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NEWS FROM THE GETTY

DATE: January 27, 2010
FOR IMMEDIATE RELEASE

GETTY FOUNDATION GIVES ADDITIONAL \$3.1 MILLION TO 26 ARTS INSTITUTIONS ACROSS SOCAL FOR *PACIFIC STANDARD TIME: ART IN L.A. 1945-1980* INITIATIVE

New Grants Bring Getty Foundation Support to \$6.7 Million for Nearly 30 Exhibitions Spotlighting L.A. Art in the Postwar Decades

LOS ANGELES—The Getty Foundation today announced it will award \$3.1 million in grants to 26 arts institutions across Southern California as part of the initiative *Pacific Standard Time: Art in L.A. 1945-1980*. *Pacific Standard Time* includes an unprecedented series of concurrent exhibitions throughout the region that highlight the significance of art in Los Angeles in the post World War II decades. Exhibitions and related programs are set to begin in Fall 2011 and conclude in Spring 2012.

Pacific Standard Time has become the largest collaborative project ever undertaken by museums in the region. The new grants, which will support the implementation of exhibitions and the publication of catalogues, bring the total awarded by the Getty Foundation in support of *Pacific Standard Time* to \$6.7 million. In addition to the current grants, in 2008 and 2009 the Foundation awarded nearly \$3.6 million in grants to support research and planning for the exhibitions.

"I commend the Getty for their leadership and investment in Los Angeles arts, and for bringing all these institutions together to share and celebrate an amazing history. The Getty, with its ongoing support, has demonstrated its commitment to arts in Los Angeles," said Los Angeles Mayor Antonio Villaraigosa. "This initiative will certainly drive cultural tourism to our city and show the world all we have to offer. *Pacific Standard Time* reinforces Los Angeles' reputation as a major cultural destination."

A complete list of the newly announced exhibition grants is attached, along with information on the major survey exhibition planned by the J. Paul Getty Museum as part of *Pacific Standard Time*.

"It is thrilling to see how museums and other arts institutions in L.A. and all across Southern California – from Santa Barbara to San Diego to Palm Springs – are joining together to showcase the region's incredibly vibrant postwar artistic scene. It is the Getty Foundation's privilege to support this very important collaborative effort that shows the pivotal leadership role played by Los Angeles in the arts, in the past as well as today," said Deborah Marrow, Director of the Getty Foundation.

The dynamic Los Angeles postwar art community included artists such as John Baldessari, Judy Chicago, Fred Hammersley, Robert Irwin, Allan Kaprow, Craig Kauffman, Ed Kienholz, John Outterbridge, Ed Ruscha, Betye Saar, and Patssi Valdez (to name only a few), curators Henry Hopkins and Walter Hopps, gallerists Irving Blum and Patricia Faure, and Stanley Grinstein, collector and co-founder of the pioneering publisher and print workshop Gemini/G.E.L., among many others.

The Getty Foundation hopes the large scale commitment and collaboration on *Pacific Standard Time* will give visitors and scholars alike a greater awareness of Los Angeles as a major artistic center. The diverse series of exhibitions will include the Museum of Contemporary Art's (MOCA) *California Art in the Age of Pluralism: 1974-1980*, an exhibition of 120 artists who contributed to the enormous variety of artistic practices that emerged on the West Coast during this decade; the Los Angeles County Museum of Art's (LACMA) *California Design, 1930-1965: Living in a Modern Way*, featuring over 300 works ranging from household items to "lifestyle" objects like automobiles and surfboards; Orange County Museum of Art's (OCMA) *State of Mind: New California Art Circa 1970*, examining the interconnectedness of Northern and Southern California conceptual artists and the early institutions that supported them; and the J. Paul Getty Museum's major survey of painting and sculpture in L.A. from the 1940s to the 1970s.

The Hammer Museum will provide a comprehensive survey of the work of African American artists entitled *Now Dig This! Art and Black Los Angeles 1960-1980*, and the California African American Museum (CAAM) exhibition will recreate community settings where African American artists were able to exhibit their work, while the American Museum of Ceramic Art (AMOCA) will examine artist Millard Sheets and his milieu in *Searching for Peace, Post WWII Innovations in Clay*, exploring changing attitudes towards ceramics and craft in the postwar era and the connection between craft and the social reform of 1960s counter culture.

"The *Pacific Standard Time* initiative is extremely ambitious and affirming. It shines a light on a story that has yet to be fully told - the story of the full richness and creative history of this amazing city during a very fertile time. I think the project as a whole will be a revelation for people," said Ann Philbin, Director of the Hammer Museum.

The Museum of Contemporary Art San Diego (MCASD) will offer *Phenomenal: California Light and Space*, showcasing artists who pioneered distinctive approaches to making art that focused on the process of recognizing objects through touch.

"I am more convinced every day about the importance of *Pacific Standard Time*," said Hugh Davies, Director of the Museum of Contemporary Art San Diego. "This Getty initiative is going to have the effect of really changing the course of Southern California art history by getting arts institutions to collaborate, by emphasizing research and scholarship, and by supporting a critical mass of coinciding exhibitions. People will look back and see that this is the watershed moment when art history on the East Coast and West Coast began to be put in proper balance."

The Chicano Studies Research Center at UCLA will stage three related exhibitions: *Los Angeles: The Mexican American Generation, 1945-1965* to be held at the Autry National Center, *Los Angeles: Chicano Art Organizations, 1965-1980* to be held at UCLA's Fowler Museum, and *Los Angeles: Space is Place*, to be held at LACMA.

In addition to those who have received grants, other Southern California institutions also are welcome to participate in this regional celebration of modern art from 1945-1980. Many already have indicated plans to do so, including the Los Angeles Philharmonic, which is featuring California-related works in its 2011 season, and the Norton Simon Museum, which is exhibiting selections from its extensive collection of prints from the legendary Tamarind Lithography Workshop. A list of the 41 institutions currently participating in the *Pacific Standard Time* initiative, not all of which are grantees, is available.

"Our hope is that *Pacific Standard Time* will also lead to future collaborations among arts institutions in the greater Los Angeles area that will continue to build on the region's reputation as a major center for innovation in the visual and performing arts," said Marrow.

About *Pacific Standard Time: Art in L.A. 1945-1980*

Pacific Standard Time is an initiative of the Getty in collaboration with arts institutions across Southern California. It is an exciting large-scale regional event including nearly 30 thematically linked exhibitions, along with numerous related performances and programs,

which highlight the work of Los Angeles artists during the dynamic period following World War II. Concurrent *Pacific Standard Time* exhibitions will run from Fall 2011 to Spring 2012 throughout the Los Angeles area and from Santa Barbara to San Diego to Palm Springs.

Getty Foundation grants are supporting the *Pacific Standard Time* exhibitions, from planning to publication. The Foundation began in 2002 to support projects designed to rescue and preserve the archives which hold the historic record of art in L.A. during the seminal period 1945-1980, and over six years provided \$2.7 million in grants through an initiative entitled *On the Record*. In 2008, the Foundation inaugurated *Pacific Standard Time*, and awarded \$3.6 million in grants to conduct research based on the archives and to prepare a series of exhibitions. Now the Foundation is announcing additional grants of \$3.1 million for the exhibitions that will bring this history to a widespread public audience.

"It has been extraordinary to watch the members of the *Pacific Standard Time* consortium work together collegially and collaboratively to make sure that this initiative as a whole will add up to much more than a series of individual exhibitions. We believe *Pacific Standard Time* will substantially change public perception of the role of Los Angeles in the development of the art of the second half of the 20th century," said Joan Weinstein, Deputy Director of the Getty Foundation.

In developing this initiative, the Getty Foundation has worked from the beginning in partnership with the Getty Research Institute (GRI). The GRI also has been active in recent years in acquiring important collections from this era (such as the archive of architectural photographer Julius Shulman, the Long Beach Museum of Art Video Archive, and the archive of the magazine *High Performance*), creating oral histories, and presenting groundbreaking public programs.

"Many of the key figures were getting up in years, their papers were being dispersed, and the Getty Research Institute really wanted to document and preserve whatever we could of L.A.'s rich history during the period from 1945-1980," said Andrew Perchuk, Deputy Director of the Getty Research Institute, who also serves as curator of *Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1945-1970*, the major survey exhibition at the J. Paul Getty Museum.

The Getty Conservation Institute will work in collaboration with the GRI to apply its extensive expertise on modern materials to specific research projects.

"Today's new grants will bring the results of years of behind-the-scenes research by the Getty programs and all of our external partners to widespread public attention for local and international audiences," added Weinstein.

A complete list of the newly announced exhibition grants is attached, along with details on the exhibition planned by the J. Paul Getty Museum as part of *Pacific Standard Time*.

In addition to exhibitions supported by grants, a number of other local museums and performing arts organizations also will be participating in *Pacific Standard Time*.

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The J. Paul Getty Trust is an international cultural and philanthropic institution devoted to the visual arts that features the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. Additional information is available at www.getty.edu. The J. Paul Getty Trust and Getty programs serve a varied audience from two locations: the Getty Center in Los Angeles and the Getty Villa in Malibu.

The Getty Foundation provides support to institutions and individuals committed to advancing the understanding and preservation of the visual arts locally and throughout the world. Through strategic grants and programs, the Los Angeles-based Foundation strengthens art history as a global discipline, increases access to collections, promotes the interdisciplinary practice of conservation, and develops current and future leaders in the visual arts. The Foundation fulfills the philanthropic mission of the J. Paul Getty Trust, an international cultural and philanthropic institution devoted to the visual arts. Additional information is available at www.getty.edu/foundation.

Pacific Standard Time: Art in L.A. 1945-1980

Exhibition Support Grant Awardees – January 2010

*** **Reporters and Editors:** Please note that because some of the grantees are organizing more than one exhibition, the total number of new exhibition support grants is 26, while the total number of exhibitions is 29.

18th Street Arts Center

Collaboration Labs: Southern California Artists and the Artist Space Movement
October 1, 2011 – January 28, 2012

Much of Los Angeles performance/video in the 1970s grew out of and fed into the California artists' space movement. The 18th Street Arts Center exhibition will focus on five such artist spaces: artists Rachel Rosenthal, Barbara T. Smith, Suzanne Lacy and Leslie Labowitz Starus, Kit Galloway and Sherri Rabnowitz of Electronic Café, and Michael Masucci and John Dorr of EZTV.

American Museum of Ceramic Art (AMOCA)

Searching for Peace, Post WWII Innovations in Clay
November 12, 2011 – March 31, 2012

Searching for Peace, a survey exhibition, investigates the interconnections within the post-WWII clay community of the greater Los Angeles area, including how the social, political, and economic climate of the time affected ceramic design, styles, instruction and trends. Central to AMOCA's presentation is Millard Sheets whose leadership in art-making, education, design, and industry had an unsurpassed influence on the artists and craftsmen who resided or attended college in the area.

Armory Center for the Arts

Speaking in Tongues: The Art of Wallace Berman and Robert Heinecken
September – December 2011

Speaking in Tongues focuses on the innovative concepts and techniques Wallace Berman and Robert Heinecken used to challenge existing rules and traditions in the visual arts. Their influential works will be explored within the unique cultural context of 1960s Southern California, as it fueled and amplified their highly original approaches to art-making.

California African American Museum (CAAM)

Places of Validation, Art and Progression
October 2011 – April 2012

Through documents, artifacts, and art, *Places of Validation* tells the story of the lesser recognized places and people that presented, collected, traded and gave validation to the visual art of African Americans in Los Angeles from 1940-1980. This exhibition explores how a network of community support and Black commerce laid the foundation for a structure, still in place today, which encouraged and enabled Black artists to create and proliferate in the face

of economic, social and political challenges. This foundation nurtured and thus validated their artistry and importance in Los Angeles.

California Institute of the Arts (CalArts)

**REDCAT (Roy and Edna Disney/CalArts Theater)*

The Experimental Impulse: Los Angeles Art from 1945 to 1980

November 2011 – January 2012

The Experimental Impulse explores the pivotal role of experimentation in artmaking in L.A. during a time when the city was emerging as an important artistic center. Conceived from the perspective of artists who currently live and work in Los Angeles, this exhibition will offer new insights into the understanding of developments in the art world between 1945 and 1980, and in doing so bridge the distance between earlier developments and current practice.

Chicano Studies Research Center, UCLA

**Three locations: Autry National Center (Los Angeles, CA), UCLA Fowler Museum (Los Angeles, CA), LACMA (Los Angeles, CA)*

Los Angeles: The Mexican Presence in L.A. Art, 1945-1980

October 1, 2011 – January 14, 2012

This series of exhibitions explores the important distinctions and continuities between Mexican American and Chicano art, and among individual painters and artists identified with social movements. The exhibition *Los Angeles: The Mexican American Generation, 1945-1965* at the Autry National Center will present works of art and some historic documents; *Los Angeles: Chicano Art Organizations, 1965-1980* at the UCLA Fowler Museum will be an archive-focused exhibition, but it will include artworks related to each of the Latino arts organizations featured in the exhibition. The exhibition at LACMA, *Los Angeles: Space is Place* will consist of a research-based commissioned piece by Sandra de la Loza that acts as an aesthetic and historical bridge between the other two exhibitions.

City of Los Angeles Department of Cultural Affairs

Two Los Angeles, CA locations: Los Angeles Municipal Art Gallery (MAG) and the Watts Towers Noah Purifoy Gallery (WTAC)

Art in the City: the Impact of the Los Angeles Municipal Art Gallery and Watts Towers Arts Center

December 15, 2011 – February 12, 2012

These two exhibitions examine the role played by the City of Los Angeles and its two pre-eminent arts venues - The Municipal Art Gallery (MAG) and the Watts Towers Arts Center's Noah Purifoy Gallery (WTAC) - in the development of post-war art in Los Angeles. At a time when the vibrant environment of public and private museums and galleries was in its infancy, MAG and WTAC were bright spots for a plethora of artists both from this community and beyond. Both exhibitions will include selections of works from artists' whose work is contained in the institutions' archives along with historical photographs, city documents, historical film, and archival exhibition catalogues.

Hammer Museum

Now Dig This! Art and Black Los Angeles 1960-1980

October 1, 2011 – January 2012

Now Dig This! examines the vital but overlooked legacy accorded to the city's African American visual artists with this comprehensive survey. Charting the work of key figures such as David Hammons, Senga Nengudi, Noah Purifoy, and Betye Saar, the exhibition will examine a prevailing artistic shift away from didactic artistic modes toward more performance-based practices. It will also present African Americans' creative output alongside parallel developments and tease out the connections among individuals of different ethnic origins. This multicultural component will bring to light a significant network of friendships and collaborations across racial lines and establish the influence that African American artists had on the era's larger movements and trends.

Huntington Library, Art Collections, and Botanical Gardens

The House that Sam Built: Sam Maloof and Art in the Pomona Valley, 1945 – 1975

September 24, 2011 – January 30, 2012

The Huntington's exhibition will focus on Sam Maloof, a woodworker born and raised in Southern California who became a nationally recognized leader of the American Studio movement—a movement that favored the aesthetics of craft and the handmade over the machine and mass-production. Maloof was also an integral member of the art, craft, and design community that emerged in the Pomona Valley in the years following WWII. *The House that Sam Built* will showcase classic examples of his work, spanning more than twenty-five years of his career, beside approximately eighty works by his friends and colleagues. The exhibition sheds new light on the rich network of influences and exchanges that developed among artists and artisans living in the Pomona Valley in this dynamic period of American art.

Japanese American National Museum

Drawing the Line: Japanese American Art, Design and Activism in Post-War Los Angeles

November 2011 – February 2012

Drawing the Line is an ambitious survey that provides an unprecedented perspective on the dynamic diversity and depth of Japanese American contributions to the visual landscape of L.A. in the post WWII period. The exhibition will examine works of art and historic documents, including video clips, texts, and images from extensive oral histories. The diversity and effectiveness of the work of those artists represented in the exhibition will reveal an intriguing narrative about the impact of ethnicity and race on their artistic trajectories in Southern California.

Long Beach Museum of Art (LBMA)

Exchange and Evolution: World Wide Video / Long Beach

October 7, 2011 - February 12, 2012

Exchange and Evolution explores the connections forged between the Long Beach Museum of Art and the international community during a most fertile and dynamic period in the history of the LBMA between the years 1974 and 1994. The project analyzes the important role that video played in the history of Southern California contemporary art, focusing especially on the

international video artists working and exhibiting in the LBMA video production and exhibition program, who influenced the field of video in Southern California and beyond.

Los Angeles Contemporary Exhibitions (LACE)

Los Angeles Goes Live: Exploring the Origins of Performance Art in Southern California
October 19, 2011 – January 22, 2012

Los Angeles Goes Live will explore histories and legacies of performance art in Southern California in the 1970s emphasizing the evolution of performance within a broader drive toward artistic experimentation that cut across many spheres of cultural production. The show will focus on synthesizing the disparate practices of early performance art in the region, and will include re-stagings of historic performances.

Los Angeles County Museum of Art (LACMA)

California Design, 1930-1965: "Living in a Modern Way," and Asco: Elite of the Obscure
October 1, 2011 – April 29, 2012, and October 2, 2011 – April 29, 2012

California Design will be the first major study of California mid-century modern design. With over 300 objects – furniture, ceramics, metalwork, fashion and textiles, and industrial and graphic design – the exhibition will examine the state's role in shaping the material culture of the entire country. Organized into four thematic areas, the exhibition's goal is to elucidate the 1951 quote from émigré Greta Magnusson Grossman that is incorporated into the exhibition's title: California design "is not a superimposed style, but an answer to present conditions... It has developed out of our own preferences for living in a modern way."

Asco will be the first retrospective to present the wide-ranging work of the Chicano performance and conceptual art group Asco. Asco (1971-1987) began as a tight-knit core group of artists from East Los Angeles composed of Harry Gamboa Jr., Willie Herrón, and Patsi Valdez. Taking their name from the forceful word for disgust and nausea in Spanish, Asco set about through performance public art and multimedia to respond to turbulent socio-political periods in Los Angeles and within the larger international context.

Los Angeles Filmforum

**Numerous venues throughout Los Angeles, CA*
Alternative Projections: Experimental Film in L.A. 1945-1980
Core Screenings: September 2011 – June 2012

Alternative Projections focuses on the community of filmmakers, artists, curators, and programmers who contributed to the creation and presentation of experimental cinema in Southern California from 1945-1980. The project will expand understanding of how experimental filmmaking evolved by contextualizing its practice in post-war art and film history. In addition to screenings in numerous venues throughout Los Angeles, *Alternative Projections* will coordinate screenings and special events in collaboration with other *Pacific Standard Time* partners such as MOCA, REDCAT, Otis College of Art and Design, and the UCLA Film & Television Archive.

The Museum of Contemporary Art, Los Angeles (MOCA)

California Art in the Age of Pluralism: 1974 – 1980

October 1, 2011 – February 6, 2012

California Art in the Age of Pluralism, 1974-1980 will examine the exceptional fertility and diversity of art practice in California. The exhibition argues that pluralism reached its apex in California during the mid- to late 1970s and features approximately 225 works, by 120 artists, ranging from decorative art to representational painting, conceptual performance to spectacular public demonstration, and documentary video to staged photography. Bracketed chronologically by the departure of President Richard Nixon (1974) and the auspicious arrival of President Ronald Reagan (1980), both from California, *State of Pluralism* addresses a period of nationwide disillusionment, moral collapse, and de-centeredness.

Museum of Contemporary Art San Diego (MCASD)

Phenomenal: California Light and Space

September 2011 – January 2012

Phenomenal focuses on artists' perceptual investigations that began in Los Angeles and Southern California in the 1960s, and is still inspiring many of the most vanguard practices engaging young artists today. Michale Asher, Larry Bell, Ron Cooper, Mary Corse, Robert Irwin, Bruce Nauman, James Turrell, Douglas Wheeler, and DeWain Valentine are among a cadre of artists based in Southern California during the 1960s and 1970s who pioneered distinctive approaches to making art that focused on haptic perception – the process of recognizing objects through touch.

Museum of Latin American Art (MOLAA)

MEX/LA: The Legacy of Mexican Modernism in Los Angeles

September 11, 2011-January 1, 2012

As early as 1930, strong links between the art scenes of Los Angeles and Mexico had emerged. Artists such as David Alfaro Siqueiros and José Clemente Orozco completed influential murals in greater Los Angeles, and, together with other Mexican modernists such as Alfredo Ramos Martinez and the nationalized French/Mexican painter Jean Charlot, this group stimulated an entire generation of American artists and paved the way for the Mexican-American and Chicano artists of later decades. Yet few exhibitions or publications have examined this legacy in the postwar era, despite Los Angeles' geographical and cultural proximity to Mexico. For its part in Pacific Standard Time, the Museum of Latin American Art (MoLAA) will examine this history with *MEX/LA: The Legacy of Mexican Modernism in Los Angeles*. Featuring approximately 100 objects, the exhibition will be organized chronologically and address works of art in wide-ranging media from murals to performance art.

Orange County Museum of Art (OCMA)

State of Mind: New California Art Circa 1970

October 8, 2011 – January 26, 2012

State of Mind investigates the development of California's seminal conceptualism and related avant-garde activities in the late 1960s and early 1970s when artists adopted new attitudes and experimented with new forms of art that coincided with the sweeping political and

cultural shifts taking place during the same period. *State of Mind* will present the significant development in the new genres of video, performance, sound art, artist books, and installations made by artists across the state, featuring works by approximately 40 artists, ranging from those who became major international figures to other lesser known artists who nonetheless made important contributions. The exhibition will be presented first at OCMA and then travel to the Berkeley Art Museum.

Otis College of Art and Design

Ben Maltz Gallery, Los Angeles, CA

Doin' It in Public: Feminism and Art at the Woman's Building

October 1, 2011 – December 3, 2011

From the 1970s through the early 1990s, the Woman's Building was a space for artistic, social, pedagogical, and political experimentation and provided a multi-faceted community in which innovation was supported. The exhibition and catalog will contextualize the artists, exhibitions, activities and its importance to the development of the Los Angeles art scene.

Palm Springs Art Museum

Palm Springs, CA

Backyard Oasis: The Swimming Pool in Southern California Photography, 1945-1980

December 11, 2011 – April 1, 2012

Backyard Oasis examines the Southern California swimming pool as depicted in photographs. The backyard pool, as a private setting, became a space to participate in various sub-cultural rituals and to enact clandestine desires. As a medium, photography became the primary vehicle for the circulation of post-World War II imagery. This exhibition will trace, for the first time, the integrated history of photography and the iconography of the swimming pool, bringing new light to many aspects of this rich interaction.

Pomona College Museum of Art (PCMA)

It Happened at Pomona: Art at Pomona College 1969-1973

August 30, 2011 – May 13, 2012

From 1969 to 1973, the Pomona College Museum of Art presented some of the most experimental exhibitions of contemporary art curated by Hal Glicksman and Helene Winer.

The display of groundbreaking works by artists who bridged the gap between Post-Minimalism and Conceptual Art, such as Michael Asher, Tom Eatherton, and Allen Ruppersberg, formed the educational backdrop for a generation of artists who spent their formative years in Los Angeles, like Pomona alumni Chris Burden, James Turrell, and Mowry Baden. *Art at Pomona College 1969-1973* will take the form of a series of exhibitions (anchored by a timeline), events, and a publication chronicling the activities of artists, scholars, students, and faculty associated with the College during this period.

Santa Monica Museum of Art

Beatrice Wood: Career Woman—Drawings, Paintings, Vessels, and Objects

September 10, 2011 – January 7, 2012

Beatrice Wood is a figure worth reexamining as a reflection of the developments and changes in the artistic and cultural milieu of Southern California throughout the 1900s. *Career Woman*,

a comprehensive survey of this seminal California artist, offers a scholarly, commemorative evaluation of Wood, whose extraordinary life and work traversed the entire 20th century. Featuring over 60 artworks, the exhibition will trace the arc of Wood's career from her early immersion in the Dada movement through her mature work as a ceramic artist, and will survey all media of her production, with a particular emphasis on clay.

Scripps College

Ruth Chandler Williamson Gallery, Claremont, CA

Sea Change in Ceramics: John Mason, Ken Price and Peter Voulkos, 1956-1968

January 21 – April 8, 2012

Sea Change in Ceramics examines the role that John Mason, Ken Price, and Peter Voulkos played in redefining ceramics at mid-century. This exhibition and catalog will explore the ways in which each artist created a new and distinctive language for clay sculptures, one that claimed for clay the same freedom of expression then accorded to painting and sculpture.

UCLA Film & Television Archive

Billy Wilder Theater

L.A. Rebellion

October 15, 2011 – December 28, 2011

L.A. Rebellion was a strategic chapter in the history of black representation on film. This arts movement of black communities creating film art from the late 1960s to the early 1980s is distinguished by its sustained intellectual rigor, its introduction of watershed films, and the intensity with which it confronted the dilemmas and contradictions inherent in its own aims. The film exhibition will feature the major works of at least 12 different filmmakers, who have been identified as members of the L.A. Rebellion as well as selected examples of films by a second generation of African-American UCLA filmmakers who directly reference L.A. Rebellion in their work.

University Art Museum, California State University, Long Beach (CSULB)

Peace Press Graphics 1967–1987: Art in the Pursuit of Social Change

Opens September 6, 2011

Cal State University Long Beach (CSULB) will mount a survey of the press' work and their connections to artist collectives of the time, *Peace Press Graphics 1967–1987: Art in the Pursuit of Social Change*. The exhibition will feature 50-75 posters from the press' archive alongside works on paper by artist groups who worked with the press, including the Feminist Studio Workshop and Women's Graphic Center, the Méchicano Art Center, and Self-Help Graphics and Art, Inc. In addition, a graphic timeline, music listening stations, poetry and spoken word performances, film clips interspersed in the galleries, and a separate film screening series will accompany the artworks and give audiences a unique opportunity to understand the art of political protest within its larger cultural milieu.

University Art Museum, University of California, Santa Barbara (UCSB)

Carefree California: Cliff May and the Romance of the Ranch

October 2011 – January 2012

Carefree California examines May's design and business savvy, through which he boldly shaped lifestyle expectations by subtly adapting the *rancho* sensibility to modern, system-built homes. In the process, May becomes associated less with specific architectural advancements than he does with the development and dispersal of a relaxed lifestyle model.

In addition to the above grantees, the Getty Museum at the Getty Center will be offering an exhibition as part of Pacific Standard Time:

The J. Paul Getty Museum at the Getty Center

Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1945-1970

October 1, 2011– February 5, 2012

Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1945-1970 will offer a fundamental reappraisal and reinterpretation of postwar Los Angeles art, leading viewers on a dynamic tour from the beginnings of an important indigenous modernism in and around Los Angeles to the great diversity of artistic practices that characterized the end of the postwar era. Featuring no more than 50 artists, the exhibition will include multiple works from each artist, allowing visitors to get a sense of the distinctiveness of individual practices as well as the place of Southern California artists within broader historical movements.