
“Performance at Pomona” takes place on the Pomona College campus on Saturday, January 21, 2012 from 5-7 p.m., rain or shine.

At 5 p.m., John M. White will restage Preparation F, his 1971 performance piece exploring issues of masculinity and gender. In a campus gymnasium setting, members of the Pomona-Pitzer football team enter, change from street clothes to football uniforms, and scrimmage and perform orchestrated movements. Preparation F takes place in Memorial Gymnasium in the Rains Center Athletic Complex (220 E. Sixth St., Claremont).

At 6 p.m., Judy Chicago will present A Butterfly for Pomona, a new pyrotechnic performance inspired by her 1970 Atmosphere environmental performance at Pomona College, in which she used flares and commercial fireworks to soften and feminize the environment. A Butterfly for Pomona will be staged on Merritt Football Field, located behind Rains Center.

And finally, at 6:45 p.m., James Turrell will recreate his 1971 performance Burning Bridges, a visual spectacle utilizing road flares. Turrell, famous for his experiments with Light and Space art, will light flares to bring an immediate and brilliant orange glow that envelopes the building and surroundings. Burning Bridges takes place outside of Bridges Auditorium (450 N. College Way, Claremont).

“Performance at Pomona” is part of the Pacific Standard Time Performance and Public Art Festival, an 11-day festival in Southern California from January 19 through 29, 2012, featuring more than 30 extraordinary performances and interventions both large and small in the public sphere. Organized by the Getty
Research Institute and LA><ART in conjunction with the ongoing Pacific Standard Time: Art in L.A. 1945-1980 initiative, the Performance and Public Art Festival will reexamine, reinvent, reinterpret and renew an epochal movement in contemporary art for which Los Angeles has been an epicenter.

In the 1960s and 1970s, Los Angeles became one of the birthplaces of international performance art, with artists such as Eleanor Antin, Chris Burden, Suzanne Lacy, Allan Kaprow, Mike Kelley, Paul McCarthy and Barbara T. Smith creating pioneering work. In keeping with the inclusive vision of Pacific Standard Time, the festival features works by well-known and emerging artists in several different categories that reflect Los Angeles’s artistic diversity—experimental music and theater, social and political interventions, outdoor visual spectacles, media art and underground performances.

“Performance at Pomona” is free and open to the public. An information booth will be hosted from 3-7 p.m. in the Pomona College Museum of Art. Free parking is available in Pomona College campus lots and street parking along Bonita Avenue and College Avenue. Handicapped parking is available on 4th Street near Bridges Auditorium. Food provided by Pomona College Catering will be available for purchase along Stover Walk near Marston Quad. Please call 909-621-8283 or visit www.pomona.edu/museum for more information.

“Performance at Pomona” is generously supported by The Getty Foundation and the Philip and Muriel Berman Foundation.

**About It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973**

From 1969 to 1973, a series of radical art projects took place at the far eastern edge of Los Angeles County at the Pomona College Museum of Art. Here, Hal Glicksman, a pioneering curator of Light and Space art, and Helene Winer, later the director of Artists Space and Metro Pictures in New York, curated landmark exhibitions by local artists who bridged the gap between Conceptual art and post-Minimalism, and presaged the development of post-modernism. Exhibitions by these artists formed the educational backdrop for a generation of artists who spent their formative years at Pomona College. Providing unprecedented and revelatory insight into the art history of postwar Los Angeles, the project It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973 consists of three distinct, but related, exhibitions curated by Rebecca McGrew and Glenn Phillips—“Part 1: Hal Glicksman at Pomona” on view August 30 to November 6, 2011; “Part 2: Helene Winer at Pomona” on view December 3, 2011 to February 19, 2012; and “Part 3: At Pomona” (studio art faculty and students) on view March 10 to May 13, 2012. The catalogue for the exhibition It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973 chronicles the activities of artists, scholars, students, and faculty associated with the College during this period and is available for purchase for $49.95 through D.A.P./Distributed Art Publishers and Artbook.com.

Support for the It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973
exhibitions, publication, and programming generously provided by the Getty Foundation.

**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 Sunday, from noon to 5 p.m. and Thursdays from noon to 11 p.m. For more information, call (909) 621-8283 or visit [www.pomona.edu/museum](http://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 the Pacific Standard Time Performance and Public Art Festival**
Los Angeles was a key international birthplace of performance art. Engaging the innovative spirit of that period and L.A.’s vibrant contemporary art scene, the *Performance and Public Art Festival* will transform Southern California over eleven days (January 19-29, 2012) during *Pacific Standard Time: Art in L.A. 1945-1980*. Featuring more than 30 major performances and large-scale outdoor projects, the festival will include new commissions, reinventions, and restagings inspired by the radical and trailblazing public and performance works that were created by artists during the Pacific Standard Time era. Performances and projects will be located at institutions and sites throughout Southern California, in close proximity to more than two dozen Pacific Standard Time exhibitions. The festival is organized by the Getty Research Institute and LA><ART; support is provided by the Getty Foundation. For more information about the *Performance and Public Art Festival* visit [www.pacificstandardtimefestival.org](http://www.pacificstandardtimefestival.org).

Organized by LAXART and the Getty Research Institute; support provided by the Getty Foundation.

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