

LOS ANGELES 1955-1985 THE BIRTH OF AN ARTISTIC CAPITAL

MARCH 8 - JULY 17, 06

GALLERY 1, LEVEL 6, 1600m²

Centre Pompidou
Direction de la Communication
75191 Paris cedex 04

director

Roya Nasser

press officer

Anne-Marie Pereira

telephone

00 33 (0)1 44 78 40 69

e-mail

anne-marie.pereira

@centrepompidou.fr

trainee

Eléonore Grau

telephone

00 33 (0)1 44 78 45 79

e-mail

eleonore.grau@centrepompidou.fr

cinema press officers

Laurence Granec

Karine Ménard

telephone

00 33 (0)1 47 20 36 66

fax

00 33 (0)1 47 20 35 44

e-mail

lgranec@club-internet.fr

Editions du Centre Pompidou

press officer

Evelyne Poret

telephone

00 33 (0)1 44 78 15 98

e-mail

evelyne.poret@centrepompidou.fr

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This exhibition owes its thanks to the generous support
of Mrs John N Rosekrans Jr

www. Centre
Pompidou .fr



PRESS RELEASE
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GALLERY 1A, LEVEL 6, 1600M²

The Centre Pompidou will be hosting a major exhibition on the artistic scene of Los Angeles from 1955 to 1985. There will be approximately 350 works on show by 85 artists. *Los Angeles* is the first exhibition on this scale that aims to demonstrate the importance and specific characteristics of an artistic context yet to be discovered. The Los Angeles artistic scene is unique in its multiform nature and in its continuous renewal of aesthetics and artists. Art here is inspired by the complexity of this "ville-monde" or megalopolis in which underground movements mix with popular Californian culture, with its community expression as with the world of its dream machines of Hollywood and Disneyland. This exhibition retraces the history of the Los Angeles artistic scene through a large selection of paintings, sculptures, installations, photographs, film and video, from its appearance around the middle of the 50s to the dawn of a new generation of artists in the middle of the 80s.

The period 1955-1985 brought Los Angeles art to an exceptional level of development and recognition allowing a whole generation of young artists to take off. The Los Angeles art scene asserted itself as an alternative power to New York and a ferment of artistic creation that today intrigues artists from all over the world. It is essential France and Europe take this opportunity to understand better contemporary American art via this particularly fascinating, productive and largely undiscovered period.

Set out chronologically, the exhibition notably shows works of assemblage art (Kienholz, Berman, Hammons), Pop art (Ruscha, Celmins, Foulkes), Minimalism or the "L.A. Look" (Bell, Kauffman, McCracken), the "Light and Space" movement (Turrell, Irwin, Wheeler), Conceptual Art (Baldessari, Huebler, Antin), Performance Art (Kaprow, Burden, McCarthy), Feminism (Chicago, B. Smith, Rosenthal), installations (Kelley, Leavitt, Shaw), photography (Teske, Fiskin, Welling), video (Viola, Yonemoto, Lamelas) and experimental film (Fisher, Anger, O'Neill).

A large part of the exhibition is dedicated to internationally famous artists such as Ed Kienholz, Allan Kaprow, David Hockney, Ed Ruscha, James Turrell, John Baldessari, Bill Viola, Paul McCarthy, Mike Kelley, Charles Ray, and Raymond Pettibon but this show also allows visitors to discover lesser known artists and a particularly rich and productive, experimental environment.

The exhibition, organized on the base of Los Angeles urbanism, offers a large selection of films and videos shown in the cinema rooms at the Centre Pompidou.

At the same time as the Los Angeles 1955-1985 exhibition the Morphosis Agency, under the aegis of its founder Thom Mayne, Pritzker Prize 2004, is also exhibiting its works and recent projects at the Centre Pompidou. Claiming that complexity is the domain of the architect, this exhibition, and its catalogue, are devoted to the last ten years of the agency's activities showing 22 projects either currently underway or recently carried out.

Images for the press :

www.centrepompidou.fr/presse/dossiers/losangeles.zip

PUBLICATION

ÉDITIONS DU CENTRE POMPIDOU

LOS ANGELES 1955-1985

Exhibition director: Catherine Grenier

Catalogue presented as a chronicle of creative history in Los Angeles.

Format 28 x 28cm, "20th Century" collection, 400 pages, an anthology of 400 articles, approx. 600 illustrations in color and in black and white.

Price: 44.90 €

THE ARTISTS

Ader Bas Jan	Herms George	Nordman Maria
Alexander Peter	Hockney David	Price Kenneth
Altoon John	Goode Joe	Prina Stephen
Anger Kenneth	Hammons David	O'Neill Patrick
Antin Eleanor	Heinecken Robert	Outterbridge John
Arnold Steven	Hopper Dennis	Pettibon Raymond
ASCO (Willie Herrón, Harry Gamboa, Jr., Patssi Valdez and Gronk)	Huebler Douglas	Pittman Lari
Asher Michael	Irwin Robert	Ray Charles
Baldessari John	Jackson Richard	Rosenthal Rachel
Bell Larry	Johnson Larry	Rosler Martha
Bengston Billy Al	Kaprow Allan	Rubins Nancy
Bereal Ed	Kauffman Craig	Ruppertsberg Allen
Berlant Tony	Kelley Mike	Ruscha Ed
Berman Wallace	Kienholz Ed	Saar Betye
Borofsky Jonathan	Knight John	Sekula Alan
Buchanan Nancy	Lacy Suzanne	Schapiro Miriam
Burden Chris	Lamelas David	Shaw Jim
Celmins Vija	Leavitt Bill	Shelton Peter
Chicago Judy	McCarthy Paul	Smith Alexis
de Cointet Guy	McCollum Allan	Smith Barbara T.
Diebenkorn Richard	McCracken John	Teske Edmund
Divola John	McLaughlin John	Therrien Robert
Fisher Morgan	McMillen Michael	Turrell James
Fiskin Judy	Mogul Susan	Vallance Jeffrey
Foulkes Llyn	Montano Linda	Viola Bill
Francis Sam	Moses Ed	Welling James
Goldstein Jack	Mullican Matt	Williams Christopher
	Nauman Bruce	Yonemoto Bruce & Norman

PRACTICAL INFORMATION

Centre Pompidou

75191 Paris cedex 04

telephone

00 33 (0)1 44 78 12 33

metro

Hôtel de Ville, Rambuteau

Opening hours

The exhibition runs from

March 8 to July 17 2006

Open every day

except Tuesdays and May 1

from 11am to 9pm

and Thursdays until 11pm

Admission

Single ticket 10 euros,

reduced-price tickets: 8 euros

Valid for the day of purchase

for the Musée national d'art

moderne and all temporary

exhibitions.

Tickets may be bought online.

www.centrepompidou.fr

Reservations

FNAC ticket office and other

customary sale venues.

www.fnac.com

0892 684 694 (0.34 cts/min)

Admission is free

for members of the Centre

(holders of the Centre

Pompidou annual pass)

and for under 18 year olds

For further information

01 44 78 14 63

AT THE SAME TIME AT THE CENTRE

HANS BELLMER

March 1 - May 22 2006

Press officer

Dorothee Mireux

01 44 78 46 60

MORPHOSIS

March 8 - July 17 2006

Press officer

Yoann Gourmel

01 44 78 49 87

JAMES TURRELL

À L'ATELIER BRANCUSI

March 8 - September 25 2006

Press officer

Anne-Marie Pereira

01 44 78 40 69

MANAGEMENT

Catherine Grenier

Chief Administrator

at the Musée national d'art

moderne

Centre Pompidou,

responsible for Contemporary

Collections

Movie programming

Dorothee Deyries

Philippe-Alain Michaud

Production

Anne Guillemet

Research

Annalisa Rimmaudo

Sophie Dannenmuller

Exhibition designer / architect

Laurence Fontaine

2. EXHIBITION LAYOUT

THE EXHIBITION DESIGN

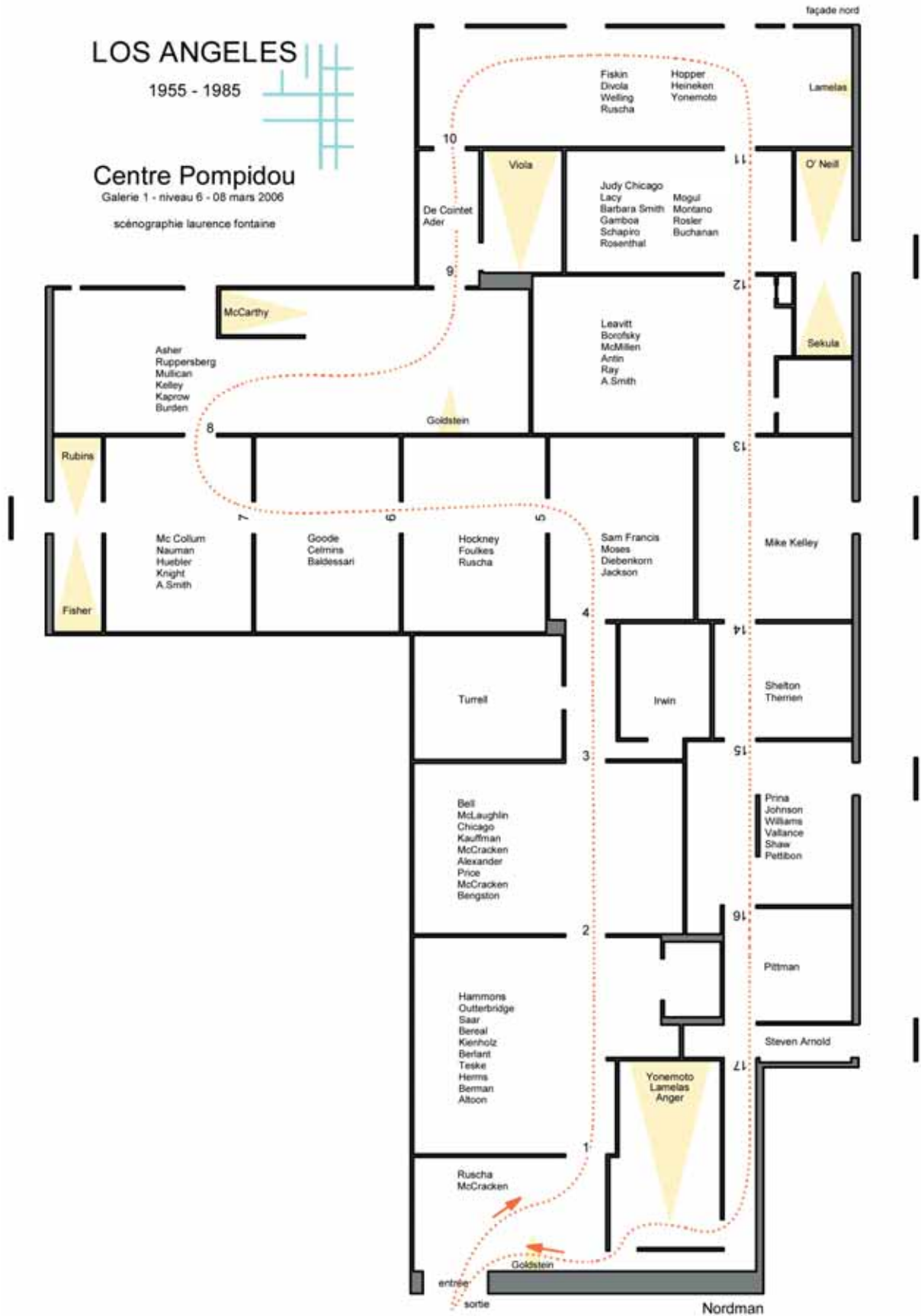
The exhibition is designed in such a way as to create an impression that one is walking around the American city of Los Angeles itself. Designed on an orthogonal grid the linear paths through the exhibition are intercepted by other paths or 'streets'.

The visual effect of these perspectives in Gallery 1 is accentuated by mirrors placed at each end of these 'streets' and by openings onto views over Paris as well as on to the "Morphosis" exhibition of the Los Angeles architectural firm.

Points of escape attract the eye, add rhythm to one's step, and alter the scale of the exhibition by opening up its boundaries.

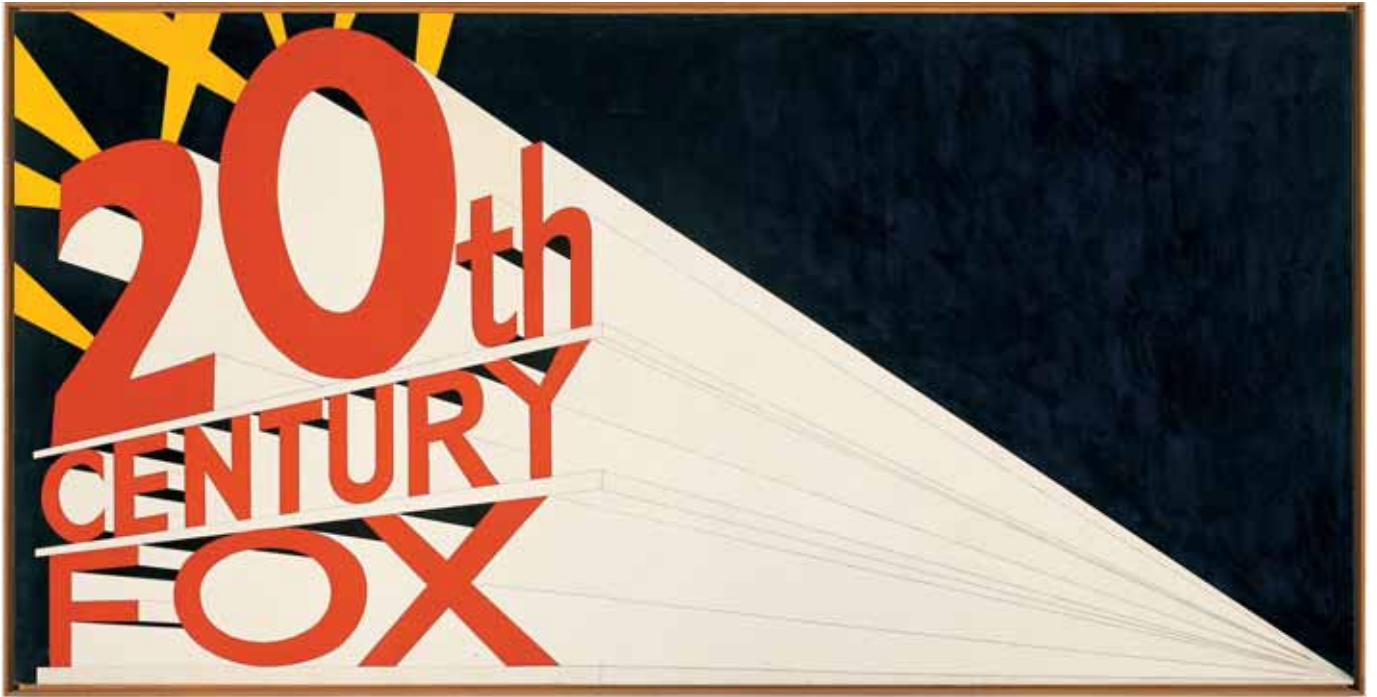
The tone and substance of the crude steel used in the props exacerbate the urban character of the exhibition design.

THE PLAN





map from the 50's



Edward Ruscha

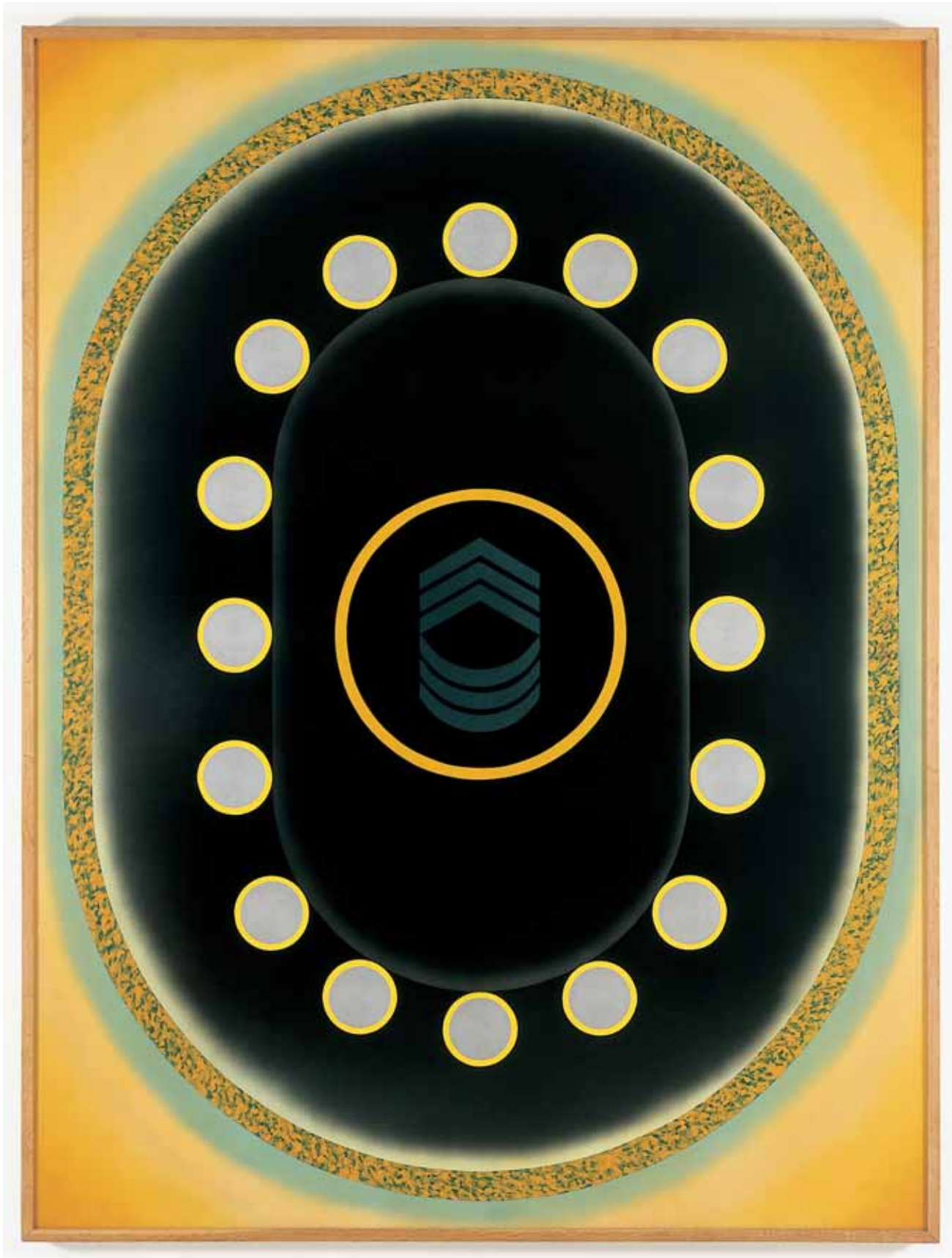
Large Trademark with Eight Spotlights, 1962

Oil on canvas - 169,5 x 338,4 cm

Whitney Museum of American Art, New York.

Purchase, with funds from the Mrs. Percy Uris Purchase Fund

© Edward Ruscha. Photo : Ben Blackwell



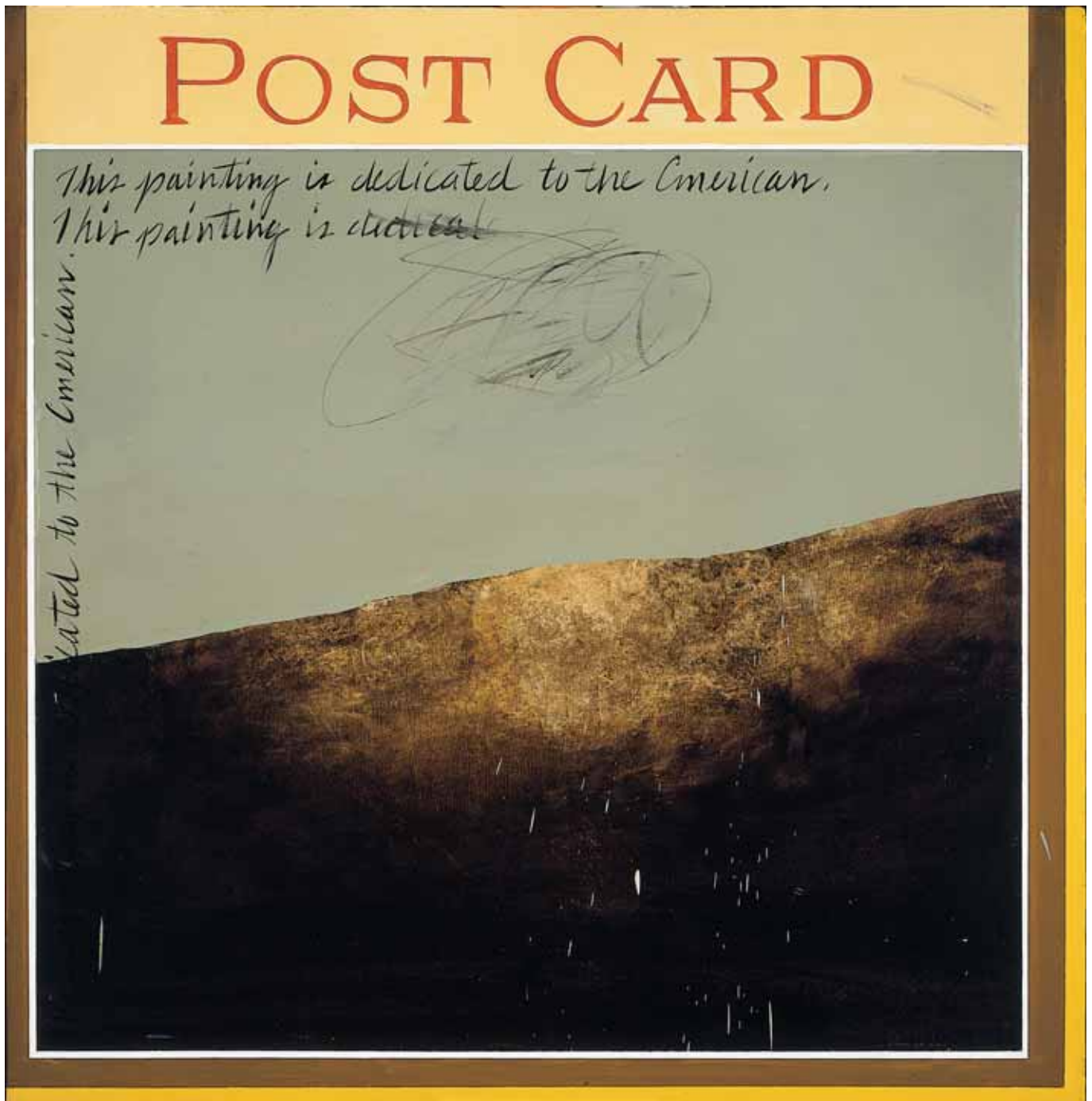
Billy Al Bengston

Busby, 1963

Oil, polymer and lacquer on Masonite – 203.2 x 152.4cm

Courtesy Chevron Gallery, Irvin, California

© Billy Al. Bengston



Lyn Foulkes

Post Card, 1964

Oil on canvas - 161,3 x 158,1 cm

Norton Simon Museum, Pasadena. Anonymous Gift, 1966

© Photo : Norton Simon Museum



Edward Kienholz

While Visions of Sugar Plums Danced in their Heads, 1964

Furniture, bedding, radio, framed prints and fibreglass models

180 x 360 x 270 cm

Centre Pompidou, Musée national d'art moderne, Paris

© Cnac/Mnam/Dist. RMN / © Philippe Migéat



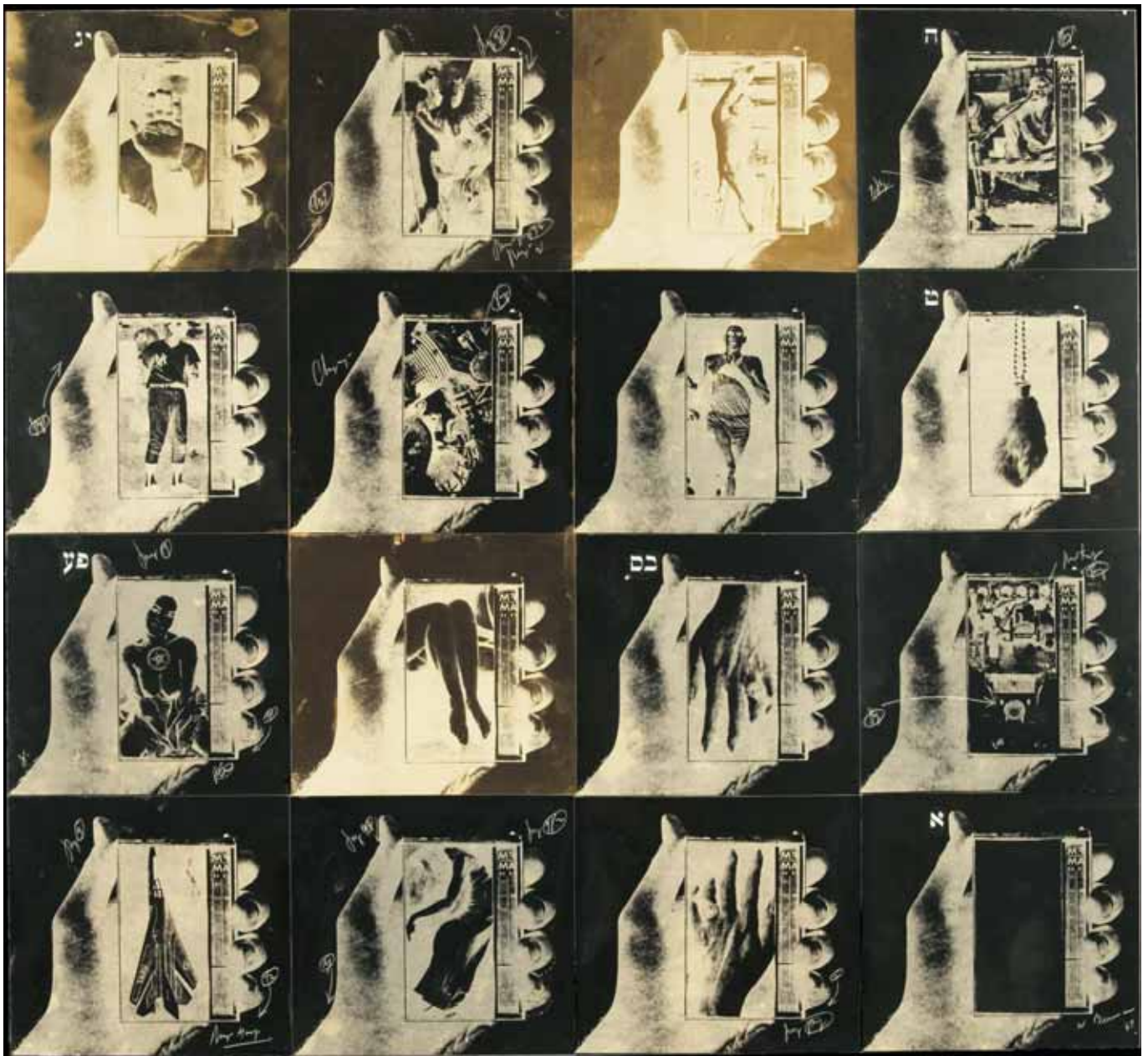
David Hockney

Sunbather, 1966

Acrylic on canvas – 183 x 183cm

Museum Ludwig, Cologne, Donation Ludwig

© David Hockney © Rheinisches Bildarchiv, Cologne

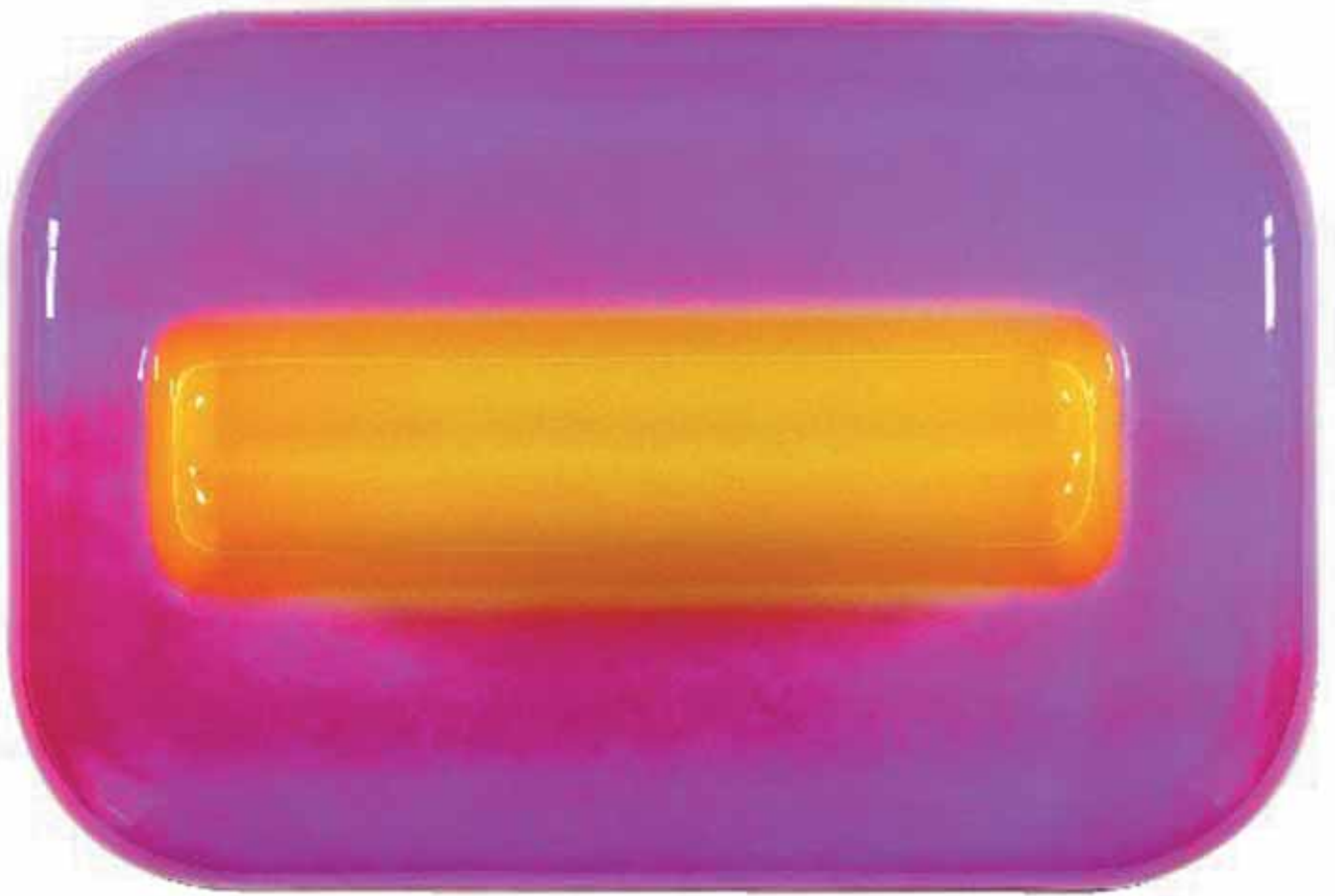


Wallace Berman

Silence Series # 4, 1967

Collage of 16 verifax photocopies, silver gelatine print – 62 x 67 x 3cm
Centre Pompidou, Musée national d'art moderne, Paris.

© Cnac/Mnam/Dist. RMN / Photo : Georges Meguerditchian, Centre Pompidou



Craig Kauffman

Untitled Wall Relief, 1967

Acrylic lacquer on vacuum-formed plexiglas - 133,3 x 198,7 x 30,4 cm

Los Angeles County Museum of Art, Los Angeles. Gift of the Kleiner Foundation,

© Photo : Craig Kauffman - © 2006 Museum Associates/LACMA



sunday	monday	tuesday	wednesday	thursday	friday	saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

MAY
1969

Joe Goode

Calendar of Los Angeles, 1970

Calendar produced by José Bueno [Joe Goode]

Courtesy of the artist

© Joe Goode



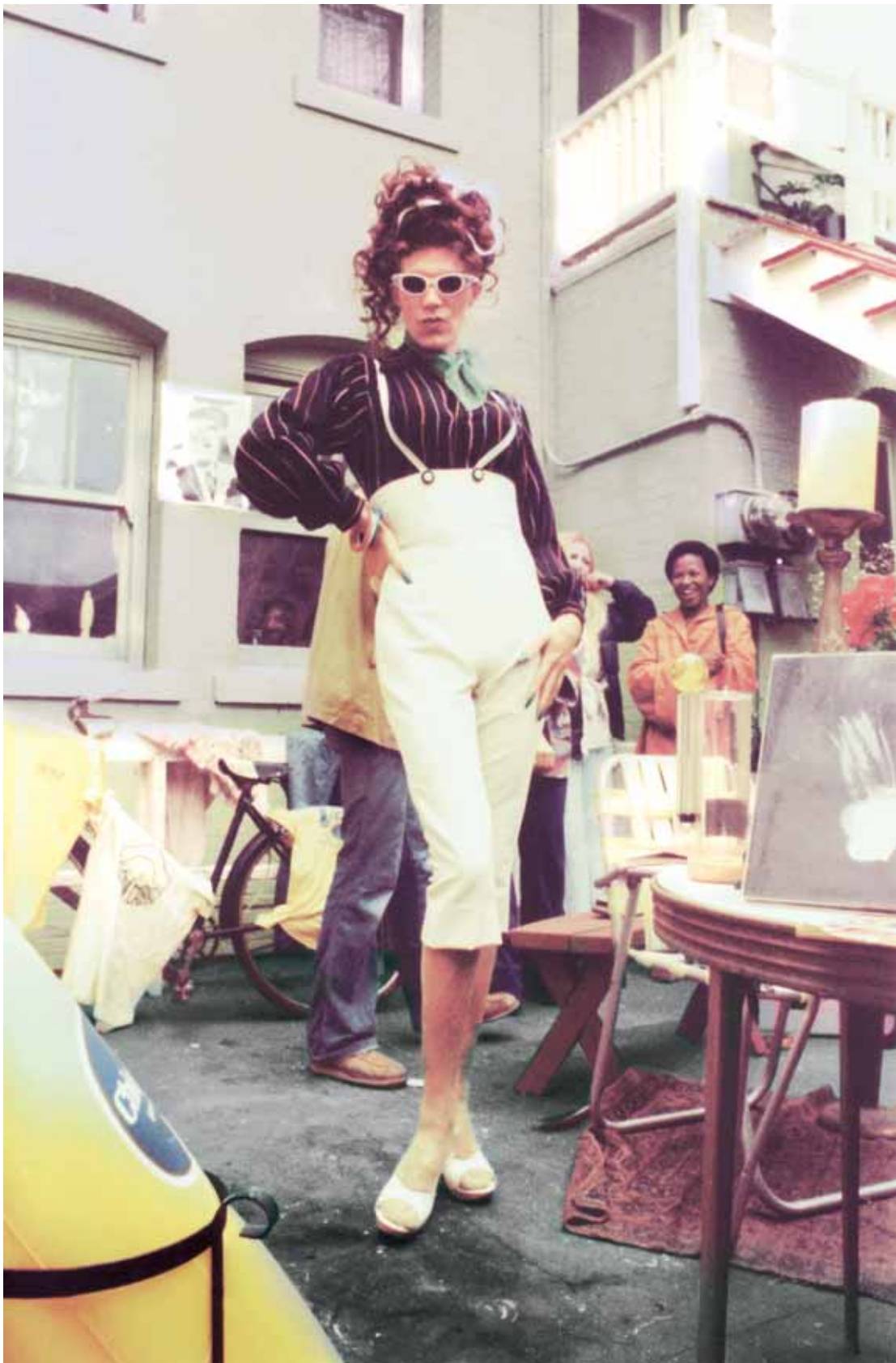
Jack Goldstein

Some Butterflies, 1975

16mm color, silent, film, 30''

Courtesy of Galerie Buchholz, Cologne

© Jack Goldstein Estate



Bruce et Norman Yonemoto

Garage Sale, 1976

Video, color, sound, 21'01''

Courtesy Bruce et Norman Yonemoto

©Courtesy Bruce et Norman Yonemoto



Mike Kelley

Performances Related Objects, 1977-1979

Collection of objects used in 7 of the artist's performances carried out in Los Angeles
Wood, photograph, cardboard box, silver foil, rubber, leather, metal, tape recorder, CD
player, CD, electric wiring and a maraca.

Centre Pompidou, Musée national d'art moderne, Paris



Jim Shaw

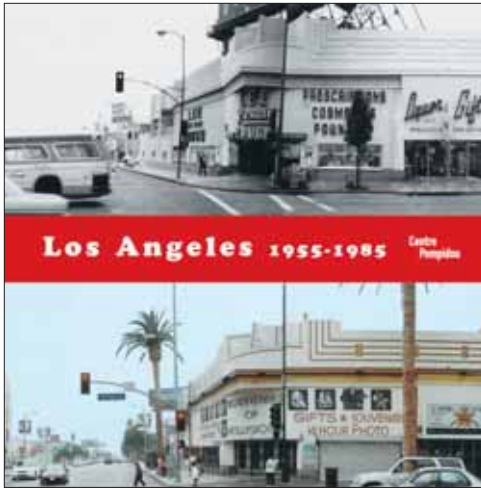
My Mirage, 1986

Mon Mirage, 1986

Print on paper

Collection Judy et Stuart Spence

4. ÉDITIONS DU CENTRE POMPIDOU



LOS ANGELES 1955-1985

Directed by Catherine Grenier

“Classiques du XXème siècle” collection

400 pages

Format 28 x 28cm

600 color and black and white illustrations

Price: 44.90 euros

English language edition

co-edited by Editions Centre Pompidou / Panama

Price: 44.90 euros

This book is the first work on this scale dedicated to Los Angeles art, and retraces the history of an exceptional cultural and artistic scene which remains largely to be discovered. An anthology of archival images and reproductions of works, critics' reviews and interviews with artists, introducing us to an art nourished by the complexity of this “city-world”.

A city that has witnessed the development of a unique art scene combining underground movements, popular Californian culture, community expression, and the dream factory worlds of Hollywood and Disneyland. The essays, giving an overall view, put this rich and multiform period into perspective, revealing an alternative scene that intrigues creators from the world over and drastically alters our notion of the contemporary American art scene.

By-products

The *Editions du Centre Pompidou* are offering a selection of by-products: tee-shirts at approx. 20 euros, coasters at 9.90 euros and stickers at approx. 12 euros. All products will be on sale at the bookshop and the Centre Pompidou's Design shop.

Postcards and the exhibition poster will be on sale at the Centre Pompidou bookshop.

DVD

Passageways by James Turrell

27mins, color

A film by Carine Asscher in English with French subtitles

PAL or NTSC all zones

Price: 22.90 euros

Distribution: re:voir

5. CATALOGUE TEXT

EXPERIMENTAL CITY

Catherine Grenier

Much of what has been written on the art coming out of Los Angeles sets out to establish links with the specific characteristics of the city and of California in general. How to do otherwise? Those characteristics—climate, geography, urbanism, history, people, society, economy, culture—condense there in such a distinctively creative way, and in a context of such spectacular disproportion and disparity, that one could readily paint the city's portrait in terms of its art scene. Yet these attributes alone do not explain an art that has so endlessly and eclectically fed off interaction with New York, with Europe past and present, and with all those other sources of Angeleno multiculturalism: neighboring Mexico, America north and south, Africa, and Asia. And so, while focusing primarily on the visual arts that are the subject of this exhibition, this catalogue will also attempt an outline of the complex cultural background to the far-reaching artistic explorations of the thirty years in question. In addition, a detailed chronology covers the main events of the period, with an ongoing emphasis on new creative ventures and the impact of the topical on what artists were doing.

To be sure, the "1955–85" time frame is a relatively arbitrary one, with no key events to bookend it. Nonetheless, this thirty-year slice of life comes sandwiched between two changes, each of which radically transformed the art scene. The first of them dates from the mid-50s, when artistic Los Angeles was still a provincial outpost, even if home to a handful of original artists looking mainly to East Coast esthetics in general and Abstract Expressionism in particular. By the end of the decade the situation in the city had changed utterly: the San Francisco experimental art scene had moved there and L.A., in addition to writing and music, was home to intense activity in the plastic arts. This latter would draw much of its inspiration from Beat Generation nonconformism, the compost out of which would spring the artistic generations to come. Thus the 60s and 70s witnessed the accretion of sundry constellations of artists and esthetic agendas, all of them bearing the stamp of that seminal Beat influence: junking of established values, a predilection for experimentation, an almost family-like conception of inter-artist relationships, and a proliferation of parallel multicultural networks. In their interaction with the city's idiosyncratic context, octopoid geography, underdeveloped cultural institutions, conflictual relationship with New York, and sense of East Coast indifference to its artists, these factors would contribute to the definition of a unique mindset, one rooted in styles of functioning, interpersonal networks, and esthetic stances that set it apart from other American art arenas. While far from self-sufficient—Los Angeles was open and receptive, most of its artists traveled, its colleges and universities drew their staff and students from all over—the art scene grew up during this period with its own characteristics and quickly produced an alternative to the New York model.

The second change came during the 80s. More and better museums, the development of new networks of galleries and collectors, and the prestige of its schools turned L.A. into a front-rank international art centre. Established local artists saw their work being sought after in New York and abroad and the new generation was immediately part of an international relational and creative nexus. Students from all over the world flocked to the city's now famous art schools and New Yorkers crossed the country to recharge their flagging batteries.

Thus the choice of 1985 as the outer limit of this overview is by no means intended to signal the end of something. On the contrary, it points up an artistic move into a new, more international era whose history could well justify yet another exhibition.

The period 1955–85 was an enormously fecund one for art in Los Angeles, bringing conspicuous growth and recognition and giving wings to an entire generation of young artists. It is vital, then, that the French and European art public should attain to a deeper appreciation of an era—prodigal and fascinating, yet little known—with so much to offer in terms of expanding and enriching our awareness of contemporary American art.

An art of experiment

If there is a single vector channeling L.A. artists as a whole, or the art forms that evolved in the city during the years in question, it is the value set on experiment. Los Angeles was notably a terrain for insatiable experimentation drawing on cutting-edge scientific and technical research, examples including the “Art and Technology” project, the work on the physics of artificial light by Turrell, Wheeler, and others, and chemical investigation of varnishes and polycarbonates by Bengston, Kauffman, and Alexander. The city was also the crucible for innovative exploration of traditional media—Price, Voukos *et al.* in ceramics, for instance—and the refining of reproduction techniques, lithography in particular. Movies were another rich source of experimentation for artists—Whitney, Fisher, O’Neill and others—who had often cut their teeth or found finance for their early work in Hollywood studios.

But above and beyond the attraction of the “experimental”, of approaches bringing advanced technical skills to the cause of radical innovation, it was experiment, in the most ordinary, everyday sense of the word, that the artists took as their raw material and created their individual identities with. Nowhere else, for example, was Performance Art pushed so far, with simultaneous proliferation of the widely differing agendas and esthetics to be found in the work of Kaprow, Burden, Smith, Lacy, McCarthy, Antin, Kelley, and others. Nowhere else was there so much contact and crossover between art, theater, poetry, and music, with many artists in the Leavitt, de Cointet, and Shaw vein taking an authentically multidisciplinary line. As already indicated, there was a large debt to the Beat movement, which brought to local artistic milieus its taste for testing out altered states via drugs, meditation or physical practises inspired by a range of religions and philosophies.

However, it was without a doubt the personality of the city itself—its excessive, monstrous side, its mosaic of communities and particularisms, the idiosyncrasies sparked by its way of life, and the fact of being the setting for countless TV series—that also set artists looking at the everyday as if at a strange world being offered up for exploration and experimentation. Whether funny, sordid or moving, the ordinary lent itself to observation, denunciation, pastiche, and parody. Popular culture, vernacular forms, food, TV, sports, billboards, cars, and everyday objects were all sources of inspiration for artists contemplating the world around them with fascinated eyes. Only a few months ago Mike Kelley based an exhibition on the notion of the “uncanny”, a familiar aspect of his work, and the way our relationship with the environment can abruptly become one of anguished turmoil. It could be said of Los Angeles art that it inventoried all possible relationships with reality, from the art/life fusion wrought by Allen Ruppersberg’s *Al’s Cafe* through that sense of the uncanny that apprehends the world as morbid and ghostly, as symptomatic of the impossibility of truly testing reality. It was this defeat of experiment that paved the way, for artists like Foulkes, McCarthy, Kelley and others, to the fertile outpourings of their schizoid excesses and regressive manifestations. Between the two extremes came mediation through political commentary (Kienholz, Hammons, Sekula), critical displacement (Ruscha, Celmins, Ray), playful tweaking (Goode, Therrien, Shelton), spiritual transcendence (Berman, McCracken, Viola), essentialist reduction (Irwin, McLaughlin, Bell), and phenomenological investigation (Turrell, Nauman)—all of them channels, among many others, used by artists to access the reality that was their very substance yet always out of reach.

Art, aka desire

The fixation on reality via physical, intellectual or spiritual experiment that characterized the L.A. artists put them at a far remove from the concerns of their chief New York contemporaries and, in particular, from the latter’s practical and theoretical attachment to art’s past. Here, issues like the history, nature and status of art were very much secondary to artists’ primary drives and the force thrusting them towards reality: desire. This explains why Los Angeles art has so often been deprecated for its bad taste and lack of theoretico-cultural grounding, and why it so readily espoused Beat culture, Junk Art, Pop Art, all forms of sensory art, and an undomesticated colorism. What the first Assemblage artists brought from San Francisco was art conceived of as an expression of desire: over and above the powerfully sexual tenor of certain works, this desireful energy found expression in the gratuitousness of artistic gesture. For artists like Georges Herms and Wallace Berman, for instance, the actual making of the work took precedence over its conservation. Without specifically considering his sculptures ephemeral, Herms was capable of organizing a “secret” exhibition on a vacant lot and then leaving the works on site because he had nowhere to store them. Similarly, Berman worked for several years on a “magazine” made up of elements that were entirely handmade and destined to random scattering. More concerned with the lasting quality of his works, and with showing them—which led notably to his co-founding of the famous Ferus Gallery—Ed Kienholz nonetheless displayed an impulsiveness and a readiness to react to the topical that prompted ever bigger, more violent pieces, culminating in the installation *Five Car Stud*, a life-size political lampoon that defied any museum setting.

And so poetic, mystical and political impulses alternated or combined in works crystallizing their creators’ vital energy. It was this same energy that artists from the black community recognized and brought to assemblages bearing a message of group affirmation and protest: John Outterbridge, David Hammons and Betye Saar produced works in which a potent political stance fused with the poetry inherent in the handling of recycled everyday objects.

Both the “Light and Space” movement and the local version of Minimalism that was developing at the same period—the “Finish Fetish”, as John Coplans christened it—were marked in their separate ways by an exacerbation of the role of desire. The quest for the immaterial and the experiments with sensory limits that characterized the light and space investigations of James Turrell, Robert Irwin, Doug Wheeler and Maria Nordman set the human body at the core of the artistic experience. Whether the process thus developed was essentially spiritual or conceptual, or founded more in the cognitive sciences or Oriental philosophy, the beholder was always the target, with the works demanding all his attention and sometimes engulfing him completely. This kind of art, then, came as an immediate, intuitive, sensory experience, demanding a level of participation that sometimes called for a period of adjustment. The Angeleno artists injected color and luster into their Minimalist sculpture and painting as elements of impurity and seduction. In the work of Billy Al Bengston, for example, Pop Art colors and some of its forms were summoned into the geometrical purity of field and module typical of Minimalism. Like a touch of sex appeal appended to Minimalist puritanism, color gave the object a quasi-organic dimension, a reminder of the eye’s sensual subjugation of the gestalt. And like the materials used, the way color was applied referenced the automobile or surfing ethos, in confirmation of the downgrading of art’s perceived function: not as an awareness-instrument for a body faced with the world, but as a vehicle for abandonment to the sensual delights of form and color.

Fiction and perversion

What color brought back to Minimalism was a fictional quality the New York artists had wanted to get rid of; and in the same way the spatial incursions of Maria Nordman, Michael Asher or Bruce Nauman injected into everyday apprehension of the world a disturbance of a fictional kind. It was up to the viewer to perceive or submit to the nature and constraints of the space, and to reinvent appropriate modes of connection with it. The experience was above all that of immersion in a narrative, highlighting yet again the artists’ characteristically L.A. interest in theater and, of course, cinema.

In the 1950s Rachel Rosenthal invented Instant Theater, a form obeying the temporal parameters of plastic works of art, and in one way or another an entire segment of the local art scene became involved with the concept. There were the environments created by the Light and Space artists; the imagery used by Ed Ruscha in his *Los Angeles County Museum on Fire*; the conceptual works of Douglas Huebler which, in direct opposition to the New York trend, proposed mises en scène of such utopian micro-events as the photographing of “everybody on Earth”; Eleanor Antin’s siting of a hundred boots in a whole range of places plus, of course, all the proliferating performances. Thus theater was an integral part of many of the works coming out of a city which, with its serried ranks of bungalows, all the same and all different, has its own fundamentally theatrical side. We are reminded here of Robert Altman’s *Short Cuts*, in which each single-family house is a stage on which the human comedy is played out; or of its countertype, Ridley Scott’s *Blade Runner* whose tightly policed city becomes a futuristic maze within which dark forces grapple. With its cheek-by-jowl microsocieties of house, neighborhood, and community, Los Angeles, where all movement takes the form of accelerated tracking shots along endless freeways, and where countless religions and sects have found a home, is the supreme setting for fables and docufictions. Art, then, was fully in sync with the easy theatricality of a city where homogenized housing and ecological idealism mask the dramas and perversions of the everyday.

The works of Huebler and Antin signal the singularly fictional penchant of L.A. conceptual art, and it could even be said that it is via the all-pervading syntax of the conceptual—as well as at its very core—that this fictional element principally took shape. Other examples are Ruscha and John Baldessari, two major figures whose influence was due as much to their work as to the sheer weight they carried on the cultural scene. Both showed, in their early days, that very Los Angeles collusion between Pop esthetic and Conceptual postulate, Ruscha combining the visual punch of Pop with a Conceptual vocabulary and a slyly humorous self-reflexiveness. Language, a presence in most of his work, is fictionalized by the plastic treatment: forsaking the neutrality of the written characters used by orthodox Conceptualists, he turns his letters into fictional characters, whether in the monumentally perspectivized, heroically unfolding 20th Century Fox logo or, contrariwise, in letters brutalized by clamps, and the pitifully liquefying words of his later series.

Likewise, in the work of Baldessari, a thoroughgoing conceptuality heightens the initially Pop-inspired visual brio, suffusing the paintings with a quirkiness and a spirit of derision that were to have a considerable influence on later generations. Whether we take the phototext series, with its laconic messages appended to banal images of the city, or the early photomontages like *The Back of All the Trucks*, or the videos like *Teaching a Plant the Alphabet*, each of his works confronts us with the beginnings of a fiction in whose frequent whimsicality we sometimes detect a capacity to engender disquiet. This injection of fictional irrationality into Conceptual doxa brings all the deep, culturally and socially repressed content flooding back to the language surface as Freudian slip, nonsense, and perversion of sign and image.

Symptoms

Ignoring art history and criticism and cultivating instead impulse, idiosyncrasy, and personal and group mythologies, the Angeleno artists produced a concept of the work of art closer to the symptom than to the “specific objects” defined by the New York school. The Assemblagists left a lot to chance, free association and poetic or musical correspondences. And because the assemblages, montages, and collages specific to this first group—Herms, Berman, Teske and company—were shaped by the language mode, and made by artists imbued with literature, they lent themselves to interpretations going far beyond their formal qualities and overt content. The Surrealism that is so clear an influence here would become for later generations a third source of inspiration—more subterranean, but regularly reactivated—alongside Pop and Conceptualism, and its trace is to be found in the output of many painters and sculptors: Lynn Foulkes, whose work could be described as a mix of excess and self-subversion; Vija Celmins, beside whose enigmatic little paintings would suddenly appear a giant, illusionistically sculpted comb; Joe Goode, making an icon out of a milk bottle, or setting up an eccentric staircase in the corner of a room; and Robert Therrien, whose oeuvre oscillates between poetic abstraction and figurative irony.

Surrealism is at hand, too, in David Hockney’s first California paintings, invaded by Inca visions and stones from the desert. Ruscha offers his own echoes with those distinctive yet so discreet intimations of the absurd that take the form of disturbing little shifts and discrepancies, but are sometimes more assertively present in such lesser-known series as the hallucinatory-seeming birds and animated pencils.

Baldessari’s oeuvre, and especially the videos, is a continuous tribute to Surrealism. Jack Goldstein achieved a subtle blend of Surrealist visions and Hollywood ceremonial. Lari Pittman, one of the rare painters of his generation, used a kind of vernacular Baroque tinged with psychoanalytical symbolism. Charles Ray cultivated a taste for the bizarre and the monstrous. Jim Shaw made a host of “dream paintings.” Outcroppings of the unconscious, dreams, free association, glut and excess: these were the recurrent features of an art that rejected the paths of formalism and theoretical rigor in favor of vitalist surfeit and unconcealed singularity.

The performance was the genre par excellence for fantasy and symptomatic outpouring. Along with the more theoretically-grounded pieces by Allan Kaprow, who moved to California in the late 60s and brought a conceptual substratum to his new “actions”, there flourished the most ephemeral forms of expression: spontaneous or programmed, individual or collective, playful or violent. For the artists the performance was primarily a personal experience and only secondarily one to be shared with the public: Chris Burden pointed out that most of his performances were not public events and, while often taken as examples of violence incarnate, were in fact experiments in self-control. Paul McCarthy, too, has stressed that his performances were seen by small audiences sometimes limited to members of his family circle. But while both these artists scrupulously recorded their actions with photos or video, Mike Kelley deliberately kept only the most summary evidence—and sometimes none at all—of his early performances, fearing a betrayal of the action’s vital dynamic. Charles Ray considers the photos of the performances put on after he arrived in Los Angeles, and in which he hybridized sculpture-objects with his own body, as no more than documentary material and as such not for exhibition. Likewise, the numerous performances that emerged from feminist art movements have left few formal, recognizable traces.

It remains all but impossible to classify the mass of indefinable actions, somewhere between musical performance and scripted concert, that proliferated in the late 70s among the young artists of the McCarthy and Kelley circles: those by Shaw and his band Destroy all Monsters, for example, with their roots in punk and radical performance. Performance Art in Los Angeles drew on all kinds of sources, among them New York work in the field—especially such Claes Oldenburg “events” as *Autobodys* of 1964—and the happenings created by Kaprow, a teacher at CalArts from the outset. To these we must also add the European influences that loomed large for a number of artists. Two major European figures actually performed in Los Angeles: Niki de Saint Phalle, who put on one of her *Tirs* (“Shots”) for an audience made up mainly of artists; and Hermann Nitsch, whose *Orgies Mysteries Theatre* left its mark on Kelley’s early pieces.

A third source—more a myth than anything else, but significant according to the artists—was Yves Klein’s *Leap into the Void*. Klein showed at the Virginia Dwan Gallery in 1961, but more than his monochromes or the talk he gave on that occasion, it was the picture of his famed “leap” that had powerful effect on artists as different as Baldessari, McCarthy and Burden. The absolute transcendence of all limits testified to by the leap was, in fact, a landmark for most of the artists on the developing L.A. performance scene, and a gesture of transgression that fed into different kinds of activities often involving violent treatment of the body. McCarthy, who recounts that his first performance was a repeat of the Klein leap, but without the photographic faking, would subject his body to all imaginable forms of regression and degradation. Burden shut himself in a left-luggage locker for several days, had someone shoot him in the arm, and was crucified on a car. Susan Mogul licked the blood off a tampon, and John Duncan took transgressive violence to such a point that he was forced to leave town after one particularly outrageous action.

Among the later generations, regressive violence and grotesque burlesque took precedence over more conceptual or political activity. The benchmark figures were McCarthy and performing groups like Bob & Bob and The Kipper Kids, who regularly put on shows falling somewhere between the zany and the artistic. The music scene—on the one hand the Freak movement typified by Frank Zappa's Mothers of Invention and Captain Beefheart, and on the other a potent Punk current—had close ties with provocative Performance Art. Los Angeles was also a hotbed of violently anticonformist satire and derision, represented by such figures as Lenny Bruce, Charles Bukowski and, in another register, Russ Meyer, which found its own outlets in spite of hostility and police repression. Its resonance could be felt in a specific vein of performance that piled on the provocation, playing on people's reactions of disgust and repugnance to stigmatize American society in particular and the human condition in general.

Protest

In the gamut of emotions conveyed, anger was noteworthy. It has been pointed out more than once that art was much more concerned with political or social messages in L.A. than in New York, where such matters were generally considered private and kept separate from one's artistic agenda. Los Angeles provided a unique venue for demands, protest and subversion in forms of expression that never shrank from the extreme. Political commitment, from the aggressively denunciatory figurative work of Kienholz through the often radical material coming out of the African-American and Chicano movements, was a distinctive and influential facet of the local scene. Sometimes violent (Hammons, Outterbridge), sometimes parodic (the group ASCO, and certain feminists), and sometimes more analytically Conceptual (Christopher Williams, Jeffrey Vallance), this was a core consideration for many artists. One outcome was that the main protest movements within the American artistic community either got their start or found a home in Los Angeles. Among them were the building of the anti-Vietnam war "Artist's Protest Tower" by artists from all over the country in 1966; the Chicano art movement, part of the national groundswell of protest in behalf of the Latin-American community; and the feminist cultural organizations that moved to L.A. in the early 1970s and blossomed as never before in terms of size and influence.

More generally, there were few creators in the city who did not react in one work or another to the social or political context. Such was the case of the majority of the conceptually-inspired artists, from Huebler, Ruscha, and Baldessari, through Knight, Williams, and Stephen Prina. Some, like Allan Sekula, made direct references to political events in works that were overtly sociological, while Robert Heinecken made violently subversive, satirically political play with pictures lifted from magazines. Performances, too, were often fertile ground for political action and denunciation of social ills, resorting either to analysis or satire and to personal reaction or collective protest. Lastly, the processual orientations of Angeleno artists—their interest in popular culture, vernacular forms and artisanal techniques—point to a stance which, while not explicitly political, was fundamentally anti-institutional and involved rejection of all elitism and value hierarchies.

While political reactivity was a significant part of the art context, the city, with its taboos and censorship, was also a breeding ground for its cultural counterpart. With Berman arrested for showing obscene material, Herms in trouble for desecration of the American flag, Kienholz facing pornography charges, and all sorts of writers, actors and artists arrested for drug use, Los Angeles was simultaneously the stage for total license and pitiless repression. Braving the prohibitions, artists in the 1950s began standing up for the right to nonconformist lifestyles and confronting and challenging the censorship system in respect of homosexuality, drugs, violence, and pornography. While it was true that certain Beat Generation figures had moved into Venice in the late 50s, the psychedelic wave that swept San Francisco and the Bay Area had only a marginal effect in Los Angeles, where art was more combative, narrative and committed. Extremes of experimentation were highly regarded there, and an entire mythology sprang up around "rebel" attitudes, whether these emerged in bohemian weirdness, hazardous sports or the gang ethos. The 60s were haunted by the fate of James Dean and the character he played in his last film, *Rebel Without a Cause*, while *Easy Rider*, directed by Dennis Hopper—one of the few cinema personalities to have real connections with the art scene—was a cult film from the moment it was released. Several of the artists of the first Minimalist generation had experience of biker or custom car circles, whose esthetics would have an influence on their work. Surfing as an everyday activity really came into vogue in the 1960s, and much has been written about the impact of automobile and sports technology on the formal characteristics of what came to be known as the "L.A. Look". The same shapes and colors were even more part of the Pop look that arrived in the city at the same time, but what must also be remembered are the notions of pushing one's limits and putting oneself in peril, and the dizzying excitement inherent in all these activities. Here artists found challenges and experiences they could transfer across to their creative activity.

Performative works

While artists had extensive resort to the performance, with some doing nothing else for years, other art forms were also accorded “performative” status. This was the case of Conceptual projects that actually or virtually involved duration, like Huebler’s moving of a part of the territory of Venice, California to Plum Island in Massachusetts. On a different, deconstruction-inflected scale, Asher took advantage of his exhibition at the Centre Pompidou in Paris to hunt out and photograph all the bookmarks and bits of paper left behind in the philosophy books in the library there, and made his entire exhibition out of them. For *Carving*, Antin starved herself while keeping a photographic record of the changes her body underwent. Other conceptual ventures used a scripted *mise en scène*, as when Barbara Smith had three homeless women play their real-life parts in a park for a pre-arranged period of time, and used the event to create a work combining photo, text, and video.

Mainly used for recording art actions, but developed by a number of artists into an activity in its own right, video was often directly linked to performances. Sometimes the intention was phenomenological, as in Bill Viola’s exploration of the mechanisms of perception in the 1970s. At the same period artists including Nauman and Matt Mullican made numerous video works based on the physical experience of space. The performative spectrum also included other media less directly tied to the action, but functioning in a similar mode and playing their part in the challenge to the status of the work.

Berman’s publication *Semina* resembles a performative work both in its collection and duplication of documents and by a circulation method closer to Mail Art than to the traditional dissemination of published material.

In the same tradition as this atypical publication were the host of books made by Ruscha, which represent an entire facet of his output, even if they have a status quite distinct from that of his paintings. Their influence was considerable, both because they proposed an alternative to the making of “great works” and because they used a distribution circuit independent of the institutional art network. These books can be likened to certain performative works in that each one stands as the outcome of a specific project, completed within a set time and according to a scenario drawn up in advance. Thus the creation of the famous *Thirtyfour Parking Lots* could have been presented as a performance, with the book’s publication as the record of it. Ruscha relates that in order to produce this inventory of open-air car parks, he had to overfly the city with a professional photographer to whom he had given precise instructions. Seen in this light, most artist’s books, like those of Allen Ruppersberg, who made considerable use of the medium, or of Alexis Smith, can be taken as a conceptual approach to the performative work.

Certain works juggled deliberately with this conceptual/performative ambiguity. When Ruppersberg opened a real cafe, for example, was he creating a conceptual work or executing a performance? And what of the series of twenty pictures in which he faithfully transcribes Oscar Wilde’s *The Portrait of Dorian Gray*? More recently, was not Shaw’s inventorying of California’s myriad religions above all a performative project, in spite of its conventional drawing-and-painting format? Ever since the Hans Namuth photographs led to the reinterpretation of Jackson Pollock’s paintings as proto-performances, there has been a very real temptation to see all artistic process as some kind of theatricalized action. However, among the L.A. artists, who all attended and often took part in performances, the performative quality of a work was largely taken as a given of the creative procedure. One result is that the status of the work of art as a clearly delimited or unique entity can sometimes be problematical. Burden’s performances were preserved in photographs and, sometimes, in the form of remnants and films. In such cases is the entity called the “work” the sum of the remnants and recordings? This question hangs over almost all performance-generated undertakings, but it is typical of the Los Angeles context that there it embraced all more or less performative works. Thus Knight gained recognition with conceptually-inspired critical projects impinging directly on the social and urban fields and so possessing no lasting quality other than their enduring effects in the chosen field. Any notion of a “retrospective” or a “collection” is inappropriate to works of this kind, which have no physical status and cannot be transplanted to the museum situation.

Certain other works, like Kelley’s installation *Performance Related Objects*, recently acquired by the Centre Pompidou, enjoy a mixed or indeterminate status. Here the materials match no performance in particular, the artist having used them for six successive, largely improvised—and thus different—events. Kelley insists on the objects’ status as sculpture, but it remains the case that this group of “sculptures”, by virtue of its origins and its title, has more to it than the simple history of its shapes. The ensemble, then, is part of a history that both precedes and reaches beyond it.

The same is true of the variable geometry/multiple narrative installations Raymond Pettibon and Shaw were so fond of. Each drawing is a work in its own right, even when we know that it will never be shown on its own, but rather in the context of a mass of interconnections.

The status of the work becomes even more complex when, as so frequently happened with this group of artists, the works—like the Kelley/Tony Oursler multimedia installation *Poetics Project*—are collective. Where assemblage challenged the traditional status of the work of art and the performance got rid of its physical reality, the performative installation offers a multiple experience of the work in its amalgamation of several time frames and dimensions into a single, deliberately paradoxical entity.

Empathy and emotion

The open-ended, indeterminate work of art being inherently participatory, the different kinds of performative works call for an effort by the spectator, who has to make sense of their ins and outs or get personally involved. More generally, most of the types of work examined so far call for participation or empathy. I have not yet mentioned Hollywood or Disneyland, the two emblems of mass culture in Los Angeles: close analysis of their impact on the art scene is not easy, but what is certain is that no creative activity happening in L.A. can totally ignore these two extraordinary image and sensation factories. To speak of influences or antagonistic reactions would be reductive in terms of assessing the challenge and the sheer mine of ideas these inexhaustible dream machines represent. Just as there can be no understanding Pop Art without setting it against the backdrop of the Cinemascope artists had to outstrip, there is no way of getting a handle on L.A. art without bringing back to the surface the leaven of the seventh art and popular entertainment.

While Pop artists' plundering of the cinema focused mainly on its star-system image and glamor, many of their Angeleno counterparts found in movies and entertainment a repertoire of emotions and a behavioral laboratory that would become central to their work. It is interesting to note how experimental filmmakers, while refusing all identification with the movie industry, used and manipulated its standards. The Whitney brothers were pioneers in exploiting the fascination of the moving image, especially the cartoon variety, to achieve an abstract esthetic based on kinesthesia between form, movement and sound. Bruce Conner, a San Francisco artist who had a considerable influence in Los Angeles, made *A Movie*, one of his best-known films, out of leftover newsreel footage of accidents and disasters. Catching the violence and emotion inherent in the documentary image, he intensified both with his editing technique. In both these cases the artists, although driven by very different goals and aesthetics, hijacked the cinema's power to hold the spectator: the Whitneys with the hypnotic power of animation and color, Conner with the dramatic punch of documentary editing. Another experimental filmmaker, Pat O'Neill, used both modes alternately or together, while Morgan Fisher stressed the dramatics of image and sound to conceptual ends, and Goldstein played on the mind-blowing impact of a fixation on iconic images that combined Hollywood fantasy and Surrealist onirism.

Conveyed every which way—drama, comedy, burlesque, tragedy—and in registers ranging from the utmost sophistication to the purest triviality, emotion was thus a significant aspect of L.A. art. It presided over the literary and musical inspiration of the Assemblage artists, perverted the neutrality of Minimalism, heightened sensory potential to the point of sublimity in the work of the Light and Space artists, trivialized Conceptualism, subverted Pop imagery, flaunted itself in Performance, radicalized political art, contaminated the installation, and even infiltrated the more traditional forms of an abstract painting permeated with Oriental spiritualism since the 1950s and later revitalized by Performance.

As an art of experience, the art of Los Angeles was an art of emotion. We cannot but think here of those titanic allegories: Kienholz's gigantically morbid installations, Nancy Rubins's accumulation of suspended objects, Michael McMillen's stunning life-size "garage" in the collection of the Los Angeles County Museum of Art (LACMA) and McCarthy's tumultuous recent installations. But this element of emotion goes well beyond the hyperspectacular. Feeding off movies, TV, and Disneyland, as well as earthquakes, riots and gangs, the art of Los Angeles offered itself as an event, a potent challenging of the beholder, and the agent for a modification of that beholder's relationship with the world. In a creative era marked by increasing doubt and resort to metalanguages, the Angelenos were remarkable for their faith in the unifying power of art. The feminist experience provides one good example, with its proliferation of collective activities and mobilization of hundreds of women for more than ten years. Judy Chicago's *Dinner Party* project—the fruit of a host of collaborations—and the myriad individual performances that took place in the context of the Women's Building, were fundamentally rooted in a conception of art as shared experience. The varied families which, without forming a specific movement, took shape spontaneously around such charismatic figures as Berman and Kienholz, Irwin and Larry Bell, Ruscha and Baldessari, McCarthy and Kelley, were all imbued with the same confidence in the supremacy of art as a vehicle for communication and contact.

This conception of art took its followers towards styles whose emphasis was on confrontation: attention-grabbing, provocative, emotional, shocking works that demanded one's attention and reaction. The sublime rubbed shoulders with the humorous, simplification with kitsch, allegory with parody. All of this had to do with subversive practises and transcending limits, the operational modes being excess and ultimate experience on the one hand, and semantic shift and distortion on the other.

This doubtless explains the empathy, and sometimes even friendship, between movements whose esthetics were diametrically opposed: Assemblage and Light and Space in the early 60s, for example, or Pop and Conceptualism which, by the end of the decade, would achieve a most singular interpenetration and fusion in the work of artists like Ruscha and Baldessari.

Once Assemblage and the Beat current began gaining momentum, exaggeration and emotion held sway. Berman, John Altoon, Herms, Ed Boreal and Kienholz were all intense, extravagant, tormented figures whose art was shot through with extreme experiences and existential anguish. Although their esthetics and philosophies were utterly different, Minimalism and the Light and Space movement were equally marked with the dual stamp of eccentricity—Kauffman, Bengston, Bell—and the push towards total experience that characterized Turrell, Wheeler, and Irwin. From the very first generation, then, the divergences with New York were manifest. The need for rationalization and theoretical clarity that drove the New Yorkers found no echo in L.A., where the inclination was to let yourself be borne along by experience and the forces of entropy.

On the other hand Pop Art, soon disparaged in New York for its literalism and lack of depth, and then eclipsed by burgeoning Minimalism and Conceptualism, found an adoptive home in Los Angeles, where it was manipulated and adapted to mainly subversive ends. Thus Ruscha, Celmins, Foulkes, Goode and Baldessari took over Pop's literalism and blatant emotion and infused it with a new meaning that undermined its initial values. Meanwhile, in a quite different value register, religious or spiritual experience found an artistic niche, further emphasizing the gap between L.A. and a New York scene with no place for the least hint of transcendence. Berman's oeuvre, for example, drew on Kabbalistic meditation and Saar turned towards spiritualism. Oriental forms of spirituality and various movements grounded in Protestantism were an inspiration not only for works using light, but also for abstract art, as in the work of John McLaughlin, John McCracken, Sam Francis and Ed Moses. Phenomenological research into extreme states and perception of minute environmental modifications as proposed by space-oriented artists like Asher and Nordman would take a more psychological turn in the work of Nauman, whose "corridors" sparked feelings of oppressiveness and claustrophobia. In his early L.A. videos Viola used other means to practice this violent manipulation of consciousness.

Self-subversion

Under the auspices of elders who were also their teachers, the artists of the following generations extended and expanded these characteristics, giving core status to the marginal, the eccentric and the existential. Baldessari first, then Huebler, Asher, Alexis Smith, and Ruppertsberg played a significant part in the singular direction the art scene took in the 70s and 80s. Working from extremely radical conceptual postulates, each in his own way initiated a distinctive form of investigation which, via language, threw the art field wide open to external inputs. Fisher followed a similar line of development, but exclusively within the experimental film mode. The dominant feature of the stance was a level of self-subversion that would profoundly affect artists like Kelley, Jonathan Borofsky, Ray, Stephen Prina, Shaw and Pettibon—come from all over America to study in Los Angeles—and such settled or transient European artists as Bas Jan Ader, Guy de Cointet, Wolfgang Stoerchle and Geer Van Elk; all of them produced oeuvres more or less closely tied to language and investigation, and characterized simultaneously by personal whimsy and a built-in criticism of their own idiosyncrasies. Their sources—used directly or tweaked—were many: mainly the cinema in all its genres, from B-movies to X-movies, from melodrama to documentary, and then literature (often seen through a movie filter), comics, punk, and, last of all, art history considered—like all the fields just mentioned—as another storehouse of models to take over or rechannel.

For many of these artists, the subject under investigation was their everyday environment, and in their work they tracked down and exposed its hidden forces, its dysfunctions and its latent monstrousness. Alongside the more analytical explorations carried out by Asher and extended, among the younger artists, by Prina and Williams, what we see emerging are the mainly atypical works—often savagely critical, nihilistic, pseudo-ethnological and fake-systematic, shot through with mockery and fundamentally parodic—that made up the world of artists like McCarthy, Kelley, Ray, Shaw, Pettibon or Vallance. Yet we should not conclude from the use of terms like "nihilism", "irony" and "parody", and from the upthrust of the monstrous that was these artists' specialty, that their attitude to life and art was a negative, dehumanized one. The opposite, in fact: its relentless self-parody makes the art of this generation stand out as attentive to the human, as rejecting the authoritative artist, as negating all possibility of judgment based on discriminatory criteria whether esthetic, intellectual or moral. In contrast with New York, where assertions and theories had been shaped and delivered ever since the emergence of Abstract Expressionism, Los Angeles saw itself as the scene of permanent challenge, of the indeterminate, and of the precarious.

Literalism and appropriation

In shedding the weight of the past and the history of art, the L.A. artists also got rid of the notions of artistic originality, newness and self-determination. To simplify somewhat, one could say that a whole segment of L.A. art was founded in literalism, and the other in appropriation, but without either category being exclusive of the other. Literalism covered everything involving direct intervention, recording and investigation: conceptually-inspired approaches, most of the political works, and perceptual works—but also photography and film, which I have not yet gone into in any depth. Sekula's *Untitled Slide Sequence*, a montage showing workers coming out of a plant, is one example of a work—an image presented with no commentary—whose use of literalism is absolute. Nor is there any shortage of other works which, in the same way, use photography to state a basic level of reality without actually belonging to the photographic genre as such. In a truly photographic vein, the work of Judy Fiskin, James Welling, and John Divola always, or mostly, uses this frontal approach. While their inspiration varies in kind—Fiskin more conceptual, Welling more pictorial, Divola more cinematographic—each at some point in his or her career had recourse to images of Los Angeles. In all these pictures the city is used as a pure stage set, a fascinating mix of the banal and the bizarre. Pervading and overdetermining the image, this is the same literalism that surprises in the famous David Hockney swimming pool paintings. We find it, too, in Celmins's hyperrealist paintings and their small-format focusing of the viewer's attention on some mute detail. All these works are located in a suspension of time and history rendered all the more pronounced by the fact that the image is starkly immediate and commentary-free. A similar agenda governs Fisher's films, as when he chooses a static shot to record an alarm going off, and Knight's when, in *Site Displacement*, he films a corner of a room and virtually displaces his fragment of reality by having the shot simultaneously visible on a monitor situated further away.

In a narrative register, literal seizing of the image is what characterizes, in a satirical documentary mode, David Lamelas's first Los Angeles film *Desert People*, and the Yonemoto Brothers' *Spalding Grey the Map of Los Angeles*, which lifts out a sequence of everyday life in the city. We find it again, slipped into a deceptive, faux-narrative context, in some works by Baldessari and Ruscha—two artists often described as “deadpan”, a term that chimes perfectly with the literalism so common on the Los Angeles art scene.

The taste for appropriation is even more L.A.-specific. It was, of course, the defining feature of Assemblage Art, and as such explains Angeleno interest not only in Robert Rauschenberg and Jasper Johns, but also in France's New Realists. More significantly, however, it sets the Angelenos apart from their New York counterparts. The appropriation of Pop Art, Minimalism and Conceptual, then post-Conceptual Art, was accompanied by a thoroughgoing transformation not only of the forms, but also, and even more radically, of the philosophy that went with them. The 60s hybridization of established avant-garde models with elements borrowed from a range of sources notably including vernacular culture, took on, in the 70s, a markedly more provocative and disorderly character. The new generation radicalized the positions of its elders, using performance and film to experiment with unfettered fusions and manipulations. McCarthy and Kelley were the leaders of this movement, which plunged art into the depths of the counter-culture, and nothing escaped the mangling they inflicted on established values and the principal formal models. Yet at the same time the disinhibiting effect of this sacrilegious stance allowed its proponents to reappropriate certain traditional media abandoned by the avant-gardes. Well in advance of contemporary art's U-turn towards painting and figuration, artists like Kelley, Borofsky, Pittman, Ray, Shaw, and Pettibon were equally practicing drawing, painting and sculpture, applying conventional means to contents that were not conventional at all. Similarly, some of the experimental filmmakers, like Kenneth Anger, Steven Arnold and the Yonemoto brothers in *Godzilla*, had no qualms about using the grammar of the Hollywood movie to present a flagrantly transgressive world of their own.

The world city

This article has not attempted the in-depth analysis of Los Angeles which is practically compulsory in any overview of the local art scene. I personally would not be able to contribute any more than the usual foreign-visitor banalities, so difficult is it for a European to get a grasp of this kind of atypical urban construct. The city is immense and crisscrossed by freeways, and its center—a recent addition—does not perform the social and cultural functions of European “city centers”. Hemmed in by the sea on one side and the desert on the other, Los Angeles mainly comprises rows of single-family houses set in a landscape of palm trees and other greenery. Nicknamed the “world city”, it is unquestionably the most multicultural of all, with an endlessly expanding gamut of nationalities and languages whose representatives do not mix and so make each neighborhood a specific cultural enclave. With a few rare exceptions nobody walks in the streets: all movement is effected by car and the long, straight thoroughfares provide no points for human contact.

I missed out on many of the experiences the city has to offer. I did not venture into any of its dangerous neighborhoods, nor did

I visit a star's home in Hollywood, go surfing, or strike out into the nearby desert. When driving around I did my best to avoid the urban freeways, but try as I might I never got to understand how you make a left turn properly. So the best way of comprehending the art scene was to observe what was most familiar to me—the works—and get the most out of my many contacts with the artists themselves.

Two things were immediately very clear. The first was the difficulty of actually delineating the L.A. art scene. Most of the artists working there are from somewhere else, others were born in the city but left it early on, a number have lived a back-and-forth relationship with New York or European cities, often more receptive to their work. Pinning down a specifically Los Angeles art "spirit" was not much easier, although it seemed to me, as I got to know the works, that certain definite characteristics showed through. In addition, the boundaries of the "cultural territory" of a city like this one are hard to define, and this led me to include the nearby San Diego scene—in permanent interaction with Los Angeles as such—in my field of investigation.

The second thing, which provides the beginnings of a definition of the art scene, is the decisive role of the art schools that sprang up in Los Angeles. As major features of the city and a compensation for its structural shortcomings—no museum of contemporary art before the 1980s, no art-dealing circuit, few collectors—the growth of the art schools and the remarkable commitment to the system by local artists represent an indisputable contribution to the creation and nourishing of a specific artistic community. As has often been pointed out, unlike New York artists, most of the Angelenos—even the most famous ones—devoted a lot of their time to teaching and helped to bring visiting artists from all over to schools like Otis, Chouinard, and the Art Center, then CalArts, University of California Irvine (UCI), and University of California Los Angeles (UCLA). Some of the leading lights from the East Coast were drawn to this novel experience, becoming full or part-time residents as several generations of artists flocked to the city to study. The CalArts story is an edifying one: started in the mid-60s under the patronage of the woman director of Chouinard and her friend Walt Disney, CalArts was half art school, half music conservatory; and when it moved into its new premises, it became an exemplary teaching venue for the plastic arts, music, film and theater.

Largely guaranteed by the artists, certain critics and a handful of passionate collectors, the initial dynamic also gave rise to the creation of galleries and experimental spaces. These notably included the famed Ferus Gallery, around which crystallized the new art scene of the late 50s and, in the 70s, the Los Angeles Institute of Contemporary Art (LAICA) and Los Angeles Contemporary Exhibitions (LACE). It also made itself felt in the sheer number of performances that took place in venues such as schools, studios and alternative spaces. Artists' involvement in teaching was conducive both to networking and an unusual degree of inter-generational communication, and this made the Los Angeles scene one where empathy between artists and the absence of a hierarchy were more marked than elsewhere.

I should like to take this opportunity to thank the artists who so enthusiastically contributed to the preparation of this exhibition, taking the time to fill me in on the situation and helping me discover artists I might not otherwise have known about. My regretful excuses to those who are mentioned in the catalog but for whom there was not room in the exhibition: I am very much aware that what makes Los Angeles exemplary is above all its diversity, the enormous number of its artists and the spirit of solidarity that binds them together, but any exhibition, whether monographic or thematic, is limited by the choices that have to be made.

The aim of this catalog is to recapture some of the vitality that an exhibition cannot fully convey. Hence the form: an illustrated panorama of L.A. from 1955 through 1985. LACMA curator Howard Fox kindly consented to outline the historical "framework", with a considerate eye towards a European public still largely ignorant of the Los Angeles scene. And experimental cinema specialist David James offers an insight into the relationship between a field of considerable significance in Los Angeles and the model concurrently being offered by Hollywood.

Over the last twenty years there have been some notable exhibitions devoted to art in L.A.: "Sunshine and Shadow: Recent Painting in Southern California" (1985), "L.A. Hot and Cool: The Eighties" (1988), "Helter Skelter: Art in the 1990's (1992), and most recently "Sunshine and Noir: Art in L.A. 1960-1997", seen in a number of European venues in 1997-98. The present exhibition and its catalog represent another step forward in the revelation of an art scene whose interest is unlikely to decline in the years to come. In the current context of a new century marked by the return of empathy, emotion, and unlimited reappropriation of traditional media, the L.A. scene can maybe be taken as a model, an open book offering a mass of experiences and real food for thought.

6. AROUND THE EXHIBITION

VIDEO ET APRES

Monday, March 6 2006 at 6.30pm

Cinema 1, level 1

Attended by the artist

Recorded and available on www.centrepompidou.fr

The "Video et après" exhibition will be proposing showings of the artist's videos.

Mike Kelley lives, works and teaches in Los Angeles. He is one of the most influential figures in contemporary art today. He uses multiple forms of expression: performance, dance, theatre, cinema, video and music. His videos, most of which he created together with protagonists of the Californian contemporary scene such as Erika Beckman, Bob Flannagan, Sheree Rose, Paul McCarthy and Raymond Pettibon, have a distinctly American flavor, infused with irony and cultural debris. They often show vulgar, regressive images employed as a means reflection on society as a whole, but particularly in North America. Inspired from other sources, videos such as "Extrarricular Activity Projective Reconstruction N°1", 2000 and "Testroom Containing Multiple Stimuli Known to Elicit", 2000 were produced by the artist, and prompted by experiments carried out by the American researcher, Harry Harlow, during the 60s studying behavioral patterns in primates. The Centre Pompidou Museum of Modern Art has acquired "The Poetics Project", 1977-1997, an installation combining painting, sculpture, photography, sound, video and performance.

7. FILM SCHEDULE

IMAGINING LOS ANGELES

MARCH 22 - APRIL 23, 06

CINEMA 1 - CINEMA 2, LEVEL -1 AND 1

Film noir, Science Fiction, documentary, experimental film: the history of cinema can be approached through the question of genres. In Los Angeles, however, filmmakers do not stick with one language, they mix them all together. Just as artists like Ed Ruscha or Jack Goldstein see things from a Hollywood perspective, so commercial cinema does not hesitate to engage the syntax of the avant-garde. Los Angeles defines itself through contradiction and mixture, a decompartmentalization of genres, the absorbing of all kinds of influence. Art as practiced there is considered impure, because it escapes all formalism.

Conceived within the framework of the exhibition « Los Angeles », this program confronts genres through the thematic counterpoints surrounding the image of the city. From film noir to Minority Cinema, from fiction movies to the experimental, from documentary to video, Los Angeles sustains multiple and complex imaginings and creates an object on the screen out of aesthetic experience, a shared artistic exploration. The visual arts in Los Angeles offer, to borrow an expression from filmmaker Pat O'Neill, « a particular texture. » It is this experience that the Los Angeles exhibition offers and that the Museum's film program hopes to enlarge.

Dorothee Deyries-Henry

Concept and realization

Dorothee Deyries-Henry

Assisted by Isabelle Merly and Paul Rand

Philippe-Alain Michaud

Assisted by Alexis Constantin, Isabelle Daire, Patrick Palaquer and Isabelle Ribadau-Dumas

Los Angeles plays itself

by Thom Andersen

États-Unis / 2003 / 169' / color/ In English with French subtitles. Unedited.

Wednesday March 22 at 8pm preview (1st part)

Thursday March 23 at 8pm (2nd part)

Sunday April 23 at 4.30pm (in full)

Thom Andersen paints a portrait of the city through film extracts of legendary fiction. Highly acclaimed by the critics, this film has been a huge success from the moment it came out in Los Angeles.

■ **LOS ANGELES, SYMBOLIC LANDSCAPE**

How Los Angeles becomes, through film noir, the symbolic landscape of narrative and passion.

A selection of rare classics between film noir and surrealism, filmed in the natural setting of Los Angeles and a counterpoint to experimental film.

Blanx

by Harry Gamboa

États-Unis / 1984 / 7' / b&w/ sound

A film in which the violence of love and the surrealist atmosphere evoke the world of Buñuel.

Meshes of the Afternoon

by Maya Deren

États-Unis / 1943 / 14' / b&w/ sound

Recurrent symbolism and hallucinatory, repetitive action constitute the basic outline of confused and obsessive narrative taking us to the borders of dreams and reality. An extensive range of effects accentuating an anti-realism in which cruelty and death are captivated by the striking beauty of the film director, who is also the main character.

The Dead Ones

by Gregory Markopoulos

États-Unis / 1948-49 / 29' / 35mm / b&w / silent

with Gregory Markopoulos, Elwood Decker and Robert Cheneult

Film sequences of strolling around Los Angeles, a sort of homosexual quest of a man searching for his elusive double.

Film dedicated to Jean Cocteau.

Saturday, April 1 at 6pm

Saturday, April 8 at 6pm

Criss Cross

(French title: Pour toi j'ai tué)

by Robert Siodmak

États-Unis / 1948 / 90' / b&w / In English with French subtitles

with Burt Lancaster, Yvonne de Carlo and Dan Duryea

After two years absence, Steve Thompson goes back to being a driver for the Armored Car Company of Los Angeles.

Anna, his ex-wife, re-marries a notorious hoodlum called Slim Dundee. Still in love with her, Steve strikes up with her again, but is surprised by Dundee. To cover his tracks he proposes to the latter to help rob an armored truck on payday.

Saturday, April 1 at 8.30pm

Thursday, April 13 at 8.30pm

Pitfall

by Andre De Toth

États-Unis / 1948 / 86' / b&w/ In English with French subtitles

with John Forbes, Lizabeth Scott and Jane Wyatt

John Forbes is a brilliant employee of an insurance company and leads a peaceful life with his wife and son ... until the day he meets the sultry Mona Stevens and falls for her singular, glamorous charm. After a brief affair, Forbes, overwhelmed with remorse, finds himself under the yoke of Mona's ex-lover.

Saturday, April 8 at 8.30pm

Thursday, April 20 at 8.30pm

The Savage Eye

(French title: L'oeil sauvage)

États-Unis / 1960 / 68' / b&w / In English with French subtitles

by Ben Maddow , Sidney Meyers and Joseph Strick

music by Leonard Rosenman

The camera follows Judith through the Los Angeles streets. Recently divorced, she is trying to rebuild her life. During her travels she comes across all sorts of people from religious fanatics to social outcasts of the urban world who, in spite of reflecting her own failure, inspire her with the will to start again.

Sunday, March 26 at 5.30pm

Sunday, April 9 at 8.30pm

■ THE HORIZONTAL CITY

Portraits of the city and its setting with its famous murals, its freeways, the sinuous lines of the Hollywood hills and the colored expanses of its pure and perfect sky, a curvilinear, turquoise pool.

I see the face

by Michelle Naismith

Scotland / 2005 / 18' / video / color / In English with French subtitles

Using mainly video as a medium, Michelle Naismith elaborates fictional worlds in which strange characters move around in hyper-realistic, urban environments. Toying between celebrity news and fiction, *I see the face*, shot in Hollywood, stages a scriptwriter and producer in a smooth, cosmetic setting.

Pasadena Freeway Stills

by Gary Beydler

États-Unis / 1974 / 16mm / 6' / color / silent

An experimental animation on the joys of traffic on the Pasadena freeway in California.

Mur, murs

by Agnès Varda

France / 1980 / 80' / color / sound

with Juliet Berto and Mathieu Demy

"In 1980 I made *Murs, murs*, which is a true documentary exploring a city and its habits, its colors and their words.

A portrait of a city from its walls. I wanted the film to be sunlit, colored and astounding like a spectacular collage, even if this city expresses a lot of anxiety and a confused search for its own identity". Agnès Varda.

Saturday, March 25 at 3pm

Sunday, April 16 at 3pm

■ **REINVENTING LOS ANGELES**

1989-2019, the other side of the coin: the megalopolis metamorphosed, projected into the future or stopped in time, tracked down to its sordidness at the heart of the city or on its outskirts.

This hidden, obscure face is reinvented by light.

Blade Runner

by Ridley Scott

États-Unis / 1982 / 117' / color / In English with French subtitles

with Harrison Ford, Sean Young and Rutger Hauer

It is 2019 and Los Angeles has become a polluted, overpopulated, noisy megalopolis. Deckard, an ex-policeman, or "Blade Runner", is recruited to track down and terminate a group of four "replicants", genetically-engineered humans who have escaped from their off-world colony and already killed several people.

Sunday, March 26 at 8.30pm

Friday, April 21 at 8.30pm

L.A.train

by Erika Vogt

États-Unis / 2003 / 15' / color / sound

A minimalist approach that is both disparate and close to Los Angeles. The feeling of a threat, of a real or underlying violence, linked to the construction of a plastic space.

They live

by John Carpenter

États-Unis / 1989 / 93' / color / In English with French subtitles

with Roddy Piper, Keith David, Meg Foster and George "Buck" Flower

Nada, an unemployed construction worker, finds refuge in a slum right in the heart of Los Angeles. Intrigued by the suspect movements taking place in the neighboring church, he investigates and discovers a pair of sunglasses. Putting them on, Nada discovers that the world is not exactly as it seems, and that aliens have taken possession of Earth discreetly and with impunity.

Wednesday, March 29 at 8.30pm

Sunday, April 16 at 8.30pm

■ **LOS ANGELES, BETWEEN THE MOJAVE AND THE PACIFIC**

The question of water in a desert city like Los Angeles, and the omnipresence of the ocean used as a symbol of all the passion and history inherent in the city.

By the Sea

by Pat O'Neill

États-Unis / 1963 / 10' / b&w / sound

"I enlarged scenes, that I had filmed on the beach with a Bolex, overexposing them so that the ground would completely disappear and the characters appeared to be floating on air. Bob and I did experiments producing these effects in slow motion. As the bodies flexed, stretched and vanished into thin air, it was a way of transforming them into creatures never before seen on the screen. [...]" Pat O'Neill.

The Long Goodbye

(French title: Le privé)

by Robert Altman

États-Unis / 1973 / 112' / color / In English with French subtitles

with Elliot Gould, Nina van Pallandt and Sterling Hayden

In the middle of the night, private detective Philip Marlowe accepts to drive his friend, Terry Lennox, to the Mexican border. But, on his return, he is arrested by the police for being an accessory to murder. Convinced of his friend's innocence, Marlowe begins his own investigation...

Sunday, April 2 at 8.30pm

Sunday, April 23 at 8.30pm

■ CALIFORNIA TRILOGY

“Using the camera as my tool, California Trilogy is an attempt at drawing up a map of the State of California, and a geography of images and sounds taken from various contexts and spaces: rural, urban and wild. It is definitely not a wish to testify to a global and objective reality, but is more like a personal description of what I believe California has become at the turn of the century. It is a meditation.” *James Benning*

El Valley Centro

by James Benning

États-Unis / 1999 / 90' / 16mm / color / sound

Monday, March 27 at 7pm

Los

by James Benning

États-Unis / 2000 / 90' / 16mm / color / sound

Monday, April 3 at 7pm

Sogobi

by James Benning

États-Unis / 2002 / 90' / 16mm / color / sound

Monday, April 10 at 6.30pm

■ CALIFORNIA TRILOGY

EL VALLEY CENTRO / LOS / SOGOBI

by James Benning

États-Unis / 1999 – 2001 / the complete trilogy: a 270' showing including one interval of 30'.

Saturday, April 22 at 3pm

Water and Power

by Pat O'Neill

États-Unis / 1989 / 55' / color / In English with French subtitles

In his film, Pat O'Neill once more brings up the question of narration around themes such as architecture, landscape, urbanism, and, as suggested by the film's title: "Water and power." In 1990 the film won an award at the Sundance Festival and in 1993 Pat O'Neill was awarded the Maya Deren prize for his lifetime's achievement.

Thursday, March 30 at 7pm

Sunday, April 9 at 3pm

Chinatown

by Roman Polanski

États-Unis / 1974 / 131' / color / In English with French subtitles

with Jack Nicholson, Faye Dunaway and John Huston

J.J. Gittes, private detective, receives a visit from a woman, Evelyn Mulwray, who asks him to tail her husband, a Los Angeles water engineer. She suspects him of infidelity. The investigation soon reveals that it is not the true Mrs Mulwray who has contacted Gittes. It is a set-up aimed at discrediting an honest civil servant who has just uncovered a serious case of corruption: the water essential to irrigating certain plots is being mysteriously diverted.

Thursday, March 30 at 8.30pm

Sunday, April 9 at 4.30pm

■ LOS ANGELES, POLITICS

Los Angeles and its districts, community land and outcasts.

The marginal city (Wenders); the capitalist city (Jost); the city and its issues (Gamboa).

L.A. Familia

by Harry Gamboa

États-Unis / 1993 / 37' / color / Original version with French subtitles

An episode in the life of a Chicano family facing difficulties in the urban environment of Los Angeles.

Yo soy Chicano

by Jesus Salvador Trevino

États-Unis / 1972 / 60' / color / Original version with French subtitles

First documentary on the Chicano community broadcast via the national American TV channels.

This film combines aesthetic works with interviews with leading Mexican political figures in Los Angeles: José Angel Gutierrez, Corky Gonzalez, Dolores Huerta, and Reyes Lopes Tijerina.

Saturday, March 25 at 6pm

Saturday, April 15 at 3pm

Los Angeles now

by Philip Rodriguez

États-Unis / 2004 / 54' / color / In English with French subtitles

Over and above the clichés of Baywatch and Blade Runner, this is a provocative documentary which, thanks to its virtual imagery and innovative visual signs, measures the pulse of the multicultural city by its daring associations and disconcerting interviews, from Salma Hayek and Eli Broad, to Richard Rodriguez and Roger Mahony.

Friday, March 31 at 7pm

Sunday, April 16 at 6pm

Picnic

by Curtis Harrington

États-Unis / 1948 / 22' / b&w / original version

Starting like a documentary on the way of life of the American middle classes, this film describes the idealist quest of the protagonist, which leads to his failure, and plunges him even more bitterly into the very reality he was trying to escape.

Colors

by Dennis Hopper

États-Unis / 1988 / 120' / color / In English with French subtitles

In Los Angeles, crime is constantly on the increase. The working class districts are run by gangs living off their dealings in "crack", a derivative of cocaine that is relatively cheap and extremely dangerous. The different gangs are recognizable by the color they wear (blue for the Crips, red for the Bloods) and all fiercely defend their territory.

Friday, March 31 at 8.30pm

Wednesday, April 12 at 8.30pm

Scheherazade

by Hildegard Duane and David Lamelas

États-Unis / 1980 / 21' / color / In English with French subtitles

with Hildegard Duane and David Lamelas

Filmed in Beverly Hills, this short is conceived as a chat-show with a Saudi millionaire and an American journalist.

Land of Plenty

(French title: Terre d'abondance)

by Wim Wenders

États-Unis / 2004 / 123' / color / In English with French subtitles

with Michelle Williams, John Diehl and Shaun Toub

Los Angeles, 2003. Paul, a Vietnam veteran, wants to protect his country against terrorism. He criss-crosses the city in his van crammed with outdated electronics, and amateurishly points his camera at anyone he reckons looks suspicious.

Friday, March 24 at 8.30pm

Thursday, April 10 at 8.30pm

Shotgun Freeway

by Morgan Neville / Harry Pallenberg

États-Unis / 120' / color / sound / In English with French subtitles

The history and secrets of Los Angeles related by the city's greatest writers, historians, industrialists and artists: James Ellroy, Joan Didion, Buck Henry, Frank Wilkinson, David Hockney.

Sunday, March 26 at 2.30pm

Sunday, April 2 at 6pm

■ **LOS ANGELES, INITIATION**

**How the city inspires imaginations, rites, sensory experiences, hallucinations.
From reality to dreams, and back again.**

The Life and Death of 9413- a Hollywood Extra

by Robert Florey / Slavko Vorkapich / Gregg Toland

USA / 1927 / 12' / b&w / sound

Music by Donald Sosin

A film combining real action with special effects relating the story of a cinema extra wanting to become a Hollywood actor...
It's the fall that is hardest.

Barton Fink

by Joel and Etan Coen

États-Unis / 1991 / 116' / color / In English with French subtitles

with John Turturro / John Goodman / Judy Davis / Michael Lerner

Barton Fink, young playwright, achieves success from a popular novel. Hollywood gets interested in him and Wallace Beery commissions him to write scripts on wrestling. Fink discovers the mysteries of Hollywood, the anxiety of writer's block and a strange neighbor who lets him in on a few secrets of the art of survival...

Friday, April 7 at 8.30pm

Saturday, April 15 at 8.30pm

Puce Moment

by Kenneth Anger

États-Unis / 1949-53 / 8' / color / original version

Puce Moment is a film on the ritual of embellishment and the preparation involved in looking good. It could be considered as narcissism but it is really a lot more than that. It is the glorification of the human being. Getting dressed entails dabbing on perfume and doing one's hair and make-up. What is suggested is the ritual of personal care, an individual's preparation to appear attractive in public.

Mulholland Drive

by David Lynch

États-Unis / 2001 / 147' / color / In English with French subtitles

with Naomi Watts, Laura Harring and Ann Miller

Rita, a brunette, survives a settling of scores followed by a car accident on Mulholland Drive that crosses Hollywood. She becomes amnesiac and tries to reconstruct her identity with the help of Betty, a young Australian blond.

Film noir, that constantly wavers between consciousness and unconsciousness, between the comprehensible and the incomprehensible, between dreams and nightmares.

Saturday, March 25 at 8.30pm

Sunday, April 16 at 4.30pm

Sweet Sweetback's Baadasssss Song

by Melvin Van Peebles

États-Unis / 1971 / 97' / color / In English with French subtitles

with Melvin van Peebles, Simon Chuckster and Hubert Scales

Sweetback witnesses the beating up of a militant black American by the police. When he comes to the former's aid by returning punch for punch, Sweetback is forced to go on the run with the whole police force of Los Angeles on his heels.

Thus begins a frantic escape aided by the whole black community.
A masterpiece by the genre creators, Blaxploitation.

Friday, April 14 at 8.30pm

Saturday, April 22 at 8.30pm

Permutations

by John Whitney

États-Unis / 1968 / 8' / color / sound

Music by Balachandra on the tabla.

In this film, Whitney has linked the musical concept of consonance and dissonance (extension and tension) to a visual art using a computer. Talking of the dots that make up the film's graphics, Whitney points out that the effects created by the graphics are similar to some of the effects of tension produced by the music.

Venice West and the L.A. Scene

by Mary Kerr

États-Unis / 2005 / 57' / color / In English with French subtitles

This documentary retraces the Beatnik lifestyle in Venice during the 50s by linking archival images with jazz and recent interviews with artists and poets such as Philomene Long and David Melzer.

Sunday, April 2 at 3pm

Saturday, April 8 at 3pm

With thanks to:

Dana Polan, Los Angeles – professor of critical studies at the USC
(University of Southern California)

Alain Silver, Los Angeles - producer, author, film noir expert

Michael Kurcfeld, Los Angeles –director

Richard Schikel, Los Angeles - film critic

Chon Noriega, Los Angeles - professor of critical studies and associate director
UCLA Chicano Studies Research Center

The artists and movie directors:

Harry Gamboa

Mary Kerr

David Lamelas

Pat O'Neill

Melvin van Peebles

Phillip Rodriguez

Jesus Treviño

Erika Vogt

Michelle Naismith

Movie distributors and institutes:

Action Gitanes

BFI (British Film Institute)

Cinédoc

Cine Tamaris

Connaissance du Cinéma

La Cinémathèque suisse

La Cinémathèque Royale de Belgique

LUX

Ocean Films

M.M. Serra, New American Cinema Group, New York

Deutschen Kinematek

Light Cone

Contemporary Films

Softitrage

ABX Transports

Espace Croisé, Roubaix

Galerie Nelson, Paris

Schedule

Wednesday, March 22

8pm opening: Thom Andersen
Los Angeles plays itself
(1st part) ends 9.30pm
Cinema 1, level 1

Thursday, March 23

8pm opening: Thom Andersen
Los Angeles plays itself
(2nd part) ends 10pm
Cinema 1, level 1

Friday, March 24

8.30pm David Lamelas **Sheherazade**
and Wim Wenders **Land of plenty**
Ends 11pm
Cinema 1, level 1

Saturday, March 25

3pm Michelle Naismith **I see the face**
Gary Beydler **Pasadena Freeway Stills**
and Agnès Varda **Mur, Murs**
Ends 4.45pm
Cinema 1, level 1

6pm Harry Gamboa **L.A. familia** and
Jesus Salvador Trevino **Yo soy chicano**
Ends 7.45pm
Cinema 1, level 1

8.30pm Kenneth Anger **Puce moment**
and David Lynch **Mulholland drive**
Ends 11.15pm
Cinema 1, level 1

Sunday, March 26

2.30pm Morgan Neville /
Harry Pallenberg **Shotgun Freeway**
Ends 5pm
Cinema 1, level 1

5.30pm Joseph Strick **The Savage Eye**
Ends 5.45pm
Cinema 1, level 1

8.30pm Ridley Scott **Blade Runner**
Ends 10.30pm
Cinema 1, level 1

Monday, March 27

7pm James Benning
Californian Trilogy: El Valley Centro
Ends 8.30pm
Cinema 2, level 1

Wednesday, March 29

8.30pm Erika Vogt **L.A. Train Film**
and John Carpenter **They live**
Ends 10.15pm
Cinema 1, level 1

Thursday, March 30

7pm Pat O'Neill **Water and Power**
Ends 8pm
Cinema 2, level 1

8.30pm Roman Polanski **Chinatown**
Ends 10.45pm
Cinema 2, level 1

Friday, March 31

7pm Philip Rodriguez **Los Angeles now**
Ends 8pm
Cinema 1, level 1

8.30pm Curtis Harrington **Picnic**
and Dennis Hopper **Colors**
Ends 11pm
Cinema 1, level 1

Saturday, April 1

6pm Gamboa **Blanx /**
Maya Deren **Meshes of the Afternoon /**
Gregory Markopoulos **The Dead Ones**
Ends 7pm
Cinema 1, level 1

8.30pm Robert Siodmak **Criss Cross**
Ends 10pm
Cinema 1, level 1

Sunday, April 2

3pm John Whitney **Permutations** and
Mary Kerr **Venice West and the L.A Scene**
Ends 4.15pm
Cinema 2, level 1

6pm Morgan Neville / Harry Pallenberg
Shotgun Freeway
Ends 8pm
Cinema 2, level 1

8.30pm Pat O'Neill **By the Sea** and
Robert Altman **The Long Goodbye**
Ends 10.45pm
Cinema 1, level 1

Monday, April 3

7pm James Benning
Californian Trilogy: Los
Ends 8.30pm
Cinema 2, level 1

Friday, April 7

8.30pm Robert Florey, Slavko Vorkapich,
Gregg Toland **Life and Death of 9413 –**
A Hollywood Extra
and Joel & Etan Coen **Barton Fink**
Cinema 1, level 1

Saturday, April 8

3pm John Whitney **Permutations** and
Mary Kerr **Venice West and the L.A scene**
Ends 4pm
Cinema 2, level 1

6pm Gamboa **Blanx /**
Maya Deren **Meshes of the Aternoon /**
Gregory Markopoulos **The Dead Ones**
Ends 7pm
Cinema 2, level 1

8.30pm Andre De Toth **Pitfall**
Ends 22h30
Cinema 1, level 1

Sunday, April 9

3pm Pat O'Neill **Water and Power**
Ends 4pm
Cinema 2, level 1

4.30pm Roman Polanski **Chinatown**
Ends 6.45pm
Cinema 1, level 1

8.30pm Joseph Strick **The Savage Eye**
Ends 10pm
Cinema 1, level 1

Monday, April 10

6.30pm James Benning
Californian trilogy: Sogobi
Ends 8.30pm
Cinema 2, level 1

8.30pm David Lamelas and
Hildegard Duane **Sheherazade**
and Win Wenders **Land of Plenty**
Ends 11pm
Cinema 1, level 1

Wednesday, avril 12

8.30pm Curtis Harrington **Picnic**
and Dennis Hopper **Colors**
Ends 11pm
Cinema 1, level 1

Thursday, avril 13

8.30pm Robert Siodmak **Criss Cross**
Ends 10pm
Cinema 1, level 1

Friday, April 14

8.30pm Melvin Van Peebles
Sweet Sweetback Baaadaaass Song
Ends 10pm
Cinema 1, level 1

Saturday, April 15

3pm Harry Gamboa **L.A. Familia** and
Jesus Salvador Trevino **Yo soy Chicano**
Ends 4.45pm
Cinema 2, level 1

8.30pm Ciné 1, 8.30pm Robert Florey,
Slavko Vorkapich, Gregg Toland
Life and Death of 9413 - A Hollywood Extra
and Joel & Etan Coen **Barton Fink**
Cinema 1, level 1

Sunday, April 16

3pm Gary Beydler **Pasadena Freeway**
Stills and Agnès Varda **Mur, murs**
Ends 4.30pm
Cinema 2, level 1

6pm Philip Rodriguez **Los Angeles now**
Ends 7pm
Cinema 2, level 1

4.30pm Kenneth Anger **Puce Moment**
and David Lynch **Mulholland Drive**
Ends 7.15pm
Cinema 1, level 1

8.30pm Erika Vogt **L.A. Train Film**
and John Carpenter **They live**
Ends 10pm
Cinema 1, level 1

Thursday, April 20

8.30pm Andre De Toth **Pitfall**
Ends 22h00
Cinema 1, level 1

Friday, April 21

8.30pm Ridley Scott **Blade Runner**
Ends 10pm
Cinema 1, level 1

Saturday, April 22

3pm James Benning **Californian Trilogy:**
El Valley Centro/ Los/ Sogobi
Ends 7.30pm, 30 minute interval
Cinema 2, level 1

8.30pm Melvin Van Peebles
Sweet Sweetback Baaadaass Song
Ends 10pm attended by
Melvin VanPeebles (to be confirmed)
Cinema 1, level 1

Sunday, April 23

4.30pm Thom Andersen
Los Angeles plays itself
Ends 7.20pm
Cinema 1, level 1

8.30pm Pat O'Neill **By the Sea**
and Robert Altman **The Long Goodbye**
Ends 10.45pm
Cinema 1, level 1

8. PARTNERS OF THE LOS ANGELES EXHIBITION

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ACCOR HOTELS & RESORTS

for providing accommodation for foreign journalists



for transport