

# Datebook: A key 20th century art dealer, a sci-fi master's intriguing archive, and portraits of wealth

By **Carolina A. Miranda**

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**T**he woman who helped bring a group of four key painters to California. Poring over a science fiction writer's notes and journals. Plus: Picturing wealth as well as workers at opposite ends of the global economy. Here are 10 exhibitions and events to check out in the coming week:

**“Maven of Modernism: Galka Scheyer in California,” at the Norton Simon Museum.** This exhibition examines the life of a key art dealer: Galka Scheyer, who embraced Modern work early in the 20th century and was partly responsible for bringing the artists known as the “Blue Four” to prominence in the United States. (They were Lyonel Feininger, Alexei Jawlensky, Paul Klee and Vasily Kandinsky.) Born in Germany in the late 19th century, she ultimately settled in California, where she lived in San Francisco and later in Hollywood (in a home designed by Richard Neutra), she found an audience in this state that was open to the work and its ideas. The exhibition contains work by the Blue Four, but also objects and other artworks that connect to Scheyer's personal and professional life. *Opens Friday and runs through Sept. 25. 411 W. Colorado Blvd., Pasadena, [nortonsimon.org](http://nortonsimon.org).*

**“Octavia E. Butler: Telling My Stories,” at the Huntington.** Butler, the pioneering Los Angeles science fiction writer (the first to receive a MacArthur Fellowship — the so-called “genius” grant) and a writer whose narratives seamlessly blended issues of race and gender with elements of the magical, is the subject of a new exhibition on her life and work. This show at the Huntington (where her archive is kept) gathers roughly 100 items, including notebooks, photographs, journals and first editions of some of her novels, including “Kindred,” one of her best, most riveting works. *Opens Saturday and runs through Aug. 7. 1151 Oxford Road, San Marino, [huntington.org](http://huntington.org).*

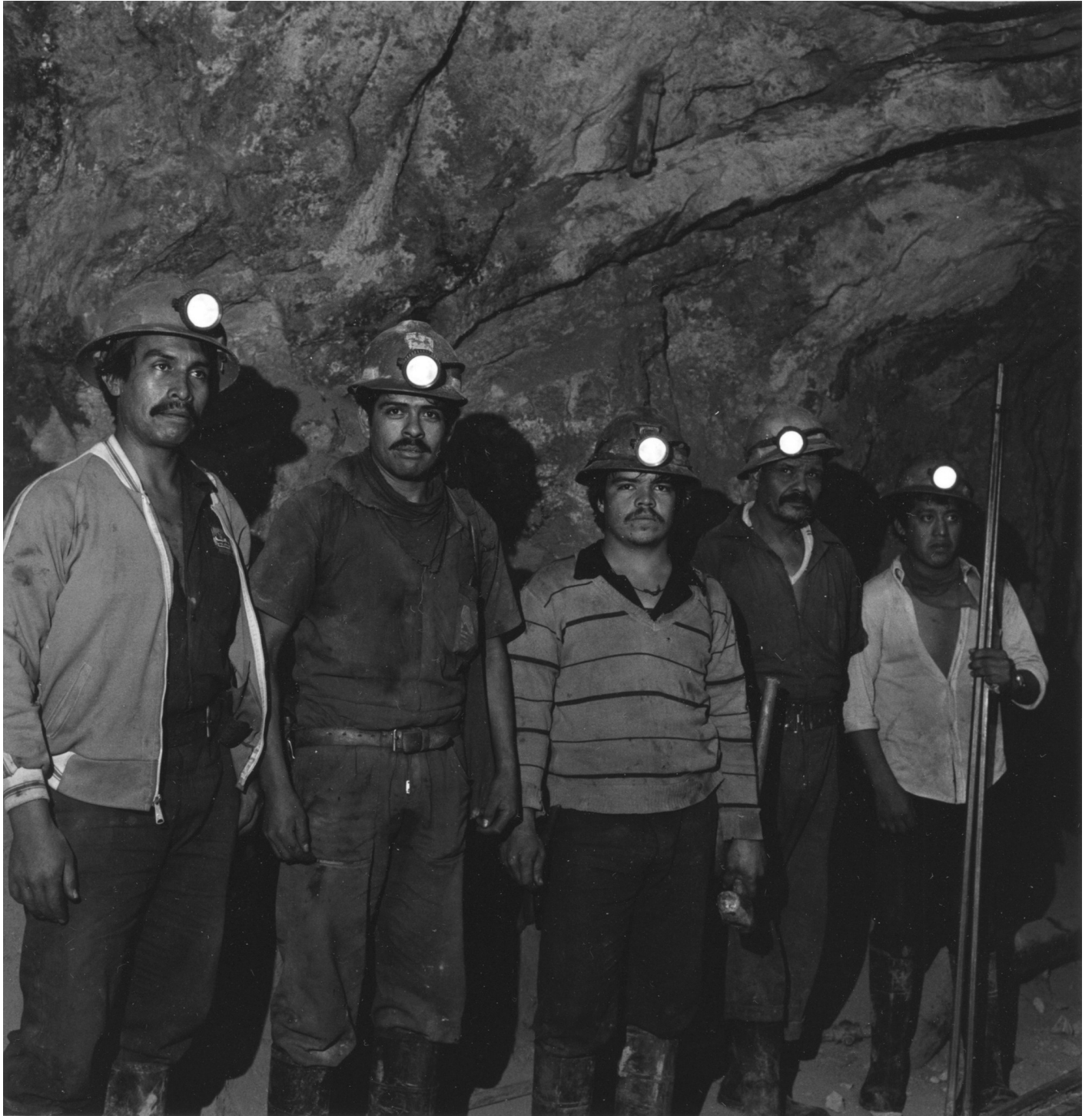


Award-winning author Octavia Butler, photographed by Patti Perret in 1986. (Patti Perret / Huntington Library)

**Lauren Greenfield, “Generation Wealth,” at the Annenberg Space for Photography.** Greenfield, a filmmaker and photographer, has long explored the issues of affluence and consumerism at the intersection of social status and celebrity culture. (She directed the engaging 2012 documentary, “The Queen of Versailles,” about the Siegel family, who were in the midst of building a massive home in Florida when the family’s empire was battered by the recession.) The exhibition features 195 color prints that depict the continual aspiration for more. *Opens Saturday and runs through Aug. 13. 2000 Avenue of the Stars, Century City, Los Angeles, [annenbergphotospace.org](http://annenbergphotospace.org).*

**Ron Jude and Milton Rogovin, “Commodities, Traders,” at Gallery Luisotti.** This two-person show pairs two photographic series that look at the economic conditions of workers of very different stripes. Jude’s color photographs capture the short haircuts and formal business attire of anonymous financial district workers, while Rogovin’s images, shot in black and white, capture the lives and faces of miners around the world. The series may appear wildly different on the surface, but the people and the images are connected by our economic system. *Opens Saturday and runs through May*

*13. Bergamot Station, 2525 Michigan Ave., Building A2, Santa Monica, galleryluisotti.com.*



"Mexico (25-3)," 1988, by Milton Rogovin, from his series on international miners — on view at Gallery Luisotti. (Milton Rogovin / The Rogovin Collection, LLC)

**Moi Medina, “Right Left: Fair is Fair,” at Mandujano Cell.** This small, Inglewood artist-run space has a very intriguing exhibition on view by historian Moi

Medina. A wry two-screen video installation takes as its point of inspiration two stories of lost legs: The first focuses on a late 16th century episode in New Mexico, in which Spanish conquistador Juan de Oñate ordered the surviving adult males of the Acoma pueblo to have their right legs removed in the wake of a battle; the second explores the life and travels of the wooden leg that once belonged to Mexican general Antonio Lopez de Santa Anna — which, intriguingly enough, now resides at the Illinois State Military Museum. *Through May 5. 171 N. La Brea Ave., Inglewood, [mandujano-cell.com](http://mandujano-cell.com).*

**Manuel Ocampo & Irene Iré, “Monument to the Pathetic Sublime,” at Coagula Curatorial.** Ocampo, a Filipino artist who will be representing his native country at the 2017 Venice Biennale, and Iré, a painter who hails from Spain, take on Goya’s 18th century print series, “Los Caprichos,” about the vanities and absurdities of Spanish society. The pair have created a series of works inspired by Goya that take the acid eye and black humor of the Spanish master and apply it to today’s society. *Opens Saturday at 7 p.m. and runs through May 21. 974 Chung King Road, Chinatown, Los Angeles, [coagulacuratorial.com](http://coagulacuratorial.com).*

**Jimmie Durham, “At the Center of the World,” at the Hammer Museum.** For the last 20 years, Durham, who was born in Arkansas, and who came of age as an artist in New York’s downtown scene in the 1980s, has chosen to show primarily outside the United States. (He is of Cherokee descent.) This makes his first North American retrospective all the more special. Gathering his works from the 1970s to the present, the show features wry assemblages and wall sculptures that combine natural and discarded elements, riffing on classical architecture, the nature of portraiture and colonization. While you’re there, don’t miss the exhibition featuring drawings by French artist Jean Dubuffet, a figure who turned the graffiti-like gesture into high art. *Through May 7. 10899 Wilshire Blvd., Westwood, Los Angeles, [hammer.ucla.edu](http://hammer.ucla.edu).*

**“Picasso and Rivera: Conversations Across Time,” at the L.A. County Museum of Art.** This exhibition compares the artistic trajectories of two of the 20th century’s most towering Modernists: Pablo Picasso and Diego Rivera. This covers the period from the 1920s to the ’50s as they explored Cubism, classical forms and ancient cultures in innovative ways. The show features 150 paintings, etchings and watercolors. *Through May 7. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, [lacma.org](http://lacma.org).*

**“Birds of America: Explorations of Audubon — The Paintings of Larry Rivers and Others,” at 101/Exhibit.** The gallery, which represents the Larry Rivers Foundation, has organized a show around the paintings of birds executed by the artist — paintings inspired by illustrator John James Audubon’s seminal 19th century book, “Birds of America.” In conjunction with a number of these works, the gallery is also showing pieces by numerous other contemporary artists that dialogue with art in this way. *Through May 13. 668 N. La Peer Drive, West Hollywood, [101exhibit.com](http://101exhibit.com).*

**Joe Goode, “Old Ideas With New Solutions,” at Kohn Gallery.** The California painter, whose work explores nature, urban landscape and the nature of color in often abstract ways, has new pieces now on view at Kohn, including work from various ongoing series. This includes new “Milk Bottle” paintings, which explore representation and abstraction using the humble milk bottle as starting point, “Ocean Blue,” which plays on color and the boundlessness of nature, “California Summer,” employing a sunburned California palette, and “TV Blues,” which takes abstractions inspired by nature and displays them in the rectangular shape of a television screen. *Through May 13. 1227 N. Highland Ave., Hollywood, [kohngallery.com](http://kohngallery.com).*

**“Masculine — Feminine,” at the Beall Center for Art + Technology.** A group show that gathers the works of 12 artists, including Cassils, Micol Hebron, Julie Heffernan and Danial Nord, explores issues of gender and sexuality — sometimes playing with the malleability of these identifiers, at other times eliminating them completely. *Through May 13. UC Irvine, 712 Arts Plaza, Irvine, [beallcenter.uci.edu](http://beallcenter.uci.edu).*

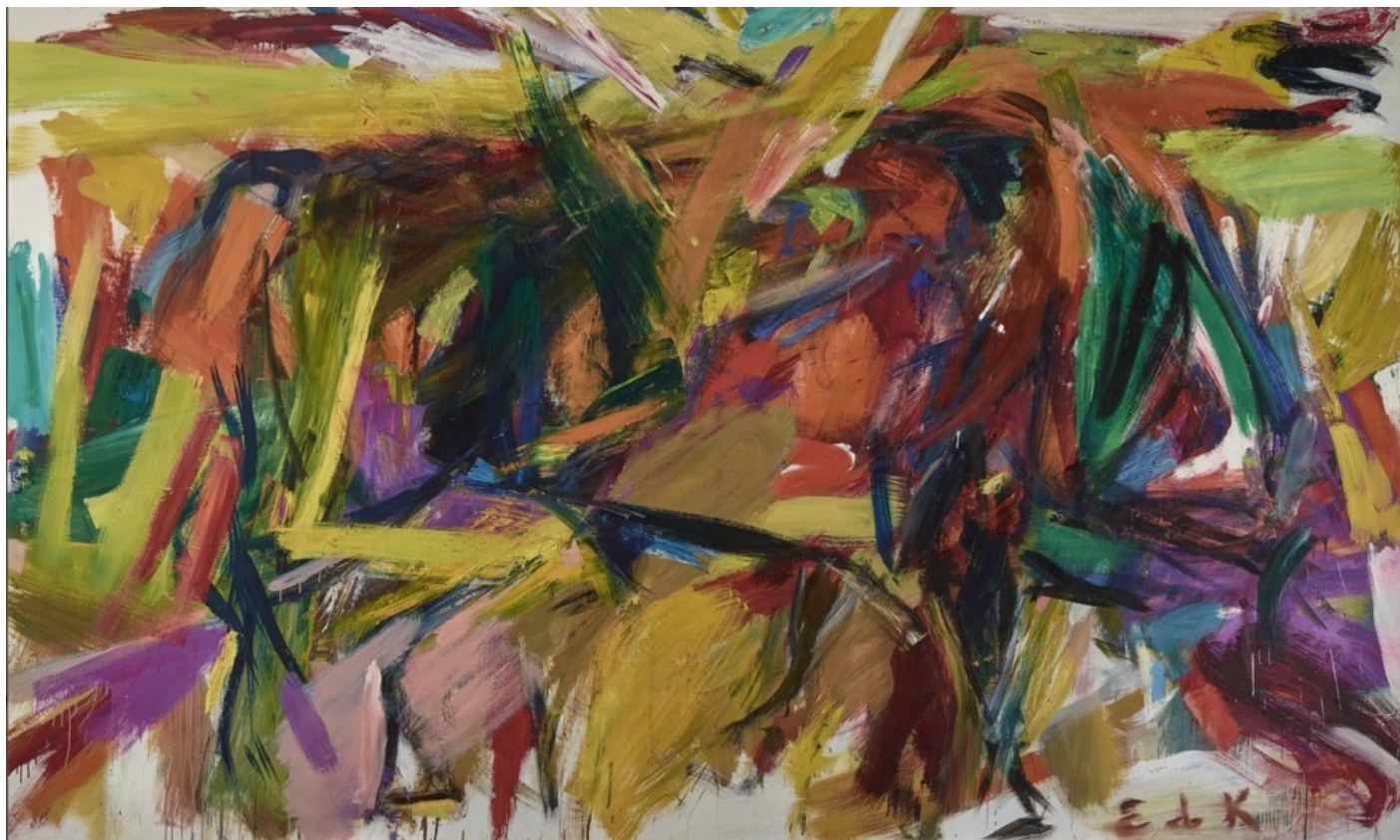
**Jason Rhoades, “Installations, 1994-2006,” at Hauser Wirth & Schimmel.** The Los Angeles artist — known for sprawling, ribald installations made with everything from neon to cardboard to peas — often touched on issues of religion, sex and commerce in his work. This show, his first comprehensive survey in Los Angeles, brings together six of his most significant installations, including a tribute to sculptor Constantin Brancusi and a massive, sexually charged piece that features 240 neon words that describe female genitalia — a temple-like set-up where the viewer is invited to be wildly seduced. *Through May 21. 901 E. Third St., downtown Los Angeles, [hauserwirthschimmel.com](http://hauserwirthschimmel.com).*

**Dreamland: A Frank Romero Retrospective, at the Museum of Latin American Art.** The first museum retrospective of the storied Los Angeles painter brings together more than 200 works from throughout his career — pieces that frequently contend with various aspects of the urban experience, in particular that of L.A. The show covers all periods of his more than five-decade-long career, including his early works, pieces from his time with the collective Los Four in the 1970s and '80s, his large-scale paintings and murals, as well as his more recent work in neon and ceramics. *Through May 21. 628 Alamitos Ave., Long Beach, [molaa.org](http://molaa.org).*

**“Aaron G. Green and California Organic Architecture,” at the Palos Verdes Art Center.** Green was an architect inspired by the complex patterns and rugged textures found in nature, and this exhibition, curated by architectural historian Alan Hess, gathers rare photographs, along with original architectural renderings and other materials, to show a school of modernism that turned away from the glass box in favor of more organic forms. *Through May 28. 5504 West Crestridge Road, Palos Verdes, [aarongreen.org](http://aarongreen.org) and [pvcartcenter.org](http://pvcartcenter.org).*

**“Women of Abstract Expressionism” at the Palm Springs Museum of Art.** The Abstract Expressionist movement has been widely regarded as a boys club, one bursting with the macho antics of painters such as Jackson Pollock and Willem de Kooning. But the movement included a healthy number of women, and this

groundbreaking exhibition gathers works by some of the key female artists of the era, including Helen Frankenthaler, Jay DeFeo, Elaine de Kooning, Grace Hartigan, Lee Krasner and Joan Mitchell. In other words, it's a fresh look at a history we think we know so well. *Through May 28. 72-567 Highway 111, Palm Desert, [psmuseum.org](http://psmuseum.org).*



"Bullfight," 1959, by Elaine de Kooning, part of the exhibition "Women of Abstract Expressionism" in Palm Springs. (Estate of Elaine de Kooning / Denver Art Museum)

**“Non Fiction,” at the Underground Museum.** An emotionally charged exhibition curated by the late Noah Davis in collaboration with the Museum of Contemporary Art in Los Angeles brings together works that explore issues of race and violence. This includes important works from MOCA’s permanent collection by artists such as Robert Gober, Kara Walker, Henry Taylor and David Hammons. *Through May. 3508 W. Washington Blvd., Arlington Heights, Los Angeles, [theunderground-museum.org](http://theunderground-museum.org).*

**Shagha Ariannia, “Who Sings the Nation-State?” at the Vincent Price Art Museum.** The artist, who was born in Tehran, looks at issues of citizenship, national identity and immigration through the lens of her own childhood in a video piece that

also features related drawings and paintings. *Through June 10. 1301 Cesar Chavez Ave., East Los Angeles, [vincentpriceartmuseum.org](http://vincentpriceartmuseum.org).*

**“Paperworks: Selections from the Permanent Collection, at the California African American Museum.** Drawing from the museum’s collection of works on paper, which covers a period that dates two centuries — from 1800 to 2000, this group exhibition gathers collages, drawings, paintings and other works by important figures such as Romare Bearden, Betye Saar, John Biggers, Marion Sampler and Sam Francis. *Through June 11. 600 State Drive, Exposition Park, Los Angeles, [caamuseum.org](http://caamuseum.org).*

**“Power: Work by African American Women from the 19th Century to Now,” at Sprüth Magers.** A survey exhibition organized by independent curator Todd Levin provides an overview of work by 37 African American women artists from over the last two centuries. The show, which is named for the 1970 gospel song by Sister Gertrude Morgan, runs the gamut of art-making traditions — including folk, painting, collage, assemblage and other forms — and touches on race, gender, class and the cultural and physical landscape. *Through June 10. 5900 Wilshire Blvd., Mid-Wilshire, [spruethmagers.com](http://spruethmagers.com).*



"Untitled," circa 1968, by Alma Thomas, part of an exhibition devoted to African American women artists at Sprüth Magers in L.A. (Hemphill Gallery)

**“Moholy-Nagy: Future Present,” at the L.A. County Museum of Art.** This sprawling exhibition examines the career of the influential Bauhaus artist and teacher, known for stripping art down to fundamentals of color and shape. Moholy-Nagy was a polymath who worked in painting, printmaking, photography and industrial design and the show gathers more than 250 works of his in all formats. Moreover, it will also feature his installation “Room of the Present,” a concept for an exhibition space that was never realized in his lifetime. *Through June 18. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, lacma.org.*

**“In Focus: Jane and Louise Wilson’s Sealander,” at the Getty Museum.** For roughly three decades, twin sisters Jane and Louise Wilson have created large-scale photographs inspired by important events in European history — in the process, capturing the nuclear site at Chernobyl and the former headquarters of the East German secret police. In this series, they turn their attention to the brutal concrete bunkers deposited by Adolf Hitler along the French coast during World War II. *Through July 2. 1200 Getty Center Dr., Brentwood, Los Angeles, getty.edu.*

**Kerry James Marshall, “Mastry,” at the Museum of Contemporary Art.** A 35-year retrospective, featuring nearly 80 works, examines the career of a painter who is known for depicting the black figure in ways that are mordant, lordly and defiant — as well as painterly in the most sublime ways. Born in Birmingham, Ala., but raised in L.A. during the civil rights and black power movements, Marshall paints historical events, the city (including bits of Los Angeles), domestic scenes and portraits in ways that counter the invisibility of the black figure in Western art. His people — rendered in the inkiest shades of black — command notice and authority. Consider this show a must-see. *Through July 3. MOCA Grand Avenue, 250 S. Grand Ave., downtown Los Angeles, moca.org.*



"Past Times," by Kerry James Marshall, part of the artist's 35-year retrospective at the Museum of Contemporary Art in Los Angeles. (Nathan Keay / MCA Chicago)

**“Inner Eye: Vision and Transcendence in African Arts,” at LACMA.** A display of African art gathers objects that touch on important life transitions: initiation pieces, iconic masks and the reliquary guardians that guide people into the afterlife. The works on view, which include metalwork, sculpture and textiles, date from the 13th to 19th centuries, and cover various African regions, including Mali, Nigeria, Liberia and Congo, among others. *Through July 9. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, [lacma.org](http://lacma.org).*

**Hammer Projects: Andrea Bowers, at the Hammer Museum.** Bowers, an artist known for her activism, regularly broaches the subject in her work. This new installation was inspired by the artist’s involvement in the protests at Standing Rock — charting the connections between the international banking system and the construction of oil pipelines. She ties these to food and water issues at the Los Angeles level. *Through July 16. 10899 Wilshire Blvd., Westwood, Los Angeles, [hammer.ucla.edu](http://hammer.ucla.edu).*

**“Chinese Ceramics from the Los Angeles County Museum of Art,” at the Vincent Price Art Museum.** Part of a new series of partnerships that will take LACMA works to other organizations around L.A., this show represents an overview of Chinese ceramics from the museum’s permanent collection that take the viewer from c. 2500 BC to the 19th century — as well as the museum’s own long history as a collector of Chinese ceramics. *Through July 22. East Los Angeles College, 1301 Cesar Chavez Ave., Monterey Park, [vincentpriceartmuseum.org](http://vincentpriceartmuseum.org) and [lacma.org](http://lacma.org).*

**Carl Andre, “Sculpture as Place: 1958-2010,” at the Museum of Contemporary Art.** This retrospective, which was first shown at Dia:Beacon in 2014, surveys the work of a sculptor known for creating minimalist installations out of raw building materials such as bricks, metal squares and wood blocks. The retrospective brings together pieces from throughout the artist’s five-decade career, including sculpture, photography, ephemera and his rare “Dada Forgeries,” a series of ready-made pieces that he has produced sporadically over the course of his life. Also opening at MOCA Geffen is a new film installation by award-winning filmmaker and artist Arthur Jafa, which traces questions of black identity employing found footage. *Through July 24. 152 N. Central Ave., downtown Los Angeles, [moca.org](http://moca.org).*

**“Concrete Poetry: Words and Sounds in Graphic Space,” at the Getty Research Institute.** This is an exhibition where words are about words, but also form. Starting in the mid 1950s, the movement known as concrete poetry sought to explore the space between poetry and visual art, creating works that were visual (words in shapes and 3-D form) but also played with the sound and cadence of language. This show features more than 100 works from the lead poets of the era, including Scotsman Ian Hamilton Finlay, the Brazilian Augusto de Campos and U.S. poets Mary Ellen Solt and Emmett Williams, among others. *Through July 30. 1200 Getty Center Drive, Brentwood, Los Angeles, [getty.edu](http://getty.edu).*



period in U.S. history, as well as works of art and performance that reflect on the issue of internment. Beginning on March 24, the museum will present “Moving Day,” a nightly public art piece in which exclusion orders will be projected on the side of the building at night. *Through Aug. 13. 100 N. Central Ave., downtown Los Angeles, [janm.org](http://janm.org).*

**“No Justice, No Peace: LA 1992,” at the California African American Museum.** A historical exhibition looks at the myriad social and political forces that led to the 1992 riots in the wake of the Rodney King verdict — including a troubled history of police relations in minority communities, a history of housing segregation and the drug war, among other factors. Included in the show are hundreds of images and historic documents, as well as a zoot suit and a '90s era police cruiser. *Through Aug. 27. 600 State Drive, Exposition Park, Los Angeles, [caamuseum.org](http://caamuseum.org).*

**“Los Angeles to New York: Dwan Gallery, 1959-1971,” at the L.A. County Museum of Art.** Previously on view at the National Gallery of Art in Washington, D.C., this exhibition tracks the legacy of one of the most important postwar galleries in the United States — a space that, for a time, operated in Los Angeles. Its proprietor, Virginia Dwan wasn't simply a run-of-the-mill gallerist, she was a patron, supporting artists with stipends and studios. She staged one of the earliest pop art exhibitions and she was an important supporter of minimalism. Plus, she was key in helping artists execute the most outrageous works — including important land art pieces such as Robert Smithson's “Spiral Jetty.” Talk about thinking big. *Through Sept. 10. 5905 Wilshire Blvd., Mid-Wilshire, [www.lacma.org](http://www.lacma.org).*

**“Islamic Art Now: Part 2” at the Los Angeles County Museum of Art.** Contemporary works from LACMA's permanent collection by 20 artists who live in or have roots in the Middle East look at questions of society, gender and identity. *Runs indefinitely. 5905 Wilshire Blvd., Mid-Wilshire, [lacma.org](http://lacma.org).*

**“Becoming America: Highlights from the Jonathan and Karin Fielding Collection,” at the Huntington Library.** The Huntington has just redone its American art galleries and now features a new expansion by architects at Frederick Fisher and Partners that adds eight rooms for display. Up first is an exhibition devoted to the Fielding Collection, featuring more than 200 works of 18th and early 19th century American art, including paintings, furnishings and decorative art. *Runs indefinitely. 151 Oxford Rd., San Marino, [huntington.org](http://huntington.org).*