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***PACIFIC STANDARD TIME: ART IN L.A. 1945-1980***  
**COUNTS DOWN TO OCTOBER 2011 OPENING**

**Unprecedented Region-Wide Collaboration Includes More Than 60 Cultural Partners, More than 50 Exhibitions and a Ten-Day Performance Art Festival**

**Bank of America Lends Support as the Presenting Sponsor of  
*Pacific Standard Time***

**New York, NY, February 9, 2011** — Opening on October 1, 2011, *Pacific Standard Time* will bring together more than sixty cultural institutions throughout Southern California to tell the story of the rise of the Los Angeles art scene and how it became a new force in the art world. This collaboration, the largest ever undertaken by cultural institutions in the region, will continue through April 2012. It has been initiated by the Getty Foundation through grants totaling \$10 million. Exploring and celebrating the significance of the crucial years after World War II through the tumultuous period of the 1960s and 70s, *Pacific Standard Time* encompasses developments from L.A. Pop to post-minimalism; from modernist architecture and design to multi-media installations; from the films of the African-American L.A. Rebellion to the feminist activities of the Woman's Building; from ceramics to Chicano performance art; and from Japanese-American design to the pioneering work of artists' collectives.

"As we mark the days toward the opening, the excitement about *Pacific Standard Time* continues to grow, and so does the project itself," Deborah Marrow, interim President and CEO of the J. Paul Getty Trust stated. "What began as an effort to document the milestones in this region's artistic history has expanded until it is now becoming a great creative landmark in itself. In fact, the story of *Pacific Standard Time* is so big, it needs this region-wide collaboration to tell it."

Presenting the artistic evolution of Los Angeles through an unprecedented array of simultaneous exhibitions and programs, *Pacific Standard Time* involves institutions of every size and character: from the Los Angeles County Museum of Art (LACMA), Museum of Contemporary Art (MOCA), the Hammer Museum and the Getty Museum, to the Huntington Library, Art Collections, and Botanical Gardens; California Institute of the Arts (CalArts); UCLA Chicano Studies Research Center; Japanese American National Museum; Watts Towers Arts Center; and many others. The participating institutions are

centered in Greater Los Angeles, but extend as far as San Diego, Orange County, Santa Barbara and Palm Springs.

In addition to the initiative's official partners, Los Angeles galleries, many of which played a pivotal role in shaping the L.A. art scene of 1945 – 1980, will also develop their own programming around the *Pacific Standard Time* theme.

Mark Siegel, Chairman of the Getty's Board of Trustees, commented, "We know that this era has had a million moments of impact on arts and culture across the United States and beyond. As we move toward the opening of *Pacific Standard Time*, and share the story of this era with the world, support for this major initiative continues to grow with the help of our community leaders, foundations and our presenting sponsor Bank of America."

"We are proud to be the presenting sponsor of *Pacific Standard Time*, a project which will bring together people of every neighborhood and background, and involve virtually all of this region's arts institutions" stated Janet Lamkin, California State President of Bank of America. "We believe that supporting arts and culture contributes to a climate where innovation flourishes, economies grow, and people, business and communities thrive. We look forward to our banking centers becoming hubs for *Pacific Standard Time*, and our associates look forward to sharing information about the programs with their customers and local neighborhoods, to help extend the extraordinary opportunity of *Pacific Standard Time* to as many people as possible throughout the Southland and enrich the experience for them."

**Major donors** who have now joined the expanded circle of support for *Pacific Standard Time* include Louise and John Bryson, David and Marianna Fisher, Maria Hummer Tuttle and Robert Holmes Tuttle, Jon and Lillian Lovelace, Anne and Jim Rothenberg, Henry and Elizabeth Segerstrom, Mark and Christina Siegel, The Ahmanson Foundation, The Broad Art Foundation, California Community Foundation, The James Irvine Foundation, The Mohn Family Foundation, The Ralph M. Parsons Foundation and the W.M. Keck Foundation by Robert Day, President.

The roster of more than fifty exhibitions opening in autumn 2011 will be augmented from January 20 through 29, 2012, by a *Pacific Standard Time* **performance art and public art festival**. Organized by the Getty Research Institute and LA><ART, the festival will present as many as 25 projects including re-stagings of historic performances, and reinterpretations by younger artists of the works of their predecessors. The festival will take place at institutions and sites from Malibu to Watts, and from Downtown to the desert, showcasing the critical component in the history of the period and the pathbreaking spirit of art in Southern California.

A virtual hub for *Pacific Standard Time*, [www.pacificstandardtime.org](http://www.pacificstandardtime.org) currently offers up-to-date information about the participating partners and planned exhibitions. In advance of the opening, the site will also offer an experiential portal for the project enabling visitors to design their own tours of the *Pacific Standard Time* exhibitions and programs, download them to their handheld devices and carry the information along on their route.

In the spirit of collaboration, *Pacific Standard Time* participating institutions are also developing a **program of cross-promotions throughout the region**. Among the initiatives being offered to encourage visitors to move from one museum to another along the *Pacific Standard Time* circuit will be specially focused weekend programs to attract audiences to multiple exhibitions for an in-depth look at themes, and vouchers to enable people to explore additional *Pacific Standard Time* offerings. During the opening weekend celebrations in October 2011, Southern California residents, tourists, and community and art world leaders alike will also have the opportunity to take **free shuttle buses** between participating institutions, which will be provided by *Pacific Standard Time* sponsor South Coast Plaza.

Another feature of the cross-promotions will be the most collaborative region-wide **volunteer program** ever organized in Southern California. Aimed at providing visitors with person-to-person information, the program will deploy volunteers in readily identifiable *Pacific Standard Time* t-shirts to all participating sites, where they will answer questions, give directions and suggest other exhibitions and programs that the visitor might enjoy. The *Pacific Standard Time* marketing campaign and website will help to reinforce the cross-promotions throughout the region.

Partnerships have also been established with institutions from the travel and tourism industry to support visitors travelling to Southern California for *Pacific Standard Time*: the Four Seasons Los Angeles; Turon Travel, dedicated to creating bespoke travel itineraries of the international art community; and LA Inc., the Convention and Visitors Bureau, have all joined as **official travel partners** of *Pacific Standard Time*.

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### **About the Birth of the Los Angeles Art Scene**

Modern art in Los Angeles has an exciting and vibrant history. Its unique artistic trajectory sets it apart from New York and other centers of modernism, but its distinctive contributions have never been fully appreciated.

Before the Second World War, Walter and Louise Arensberg installed their incomparable collection of Dada and Surrealist art in their home in Hollywood, where it had an enormous impact on the local art scene. At the same time, the German émigré dealer Galka Scheyer brought her definitive collection of German Expressionism to Los Angeles, where it was eventually donated to the Pasadena Museum of Art (now the Norton Simon Museum). The presence of these collections already suggested a different path for modern art in Los Angeles, one not based on the Post-Impressionism and Cubism that were so dominant in the New York and Parisian art worlds. A third indication of the developments to come was the emergence of regional styles in architecture. The mild climate of Southern California, together with the modernist sensibilities imported by Austrian and German émigré architects and the indigenous hacienda tradition, combined to produce structures by architects including Richard Neutra and John Lautner that were destined to have a great impact on the rest of the nation.

By the 1950s, Los Angeles was developing its own art forms, such as assemblage sculpture and hard-edge painting. This avant-garde art coalesced in the early 1960s around two institutions: the Ferus Gallery (founded by Walter Hopps and Ed Kienholz as the first exhibition space devoted principally to new Southern California art) and the Pasadena Museum of Art. By the mid-1960s, Los Angeles had become a center of Pop art on par with New York and London through the work of artists such as Ed Ruscha and David Hockney (the great chroniclers of Los Angeles), and by the end of the decade a number of Los Angeles artists had developed international reputations, becoming well-known in Europe before they were recognized in the United States. Among them were John Baldessari (one of the founders of Conceptual art) and Bruce Nauman (the most radical Postminimalist on the West Coast). Many artists in Los Angeles also explored the intersection of art and science, culminating in LACMA's *Art and Technology* project of 1968-1971: a series of collaborations among artists, scientists and engineers. This art-and-science connection also led to the California Light and Space movement, which included artists such as Robert Irwin, James Turrell and Maria Nordman. When combined with the vibrant performance art scene, this keen interest in technology also gave rise to one of America's earliest communities of video artists, particularly in Long Beach.

As important as formal innovation was to the birth of the Los Angeles art scene, the emergence of artists from previously marginalized communities, along with their previously unrepresented viewpoints and subject matter, was equally crucial.

The period of the Mexican American Generation in Los Angeles, 1945–1965, marked the emergence of the first widely recognized Mexican American artists, such as Manuel Rivera Regalado and Eduardo Carrillo. These artists laid the groundwork for a second artistic flowering, 1965–1980, associated with the Chicano civil rights movement. Artists such as Gronk, Judy Baca and Patssi Valdez created art and institutions that reflected their commitment to social protest, cultural identity and historical awareness.

At the beginning of the 1960s, African American artists began to fight for exhibition opportunities and for the hiring of African American curators. A seminal 1966 exhibition at UCLA entitled *The Negro in American Art* showcased Los Angeles artists, and as the decade progressed, artists of color began to have a greater presence in local art schools. The exclusion of their work from mainstream galleries led to

the establishment of alternative venues such as the Brockman Gallery and Gallery 32. These spaces encouraged a burgeoning of modes of expression, from the assemblage pieces of Betye Saar and Noah Purifoy to the more abstract and conceptual practices and performance of Senga Nengudi, Maren Hassinger and David Hammons.

Judy Chicago and Miriam Schapiro started the Feminist Art Program at CalArts in 1971, producing the landmark exhibition *Womanhouse* in early 1972. The next year Chicago, Arlene Raven and Sheila Levrant de Bretteville founded the Woman's Building in downtown Los Angeles, which presented hundreds of exhibitions and became a center for performance art in the seventies and eighties.

The record of this prolonged outburst of creativity was for too long scattered in cartons and files all over Southern California, difficult to access and in some cases in danger of being lost or destroyed. Through the *Pacific Standard Time* initiative, the records have been preserved, the history has been re-examined, and the full story of the birth of the Los Angeles art scene has been readied for public presentation at exhibitions throughout Southern California.

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

*Pacific Standard Time* is a collaboration of more than sixty cultural institutions across Southern California, coming together for six months beginning in October 2011 to tell the story of the birth of the Los Angeles art scene and how it became a major new force in the art world. Each institution will make its own contribution to this grand-scale story of artistic innovation and social change, told through a multitude of simultaneous exhibitions and programs. Exploring and celebrating the significance of the crucial years after World War II through the tumultuous period of the 1960s and 70s, *Pacific Standard Time* encompasses developments from L.A. Pop to post-minimalism; from modernist architecture and design to multi-media installations; from the films of the African-American L.A. Rebellion to the feminist activities of the Woman's Building; from ceramics to Chicano performance art; and from Japanese-American design to the pioneering work of artists' collectives.

Initiated through \$10 million in grants from the Getty Foundation, *Pacific Standard Time* involves cultural institutions of every size and character across Southern California, from Greater Los Angeles to San Diego and Santa Barbara to Palm Springs.

*Pacific Standard Time* is an initiative of the Getty. The presenting sponsor is Bank of America.



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