then Biafra (today part of Nigeria), the conflict in Northern Ireland and the ravages of the AIDS epidemic across the African continent. The gallery is bringing together images from various reporting assignments, including Northern Ireland and the construction of the Berlin Wall. *Opens Saturday at 6 p.m. and runs through Sept. 23rd. 901 E. 3rd St., downtown Los Angeles, [hauserwirth.com](http://hauserwirth.com).*

**Larry Bell, “Complete Cubes,” and Mary Heilemann, “Memory Remix,” at Hauser & Wirth.** The gallery is also opening two other key exhibitions. The first gathers the ethereal glass cubes made by Bell, a renowned California Light and Space artist whose attention to material, transparency and reflection have earned him a spot in the pantheon of minimalism. Separately, the gallery will be showing California-born Mary Heilmann’s first solo exhibition in more than 20 years — a broad survey that brings together paintings, ceramics and furnishings that capture her wide ranging interests, including abstraction, textiles, film and song. *Opens Saturday at 6 p.m. and runs through Sept. 23rd. 901 E. 3rd St., downtown Los Angeles, [hauserwirth.com](http://hauserwirth.com).*



**Senga Nengudi, "Performance Objects (1976-2017)," at Art + Practice.** The installation and performance artist — known for her visceral pieces made out of pantyhose — will be showing a series of installations, covering her early career to the present, at the Leimert Park art space. This will include video from her collaborations with figures such as David Hammons, Maren Hassinger and Cheryl Banks-Smith. A good opportunity to dip into some L.A. artistic history. *Opens Saturday and runs through Aug. 25. 3401 W. 43rd Place, Leimert Park, Los Angeles, [artandpractice.org](http://artandpractice.org).*



"Studio performance with R.S.V.P.," 1976, by Senga Nengudi, at Art + Practice. (Senga Nengudi / Thomas Erben Galley / Lévy Gorvy)

**“Hallelujah! Ron Athey: A Story of Deliverance,” at the Billy Wilder Theater at the Hammer Museum.** As part of the Outfest UCLA Legacy Project Screening Series, guest curator Zachary Drucker, a multimedia artist who has also served as a producer on the television series “Transparent,” is hosting a special screening of the 1997 film on the legendary Los Angeles body artist. Athey’s work explores Christian myth, sexuality, fetish and pain — visceral, S&M tinged work that once drew the ire of conservative politicians. The film explores how Athey went from underground go-go boy to one of performance art’s most recognizable names. *Friday at 7:30 p.m. 10899 Wilshire Blvd., Westwood, Los Angeles, [cinema.ucla.edu](http://cinema.ucla.edu).*

**“Selected Affinities,” at Christopher Grimes Gallery.** A group show looks at the ways artists such as Allan Sekula, Connie Samaras, Miles Coolidge and others employ photography to describe aspects of human relations — such as Coolidge’s images of cargo containers transformed into migrant housing and a series by Sekula that examines the decline of fishing in a Spanish village. Other works capture the economic rise of the United Arab Emirates and issues of contested public space around Malibu. *Opens Saturday and runs through Aug. 31. 916 Colorado Ave., Santa Monica, [cgrimes.com](http://cgrimes.com).*





"After the American Century, Workers Checking Fountain Nozzles," 2009, by Connie Samaras, at Christopher Grimes Gallery. (Connie Samaras)

**"Day of Ancestors: Festival of Masks," in Leimert Park.** Numerous South L.A. cultural organizations, including African Soul Ensemble, Kaos Network, Wadada Reggae & Funk, Lula Washington Dance Theatre and others, come together for this afternoon-long event that features plenty of live music and drumming, in addition to a parade of bright masks. This year's theme is inspired by the African diaspora in Brazil, so expect to hear a few samba beats. Don't have a mask? There will be a special mask-

making workshop held on Saturday at 1 p.m. The festival takes place Sunday from noon to 7 p.m. *People's Plaza, W. 43rd Place, between Degnan Boulevard and Leimert Boulevard, Leimert Park, Los Angeles, [facebook.com/LACommons](https://www.facebook.com/LACommons).*

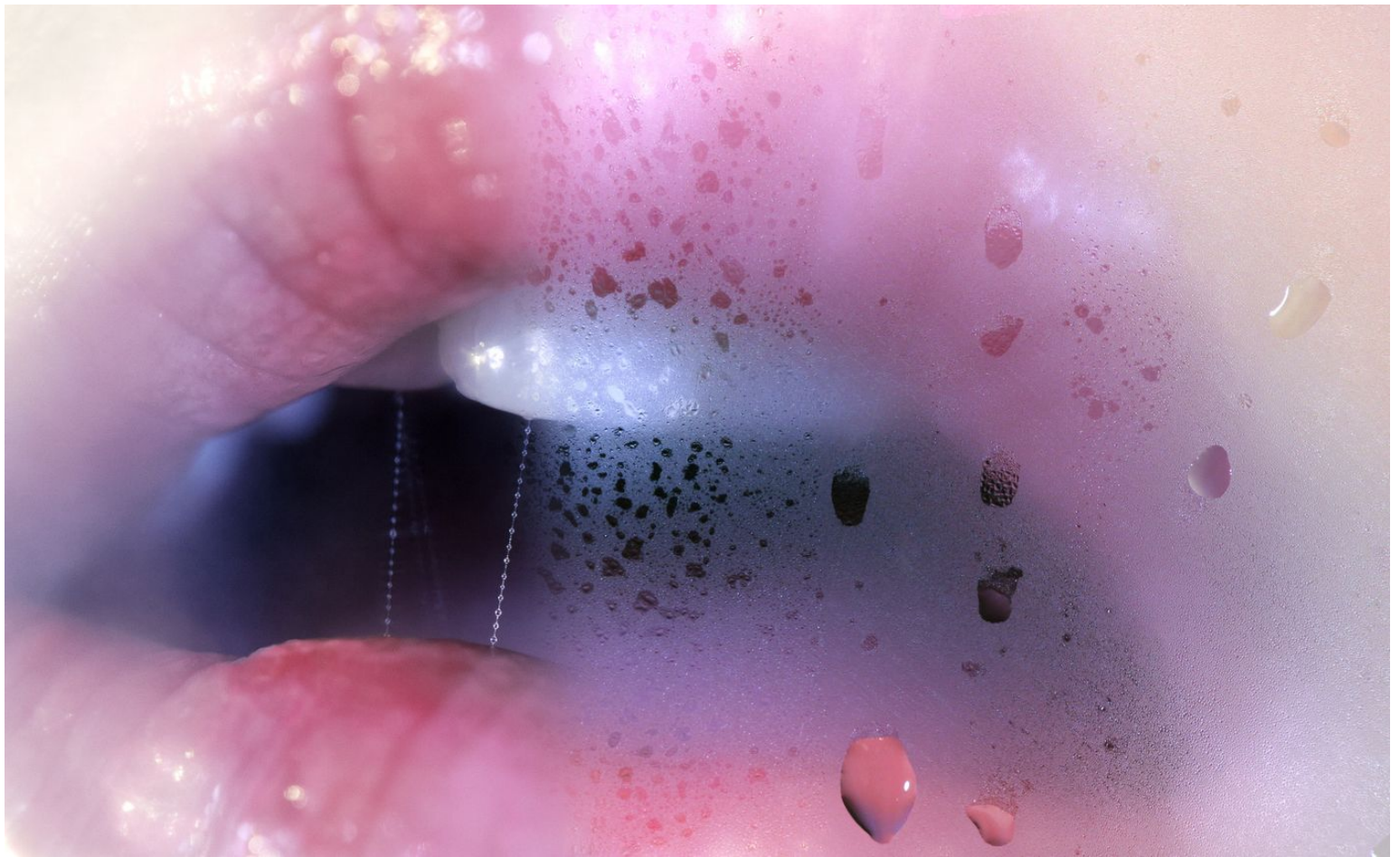
**Blue Roof Studios Arts Festival.** And because one festival is never enough, this multidisciplinary art space is hosting a series of events that will feature exhibitions, cooking demonstrations, live music, handmade clothing, artist books and art workshops. As part of the exhibition program, Leonardo Bravo of Big City Forum has organized a group show titled "Radiant" that brings together works that pay tribute to light, Bettina Hubby is showing art that costs less than \$500 and Kristine Schomaker of Shoebox projects has organized a group show, "Imagine," that features work by L.A. artists. It will be a full day with lots to see and do. *Saturday from noon to 5 p.m. 7329 S. Broadway, Florence, Los Angeles, [bluroofstudios.org](http://bluroofstudios.org).*

## LAST CHANCE

**Bailey Scieszka, "Soul Dolphin," at Park View.** Organized by the Detroit-based, artist-run space [What Pipeline](http://WhatPipeline.com), this exhibition is presenting the work of the Detroit-based painter for the first time. The artist is inspired by vernacular painting, but with a dark twist — imagine brightly hued canvases that feature beings both monstrous and angelic. *Through Saturday. 836 S. Park View St., No. 8, Westlake, Los Angeles, [paulsoto.net](http://paulsoto.net).*



**Marilyn Minter at Regen Projects.** The New York-based painter and video artist is known for works that toy with the sensuous and the grotesque — showing fragments of women's faces and bodies in ways that draw from advertising and pornography. The exhibition at Regen Projects features video work and paintings inspired by the historical trope of the bather. *Through Saturday. 6750 Santa Monica Blvd., Hollywood, Los Angeles, [regenprojects.com](http://regenprojects.com).*



"Big Mouth," by Marilyn Minter, at Regen Projects. (Marilyn Minter / Regen Projects)

**The Queer Biennial, multiple Los Angeles locations.** Featuring film, live performance, dance, a naked dinner party and even a queer-centric zine-fest, this broad survey looks at what is happening in various areas of

LGBTQ culture. Catch the final proceedings with a performance by Oscar David Alvarez on vulnerability in a new urban landscape and a book reading of Tom of Finland's extensive queer art collection. *Through Sunday. Check website for events and locations, [queerbiennial.org](http://queerbiennial.org).*

**"Cat Art Show 3: The Sequel Returns Again," at Think Tank Gallery.** Things that are sublime: raccoons scaling tall buildings and paintings of cats. St. Paul, Minn., has a lock on the former. Thankfully, Los Angeles has the latter. Expect 140 works by 100 artists, including graphic artist Edel Rodriguez, photographer Ellen von Unwerth, painter Marion Peck, tattoo artist Jeffery Page, political poster legend Robbie Conal, Raymond Pettibon, Korin Faught and many more. *Through Sunday. 939 Maple Ave., downtown Los Angeles, [catartshow.com](http://catartshow.com).*



"Triptych," by Alexey Sovertkov, at Think Tank Gallery. (Alexey Sovertkov / Cat Art Show)

**Gilbert “Magu” Luján, “Recuerdos del Futuro: Roaming Magu’s Chicano Dreams,” at La Plaza de Cultura y Artes.** This show on the late artist, a founding member of the influential collective Los Four, gathers 81 works — including paintings, drawings and sculpture — that track the ways he employed quotidian imagery to channel a Chicano futurist vibe. Embedded in his paintings and surreal installations are images of graffiti, lowriders, dogs and elements of the *rasquache* (or lowbrow). As part of the show, two contemporary artists — calligraphy artist JERK and printmaker Daniel Gonzalez — created work in dialogue with Magu. *Through Monday. 501 N. Main St., downtown Los Angeles, [lapca.org](http://lapca.org).*

## ONGOING

**Rafa Esparza, “de la Calle,” at the Institute of Contemporary Art Los Angeles.** The Los Angeles artist is transforming the museum project room into a stage — or perhaps an elaborate green room — for collective works that explore issues of migration and colonization. Esparza and his collaborators will produce an artist book over the course of the exhibition and also stage a performance in Santee Alley. *The artist will lead a walk-through of the exhibition on June 22 at 5:30 p.m. with ICA LA director of education Asuka Hisa. Drinks will follow. Through July 15. 1717 E. 7th St., downtown Los Angeles, [theicala.org](http://theicala.org).*





A detail from Rafa Esparza's installation at ICA LA in downtown Los Angeles. (Carolina A. Miranda / Los Angeles Times)

**Reena Spaulings, "The Male Gates," at Matthew Marks Gallery.** The artist collective (which also operates a gallery by the same name) has a new show at Matthew Marks that consists of paintings on canvas and walk-through security gates (the sort you find at airports and nightclubs and some museums). Also on view are two new marble sculptures, including one made from the same blue stone employed by Modernist architect Adolf Loos in the Semler House in the Czech Republic. *Through June 30. 1062 N. Orange Grove, West Hollywood, [matthewmarks.com](http://matthewmarks.com).*

**Meleko Mokgosi, “Bread, Butter, and Power,” at the Fowler Museum.** Mokgosi first drew wide attention in Los Angeles when he won the \$100,000 [inaugural Mohn Prize](#) at the Hammer Museum’s “Made in L.A.” biennial in 2012. Now he’s back with a large-scale painting exhibition at the Fowler — a 20-panel installation that looks at how democratic concepts infuse aspects of daily life, down to love and relationships. *Through July 1. 308 Charles E. Young Drive North, Westwood, Los Angeles, [fowler.ucla.edu](http://fowler.ucla.edu).*

**Asad Faulwell, “Phantom,” at Denk Gallery.** For some time, the Iranian American artist has explored the stories of the female combatants who fought against the French colony in the Algerian war of Independence of 1954-62. His latest works in “Phantom” continue that exploration, referencing the anonymous warriors who helped make independence possible, while creating works that draw from rich Islamic traditions, including textiles, mosaic and architecture. *Through July 7. 749 E. Temple St., downtown Los Angeles, [denkgallery.com](http://denkgallery.com).*

**Hannah Wilke, “Drawing and Sculpture,” at Marc Selwyn Fine Art.** The late artist was known for feminist work that toyed with ideas about the female body and the male gaze. This show is displaying her lesser-known drawings on paper — exuberant pieces that straddle the line between figurative and abstract. A fresh way to look at an artist who came to public attention primarily through her video. *Through July 7. 9953 S. Santa Monica Blvd., Beverly Hills, [marcsewynfineart.com](http://marcsewynfineart.com).*





A detail from the painting "Phantom," by Asad Faulwell, on view at Denk Gallery. (Asad Faulwell / Denk Gallery)

## **Torbjørn Rødland, "Backlit Rainbow," at David Kordansky**

**Gallery.** The Norwegian-born, L.A.-based photographer is known for creating unsettling images born out of staged scenarios that read like a weird cross between dark stock photography and sci-fi. (Imagine an image of a perfectly manicured foot covered in a weird, transparent goo.) The show will also include a video work, "Between Fork and Ladder," that follows the adventures of a boy engaged in a series of surreal



actions. *Through July 7. 5130 W. Edgewood Place, Mid-Wilshire, [davidkordanksygallery.com](http://davidkordanksygallery.com).*

**“Rodriguez/Valadez in Vernon,” at Fine Art Solutions.** This two-painter show brings together work by L.A. painters Sandy Rodriguez and John Valadez, whose views of the city are often infused with dark humor — and just a little touch of the magical. Rodriguez also makes wry paper works that riff on painted colonial and pre-Columbian codices in contemporary ways. *Open by appointment only and runs through July 7. 3463 E. 26th St., Vernon, [fineartssolutionsinc.com](http://fineartssolutionsinc.com).*

**Esther Pearl Watson, “Tire Universe,” at Susanne Vielmetter Los Angeles Projects.** In paintings evocative of folk art — albeit folk art of an absurdist stripe — Watson pays tribute to the curious memories of her youth in rural Texas, as the daughter of a father who liked to build flying saucers. In funny, faux naïf canvases, she renders images of highways, farmland, pumpjacks and the broken down family station wagon. Also on view are paintings by abstract artist Caitlin Lonegan and Mark Todd, who makes works that evoke cartoonish record covers. *Through July 12. 6006 Washington Blvd., Culver City, [vielmetter.com](http://vielmetter.com).*



"Cempoalxuchitl- Tagetes erecta from the Codex Rodriguez-Mondragon," 2017, by Sandy Rodriguez.  
(Sandy Rodriguez)



**“Soul Mining,” at the Vincent Price Art Museum.** A new group show examines the influence Asian immigrants have had on the economics and the culture of Latin America. Some of this connects with the anti-immigration histories of the U.S.: When the Chinese Exclusion Act was signed into law in 1882, Chinese laborers expelled from the U.S. moved on to Latin America, having a profound effect on the continent’s social, political and cultural landscapes. Also on view are works from the L.A. County Museum of Art’s permanent collection: the Mexico photographs of [Mariana Yampolsky](#) and objects from the museum’s holdings of [ancient Egyptian art](#). *Through July 14. East Los Angeles College, 1301 Cesar Chavez Ave., Monterey Park, [vincentpriceartmuseum.org](http://vincentpriceartmuseum.org).*

**Stephen Prina, “galesburg, illinois+,” at Sprüth Magers.** This exhibition is part of an ongoing autobiographical project by the artist in which he examines the nature of the small town he grew up in: Galesburg, Ill.. The installation includes collectible ceramics and other souvenirs that reference his personal memories as well as Galesburg’s social and geographic contexts. *Through July 14. 5900 Wilshire Blvd., Mid-Wilshire, Los Angeles, [spruethmagers.com](http://spruethmagers.com).*





"Nuevo Dragon City," for the installation "This is not in Spanish," by Sergio de la Torre, at the Vincent Price Art Museum. (Sergio de la Torre)

**George Rodriguez, "Double Vision," at the Lodge.** The Los Angeles photographer has covered iconic musical events (the Doors at the Whisky a-Go-Go, anyone?), key civil rights happenings (the East L.A. walkouts and the farmworkers strikes of the '60s) and so much in between. A new book, published by Hat & Beard Press and titled "Double Vision," gathers a wide selection of [his life's work](#), which covers an intersection of Los Angeles people, neighborhoods and events. The show will allow visitors to get up close and personal to some of his key images. *Through July 14. 1024 N. Western Ave., East Hollywood, Los Angeles, [thelodge.la](http://thelodge.la).*

**Jonathan Lyndon Chase, "Sheets," at Kohn Gallery.** In ebullient works that meld painting, drawing and collage, Chase explores quotidian moments in the lives of queer black men — sculpturally contorted figures shown in repose, in heated moments of desire and in balletic occasions of joy. He also plays with the signifiers of gender identity, showing men wearing makeup and other supposedly feminine things — men, ultimately, who embrace all aspects of who they are. *Through July 14. 1227 N. Highland Ave., Hollywood, [kohngallery.com](http://kohngallery.com).*



"Blue Boys," 2018, by Jonathan Lyndon Chase at Kohn Gallery. (Kohn Gallery)

**Shizu Saldamando, "To Return," at Charlie James Gallery.** The Los Angeles-based artist's first solo exhibition at the gallery gathers stark portraits that depict friends, acquaintances, activists and fellow artists who



inhabit the intersecting worlds of the city's art and music scenes — such as performance artist Gabbi Ruiz and punk singer Martin Crudo. The new works include detailed graphite drawings, painting and collage on raw wood panels. *Through July 14. 969 Chung King Road, Chinatown, Los Angeles, [cjamesgallery.com](http://cjamesgallery.com).*

**Leopoldo Peña, “Pelotas Oaxaqueñas/Oaxacan Ball Games,” at the Fowler Museum.** For five years beginning in 2011, the L.A.-based painter documented the traditional games played by California's Oaxacan immigrant community. The games includes the centuries-old *pelota mixteca* (Mixtec-style ball) and variant called *pelota de esponja*(sponge ball), both played with decorated mitts that combine indigenous design with contemporary logos. The games, which often take place in empty lots around the San Fernando Valley, are fast-paced affairs that serve as important social gatherings. *Through July 15. 308 Charles E. Young Drive North, Westwood, Los Angeles, [fowler.ucla.edu](http://fowler.ucla.edu).*

**“City and Cosmos: The Arts of Teotihuacan,” at the Los Angeles County Museum of Art.** In its day, the ancient city of Teotihuacan was the largest urban center in the Americas — and the sixth-largest city in the world. Today, it is an iconic Mexican archaeological site. This exhibition presents recent findings from excavations at the site's three main pyramids. It includes more than 200 objects that help tell the story of the ancient city, including monumental sculpture and smaller-scale objects such as precious



stones. *Through July 15. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, [lacma.org](http://lacma.org).*

**“Forest for the Trees,” at the Lancaster Museum of Art and History.** A series of five exhibitions looks at the symbiotic relationship between humans and trees — tracking relationships both positive and negative. This includes paintings by Constance Mallinson and Greg Rose and a collaboration between Osceola Refetoff and Christopher Langley (known as High & Dry) that features images and words devoted to open spaces and the often destructive ways in which they are used. *Through July 15. 665 W. Lancaster Blvd., Lancaster, [lancastermoah.org](http://lancastermoah.org).*

**Rafael Cardenas, “Backyard Tableaux,” at the Vincent Price Art Museum.** Better known for his black-and-white street images, the Boyle Heights photographer has a new series on display at the museum that explores moments of gathering and celebration in Los Angeles backyards — all shot in rich color. *Through July 28. East Los Angeles College, 1301 Cesar Chavez Ave., Monterey Park, [vincentpriceartmuseum.org](http://vincentpriceartmuseum.org).*



"Searles Valley Mineral Plant — Infrared Exposure, Trona, Ca.," 2010, by Osceola Refetoff at the Lancaster Museum of Art and History. (Osceola Refetoff)

**Sadow Birk and Elyse Pignolet, "American Procession," at Track 16.** Inspired by a 19th century mural in Dresden, Germany, that shows a procession of important royals and those who came before them, Birk and Pignolet have created two 17-foot-long prints depicting a procession of historical American figures who have made significant contributions to society for better or worse. The two works show figures from either side of the political spectrum facing off at a central point — before a triumphal arch that stands in ruins. *Through July 28. Bendix Building, 1206 Maple Ave., downtown Los Angeles, [track16.com](http://track16.com).*



**“Extracorporeal,” at the Museum of Latin American Art.** Inspired by the art of the late Cuban American artist Ana Mendieta, whose actions and photographs explored violence, place and the body, “Extracorporeal” gathers works by four U.S. and Latin American artists whose work also operates in that vein. This includes sculpture, video and performance by Antonio Paucar, Daniela Rojas, Roberto Tondopó and the L.A.-based Carmen Argote. *Through July 29. 628 Alamitos Ave., Long Beach, [molaa.org](http://molaa.org).*



"Suspendido en un Queñua," 2014, by Antonio Paucar at the Museum of Latin American Art. (Antonio Paucar / Gallery Barbara Thumm)

**“Gary Simmons: Fade to Black,” at the California African American Museum.** In a lobby installation — one that takes full advantage of its size and scale — Simmons pays tribute to forgotten African American actors and



films. On a black background, the L.A. artist features the titles and names of films and individuals important to the early days of Hollywood history, but forgotten over time. *Through July 2018. 600 State Drive, Exposition Park, Los Angeles, [caamuseum.org](http://caamuseum.org).*

**Harry Gamboa Jr., “Chicano Male Unbonded,” at the Autry Museum of the American West.** For years, Gamboa has photographed Chicano men — often figures with whom he has a personal relationship — at night in the dark from a low angle, giving his figures an imposing authority. This exhibition gathers more than 80 of those images into a single-room installation: scholars, artists, musicians, thinkers, photographers and even the artist’s dad, a printer — collectively calling into question the general public’s (not to mention our president’s) stereotyped view of Mexican American men. *Through Aug. 5. 4700 Western Heritage Way, Griffith Park, Los Angeles, [theautry.org](http://theautry.org).*

**“The Candy Store,” at Parker Gallery.** A group show pays tribute to the Candy Store Gallery, a small space operated by Adeliza McHugh in the hillsides above Folsom, Calif., for three decades beginning in 1962. In her time, the idiosyncratic McHugh displayed work by key American artists such as ceramicists Robert Arneson and Chris Unterseher, painters Roy de Forest and Luis Cruz Azaceta and Chicago imagists Gladys Nilsson and Jim Nutt. This show captures the singular nature of that quirky space. *Through Aug. 11. 2441 Glendower Ave., Los Feliz, Los Angeles, [parkergallery.com](http://parkergallery.com).*



"Doggie Diner Los Angeles 1936," 1966, a glazed ceramic by Chris Unterseher on view at Parker Gallery. (Chris Unterseher / Parker Gallery, Los Angeles)

**Hannah Kozak, "Survivor: My Father's Ghosts," at the Los Angeles Museum of the Holocaust.** The Los Angeles photographer retraces her father's footsteps through eight concentrations camps — capturing the spaces that shaped his life in stark black and white. *Through Aug. 20. 100 S. the Grove Drive, Fairfax, Los Angeles, [lamoth.org](http://lamoth.org).*

**James Turrell, at Kayne Griffin Corcoran.** Turrell, who is perhaps best known for creating ethereal installations that employ transitory beams of light, is focusing on slightly more concrete materials in this, his seventh show at the gallery. This includes glass works, which he began to fabricate in 2006, as well as models and structures from the late '80s and early '90s. *Through Aug. 25. 1201 S. La Brea Ave., [kayengriffinccorcoran.com](http://kayengriffinccorcoran.com).*



**“The New Contemporaries,” at Residency Art Gallery.** A new group show at this Inglewood space looks at how African American and Latino bodies and culture have been fetishized, appropriated and experimented on. This includes new work from emerging artists around the country such as Felipe Baeza, texas isaiah, Star Montana and Elliot Reed, among others. *Through Aug. 25. 310 E. Queen St., Inglewood, [residencyart.com](http://residencyart.com).*

**Adler Guerrier, “Conditions and Forms for blk Longevity,” at California African American Museum.** The Haitian artist is the subject of a solo exhibition at the museum that explores the nature of domestic gardens and other outdoor spaces as mini-utopias. This project looks at spaces in Miami and L.A. where black life takes place in sheltered, protected ways. *Through Aug. 26. 600 State Drive, Exposition Park, Los Angeles, [caamuseum.org](http://caamuseum.org).*

**“Socialist Flower Power: Soviet Hippie Culture,” at the Wende Museum.** Like just about every other country in the '60s, the former Soviet Union was home to a hippie culture of peace, love and brotherhood — when it wasn't being persecuted by the Soviet state. Through a collaboration with the Archive of Modern Conflict and historian Juliane Fürst at the University of Bristol, the Wende was able to acquire a set of personal archives that showcase Soviet hippie artifacts of that era, including photography, clothing and other ephemera. A singular peak into a subculture that has drawn little scrutiny. *Through Aug. 26. 10808 Culver Blvd., Culver City, [wendemuseum.org](http://wendemuseum.org).*

**Olafur Eliasson, "Reality Projector," at the Marciano Art**

**Foundation.** Eliasson has created an environmental installation for the foundation's first floor Theater Gallery that combines sculpture, painting, photography and film. The piece works with the former Masonic Temple's existing architecture to create a play on forms and shadows. It's an installation that Times art critic Christopher Knight describes as "[eye-grabbingly vivid.](#)" *Through August. 4357 Wilshire Blvd., Windsor Square, Los Angeles, [marcianoartfoundation.org](http://marcianoartfoundation.org).*

**Sadie Barnette, "Dear 1968, ..." at the Museum of Contemporary**

**Art San Diego.** Barnette and her family recently obtained the 500-page file the FBI had amassed on her father, Rodney Barnette, during his time in the Black Panthers. The artist employs documents from the file along with other family objects as a point of inspiration for an installation that explores the intersection of the personal and the political in dramatic ways. *Through Sept. 2. 1100 Kettner Blvd., San Diego, [mcasd.org](http://mcasd.org).*





"Untitled (Dad, 1966 and 1968)," 2016, by Sadie Barnette at the Museum of Contemporary Art San Diego. (Sadie Barnette)

**"This Brush for Hire: Norm Laich and Many Other Artists," at the Institute of Contemporary Art, Los Angeles.** Artists have long relied on studio assistants to do everything from preparing materials to executing their work. This exhibition at the ICA LA looks at the work of one of those indispensable assistants: Norm Laich, who has helped produce iconic works

for a range of Los Angeles artists, including Ed Ruscha, Paul McCarthy and Barbara Kruger. The show will feature a range of signage, wall paintings and installations and will include a short documentary film on his life and work. *Through Sept. 2. 1717 E. 7th St., downtown Los Angeles, [theicala.org](http://theicala.org).*

**“Made in L.A. 2018,” at the Hammer Museum.** It is the fourth edition of the Hammer’s always intriguing biennial and this year’s show, organized by Anne Ellegood and Erin Christovale, brings together a wide ranging group of artists, ages 29 to 97, exploring an even wider range of techniques, ideas and materials. This includes conceptual photographs by John Houck and Daniel Joseph Martinez, an ancient Egyptian-inspired temple by Lauren Halsey, wry videos by Alison O’Daniel and the artist team of Jade Gordon and Megan Whitmarsh, a vast lobby mural by Eamon O’Giron and some incredible paintings of the female body — as seen by female artists — by Christina Quarles, Linda Stark and Luchita Hurtado. And that’s just the beginning. Times art critic Christopher Knight describes the show as [the best Hammer biennial yet](#). Do. Not. Miss. *Through Sep. 2. 10899 Wilshire Blvd., Westwood, Los Angeles, [hammer.ucla.edu](http://hammer.ucla.edu).*

**Lauren Halsey, “we still here, there” at the Museum of Contemporary Art.** The artist has built a fantastical immersive environment inside the museum’s Grand Avenue location inspired by aspects of Afrofuturism and colloquial signifiers of black identity — a wry re-



imagining of the white cube. *Through Sept. 3. MOCA Grand Avenue, 250 S. Grand Ave., downtown Los Angeles, [moca.org](http://moca.org).*

**Shinique Smith, "Refuge," at California African American**

**Museum.** The multimedia artist is known for her bulbous assemblages crafted from old clothing and fabric, which she twists and ties and suspends from gallery ceilings and walls. Her paintings echo these bound and squeezed forms. Her first solo show at CAAM brings together works that evoke questions of homelessness and itinerancy. *Through Sept. 9. 600 State Drive, Exposition Park, Los Angeles, [caamuseum.org](http://caamuseum.org).*

**"Bamboo," at the Craft and Folk Art Museum.** Bamboo baskets are often thought of purely as functional objects: vessels that contain and transport food and household goods. An exhibition at CAFAM, however, explores bamboo basketry's sculptural possibilities — including a large-scale bamboo installation inspired by mathematics (such as Fibonacci's sequence and the Golden Ratio) by Japanese architect Akio Hizume. *Through Sept. 9. 5814 Wilshire Blvd., Mid-Wilshire, Los Angeles, [cafam.org](http://cafam.org).*

**"Charting the Terrain: Eric Mack and Pamela Smith Hudson" at the California African American Museum.** A pair of artists explore aspects of Western landscape through abstraction. In his work, Mack creates intricate compositions that echo aspects of movement and the urban grid, while Hudson's works evoke the topographic — mapping devastation and rejuvenation. *Through Sept. 9. 600 State Drive, Exposition Park, Los Angeles, [caamuseum.org](http://caamuseum.org).*



"Fire," 2016, by Yamaguchi Ryuun, at the Craft and Folk Art Museum in Los Angeles. (Susan Einstein)

**"Beyond the Nile: Egypt and the Classical World," at the Getty Museum.** This exhibition at the Getty explores the cultural connections between Greece, Rome and Egypt through more than 200 rare objects — many on view in the U.S. for the first time. The show spans more than 2,000 years, from the Bronze Age to the late Roman Empire and includes stone vessels, pottery, sculpture, portraits and religious imagery. It also includes a more than 15-foot granite obelisk from A.D. 88-89 inscribed to the goddess Isis and the emperor Domitian, on loan from the Museo del

Sannio in Italy. *Through Sept. 9. 1200 Getty Center Dr., Brentwood, Los Angeles, [getty.edu](http://getty.edu).*

**Todd Gray, "Portraits," at Meliksetian Briggs.** The Los Angeles artist, who recently received a prestigious Guggenheim Fellowship, is known for creating multimedia collages and assemblages that take photographic imagery from his own archive and then presents them in ways that comment on representations of blackness and the African diaspora. The work, part of his "Exquisite Terribleness" series, is centered on images of acquaintances and friends as well landscape and objects. *Through Sept. 15. 313 N. Fairfax Ave., West Hollywood, [meliksetianbriggs.com](http://meliksetianbriggs.com).*

**"Discovering Saar Ceramics," at the American Museum of Ceramic Art.** In 1949, artist Richard Saar and his brother William opened a ceramic studio in a small Quonset hut in El Segundo. Saar Ceramics, at its height, would go on to employ a staff of eight and produce functional and decorative pieces with elegantly rendered abstract designs and charming animal figures. Does the name sound familiar? Well, Saar was, for a time, married to key Los Angeles assemblagist Betye Saar in the 1950s and '60s. *Through Sept. 16. 399 N. Garey Ave., Pomona, [amoca.org](http://amoca.org).*





"The Green Caesar," a Roman sculpture from the 1st century B.C./1st century A.D, on view at the Getty Museum. (bpk Bildagentur / Atrikensammlung, Staatliche Museen zu Berlin / Art Resource NY)





"Samita," 2018, by Todd Gray at Meliksetian Briggs. (Todd Gray / Meliksetian Briggs)

**John Divola and Zoe Crosher, "Grounded," at the El Segundo Museum of Art.** In the 1970s, photographer John Divola explored the homes and other buildings that were condemned by an expansion of LAX airport in an area referred to as the Noise Abatement Zone. Thirty years later, Zoe Crosher captured the ways in which the airport makes its presence felt in daily life in the surrounding communities. This exhibition at ESMoA brings together dozens of their works, shot decades apart, for a

unique view of a transitory space that marks the city in permanent ways. *Through Sept. 22. 208 Main St., El Segundo, [esmoa.org](http://esmoa.org).*

**“In Focus: Expressions,” at the Getty Center.** An exhibition drawn from the museum’s permanent collection brings together portraits, figure studies and anonymous snapshots for a keen show exploring the wildly expressive nature of the human face. *Through Oct. 7. 1200 Getty Center Dr., Brentwood, Los Angeles, [getty.edu](http://getty.edu).*

**“Line & Color: The Nature of Ellsworth Kelly,” at the Norton Simon Museum.** The museum is featuring a suite of 27 color lithographs made by the artist in the mid 1960s, when he was just beginning to experiment with the medium — a challenging one for an artist whose work was based on the seamless, solid expression of color. Accompanying the exhibit are two large-scale paintings from the museum’s collection, as well as preliminary sketches that reveal his working process. *Through Oct. 29. 411 W. Colorado Blvd., Pasadena, [nortonsimon.org](http://nortonsimon.org).*

**“Striking the Iron: The Art of African Blacksmiths,” at the Fowler Museum.** A sprawling exhibition of more than 225 objects will examine the virtuosity of African blacksmiths of the 19th and 20th centuries , who forged iron objects — such as blades, elements of sculpture and musical instruments — that were as aesthetically pleasing as they were, in many cases, functional. Many objects, drawn from the Fowler’s collection, are connected with rituals and the powers of the natural world. This is the debut of this traveling exhibition, which will then go on to the National



Museum of African Art in Washington, D.C. *Through Dec. 30. 308 Charles E. Young Drive N., Westwood, Los Angeles, [fowler.ucla.edu](http://fowler.ucla.edu).*

**"The Archival Impulse: 40 Years at LACE," at Los Angeles**

**Contemporary Exhibitions.** LACE, the historic Los Angeles art spot that gave key shows to Mike Kelley and groups such as Survival Research Laboratories in the '80s, is turning 40 — and to mark the occasion, the organization has been poking around its metaphorical attic (aka its archive) to see what it might turn up. This show gathers elements from that archive as well as video works by a range of Los Angeles artists, including Jim Shaw, Susan Mogul and Reza Abdoh. *Through December. 6522 Hollywood Blvd., Hollywood, [welcometolace.org](http://welcometolace.org).*

**Rick Bartow, "Things You Know but Cannot Explain," at the Autry**

**Museum of the American West.** This is the first comprehensive exhibition devoted to the late Oregon-born painter, a member of the Mad River band of Wiyot. Bartow developed a career as an artist later in life — after his service in the Vietnam War and a period contending with PTSD. On the canvas, he found inspiration, drawing from historic and contemporary European and Native American artistic traditions to create a fusion of something new: haunting and totemic images of creatures who channel grief and frailty. *Through Jan. 6. 4700 Western Heritage Way, Griffith Park, Los Angeles, [theautry.org](http://theautry.org).*



"Power Figure (Nkisi Nkondi)," 18th to 19th century, on view at the Fowler Museum. (Don Cole / Fowler Museum at UCLA)

**“La Raza,” at the Autry Museum of the American West.** In its day, the civil rights publication La Raza, which was based in Lincoln Heights, served as a bible for the Chicano movement, covering protest, policy and everyday life for the Mexican American communities of Los Angeles. Over the years, the paper amassed an archive of 25,000 images, recently digitized by the Chicano Studies Research Center. Many are now on view as part of this PST: LA/LA show at the Autry — and in a time of political strife surrounding the issues of civil rights, this exhibition couldn’t be more timely. *Through Feb. 10. 4700 Western Heritage Way, Griffith Park, Los Angeles, [theautry.org](http://theautry.org)*

**“Water and Power” at the Underground Museum.** This is the latest collaboration between the artist-run space founded by late painter Noah Davis and the Museum of Contemporary Art Los Angeles. The show will feature a range of works by the likes of Olafur Eliasson, Robin Coste Lewis, Fred Eversley and Hans Haacke, among others. *Runs indefinitely. 3508 W. Washington Blvd., Arlington Heights, [theunderground-museum.org](http://theunderground-museum.org).*

**“L.A. Communities Through the Eyes of Artists,” in the Passageway Gallery at Union Station.** For 15 years, L.A.’s principal train station has been showcasing work that reveals the city through the eyes of its artists. This year, it is showing a series of newly commissioned pieces — including Shizu Saldamando’s depiction of Little Tokyo, Sam Pace on Leimert Park and Artemio Rodriguez on East L.A. *On long-term view; no closing date set. Union Station, 800 N. Alameda St., downtown Los Angeles, [metro.net](http://metro.net).*





"Beauty," 1993, by Olafur Eliasson at the Underground Museum. (Anders Sune Berg)

**Alejandro G. Iñárritu, "Carne y Arena," at LACMA.** The gripping new virtual reality experience by the Academy Award-winning director places the participant in the shoes of migrants making the arduous trek through the Sonoran Desert to reach the United States. This may sound like the trivialization of what can be a fatal journey, but it is not. Iñárritu has considered all the elements that surround his virtual reality video to humanize the story of immigration on the U.S.-Mexico border. [I wrote about my experience](#) of the piece in June. It's not cheap (a \$30 special admission, in addition to regular museum fees), but it's worth every penny. *On long-term view; no closing date set. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, [lacma.org](http://lacma.org).*

**Daniel Hawkins, "Desert Lighthouse."** The Los Angeles-based artist is obsessed with producing works that toy with ideas of grandiosity, failure and gestures that border on the Sisyphean. (One of his goals as an artist is to ultimately build a scale replica of the Hoover Dam.) Now, Hawkins has installed a 50-foot tall, fully functioning lighthouse in the Mojave Desert in the vicinity of Barstow. The piece even features a light to guide travelers through this rugged landscape. Directions and coordinates can be found on the website. *On long-term view, Hinkley, Calif., [desertlighthouse.org](http://desertlighthouse.org).*