

UAM CSULB NEWS

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LBMA / UAM ANNOUNCE 1st MAJOR COLLABORATION

INSTITUTIONS RECEIVE JOINT GRANT AWARD AS PART OF GETTY'S REGION-WIDE ART INITIATIVE,
PACIFIC STANDARD TIME: ART IN L.A. 1945-1980

LONG BEACH (November 14, 2008)—The Long Beach Museum of Art (LBMA) and the University Art Museum (UAM) at California State University, Long Beach have been awarded a Getty Foundation grant as part of the Getty's multi-year initiative, *Pacific Standard Time: Art in L.A. 1945-1980*. This unprecedented series of concurrent exhibitions at museums throughout Southern California will highlight the post-World War II Los Angeles art scene. As part of this initiative, LBMA and UAM have been granted a total of \$175,000 to collaboratively research and develop exhibitions exploring Long Beach's central role in the development of video art.

Beginning in 1974, and for the subsequent 20 years, Long Beach became ground zero for the development of video art internationally, contributing to the 'post-medium' landscape of contemporary international art that we know today. For the Getty Foundation's initiative *Pacific Standard Time*, LBMA and the UAM have created a partnership for the first time in order to conduct research and develop two related exhibitions at both museums in late 2011 and an accompanying publication. The working title, *Exchange and Evolution: World Wide Video / Long Beach* alludes to the international networks forged with artists and other institutions during the 1970s and 80s.

The curatorial team for the project will include Kathy Rae Huffman and Alice Hutchison. Huffman was video coordinator and curator at LBMA from 1978-84 where she oversaw the Video Annex, visiting artists programs, and curated numerous ground-breaking exhibitions. She has had an extensive international career since, and is currently based in Manchester and Berlin. UAM Curator of Exhibitions Alice Hutchison, recently organized *art/tapes/22* on loan from the Venice Biennale archives; and last year the sculpture-video installation *Aniwaniwa* for the Venice Biennale. They are joined by renowned artist Nancy Buchanan who has worked extensively in video and media since the early 70s as an extension of performance and installation. Buchanan also actively participated in the LA Woman's Building, and produced work at the LBMA Video Annex. Additionally, Carrie Lambert-Beatty, Assistant Professor of History of Art and Architecture, and Visual and Environmental Studies at Harvard University, will provide a further academic perspective on the project. Glenn Phillips from the Getty Research Institute will serve as an advisor and facilitate access to the LBMA Video Archive, bringing his extensive expertise, insight and experience to the project, having recently curated the monumental exhibition *California Video* at the Getty.

This exhibition is an incredible opportunity to explore the exchange and evolution of LBMA's exciting experimental video era, and discover the legacy of its enormous activity. The exhibitions at LBMA and UAM will also bring to light the important collaborations with numerous arts organizations locally, regionally and internationally, who collectively played a significant role in the development of the video art discourse.

—Kathy Rae Huffman

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LONG BEACH MUSEUMS JOIN INSTITUTIONS FROM ACROSS SOUTHERN CALIFORNIA TO COLLABORATE ON CONCURRENT EXHIBITIONS ON L.A.'S POST WWII MODERN ART HISTORY

The rise of video in the 1970s and 80s was one of the most important artistic innovations that occurred in post-war Los Angeles. Few places in the world were more involved in the early experimentation of this emerging medium than LBMA, which supported numerous video artists through its exhibition programming and Video Annex on-site post-production facilities. During this time, LBMA enabled the creation of over 3,000 works that were held in its archives before being transferred to the Getty Research Institute in 2006. As the first museum on the West Coast to have international standard (PAL) equipment, its international programming and screenings brought artists from around the world to Long Beach, often their first visit to the U.S. A few of the artists that utilized the Annex's production facilities included Nancy Buchanan, Tony Labat, Klaus vom Bruch (Germany), Ko Nakajima (Japan) and Muntadas (Spain). A number of pioneering collaborations with artists were also supported by the nearby California State University, Long Beach School of Art; and together presented new works by preeminent video artists to Southern California audiences.

Following the Getty's California Video and UAM's art/tapes/22, this is a timely occasion to re-examine the vast international holdings of the LBMA Video Archive at the Getty Research Institute and explore the relationships formed with a number of international artists who came to Long Beach to use the production facilities and often exhibited their work in the US for the first time. —Alice Hutchison

About the Long Beach Museum of Art

Founded in 1950 and accredited by the American Association of Museums since 1978, the Long Beach Museum of Art was a pioneer in the field of video art in the 1970s and 80s. As the only museum in the nation with a video production facility for artists, LBMA's capabilities included post-production equipment, artistic support, and exhibition venues and was acknowledged by the NEA as a Regional Media Arts Center. LBMA attracted artists from all over the world to produce work in Long Beach and maintained the necessary equipment to screen tapes of all foreign standards. In an effort to further broaden the development of video art, the Museum actively reached out to video artists, curators, and institutions from Europe, South America and Asia, bringing international artists and exhibitions to Southern California. LBMA continues to maintain a vibrant exhibition program through the presentation of its 2,500-piece collection as well as special temporary exhibitions in a variety of media.

About the University Art Museum

Founded in 1973, the UAM is a unique cultural institution that champions new and often challenging ideas through wide-ranging exhibitions and provocative programs. The UAM curatorial vision focuses on tension and interplay at the nexus of contemporary art, technology, and society. The UAM was first accredited by the American Association of Museums in 1984 and underwent another successful accreditation review in 1998. This standing places the UAM among the top five-percent of the nation's 16,000-plus museums. For over 30 years, the UAM has introduced numerous artists from diverse fields to a broad audience, both nationally and internationally, and has showcased many of the most significant artistic and cultural developments since 1960. The UAM program of dynamic solo exhibitions and landmark group presentations define key moments in contemporary art, reflect the global nature of art today, and span a vast array of cultural activities and media. This collaboration with LBMA continues the UAM's commitment to new media and its legacy.

Other Institutions

In addition to LBMA and UAM, other institutions that received research and planning grants as part of *Pacific Standard Time* include LACMA, MOCA, the Hammer Museum, the Chicano Studies Research Center at UCLA, the California African American Museum, OCMA, Pomona College Museum of Art, the University Art Museum at UCSB, the Museum of Contemporary Art San Diego, the American Museum of Ceramic Art, Scripps College's Ruth Chandler Williamson Gallery, the Santa Monica Museum of Art, Otis College of Art and Design, and the Los Angeles Filmforum. Each institution will have a distinctive exhibition, but all will focus on postwar art from 1945 to 1980 as part of the joint initiative.

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Long Beach Museum of Art

