



Pacific Standard Time

Getty Foundation Grants
2002–2017



"CHANGING A DEEP CULTURAL STEREOTYPE IS ABOUT AS EASY AS LANDING A ROBOT-ROVER ON MARS—NOT IMPOSSIBLE BUT SOMETHING OF A MIRACLE WHEN IT FINALLY HAPPENS. PACIFIC STANDARD TIME DID THAT, AND THE ACHIEVEMENT DESERVES RECOGNITION."

**— CHRISTOPHER KNIGHT
LOS ANGELES TIMES, SEPTEMBER 21, 2012**



Introduction

FOR THE VISUAL ARTS, PACIFIC STANDARD TIME is more than a time zone. It is the name of a region-wide collaboration of arts institutions across Southern California led by the Getty and specifically made possible through Getty Foundation grants. This collaboration has produced hundreds of linked art exhibitions, scholarly publications, and public programs, all of which would not have been possible without research and planning—behind-the-scenes activities necessary for the success of public projects and a pillar of the Foundation's grantmaking since we opened our doors nearly thirty-five years ago.

Pacific Standard Time was born in 2002 when arts advocate Lyn Kienholz and the late museum director Henry Hopkins called me and drew my attention to the fact that we were losing the history of post-World War II art in Los Angeles. Many of the main characters—artists, dealers, critics, and curators—were aging and passing away, and their papers were lost or about to be destroyed. Foundation senior staff members were intrigued by the problem, so we decided to take up the challenge. Little did we realize that what we thought would be a few grants to rescue local records would become a huge initiative.

At the same time, our colleagues at the Getty Research Institute (GRI) were deeply interested in the art of the postwar period. They were undertaking research projects, building collections, documenting the period through oral histories, and offering public programs about this area of art history. The Foundation and the GRI joined forces to create what became Pacific Standard Time: Art in L.A. 1945–1980.

PREVIOUS PAGE

Carlos Cruz-Diez, *Chromosaturation*, 1965/2017. Installation view from *Kinesthesia: Latin American Kinetic Art, 1954-1969*, Palm Springs Art Museum. Photograph by Lance Gerber

LEFT

Helen Pashgian, *untitled*, 1968–69. Cast polyester resin, 8 in. diameter. Collection Museum of Contemporary Art San Diego, Museum purchase, International and Contemporary Collectors Funds. Photo: Philipp Scholz Rittermann © Helen Pashgian

The Foundation began with a series of survey grants to locate the most important documents in public and private hands, and then funded projects to make those archives in nonprofit institutions accessible to scholars. As the archival projects progressed, there were many interesting stories to tell about art of the postwar decades, with the stories seemingly having the potential to change the understanding of modern art. We decided, therefore, to fund a few exhibitions in order to share these findings with a wider audience. We were surprised when the initiative ultimately grew to include sixty-eight exhibitions—with more than half of them funded by the Foundation—and an eleven-day performance art festival.

Although the Getty and our planning partners—the Los Angeles County Museum of Art (LACMA), the Hammer Museum, and the Museum of Contemporary Art (MOCA)—created the framework, Pacific Standard Time was not a top-down enterprise. Each grantee chose a topic to address within the general framework, as did the Getty programs. The collaborative spirit of our colleagues across Southern California was remarkable, considering that exhibitions stretched from Santa Barbara to San Diego, and from Los Angeles to Palm Springs. Despite these great geographical distances and the famous Southern California traffic, partners shared information, participated fully in planning and outreach meetings, developed regional activities, and demonstrated the extraordinary, and rather unique, collegiality of our local arts community.

Pacific Standard Time: Art in L.A. 1945–1980 launched in fall 2011. The exhibitions were a critical success, leaving a legacy in the form of more than forty catalogues; previously, just one book had been published on the period. Although we initially did not conceive of Pacific Standard Time as an ongoing enterprise, we followed the first occurrence with a much smaller collaboration in 2013 focusing on modern architecture in Los Angeles. Next, the Getty consulted with our planning partners (this time also including the UCLA Chicano Studies Research Center) to create the next large initiative. We chose as the topic Los Angeles and Latin America due to L.A.'s origins—it was established in 1781 as part of New Spain—and current demographics (approximately fifty percent Latino).

Pacific Standard Time: LA/LA (Los Angeles/Latin America) launched in fall 2017. An even more immense undertaking than the first initiative, this version featured ambitious education and performing arts programs added to the mix of exhibitions, programs, and a performance art festival. The Foundation also facilitated many more collaborative meetings—both intellectual and practical—involving grantees.





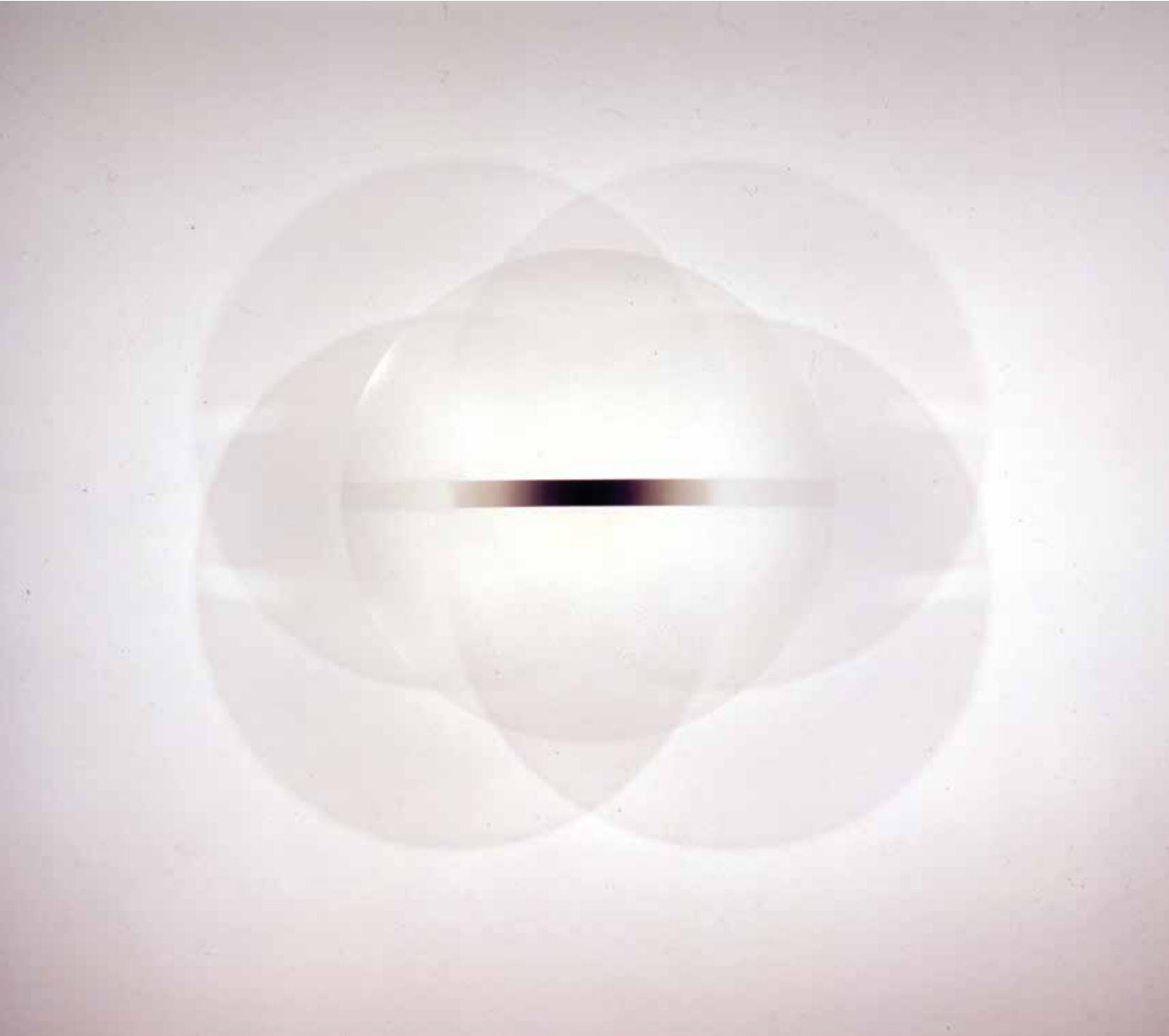
It took hundreds of people across California and around the world to produce the first two iterations of Pacific Standard Time. I must thank the curatorial teams and other colleagues collectively because there are too many to list individually, but I want to single out a few individuals who played an absolutely crucial role. Most of all, I would like to acknowledge Joan Weinstein (Getty Foundation), Andrew Perchuk (GRI), Ron Hartwig (formerly Getty Trust Communications), and Gloria Gerace (Pacific Standard Time Managing Director), and more recently, Heather MacDonald and Selene Preciado (both Getty Foundation). In addition, Pacific Standard Time would not have happened without the support of former Getty board chairs Louise Bryson and Mark Siegel, and current board chair Maria Hummer-Tuttle. We are also grateful to Bank of America and the group of foundation and individual funders who supported both incarnations of Pacific Standard Time.

The Foundation's philanthropy has been guided by the desire to create new knowledge through supporting research and to present the results to the public through exhibitions, programs, educational offerings, and publications. The report that follows focuses on the impact of the Getty Foundation's grantmaking within the Pacific Standard Time initiatives.

Deborah Marrow
Director, The Getty Foundation
August 2018

ABOVE

Pacific Standard Time: LA/LA publications, the majority of which were supported by the Getty Foundation



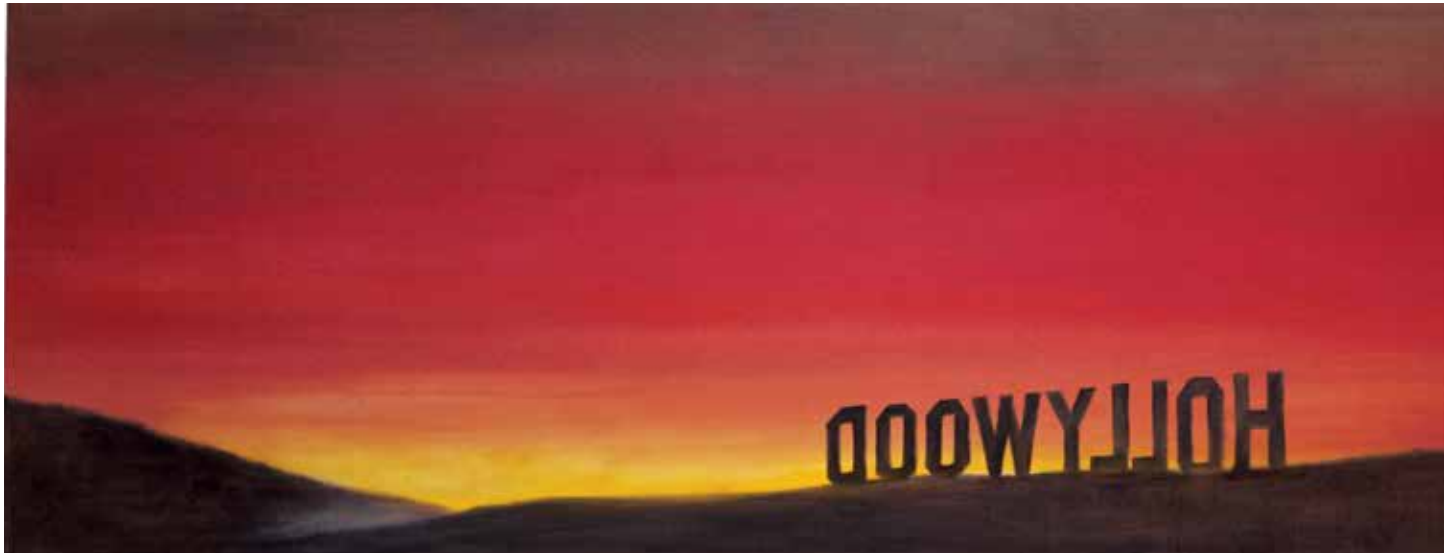
Pacific Standard Time: Art in L.A. 1945–1980

PACIFIC STANDARD TIME: ART IN L.A. 1945–1980 served as a decisive moment for the visual arts community of Southern California. The initiative put an era of overlooked artistic production on the map through a partnership of unprecedented scale. For six months, beginning in October 2011, museums large and small presented a wide range of exhibitions that mirrored the diversity of the period's art and of the communities that make up the region. From African American assemblage art to the feminist art of the Women's Building, and from Mexican American artists of the 1950s to the Light and Space artists who incorporated the latest technologies into their work, the diverse and innovative practices of many underrecognized artists were made accessible to audiences across the region and from elsewhere in the world.

The Foundation had three specific goals for Pacific Standard Time: Art in L.A. 1945–1980. The first was to rescue an endangered history of L.A. art, making it accessible to future generations. In the early 2000s, the archival record of L.A.'s art history was languishing in cartons and files all over Southern California, difficult to access, and, in some cases, at risk of being lost or destroyed. Through Foundation grants to thirteen institutions, significant archives of artists, gallerists, curators, and critics—all of whom played a vital role in the history of postwar art across the region—were successfully identified, catalogued, and made available to scholars. These collections ranged from the institutional archives at LACMA, MOCA, and the California Institute of the Arts (CalArts) to artists' papers at the UCLA Chicano Studies Research Center and the Smithsonian's Archives of American Art. In addition to collecting significant archives of artists, dealers, curators, and other art world figures, the GRI conducted nearly 100 oral histories. Institutions participating in Pacific Standard Time used Getty Foundation support to generate 250 more oral histories, all now permanently part of the GRI Special Collections.

LEFT

Robert Irwin, *Untitled*, 1968–69. Acrylic lacquer on formed acrylic plaster, 54 in. diameter. The Museum of Contemporary Art, Los Angeles. Gift of Lannan Foundation, 97.56. © 2018 Robert Irwin/Artists Rights Society (ARS), New York



The second goal was to create broad recognition of the international significance of art in Los Angeles. Before Pacific Standard Time, the general belief was that Los Angeles had no art scene worth mentioning prior to the 1980s. The myth of the provincialism of art made in Los Angeles existed for several reasons: the art world's New York bias, the fact that Los Angeles was never particularly interested in its own history, and the lack of primary documents available to scholars.

With Pacific Standard Time, Los Angeles embraced its artistic heritage and demonstrated the ways in which the freewheeling creative climate of Southern California—less tethered to tradition than Europe or New York—led to significant achievements, from Hard-Edge painting, the Light and Space movement, and the feminist art movement to Chicano art, assemblage, and sculptural ceramics. As art critic Roberta Smith wrote in her review of the initiative in *The New York Times*: “It sharply divides our knowledge of postwar art—not just Californian but American—into two periods: before and after ‘Pacific Standard Time.’ Before, we knew a lot, and that lot tended to greatly favor New York. After, we know a whole lot more, and the balance is much more even. One of the many messages delivered by this profusion of what will eventually be nearly seventy museum exhibitions is that New York did not act alone in the postwar era.”

ABOVE

Ed Ruscha, *The Back of Hollywood*, 1977. Oil on canvas, 22 x 80 in. Collection of Musée d'Art Contemporain de Lyon, France. © Edward Ruscha Studio. Photo: Paul Ruscha



ABOVE

ASCO, *Instant Mural*, 1974. Color photograph of performance. From left: Gronk and Patssi Valdez. © 1974 Harry Gamboa Jr.

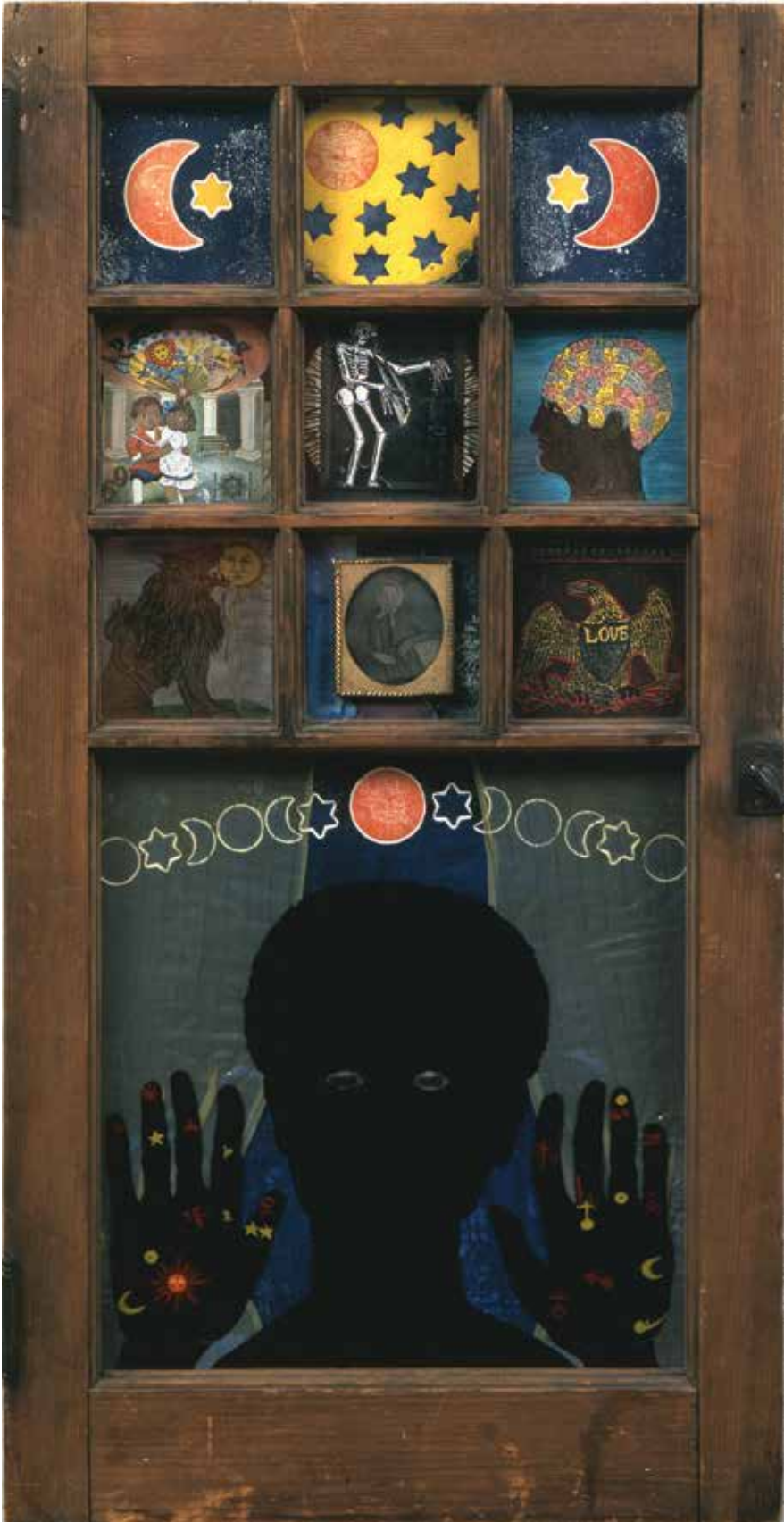
What distinguished the exhibitions and made critics stand up and take note was not just their breadth but also their depth: they were based on innovative research made possible by access to the newly recovered and organized archives. Getty Foundation grants supported research and planning for more than thirty-seven of the exhibitions, bringing scholars from all over the world to Los Angeles and providing the time and resources necessary for original scholarship. The Foundation also provided publication support for the majority of the resulting exhibition catalogues, leaving a legacy of new research on which to build. After the first Pacific Standard Time initiative, college and university professors had the body of literature necessary to teach the history of art in Los Angeles, which has also formed the basis for continued scholarship on the period.



ABOVE
Cliff May Homes Inc., *Presentation drawing for Model Home*, 1956. Rendering by Arthur Lonergan. Courtesy University Art Museum, UC Santa Barbara

RIGHT
David Hockney, *A Bigger Splash*, 1967. Acrylic on canvas, 96 x 96 in. © David Hockney, Collection: Tate Gallery, London, 2011







The initiative also generated serious attention for previously underrecognized Southern California artists. As *Los Angeles Times* art critic Christopher Knight summed up: "Major museums outside of Los Angeles featured more of their art and acquired key works by artists included in Pacific Standard Time exhibitions. Moreover, shows that were not originally scheduled to travel were picked up by other museums after they opened to critical acclaim."

The third goal was to create a new model for large-scale collaboration. Before Pacific Standard Time, there was no model for such an extended and intensive cooperation among cultural institutions. Nevertheless, it was clear that working together closely would be necessary to connect the contributions of dozens of partners. From the beginning, the aim was to balance the individual needs of the museums and the needs of the group. From sharing curatorial checklists to investing considerable time and effort on an innovative shared marketing campaign that tied all the exhibitions together, the collegiality of the cohort became a hallmark of the initiative.

LEFT

Betye Saar, *Black Girl's Window*, 1969.
Assemblage in window, 35-3/4 x 18 x 1-1/2
in. Collection of the artist; Courtesy of Michael
Rosenfeld Gallery, LLC, New York

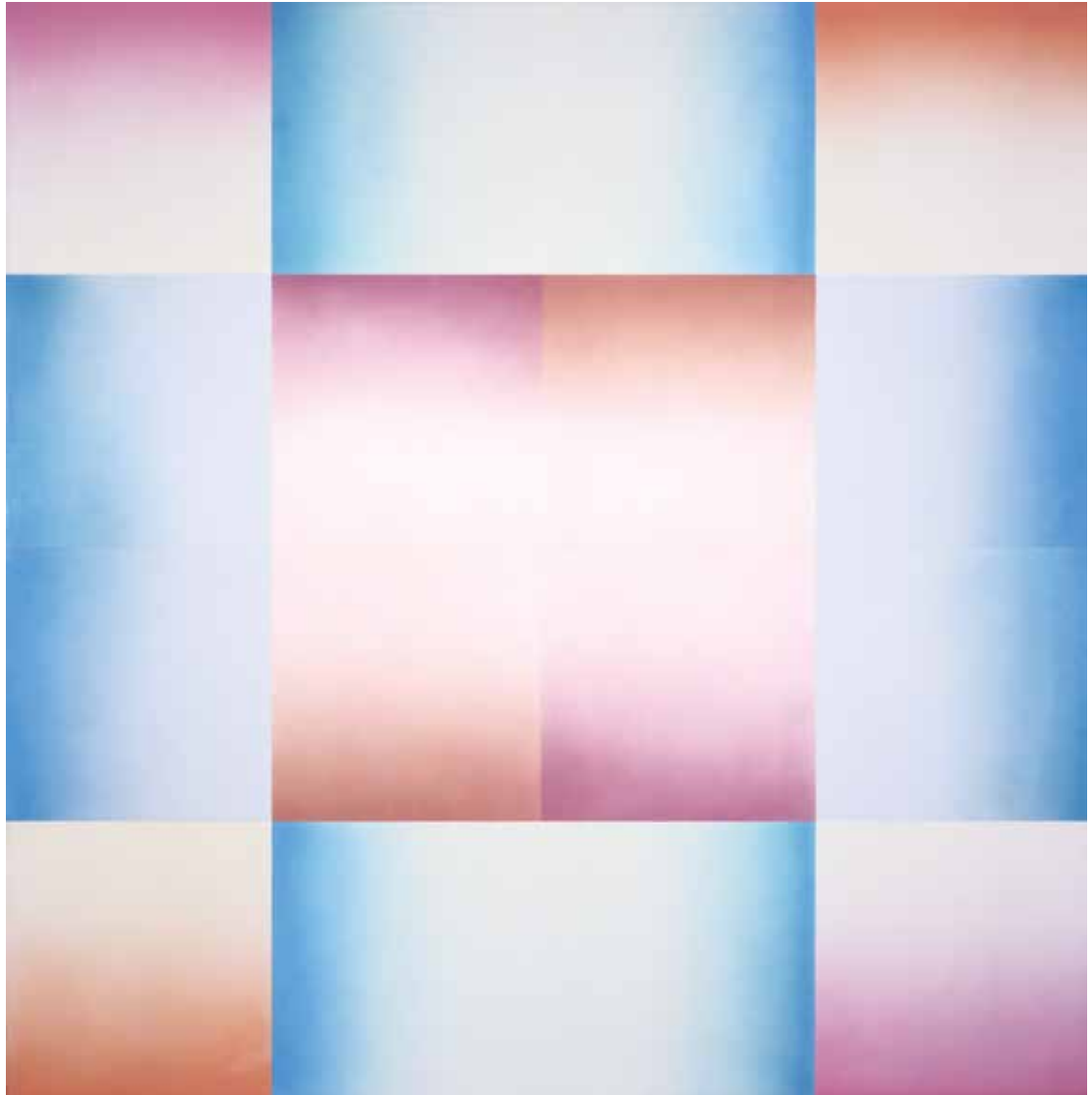
ABOVE

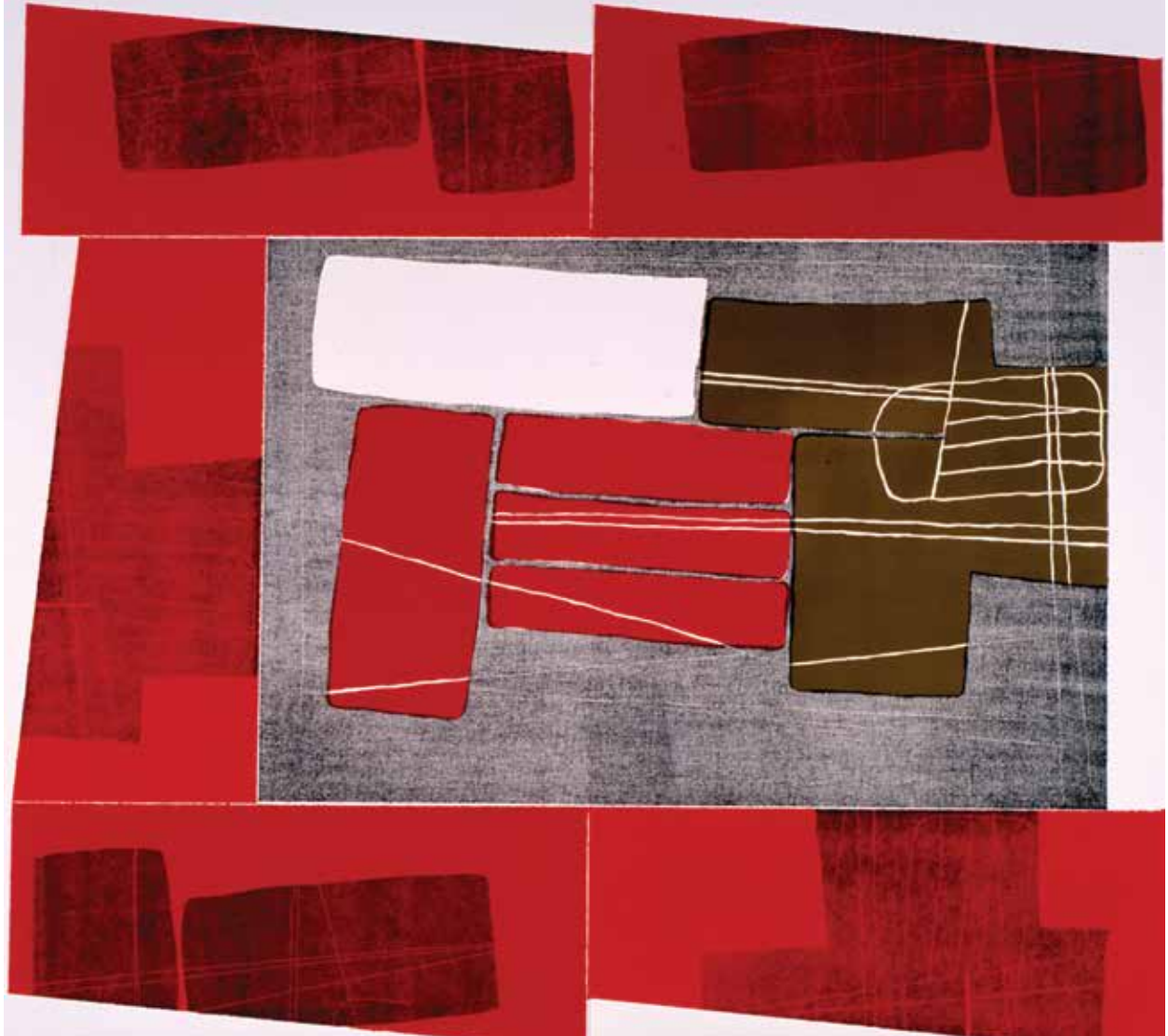
Edward Kienholz, *Back Seat Dodge '38*, 1964.
Paint, fiberglass and flock, 1938 Dodge,
recorded music and player, chicken wire, beer
bottles, artificial grass, and cast polyester
figures; 66 x 120 x 156 in. LACMA, Purchased
with funds provided by the Art Museum
Council Fund. Courtesy of LACMA

Among the many collaborations—too numerous to list individually—several stand out. The first was the regional weekends, in which museums worked closely together to create special programs that would attract local audiences over a two- to three-day period and inspire them to move from exhibition to exhibition. A second notable joint effort focused on colleges and universities in Southern California. Participating museums came together for two “college fairs,” which promoted Pacific Standard Time exhibitions and events for local faculty in art history, studio art, film, Chicano studies, African American studies, Asian American studies, media studies, and other related disciplines. Finally, many institutions opted to continue partnerships once the initiative finished, including shared programming activities or coordinating hours of operation to maximize audiences in concentrated regions. Overall, the greatest indicator of success was a continued desire among participating organizations to work together on a successor to the first Pacific Standard Time.

RIGHT

Judy Chicago, *Big Blue Pink* from the *Flesh Gardens* series, 1971. Sprayed acrylic lacquer on acrylic, 96 x 96 in. Jancar Gallery, Los Angeles. © 2018 Judy Chicago / Artists Rights Society (ARS), New York. Photo © Donald Woodman





ABOVE

Louise Nevelson, *Untitled*, 1967. Lithograph, Printed by Anthony Ko, Published by the Tamarind Lithography Workshop, Norton Simon Museum, Anonymous Gift, 1969. © 2018 Estate of Louise Nevelson/Artists Rights Society (ARS), New York

RIGHT

Ken Price, *L. Red*, 1963. Stoneware with lacquer and acrylic, 13-1/2 x 12 x 10 in. Collection SFMOMA. Evelyn and Walter Haas, Jr. Fund purchase. © Estate of Kenneth Price





Pacific Standard Time: LA/LA

IN SEPTEMBER 2017 THE GETTY LAUNCHED PACIFIC STANDARD TIME: LA/LA. Supported by Foundation grants, this new initiative about Latin American and Latino art in dialogue with Los Angeles included more than seventy organizations. It increased the size and scope of the unprecedented collaboration of cultural institutions all across Southern California that began with Pacific Standard Time: Art in L.A. 1945–1980.



LEFT
Ana Serrano, *Cartonlandia*, 2008. Cardboard, paper, acrylic, inkjet prints, and balsa wood, 62 x 64 x 62 in. Courtesy of the artist. Photo: Julie Klima

While Los Angeles often represents the vanguard of contemporary culture in the United States, it is at the same time a Latin American city of long duration. In addition, while there had been significant individual exhibitions of Latin American art elsewhere in the United States, there had never been a chance to compare Latin American and Latino art on such a large scale and in relation to one another.

ABOVE
Teresinha Soares, *Caixa de fazer amor*, 1967. Painted wooden box, meat mincer, stuffed fabric heart, bottle of Dragon Vaseline, and rubber tubes, 23-5/8 x 21-5/8 x 14-9/16 in. © Teresinha Soares. Photo: Miguel Aun. Courtesy of the artist





Although both iterations brought regional collaboration to a shared theme, the second Pacific Standard Time presented some significant changes. The initiative began as a large-scale alliance rather than an archival project that grew over time. The network of partners expanded, as did their creative outputs. There were more exhibitions, more public programs, and a dedicated performing arts component. There were also more workshops and symposia for curators to share their research and exchange ideas. In addition, there was an expanded teaching component, with a countywide K–12 education program and improved integration of exhibition themes with local university-level course offerings. Finally, Pacific Standard Time: LA/LA took collaboration to an international scale and brought the results to Los Angeles. The research teams were international, incorporating art historians, artists, and critics from three continents. Museum boards as well as an international array of collectors, art historians, artists, and critics came to Los Angeles to see and participate in the exhibitions.

LEFT

Gyula Kosice, *La ciudad hidroespacial*, 1946–1972. Installation view from *Kinesthesia: Latin American Kinetic Art, 1954–1969*, Palm Springs Art Museum. Photograph by Lance Gerber

ABOVE

Carlos Almaraz, *Echo Park I–IV*, 1982. Oil on canvas, 72 x 288 in. I: Margery and Maurice Katz; II and III: Paul Hastings LLP; and IV: collection of Leslie and Ron Ostrin. © The Carlos Almaraz Estate 2014



The Foundation awarded the first Pacific Standard Time: LA/LA grants more than four years before the initiative would open, giving partners the opportunity to undertake sustained and ambitious research and incorporate the resulting discoveries into their exhibitions. Like its predecessor, this initiative included specific goals.

The first goal was to create new knowledge about Latin American and Latino art. Pacific Standard Time: LA/LA came at a critical time for the study of these subjects. Although other cities in the United States, including Miami, Houston, and New York, had hosted individual exhibitions of significance, there had never been so many exhibitions together in the same place, nor had there been an opportunity to compare Latin American and Latino art on a large scale. The joint consideration of these two areas, usually studied separately, revealed shared themes among artists across the Americas. For example, *Mundos Alternos* at the University of California, Riverside, explored the understudied topic of science fiction and art, and LACMA's *Home—So Different, So Appealing*, organized by the UCLA Chicano Studies Research Center and the Museum of Fine Arts, Houston, examined the deceptively simple idea of "home" and its socioeconomic and political implications throughout the hemisphere.

ABOVE

Chico MacMurtrie/Amorphic Robot Works, *Inflatable Bodies: Organic Arches*, 2014/2017 (installation view), *Mundos Alternos: Art and Science Fiction in the Americas*, UCR ARTS, 2017-18. Photo by Nikolay Maslov, courtesy of UCR ARTS



ABOVE

Willys de Castro, *Active object (red/white cube)*, 1962. Oil on canvas and plywood. Colección Patricia Phelps de Cisneros, promised gift to the Museum of Modern Art, New York, through the Latin American and Caribbean Fund in honor of Tomás Orinoco Griffin-Cisneros. © Estate of Willys de Castro

BELOW

León Ferrari, *Palabras Ajenas*, 1967. Falbo Editor, Buenos Aires. First Edition. (Front cover). Courtesy of FALFAA. Fundación Augusto y León Ferrari. Arte y Acervo © Fundación Augusto y León Ferrari Arte y Acervo



As a result of Pacific Standard Time: LA/LA, sixty new catalogues were published. Grantees also deployed additional means to share their discoveries, including theater productions, film screenings, university classes, and online materials. Together these products provided major contributions to scholarship that are expected to prompt continuing research in the years ahead. One example was the Hammer Museum's exhibition *Radical Women: Latin American Art, 1960–1985*, which introduced the work of many undiscovered artists across the Americas to a new generation of scholars. Another was *The Words of Others: León Ferrari and Rhetoric in Times of War*, a project at REDCAT (Roy and Edna Disney/CalArts Theater), which included the first ever complete performance of Ferrari's epic performance collage *Palabras Ajenas*, as well the first full English language translation of this masterpiece. The exhibition's catalogue contains previously unpublished photographs and other significant documentation.

ABOVE

Photograph by La Raza Photographic Staff.
East L.A. High School Walkouts. 1968. La Raza
Newspaper & Magazine Records. Coll. 1000.
Courtesy of the UCLA Chicano Studies Research
Center. Photograph by La Raza Photographic
Staff

RIGHT, ABOVE

Actor and director Edward James Olmos as
El Pachuco in a scene from *Zoot Suit* (1981).
Courtesy of Universal Studios Licensing LLC

RIGHT, BELOW

Laura Aguilar, *Nature Self Portrait #2*, 1996.
Gelatin silver print, 16 x 20 in. © Laura Aguilar





A second goal of Pacific Standard Time: LA/LA was to enhance intellectual exchange between Los Angeles and Latin America. Partners in Southern California used their Getty grant funds to assemble diverse and distinguished curatorial teams that included hundreds of members from across the Americas and Europe. Throughout the planning phase, the Foundation worked with other Getty programs to offer workshops and symposia that enabled partners to address intellectual issues surrounding Latin American and Latino art. Foundation staff also convened partners to address practical issues such as navigating complicated international loans or strategizing educational outreach. The exchange continued after the exhibitions opened, as partners presented scholarly symposia with international speaker rosters. The Foundation also provided support to organizations in the United States and Latin America that housed archives or undertook scientific research that would be of use to exhibitions. A final step in this intellectual exchange began immediately after the close of Pacific Standard Time: LA/LA, when nearly twenty exhibitions traveled to additional venues, including museums in Argentina, Brazil, Colombia, and Mexico.





The third goal was to present Latin American and Latino art to the public through exhibitions and programs. Well before the exhibitions opened, the Getty began building awareness through an overarching marketing campaign, press outreach, and dedicated programming at international art fairs, to ensure that audiences were primed for the breadth and depth of what was to come. When *Pacific Standard Time: LA/LA* opened, there was a multitude of visual art to experience, much of which had never been seen before in Los Angeles. Offerings included monographic exhibitions of artists such as Laura Aguilar, Carlos Almaraz, Anna Maria

Maiolino, and Martín Ramírez; thematic shows like *Kinesthesia: Latin American Kinetic Art, 1954–1969* in Palm Springs or Afro-Brazilian art at UCLA's Fowler Museum; and wide-ranging surveys of art in all media, from experimental Latin American film to twentieth-century design in California and Mexico. The initiative culminated in an eleven-day performance art festival made possible by a major grant to CalArts. Organized by REDCAT, the festival built on strong traditions of performance art in Latin America and by Latino artists in the United States, featuring more than seventy-five infrequently seen and new works by Latin American and Latino artists.

LEFT, ABOVE

Installation of *Visualizing Language: Oaxaca in L.A.* by Tlacolulokos at the Central Library in downtown Los Angeles. © Jeff McLane

LEFT, BELOW

Martín Ramírez, *Untitled (Horse and Rider with Frieze)*, nd. © The Estate of Martín Ramírez and Ricco/Maresca Gallery, New York. Photograph by Tom Van Eynde

ABOVE

Astrid Hadad, promotional image for *I am Made in Mexico*, January 2018 performance at The Mayan Theater, Los Angeles. Photo: Rodrigo Vasquez

Although art exhibitions formed the core of Pacific Standard Time: LA/LA, programming extended beyond museum presentations. Foundation grants to the Los Angeles Philharmonic and the Music Center supported ambitious multiday festivals for music and dance. The programs gave audiences an opportunity to engage with the extensive and sophisticated heritage of the performing arts in Latin America. The festivals also showcased how the contemporary avant-garde and experimental practices of Latin American performing arts have extended into the visual arts. Highlights included a kick-off concert at the Hollywood Bowl leading into the LA Phil's ten-day Mexico City festival, *CDMX*, and the Music Center's festival centered on Cuban music and dance, held in Grand Park and at the Dorothy Chandler Pavilion. Another programming series organized by the USC Annenberg School of Communications rounded out the offerings with a suite of performances in connection with specific exhibitions at the Getty, the Hammer, the Fowler, and the Huntington.





Public outreach also included a broad education program for K–12 students, teachers, and families across Los Angeles County. The program included a Teacher Resource Guide that tied Pacific Standard Time: LA/LA themes to core standards and offered ready-to-use lesson materials to bring into the classroom. The Foundation also provided grants to the LA Promise Fund and the Los Angeles Unified School District to support professional development for teachers, student and family visits to exhibitions, and student artmaking in relation to key themes. Five hundred teachers across Los Angeles County participated in professional development sessions, helping them implement classroom activities connected to the initiative's exhibitions and themes. Overall the education program engaged roughly 50,000 students, many from the region's most underserved schools. The education program closed with a Student Arts Challenge that offered college scholarship prizes for original artworks in the visual arts, literary arts, performing arts, and film and media.

Looking Ahead

As of late 2018, the Getty has begun consulting partners about a potential third Pacific Standard Time, tentatively slated for 2024. Topics are under discussion as this report is in preparation, and the new initiative will be announced on the Foundation's website www.getty.edu/foundation.

The following is a list of projects from the first and second Pacific Standard Time initiatives. For information about specific grant projects, please consult the Foundation's online searchable database: www.getty.edu/foundation/grants.

LEFT, ABOVE

José María Carbonell, *Heliconia*. Painting from the Royal Botanical Expedition to the New Kingdom of Granada (1783–1816). Tempera on paper, approximately 21¼ x 15 in. Archivo del Real Jardín Botánico-CSIC (Madrid)

LEFT, BELOW

Ayrson Heráclito, "Oxum" from *Bori (Feeding the Head)*, 2008–2011. Photographs. Courtesy Ayrson Heráclito

ABOVE

Sergio Allevato, *California Flora*, 2011. Oil on linen, 39-3/8 x 31-1/2 in. Museum of Modern Art in Rio de Janeiro, Sergio Allevato/Collection Gilberto Chateaubriand

Grant-Funded Projects in Southern California

Pacific Standard Time: Art in L.A. 1945–1980

Archival Projects

Art Center College of Design

To catalogue its institutional archives

California Institute of the Arts

For a series of grants to survey and catalogue its institutional archives

California International Arts Foundation

Two grants to survey Los Angeles avant-garde archives and one grant to survey local African American art archives

California State University Long Beach, University Art Museum

To survey its institutional archives

California State University Northridge

To catalogue Los Angeles-related materials in the Institute for Arts and Media's photographic collection

Charles E. Young Research Library, Special Collections, University of California, Los Angeles

To catalogue archives related to Southern California avant-garde art and architecture

LACMA (Los Angeles County Museum of Art)

Two grants to survey and catalogue institutional archives

Museum of Contemporary Art, Los Angeles (MOCA)

To catalogue institutional archives

San Francisco Museum of Modern Art

To catalogue the Southern California materials in the institutional archives

Scripps College

To catalogue archives of the Ruth Chandler Williamson Gallery

Smithsonian Institution

To catalogue Southern California archives in the Archives of American Art

UCLA Chicano Studies Research Center

For a series of archival grants to survey and catalogue key arts collections

University of California, Santa Barbara, University Art Museum

To catalogue archives of its Architecture & Design Collections

Research and Exhibitions

American Museum of Ceramic Art (AMOCA)

Common Ground: Ceramics in Southern California 1945–1975

Armory Center for the Arts

Speaking in Tongues: The Art of Wallace Berman and Robert Heinecken

California African American Museum (CAAM)

Places of Validation, Art, and Progression

California State University Long Beach, University Art Museum

Peace Press Graphics 1967–1987: Art in the Pursuit of Social Change

California Museum of Photography, University of California, Riverside (UCR)

Seismic Shift: Lewis Baltz, Joe Deal and California Landscape Photography, 1944–1984

Chinese American Museum

Breaking Ground: Chinese American Architects in Los Angeles (1945–1980)

18th Street Arts Center

Collaboration Labs: Southern California Artists and the Artist Space Movement

Grammy Museum

Good Vibrations: Connecting the Music and Pop Art of Southern California, 1960–1980

Hammer Museum

Now Dig This! Art and Black Los Angeles, 1960–1980

The Huntington Library, Art Collections, and Botanical Gardens

The House that Sam Built: Sam Maloof and Art in the Pomona Valley, 1945–1985

Japanese American National Museum (JANM)

Drawing the Line: Japanese American Art, Design and Activism in Post-War Los Angeles

LACMA (Los Angeles County Museum of Art)

(THREE EXHIBITIONS)
Asco: Elite of the Obscure, A Retrospective, 1972–1987
California Design, 1930–1965: "Living in a Modern Way"

Edward Kienholz: Five Car Stud 1969–1972, Revisited (grant to Louisiana Museum of Art, Denmark)

LAXART

Pacific Standard Time Performance and Public Art Festival

Long Beach Museum of Art (LBMA)

Exchange and Evolution: World Wide Video Long Beach 1974–1999

Los Angeles Contemporary Exhibitions (LACE)

Los Angeles Goes Live: Performance Art in Southern California, 1970–1983

Los Angeles Filmforum

Alternative Projections: Experimental Film in L.A. 1945–1980

Los Angeles Municipal Art Gallery of the City of Los Angeles Department of Cultural Affairs and the Watts Towers Arts Center

Civic Virtue: The Impact of the Los Angeles Municipal Art Gallery and Watts Towers Arts Center

MAK Center for Art and Architecture

Sympathetic Seeing: Esther McCoy and the Heart of American Modernist Architecture and Design

Museum of Contemporary Art, Los Angeles (MOCA)

Under the Big Black Sun: California Art 1974–1981

Museum of Contemporary Art San Diego (MCASD)

At the Museum's La Jolla and Downtown San Diego locations
Phenomenal: California Light, Space, Surface

Museum of Latin American Art (MOLAA)

MEX/LA: "Mexican" Modernism(s) in Los Angeles, 1930–1985

Natural History Museum of Los Angeles County

Artistic Evolution: Southern California Artists at the Natural History Museum of Los Angeles County, 1945–1963

Orange County Museum of Art (OCMA)

State of Mind: New California Art circa 1970

**Otis College of Art and Design,
Ben Maltz Gallery**

*Doin' It in Public: Feminism and
Art at the Woman's Building*

Palm Springs Art Museum

*Backyard Oasis: The Swimming
Pool in Southern California
Photography, 1945–1982*

**Pasadena Museum of California
Art (PMCA)**

*L.A. Raw: Abject Expressionism
in Los Angeles 1945–1980, From
Rico Lebrun to Paul McCarthy*

**Pomona College Museum of Art
(PCMA)**

*It Happened at Pomona: Art
at the Edge of Los Angeles
1969–1973*

**REDCAT (Roy and Edna Disney/
CalArts Theater), California
Institute of the Arts (CalArts)**

*The Experimental Impulse: Los
Angeles Art from 1945 to 1980*

Santa Barbara Museum of Art

*Pasadena to Santa Barbara: A
Selected History of Art in South-
ern California, 1951–1969*

Santa Monica Museum of Art

*Beatrice Wood: Career Woman—
Drawings, Paintings, Vessels,
and Objects*

**Scripps College, Ruth Chandler
Williamson Gallery**

*Clay's Tectonic Shift: John
Mason, Ken Price, and Peter
Voulkos, 1956–1968*

UCLA Chicano Studies

Research Center

For L.A. XICANO, a series of
related exhibitions at the Autry
Museum of the American West,
LACMA, and the Fowler Mu-
seum at UCLA

UCLA Film & Television Archive

*L.A. Rebellion: Creating a New
Black Cinema*

**University of California, Santa
Barbara, University Art Museum**

*Carefree California: Cliff May
and the Romance of the Ranch
House*

**University of Southern California,
Fisher Museum of Art**

*Sight Specific: LACPS and the
Politics of Community*

**Vincent Price Art Museum
(VPAM)**

*'Round the Clock: Chinese
American Artists Working in
Los Angeles*

Pacific Standard Time: LA/LA

**The Academy of Motion Picture
Arts and Sciences**

*From Latin America to Hollywood:
Latino Film Culture in Los Angeles
1967–2017*

Armory Center for the Arts

*Below the Underground:
Renegade Art and Action in
1990s Mexico*

**Autry Museum of the
American West**

LA RAZA

**California State University Long
Beach, University Art Museum**

*David Lamelas: A Life of Their
Own*

**California State University
Northridge**

*The Great Wall of Los Angeles:
Judith F. Baca's Experimentations
in Collaboration and Concrete*

**Chinese American Museum and
the California African American
Museum**

*Circles and Circuits: Contempo-
rary Chinese Caribbean Art*

Craft & Folk Art Museum

*The U.S.-Mexico Border: Place,
Imagination, and Possibility*

18th Street Arts Center

*A Universal History of Infamy:
Virtues of Disparity*

The Fowler Museum at UCLA

*Axé Bahia: The Power of Art in
an Afro-Brazilian Metropolis*

Hammer Museum

*Radical Women: Latin American
Art, 1960–1985*

**The Huntington Library, Art Col-
lections, and Botanical Gardens**

*Visual Voyages: Images of Latin
American Nature from Columbus
to Darwin*

**ICA LA (Institute of
Contemporary Art, Los Angeles,
formerly the Santa Monica
Museum of Art)**

*Martín Ramírez: His Life in
Pictures, Another Interpretation*

**Japanese American National
Museum (JANM)**

*Transpacific Borderlands: The Art
of Japanese Diaspora in Lima,
Los Angeles, Mexico City, and
São Paulo*

**LACMA (Los Angeles County
Museum of Art)
(FOUR EXHIBITIONS)**

*Found in Translation: Design
in California and Mexico,
1915–1985*

*Home—So Different, So Appeal-
ing* (see below UCLA Chicano
Studies Research Center)

*Playing with Fire: Paintings by
Carlos Almaraz*

A Universal History of Infamy

Laguna Art Museum

*California Mexicana: Missions to
Murals, 1820–1930*

**LA Plaza de Cultura y Artes and
California Historical Society**

*¡Murales Rebeldes!: L.A.
Chicana/o Murals Under Siege*

LA Promise Fund

For the Pacific Standard Time:
LA/LA Education program

**LAUSD (Los Angeles Unified
School District) Arts Division**

For the Pacific Standard Time:
LA/LA Education program

LAXART

Video Art in Latin America

**Library Foundation of
Los Angeles**

*Visualizing Language:
Oaxaca in L.A.*

Los Angeles Contemporary Exhibitions (LACE) and Pitzer College Art Galleries
Juan Downey: Radiant Nature

Los Angeles Filmforum
Ism, Ism, Ism: Experimental Cinema in Latin America

Los Angeles Municipal Art Gallery of the City of Los Angeles Department of Cultural Affairs
Condemned to be Modern

Los Angeles Nomadic Division (LAND)
Jose Dávila

Los Angeles Philharmonic CDMX (Ciudad de México)

MAK Center for Art and Architecture at the Schindler House and The Luckman Gallery, Cal State LA
How to Read El Pato Pascual: Disney's Latin America and Latin America's Disney

Museum of Contemporary Art, Los Angeles (MOCA) (TWO EXHIBITIONS)
Anna Maria Maiolino

Axis Mundo: Queer Networks in Chicano L.A. (grant to ONE National Gay & Lesbian Archives at the USC Libraries)

Museum of Contemporary Art San Diego (MCASD)
Memories of Underdevelopment, Art and the Decolonial Turn in Latin America, 1960–1985

Museum of Contemporary Art Santa Barbara (MCASB) at three venues
Guatemala from 33,000 km: Contemporary Art, 1960–Present

Museum of Latin American Art (MOLAA)
Relational Undercurrents: Contemporary Art of the Caribbean Archipelago

Museum of Photographic Arts (MOPA)
Point/Counterpoint: Contemporary Mexican Photography (research)

The Music Center, Los Angeles
Cuba: Antes, Ahora / Cuba: Then, Now

Otis College of Art and Design, Ben Maltz Gallery
Talking to Action: Art, Pedagogy, and Activism in the Americas

Palm Springs Art Museum (TWO EXHIBITIONS)
Kinesthesia: Latin American Kinetic Art, 1954–1969. (research grant to Orange County Museum of Art)

Albert Frey and Lina Bo Bardi: A Search for Living Architecture

Pomona College Museum of Art
Prometheus 2017: Four Artists from Mexico Revisit Orozco

REDCAT (Roy and Edna Disney/CalArts Theater) (TWO PROJECTS)
The Words of Others: León Ferrari and Rhetoric in Times of War
Pacific Standard Time Festival: Live Art LA/LA

Riverside Art Museum
Myth & Mirage: Inland Southern California, Birthplace of the Spanish Colonial Revival

San Diego Museum of Art (SDMA)
The Making of the Modern: Indigenismos, 1800–2015 (research)

Santa Barbara Museum of Art
Valeska Soares: Any Moment Now

Scripps College, Ruth Chandler Williamson Gallery
Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parceró

Self Help Graphics & Art
Día de los Muertos, A Cultural Legacy: Past, Present, and Future

Skirball Cultural Center
Another Promised Land: Anita Brenner's Mexico

University of California, Irvine, University Art Galleries
Aztlán to Magulandia: The Journey of Chicano Artist Gilbert 'Magu' Luján

UCLA Chicano Studies Research Center
Home—So Different, So Appealing, co-organized with the Museum of Fine Arts, Houston and presented at LACMA

UCLA Film & Television Archive
Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930–1960

University of California, Riverside ARTSblock
Mundos Alternos: Art and Science Fiction in the Americas

University of San Diego, University Galleries
Xerografía: Copyart in Brazil, 1970–1990

University of Southern California, Annenberg School for Communication and Journalism
Musical Interventions

Vincent Price Art Museum, East Los Angeles College
Laura Aguilar: Show and Tell
L.A. Collects L.A. (research and publication)

Pacific Standard Time at the Getty Center

(Getty Research Institute, Getty Conservation Institute, and the J. Paul Getty Museum)

Pacific Standard Time: Art in L.A. 1945–1980

Pacific Standard Time: Cross-currents in L.A. Painting and Sculpture, 1950–1970

From Start to Finish: De Wain Valentine's Gray Column

Greetings from L.A.: Artists and Publics, 1950–1980

In Focus: Los Angeles, 1945–1980

Pacific Standard Time: LA/LA

Golden Kingdoms: Luxury and Legacy in the Ancient Americas
Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

The Metropolis in Latin America, 1830–1930

Photography in Argentina, 1850–2010: Contradiction and Continuity



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