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**PACIFIC STANDARD TIME LAUNCHES 11-DAY FESTIVAL  
CELEBRATING LOS ANGELES'S ROLE, PAST AND PRESENT,  
AS AN EPICENTER OF PERFORMANCE AND PUBLIC ART**



**More Than 30 New Works, Re-Inventions, Commissions  
and Happenings Begin to Unfold Across Los Angeles  
January 19 through 29, 2012**

**LOS ANGELES, CA (JANUARY 20, 2012)**—Starting today, the art of *Pacific Standard Time* heads into the streets, clubs and public spaces of Southern California through January 29, 2012, during the special *Pacific Standard Time Performance and Public Art Festival*. This 11-day celebration features more than 30 extraordinary performances—including contemporary re-enactments of iconic works by artists such as Judy Chicago, Suzanne Lacy, Robert Wilhite and James Turrell—and interventions both large and small in the public sphere. Organized by the Getty Research Institute and LA><ART, and supported by grants from the Getty Foundation in conjunction with the ongoing *Pacific Standard Time: Art in L.A. 1945-1980* initiative, the *Performance and Public Art Festival* reexamines, reinvents, reinterprets and renews an epochal movement in contemporary art for which Los Angeles has been an epicenter.

In the 1960s and 1970s, Los Angeles became one of the birthplaces of international performance art, with artists such as Eleanor Antin, Chris Burden, Suzanne Lacy, Allan Kaprow, Mike Kelley, Paul McCarthy and Barbara T. Smith creating pioneering work. The younger generation of Los Angeles artists taking part in the festival is living proof that this legacy continues to be a major source of inspiration in Los Angeles. In keeping with the inclusive vision of *Pacific Standard Time*, the festival features works by well-known and emerging artists in several different categories that reflect Los Angeles's artistic diversity—experimental music and theater, social and political interventions, outdoor visual spectacles, media art, and underground performances.

Organized by Glenn Phillips of the Getty Research Institute and Lauri Firstenberg of LA><ART, the festival complements the rich historical survey of Los Angeles performance art currently showing in numerous *Pacific Standard Time* exhibitions such as *Los Angeles Goes Live: Performance Art in Southern California 1970-1983* at Los Angeles Contemporary Exhibitions, open through January 29, and *Collaboration Labs: Southern California Artists and the Artist Space Movement* at 18th Street Arts Center, extended until March 16, 2012.

“Diverse audiences will be able to experience an amazing array of performances and public art works, all condensed into one very intense 11-day festival,” explained Glenn Phillips. “By revisiting works of art that loom large in our memory but existed only briefly in fleeting moments of performance and installation, the *Performance and Public Art Festival* is a perfect complement to the larger effort of *Pacific Standard Time*, which chronicles and explores Los Angeles art in all its dimensions.”



“The festival offers people an amazing opportunity to discover and experience art in new ways, from outdoor spectacles to intimate performances,” said Lauri Firstenberg. “Many of the artists represented in the festival also have works on the walls and in the galleries at participating *Pacific Standard Time* museum exhibitions, further enriching people’s understanding of art during this period and how it relates to us in the present.”

Adding a daily element of surprise to the festival, Los Angeles artist Liz Glynn is organizing *Black Box*, a nightly series of festival after-parties in Hollywood, where visitors will be able to socialize and witness unannounced performances by artists both famous and emerging.

A complete festival schedule and detailed event descriptions are available on the *Pacific Standard Time Performance and Public Art Festival* website ([pacificstandardtimefestival.org](http://pacificstandardtimefestival.org)). Below are a few examples from the diverse range of festival programs taking place throughout the 11 days of the festival:

- Today, January 19, Judy Chicago and Materials & Applications with members of the public will reinvent *Disappearing Environments*, a 1968 visual spectacle by 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. The reinterpretation will include 25 tons of dry ice and culminate in a flare performance at dusk. The day-long installation will coincide with the opening night of the adjacent Art Los Angeles Contemporary art fair.

- On January 20 at 7pm at the Getty Center, Hirokazu Kosaka will transform the Getty's Arrival Plaza into a major sculptural and performative installation entitled *Kalpa*, a new site-specific commission that completely immerses visitors in a theatrical experience. Named after the Sanskrit word for eon, Kosaka builds a symbolic parallel between *Kalpa* and the inevitable long passage of time that slowly transforms our lives, our histories and our memories.
- On Saturday, January 21, Pomona College Museum of Art will stage three performances keyed to *It Happened at Pomona*, a *Pacific Standard Time* exhibition in three parts surveying pivotal moments in the art college's history. In *Preparation F*, John White will restage his 1971 performance piece exploring issues of masculinity and gender. In a staged setting, a football team enters, changes from street clothes to football uniforms and scrimmages in the gallery. In the second performance, Judy Chicago will perform *A Butterfly for Pomona*, a new pyrotechnic performance inspired by her 1970 *Atmosphere* environmental performance at Pomona College, in which she used flares and commercial fireworks to soften and feminize the environment. And finally, James Turrell will recreate his 1971 performance *Burning Bridges*, a visual spectacle utilizing highway flares. Turrell, famous for his experiments with Light and Space art, will light flares to bring an immediate and brilliant orange glow to the surroundings and envelop the scene in smoke.
- On Sunday, January 22, Pasadena-based artist Richard Jackson will mount *Accidents in Abstract Painting*, his previously unfulfilled dream performance in which he crashes a remote-controlled, large-scale model airplane filled with paint into a wall that reads "Accidents in Abstract Painting." For Jackson, this act makes an ironic comment on Action Painting and the concept of chance so prominent in abstract painting.

In conjunction with the festival, LACE (Los Angeles Contemporary Exhibitions) has launched *Three Weeks in January: End Rape in Los Angeles*, a new work of public performance art by artist Suzanne Lacy in partnership with Los Angeles student and arts groups, political organizations and civic institutions including the Los Angeles Police Department (LAPD). *Three Weeks in January* marks a reconceptualization of Lacy's important work from 1977, *Three Weeks in May*, which raised public awareness of violence against women and is included in *Doin' It in Public: Feminism and Art at the Woman's Building* at the Otis College of Art and Design. Working with scores of collaborators and including a number of related events, Lacy is revisiting her original work to consider where Los Angeles is 30 years into the anti-rape movement and how we can end violence against women.

- The artist William Leavitt will premiere his never-before produced play from 1979 titled, *The Particles (Of White Naugahyde)*, with multiple performances at The Annex (January 26, 27 and February 2, 3). The play is framed as a sit-com, in which a family auditions for a place in a NASA program that would send them to a planned space colony. The family is then instructed to live in a security-free community at the edge of the desert with other aspiring applicants for a two-week period, resulting in anxiety and anti-social behavior among the participants.
- On Friday, January 27, The Geffen Contemporary at MOCA will present *Special Members Concert: Punk Rock*, an exclusive concert with three seminal punk rock bands — X, The Dead Kennedys and The Avengers — that continue to shape California's music scene. California's punk culture is represented in MOCA's exhibition *Under the Big Black Sun* through the photography of Bruce Conner, concert flyers for Black Flag by Raymond Pettibon, and other works that reference the relationship between art and music of the period.

- The *Ball of Artists*, a private event at the historic Greystone Manor in Beverly Hills on Saturday, January 28, turns the attention back to Los Angeles' present cultural dynamics through 30 commissioned art projects, including site-specific installations and individual performances by Drew Heitzler, Mungo Thomson, Shana Lutker, Justin Beal, David Lamelas, Charles Gaines, and other contemporary artists.
- The festival will culminate in two closing events on Sunday, January 29. At the Hammer Museum, Eleanor Antin will direct a restaging of her historic piece *Before the Revolution*, which raises controversial issues of racial and gender politics. The performance will put on display Antin's alter-ego, the black Russian ballerina Eleanora Antinova. Also on the closing day, the Eagle Rock's Welcome Inn will be transformed into a venue for *Welcome Inn Time Machine*, a free, six-hour event featuring experimental music originating in Southern California. Organized by the Society for the Activation of Social Space through Art and Sound, the "micro concerts" will take place in individual motel rooms, allowing key moments in sound and music history to be experienced simultaneously and sequentially. Among the 11 works presented will be Bruce Nauman's *Violin Tuned D.E.A.D.*, Pauline Oliveros's *Sonic Meditations*, LAFMS's *Pyramid Headphones*, and James Tenney's *Postal Pieces*.

### **Support for Pacific Standard Time**

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Major funding for the *Performance and Public Art Festival* comes from the Getty Foundation.

### **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 from October 2011 to April 2012 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. By presenting a multitude of simultaneous exhibitions and programs, each institution is making its own contribution to this grand-scale story of artistic innovation and social change. 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.

*Pacific Standard Time* is an initiative of the Getty. The presenting sponsor is Bank of America.

### **Captions:**

(Top image) *A Butterfly for Oakland*, 1978, Judy Chicago. Pyrotechnic performance. Photo by Donald Woodman. © Judy Chicago. On January 22, Chicago will perform *A Butterfly for Pomona*.  
(Bottom image) Members of the Los Angeles Free Music Society testing *Pyramid Headphones*, 1976. Photograph © 1976 Fredrik Nielsen, All Rights Reserved. The Los Angeles Free Music Society will perform at the Getty Center on January 20. *Pyramid Headphones* is one of 11 “micro concerts” to be performed during *Welcome Inn Time Machine* on January 29.

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