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VLUCHTIGE NOTITIES - LOS ANGELES

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In a large exhibition in Paris is art from Los Angeles center, but it now remains excluded. Reason for METROPOLIS M Bruce Hainley asking for the story to continue where I stopped in Paris: Between 1985 and the present.

1. It can not be emphasized enough: a significant difference between LA and every other city in the United States, perhaps even the world, with regard to the production and reception of art, is the dominance and tradition of the post-education programs: Art Center College of Design, California Institute of the Arts (CalArts), Claremont College, Otis College, University of California, Los Angeles (UCLA) and the University of Southern California (USC). It would be interesting to make a flowchart of where and how energy associated with certain artists, both teachers and students, in the last twenty years from area to area has shifted.

2. One of the first signs of artistic success in New York, so if the cliché (which is not to say that it is false), that an artist no longer have to give lessons to be willing to pay rent. In LA give great artists sometimes for more than thirty years lesson in addition to, or sometimes even instead of a successful career. This will affect the depth of the interviews and discussions about art. With many schools and a long succession of artists / teachers, but with a much smaller circle of collectors, galleries or less young, and few museums in Los Angeles-based magazines- at least in comparison with New York, thrives the kunstscene of Los Angeles especially at the present knowledge within the network of that community.

3. That knowledge is combined with a huge abundance of types of information, available from the film, television and music (the hub around which everything revolves almost in LA). Thanks to the (at least until recently) are relatively cheap studioruimte, there may be within the artistic practice experimented in plenty of time and space with a complex network of material, personal and imaginary stories being created.

4. But what do all these current, historical and philosophical classifications there, as it is not made from the image of the chic and ease of a surfer without difficulty by a tunnel of water zoeft, of a boy or girl who unexpectedly just behind does he / she has become a star, the grace of the comeback of someone who has had his time - not to mention the oscillating be outside any control (insert here recent pictures of Whitney Houston or politiefoto's by Nick Nolte or Michael Jackson), the slide of person-to nobody in LA takes it all is not that high flight, the city where art very well know to dealing with the equivalents of all these stress situations and then sometimes, often even strangely enough, they know how to pareren by strategic use of both natural as an abstract visual language.

5. What is clear is that I get this information from my head so can rattling off.

6. The exhibition Los Angeles 1955-1985 in Pompidou Center ends with works by Christopher Williams and Larry Johnson. Their presence in the exhibition is for the obvious (both were born in Los Angeles, both graduated from CalArts, both - especially Johnson, who until recently was head of the undergraduate fotografieprogramma of Otis College - are key players in Los Angeles) but since Williams' first solo in 1982, and those of Johnson in 1986 (in New York) is the exhibition back from an earlier now than a display of the "feel" of that time. That is the problem with history. Many of the come - and-go, give-and-take within the social scene of a time not be traced. I realize that in this brief notes similar gaps will sit.

7. Between 1985 and 2005, the changes in the kunstscene in LA, let me describe it, rather turbulent. But one of the stable points of reference, and not just for LA, the Just Pathetic exhibition in 1990 in the Rosamund Felsen Gallery, curator and writer Ralph Rugoff. Mike Kelley and Jeffrey Vallance took part in this exhibition, which tried, as good and evil as it was, the vote in LA to connect to a certain aesthetic. The exhibition had a major impact on Paul Fungi Helter Skelter: LA Art in the 1990's-exhibition at MoCA in 1992, another immutable foundation of contemporary art from LA. And because this exhibition presented the deemed as one of the best ways to be critical (in addition kunstcritici were many of the texts in the catalog precisely written by some of the best writers from LA like Dennis Cooper, Amy Gerstler and Benjamin Wissman), what now remains ever the case might be. The novels of Dennis Cooper and Bret Easton Ellis, the films of Morgan Fisher, William Jones and Nicole Holofcener, the music of X, they will all equally, if not more, about LA than Mike Davis (author of, among other City of Quartz). Fungi often gememoreerde exhibition finally put the hitherto have not really known work by Paul McCarthy in the spotlight (it was his first participation in a major museum group), with his impressive narrow and The Garden. Because these exhibitions the city's artistic blueprint was, they were of enormous influence, almost more like myth than real.

8. Important moments: Richard Kuhlenschmidt Gallery (in several forms). Against Nature: A Group Show of Work by Homosexual Men (1988) in Los Angeles Contemporary Exhibitions, composed by Dennis Cooper and Richard Hawkins (The exhibition is among others by Douglas Crimp erected as an aesthetic that was more important than the 'political', that is to say overt agitprop; Cooper even received death threats). A Forest of Signs: Art in the Crisis of Representation (1989) in MoCA, composed by Mary Jane Jacob and Ann Goldstein. Stuart Regen Gallery. The opening of Bergamot Station in 1994. Dave Mullers Three Day Weekend - tentoonstellingenlaunch. 'Baby' Bergamot at the Nebraska Art Strip Mall. ACME, Dan Bernier Gallery, Marc Foxx Gallery. Reconsidering the Object of Art: 1965-1975 (1996) in MoCA, compiled by Ann Goldstein and Anne Rorimer. The Bliss House. Dennis Coopers article "Too Cool for School "in Spin in 1997, a tidal wave of talent from the UCLA discussed. Sharon Lockhart, Laura Owens and Frances Stark 3x3 in Blum & Poe. Tom Solomon's Garage. Scene of the Crime in UCLA Armand Hammer Museum (1997), composed by Ralph Rugoff. ACME, Bernier and Foxx move to 6150 Wilshire. Room 702, the 702 Heliotrope Drive, run by graduates of UCLA, Brent Petersen and Mark Grotjahn. Andrew Hultkrans' in 1998 in Artforum published Surf and Turf with portraits of Jeff Burton.

9. Brent Petersen opened the Brent Petersen Gallery in 1998 at 6150 Wilshire. It was a year open. Petersen, who himself was also an artist, organized the most lively exhibitions of the time. Paul Sietsema's *Untitled (A beautiful place)* received its debut. Tim Rogeberg got permission to the gallery under water for their exhibition of 'satellite' and 'fountain' sculptures. And in the most unusual combination imaginable, he showed digital photography by Richard Hawkins, together with an early candlestick by Jorge Pardo. Belicht by stemmige candles drupte the wax on the floor. However short the gallery is also open, the man who knew behind Saturday to grasp the essence of what most particularly when it was in LA.

10. China Art Objects opened in January 1999 at the Chung King Road in Los Angeles, in the middle of Chinatown. Founded by alumni of Art Center, Peter Kim, Steve Hanson, Giovanni Intra and Amy Yao, business assistance from Mark Heferman and Pae White, who gave the shop form. Started as an alternative area, the gallery has evolved into a vibrant, commercial location. And with the advent of other galleries Chinatown is a new kunstdistrict up.

11. Jens Hoffmann, in 2002 the exhibition *A Show That Will Show That a Show Is Not Only a Show* at The Project, while Gagosian and PaceWildenstein, one of the first New York branches in LA, passerend. If outsider unfamiliar with the city, said Hoffmann day for the exhibition day. He added artists ever, in which one artist led him to the other, until the exhibition closed and the result in a sort of diagram of the city. He made one of the most strange and varied exhibitions about and from LA, even though it did not look like the LA that a real inhabitant would recognize.

12. Blum & Poe starting in September 2003 in their new space in Culver City in Los Angeles. Partly thanks to its dark attraction Culver City is the place where many galleries set up, often nevenlocaties of New York galleries.

13. I think LA better and stranger brings art and artists than any other area. This is obviously not an opinion without prejudice. I live for more than a decade in LA. Most texts that I have written about artists from LA. But I am there about that, in addition to all the exhibitions that art from LA trying to represent-of *Sunshine & Noir: Art in LA 1960-1997* in the Louisiana Museum of LA in Lucas Schoormans Gallery and Sugartown in both Elizabeth Dee Gallery as Participant Inc. . In New York last summer-no related exhibitions on San Francisco was created. This is probably a consequence of the fact that the scene is smaller and depending on how you want to see, inward-looking or petty. But it is strange to say the least, since two of the now most begenadigde, young artists, namely Trisha Donnelly and Vincent Fecteau live and work in SF (Donnelly was born, Fecteau lives there now for almost fifteen years) and that famous artists like Tony Labat and George Kuchar still live. It is even stranger that no one will try to thirty years of art from New York to sums. Big lists, I find suspected anyway, so I would also like to point out the preliminary and improviserende nature of these notes. Despite all the discussions about the globalization of the world, I still believe in the cultivation of my own garden. I choose what grows and changes each season.