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GETTY RESEARCH INSTITUTE ACQUIRES ARCHIVE OF LOS ANGELES CONTEMPORARY EXHIBITIONS (LACE)

The archive covers the first forty years of one of Los Angeles' central contemporary art institutions – more to come in the future

LOS ANGELES – The Getty Research Institute (GRI) has acquired the archive of Los Angeles Contemporary Exhibitions (LACE), the longest running contemporary artists' space in Los Angeles. *The LACE Records, 1978 to today*, covers the first four decades of exhibitions and programs at the institution; future records of the active contemporary art site will be added to the GRI's collection.



The Waitresses/Coffee Cauldron, *A Restaurant Ritual*, May 17, 1980. Courtesy of LACE. The LACE Records, Getty Research Institute, Los Angeles.

"We are particularly pleased to preserve and study an archive of this caliber from a landmark Los Angeles institution," said Thomas W. Gaetgens, director of the Getty Research Institute. "LACE has helped launch careers, supported a vibrant and ever-changing Los Angeles art scene, and pioneered a unique exhibition and performance program that while, artist-driven, supports community development and social causes. Their records connect to many of our holdings and will be invaluable to anyone studying American contemporary art, especially that of Los Angeles."

The LACE Records paint a dynamic portrait of the organization, from its early days in downtown to more recent years at its current home in Hollywood, as it evolved with the alternative art scene in Southern California. The space served as a crucial site for video,

Gamboa, Jr.; Gronk; Richard Hyland; Joe Janusz; Marlyn Kemppanien; Ron Reeder; Alexander Sauer; Barry Scharf; David Scharf; and Nancy Youdelman. The gallery moved from the bridal district to Industrial Avenue in in downtown Los Angeles in 1986, with support from the Los Angeles Community Redevelopment Agency (CRA).

In 1994 LACE moved to its current location on Hollywood Boulevard in Hollywood. Several founding artists stayed on the board and the institution maintained its approach as an artist-driven organization. Artists who joined the board or served on committees included Mike Kelley, Bruce and Norman Yonemoto, Nancy Buchanan, Jill Giegrich, and many others.

In addition to presenting art and performance, LACE also seeks to advocate for the local community and has staged annual open studio tours for artists, hosted annual exhibitions for neighborhood artists, and worked to unite neighboring communities, including artists, business, and homeless populations. Political advocacy has also been extremely important at LACE throughout its years.

"It is part of our practice as an independent and progressive exhibition space to support investigation and inquiry by artists and scholars and that is why it is so meaningful to us to have our archive at the Getty Research Institute," said Sarah Russin, Executive Director, LACE. "As we continue to push the boundaries, it's so encouraging to know that the artists we have championed through the years will be represented at the GRI and that our work will be available for study."

The LACE Records include photography, ephemera, correspondence from artists, promotional materials, video documentation of events and performance, and other records. The archive will ultimately be cataloged and digitized by the GRI and made available to researchers.

2018 marks the 40th Anniversary of LACE, which is presenting the exhibition *The Archival Impulse: 40 Years at LACE*, curated by Matias Viegner, with exhibition design by Jeff Cain, opening in LACE's Project Room in March through the end of the year. This installation pulls from material found in LACE's archive that either highlights or disputes



Barbara Kruger, Untitled (Platter War), 2018. Edition of 30 for LACE. Courtesy of LACE.

conceptions of LACE's history. Accumulated over 40 years, it has no organizing system beyond what LACE staff considered worth saving. It enfolds many stories about the space, less woven than overlaid and amassed. This exhibition is a conversation about expectations of the archive and the things we expect to find, contrasted against the material that does find its way in. This is particularly meaningful in the case of an archive that accumulates rather – than is curated over time – yielding space for a kind of counter-curation. Various events and artist activities will be scheduled throughout the year.

Also, in celebration of its 40th Anniversary, LACE offers a limited edition artwork created in collaboration with iconic LA artist, Barbara Kruger.

More information about LACE events and programs is at www.welcometolace.org

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The J. Paul Getty Trust is an international cultural and philanthropic institution devoted to the visual arts that includes the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. 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 Pacific Palisades.

The Getty Research Institute is an operating program of the J. Paul Getty Trust. It serves education in the broadest sense by increasing knowledge and understanding about art and its history through advanced research. The Research Institute provides intellectual leadership through its research, exhibition, and publication programs and provides service to a wide range of scholars worldwide through residencies, fellowships, online resources, and a Research Library. The Research Library—housed in the 201,000-square-foot Research Institute building designed by Richard Meier—is one of the largest art and architecture libraries in the world. The general library collections (secondary sources) include almost 900,000 volumes of books, periodicals, and auction catalogues encompassing the history of Western art and related fields in the humanities. The Research Library's special collections include rare books, artists' journals, sketchbooks, architectural drawings and models, photographs, and archival materials.



Rafa Esparza, *i have never been here before*, 2015. Photo by Chris Wormald. Courtesy of LACE. The LACE Records, Getty Research Institute, Los Angeles.