

Art

Your Concise Los Angeles Art Guide for November 2021

Your list of must-see, fun, insightful, and very Los Angeles art events this month

by Matt Stromberg and Elisa Wouk Almino



Tiffany Alfonseca, "La hija de Margo (Consuelo)" (2021), gouache, color pencil, glitter on paper, 30 x 44 inches (image courtesy the artist and the Mistake Room, Los Angeles, photo by Ian Byers-Gamber)

Hey LA, we hope you enjoy this selection as much as we do. Below are suggestions for 10 different art dates, from the much-anticipated Holbein show at the Getty to a takeover of the USC Pacific Asia Museum.

Umar Rashid: En Garde / On God



Umar Rashid, “Toine, the Lord of Baltimore (in California), crouched with his fancy, rose-colored lenses and his gaiters on, ready for someone to say something foolish” (2021), ink and acrylic on paper, 51 1/4 x 45 inches (photo by Josh Schaedel, © Umar Rashid, courtesy the artist and Blum & Poe, Los Angeles/New York/Tokyo)

When: November 6–December 18

Where: Blum & Poe (2727 La Cienega Blvd, Culver City, Los Angeles)

There is revisionist history and then there is the work of Umar Rashid, who reimagines whole eras of colonial history to center those who have been pushed to the edges of accepted narratives. *En Garde / On God* is the latest entry in his saga chronicling the fictitious Frenglish Empire, which has taken shape over the past 15 years. Rashid draws on period artwork, afro-futurism, folk art, hip-hop, and a heterogeneous mix of styles and sources to create a tableau that is no more constructed than the histories which he critiques.

Intervention: Fresh Perspectives after 50 Years



Amir H. Fallah, “You Can’t Use an Old Map to Explore New Worlds” (2021), acrylic on canvas, 8 x 12 inches (image courtesy the artist and Shulamit Nazarian, Los Angeles)

When: November 12, 2021–February 6, 2022

Where: USC Pacific Asia Museum (46 N Los Robles Ave, Pasadena, California)

Since its founding in 1971, the USC Pacific Asia Museum has showcased the broad sweep of historical and contemporary arts in Asia, from exhibitions of ceremonial arts in Indonesia and Korean folk paintings, to contemporary textiles in Pakistan and the influence of Mexican art on Chinese artists in the 20th century. *Intervention* features new artworks from seven Asian American artists and scholars who engage with the museum’s collection, presenting new perspectives on its history. Participating artists include Antonius Bui, Audrey Chan, Jennifer Ling Datchuk, Amir Fallah, Akiko Jackson, Alan Nakagawa, and kate-hers RHEE.

Miguel Angel Payano Jr.: Elusive Nature



Miguel Angel Payano Jr., “当时,当年 (That Time, That Year)” (2021), mixed media on wood, 24 x 24 x 7 9/10 inches (image courtesy the artist and Make Room)

When: through November 20

Where: Make Room (5119 Melrose Avenue, Hollywood, Los Angeles)

Lips and eyes float across canvases, individuals in family portraits merge into one another, plants crawl out of sitter’s collars, and amazing sculptures composed of fur and toys resemble faces in Miguel Angel Payano’s work. In this solo show, the artist makes portraiture excitingly strange and sensual.

the body is a blade (that sharpens by cutting)



Installation view, *the body is a blade (that sharpens by cutting)*, Fellows of Contemporary Art, Los Angeles (photo by Karley Sullivan, image courtesy Fellows of Contemporary Art)

When: through December 4

Where: Fellows of Contemporary Art (970 N Broadway, Suite 208, Chinatown, Los Angeles)

Curated by Vinhay Keo and Evelyn Hang Yin, *The Body is a Blade (that sharpens by cutting)* brings together three artists who examine how Black, brown, and other marginalized bodies can counter the violence of representation. Works include Samira Yamin's interventions into popular news media that call into question their objectivity; Kenneth Yuen's sleek, fiberglass fortune cookie; and Charlotte Zhang's automotive roll cage with straps, resembling a performance art prop. A virtual panel discussion with the artists and curators will take place Saturday, November 13, from 1 to 2pm (PST). Register [here](#).

Revolution Everywhere: Threshold of Resistance



Panos Aprahamian, “After The Earth Has Ground Itself Down” (Installation Image) (2021) (image courtesy the artist, installation photo by ofstudio photography)

When: through December 11

Where: University Art Galleries at UC Irvine (712 Arts Plaza, Irvine, California)

Revolution Everywhere highlights the potential of art to engender solidarity and perseverance in the context of authoritarianism and rising tensions around the globe. The show takes its title from a 2020 conversation between the Lebanese journalist and activist Joey Ayoub and the Hong Kong based Lausan Collective, and features large-scale works by Panos Aprahamian, Heather M. O’Brien, and Simon Liu. Through video installation, photography, and text, the artists illustrate specific strategies to deal with similar political situations.

Lukas Geronimas, Nevine Mahmoud, Vanessa McConnell



Nevine Mahmoud, installation view, courtesy of the Los Angeles Municipal Art Gallery. photo credit: Jeff McLane.

When: through December 12

Where: Los Angeles Municipal Art Gallery (4800 Hollywood Blvd, Barnsdall Art Park, Los Angeles)

The Los Angeles Municipal Art Gallery presents the first institutional solo exhibitions of three LA-based artists, who each emphasize materiality and process in their work. Lukas Geronimas presents new sculptures that recall ritualistic or devotional objects. Nevine Mahmoud crafts sensuously curved sculptures from marble, glass, and resin. And Vanessa McConnell's paintings are defined by layered acrylic paint built up into textured surfaces that often incorporate found objects.

Tiffany Alfonseca: De las manos que nos crearon



Tiffany Alfonseca: De las manos que nos crearon, installation view at the Mistake Room, Los Angeles (image courtesy the Mistake Room, photo by Ian Byers-Gamber)

When: through December 18

Where: The Mistake Room (1811 E 20th Street, Central-Alameda, Los Angeles)

In popping paintings, Tiffany Alfonseca portrays Black Latinx grandmothers, mothers, and daughters going about their days, rearranging flowers, laughing with each other, and washing dishes. Based on Alfonseca's own family photographs, the artworks reveal the home as another protagonist, a lens into the joys and struggles of Black Latinx people.

Holbein: Capturing Character in the Renaissance



Hans Holbein the Younger, "Mary, Lady Guildford" (1527), oil on panel, 34 1/4 × 27 13/16 inches (Saint Louis Art Museum)

When: through January 9, 2022

Where: Getty Center (1200 Getty Center Drive, Brentwood, Los Angeles)

In this anticipated exhibition, visitors get an intimate look at Hans Holbein the Younger's intricate, and often expressive, portraits of aristocrats and royal families. Holbein also designed several books and emblems, which are astonishing to see 500 years after their creation.

Unseen Picasso



Pablo Picasso, “Two Nude Women” (1946), lithograph, eighth state, comp: 10 x 13 inches, sheet: 13 x 18 inches (Norton Simon Museum, Museum Purchase © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York)

When: through January 10, 2022

Where: Norton Simon Museum (411 West Colorado Boulevard, Pasadena, California)

While prints are normally characterized by a uniformity in each edition, *Unseen Picasso* highlights works by the Spanish master that stand out for their distinctiveness. These include a version of the lithograph “Two Nude Women” (1946), the only one to be printed in color, as well as an artist’s proof of a 1939 aquatint of Dora Maar printed on Japan paper. Rather than focus on the breadth of his career, this selection of prints from the museum’s collection encourages close looking at a narrow slice.

Don Reitz: Life is Not a Dress Rehearsal



Don Reitz, "Many Have Passed This Way" (1986), oxidation fired c/o4, vitreous engobes, 24 x 23 inches (courtesy AMOCA)

When: through February 20, 2022

Where: American Museum of Ceramic Art (399 N Garey Ave, Pomona, California)

Don Reitz is hailed as one of the most influential ceramicists of the 20th century for the "muscular anarchy" of his works and the way he "wrestled clay off the dinner table," according to his *New York Times* obituary. *Life is Not a Dress Rehearsal* presents his "Sara Series" (1983-91), a body of work he produced after a series of tragedies: a debilitating auto accident, the death of his father, and the cancer diagnosis of his niece Sara. Onto slabs of clay rolled by his students, Reitz painted fanciful scenes inspired by childhood, reigniting his creative fire.