



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

FOR IMMEDIATE RELEASE

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**LOS ANGELES GALLERIES JOIN IN CELEBRATION OF
*PACIFIC STANDARD TIME: ART IN L.A. 1945 – 1980***

**Art Galleries to Complement *Pacific Standard Time's*
Robust Schedule of Museum Exhibitions and Public Programs**

Los Angeles, CA, September 7, 2011—Beginning this fall and continuing through spring 2012, more than 70 art galleries in Culver City, Santa Monica, West Hollywood and the Greater Los Angeles area will join in the unprecedented cultural collaboration *Pacific Standard Time: Art in L.A. 1945-1980*. Exhibitions at the galleries, timed to the presentation of *Pacific Standard Time*, will focus on works made during (or inspired by) the Pacific Standard Time era, from the years immediately after World War II through the turbulent 1960s and 70s. As diverse as the more than 60 *Pacific Standard Time* museum exhibitions and programs, the shows at more than 70 participating galleries will include Pop, Minimalism, assemblage, ceramics, political graphics, printmaking, conceptual art and much more. Participating galleries will present more than 125 exhibitions, which will open throughout *Pacific Standard Time's* six-month run. About 50 of these exhibitions will be on view during the opening weekend, October 1-2.

“Galleries played a critical role in L.A.’s post-war art scene,” said Andrew Perchuk, Deputy Director of the Getty Research Institute. “These spaces gave artists venues for experimentation and innovation and created a much-needed community for artists and patrons at a time when other resources for artists were scarce in Los Angeles.”

“For many L.A. art dealers, *Pacific Standard Time* is an opportunity to revisit the fertile period when our own practices took shape, or to honor the art that inspired us to create galleries in the first place,” stated Margo Leavin, a prominent Los Angeles gallery owner. “It is deeply

meaningful for Los Angeles galleries to come together as a community to celebrate the art and artists that make Los Angeles distinct.”

Margo Leavin Gallery will present an exhibition of paintings by John M. Miller, who since the 1970s (when he began exhibiting in Los Angeles) has been investigating a single abstract composition, consisting of meticulously rendered repeating rectangles.

Many of the gallery exhibitions will present works created from 1945 to 1980, the era explored by *Pacific Standard Time*, while also addressing the artists’ current practices. For example, Roberts & Tilton will present *Red Time*, a site-specific retrospective installation by Betye Saar. An amalgamation of found, created, borrowed and recycled objects, the installation will examine Saar’s past and present work. At Gagosian Gallery, legendary sculptor Robert Therrien will create a tableau in which two- and three-dimensional objects will be displayed on and around a maze of tables, forming an historical dialogue with his own work and allowing a retrospective survey of his art.

Additional gallery exhibitions include *Untitled Slide Sequence* at the Christopher Grimes gallery, a key 1972 work by photographer, theorist, historian and writer Allan Sekula, which examined the socioeconomic impact of Southern California’s aerospace industry through a succession of rapidly recorded images of workers leaving the General Dynamics Conair Division factory in San Diego. The gallery L.A. Louver will present *Frederick Hammersley*, highlighting important developments in the artist’s long career beginning in 1940 and examining his role as part of a group of Los Angeles “Abstract Classicists” during the 1950s. Marc Selwyn Fine Art will present *Lee Mullican: Paintings from the 1950s*, including works from the height of the Dynaton (“that which is possible”) movement.

Some participating galleries will also showcase works by artists who have not been represented in Los Angeles for extended periods of time. At the David Kordansky Gallery, Richard Jackson will have his first Los Angeles solo gallery show in 20 years, titled *The Little Girl’s Room*, featuring one of his darkly humorous immersive environments—part monumental spinning sculpture, part spray painting with liquid paint and part installation, designed to look like a little girl’s bedroom. Michael Kohn Gallery will present Joe Goode’s *Nighttime Series 1977 – 1978*, an important group of meditative black paintings, violently slashed through the canvas, which have not been seen in more than twenty years.

Several galleries will present new works by artists who came to be seen as icons of the L.A. art scene. Among these is Robert Irwin, who will create new light sculptures and installations for an exhibition at L&M Arts. At Regen Projects, new drawings by Raymond Pettibon will continue the artist’s exploration of his signature landscape of war, politics, popular culture, art, literature, sports, religion, and sexuality.

In addition to in-depth solo shows, galleries will also present group exhibitions on themes related to the *Pacific Standard Time* era. Nye+Brown will present an exhibition of art, artifacts and the written word, *The Lords and the New Creatures*, investigating the historical relationship between Los Angeles artists and the automobile, with works by John McCracken, Billy Al Bengston, John Chamberlain, Peter Alexander, Ed Ruscha, Craig Kauffman, Larry Bell, Catherine Opie, Rob Reynolds, Brian Wills and others.

The historical role of galleries in the ascendance of Los Angeles-based visual artists will itself be the subject of some shows at participating galleries. The Cirrus Gallery, established in 1970 by Jean Milant after printing some of Ed Ruscha’s *Standard Station* works, promoted Los Angeles

artists locally and internationally, including early participation in Art Basel. The exhibition *Once Emerging Now Emerging* will present a forty-year archive of L.A. art history and of Cirrus Gallery itself, organized as a rotating, four-part show aligned to the entire span of *Pacific Standard Time*. The four shows will focus on moments when particular artists such as Guy de Cointet and Barbara T. Smith had their early involvement with the gallery, and will also present works by international and local emerging artists of today. Cirrus Gallery will invite artists to react to the archival information through a specially created website that will funnel into the exhibition, integrating the once-emerging with the now-emerging.

Information about participating galleries and exhibitions is current as of August 2011. Beginning in early September, complete listings of the gallery exhibitions will be available online at www.pacificstandardtime.org.

List of Participating Galleries (as of September):

1301PE	Los Angeles Modern Auctions (LAMA)
ACE Gallery	Louis Stern Fine Arts
Angles Gallery	ltd Los Angeles
Arena 1	Luis de Jesus
Art Resource Group	M+B
Bleicher Gallery La Brea	Marc Selwyn Fine Art
Blum & Poe	Margo Leavin Gallery
Cardwell Jimmerson Contemporary Art	Merry Karnowsky Gallery (MK2 Projects)
Cherry and Martin	Meyer Fine Art
Christopher Grimes Gallery	Michael Kohn Gallery
Cirrus	MIXOGRAFIA
Couturier Gallery	Monte Vista Projects
Craig Krull Gallery	Museum of California Design: JF Chen Gallery
David Kordansky Gallery	Nye + Brown
David Lawrence Gallery	POP tART Gallery
Denenberg Fine Arts Inc	PRISM
dnj Gallery	R.B. Stevenson Gallery
drkrn/gallery	Regen Projects
Eames Office	Richard Telles Fine Art
Francois Ghebaly Gallery	Robert Berman Gallery
Frank Lloyd Gallery	Roberts & Tilton
Gagosian Gallery	Rosamund Felsen Gallery
Garboushian Gallery	Rose Gallery
Gemini G.E.L	Royal/T
George Stern Fine Arts	Samuel Freeman
Here is Elsewhere Gallery	Stendahl Galleries
Jack Rutberg Fine Arts	Stephen Cohen Gallery
Jancar Gallery	Steve Turner Contemporary
Kantor Gallery	Susanne Vielmetter Los Angeles Projects
Kayne Griffin Corcoran	Tasende Gallery
L&M Arts	The Box
LA Louver	Thomas Paul Fine Art
Larry Bell Studio Annex	Timothy Yarger Fine Art
Leslie Sacks Contemporary	Tobey C Moss Gallery
Loft 9 Gallery	Western Project
Lois Lambert Gallery	

William Turner Gallery

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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.