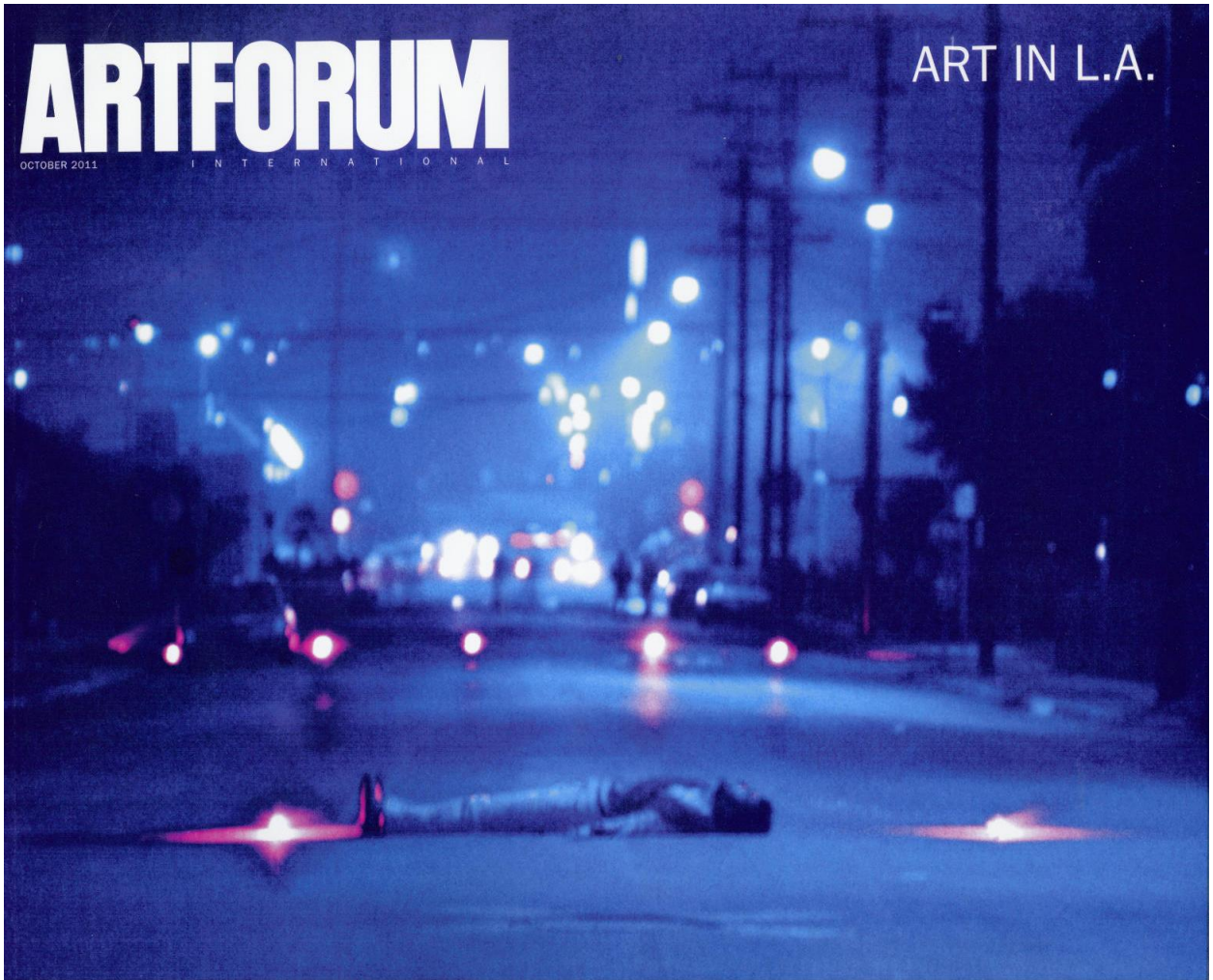


# ARTFORUM

OCTOBER 2011

I N T E R N A T I O N A L

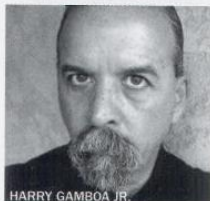
ART IN L.A.



## CONTRIBUTORS



ANNE M. WAGNER



HARRY GAMBOA JR.



ANDREW PERCHUK



RAYMOND PETTIBON



SIMONE FORTI



MAURICE TUCHMAN



BRIONY FER

A contributing editor of *Artforum* and professor emerita of modern and contemporary art at the University of California, Berkeley, ANNE M. WAGNER is a visiting distinguished professor at the University of York in the UK. Among her recent writings are essays on the work of Eva Rothschild, Haegue Yang, David Smith, and Henry Moore. Her next book, *A House Divided: American Art Since 1955*, is forthcoming from the University of California Press. In these pages, Wagner turns her attention to the social geography mapped by the work of artist Chris Burden.

Artist and writer HARRY GAMBOA JR. is chair of the Program in Photography and Media at the California Institute of the Arts in Valencia. In 1972 he cofounded the East LA conceptual/performance art group Asco (active until 1987), which is the subject of the Los Angeles County Museum of Art's current exhibition "Asco: Elite of the Obscure." Several California venues—including the Museum of Latin American Art, LA MOCA, and the University of California, Berkeley Art Museum and Pacific Film Archive—will also be presenting Gamboa's independent work this fall. In this issue, he joins *Artforum's* special roundtable discussion on the art of postwar Los Angeles.

ANDREW PERCHUK is the deputy director of Los Angeles's Getty Research Institute (GRI) and a director of "Pacific Standard Time: Art in L.A. 1945–1980," a pan-Californian initiative of more than sixty interrelated exhibitions. Additionally, he is a curator of the GRI and J. Paul Getty Museum's "Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970," which opens on October 1, and an editor of the accompanying publication. Among the other recent volumes he has coedited at the Getty are *Allan Kaprow: Art as Life* (2008) and *Harry Smith: The Avant-Garde in the American Vernacular* (2010). Here, Perchuk joins nine other curators, critics, and artists for a roundtable discussion on art in LA.

RAYMOND PETTIBON is an artist who lives and works in Los Angeles. Over the past two decades, his work has been exhibited extensively worldwide, including in solo exhibitions at LA MOCA, the Kunsthalle Wien, the Kestner Gesellschaft in Hannover, Germany, and the Centro de Arte Contemporáneo in Málaga, Spain, as well as at Documenta 11 in Kassel, the 52nd Venice Biennale, and multiple Whitney Biennials at the Whitney Museum of American Art in New York. Pettibon presents a special project for *Artforum* in this LA-focused issue.

SIMONE FORTI is a Los Angeles-based artist whose practice—from her 1961 presentation of "dance-constructions" in Yoko Ono's New York loft to her staging of "news animations" at LA MOCA and LA's Box gallery this past year—has been integral to experimental movement and performance for the past half century. She is the author of several books, including *Handbook in Motion* (Nova Scotia College of Art and Design, 1974), and, most recently, a coauthor of *Unbuttoned Sleeves* (Beyond Baroque, 2006). For this issue, Forti shares her thoughts on the LA scene past and present. PHOTO: CAROL PETERSEN

MAURICE TUCHMAN is the chairman emeritus of the Los Angeles County Museum of Art's Modern Art Department, which he founded in 1964. In 1970–72, he presented LACMA's "Art and Technology" exhibition, and over the course of his five-decade career, he has curated numerous other major shows. Most recently, Tuchman cocurated "Soutine/Bacon" for New York's Helly Nahmad Gallery, and in January, he will open "Kienholz at LACMA, 1966"—a restaging of his original controversial exhibition—at LA Louver gallery. In this issue, Tuchman joins *Artforum's* roundtable on the art of postwar Los Angeles.

A professor of the history of art at University College London, BRIONY FER has written widely on twentieth-century and contemporary art; her books include *On Abstract Art* (1997) and *The Infinite Line: Re-making Art After Modernism* (2004; both Yale University Press). *Eva Hesse: Studiowork*, which she also authored, was jointly published by Yale and the Fruitmarket Gallery, Edinburgh, in 2009, to accompany the exhibition she cocurated for that venue (now at the Institute for Contemporary Art, Boston, through October 10). She is currently writing a book on the polemics of looking. In these pages, Fer considers "Lygia Pape: Magnetized Space," the artist's first retrospective outside Brazil, at Madrid's Museo Nacional Centro de Arte Reina Sofia.



# ART IN LOS ANGELES



Eleanor Antin, *The Death of Petronius*, 2001, color photograph, 46 1/2 x 94 1/2". From the series "The Last Days of Pompeii," 2001.

WHERE, EXACTLY, IS LOS ANGELES? Somewhere between the studio lot and the Eagle Rock studio, *Chinatown* and *Chinatown*? Between the "playfield of the devil," as Richard Neutra called it, and the "hyperurban configuration" described by Fredric Jameson? Amid all the endless commonplaces about the city, Jameson's early-'90s reading still stands out, aptly charting a new disorientation and eclecticism in the buried entrances to the Westin Bonaventure Hotel and in the chain-link chic of Frank Gehry's Santa Monica house. If over the years Angelenos have gotten used to those swimmingly crossbred spaces, the continual transformations and unmoorings of Los Angeles have nonetheless outpaced us. Indeed, it is the city's constantly changing tectonics that we hope to explore here—not to definitively locate LA and its culture, but to get lost in its characteristically abrupt stirrings and mixed spaces.

On the occasion of the J. Paul Getty Museum's "Pacific Standard Time," a confederation of some sixty exhibitions opening across the region beginning this month, *Artforum* delves into the shifting scenes of postwar LA and the art that has unfolded within them. In this issue, artists, critics, historians, and curators speak to a broad array of venues in and around the city: the addresses on Ocean Front Walk and La Cienega where Chris Burden staged performances; the newsstand shelves onto which Robert Heineken slyly planted altered magazines for unsuspecting readers; the abandoned house that John Divola took

over, spray-painted, and shot with flash; the pit dug and molded by Kaari Upson; the studio where Simone Forti danced with Charlemagne Palestine; the street where Asco planted an ersatz gang victim. Further afield and in the present, LA-based artists Burden and Raymond Pettibon contribute special projects for these pages.

If time has been the obsession of art historians for as long as history and chronology themselves have been subject to study (see: *Nachträglichkeit* and *chronophobia*), this issue hopes to turn to space—and its purported disappearance. Place no longer exists, or rather, it is shot through with abstract networks of money and information, Jameson wrote; and he held LA to be exemplary of such shimmering finitude. We have tended to fixate on this abstraction, the dissipation of some kind of phenomenological or local sense of space. All is ether, the circulation of capital, the ciphers of control, whether "biopower" or "semicapitalism." But to let ourselves go, to submit completely to the idea that both the body and the site have been pulled away into some vortex of abstract power, is to deny—or repress—the stubborn persistence of places littered with things and noise and people and rubber and glass, an infrastructure that remains. Instead, we have sought to move through the specific terrain that is Los Angeles and see what we might find there. This is, after all, the city where *Artforum* had its start, in 1962. Here we pick up the journey once again. —Michelle Kuo

