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**Getty and LAXART TO PRESENT  
*VIDEO ART IN LATIN AMERICA***

Part of **Pacific Standard Time: LA/LA**, an exploration of Latin American and Latino Art in dialogue with Los Angeles

On View September 17, 2017 through December 16, 2017  
at LAXART in Hollywood, CA

HOLLYWOOD, CA – More than 60 works of video art from Latin America, many never before seen in the U.S., will be presented in a landmark exhibition at LAXART from **September 17 through December 16, 2017** as part of the Getty's city-wide art initiative *Pacific Standard Time: LA/LA*. Organized by LAXART in collaboration with the **Getty Research Institute (GRI)**, *Video Art in Latin America* surveys groundbreaking achievements and important thematic tendencies in Latin American video art from the 1960s until today.



Javier Bosques (Puerto Rico), *Peleando la Pámpana*, 2009. Color video.

"We have worked with hundreds of artists, curators, and scholars in more than a dozen countries to trace historical narratives of the field," said Glenn Phillips, head of modern and contemporary collections at the Getty Research Institute and co-curator of the exhibition. "Very few museum and research collections in the United States contain video work from Latin America. Through this exhibition and our ongoing research, we seek not only to expose audiences to an important medium of artistic expression from Latin America, but also to provide resources and access for future research and scholarship."





Javier Calvo (Costa Rica), Solo yo, 2012. Color video.

The exhibition is part of an ongoing Getty Research Institute research project undertaken by the exhibition curators Glenn Phillips (GRI) and Elena Shtromberg (University of Utah) on projects related to video art in Latin America since 2004. Since 2013, Shtromberg and Phillips have been conducting extensive research in Latin America, visiting with artists, curators, and scholars and organizing several major public screenings.

The emergence of video art in Latin America is marked by staggered and multiple points of development across more than a dozen artistic centers over a period of more than 25 years. The earliest experiments with video in Latin America began in Argentina and Brazil in the 60s and 70s, respectively. In the late 1970s artists in Colombia, Mexico, and Puerto Rico began to use video. Artists in Chile, Cuba, and Uruguay took up the medium in the 1980s and the 1990s and 2000s saw video art movements emerging in Ecuador, Guatemala, and Costa Rica.

"In the latter part of the 20<sup>th</sup> century, early portable video equipment, in particular the Portapak, represented a decentralized media outlet for voicing opposition. At this time, video artists positioned the body as the site of expression in traumatic political contexts," said co-curator Elena Shtromberg. "Contemporary video artists in Latin America are continuing to pursue social themes, exploring ideas about gender, ethnic, and racial identity as well as the consequences of social inequality, ecological disasters and global violence."

At LAXART, in Hollywood, visitors will encounter several immersive video art installations in the center of the exhibition space as well as three galleries featuring single channel videos arranged in six thematic programs which include: The Organic Line; Defiant Bodies; States of Crisis; Economies of Labor; Borders and Migrations; Memory and Forgetting. An important feature of the exhibition is a specially curated library adjacent to the gallery spaces. This publicly accessible library will function as a *Video in Latin American Art* study room featuring dozens of books on the subject, including many books that are out-of-print or otherwise hard to find in the U.S.

Leading up to and during the exhibition, several public programs, including screenings and curator talks, will be presented at both the Getty Center and LAXART. For more information go to [www.getty.edu/research](http://www.getty.edu/research) or [www.laxart.org](http://www.laxart.org).

Opening September 15, 2017, *Pacific Standard Time: LA/LA* is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. Led by the Getty, *Pacific Standard Time: LA/LA* is the latest collaborative effort from arts institutions

across Southern California, featuring more than 70 exhibitions exploring wide-ranging aspects of Latin American and Latino arts and culture.

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Founded in 2005, **LAXART** is a 501(c)3 organization dedicated to supporting artistic risk and curatorial freedom. LAXART produces new works of art, organizes challenging exhibitions, offers access to a new generation of artists and curators, and incubates artist collectives and artist run spaces. In 2015, LAXART moved into a new West Hollywood location, a former recording studio built in 1928. Marking a transformational expansion, this dynamic space houses the full scope of LAXART's programmatic priorities, which are centered on providing artists with the resources and forum in which to produce ambitious work.

**LAXART** is located at 7000 Santa Monica Blvd. Hollywood, CA 90038. [www.laxart.org](http://www.laxart.org)

**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.

**Additional information is available at [www.getty.edu](http://www.getty.edu).**

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