



THE GETTY RESEARCH INSTITUTE AND THE J. PAUL GETTY MUSEUM PRESENT:

California Video

AN EXHIBITION AND SERIES OF RELATED EVENTS ON THE HISTORY OF VIDEO ART IN CALIFORNIA FROM 1968 TO 2008
MARCH 15–JUNE 8, 2008

EXHIBITIONS PAVILION, THE J. PAUL GETTY MUSEUM

The Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688



This spring, the Getty Research Institute and the J. Paul Getty Museum present *California Video*, the first comprehensive survey of California video art from 1968 to the present. Featuring the work of fifty-eight artists, duos, and collectives, the exhibition includes important examples of single-channel video, video sculpture, and video installation. *California Video* locates a distinctively West Coast aesthetic within the broader history of video art while highlighting the Getty's major commitment to the preservation and exhibition of a young but vital artistic medium. A series of related events at the Getty Center and other organizations offers opportunities to explore this history in even greater depth.

CALIFORNIA VIDEO SCREENING SERIES

Each of the screenings in this six-evening series is organized by a guest curator and expresses an alternate view of the diverse history of video art in California.

All screenings take place in the Harold M. Williams Auditorium.

Separate reservations are required for each event. Please call (310) 440-7300 or visit www.getty.edu.

WEDNESDAY, MARCH 26
7:30 PM



Memory Inversion

Rita Gonzalez, artist and assistant curator of special exhibitions at the Los Angeles County Museum of Art, hosts a program that focuses on video art from the late 1980s and early 1990s. Critical theory, collage, and allusions to literature, television, and cinematic genres characterize videos from this era as artists pushed video into freeform, essayistic modes. The program features videos by Lawrence Andrews, Steve Fagin, and Erika Suderburg, among others.

WEDNESDAY, APRIL 2
7:30 PM



Media/Concept/Art

Bob Riley, independent curator and founder of the Department of Media Arts at the San Francisco Museum of Modern Art, investigates the legacy of performance art and its relationship to video in California. As the video environment and means of production expanded, artists adapted forms of theater and public protest to the stage of the television screen, creating new forms of subjectivity in art. The program features work by Karen Finley, Howard Fried, the Kipper Kids, Marlon Riggs, and others.

WEDNESDAY, APRIL 9
7:30 PM



L.A. Video: Uncensored

Artist Bruce Yonemoto offers an overview of the underside of an often glimpsed but rarely seen urban Los Angeles. Many of the works in this program were originally programmed for a Valentine's Day event at Los Angeles Contemporary Exhibitions (LACE) and have since been featured at other festival venues. The prevailing 1980s culture of pre-AIDS sex, drugs, cultural theory, and rock 'n' roll made its way into this program. Participating artists felt a freedom to show works without the restrictions imposed by television, film content, or the ever-present museum/gallery curatorial complex. *This program contains content that may be offensive to some viewers. No one under 18 will be admitted to the screening.*

WEDNESDAY, MAY 14
7:30 PM



TV Art

Kathy Rae Huffman, visual arts director of Cornerhouse and former curator at the Long Beach Museum of Art, hosts a screening of works that offer an aesthetic commentary inspired and influenced by television; all were broadcast in the 1970s and 1980s. The screening includes works by Ante Bozanic, Nancy Buchanan, Chris Burden, John Duncan, Doug Hall, Ilene Segalove, Mitchell Syrop, Bruce and Norman Yonemoto, and others.

WEDNESDAY, MAY 21
7:30 PM



Without Imagination There Is No Will: The Woman's Building Tapes

Organized by artist Meg Cranston, this program presents a selection of rarely screened video works produced at the Los Angeles Woman's Building in the 1970s. Founded in 1973, the Woman's Building was a downtown Los Angeles hub for feminist thought, discussion, mobilization, social support, creativity, and art making. The Feminist Studio Workshop provided resources to female artists, including a number of early Sony Portapak video cameras. The tapes that emerged from the program reflect the insight and urgency with which feminist artists were making their voices heard.

WEDNESDAY, MAY 28
7:30 PM



I'll Be Your Mirror: Works about Celebrity

Steve Seid, video curator of the Pacific Film Archive at the University of California, Berkeley, celebrates the Golden State's most renewable resource: celebrity, pure and simple. The works in this screening—which consider celebrity to be one of California's principal exports—function as obstacles to the easy manufacture and circulation of fame and desire. The program features works by Anne McGuire, Lucas Michael, Karla Milosevich, Leslie Singer, Scott Stark, and others.

RELATED EVENTS INTERACTIVE INSTALLATION



Nina Sobell's Interactive Electroencephalographic Video Drawings

In 1973, artist Nina Sobell began a collaboration with neuropsychologists at Veterans Administration Hospital in Sepulveda, California, to translate electroencephalogram (EEG) readings from two subjects into a live video image. The resulting installation, *Interactive Electroencephalographic Video Drawings*, allows visitors wired with EEG sensors to observe a composite image of their brainwaves on a closed-circuit monitor while sitting in a living-room-like environment.

Getty Research Institute Lecture Hall, The Getty Center

Viewers are invited to participate on select Fridays, Saturdays, and Sundays. Same-day sign-ups are required. For a schedule and to sign up, visit the Information Desk in the Museum Entrance Hall.

LECTURE

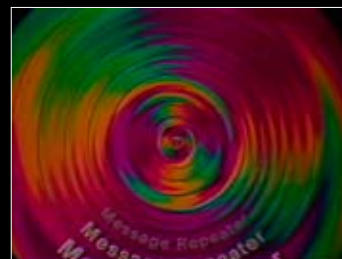
The David Ross Show

David Ross, former director of the San Francisco Museum of Modern Art, welcomes special guest John Baldessari, as well as Glenn Phillips, curator of the *California Video* exhibition. Other artists featured in the Getty exhibition, including Suzanne Lacy, Paul McCarthy, Ilene Segalove, and Bill Viola, stop by for really good conversation.

Thursday, April 3, 7:00 PM
Harold M. Williams Auditorium, The Getty Center

Reservations required; please call (310) 440-7300 or visit www.getty.edu.

GALLERY COURSE



California Video: Artists and Histories

Join exhibition curator Glenn Phillips in a two-part course that focuses on individual artists as case studies.

PART I: Saturday, April 12, 1:00–4:00 PM
John Baldessari, Paul Kos, Cynthia Maughan, and Wolfgang Stoerchle

PART II: Saturday, April 19, 1:00–4:00 PM
Skip Arnold, Harry Dodge and Stanya Kahn, Dale Hoyt, and Mike Kelley

Museum Lecture Hall, The Getty Center

Course fee, \$30; students, \$20; open to 140 participants. Reservations required; please call (310) 440-7300 or visit www.getty.edu.

OUTDOOR SCREENING EVENT Hotbed: Video Cultivation beside the Getty Gardens

Projected on the exterior walls of the Getty Center, twenty-one artists' videos from 1984 to 2007 explore the theme of the body as nature or culture. Viewers can stroll the grounds of the Getty Center to see videos spectacularly displayed between the architecture and gardens in this special two-evening installation curated by Anne Bray, director of Freewaves.

Friday and Saturday, May 9–10, 7:00 PM
The Getty Center

PARTY AT MOCA



Underground Forces

Years before the birth of MTV, artist Joe Rees and his organization Target Video began taping and editing what would become some of the first conceptually and aesthetically driven music videos. The Museum of Contemporary Art (MOCA) presents a special outdoor screening of Target Video's legendary club show *Underground Forces*, featuring rare footage of West Coast punk and New Wave bands; their East Coast, Canadian, and European counterparts; and a healthy sampling of the artists, groupies, punk rockers, and weirdos that populated California's underground scene in the late 1970s and early 1980s.

Saturday, June 7, 9:00 PM
The Geffen Contemporary at MOCA, 152 North Central Ave., Los Angeles

General admission, \$8; students/seniors with I.D., \$5. No reservations necessary. For more information, visit www.moca.org.

SCREENINGS AT FILMFORUM

Los Angeles Filmforum presents additional screenings of video art from some of Southern California's leading artists.

Sunday, March 20, 7:00 PM
Allan Sekula

Sunday, April 27, 7:00 PM
Steve Fagin

Sunday, May 4, 7:00 PM
Bruce and Norman Yonemoto

Sunday, June 1, 7:00 PM
Jordan Biren

All screenings are at the Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Los Angeles

For more information, visit www.lafilmforum.org.

VISIT WWW.GETTY.EDU

On the Getty's Web site you can view excerpts from the videos in the exhibition, explore biographies of the artists, read texts about the videos, learn more about video art in California, and find additional information about related events.

RELATED PUBLICATION



CALIFORNIA VIDEO: ARTISTS AND HISTORIES

This lavishly illustrated catalog includes dozens of interviews, commissioned essays, rare reprints, and unpublished video transcripts. (Hardcover, \$39.95) Publications are available in the Getty Bookstore, by calling (800) 223-3431 or (310) 440-7059, or by visiting www.getty.edu/bookstore.

IMAGES, FRONT:

JEFF CAIN, stills from *Radar Balloon*, 2005

BRIAN BRESS, production still from *Under Cover*, 2007

ALLAN KAPROW, stills from *Then*, 1974. Allan Kaprow Papers, Research Library, The Getty Research Institute (980063)

NANCY BUCHANAN, stills from *Tech-Knowledge*, 1984. Photos by Kira Perov. LBMA/GRI (2006.M.7)

CYNTHIA MAUGHAN, still from *Hat with a Veil*, ca. 1975. LBMA/GRI (2006.M.7)

ARTHUR GINSBURG, stills from *The Continuing Story of Carel & Ferd*, 1970–75

DIANA THATER, *Surface Effect*, 1997. Collection of Pamela and Richard Kramlich. Photo by Fredrik Nilsen

EUAN MACDONALD, stills from *SCLPTR*, 2003

SKIP ARNOLD, stills from *Marks*, 1984. Live video performance at MP/TV, Los Angeles, 23 January 1984. LBMA/GRI (2006.M.7)

MIKE KELLEY, *Candy Cane Throne*, 2004–2005. Collection of Rachel and Jean-Pierre Lehmann. Installation view of *Day is Done* exhibition at Gagosian Gallery, New York, 2005

IMAGES, BACK:

NANCY BUCHANAN, still from *Tech-Knowledge*, 1984. Photo by Kira Perov. LBMA/GRI (2006.M.7)

LYNNE KIRBY and ERIKA SUDERBURG, still from *Memory Inversion* (Los Angeles), 1988

THE KIPPER KIDS, still from *Up Yer Bum with a Bengal Lancer*, 1976. LBMA/GRI (2006.M.7)

NINA SALERNO, still from *Model X*, 1980. Courtesy of the artist

MITCHELL SYROP, still from *Watch It, Think It*, 1978. Photo courtesy of the artist. LBMA/GRI (2006.M.7)

JERRI ALLYN, cover of *What Is Social Art?* Brochure produced by the Los Angeles Women's Video Center (LAWVC), 1979. Collage by Kathleen Berg. Video Community Resources, Women's Community, Inc.

SUSAN MOGUL, still from *Dear Dennis*, 1988. LBMA/GRI (2006.M.7)

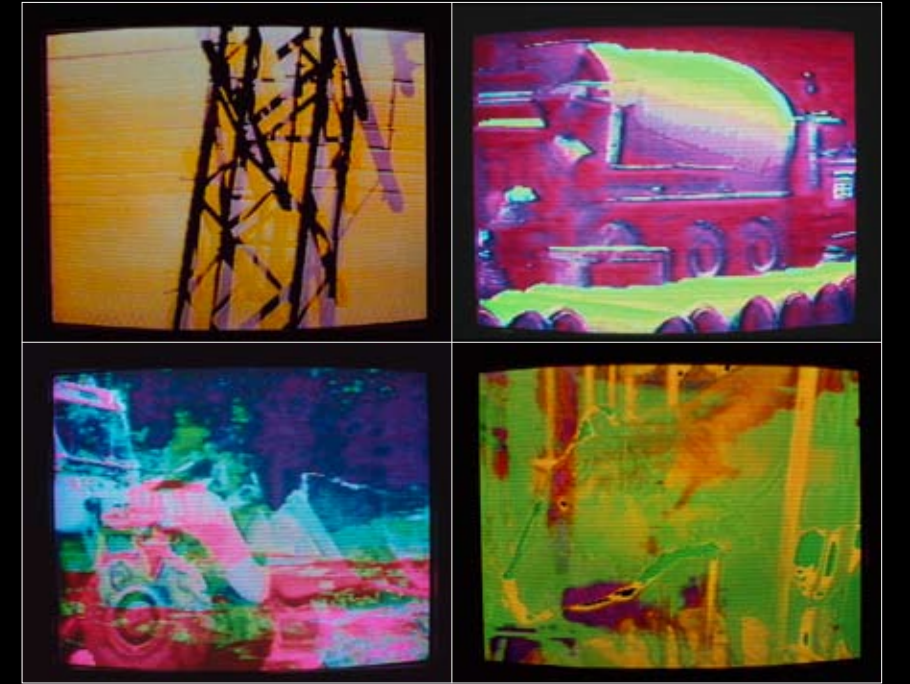
NINA SOBELL, still from *Interactive Electroencephalographic Video Drawings*, 1973. Photo by Ken Feingold

DALE HOYT, still from *Braille*, 1986

JOE REES, still from *The Cramps Live at Napa State Mental Hospital*, 1978

All works designated as "LBMA/GRI" are from the collection of Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005.





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