

What to See in Los Angeles: 15 Exhibitions Feature Ja'Tovia Gary, Hank Willis Thomas, Betye Saar, Lauren Halsey, Julie Mehretu, Arcmanoro Niles, and More

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IN LOS ANGELES, it's art fair season. [Frieze Los Angeles](#) is open for its second year at Paramount Pictures Studios. [Art Los Angeles Contemporary](#) is happening at the Hollywood Athletic Club. The Hollywood Roosevelt Hotel is hosting the [Felix art fair](#) and [Spring/Break](#) is at Skylight ROW DTLA. At The Kinney in Venice, [stARTup LA](#) is providing an environment for meeting and buying art directly from unrepresented emerging artists.

Beyond the art fairs, there is plenty more to see. Exhibitions featuring African American artists are on view at museums and galleries all around Los Angeles. These shows, including **Betye Saar** at the Los Angeles County Museum of Art, **Ja'Tovia Gary** at the Hammer Museum, **Rodney McMillian** at The Underground Museum, and **Otis Kwame Kye Quaicoe** at Roberts Projects, are open now and in the days, weeks, and months to come. A selection of 15 exhibitions follows:



Installation view of Hammer Projects Leonardo Drew, Lobby Wall/Stairwell, Hammer Museum, Los Angeles (Dec. 21, 2019–May 10, 2020). | Photo by Joshua White

"Hammer Projects: Leonardo Drew" @ Hammer Museum, Westwood, Los Angeles | Dec. 21, 2019-May 10, 2020

Brooklyn-based artist **Leonardo Drew** has taken over the museum's lobby wall installing a complex and chaotic explosion of materials "evocative of the cycle of decay and erosion characteristic of any densely urban environment."

OTIS KWAME KYE QUAICOE, "Sitter," 2019 (oil on canvas, 86 x 54.75 inches / 218.4 x 139.1 cm). | © Otis Kwame Kye Quaicoe

"Otis Kwame Kye Quaicoe: Black Like Me" @ Roberts Projects, Culver City, Los Angeles | Jan. 11-March 7, 2020

For his first exhibition in the United States, Ghanaian-born, Gresham, Ore.-based **Otis Kwame Kye Quaicoe** is presenting a series of new portraits of men and women. Some are friends or acquaintances. Others he streetcasts or finds on social media.





HANK WILLIS THOMAS, "Interaction of Color" (Josef Albers diptych) (variation with flash), 2019 (UV print on retroreflective vinyl, mounted on Dibond, 59 x 94 1/4 inches /149.9 x 239.4 cm). | © Hank Willis Thomas

Hank Willis Thomas: An All Colored Cast" @ Kayne Griffin Corcoran, Mid-Wilshire, Los Angeles | Jan. 18-March 7, 2020

For his first solo exhibition at Kayne Griffin Corcoran, Brooklyn-based **Hank Willis Thomas** is presenting a new body of work, a series of UV prints informed by "color theory, popular culture, the development of Pop Art, Color Field painting, Minimalism, and the Hollywood film industry." In addition, Thomas has installed a massive sculpture in the garden of the gallery. "A Suspension of Hostilities" (2019) is a replica of the General Lee, the 1969 Dodge Charger featured in the 1980s television show "The Dukes of Hazzard."



LYNETTE YIADOM-BOAKYE, "Harp-Strum," 2016 (Oil on canvas, diptych: 71 x 79 inches, each.) | © Lynette Yiadom-Boakye. Courtesy the artist, Jack Shainman Gallery, New York and Corvi-Mora, London

"The Hilton Als Series: Lynette Yiadom-Boakye" @ The Huntington Library, Art Museum, and Botanical Gardens, San Marino, Calif. | Jan. 25-May 11, 2020

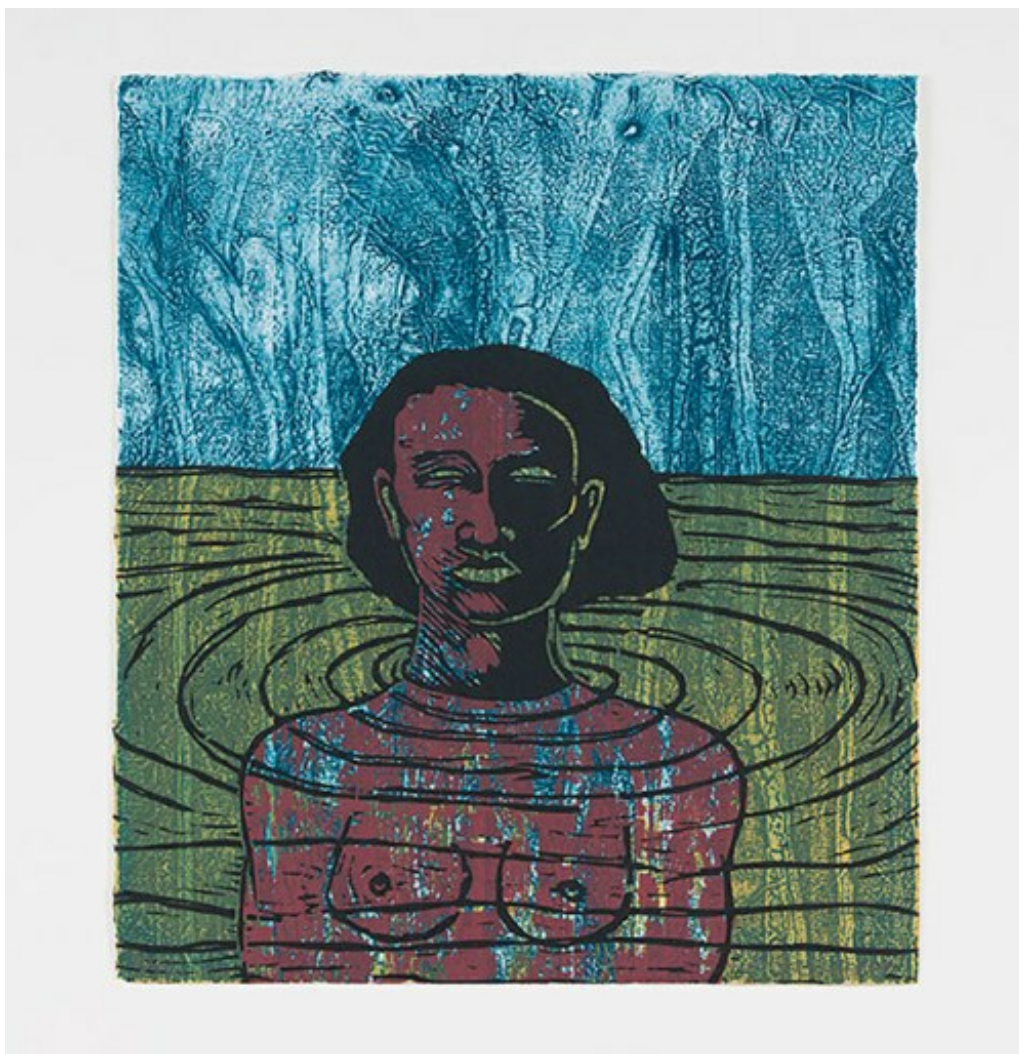
Hilton Als, The New Yorker critic and professor of writing at Columbia University, has organized a trio of consecutive exhibitions presenting works by contemporary artists (Celia Paul, **Lynette Yiadom-Boakye**, and Njideka Akunyili Crosby) in conversation with The Huntington's historic British artworks. Five portraits by Yiadom-Boakye are currently on view at the museum located just outside Los Angeles,



LAUREN HALSEY, Installation view of "Reparations Now + Welcome Family," 2020 (acrylic and enamel on foam and wood, 90 x 96 x 60 inches / 228.6 x 243.8 x 152.4 cm). | Photo: David Kordansky Gallery

Lauren Halsey @ David Kordansky Gallery, Mid-Wilshire, Los Angeles | Jan. 25-March 14, 2020

Known for her study of memorials, monuments, and public spaces, **Lauren Halsey** explores gentrification, economic displacement, and the survival rate of black and Latino/a owned shops in her Los Angeles neighborhood. For her first exhibition at David Kordansky, Halsey is presenting new sculptural paintings which she likens to "South Central L.A. business taxidermy."



ALISON SAAR *Lethe*, 2018 (woodblock and silkscreen, 12 x 10 5/8 inches / 30.5 x 27 cm, Edition of 20). | © Alison Saar

"Alison Saar: Syncopation" @ L.A. Louver, Venice, Los Angeles | Jan. 29-Feb. 29, 2020

Exploring issues of race, gender, and spirituality, a broad selection of prints on paper and fabric by Los Angeles artist **Alison Saar** is displayed in conversation with a few of her sculptures. The exhibition coincides with "[Chaos in the Kitchen](#)," a solo presentation of new works by Saar on view with L.A. Louver at Frieze Los Angeles.

"Magician: The Black Body and Portraiture" @ Fellows of Contemporary Art, Historic Chinatown, Los Angeles | Feb. 1-March 28, 2020

Curated by **Jasmine McNeal**, this exhibition presents the work of four up-and-coming artists— **Kayla Shelton**, **Valerie Amani**, **Kayla Salisbury**, and **Gozie Ojini**—whose works "highlight aspects of spirituality, originality, and depth, which not only exude from the black body, but fully represent the black community." [More](#)



JA'TOVIA GARY, Still from "The Giverny Suite," 2019 (three-channel video installation, Dimensions variable. Color, black-and-white, sound, 41 min., loop). | Courtesy the artist and Paula Cooper Gallery, New York. © Ja'Tovia Gary, Courtesy Paula Cooper Gallery, New York

"Hammer Projects: Ja'Tovia Gary" @ Hammer Museum, Westwood, Los Angeles | Feb. 2-May 17, 2020

Filmed in Harlem and Claude Monet's historic gardens and orchards in Giverny, France, the "Giverny Suite" is described as a "multi-textured cinematic poem." The three-channel film by Brooklyn-based artist **Ja-Tovia Gary** explores "the safety and bodily autonomy of Black women."



AMY SHERALD, "When I let go of what I am, I become what I might be (Self-Imagined atlas)," 2018 (oil on canvas. 54 x 43 x 2 inches). | © Amy Sherald. Courtesy the artist and Hauser & Wirth. The Eileen Harris Norton Collection. Photo by Charles White.

"Collective Constellation: Selections From the Eileen Harris Norton Collection" @ Art + Practice, 3401 W. 43rd Place, Leimert Park, Los Angeles | Feb. 8-Aug. 1, 2020

Presented in partnership with the Hammer Museum, works by women of color from the collection of philanthropist and Art + Practice co-founder **Eileen Harris Norton** are on view. The intergenerational group of trailblazing artists includes **Sadie Barnette, Shirin Neshat, Lorraine O'Grady, Betye Saar, Doris Salcedo, Amy Sherald, Lorna Simpson, Ruth Waddy, Carrie Mae Weems, and Lynette Yiadom-Boakye.**



CALIDA RAWLES, "Transcend," 2018 (acrylic on canvas, 48 x 60 inches). | © Calida Rawles

"Calida Rawles: A Dream for My Lilith," Various Small Fires, Hollywood | Opening Feb. 12

Los Angeles-based artist **Calida Rawles** depicts her subjects submerged underwater. The photo-realistic paintings of friends and family stir both spiritual calm and historic racial tension. The exhibition is Rawles's first with VSF, which is also showing her work at [Frieze Los Angeles](#), where the gallery is participating for the first time. (Rawles's work is [featured](#) on the cover of "[The Water Dancer](#)," the recently published novel by Ta-Nehisi Coates. The artist and author are [in conversation](#) Feb. 15 at Frieze Los Angeles with LACMA curator Christine Y. Kim.)



ARCMANORO NILES, "Never Knew What Little Time We Had (I Lost The Nameless Things)" 2019 (oil, acrylic and glitter on canvas, 57 x 78 inches) | © Arcmanoro Niles

"Arcmanoro Niles: I Guess By Now I'm Supposed To Be A Man: I'm Just Trying To Leave Behind Yesterday" @ UTA Artist Space, Beverly Hills | Feb. 12-March 14, 2020

For his first West Coast exhibition, Washington, D.C.-born, Brooklyn-based **Arcmanoro Niles** is presenting seven large-scale scenes that trace the arc of time—from childhood to elderly years—alongside a series of smaller portraits of family and friends. Using a bright, nearly-neon palette he renders his subjects in a format resembling over-exposed film.

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