

Datebook: A look back at internment, women of Ab-Ex and an L.A. artist's ribald installations

By **Carolina A. Miranda**

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Revisiting a dark period in American history. Examining the role of women in a key artistic movement. And an installation made up of some very suggestive words. Plus: a conversation with a Pulitzer Prize-winning novelist and photographs of Nazi bunkers. There's a whole lot of art action happening all over the Southland. Here are 10 exhibitions and events to check out in the coming week:

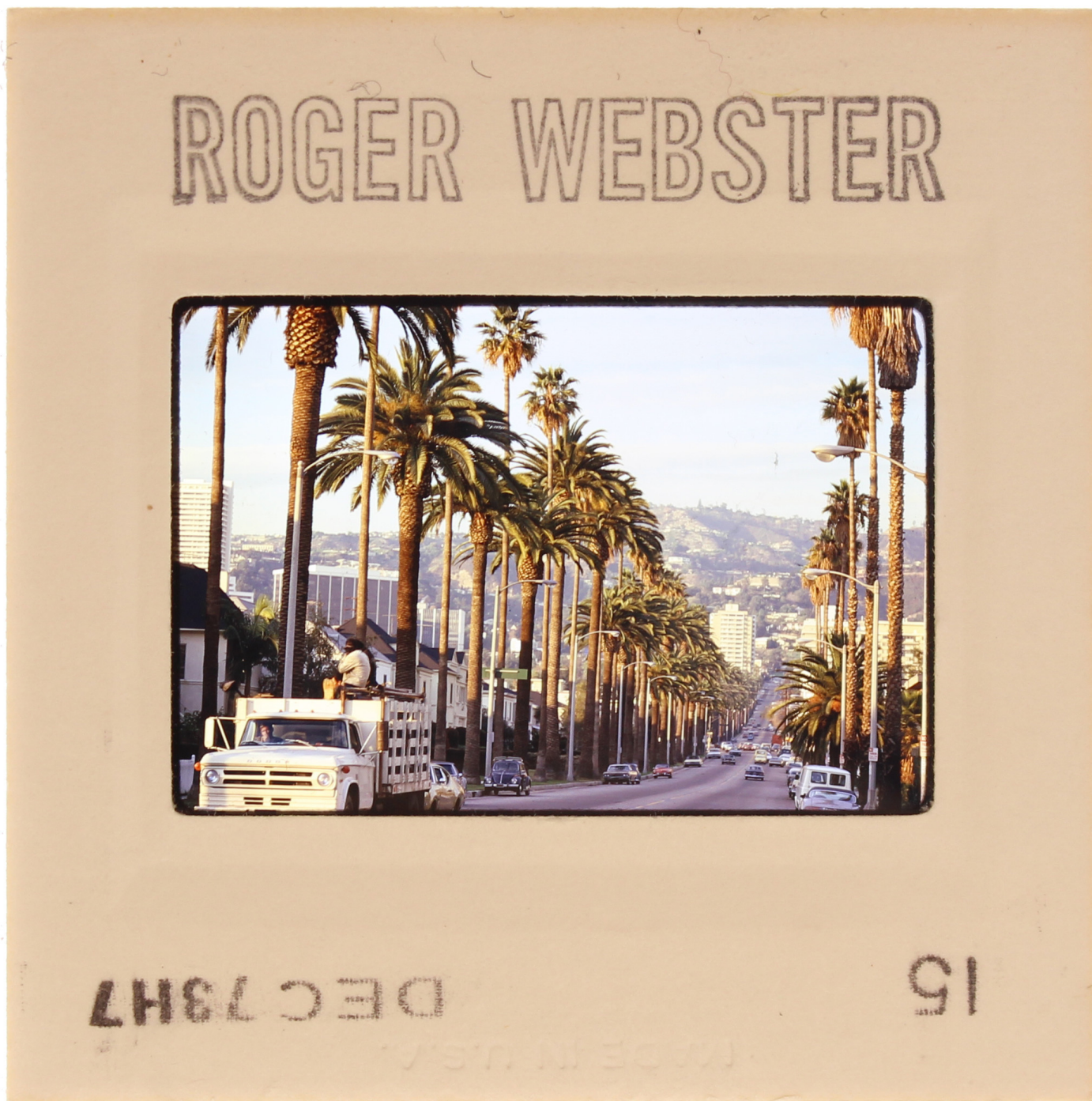
“Instructions to All Persons: Reflections on Executive Order 9066,” at the Japanese American National Museum. At a time when executive orders are transforming U.S. society, it's probably a good time to study one of the most notorious ones: President Franklin D. Roosevelt's Order 9066, which allowed for the incarceration of more than 120,000 Japanese Americans living along the West Coast of the U.S. and placed them in austere prison camps during [World War II](#). This exhibition brings together historical ephemera from this dark 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. *Opens Saturday and runs through Aug. 13. 100 N. Central Ave., downtown Los Angeles, [janm.org](#).*

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 lay down

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through images, videotapes and other ephemera. *Opens Saturday at 6 p.m. and runs through April 1. 7000 Santa Monica Blvd., Hollywood, laxart.org.*



A 1973 slide by Roger Mona Webster, part of the group Environmental Communications, whose projects are on view at LAXArt. (Environmental Communications)

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CalArts. He will be at Redcat to discuss his work. Couldn't get a ticket? Redcat will stream the talk in its lobby and on its [Facebook page](#). *Friday at 8:30 p.m. 631 W. 2nd St., downtown Los Angeles, [redcat.org](#).*

April Bey, "Comply," at Coagula Curatorial. An installation of art, paintings and multimedia works explore the demands of womanhood — in particular that of black women. Among the objects on view is a series of portraits produced by the artist that features celebrities as well as everyday women she met during a residency in Ghana. *Opens Saturday at 7 p.m. and runs through April 2. 974 Chung King Rd., Chinatown, Los Angeles, [coagulacuratorial.com](#).*



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“Escape Attempts: Curated by Kathy Battista,” at Shulamit Nazarian. The gallery is debuting its new Hollywood location with a group show that features artists who are tangling with the legacy of minimalism. This includes figures such as Carmen Argote, Virginia Overton, and Naama Tsabar engaging the clean lines and formal qualities of minimalism, but grounding it in the cultural references of our era. *Opens Saturday at 6 p.m. and runs through April 1. 616 N. La Brea, Hollywood, shulamitnazarian.com.*

“The Birth of Motion Pictures: An Illustrated History of Silent Cinema, 1910–1929,” at the City of Brea Art Gallery. With the Academy Awards just around the corner, the City of Brea Art Gallery is devoting an exhibition to silent film — specifically, 60 original silent movie posters and a very rare “Silent Oscar” (one of only 15 ever awarded) from the private collection of Dwight Manley. Included in the show will be original posters for the Charlie Chaplin films “A Dog’s Life” (1918) and “The Kid” (1921), as well as a Spanish-language poster from the lost mystery flick “London After Midnight” (1927), which starred Lon Chaney as a vampiric inspector. *Opens Friday and runs through April 14; an opening reception will be held on Saturday at 6 p.m. One Civic Center Circle, Brea, breagallery.com.*



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“Echo Location,” at Eastside International. A group show at this Eastside space brings together a disparate group of artists who participated in a series of talks hosted at the Inglewood studio of artist and exhibition curator Lisa Soto. This includes sculpture, painting and video by the likes of Nery Gabriel Lemus, Zeal Harris and Cindy Rehm, among others, as well as an opening performance by Amitis Motevalli. *Opens Saturday at 1 p.m. and runs through March 18. 602 Moulton Ave., Lincoln Heights, eastsideinternational.com.*

“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. Also, starting this weekend, the museum is hosting [Rob Pruitt’s itinerant artist Flea Market](#) as part of the upcoming Desert X biennial, so bring some cold hard cash to pick up some artsy odds and ends. *Opens Saturday and runs through May 28. 72-567 Highway 111, Palm Desert, psmuseum.org.*



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Last chance

Sam Durant, "Build Therefore Your Own World," at Blum & Poe. With a title drawn from an essay by Ralph Waldo Emerson, this exhibition of new works by the L.A. artist takes elements inspired by the transcendentalists (Emerson, Henry David Thoreau) and remixes them with objects drawn from the lives of African and African American thinkers. This might consist of a 3-D rendering of Emerson's writing chair mashed up with poet Phyllis Wheatley's desk, or the walking stick of Jack Garrison (once enslaved) with Thoreau's pencil — objects that tell the intersecting tales of American history. *Through Saturday. 2727 S. La Cienega Blvd., Culver City, blumandpoe.com.*

Harry Callahan and Robert Heinecken, "Figures in Transformation," at Marc Selwyn Fine Art. This exhibition pairs two key artists who worked with images: Callahan, the 20th century photographer renowned for the ways in which he captured the human figure, and Heinecken, the Los Angeles appropriationist known for his subversive works of installation and collage. The show looks at how the two approached the female figure, pushing the boundaries of what is considered photography in the process. *Through Saturday. 9953 S. Santa Monica Blvd., Beverly Hills, marcsewynfineart.com.*

"The Human Beast: Art of Maxine Kim Stussy & Jan Stussy," at WUHO Gallery. A midcentury art couple who first met at UCLA in the late 1940s, Maxine Kim and Jan Stussy became known in Los Angeles for figurative works that revel in the animalistic. Organized by independent curator Michael Duncan, the show gathers 20 sculptures, paintings and works on paper by the artist pair. The show contains some beautiful, surprising works. Do not miss. *Through Saturday. A closing reception will be held on Saturday at 6 p.m. 6518 Hollywood Blvd., Hollywood, wuho.architecture.woodbury.edu.*



"Untitled (carcass)," circa 1964, by Jan Stussy, from an exhibition at WUHO Gallery in Hollywood. (Woodbury University)

Patrick Martinez, “All Season Portfolio,” at Charlie James. Martinez has become known in recent months for paintings that take the iconography of the Pee-Chee folder, but use it to tackle a variety of issues, including figures in popular culture and police brutality. This show features works from that series, as well as neon text sculptures that reference hip-hop lyrics and L.A. vernacular signage. *Through Saturday. 969 Chung King Rd., Chinatown, Los Angeles, cjamesgallery.com.*

“In the Land of Sunshine: Imaging the California Coast World,” at the Pasadena Museum of California Art. Covering a period that begins in the mid-19th century and spans to today, this exhibition covers beach culture up and down our state’s more than 800-mile coast — from playful abstractions of the shoreline to expressive watercolors that will make you practically taste the salt air. *Through Sunday. 490 E. Union St., Pasadena, pmcaonline.org.*

Merion Estes, “Lost Horizons” and “Cooling Trend,” and Emily Davis Adams, “Somewhere Between,” at CB1 Gallery. From 2007 to 2011, painter Merion Estes produced a series of works on paper inspired by vanishing natural landscapes and the 1937 Frank Capra film “Lost Horizon,” about the hidden mountain paradise Shangri-La. She will be showing these works, along with a work that draws its intense color palette from our ever-warming climate. Also on view at CB1 will be an exhibition of new works by Emily Davis Adams: a series of paintings inspired by

“Peter Saul: From Pop to Politics: Paintings, Drawings, Sculptures, 1957-1967,” at CB1 Guest Gallery. Organized by George Adams Gallery in New York, this exhibition brings together works from Saul’s early development as a painter in the 1950s to his transition to pop in the following decade. It also features his turn to topical issues — such as Vietnam and civil rights — in the work of the late 1960s. Make it a must-see. *Through Sunday. 1923 S. Santa Fe Ave., downtown Los Angeles, cb1gallery.com.*

“Ease of Fiction,” at the California African American Museum. The museum has launched a new slate of shows. This includes “Ease of Fiction,” a group exhibition that features work by four African artists exploring the fine line between the invented and the real, as well as the debut museum exhibition of Los Angeles artist [Genevieve Gagnard](#), whose photographs question notions of blackness and whiteness. There is also a beguiling room-sized installation by [Hank Willis Thomas](#) that recasts the symbols of the Confederate flag in the colors of black nationalism — and projects them in tune with a soundtrack of spoken-word audio (a piece that Times art critic Christopher Knight describes as “*enthral*ling.”) *Through Sunday. 600 State Dr., Exposition Park, Los Angeles, caamuseum.org.*



Genevieve Gagnard's identity-bending "Extra Value (After Venus)," 2016, at the California African American Museum. (Genevieve Gagnard / Shulamit Nazarian)

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“Truc Anh: Vacuphilia,” at Varola. The first exhibition by the Vietnamese-French artist at Varola has paintings and installations that feature bodies and body parts inhabiting an abstracted world of black and white. *Through Feb. 24. Pacific Design Center, 8687 Melrose Ave., Suite B256, West Hollywood, helenvarola.com.*

“Tastemakers and Earthshakers: Notes on Los Angeles Youth Culture, 1943-2016,” at Vincent Price Art Museum. A multimedia exhibition organized by the museum’s new director, Pilar Tompkins Rivas, looks at eight decades of youth culture — from the pachucos and pachucas of the ’40s, to the connections between Los Angeles and British youth culture, to the emergence of social spaces geared at youth. In addition to work by more than 35 area artists, the exhibition also features documentary photography, video and other cultural ephemera. *Through Feb. 25. East Los Angeles College, 1301 Cesar Chavez Ave., Monterey Park, vincentpriceartmuseum.org.*



Still from "Sr. Tereshkova," 1975, by Humberto Sandoval, part of the group show "Tastemakers and Earthshakers" at the Vincent Price Art Museum. (Humberto Sandoval / Vincent Price Art Museum)

Theaster Gates, “But to Be a Poor Race,” at Regen Projects. When writing his seminal work, “The Souls of Black Folk,” civil rights activist W.E.B. Du Bois created a series of data visualizations about black advancement in the United States — including

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artist, has created a series of paintings inspired by Du Bois' elegant graphics: bright color field canvases that are as much an homage to the sociologist's work as they are to recent art history. The show includes various works of sculpture, too. Don't miss. *Through Feb. 25. 6750 Santa Monica Blvd., Hollywood, regenprojects.com.*

Mark Verabioff, “Civil Piss War” and “Quorum: Organized by Regina Rex Gallery NYC” at the Pit. The Glendale gallery has a pair of exhibitions. The first features the work of Verabioff, who is known for large-scale collages that incorporate black and white portraits, magazine imagery and even chewing gum. “Quorum,” in the meantime, is a group show organized by Regina Rex gallery, an artist-run space in New York City. *Through Feb. 26. 918 Ruberta Blvd., Glendale, the-pit.la.*

“Creepy Crawl These Days: Raymond Pettibon Flyers,” at These Days. This exhibition gathers 130 punk handbills from the 1970s and ‘80s created by Pettibon, now renowned as a high-profile painter, for bands such as Black Flag, Minutemen, Throbbing Gristle and the Circle Jerks. *Through Feb. 26. 118 Winston St., 2nd Floor, downtown Los Angeles, thesedaysla.com.*



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“Guerrero: Calder and Nevelson, in Their Studios,” at Edward Cella Art + Architecture. Guerrero made a name for himself as a photographer when he was hired to document Frank Lloyd Wright’s architecture at Taliesin West in the early 20th century. A pair of providential assignments connected him with artists Alexander Calder and Louise Nevelson, whom he would devotedly capture in their environments in ways that are both poetic and frank. *Through March 4. 2754 S. La Cienega Blvd., Culver City, edwardcella.com.*

“Pulped Fictions,” at the Torrance Art Museum. A group exhibition features works created from that most pliable of materials: cardboard. This includes large-scale installations and small, intimate wall-hangings by artists such as Ann Weber, EVOL and Dani Tull. *Through March 4. 3320 Civic Center Drive, Torrance, torranceartmuseum.com.*

Llyn Foulkes, “Old Man Blues,” at Sprüth Magers. The Los Angeles artist, known for his assemblages of scavenged objects that explore dark corners of the American cultural psyche, is having his first show at Sprüth Magers. On view are a series of new works made since the retrospective of his work organized by the Hammer Museum in 2013. Some of these are informed by U.S. electoral politics; others consist of the large-scale tableaux that, with their deep layering of materials, create startling plays on depth and perspective. Also on view at the gallery is a two-man show featuring **Jon Rafman and Stan Vanderbeek**, inspired by the pair’s interest in cinema, animation and video games. *Through March 4. 5900 Wilshire Blvd., Mid-Wilshire, Los Angeles, spruethmagers.com.*



"To L.H.," 2014, by Llyn Foulkes. (Llyn Foulkes/ Spruth Magers)

“Jacob Hashimoto: Another Cautionary Tale Comes to Mind (but immediately vanishes),” at Mixografia. The legendary Los Angeles print shop

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forms, showing what appear to be delicate kites hanging from a tablet made of wood. *Through March 7. 1419 E. Adams Blvd., Los Angeles, mixografia.com.*

Allan Sekula, “Early Works,” at Christopher Grimes Gallery. The gallery has gathered a number of early works by the photographer and theorist, including preliminary versions of some of his documentary pieces, which tackled issues of labor and politics, as well as never before exhibited prints. Also on view are well-established works such as “Long Beach Notes” and the video “Reagan Tape,” which mashes up pieces of Reagan’s early films with footage from his political career. *Through March 11. 916 Colorado Ave., Santa Monica, cgrimes.com.*

“Unique and Singular,” at Cirrus Gallery. A group show at the venerable print studio features works by the likes of Mark Bradford, Ruben Ochoa, Mary Weatherford and Lita Albuquerque and explores the ways in which artists manipulate multiples to create works that are one-of-a-kind. *Through March 11. 2011 S. Santa Fe Ave., downtown Los Angeles, cirrusgallery.com.*

“Incarceration,” at the Orange County Center for Contemporary Art. Featuring works by almost four dozens artists from Southern California and beyond, this new exhibition explores the burning issue of incarceration in U.S. society — “a shadow nation, hidden and forgotten.” *Through March 11. 117 N. Sycamore, Santa Ana, occca.org.*

“Pop for the People: Roy Lichtenstein in Los Angeles,” at the Skirball Cultural Center. A new exhibition of the pop artist looks at more than 70 works spanning four decades, many of which are connected to Los Angeles and the artist’s collaboration with important print studios here — including Gemini G.E.L. and Tamarind Lithography Workshop. *Through March 12. 2701 N. Sepulveda Blvd., Brentwood, Los Angeles, skirball.org.*

“Cole Case: Everything Was Beautiful and Nothing Hurt,” at Chimento Contemporary. This exhibition — the first solo show by Case at Chimento — brings together eight new oil paintings by an artist who is obsessed with landscape of the decidedly non-pastoral kind: Airport flight paths, harbors and sporting arenas. *Through March 18. 622 S. Anderson St., #105, Boyle Heights, chimentocontemporary.net.*



"Nocturnal Airplanes," 2017, by Cole Case, at Chimento Contemporary. (Cole Case / Chimento Contemporary)

Toba Khedoori, at the L.A. County Museum of Art. This is the first major museum survey of the L.A.-based artist, known for her painstaking draftsmanship and enigmatic drawings and paintings. Her works often feature architectural elements, landscape, smoke and flame in ways that play with negative space and toy with meaning. *Through March 19. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, 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. While you’re at the

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Walt Whitman's seminal poem. *"Becoming America" runs indefinitely; Weston runs through March 20. 1151 Oxford Rd., San Marino, huntington.org.*

Chambliss Giobi, "Arcadia," at 101/Exhibit. Inspired by the Greek region, an icon of the pastoral ideal, this show features a series of works that explore the nostalgic and the idealized in nature — including a large Möbius strip sculpture made from some of these very elements. *Through March 25. 668 N. La Peer Dr., Beverly Grove, Los Angeles, 101exhibit.com.*

"Ursula Schulz-Dornburg: Bricks and Mortals," at Gallery Luisotti. The German photographer has long been intrigued by transitory pieces of architecture — from her studies of brutalist, Soviet-era bus stops in Armenia to her images of ruins in Syria. Her first exhibition at the gallery gathers the early bus stop pictures, as well as later series that document a nuclear test site in Kazakhstan, the abandoned Hejaz Railroad in Saudi Arabia and an 8th century chapel in Spain. *Through March 25. Bergamot Station, 2525 Michigan Ave., Santa Monica, galleryluisotti.com.*



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“Edgar Arceneaux: Library of Black Lies,” at the Main Museum. First exhibited in Paris, this installation by the Los Angeles artist explores themes of African American progress through the selection and modification of books in a library of Arceneaux’s creation. At a time when questions about the fake and the real occupy the media, the piece looks at the complex, in-between stories that shape our current moment. *Through March 26. 114 W. 4th St., downtown Los Angeles, themainmuseum.org.*

“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 March. 3508 W. Washington Blvd., Arlington Heights, Los Angeles, theunderground-museum.org.*

Rachel Lacowicz, “Lay Back and Enjoy It,” at Shoshana Wayne Gallery. The Los Angeles-based artist has created a large-scale installation modeled after structures from Clint Eastwood’s 1973 western “High Plains Drifter” — two of which she has covered in red lipstick. It’s a look at the ways in which male power imbues our society’s governing institutions — not to mention the architecture that represents them. *Through April 1. Bergamot Station, 2525 Michigan Ave., B1, Santa Monica, shoshanawayne.com.*

Frank Uwe Laysiepen, “Ulay the Animist,” at the Depart Foundation. It’s the first West Coast presentation of the performance artist known as Ulay — former collaborator of Marina Abramovic. The show includes works from his early Polaroid works from the ’70s to his large-scale experimental photographic projects from the 1990s, as well as documentation of his various performances. The exhibition’s title refers to the artist’s 1995 film, “The Animist,” which incorporated ritual and other elements, to determine the boundaries of reality. *Through April 1. 9105 W. Sunset Blvd., West Hollywood, departfoundation.com.*



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ULAY

An image from the triptych, "S'He," 1973, by Ulay. (Ulay / Gnyp Gallery and MB Art Agency)

“For Your Information We The People Are All Immigrants,” at Gavlak Gallery. A group show brings together works by women, feminists and artists that identify as LGBTQ in an effort to promote human rights and issues of equality. This includes work by Lisa Anne Auerbach, Betty Tompkins, Marnie Weber, Judie Ramber

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“L.A. Exuberance: New Gifts by Artists,” at the Los Angeles County Museum of Art. This exhibition brings together more than 60 works of art donated by artists to the museum, including pieces by photographer Catherine Opie, light and space master Larry Bell, multimedia artist Analia Saban, photographer James Welling and conceptualist Mario Ybarra Jr. *Through April 2. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, lacma.org.*

“Between Words and Silence: The Work of Translation,” at the Armory Center for the Arts. A group exhibition — featuring the works of artists such as Gala Porras-Kim, Sid M. Dueñas and Naotaka Hiro — explores the ideas of communication and understanding. This includes works that reference Zapotec whistle codes, the transactions between Chinese and Mexican businessmen and the parallel realities occupied by Brazilian and American children. *Through April 2. 145 N. Raymond Ave., Pasadena, armoryarts.org.*

“Forms of Identity: Women Artists in the ’90s,” at the Orange County Museum of Art. A show drawn entirely from OCMA’s permanent collection focuses on works by 16 women whose art in the 1990s underwent a transformation, from overtly political to something more poetic and personal. This includes works by photographer Laura Aguilar, sculptor Jacci Den Hartog, light and space artist Helen Pashgian and installationist Polly Apfelbaum, among others. *Through April 2. 850 San Clemente Dr., Newport Beach, ocma.net.*

Arne Quinze, “Jungle Cities,” at Denk Gallery. This is the debut show for the new Los Angeles gallery, which has kicked off its program with an exhibition by the Belgian sculptor known for his wild architectural installations. Quinze has created a new series of metal sculptures and wall hangings that play with the idea of disappearing nature. This includes a standing sculpture that evokes a wild creature and a work that resembles a log — full of growths and other bits of wild nature — but is actually a piece of cast bronze. *Through April 15. 749 E. Temple St., downtown Los Angeles, denkgallery.com.*

“John McLaughlin Paintings: Total Abstraction,” at the Los Angeles County Museum of Art. One of the most important artists of SoCal’s postwar period, McLaughlin is known for quiet, minimalist works that explore total abstraction: geometries and lines that explore ideas of shape and space, but not representation. This

Knight says this is the show [he has been waiting 40 years to see](#). Do not miss. *Through April 16. 5905 Wilshire Blvd., Mid-Wilshire, [lacma.org](#).*

“Breaking News: Turning the Lens on Mass Media,” at the Getty Center. An exhibition that couldn’t be timelier: Curator Arpad Kovcs has put together a show that looks at the ways in which artists have turned bucolic magazine images and fragments of news programming into sharp political statements against events such as the Vietnam War and the so-called war on terror. The show features work by Martha Rosler, Alfredo Jaar, Catherine Opie and Robert Heinecken. *Through April 20. 1200 Getty Center Drive, Brentwood, Los Angeles, [getty.edu](#).*

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](#).*



A still from "Stoning the Refrigerator," 1996, by Jimmie Durham, on view at the Hammer Museum. (Hammer Museum)

“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.*

“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.*

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

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.*



"The Arrest of the Paleteros," 1996, by Frank Romero at the Museum of Latin American Art in Long Beach. (Cheech Marin)

“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 and pvartcenter.org.*

“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.

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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.*

“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 and 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.*

Loris Gréaud, “Sculpt,” at the L.A. County Museum of Art. The entire theater has been taken over by the European artist for a film that screens to only one person at a time. The nonlinear picture follows “a man about whom we know very little, who seems to be constantly developing the concept of what experiencing beauty, thought, or obsession can be,” according the write-up. Times critic Christopher Knight describes it as “pretentious and uninvolving.” A good hate-watch, maybe? *On view through a yet to be determined date. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, lacma.org.*

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