



6522 Hollywood Boulevard Los Angeles CA 90028
tel 323 957 1777 (fax 9025) info@welcometolace.org

www.welcometolace.org

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Andrea Dominguez 323.957.1777 x11, andrea@welcometolace.org



**LOS ANGELES
GOES LIVE**
Performance Art in
Southern California
1970-1983

27 September 2011 – 29 January 2012

*Performance's potency comes from its temporariness,
its 'one time only' life. –Peggy Phelan*

**Opening reception and performance,
27 September 2011, 8-10PM**



Bob & Bob, *Sex is Stupid*, 1978. Courtesy of Bob & Bob.

Los Angeles, CA (August 3, 2011) – LACE (Los Angeles Contemporary Exhibitions) is proud to present **Los Angeles Goes Live: Performance Art in Southern California 1970-1983** an exhibition, performance series and accompanying publication that explores the histories and legacies of performance art in Southern California in the 70s and early 80s. *Los Angeles Goes Live* is part of Pacific Standard Time. This unprecedented collaboration, initiated by the Getty, brings together more than sixty cultural institutions from across Southern California for six months beginning October 2011 to tell the story of the birth of the L.A. art scene. LACE's exhibition, performances and publication are supported by a generous grant from the Getty Foundation.

Los Angeles Goes Live, opening on Tuesday 27 September 2011 and running through 29 January 2012, 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.

LACE has commissioned a group of artists whose interests and practices are well suited to interrogate the central issue at the core of performance art practice and scholarship – How can one revisit performance art after the event and why? Artists include **Jerri Allyn** and **Inez Bush**, **Heather Cassils**, **Cheri Gaulke**, **Liz Glynn**, **Ulysses Jenkins**, **Ellina Kevorkian**, **Suzanne Lacy**, the **OJO** collective, **Denise Uyehara** and **James Luna** as well as **Dorian Wood**. These artists will re-stage and re-invent historic performances in Los Angeles from the 1970's.



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

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In contrast to the Paul Schimmel's landmark exhibition *Out of Actions: Between Performance and the Object, 1949-1979*, which placed the work of a number of local artists within a broad international context, *Los Angeles Goes Live* strives to account for the disparate elements within the Southern California art scene in the 1970s, celebrating the ways that performance art grew organically – and in varied directions – out of processes of experimentation and the cross-pollination among different artistic practices, traditions and cultural movements (from punk, drag, feminist and Chicano art, to nascent conceptual art forms and video). In short, *Los Angeles Goes Live* does not take the category of performance art as a given, but rather explores the genealogies of experimental performance practices as they emerged, coalesced, and diverged within the cultural milieu unique to Southern California.

Los Angeles Goes Live has an important connection to LACE's own institutional history. LACE was founded in 1978 by artists engaged in experimental performance-based work, conceptual art, and public and interventionist art. As an alternative space that responded, first and foremost, to the young and dynamic artistic community that created it, LACE was home to and at the crossroads of myriad experimental and hybrid art practices, many of which were performance-based and ephemeral. *Los Angeles Goes Live* provides the opportunity for the organization to expand beyond its specific history to a broader spectrum of experimental performance art.

LACE's exhibition and three commissions by **OJO**, **Liz Glynn**, and **Suzanne Lacy** will be part of the ***Pacific Standard Performance and Public Art Festival*** 19 January – 29 January 2012. Engaging the innovative spirit of that period and LA's vibrant contemporary art scene, the performance art and public art festival will transform Southern California over ten days during Pacific Standard Time: Art in L.A. 1945 – 1980.

Los Angeles Goes Live's publication, ***Live in LA: Performance Art in Southern California 1970-1983*** edited by Peggy Phelan and will be published by Routledge. The publication features scholarly essays by **Peggy Phelan**, **Amelia Jones**, and **Michael Ned Holte** and a piece by **Suzanne Lacy** and **Jennifer Flores Sternad** that connects the personal reflections of 50 artists working in performance art and public practices in Southern California during the 70's and early 80's.



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ABOUT THE PROJECTS



Ed Bereal, Uncle Sam Holds Up the Joint, 1971- 72. Courtesy of Ed Bereal.

Ellina Kevorkian, *Recollecting Performance*

Tackling the challenge of revisiting performance art, Ellina Kevorkian has selected garments and props that have gone unseen since their original performance. By pairing each piece with an audio recording created by each artist, Kevorkian links the artists' memories and a viewer's imagination to reclaim these historical performances. Artists include Eleanor Antin, Jacki Apple, Ed Bereal, Bob & Bob, Nancy Buchanan, Kim Jones, The Kipper Kids, Hirokazu Kosaka, Suzanne Lacy, Paul McCarthy, Senga Nengudi, Richard Newton, Sisters of Survival, Barbara Smith, Johanna Went, John M. White, Bob Wilhite and Guy de Cointet.

Images available upon request

27 September 2011: Opening Reception, 8-10PM



Cheri Gaulke, Broken Shoes, 1978. Performance at DTLA as part of the Public Spirit performance series. Courtesy of Cheri Gaulke.

Cheri Gaulke, *Peep Totter Fly*

Gaulke's new interactive video installation and performance revisit the artist's 1970-80s critique of high heels. The installation will include an evocative video of high heels juxtaposed within natural environments. Viewers will have an opportunity to try on red high-heeled shoes for men and women, sizes 5-16.

Her project will "kick-off" with an opening performance on the streets of Hollywood.

27 September 2011: Performance 8:30PM



Heather Cassils. *Cuts: A Traditional Sculpture*, 2011.
 Courtesy of Heather Cassils.

Heather Cassils, *Cuts: A Traditional Sculpture*

Cuts: A Traditional Sculpture is a durational performance resulting in an installation. The work is structured as a dialogue with two seminal performance works, Eleanor Antin's *Carving: A Traditional Sculpture* and Lynda Benglis' 1974 *Advertisement*. Rather than crash diet, over five months Cassils built her body by taking male hormones, adhering to a strict bodybuilding regime and controlled diet. She documented her body as it changed, taking 4 photos a day, from 4 vantage points inspired by Antin's photographic grid. With her body in its peak condition she staged a photographic homage to Benglis, placing these two important works in dialogue with each other via her exaggerated physique.

27 September 2011: Opening Reception, 8-10PM



Ulysses Jenkins. *Columbus Day: a doggerel*, 1980.
 Courtesy of Ulysses Jenkins.

Ulysses Jenkins, *Black Gold/Fever*

Jenkins' multi-media performance ritual utilizing video projections, dance, music and spoken word is a reinvention of *Columbus Day: a doggerel*, which was originally performed at LACE in 1980. In this re-staging, Jenkins will collaborate with artists Anna B. Scott, Michael Delgado, Najete Agindotan, Matthew Thomas, David Strother Lena Hovanes and Babalade Olamina to continue measuring the toll placed upon the environment and indigenous peoples.

13 October 2011: 7-9PM

\$10 general admission/\$5 students/FREE for LACE members



Marissa Magdelana and Marjan Vayghan, *Debating Through the Arts: Performance Art 1*, 2009. Courtesy Slobodan Dimitrov.

Jerri Allyn and Inez Bush, *Debating Through the Arts: A Performance Art Event*

Allyn and Bush's commission uses the Model United Nations paradigm as a performance score. During this interactive daylong event, artists and interested participants will choose an issue about performance art today, create a team and debate their point of view for an audience. Through a structure of debate, caucus and collaboration, participants are provided with an outlet to create and express their respective points of view on important issues in performance art today.

29 October 2011: 10AM-6PM, Daylong convening with afternoon presentation, FREE



Dorian Wood. *Athco*, 2011. Courtesy of Dorian Wood.

Dorian Wood, *Athco, Or The Renaissance of Faggot Tree*

Wood's outdoor performance sets out to explicate and re-interpret the connections made by and between crucial figures in the history of Los Angeles performance art including the East LA-based Asco, cross-dressing performance artist Cyclona, artist Ron Athey, musician Rozz Williams and the underground club performance scene. Featuring a tableau created by hundreds of prone performers, the event culminates with a performance by Dorian Wood's alter persona, Faggot Tree, accompanied by the experimental orchestra Killsonic.

9 October 2011: 2-4PM at Barnsdall Park, FREE

**Barnsdall Park
 4800 Hollywood blvd
 Los Angeles, CA 90027
 LAMAG.org**

Co-presented with the City of Los Angeles Department of Cultural Affairs and the Los Angeles Municipal Art Gallery



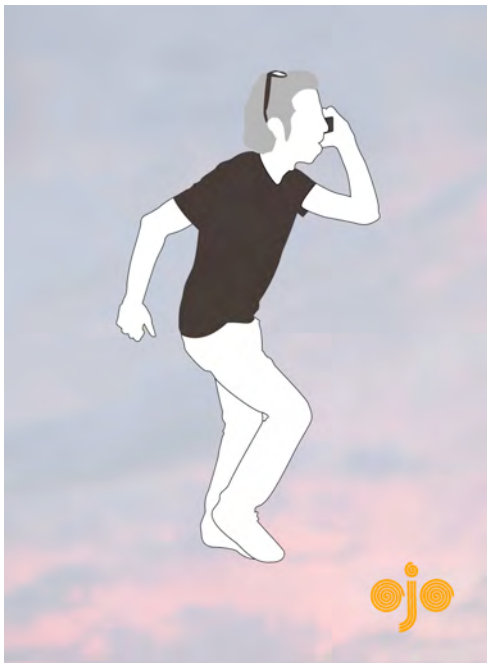
Denise Uyehara, *Bone Transition*, 2010. Courtesy of LACE

Denise Uyehara and James Luna, *Transitions: Survival Skills in a Suburban Landscape*

In conducting research for her project, Denise Uyehara made a profound discovery “James Luna is not dead. He just lives on the La Jolla Indian Reservation so people don’t know how to reach him.” Together Uyehara and Luna will revisit *Transitions*, one of Luna's early performances in which he unpacked a bag full of “Indian” objects and created new rituals with them. Together they will retell the story of their suburban upbringing through contemporary ritual, narrative, video, disco and surfing music, building a mythological bridge into the unknown.

10 November 2011: 7-10PM

\$10 general admission/\$5 students/FREE for LACE members



OJO, *While Running Sing About Where You Want To Go*, 2011. Courtesy of OJO.

OJO, *Cave-Out (In Three Parts, All At Once)*

Since its inception, this artist collective has been fundamentally concerned with the integration of music, art, performance and the audience. OJO’s project, *Cave-Out (In Three Parts, All At Once)*, features three components: a telephone performance, a 7” 45rpm record and a culminating performance event.

Be part of Part 1:

The Telephone Performance by calling **(323) 776-4448**. For more information visit, ojojo.com. Once you have completed your telephone performance, please email your name to ojobandojo@live.com, so that you will be listed as a performer on the 7” record sleeve! The phone line is recording calls through September 30, 2011.

Come together with other telephone performers on 26 January 2012 for OJO's record release and live performance at LACE.

**26 January 2012:
 Performance and record launch party, 7-9PM**

Co-presented with 323 Projects and X-TRA

\$10 general admission/\$5 students/FREE for LACE members



Suzanne Lacy, *Three Weeks in May*. 1977.
Courtesy of Suzanne Lacy.

Suzanne Lacy, *Three Weeks in January*

“Lacy’s epic civic event *Three Weeks in May*, stood at the forefront of a movement changing the way society viewed sexual violence”. (Cara Baldwin, 2007).

Lacy’s initial *Three Weeks* project had a forceful political imperative -- to bring hidden experiences of gender-based sexual violence to public attention. We can no longer say that violence against women is unspoken, nor that it is unaddressed in public policy. Yet the issue remains and its global implications are more pronounced than ever.

For *Los Angeles Goes Live*, Lacy is re-staging her groundbreaking interventionist art project as *Three Weeks In January*. She will work with scores of Los Angeles-based collaborators who are concerned with the issue of violence against women to host recreations of performances and consciousness-raising conversations in various neighborhoods throughout the city.

As one of the featured commissions for the *Pacific Standard Time Performance and Public Art Festival*, *Three Weeks in January* will culminate in a candlelight vigil at the site of Lacy’s *Los Angeles Rape Map* – a large map, installed in downtown Los Angeles with a daily marking of LAPD rape reports.

27 January 2012: Candlelight Vigil at the Los Angeles Rape Map

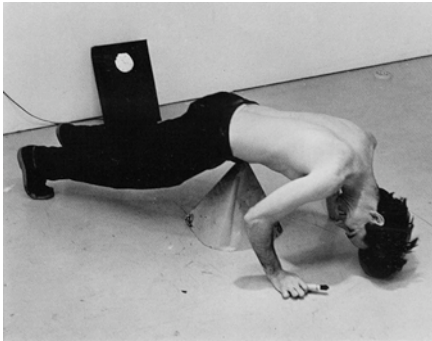
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To investigate how *Three Weeks in May* set an early precedent in the evolution of social practice and relational aesthetics, WUHO (the Woodbury University Hollywood Gallery) will serve as a working office, an exhibition and a space of inquiry for the current project.

WUHO
6518 Hollywood Blvd
Los Angeles, CA 90028
adjacent to LACE

12-29 January 2012: Open during gallery hours

Co-presented with the City of Los Angeles Department of Cultural Affairs, Code Pink, the Rape Treatment Center, Woodbury University and Otis College of Art and Design.



Mike Kelley, *The Parasite Lily*, 1980.
 Courtesy of LACE archive.

Liz Glynn, *Spirit Resurrection*

Public Spirit, which took place in May and October 1980, was the first performance art festival of such scope to be held in Los Angeles. Sponsored by Highland Art Agents, with the assistance of LACE, Vanguard Gallery, DTLA, American Hotel, Pasadena Film Forum, and Jett’s Café and Art Haus The festival was presented through the cooperation of the LA arts community without public funding. Inspired by this collective effort, Glynn’s project *Spirit Resurrection* invites the LA arts community to come together to re-stage, recreate and present contemporary performances based on *Public Spirit*’s historical performances throughout the month of January.

Throughout January 2012: Participant-initiated performances

***Spirit Resurrection* Pot Luck**

Learn how to participate in Liz Glynn’s *Spirit Resurrection*. Starting in the fall, *Spirit Resurrection* will serve as an archive for historical documents from and about *Public Spirit* to give people access to this history and serve as an organizing tool and catalyst for the recreations of the original performances scheduled to occur throughout January 2012.

5 October 2011: 7-9PM, FREE

ABOUT LACE

LACE champions and challenges the art of our time by fostering artists who innovate, explore, and risk. We move within and beyond our four walls to provide opportunities for diverse publics to engage deeply with contemporary art. In doing so, we further dialogue and participation between and among artists and those audiences. www.welcometolace.org.

LACE (Los Angeles Contemporary Exhibitions)
 6522 Hollywood Boulevard, Los Angeles CA 90028
 Gallery Hours: Wed - Sun 12 - 6pm, and Thu 12 - 9 pm
 Suggested donation \$3, Members free

SUPPORT

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