



Looking Towards Fall **September Newsletter**

Greetings!

Despite the lingering heat, fall actually is upon Southern California, and this Autumn in particular will bring an especially exciting series of events for art lovers and local history lovers alike in the Southland.

Pacific Standard Time is an unprecedented collaboration of cultural institutions across Southern California coming together to celebrate the birth of the L.A. art scene. Beginning October 2011, over 60 cultural institutions will make their contributions to this region-wide initiative encompassing every major L.A. art movement from 1945 to 1980.

Covered recently in The Los Angeles Times, Artweek L.A., and on KCRW's Which Way, L.A.? with Warren Olney, Pacific Standard Time has energized the art scene of SoCal in recent weeks.

In this month's newsletter, FrameStore brings you coverage of the Pacific Standard Time exhibits and shows that everyone is talking about. Celebrate with FrameStore the era that continues to inspire the world.

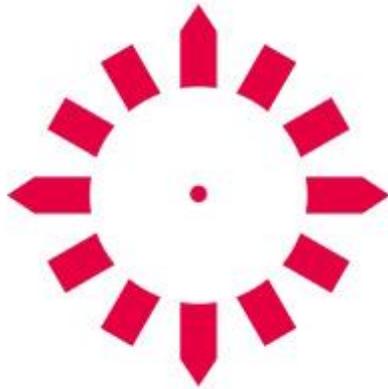
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Monthly Spotlight -



PACIFIC STANDARD TIME: ART IN L.A. 1945-1980

"Pacific Standard Time" covers a period when local galleries played a key role in showcasing contemporary works in Southern California. It was before the existence of major local institutions that specialize in the genre, including the downtown Museum of Contemporary Art.

"It really was the galleries that in so many cases really supported the artists and were the places where people went to see this new art form," said Andrew Perchuk, deputy director of the Getty Research Institute, which has spearheaded the project since planning began in 2002, along with the Getty Foundation.

- Cyndia Zwahlen. Los Angeles Times, 29 Aug 2011

Overview

Pacific Standard Time is the culmination of a long-term Getty Research Institute initiative that focuses on postwar art in Los Angeles. Through archival acquisitions, oral history interviews, public programming, exhibitions, and publications, the Research Institute is responding to the need to locate, collect, document, and preserve the art historical record of this vibrant period.

Between October 2011 and February 2012, a major exhibition at the J. Paul Getty Museum will present a survey of postwar painting and sculpture in Los Angeles, accompanied by a book that is at once an exhibition catalog and an overview of postwar art history in Southern California.

As part of this initiative, project organizers are conducting an extensive series of oral histories with many of Los Angeles's key artists, filmmakers, curators, collectors, and critics. A

concurrent exhibition at the Research Institute will present rich archival material from this historic period. At the same time, over 30 additional venues citywide will present exhibitions that cover practices as diverse as ceramic sculpture, postwar design, African American art, the Light and Space movement, and the history of the Los Angeles Woman's Building, among others.

In collaboration with many of these institutions, the Getty will organize a series of public programs that will include lectures, symposia, performance art, theater, concerts, readings, and film screenings.

Collections

Pacific Standard Time has sharpened the focus of the Research Institute's Los Angeles collections. Curators have located and acquired rare and important archives from many individuals and institutions that play a significant role in the history of postwar art in Los Angeles.

Among those that will prove invaluable to scholars of the period are the Betty Asher archive; the Jan Baum Gallery records; the Charles Brittin archive; E.A.T.'s (Experiments in Art and Technology) Los Angeles records; the Sam Francis papers; the Hal Glicksman papers; the George Herms archive; the archive of High Performance Magazine; the Henry Hopkins papers; the Robert Irwin papers; the Allan Kaprow papers; the Long Beach Museum of Art video archive; the Julius Shulman photography archive; and the Edmund Teske papers.

The historical record that these archives represent is augmented by the oral history project, which generates crucial first-person accounts that become part of the Research Institute's Special Collections.

Outcomes

The Pacific Standard Time research project has been active since 2002, with plans to continue through 2013. Ultimately, the research team will produce a major exhibition at the J. Paul Getty Museum, two books, journal articles, digitized primary sources, film screenings, a performance art festival, and a major international symposium.

Visit the Pacific Standard Time website at: <http://www.pacificstandardtime.org/>

SoCal Art Happenings -

The J. Paul Getty Museum:



Pacific Standard Time

From Start to Finish: De Wain Valentine's Gray Column

September 13 - March 11, 2012

Complementing the Getty Museum's exhibition Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1950-1970, this exhibition of De Wain Valentine's Gray Column (1975-1976), organized by the Getty Conservation Institute, will serve as the focal point of discussions of modern materials used in contemporary sculpture, as well as the practical and ethical issues surrounding conservation of these works. Gray Column (owned by Valentine and never before displayed) is a single slab of solid polyester almost 12 feet high and 8 feet across. This monumental piece exemplifies technical advances made by Valentine, who worked with a polymer chemist to develop a formula that for the first time permitted large-scale, single castings in this material.

Santa Monica Museum of Art:



Pacific Standard Time

Beatrice Wood:

Career Woman - Drawings, Paintings, Vessels and Objects

September 10, 2011 - March 3, 2012

Beatrice Wood is a figure worth reexamining as a reflection of the developments and changes in the artistic and cultural milieu of Southern California throughout the 1900s. *Career Woman*, a comprehensive survey of this seminal California artist, offers a scholarly, commemorative evaluation of Wood, whose extraordinary life and work traversed the entire 20th century. Featuring more than 90 artworks, the exhibition will trace the arc of Wood's career from her early immersion in the Dada movement through her mature work as a ceramic artist, and will survey all media of her production, with a particular emphasis on clay.

Beatrice Wood was a singular master of luster-glaze ceramics. From early in her career through the late 1990s she experimented with luster to create exquisite, varied surfaces. Wood often revisited iconic and historical vessel forms in her work, but made them her own. This work is an example of her continuing fascination with the chalice. From functional drinking vessels to whimsical, large-scale goblets, we can see not only her throwing and glazing skill but her irrepressible creativity, imagination, and sense of humor.

Frederick R. Weisman Museum of Art, Pepperdine University:



Pacific Standard Time

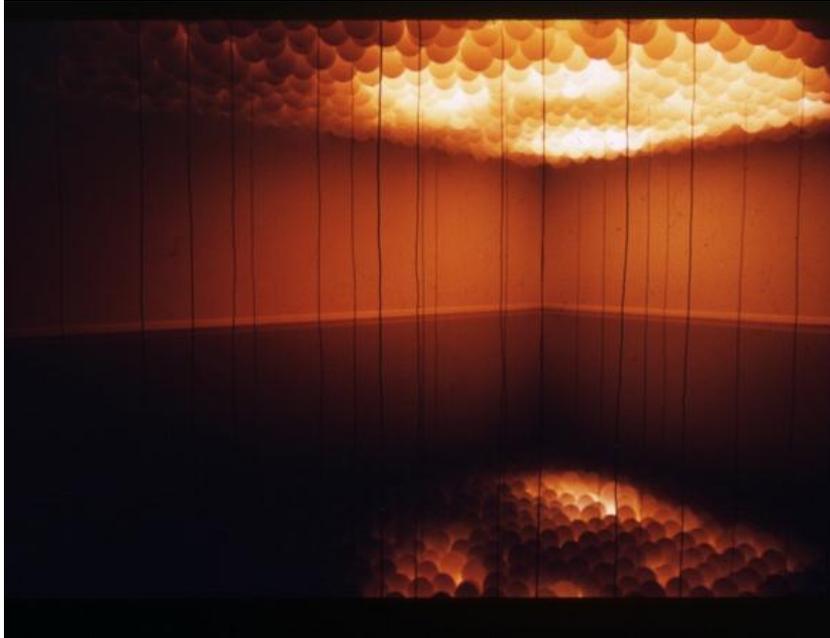
California Art:

Selections from the Frederick R. Weisman Art Foundation

August 27, 2011 - December 4, 2011

Since the 1960s California has emerged as a center for contemporary art that rivals New York in its accomplishments and innovation. Frederick R. Weisman was a pioneering collector whose rise as an important patron of the arts paralleled the emergence of the contemporary art scene in Los Angeles. He began collecting both international art and art from Los Angeles in the mid-1950s, and counted many of the city's top artists as his close friends, building a collection that reflects these personal relationships. He was an early supporter of many of the artists that rose to prominence under the legendary Ferus Gallery, established by Walter Hopps, Ed Kienholz and later, Irving Blum. At the time Hopps was an innovative young curator who was tuned in to the idiosyncratic styles of Los Angeles artists, which had developed from isolation during the post-war period. As a result, LA artists were inspired by their daily lives and surroundings—the local terrain, vibrant sun, beautiful sunsets, blue skies, surfboards, and fast, flashy cars. Soon new art movements were created (such as Light and Space, and Finish Fetish), and the Cool School was born. But it would be decades later before the rest of the world recognized the importance of these artists and movements. In keeping with Frederick Weisman's tradition of supporting local artists, the Frederick R. Weisman Art Foundation has continued to amass a substantial collection of Los Angeles and California art.

Pomona College Museum of Art:



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It Happened at Pomona:

Art at the Edge of Los Angeles, 1969 -1973, Part 1: Hal Glicksman at Pomona

August 30, 2011 - November 6, 2011

From 1969 to 1973, a series of radical art projects took place at the far eastern edge of Los Angeles 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 young local artists who bridged the gap between post-Minimalism and Conceptual art and presaged the development of post-Minimalism in the later 1970s. Artists such as Michael Asher, Lewis Baltz, and Allen Ruppersberg formed the educational backdrop for a generation of artists who spent their formative years at Pomona College, including alumni Mowry Baden, Chris Burden, and James Turrell. *It Happened at Pomona* is a three-part exhibition, with public events and a publication, which documents a transformative moment for art history. .

Part 1: *Hal Glicksman at Pomona* focuses on the academic year of 1969-1970, when Glicksman was the curator/director. Glicksman established one of the first museum residency programs in which artists used the museum gallery as a studio space and created unique environments directly in the museum. Artists include Michael Asher, Lewis Baltz, Judy Chicago, Ron Cooper, Tom Eatherton, Lloyd Hamrol, and Robert Irwin.

LA > < ART:



Pacific Standard Time

LA > < ART:

John Outterbridge

September 10, 2011 - October 22, 2011

John Outterbridge is widely acknowledged as a sculptor and installation artist affiliated with California Assemblage, but he is as equally well known for his work as a community organizer namely as the director of the Watts Towers Arts Center in Los Angeles from 1975 - 1992. He has been a highly influential teacher and mentor for generations of artists, both in his sensitive approach to materials and his commitment to cultural activism.

Throughout his long career, Outterbridge has created profoundly poetic work from the basest of found objects, the discarded materials of American society - trash, rubber, burlap, nails, broken glass, rusted steel and hair. This installation, the artist's most extensive show in Los Angeles in decades, will illuminate the beauty and the social, cultural and economic complexity of rags made from reclaimed clothing.

University Art Museum, California State University, Long Beach:



Pacific Standard Time

Peace Press Graphics 1967 - 1987:

Art in the Pursuit of Social Change

September 10, 2011 - December 11, 2011

Founded in 1967 by a group of L.A. activist-artists who created an 'alternate everything' printing and publishing business, Peace Press emerged from the tangle of progressive political and alternative groups that flourished during the decades between 1960 and 1990. This survey drawn from the archives of the Peace Press Collective showcases an important chapter of visual and cultural history, with posters addressing feminist causes, workers' rights, civil liberties, environmental concerns, and the anti-nuclear and anti-war movements. The exhibition will also feature a historical timeline, music, poetry and spoken-word performances and film clips interspersed in the galleries, and a separate film screening series.

Resist! October 16 (1967) Jeremy M. Palmer

Beginning in 1964, major student demonstrations against the Vietnam war were held on campuses across the country. A new generation of activists organized teach-ins, demonstration, and diverse acts of civil disobedience. In 1967 Call to Resist Illegitimate Authority was published to mobilize resistance to the war in Southeast Asia and oppose the draft. It was signed by 25,000 individuals, and it recommended the burning and turning in of draft cards as a form of nonviolent resistance. Jerry Palmer was a member of Students for a Democratic Society (SDS) and Resistance, a group dedicated to ending the mandatory draft, when he founded Peace Press. October 16, 1967, was to be a national day of resistance against the war. Using his own handprint in red ink on a black ground, Palmer designed and silk-screened Resist: October 16 as an announcement poster for a resistance event to turn in draft cards, as a part of the larger "Stop the Draft Week" protest. The vulnerability of the open palm as opposed to the closed fist seems a subtle reflection of the call for peace in a time of significant violence.

LACMA:



Pacific Standard Time
Maria Nordman Filmroom:
Smoke 1967 - Present

September 4, 2011 - January 15, 2012

Shot on a beach in Malibu in 1967, this film features two professional actors, a man and a woman, who were asked to be present at the given location at a certain time. No script was provided to them but the artist gave them specific props: a cigarette lighter, a box of cigarettes, and a chair. The Pacific ocean and the sun are also actors in the scene, Nordman says. Two cameras-one static on a tripod, the other one following the movement of the actors-recorded the situation. The films are shown side by side with a wall in between that creates three defined spaces. The room to the left features the film shot with a hand held camera and the chair used as a prop in the film. The room to the right loops the film made with the fixed camera. There is a third room where the viewer is able to look at both screens, witnessing a situation that keeps unfolding in time and space.



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Edward Kienholz:

Five Car Stud 1969 - 1972, Revisited

September 4, 2011 - January 15, 2012

Ed Kienholz's Five Card Stud, created for Documenta 5 in 1972, has never been seen publicly in the United States. This life-size tableaux depicts a black man caught drinking at night in his pick-up truck with a white woman; his vehicle has been surrounded and trapped by the parked cars of his six white captors. Kienholz thought of Five Car Stud as 'symbolic of minority strivings in the world today.' Though an invented scene, this work retains its potency forty years after its creation.



Pacific Standard Time

Asco:

Elite of the Obscure, A Retrospective, 1972-1987

September 4, 2011 - December 4, 2011

This exhibition will be the first retrospective to present the wide-ranging work of the Chicano performance and conceptual art group Asco (1971-1987), which began as a tight-knit core group of artists from East Los Angeles composed of Gronk, Harry Gamboa, Jr., Willie Herron, and Patssi Valdez. Taking their name from the forceful word for disgust and nausea in Spanish, Asco set about through public performance art and multimedia to respond to turbulent socio-political developments in Los Angeles and within the larger international context.

Asco cannibalized the mediums of graffiti, muralism, and later film to stage movement in exchange for static, iconic, and mythical representations. In *Walking Mural* (1974) Asco performed as characters in a mural who had become so bored with the solemn subject matter that they extricated themselves from the wall and took off down the street. Gronk, who had previously established himself alongside Herrón as a noteworthy muralist, performed as auteur in *Instant Mural*, taping Patssi Valdez and frequent collaborator Humberto Sandoval to a wall in 1974. As traffic sped past on Whittier Boulevard, Gronk used thick white paper tape to temporarily enshrine Valdez's body, transforming her into an icon. She then burst forth from the tape, the embodiment of self-awareness as a mutable and transgressive image in the urban landscape. In addition to enacting the role of iconic figure bound by the visually menacing yet fragile yards of tape for *Instant Mural*, Valdez also experimented with forms of spray paint muralism and graffiti installations.

In the Studio -

Art Theory 101:

Elements of Art : Form, Shape and Space

Form and shape are areas or masses which define objects in space. Form and shape imply space; indeed they cannot exist without space.

There are various ways to categorize form and shape. Form and shape can be thought of as either two dimensional or three dimensional. Two dimensional form has width and height. It can also create the illusion of three dimension objects. Three dimensional shape has depth as well as width and height.

Form and shape can also be described as either organic or geometric. Organic forms such as these snow-covered boulders typically are irregular in outline, and often asymmetrical. Organic forms are most often thought of as naturally occurring.

Geometric forms are those which correspond to named regular shapes, such as squares, rectangles, circles, cubes, spheres, cones, and other regular forms. Architecture, such as this example by Frank Lloyd Wright, is usually composed of geometric forms. These forms are most often thought of as constructed or made.

However, not all made objects are geometric; many designed forms have irregular contours. Although this kimono is geometric in its construction, the surface design is organic in form.

Nor are all naturally occurring objects organic; snowflakes and soap bubbles are among many geometric forms found in nature.

There are some other terms commonly used to describe form and shape in composition; these have to do with what kind of representations the forms have. If we can recognize everyday objects and environments, we refer to the images as being realistic, or naturalistic. However, if the images are difficult or impossible to identify in terms of our normal, daily visual experience, we may refer to the images as abstract.

There are several kinds of abstract images. Generally, abstractions are "abstracted" or derived from realistic images - perhaps even distorted--, but perhaps in such a way that the source is not immediately apparent.

An example of this would be one of Georgia O'keefe's paintings of a detail from a flower. This kind of abstraction in art is sometimes referred to as an objective image -- that is, it is derived

from an actual object. On the other hand, some abstract art images are based on a pure study of form, line, and color, and do not refer to any real-world object or scene. Such art works are sometimes referred to as non-objective images.

Charicature is a special instance of abstraction, in which realistic images are distorted to make a statement about the people, places, or objects portrayed. This is probably the kind of abstraction we are most familiar with, as it is constantly presented to us via all sorts of popular media. However, it is important to remember that had not the more difficult-to-understand conventions of abstraction in the fine arts not broken ground with experiments in distortion, we would not be able to make sense out of some charicature images. A century ago, there was really nothing equivalent to our modern cartoons.

Our perception of shape and form are affected by several factors. The position or viewpoint from which we see an object will emphasize or obscure certain features, and therefore affect the impression it makes. As you can see in this series of photographs, all featuring the same wooden artist's mannequin, the character of the space around the object can distract, focus, or alter our impression. A cluttered background tends to diminish the importance of the object, while a plain background draws attention to it.

The character and source of light also changes the perceived character of the object. Lighting in a photographic portrait, for example, can make the subject look older, younger, dramatic, or rather abstract.

Two Dimensional Form

Two dimensional form is the foundation of pictorial organization or composition in painting, photography, and many other media. It is created in a number of ways.

It can be defined by line, in all the ways described above. Line, either explicit or implied, provides the contour of forms.

Value (the relative lightness or darkness of a color) can also define form. Strong contrasts in value within a composition may define the boundaries of forms. Gradations of value, or shading, can also create the illusion of contour and volume.

In the same way, hue contrasts and gradations can also define forms. Form may also be defined by change in texture, even when hue and value remain essentially consistent. However, most typically, form is defined by a combination of these factors.

Form in relation to positive and negative space

Forms and shapes can be thought of as positive or negative. In a two dimensional composition, the objects constitute the positive forms, while the background is the negative space. For beginning art and design students, effective use of negative space is often an especially important concept to be mastered.

Some artists play with the reversal of positive and negative space to create complex illusions. The prints of M. C. Escher often feature interlocking images that play with our perception of what is foreground and what is background. Other artists take these illusions of positive and negative images to even greater lengths, hiding images within images. Perception of form and

shape are conditioned by our ingrained "instinct" to impute meaning and order to visual data. When we look at an image and initially form an impression, there is a tendency to latch on to that conclusion about its meaning, and then ignore other possible solutions. This may make it hard to see the other images. Training the eye to keep on looking beyond first impressions is a crucial step in developing true visual literacy.

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We here at FrameStore hope you enjoy the warmth and sun of summer while building a lifetime of memories, filled with love, family and lots of colour!

Sincerely,

Chuck Mitchell
FrameStore