

Art

15 Art Shows to See in Los Angeles This Summer

The art scene has something for everyone this season, from Kwame Brathwaite and mural collective East Los Streetscapers to Simone Leigh and Zapotec textile art.



Matt Stromberg June 13, 2024



Winfred Rembert, "Cotton Pickers" (2011), acrylic paint on carved and tooled leather, 26 1/2 x 27 inches, © 2024 The Estate of Winfred Rembert / ARS NY (photo Sarah Muehlbauer, courtesy the estate, Fort Gansevoort, and Hauser & Wirth)

From historical surveys to immersive installations by emerging artists, Los Angeles museums and art institutions offer something for everyone this summer. At the Getty, a Camille Claudel survey aims to refocus attention on her art rather than her turbulent life, while Albrecht Dürer at the Huntington illustrates the influence of Italian art on this German Renaissance master. The LA Public Library is displaying a mural by pioneering Chicano collective East Los Streetscapers for the first time in 25 years, and an exhibition of photographs by J. T. Sata at the Japanese American National Museum highlights the late artist's modernist innovations. Josh Kline at the Museum of Contemporary Art, Sofía Córdova at JOAN, and *Sangre de Nopal* at the Fowler confront global legacies of exploitation and extraction, imagining speculative futures of catastrophe or liberation.

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Sofía Córdova, "Green is A Solace, A Promise of Peace (where small birds hide and dodge and lift their plaintive rallying cries)" (2022), taxidermied birds (doves, parakeets, canaries) hair dye, brass, birch wood, dimensions variable (photo by Evan Walsh, courtesy JOAN)

Sofía Córdova: *The Wreck and not the Story of the Wreck*

In this ambitious solo show, Oakland- and Puerto Rico-based artist Sofía Córdova asks what is required to make liberation a reality. Alongside a newly commissioned text and sculptural installation, the exhibition features two video installations from the artist's *GUILLOTINÆ*

WannaCry series (2019–2022). Its first half follows characters who enact revolutionary politics and challenge power structures in various ways, including historical examples of the Black Panthers in the United States, Sandinistas in Nicaragua, and Russian Revolutionaries. The second part of the series focuses on histories of resistance in the Caribbean, incorporating poetry by Derek Walcott, Alice Walker, and William Carlos Williams; musical genres such as reggaetón, salsa, and free jazz; and flora, 3D scans of seeds, and taxidermied birds featured in the film itself, highlighting the link between colonialism and environmental exploitation.

JOAN (joanlosangeles.org)

1206 Maple Avenue, Suite 715, Downtown, Los Angeles

Through July 20



Camille Claudel, "Crouching Woman" (c. 1884–85), Patinated plaster (photo by Marco Illuminati, courtesy Musée Camille Claudel)

Camille Claudel

Sculptor Camille Claudel broke ground as one of the few celebrated female artists in late 19th- and early 20th-century France. Despite her creative successes, her art is often overshadowed by her tumultuous personal life, which included an affair and creative rivalry with her mentor Auguste Rodin and confinement to a mental institution that lasted for 30

years until her death in 1943. Featuring around 60 sculptures in bronze, plaster, and marble, the Getty's exhibition aims to return our focus to her artwork, affirming her status as a major influence in the history of modernist figurative sculpture.

Getty Center (getty.edu)

1200 Getty Center Drive, Brentwood, Los Angeles

Through July 21



Two of the artists who painted the mural "Hacia al Norte," David Botello (left) and Rich Raya (right), stand before it. (photo courtesy Los Angeles Public Library)

East Los Streetscapers: *Hacia al Norte*

East Los Streetscapers, a pioneering mural collective that emerged from the Chicano Art Movement, wove together stories of migration to the United States from Latin America, Asia, and Europe in their 65-foot-long mural "Hacia al Norte" (1991). In it, Spanish galleons cruise alongside lowriders, traffic courses around Mexico City's "Ángel de la Independencia" monument, children teach each other to use chopsticks, and an ocelot creeps past a Mayan temple while a bus speeds past fields, its destination emblazoned on the side: "al norte," or northward. Artists David Botello, Wayne Healy, and Rich Raya landed on the theme after speaking with employees — many of whom were first- or second-generation immigrants —

of the Outdoor Recreation Group company, which commissioned the mural for their headquarters in Lincoln Heights. The Los Angeles Public Library's exhibition marks the mural's first public display in 25 years.

Los Angeles Public Library (lapl.org)

630 West 5th Street, Downtown, Los Angeles

Through August 4



Kwame Brathwaite, "Untitled (Sikolo Brathwaite wearing a headpiece designed by Carolee Prince, AJASS, Harlem)" (1970) (© The Kwame Brathwaite Archive; image courtesy ArtCenter College of Design, Alyce de Roulet Williamson Gallery and Philip Martin Gallery, Los Angeles)

Kwame Brathwaite: Things Well Worth Waiting For

Over the course of six decades, photographer Kwame Brathwaite, who **passed away last year**, chronicled the breadth of African-American life and culture and created what are now some of the most iconic images of the Civil Rights and Black Power movements. *Things Well Worth Waiting For* showcases his work devoted to music, fashion, and community through roughly 50 photos from the 1960s and '70s. These include portraits of Miles Davis, Marvin Gaye, Abbey Lincoln, and other musicians; images of the Grandassa Models who epitomized the "Black is Beautiful" phrase that the photographer helped popularize; and a slideshow projection of color stills set to a jazz soundtrack curated by producer Swizz Beatz.

Alyce de Roulet Williamson Gallery at the ArtCenter College of Design (artcenter.edu)

1700 Lida Street, Pasadena, California

Through August 17



Winfred Rembert, "Cotton Pickers with Overseer" (c. 2006), acrylic paint on carved and tooled leather, 34 3/4 x 40 3/4 inches (© 2024 The Estate of Winfred Rembert / ARS NY; photo by Sarah Muehlbauer, courtesy the Estate, Fort Gansevoort and Hauser & Wirth)

Winfred Rembert: *Hard Times*

Hard Times is the first LA solo show of work by the late artist Winfred Rembert, bringing together his *Cotton Field* and *Chain Gang* series. Rembert's carved and painted leather works reflect a mix of figuration and abstraction, as scenes of incarcerated people digging ditches and workers picking cotton break into color fields and mesmerizing striped patterns. These series depict episodes from the life of the artist, who grew up sharecropping in Georgia and was incarcerated from 1965 to 1974 after being arrested during a Civil Rights march. The exhibition will also include love letters written during his incarceration between Rembert and his wife Patsy, who encouraged his art practice upon his release.

Hauser & Wirth (hauserwirth.com)

901 East 3rd Street, Downtown, Los Angeles

Through August 25



J. T. Sata, "Untitled (Concrete Pipes and Shadows)" (1929), gelatin silver print (image courtesy Japanese American National Museum)

J. T. Sata: *Immigrant Modernist*

James Tadanao Sata moved to Los Angeles from Japan in 1918, establishing himself as an amateur art photographer and bringing a modernist sensibility to his images of Little Tokyo, Southern California landscapes, portraits, and abstractions. During World War II, Sata and his family were imprisoned in detention centers along with other Japanese Americans, and his photography career stalled as cameras were considered contraband. Instead, he turned to drawing and painting to chronicle life in the camp. *Immigrant Modernist* assembles 60 of Sata's photographs alongside documentation of his camp artwork, reflecting the sense of possibility, and later persecution, that his adopted country offered.

Japanese American National Museum (janm.org)

100 North Central Avenue, Little Tokyo, Los Angeles

Through September 1



Jim McHugh, "Portrait of Joan and Jack" (1983), Innova archival pigment print, 25 x 40 inches (image courtesy the Joan and Jack Quinn Family Collection)

On the Edge: Los Angeles Art from the Joan and Jack Quinn Family Collection

From the 1960s to the present, Joan Agajanian Quinn and her late husband Jack assembled one of the preeminent collections of post-war art in Southern California. In contrast to the stereotype of the aloof art collector, Joan Quinn — dubbed the “Gertrude Stein of her day” — has been a vibrant, charismatic figure in the LA art world for decades, introducing artists to the public through her former role as West Coast editor of Andy Warhol’s *Interview* magazine, host of her long-running cable television show *Joan Quinn Profiles* since the early '90s, and former society editor for the *Los Angeles Herald Examiner*. *On the Edge* highlights the personal connections between the Quinn family and the more than 70 artists from their collection, including Lita Albuquerque, Don Bachardy, Larry Bell, Carole Caroompas, Charles Garabedian, Edward Kienholz, Alexis Smith, and many more.

Laguna Art Museum (lagunaartmuseum.org)

307 Cliff Drive, Laguna Beach, California

Through September 2



David Medalla, "Self Portrait" (1984), mixed media on paper mounted on wood, 57 x 45 inches (photo by MM Yu, courtesy the Collection of Paulino and Hetty Que)

David Medalla: *In Conversation with the Cosmos*

The title of David Medalla's first major US survey exhibition gives a sense of the late Filipino artist's expansive and collaborative vision. Medalla is best known for the "biokinetic" sculptures he made in 1960s London, including bubble machines that fused art and technology. Throughout his career, he created artworks with which audiences could engage, beginning with the Exploding Galaxy, a performance troupe that opened for rock bands including Pink Floyd. In 1979, he devised the term "synoptic realism" to describe paintings and performances that bridged the personal, historical, and mythological. The Hammer's exhibition spans paintings and drawings made in the 1950s through his death in 2020.

Hammer Museum (hammer.ucla.edu)

10899 Wilshire Boulevard, Westwood, Los Angeles

Through September 15



Estevan Oriol, "Aieko 1961 Impala, 6th Street Bridge" (2015), archival pigment print on Canson Platine (image courtesy Estevan Oriol)

Estevan Oriol & Teen Angel: Dedicated to You

This exhibition at Beyond the Streets brings together two artistic forces that have both been central to documenting and shaping Chicano culture over the past several decades. Since the 1990s, Estevan Oriol has been photographing iconic visions of Latinx life in LA with candor and respect, ranging from lowriders, tattoos, and hip-hop to family scenes and urban landscapes. The exhibition will highlight the connection between Oriol's work and one of his earliest artistic influences, *Teen Angel's Magazine*, which ran from 1980 through the mid-2000s. Founded by the late artist known as Teen Angel, the magazine featured photographs, drawings, and stories celebrating Cholo and Chola culture and lifestyle, cars, fashion, graffiti, and influential black-and-gray tattoo style. Alongside Oriol's photographs and paste-ups, and ephemera from *Teen Angel's* archive, the show will feature a painstaking recreation of his studio, complete with original desk and glasses.

Beyond the Streets (beyondthestreets.com)

434 North La Brea Avenue, Fairfax, Los Angeles

June 29–September 15



Bee Cisneros, "Have you ever felt like you can't leave" (2023), Ceramic and acrylic paint, 9 3/4 x 12 x 12 inches (courtesy of the Artist)

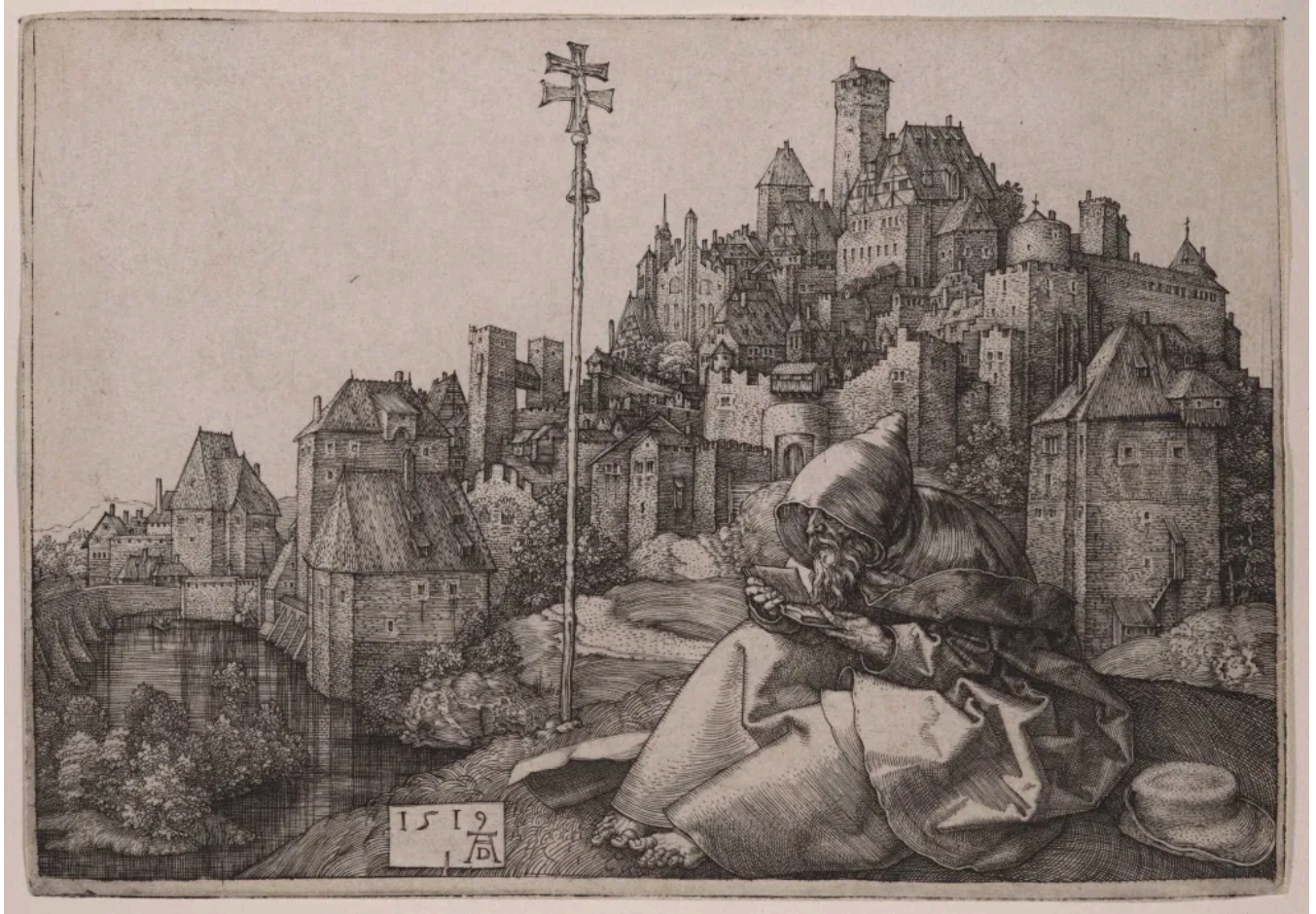
Hogar Dulce Hogar

In an era of widespread migration, displacement, and diaspora, what does the idea of “home” mean? This is the question behind *Hogar Dulce Hogar* (home sweet home), an exhibition featuring 18 artists from the Inland Empire for whom home is less a specific physical location than a fluid combination of family, memory, and site. Curated by Oaxaca-born artist and craftsman César Omar García, who co-founded Gráfica Nocturna printmaking collective in his adopted home of San Bernardino, the exhibition showcases a diverse range of work including Bee Cisneros’s intimate bedroom miniature “Have you ever felt like you can’t leave” (2023), Yulisa Mendoza’s tabletop installation that recalls a home altar “Siéntate, mi amor” (2024), and “Amor Profundo...” (2024), Lucy Sunga’s series of ceramic cassettes embossed with the names of popular Spanish-language singers Juan Gabriel, Rocío Dúrcal, José José, and others.

The Cheech Marin Center for Chicano Art & Culture (riversideartmuseum.org)

3581 Mission Inn Avenue, Riverside, California

Through September 22



Albrecht Dürer, "St. Anthony Before the Town" (1519), engraving, 4 x 5 3/4 inches (image courtesy The Huntington Library, Art Museum, and Botanical Gardens)

Albrecht Dürer: Wanderlust

Albrecht Dürer may be synonymous with the German Renaissance, but his visits to Italy, France, Belgium, and the Netherlands as a young artist proved influential to his creative development. *Albrecht Dürer: Wanderlust* features 24 works created by the artist during and after his travels, illustrating his incorporation of disparate ideas and techniques into his practice. These are presented alongside paintings and prints by artists he encountered along the way, such as Raphael, Bellini, and Lucas van Leyden.

The Huntington Library, Art Museum, and Botanical Gardens (huntington.org)

1151 Oxford Road, San Marino, California

Through September 23



Detail of Josh Kline, "Domestic Fragility Meltdown" (2019), powder-coated steel frame, epoxy resin (countertop), stainless steel, heating panels, soy wax, pigment, plastic bucket, and liner, 38 1/4 x 39 1/2 x 39 1/2 inches (© Josh Kline; photo by Joerg Lohse, courtesy the artist, 47 Canal, New York, and Lisson Gallery)

Josh Kline: Climate Change

In 2018, John Kline began developing a multi-faceted project imagining a near future disastrously impacted by climate change. In this speculative account, a rise in sea levels has flooded coastlines around the world, leaving several communities underwater and causing large-scale refugee crises. *Josh Kline: Climate Change* is the first complete presentation of the project, which intertwines film, photography, sculpture, and ephemeral materials to create an evocative vision of a reality that is already upon us.

Museum of Contemporary Art (moca.org)

250 South Grand Avenue, Downtown, Los Angeles

June 23–January 5, 2025



Porfirio Gutiérrez with cochineal in his hands at Bell Arts Factory in Ventura, California, in 2021 (photo by Liz Fish)

Sangre de Nopal/Blood of the Nopal: Tanya Aguiñiga & Porfirio Gutiérrez en Conversación/in Conversation

For roughly 2,500 years, Zapotec peoples have been dying fabrics with cochineal, a brilliant red dye made from an insect of the same name that lives on the *nopal*, or prickly pear cactus. In *Sangre de Nopal*, artist and designer Tanya Aguiñiga and Porfirio Gutiérrez, a Zapotec textile artist and natural dyer based in Ventura, California, consider Indigenous ecological traditions and patterns of migration and displacement within the Oaxacan diaspora through the example of cochineal, which is used today in several industries to color cosmetics, food, and luxury goods. The show will include textiles, performance, and video works by Aguiñiga and Gutiérrez, presented alongside early 20th-century Oaxacan textiles from the Fowler Museum's collection.

Fowler Museum at the University of California, Los Angeles (fowler.ucla.edu)

308 Charles E. Young Drive North, Westwood, Los Angeles

July 21–January 12, 2025



Simone Leigh, "Trophallaxis" (2008–17), terracotta, porcelain, epoxy, graphite, gold and platinum glazes, and antennas, dimensions variable (© Simone Leigh; photo by Oriol Tarridas)

Simone Leigh

Simone Leigh's two-venue museum survey spans the last 20 years of her career, with the California African American Museum highlighting her film and video work, the Los Angeles County Museum of Art showcasing her large-scale sculpture, and both institutions featuring pieces from her presentation in the US pavilion at the [2022 Venice Biennale](#). Leigh's multi-layered practice explores the complexities of Black female identity, incorporating art forms and traditions from throughout the African diaspora as well as precedents in African art and architecture. Highlights include hanging sculptures composed of breast-like forms made from cast watermelons from her *Trophallaxis* series (2008/17); "Breakdown" (2011), a cinematic collaboration with Liz Magic Laser juxtaposing scenes of "female hysteria" from film and TV with a performance by opera singer Alicia Hall Moran; and "Cupboard" (2022), a massive bell-shaped sculpture composed of raffia fibers that references communal vernacular architecture, women's garments, and colonial histories of taxonomy and domination.

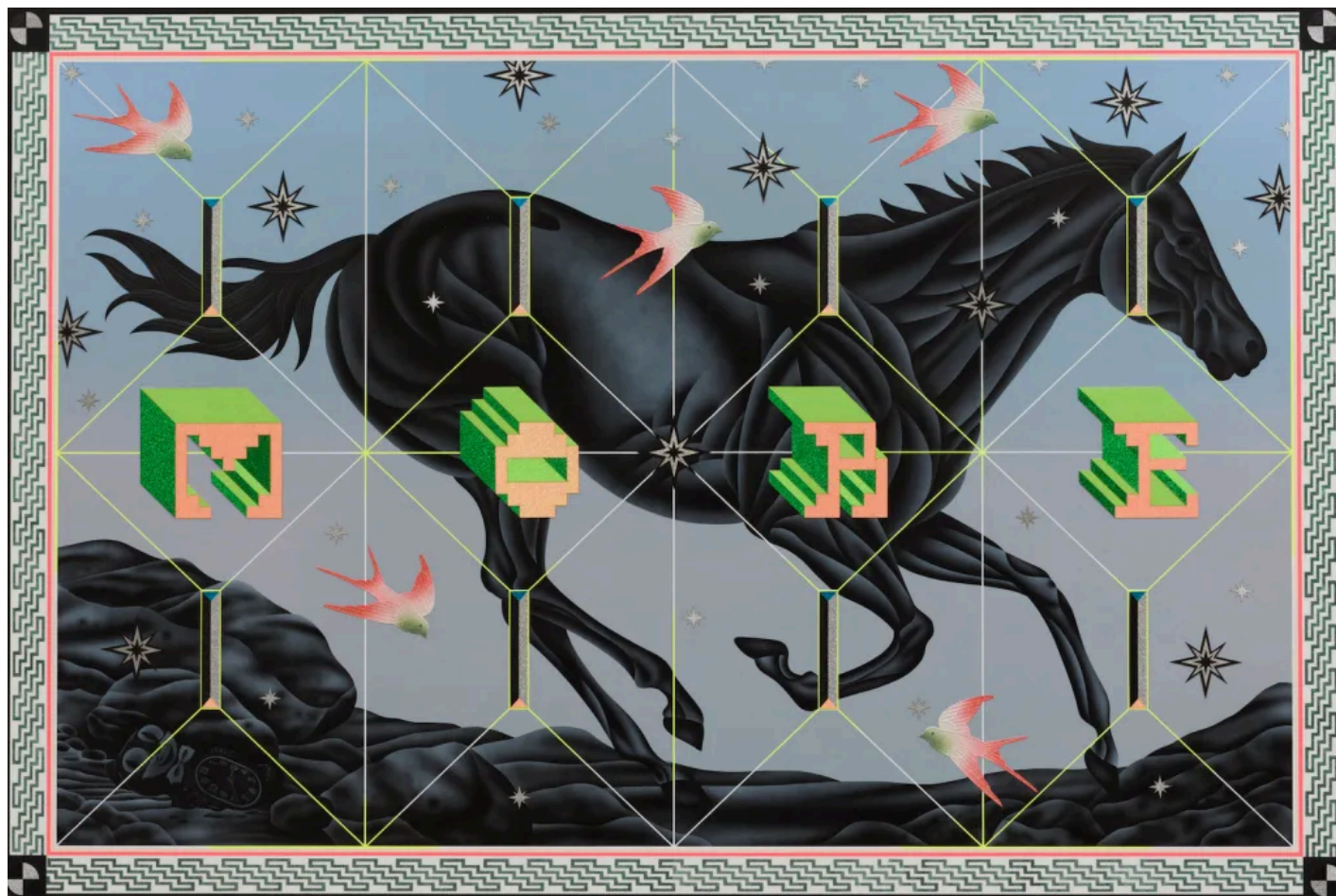
Los Angeles County Museum of Art (lacma.org)

5905 Wilshire Boulevard, Miracle Mile, Los Angeles

California African American Museum (caamuseum.org)

600 State Drive, Exposition Park, Los Angeles

Through January 20, 2025



Jaime Muñoz, "Life" (2020), acrylic, glitter, texture paste, and paper on panel, 48 x 72 inches (© Jaime Muñoz)

Jaime Muñoz: Truth Is A Moving Target

Jaime Muñoz's bold, graphic mixed-media paintings are characterized by a sense of hybridity, juxtaposing Indigenous symbology, Mexican syncretism, car culture, and typographical elements. In "LA Commute" (2019), a sparking, geometric border frames a Toyota truck fitted with a worker's tool rack below a rendering of an Aztec sun, as birds rendered in the style of flash tattoos flit about. Muñoz incorporates other elements that reflect his experience as a first-generation Chicano, layering ancient Aztec statues, stylized butterflies and horses, consumer products, and figures of Jesus within his brightly colored and pin-striped canvases. *Truth Is a Moving Target* is his first solo museum show.

LA Plaza de Cultura y Artes (lapca.org)

501 North Main Street, Downtown, Los Angeles

June 28–January 26, 2025

