

CALIFORNIA STATE  
UNIVERSITY LONG BEACH  
**ART**  
MUSEUM

**MALBA**

FOR IMMEDIATE RELEASE: MAY 22, 2017  
CONTACT: BRIAN TRIMBLE, UAM ASSOCIATE DIRECTOR  
562-985-7604, BRIAN.TRIMBLE@CSULB.EDU



David Lamelas, circa 1967

**UNIVERSITY ART MUSEUM PRESENTS *DAVID LAMELAS: A LIFE OF THEIR OWN*  
AS PART OF PACIFIC STANDARD TIME LA/LA  
ON VIEW SEPTEMBER 17 – DECEMBER 10, 2017**

(Long Beach, CA)—The University Art Museum (UAM) at California State University Long Beach (CSULB) presents ***David Lamelas: A Life of Their Own***, the first US monographic exhibition of the Argentine-born pioneer of conceptual art, who initially gained international acclaim for his work in the 1968 Venice Biennale, *Office of Information about the Vietnam War at Three Levels: The Visual Image, Text and Audio*. Organized by the UAM and Museo de Arte Latinoamericano de Buenos Aires (MALBA), *David Lamelas: A Life of Their Own* is on view September 17 – December 10, 2017 and at MALBA, from March 16 – June 11, 2018. The exhibition is co-curated by UAM curator Kristina Newhouse and Maria Jose Herrera, director of El Museo de Arte Tigre in Argentina, as part of the Getty's initiative Pacific Standard Time LA/LA.

With *A Life of Their Own*, customary narratives about conceptual art-makers and their practices in the late 20th and early 21st century are reframed. Exposure to “post-national” artists like David Lamelas unravels tightly-bound assumptions about who is represented in the artistic landscape of the United States, this hemisphere, and abroad. An analytic theme of *A Life of Their Own* is Lamelas’s adaptability to place and circumstance, which influences his creative production.

Curators Herrera and Newhouse have researched the context in which Lamelas left Argentina to study abroad (a fleeting period during the post-Peron phase when the nation was more open to the world). The narrative typically invoked in the 1960s was that of “internationalism”—much different from that of “globalism,” which is often invoked today. But Lamelas never identified as expatriate or exile. Interestingly, Lamelas continues to be more “globalist” or “postnational” than “internationalist” in his nomadic movement, from one place to another or one conceptual framework to another.

The UAM exhibition includes

Early sculptures realized by Lamelas in the mid 1960s, including *El Super Elástico* (1965), *Conexión de tres espacios* (*Connection of Three Spaces*, 1966), and *Situación de tiempo* (*Situation of Time*, 1967)

Situational and conceptual artworks Lamelas realized in Europe in the late 1960s and early 70s such as *Antwerp–Brussels* (*People + Time*) (1969) and “*Interview*” with Marguerite Duras (1970)

Experimental narrative, photo-sequences including Lamelas’s iconic *Rock Star* (*Character Appropriation*) (1974) and *The Violent Tapes of 1975* (1975)

Film and video work, including screenings of video works from Lamelas’s decades-long collaboration with Los Angeles-based artist, Hildegard Duane

## ABOUT DAVID LAMELAS

Born in Buenos Aires in 1946, David Lamelas studied at the Academia Nacional de Bellas Artes (National Fine Arts Academy) in Buenos Aires. He became a leader of the emerging vanguard art movement that arose from the Instituto Torcuato di Tella, winning its Jury Special Award Prize in 1966. His peers during this era include Oscar Masotta, Margarita Paksa, Eduardo Costa, and Marta Minujín. In 1967, Lamelas represented Argentina in the IX Bienal de São Paulo, taking home the Sculpture Prize for his installation *Dos espacios modificados* (*Two Modified Spaces*, 1967). Di Tella director Jorge Romero Brest recommended Lamelas for the prestigious art program at Saint Martin’s School of Art, London in 1968, where the young artist studied with Anthony Caro.

Lamelas was included in the important 1968 group exhibition of Latin American art, *Beyond Geometry: An Extension of Visual-Artistic Language in Our Time*, curated by Brest and co-organized by the Center for Inter-American Relations in New York. In 1969, he participated in landmark exhibitions of conceptualism in Düsseldorf, Prospect 68 and 69, and Konzeption/Konzeption. In 1970, his film, *Time as Activity* (*Düsseldorf*) (1969) was included in *Information*, curated by Kynaston McShine at the Museum of Modern Art. That same year, Catherine Millet identified Lamelas as a central figure of the movement in her essay, “Art Conceptuel,” for the journal *VH 101*.

In the late 1970s/early 80s, Lamelas participated in the Long Beach Museum of Art’s influential video arts program, and his ongoing conceptual practice influenced an emerging circle of LA artists. His quintessential California “road trip” film, *The Desert People* (1974) was secured in 2016 by the Hammer Museum as part of their Contemporary Collections series. Presently, Lamelas’s three-channel live digital video, *Time as Activity: Live Athens–Berlin* (2017) is on view at the Athens Conservatoire (Odeion) for *documenta 14*.

## CATALOG

The generously illustrated monograph presents a range of works by David Lamelas from the 1960s to the present. It incorporates previously unpublished candid snapshots, texts, notes, and drawings by the artist and traces Lamelas’s movement from Buenos Aires to London and Los Angeles. It includes new essays by leading

scholars. Contributors include Alexander Alberro, Valeria González, Maria José Herrera, Inés Katzenstein, Kristina Newhouse, Daniel Quiles, Catha Paquette, Joy Sleeman, and Ian White. Also included is a recently rediscovered interview, “Adolfo Bioy Casares, Germán Gullón, David Lamelas, and Bartomeu Mari in Conversation, Instituto Cervantes, Rotterdam, Netherlands, May 14, 1997.” *David Lamelas: A Life of Their Own* production is overseen by respected art editor Stephanie Emerson, with graphic design by Amy McFarland of Clean {Slate} Design and editing by Elizabeth Pulsinelli. It is printed by Pristone Pte Ltd. in Singapore and will be distributed by Getty Publications. It is published with the assistance of the Getty Foundation.

## **RELATED PROGRAMS**

Public programming will enrich and expand upon the exhibition’s scope. It includes film screenings, exhibition walk-throughs, artist talks, and live performances.

All programming is free and open to the public.

### **Opening Reception**

#### ***David Lamelas: A Life of Their Own***

Including the performance of *Time* (1970)

**Sunday, September 17, 4-6PM**

The University Art Museum celebrates the monographic exhibition, *David Lamelas: A Life of Their Own* with an opening reception. For this event, Lamelas will initiate a performance of *Time*, a collaborative, durational piece conceived and originally performed in 1970. Since its inception, *Time* has become signature “launch” for Lamelas’s exhibitions, most recently at the Tate Modern in London, The Museum of Modern Art, and the High Line in New York.

### **Screening**

#### **Three Films: David Lamelas**

**Sunday October 8, 5PM**

David Lamelas began working in film in the late 1960s while living in London. Subsequently he created films in continental Europe, the United States, and Argentina. Place plays an integral role in his filmwork, as do the phenomenological experiences of time, space, and narrative. The University Art Museum presents three films by David Lamelas, including a rare 16 mm screening of *Film 18 Paris IV 70* (People and Time-Paris), made with artist Daniel Buren, journalist Raúl Escari, and filmmaker Pierre Grinberg for the conceptual exhibition *18 Paris IV.70*, curated by Michel Claura and Seth Siegelaub.

The screening will be followed by Q&A with the artist.

#### ***Light at the Edge of a Nightmare***

Argentina, 2002 - 2005

85 minutes, black and white, color, sound

#### ***The Invention of Dr. Morel***

Germany, 2000

25 minutes, color, sound

#### ***Film 18 Paris IV 70 (People and Time-Paris)***

France, 1970

10 minutes, black and white, silent

### **Performance**

Gavin Gamboa with León de Castillo

***Tausendvierhundertsechzehn for Tenor and String Quartet (1416m<sup>3</sup>)***, 2014

Sunday, October 22, 3PM

Long interested in liberating sculpture from the traditional ideas of mass and volume, Lamelas conceived of *Tausendvierhundertsechzehn for Tenor and String Quartet* as a way for space to assume a central role for social interaction and as a catalyst for creativity. Music is both invisible and temporal, and with *1416m<sup>3</sup>* the artist and composer sought to sonically describe their effort to fill the architectural volume of a space over a period of time (the piece being named for the dimensions of the Oberlichtsaal of Kunsthalle Basel, where it was first performed). Los Angeles-based composer Gavin Gamboa and Mexican tenor León de Castillo collaborated on this situational piece with the Lamelas for his solo exhibition, *V* (2014). The three come together again with a string quartet from the Bob Cole Conservatory on campus to reimagine this live experience.

Duration: 12 minutes

### **Performance**

***Signaling***, 2012

Wednesday, October 4th, 7PM

Growing up in Argentina and living itinerantly in Los Angeles as an adult, the palm tree has for Lamelas always symbolized home, being both familiar and nostalgic, yet similar from place to place. He has often spoken of the awkwardness of palms and how they possess almost human characteristics. In *Signaling* (2012), two potted palm trees placed in a UAM gallery will be activated by contemporary dancers who respond to them as living things bound by gravity. Newly choreographed, this performance at the UAM will include dancers from the CSU Long Beach Department of Dance.

### **Performance**

***Time***, 1970

Wednesday, November 8, 2PM

*Time* is a collaborative piece conceived and originally performed in 1970. It has been recreated many times since its conception, including at the Tate Modern and MoMA. For this latest performance, participants, students and members of the public alike, will share the passage of time. Lamelas stated in 2006 that *Time* is “about social issues. We may come from different cultures, be of different color or religion, but we all share the one single time of the present.”

### **UAM@Noon**

**Gallery Talk with Curator Kristina Newhouse**

Tuesday, December 5, 12PM

### **ABOUT PACIFIC STANDARD TIME: LA/LA**

Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California. Through a series of thematically linked exhibitions and programs, Pacific Standard Time: LA/LA highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries.

Initiated through \$14 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 60 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

Major support for David LaMelas: A Life of Their Own has been provided by the Getty Foundation. Additional support has been provided by The Andy Warhol Foundation for the Visual Arts.

#### **ABOUT THE UNIVERSITY ART MUSEUM**

The University Art Museum at California State University Long Beach creates exhibitions and programs that probe the salient issues of our time and present multiple avenues for interpreting twentieth and twenty-first century art. The AAM-accredited museum maintains a collection of over 1600 drawings, paintings, photographs, and sculpture. Its core programs include the exhibition program, which brings internationally significant artists to its community; campus curriculum connections, in which the museum makes meaningful links to learning on campus such as the Museum Studies Program; and a robust educational outreach program, executed in collaboration with Long Beach Unified School District, which serves 3rd and 4th grade classes in the district focusing on Title One schools. The museum's mission is to mine the diverse and intersecting sites of its context and provide dynamic opportunities for critical reflection on contemporary culture.

Admission to all UAM exhibitions and programs is free and open to the public. It is made possible thanks to the generosity and support of our donors and members.

The University Art Museum is located on the campus of California State University Long Beach.

**University Art Museum, CSULB**  
**1250 Bellflower Boulevard**  
**Long Beach, CA 90840-0004**

The University Art Museum is open Sunday through Thursday from 12 noon to 5 pm. On Wednesday, its hours are extended to 8 pm. The UAM is closed on Friday and Saturday.

For driving directions and parking information, please visit our website, <http://web.csulb.edu/org/uam/>



Presenting Sponsors



**The Andy Warhol Foundation  
for the Visual Arts**

Press images upon request



David Lamelas  
Portrait by Celeste Leeuwenburg, 2016



*Conexión de tres espacios (Connection of Three Spaces, 1966–2017)*  
Installation view, University Art Museum, CSU Long Beach  
LED light strips, acrylic, wood, and aluminum  
Courtesy of the artist, Jan Mot, and Sprüth Magers



Photographs by Jason Meintjes



*"Interview" with Marguerite Duras (1970–2014)*  
16 mm film, black and white with sound, 6:50 minutes; 10 black-and-white photographs;  
and 10 pages of handwritten text  
Private collection  
Courtesy of the artist, Jan Mot, and Sprüth Magers