



**PACIFIC
STANDARD
TIME:**
ART IN L.A. 1945-1980

April 2011

PERFORMANCE ART AND PUBLIC ART FESTIVAL – FACT SHEET

WHAT

Los Angeles was a key international birthplace of performance art. Engaging the innovative spirit of that period and LA's vibrant contemporary art scene, the performance art and public art festival will transform Southern California over ten days during *Pacific Standard Time: Art in L.A. 1945 – 1980*. Featuring as many as 25 major performances and large-scale outdoor projects, the festival will include new commissions, reinventions, and restagings inspired by the many radical and trailblazing public and performative works that were created by artists during the *Pacific Standard Time* era. The festival is organized by Glenn Phillips of the Getty Research Institute and Lauri Firstenberg of LA><ART.

WHEN

The festival will take place over a ten-day period from January 20 through 29, 2012.

WHERE

Performances and projects will be located at institutions and sites throughout Southern California, in close proximity to more than two dozen *Pacific Standard Time* exhibitions.

ARTISTS

An impressive roster of artists will participate or be represented during the performance art and public art festival. These artists include:

Lita Albuquerque
Eleanor Antin
Judy Chicago
Vaginal Davis
Niki de St. Phalle
Mark di Suvero
Andrea Fraser
Charles Gaines
Lloyd Hamrol
Maren Hassinger
Willie Herrón
Channa Horwitz
Richard Jackson
Mike Kelley
Hirokazu Kosaka
Suzanne Lacy
David Lamelas
Los Angeles Free Music Society
Senga Nengudi
Eric Orr
John Outterbridge

Judson Powell
Noah Purifoy
Single Wing Turquoise Bird
James Turrell
John White
Robert Wilson
Robert Wilhite

PROJECTS Among the presentations announced to date are:

The festival will open at the **Getty Center** with a major new site-specific commission by Hirokazu Kosaka, called *Kalpa*, transforming the Getty Plaza into a sculptural and performative installation.

Pomona College Museum of Art will present “Performance at Pomona,” which includes a new pyrotechnic performance by Judy Chicago, based on her *Atmosphere* performances of the early 1970s; *Burning Bridges*, a recreation of James Turrell's 1971 flare performance; and a recreation of *Preparation F*, a 1971 performance by John White involving the Pomona College football team.

Los Angeles Contemporary Exhibitions (LACE) will present Suzanne Lacy's *Three Weeks in January*, a re-imagining of her seminal collaborative project *Three Weeks in May*, a city-wide series of 30 performances and interventions in 1977 that took action against rape and other forms of violence against women.

LA><ART, working with the Getty Research Institute and City of West Hollywood's Art on the Outside Program, will present a re-staging of the 1966 *Artists' Tower of Protest*, designed by Mark di Suvero. Originally surrounded by 400 artworks protesting war, LA><ART will invite contributions by artists who participated in the first tower as well as launch a new call for participation for artists of younger generations.

The **Los Angeles County Museum of Art** and **Chicano Studies Research Center, UCLA** in cooperation with the **Fowler Museum, UCLA** will commission a mural by Willie Herrón that pays homage to Asco's iconic 1972 *Walking Mural* performance. A series of chartered bus tours will take viewers to visit historic murals in East L.A.

At the **Hammer Museum**, Maren Hassinger will present a new work responding to her first performance, *High Noon*, and Senga Nengudi will create an interactive performance coming out of her RSVP series. The Hammer will also host other events during the festival, including a major new presentation of Eleanor Antin's performance *Before the Revolution*, co-organized by Antin and **LA><ART**.

The **18th Street Art Center** will present an adaptation of Lita Albuquerque's 1980 earthwork and performance *Spine of the Earth*.

The **Armory Center for the Arts** will present Richard Jackson's *Accidents in Abstract Painting*, in which the artist will load a large-scale model airplane full of paint and then crash it into a wall.

West of Rome Public Art will present *Trilogy*, a series of three new performances by Andrea Fraser, Mike Kelley, and Vaginal Davis, all inspired by the legacy of the Los Angeles Woman's Building.

Materials & Applications will reinvent *Disappearing Environments*, a 1966 project by Judy Chicago, Lloyd Hamrol, and Eric Orr that utilized 37 tons of dry ice to create temporary public sculptures that dispense a field of fog as they evaporate and eventually vanish.

Some Serious Business (SSB) will present a reinvention of *I WAS SITTING ON MY PATIO THIS GUY APPEARED I THOUGHT I WAS HALLUCINATING*, directed by Robert Wilson at the Roy and Edna Disney/CalArts Theater (REDCAT), a work that SSB originally premiered in Los Angeles in 1977.

X-TRA will present Robert Wilhite's *Chinese Cocktail*, a re-staging of a 1978 concert performed on musical sculptures using a visual notation system.

The **Society for the Activation of Social Space Through Art and Sound (SASSAS)** will transform the rooms of a Los Angeles motel into a venue for live performances—micro-concerts in individual motel rooms—creating a 13-stop tour through key moments in Los Angeles' history of experimental music.

The **Museum of Contemporary Art (MOCA)** will present two evenings of West Coast punk rock and performance art.

The **City of Los Angeles Department of Cultural Affairs (DCA)** will present *Civic Virtue: Watts Here and Now*, a one-day event to be held at the Watts Towers Art Center (WTAC) featuring spoken word, jazz music and public art sculptures in the spirit of important historical works by artists Noah Purifoy, Judson Powell, and John Outterbridge.

Julie Lazar, in association with **LA Freewaves**, is producing *Kaleidoscope of Pacific Standard Time*, an internet radio platform that will feature a series of historic and newly commissioned broadcast recordings by artists active in California from 1945 to the present. A quartet of staged performances will accompany the project in Los Angeles, with a tour being planned for venues in San Diego, San Jose, and San Francisco.

The **California/International Art Foundation (C/IAF)** will reinvent Niki de St. Phalle's 1961 *Tirs* (Shooting Painting) performance, and Channa Horwitz's 1968 dance installation *Octopus City*.

Los Angeles Filmforum will present a multilayered light show and expanded cinema performance by Single Wing Turquoise Bird, a critical artist collective originally active in Los Angeles in the late 1960s and early 1970s.

Outpost for Contemporary Art will publish a catalog documenting all of the projects in the Festival. Inspired by the diverse activities of Highland Art Agents, a group that was active in the late 1970s and included Paul McCarthy, Barbara T. Smith, and Linda Burnham, Outpost will also present a series of performances and radio-based events.

University Art Museum at California State Long Beach and **Rum & Humble** will present the world premiere soundscape installation of Lou Reed's *Metal Machine Trio: The Creation of The Universe* --an update of the Rock & Roll Hall of Fame member's 1975 music concrete masterpiece Metal Machine Music. Via new Ambisonic 3-D technology, the listener will be able to experience this version of the ground-breaking work from the same onstage acoustical perspective as was heard by Mr. Reed himself during its performance.

The festival will culminate with The *Ball of Artists*, produced by **LA><ART**, which will present 25 commissions and interventions by contemporary artists at Greystone Mansion, including works by Drew Heitzler, Mungo Thomson, Vishal Jugdeo, Shana Lutker, Justin Beal, David Lamelas, and Charles Gaines. The Ball will be staged by artists for artists.