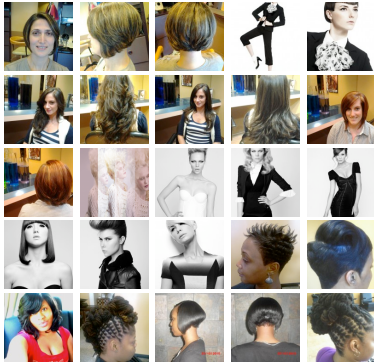


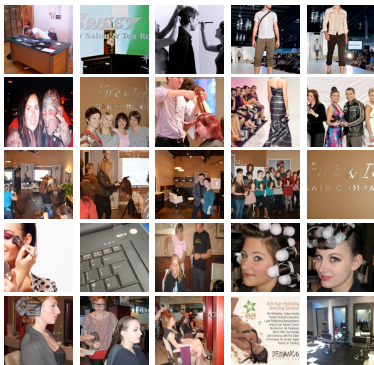


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# Pacific Standard Time: Week 8

Posted on November 21st, 2011 by [Coco](#)

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I have always been fascinated with Los Angeles. Growing up in Baltimore, I knew from a very young age that the East Coast wasn't right for me, so I made up my mind that I would eventually start a life in L.A. When it came time to select a college, naturally I ended up in Los Angeles. It was only a matter of hours before I knew L.A. was the only place I'd ever want to live. This past year, I went home to Baltimore for a few months, and it made me realize more than ever just how incredible Los Angeles is. Los Angeles is infused with so much culture, inspiration, diversity and magic. It's like no other place on earth. Pacific Standard Time is a wonderful testament to one of the greatest cities in the world. One of the greatest things about PST is that it captures the spirit of Los Angeles, allowing us to see the Los Angeles experience from so many different perspectives. Here is a glimpse into a few of the amazing and insightful PST exhibits happening this week.

As someone with a serious affinity for pop art, such as myself, the *46 N. Los Robles: A History of the Pasadena Art Museum* exhibit at the Pacific Asia Museum is a dream come true.

*"46 N. Los Robles: A History of the Pasadena Art Museum will for the first time trace the entire development of the Pasadena Art Museum (1945-1974), focusing on its years in the Grace Nicholson Building on North Los Robles Avenue, currently the home of Pacific Asia Museum. The exhibition will present important modern and contemporary works shown at the Pasadena Art Museum in its groundbreaking exhibitions, along with installation photographs of the exhibitions and on-site photographs of the important individuals involved in the Museum. An exhibition that Walter Hopps organized in 1963 propelled Pasadena Art Museum onto the international cultural map: the first retrospective of the work of Marcel Duchamp (with Duchamp attending).*

Until the Museum moved to a new building in late 1969, 46 N. Los Robles was the site of some of the most important contemporary exhibitions of the time, including Pop Art (which featured early works by Andy Warhol among others), New American Sculpture, Jasper Johns, Larry Rivers, Frank Stella, Joseph Cornell, Roy Lichtenstein – the list of significant one-person and group shows is extensive, and conveys the impact this institution had on the nation's contemporary art scene.”

You might recognize this little piece called “Brillo Boxes (1969 (original version 1964))” by the great Andy Warhol



LACMA is currently hosting an interesting exhibit called “Mural Remix: Sandra de la Loza.”

“Sandra de la Loza, founder of the Pocho Research Society of Erased and Invisible History, presents a visual ‘mashup’ by sampling obscure and forgotten details in murals produced during the 1970s. Taking the role of a performative archivist, she extracts, slices, and blows up archival material to create a multi-media light and sound installation that provides a constantly shifting glance of Chicano muralism. Through a video piece, she opens the material and conceptual bounds in which we see and understand the mural by shifting the viewers gaze from the foreground to the background, moving from the figure to the non-figurative, and understanding the mural as a catalyst for a social practice. Drawing upon archival and interview sources, the installation investigates L.A. Urbanism, the Light and Space Movement, and countercultural aesthetics. In addition to the exhibition, viewers will have access to an on-line digital archive of over 500 mural images from the 1970s at the Chicano Studies Research Center (CSRC) Library and a forthcoming field guide to L.A. by the Pocho Research Society published by the CSRC Press.”

This piece is called “Untitled Mural in East Los Angeles (1972)” by Ernesto de la Loza.



Frederick R. Weisman Museum of Art, Pepperdine University's "California Art: Selections from the Frederick R. Weisman Art Foundation" is another phenomenal exhibit happening right now.

*"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."*

This piece is called "Untitled (1973)" by Tom Wudl.

