

RELATED EVENTS

**Pacific Standard Time at the Getty Center**

September 13, 2011 – May 6, 2012

**This is a partial list; more events will be announced.** All events are free, unless otherwise noted. Seating reservations are required. For reservations and information, please call (310) 440-7300 or visit [www.getty.edu](http://www.getty.edu).

**LECTURES / PANEL DISCUSSIONS / ARTIST CONVERSATIONS**

***Women Curators in Los Angeles***

**Wednesday, October 26, 2011, 7:00–9:00 p.m.**

In the 1960s and 1970s, a generation of women curators emerged as leading voices in the rapidly growing Southern California art scene. This conversation will bring together pioneering curators—Barbara Haskell, Jane Livingston, and Helene Winer—to discuss their critical role in defining west coast art as well as the future paths they followed as gallerists, curators, and art historians. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

***An Evening with De Wain Valentine***

**Wednesday, November 2, 2011, 7:00–9:00 p.m.**

The Getty Conservation Institute will collaborate with the Getty Research Institute to present a special evening with artist De Wain Valentine on the occasion of the exhibition *From Start to Finish: De Wain Valentine's Gray Column*. This conversation with the artist will investigate the production, conservation, and display challenges that surround Valentine's monumental 1975–76 sculpture, *Gray Column*. The work was one of the largest sculptures Valentine ever cast with polyester resin—the material with which he worked throughout the 1960s and 1970s to create his dazzling circles and walls. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

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***Assemblage and Politics***

**Wednesday, November 16, 2011, 7:00–9:00 p.m.**

This conversation brings together Los Angeles artists, including Ed Bernal, Mel Edwards, George Herms, Nancy Reddin Kienholz, and Betye Saar who employed assemblage sculpture as a way to reflect on the charged political climate of Postwar America. These and other artists used found materials to produce complex objects that engaged with issues like the civil rights movement, the Vietnam War, and the censorship of art. This discussion will explore how the medium of assemblage sculpture emerged and continues to thrive as a tool of social critique and transformation. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

***Frank Gehry and the Los Angeles Art Scene***

**Tuesday, December 13, 2011, 7:00–9:00 p.m.**

In the 1960s, artists and architects in Los Angeles shared ideas and inspiration and developed close friendships. This was particularly true of Frank Gehry, whose distinctive vision of architecture was, in part, shaped by his many exchanges with visual artists, primarily those in the Venice art scene. For this lively event, Frank Gehry reunites with some collaborators and friends to reflect on their formative years in L.A. Guests include Peter Alexander, Chuck Arnoldi, Tony Berlant, Billy Al Bengston, and Ed Moses. *Part of the GRI's ongoing Modern Art in Los Angeles series of public programs.*

**SYMPOSIUM**

***Artists & Archives: A Pacific Standard Time Symposium***

**Saturday, November 12, 2011, 1:00–6:00 p.m.**

A panel of artists and scholars explores the ways contemporary artists incorporate archives into their work. Invited speakers George Herms, Suzanne Lacy, Mario Garcia Torres, and Sven Spieker discuss how archives can go beyond documentation to inspire and inform artistic practices—at times becoming part of the work itself. Presented in conjunction with the *Pacific Standard Time* exhibition *Greetings from L.A.: Artists and Publics, 1950–1980*, this symposium is organized by the Getty Research Institute in partnership with the Smithsonian Institution's Archives of American Art.

***How Los Angeles Invented the World***

**Saturday, November 19, 2011, 1:00–7:00 p.m.**

From movies to pop music to surfing, Los Angeles has created many of the world's most iconic cultural symbols. How did L.A. culture come to stand in for America in music, books, film, and art? Zócalo presents a half-day conference exploring how Los Angeles's unique culture was built and how it spread to the rest of the world.

## **STUDIO COURSE**

### ***Collect, Compose: Collage Workshop***

**Wednesday, October 19, 2011, 10:30 a.m.–5:00 p.m.**

Join artist Analia Saban and art historian Claire de Dobay Rifelj in this daylong studio workshop exploring the practice and history of assemblage and collage. Participants learn various collage techniques incorporating encaustic paint and are encouraged to bring additional materials to personalize their artworks. Course fee \$125 (includes materials and lunch). Open to 25 participants. Museum Studios.

## **GALLERY COURSE**

### ***Made in L.A.: The Birth of a Modern Art Capital***

#### ***Part 1: Freeways, Riots, and Swimming Pools***

**Saturday, November 12, 2011, 10:30 a.m.–2:30 p.m.**

#### ***Part 2: Antics and Institutions***

**Saturday, December 17, 2011, 10:30 a.m.–2:30 p.m.**

#### ***Part 3: Process and Perception***

**Saturday, January 14, 2011, 10:30 a.m.–2:30 p.m.**

This three-part course explores how artists in postwar Los Angeles developed radical new art forms, responded to the urban landscape, and laid the foundations for a West Coast modern art capital. Educators Audrey Chan and Lucena Valle-Rey lead this course that looks at the exhibitions *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, *Greetings from LA: Artists and Publics 1950–1980*, *In Focus: Los Angeles, 1945–1980*, and *From Start to Finish: De Wain Valentine's Gray Column*. Course fee \$15 per session. Open to 40 participants.

## **TALKS**

### **Curator's Gallery Talk: *Crosscurrents in L.A. Painting and Sculpture, 1950–1970***

**Wednesdays, October 12, 19, and 26, 2011, 1:30 p.m.**

**Wednesdays, November 9 and 30, 2011, 1:30 p.m.**

**Wednesday, December 7, 2011, 1:30 p.m.**

**Wednesdays, January 4, 11, 18, and 25, 2012, 1:30 p.m.**

A curator of the Getty Research Institute leads a gallery talk on the exhibition *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*. Meet under the stairs in the Museum Entrance Hall.

### **Curator's Gallery Talk: *De Wain Valentine's Gray Column***

**Tuesdays, October 4 and December 13, 2011 and January 10, 2012, 1:30 p.m.**

**Thursday, November 10, 2011, 1:30 p.m.**

**Tuesday, February 7, 2012, 2:30 p.m.**

**Thursday, March 1, 2012, 2:30 p.m.**

Curators Tom Learner, Rachel Rivenc, and Emma Richardson of the Getty Conservation Institute lead a gallery talk on the exhibition *From Start to Finish: De Wain Valentine's Gray Column*. Meet under the stairs in the Museum Entrance Hall.

## **PERFORMANCES**

### **Saturday Nights at the Getty: *An Invitation with Inara George and Van Dyke Parks***

**Saturday, November 5, 2011, 7:30 p.m.**

Two Los Angeles musical legends from different generations come together for an unforgettable evening of sonic confections. Van Dyke Parks has played with almost everyone that matters in modern music—from the Beach Boys to U2 by way of the Grateful Dead, Ringo Starr and The Byrds. Inara George is the lilting voice behind the indie-rock duo The Bird and the Bee. Joining them in this performance is a chamber orchestra led by concert master Peter Kent.

**Gordon Getty Concert— *Carl Stone: Sonic Excursions from Al-Noor to Zang*  
Saturday, November 12, 2011, 7:30 p.m.**

Carl Stone is one of the pioneers of live computer music, and has been hailed by the Village Voice as "one of the best composers living in (the USA) today." This concert revives some of his early works with new musical technology and also includes world premieres featuring internationally acclaimed pianist Gloria Cheng and Min Xiao-Fen performing on pipa, the traditional Chinese lute. Tickets \$15, \$10 students/seniors.

**Saturday Nights at the Getty: Los Angeles Free Music Society  
Saturday, December 3, 7:30 p.m.**

Influential experimental-music anarchists Los Angeles Free Music Society have had an immeasurable impact on the spread and evolution of noise and avant-garde music and DIY culture for the last 40 years. This live program includes two ensemble performances by Extended Organ, Smegma, and a solo performance by Tom Recchion. Complements the exhibition *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*.

***IGLU and Tell Me***

**Saturday, December 10, 2011, 7:00 p.m.**

**Sunday, December 11, 2011, 3:00 p.m.**

*IGLU* (1977) is one of four plays created by Guy de Cointet in collaboration with Robert Wilhite. *Tell Me*, Guy de Cointet's piece, premiered in 1979 and starred actresses Helen Berlant, Denise Domergue, and Jane Zingale. In this rare opportunity, both works are carefully restaged with their signature simple and colorful props, presenting a delightfully entertaining combination of sense, beyond sense, and nonsense. Free with Reservation. Limit 4 seats per person. Reservations available beginning Tuesday, Nov. 22, 2011 at 9:00 a.m.

***Kalpa***

**Friday, January 20, 2012, 7:00 p.m.**

Kicking off the Pacific Standard Time Performance and Public Art Festival, this major new site-specific commission by Hirokazu Kosaka transforms the Getty Center's Arrival Plaza into a sculptural and performative installation. In this event, Kosaka builds a symbolic parallel between *kalpa*—a Sanskrit word that means "a long period of time"—and the inevitable passage of time that transforms our lives, histories and memories.

**FAMILY FESTIVAL**

**Saturday, October 22, 2011, 10:00 a.m.–6:00 p.m.**

**Museum Courtyard**

This daylong festival takes its inspiration from the city of Los Angeles and the artists of Pacific Standard Time. Enjoy music and dance performances by local ensembles that demonstrate the vibrant artistic diversity of our city, roll up your sleeves at the various art-making workshops, join a family tour through the galleries, and more!