

AT-A-GLANCE

An Overview of Pacific Standard Time at the Getty Center

September 13, 2011 – May 6, 2012

EXHIBITIONS

Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970

October 1, 2011–February 5, 2012

Organized by the Getty Research Institute in collaboration with the J. Paul Getty Museum. This historical overview will feature an exemplary collection of works—borrowed from preeminent national and international collections—that will offer a fundamental reappraisal and reinterpretation of postwar Los Angeles art. Exhibition travels to the Martin-Gropius-Bau, Berlin, March 15–June 10, 2012.

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

October 1, 2011–February 5, 2012

Organized by the Getty Research Institute. Works from the Getty Research Institute's extensive archives of Los Angeles art—photographs, ephemera, correspondence, and artwork—will reveal how artists disseminated their works to a broader public during this period.

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

September 13, 2011–March 11, 2012

Organized by the Getty Conservation Institute in collaboration with the J. Paul Getty Museum. Valentine's luminous 12-foot high column of polyester resin will serve as the focal point for discussions of modern materials used in contemporary sculpture, as well as the practical and ethical issues surrounding conservation of these works.

In Focus: Los Angeles, 1945–1980

December 20, 2011–May 6, 2012

Organized by the J. Paul Getty Museum. The exhibition presents photographs from the Getty Museum's permanent collection made in Los Angeles from 1945 to 1980 by artists who were influenced by the city.

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INSTALLATION

Robert Irwin, Black on White

September 1, 2011–March 18, 2012

A monumental wedge of black granite, *Black on White* extends from the Entrance Hall into the Museum courtyard. Like all of Irwin's work since the 1970s, this piece is site-generated, shaped by the particular conditions of the space in which it is installed. Just as architect Richard Meier considered the Getty Rotunda as a lobby that encompasses both the indoors and the outdoors, Irwin's sculpture literally moves from inside to outside, allowing the building's glass wall to pass through its sculptural form. This work was commissioned by the J. Paul Getty Trust in memory of former CEO James N. Wood.

PUBLICATIONS

Pacific Standard Time: Los Angeles Art, 1945–1980

(Getty Publications, \$59.95, hardcover)

Edited by Rebecca Peabody, Andrew Perchuk, Glenn Phillips, and Rani Singh, with Lucy Bradnock

A comprehensive and richly illustrated book that explores postwar American art from a new perspective: Southern California. The analysis of the L.A. art scene from the end of World War II until the beginning of the 1980s—the first in-depth scholarly survey of the region's art—demonstrates the major role Southern California artists played in the twentieth century's most influential art movements. Until recently that role had been overshadowed by New York-centric views of modernism, which tended to date the birth of Los Angeles's art scene to the 1980s—suggesting that earlier decades were devoid of meaningful activity. This book sets the record straight.

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

(Getty Conservation Institute, \$24.95, hardcover)

The fascinating story behind the making of *Gray Column*, from its original concept to its display at the Getty, which marks the first time the piece will be installed as Valentine intended—standing vertically. The book includes a short essay, a conversation with the artist and a wealth of stunning archival images taken during *Gray Column's* creation. Together they illustrate the extraordinary lengths Valentine undertook to develop a material that would enable him to cast colossal pieces, and the efforts needed to achieve their extremely delicate and pristine surfaces. The book includes a 30-minute DVD that recounts the project in greater detail through interviews and documentary footage.

Notes toward a Conditional Art

(Getty Publications, \$35.00, hardcover)

By Robert Irwin, introduced and edited by Matthew Simms

This collection of writings by the prolific artist Robert Irwin includes many that have never been published.

Some Aesthetic Decisions: The Photographs of Judy Fiskin

(Getty Publications, \$50.00, hardcover)

By Virginia Heckert

This first major monograph of Los Angeles-based artist Judy Fiskin reproduces nearly three hundred images taken from 1973 to 1995, her complete photographic oeuvre.

FILMS

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

Project Film (30-min. duration)

September 13, 2011–March 11, 2012

For six months a film crew followed the Getty Conservation Institute team as they researched and prepared for this exhibition. The documentary shows the story behind De Wain Valentine and *Gray Column*, how Valentine needed to develop a new material for his work, his incredible (and sometimes dangerous) fabrication processes, his views on the conservation of his work, and the many sagas of putting on an exhibition such as this.

Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture 1950–1970

Exhibition Film (10-min. duration)

October 1, 2011–February 5, 2012

Learn about the ways Los Angeles artists looked for new approaches, subjects, and techniques for art-making, including experimentation with the materials and processes of local industries and surf and car cultures. Experience Los Angeles' rise as a world class artistic center during the post-war era from the people who were there.

PERFORMANCES

Saturday Nights at the Getty: *An Invitation with Inara George and Van Dyke Parks* Saturday, November 5, 2011, 7:30 p.m.

Two Los Angeles musical legends from different generations come together for an unforgettable evening of sonic confections. Van Dyke Parks has played with almost everyone that matters in modern music—from the Beach Boys to U2 by way of the Grateful Dead, Ringo Starr and The Byrds. Inara George is the lilting voice behind the indie-rock duo The Bird and the Bee. Joining them in this performance is a chamber orchestra led by concert master Peter Kent.

Gordon Getty Concert—*Carl Stone: Sonic Excursions from Al-Noor to Zang* Saturday, November 12, 2011, 7:30 p.m.

Carl Stone is one of the pioneers of live computer music, and has been hailed by the Village Voice as "one of the best composers living in (the USA) today." This concert revives some of his early works with new musical technology and also includes world premieres featuring internationally acclaimed pianist Gloria Cheng and Min Xiao-Fen performing on pipa, the traditional Chinese lute. Tickets \$15, \$10 students/seniors. Tickets available beginning September 1, 2011.

IGLU and Tell Me

Saturday, December 10, 2011, 7:00 p.m.

Sunday, December 11, 2011, 3:00 p.m.

IGLU (1977) is one of four plays created by Guy de Cointet in collaboration with Robert Wilhite. *Tell Me*, Guy de Cointet's piece, premiered in 1979 and starred actresses Helen Berlant, Denise Domergue, and Jane Zingale. In this rare opportunity, both works are carefully restaged with their signature simple and colorful props, presenting a delightfully entertaining combination of sense, beyond sense, and nonsense. Free with Reservation. Limit 4 seats per person. Reservations available beginning Tuesday, Nov. 22, 2011 at 9:00 a.m.

Kalpa

Friday, January 20, 2012, 7:00 p.m.

Kicking off the Pacific Standard Time Performance and Public Art Festival, this major new site-specific commission by Hirokazu Kosaka transforms the Getty Center's Arrival Plaza into a sculptural and performative installation. In this event, Kosaka builds a symbolic parallel between *kalpa*—a Sanskrit word that means "a long period of time"—and the inevitable passage of time that transforms our lives, histories and memories.

SYMPOSIUM

How Los Angeles Invented the World

Saturday, November 19, 2011, 1:00-7:00 p.m.

From movies to pop music to surfing, Los Angeles has created many of the world's most iconic cultural symbols. How did L.A. culture come to stand in for America in music, books, film, and art? Zócalo presents a half-day conference exploring how Los Angeles's unique culture was built and how it spread to the rest of the world.

LECTURES / PANEL DISCUSSIONS / ARTIST CONVERSATIONS

Women Curators in Los Angeles

Wednesday, October 26, 2011, 7:00-9:00 p.m.

In the 1960s and 1970s, a generation of women curators emerged as leading voices in the rapidly growing Southern California art scene. This conversation will bring together pioneering curators—Barbara Haskell, Jane Livingston, and Helene Winer—to discuss their critical role in defining west coast art as well as the future paths they followed as gallerists, curators, and art historians. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

An Evening with De Wain Valentine

Wednesday, November 2, 2011, 7:00-9:00 p.m.

The Getty Conservation Institute will collaborate with the Getty Research Institute to present a special evening with artist De Wain Valentine on the occasion of the exhibition *From Start to Finish: De Wain Valentine's Gray Column*. This conversation with the artist will investigate the production, conservation, and display challenges that surround Valentine's monumental 1975-76 sculpture, *Gray Column*. The work was one of the largest sculptures Valentine ever cast with polyester resin—the material with which he worked throughout the 1960s and 1970s to create his dazzling circles and walls. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

Assemblage and Politics

Wednesday, November 16, 2011, 7:00-9:00 p.m.

This conversation brings together Los Angeles artists, including Ed Bereal, Mel Edwards, George Herms, Nancy Reddin Kienholz, and Betye Saar who employed assemblage sculpture as a way to reflect on the charged political climate of Postwar America. These and other artists used found materials to produce complex objects that engaged with issues like the civil rights movement, the Vietnam War, and the censorship of art. This discussion will explore how the medium of assemblage sculpture emerged and continues to thrive as a tool of social critique and transformation. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

Frank Gehry and the Los Angeles Art Scene

Tuesday, December 13, 2011, 7:00–9:00 p.m.

In the 1960s, artists and architects in Los Angeles shared ideas and inspiration and developed close friendships. This was particularly true of Frank Gehry, whose distinctive vision of architecture was, in part, shaped by his many exchanges with visual artists, primarily those in the Venice art scene. For this lively event, Frank Gehry reunites with some collaborators and friends to reflect on their formative years in L.A. Guests include Peter Alexander, Chuck Arnoldi, Tony Berlant, Billy Al Bengston, and Ed Moses. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

GALLERY COURSE

Made in L.A.: The Birth of a Modern Art Capital

Part 1: *Freeways, Riots, and Swimming Pools*

Saturday, November 12, 2011, 10:30 a.m.–2:30 p.m.

Part 2: *Antics and Institutions*

Saturday, December 17, 2011, 10:30 a.m.–2:30 p.m.

Part 3: *Process and Perception*

Saturday, January 14, 2011, 10:30 a.m.–2:30 p.m.

This three-part course explores how artists in postwar Los Angeles developed radical new art forms, responded to the urban landscape, and laid the foundations for a West Coast modern art capital. Educators Audrey Chan and Lucena Valle-Rey lead this course that looks at the exhibitions *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, *Greetings from LA: Artists and Publics 1950–1980*, *In Focus: Los Angeles, 1945–1980*, and *From Start to Finish: De Wain Valentine's Gray Column*. Course fee \$15 per session. Open to 40 participants.

STUDIO COURSE

Collect, Compose: Collage Workshop

Tuesday, October 18, 2011, 10:30 a.m.–5:00 p.m.

Join artist Analia Saban and art historian Claire de Dobay Rifelj in this daylong studio workshop exploring the practice and history of assemblage and collage. Participants learn various collage techniques incorporating encaustic paint and are encouraged to bring additional materials to personalize their artworks. Course fee \$135 (includes materials and lunch). Open to 25 participants. Museum Studios.

TALKS

Curator's Gallery Talk: *Crosscurrents in L.A. Painting and Sculpture, 1950–1970*

Wednesdays, October 12, 19, and 26, 2011, 1:30 p.m.

Wednesdays, November 9 and 30, 2011, 1:30 p.m.

Wednesday, December 7, 2011, 1:30 p.m.

Wednesdays, January 4, 11, 18, and 25, 2012, 1:30 p.m.

A curator of the Getty Research Institute leads a gallery talk on the exhibition *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*. Meet under the stairs in the Museum Entrance Hall.

Curator's Gallery Talk: *De Wain Valentine's Gray Column*

Tuesdays, October 4 and December 13, 2011 and January 10, 2012, 1:30 p.m.

Thursday, November 10, 2011, 1:30 p.m.

Tuesday, February 7, 2012, 2:30 p.m.

Thursday, March 1, 2012, 2:30 p.m.

Curators Tom Learner, Rachel Rivenc, and Emma Richardson of the Getty Research Institute lead a gallery talk on the exhibition *From Start to Finish: De Wain Valentine's Gray Column*. Meet under the stairs in the Museum Entrance Hall.

FAMILY FESTIVAL

Saturday, October 22, 2011

This daylong festival takes its inspiration from the city of Los Angeles and the artists of Pacific Standard Time. Enjoy music and dance performances by local ensembles that demonstrate the vibrant artistic diversity of our city, roll up your sleeves at the various art-making workshops, join a family tour through the galleries, and more!

VISITOR INFORMATION

Pacific Standard Time Information Room

September 13, 2011–March 11, 2012

Containing information about the overall *Pacific Standard Time* effort in Southern California, including computer kiosks with access to www.pacificstandardtime.org, copies of exhibition catalogs from other *Pacific Standard Time* exhibitions, and a touch-screen table featuring an interactive map that will allow visitors to call up information about *Pacific Standard Time* exhibitions and events at all participating institutions across the Southland.