

IT HAPPENED Art at the Edge of Los Angeles 1969–1973 AT **POMONA**

AUGUST 30, 2011–MAY 13, 2012

For Immediate Release

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Michael Asher, installation, 1970,
looking out of gallery towards street
from small triangular area,
Pomona College Museum of Art.
Photograph courtesy of the
Frank J. Thomas Archives



Images and the curator's Walk Through of the Exhibition available at: www.pomona.edu/museum

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(Claremont, CA) The Pomona College Museum of Art is pleased to announce the presentation of *It Happened at Pomona: Art at the Edge of Los Angeles 1969–1973* as part of the Getty Foundation's *Pacific Standard Time: Art in L.A. 1945–1980* initiative. The three-part exhibition will focus on the intensely creative period from 1969 to 1973 when the Pomona College Museum of Art (then the Pomona College Gallery) presented some of the most experimental exhibitions of contemporary art in the United States, while also providing insight on how contact between Los Angeles and New York shaped art history.

"The retrospective exhibition is a wonderful opportunity for Pomona College to share the story of this exciting and creative period with a broad audience both on and off our campus," stated David Oxtoby, Pomona College President.

The Museum and Art Department served as an incubator for artists like Pomona alumni Chris Burden, James Turrell and Mowry Baden, among others, and the College's exhibition of groundbreaking artworks (by Michael Asher, Jack Goldstein, and Allen Ruppersberg, for example) that integrated the legacy of Minimalism with the more contemporary concerns of Conceptualism and formed the educational backdrop for a generation of artists who spent their formative years in Los Angeles.

"This period at Pomona started as a mystery, but has evolved into an exhibition documenting an era when the museum was a crucible of experimental artistic practices where some of the most avant-garde art in the world was happening," says Museum senior curator Rebecca McGrew of this pivotal moment in art history.

To recreate a sense of how this era's provocative aesthetic concerns unfolded and developed, *It Happened at Pomona* has been organized into a series of three exhibitions anchored by an interactive timeline designed by Lorraine Wild of Green Dragon Office. The first two exhibitions are designed to articulate the distinct and historically astute curatorial visions of Pomona College Museum curators Hal Glicksman and Helene Winer. The third and final installation focuses on the extraordinary arts faculty, students, and events at Pomona College that surrounded and supported these visionary curators and their insights:

Part I: Hal Glicksman at Pomona

August 30–November 6, 2011

Michael Asher, Lewis Baltz, Judy Chicago, Ron Cooper, Tom Eatherton, Lloyd Hamrol, and Robert Irwin

Part II: Helene Winer at Pomona

December 3, 2011–February 19, 2012

Bas Jan Ader, John Baldessari, Chris Burden, Ger van Elk, Jack Goldstein, Joe Goode, Hirokazu Kosaka, William Leavitt, John McCracken, Ed Moses, Allen Ruppersberg, Wolfgang Stoerchle, William Wegman, and John White

Part III: At Pomona

March 10–May 13, 2012

Mowry Baden, Lewis Baltz, Michael Brewster, Chris Burden, Judy Fiskin, David Gray, Peter Shelton, Hap Tivey, James Turrell, and Guy Williams

From 1969 to 1973 the Pomona College Museum of Art presented a number of innovative projects that reflected a confluence of art faculty, curators, visiting artists, and students who would go on to make significant contributions to contemporary art history. In the fall of 1969 Mowry Baden, the newly arrived chair of the Art Department and professor of sculpture, hired Hal Glicksman as Gallery director/curator. From the fall of 1969 through June of 1970, Glicksman devised a unique series of exhibitions for a program that he called the "Artists Gallery." Under this program, the gallery functioned as a studio-residency for conceptual artists in Southern California. Michael Asher, Lewis Baltz, Michael Brewster, Judy Chicago, Ron Cooper, Tom Eatherton, Lloyd Hamrol, Robert Irwin, among others, presented work or created unique environmental situations in the gallery.

Following Glicksman, Helene Winer became director/curator in fall 1970. She organized exhibitions of Bas Jan Ader, Ger van Elk, Jack Goldstein, Joe Goode, William Leavitt, John McCracken, Ed Moses, Allen Ruppersberg, and William Wegman. She also presented performance work, including pieces by Hirokazu Kosaka, Wolfgang Stoerchle, John White, and Chris Burden, who had graduated from Pomona College in 1969.

Allied to the innovative exhibition programming, the art department thrived under a unique group of faculty members: Mowry Baden, James Turrell, Lewis Baltz, David Gray, and Guy Williams. Some outstanding students at the time included Thomas Crow, Chris Burden, Peter Shelton, Michael Brewster, and Hap Tivey, among others.

Each of the three exhibitions will feature a large number of site-specific installations and environments that have not been seen since their original presentation. In addition, the Museum will host a series of public events ranging from lectures, panel discussions, performance re-enactments, new performance works to live interviews, and film screenings.

To anchor the exhibitions and provide continuity between them, an introductory gallery will contain an extensive and dynamic timeline, designed by Wild, tracking the development of significant social and art historical events at Pomona and Southern California through words, pictures, sounds, and moving images. Lorraine Wild is also designing the 400-page scholarly exhibition catalogue that includes essays by noted scholars, interviews with many of the 29 artists in the exhibition, and many never-before-seen photographs.

Museum director Kathleen Howe explains: "Through the generous support of the Getty Foundation we have been able to rediscover how artists, faculty and students at Pomona College engaged with the art of their time and contributed to a transformative moment for art history both locally and internationally."

It Happened at Pomona brings together an impressive research and curatorial team, led by Pomona College Museum of Art senior curator Rebecca McGrew. The team also includes: Dr. Thomas Crow, Rosalie Solow Professor of Modern Art at New York University's Institute of Fine Arts; Hal Glicksman, retired curator; Glenn Phillips, Principal project specialist and Consulting Curator, Department of Architecture and Contemporary Art at the Getty Research Institute; Dr. Marie Shurkus, research associate at Pomona College Museum of Art; Helene Winer, owner, Metro Pictures Gallery, New York; and Rochelle LeGrandsawyer, research assistant at Pomona College and graduate student at UCLA. Additionally, Julie Joyce, Curator of Contemporary Art, Santa Barbara Museum of Art, and David Pagel, art critic and professor of art at Claremont Graduate University, will contribute short artist texts to the exhibition catalogue.

It Happened at Pomona: Art at the Edge of Los Angeles 1969–1973 is made possible by a generous grant from the Getty Foundation.



Left to right, back row:
 Hap Tivey, James Turrell, Gus Blaisdell,
 Lewis Baltz;
 left to right, front row:
 Mowry Baden, Guy Williams
 Claremont, 1972
 Photograph by Marcy Goodwin with
 the enlightened guidance of Lewis Baltz

About The Pomona College Museum of Art

The Pomona College Museum of Art (330 N. College Ave., Claremont, CA) is open to the public free of charge Tuesday through Friday, from noon to 5 p.m.; Thursday, from noon to 11 p.m.; and Saturday and Sunday from 1 to 5 p.m. For more information, call (909) 621-8283 or visit www.pomona.edu/museum.

The Museum collects, preserves, exhibits and interprets works of art; and houses a substantial permanent collection as well as serving as a gallery of temporary exhibitions. Important holdings include the Kress Collection of 15th- and 16th-century Italian panel paintings; more than 5,000 examples of Pre-Columbian to 20th-century American Indian art and artifacts, including basketry, ceramics and beadwork; and a large collection of American and European prints, drawings and photographs, including works by Francisco de Goya, José Clemente Orozco, and Rico Lebrun.

About *Pacific Standard Time: Art in LA 1945 – 1980*

Pacific Standard Time is a collaboration of more than fifty cultural institutions across Southern California, which are coming together for six months beginning October 2011 to tell the story of the birth of the Los Angeles art scene and how it became a major new force in the art world. Each institution will make its own contribution to this grand-scale story of artistic innovation and social change, told through a multitude of simultaneous exhibitions and programs. Exploring and celebrating the significance of the crucial post-World War II years and beyond, *Pacific Standard Time* encompasses developments from modernist architecture and design to multi-media installations; from L.A. Pop to post-minimalism; from the films of the African-American L.A. Rebellion to the feminist happenings of the Woman's Building; from ceramics to Chicano performance art, and from Japanese-American design to the pioneering work of artists' collectives.

Initiated through \$10 million in grants from the Getty Foundation, *Pacific Standard Time* involves cultural institutions of every size and character across Southern California, from Greater Los Angeles to San Diego and Santa Barbara to Palm Springs.



Pacific Standard Time is an initiative of the Getty with arts institutions across Southern California.