

For Immediate Release—
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Media contact: Chivan Wang
949.759.1122 ext. 205, cwang@ocma.net

**PERFORMANCE, POP, AND VIDEO ART IN
*ART SINCE THE 1960S: CALIFORNIA EXPERIMENTS AT OCMA***

On view July 15, 2007 – September 14, 2008



Charles Ray, *Self Portrait*, 1990,
mixed media; Collection of the
Orange County Museum of Art

NEWPORT BEACH, CA— The Orange County Museum of Art explores the origins of West Coast contemporary art in *Art Since the 1960s: California Experiments*, an exhibition featuring important examples of pop art, assemblage, conceptual art, video, performance, installation, and neoconceptual practices from the Orange County Museum of Art's permanent collection. *Art Since the 1960s: California Experiments* highlights work by then-emerging artists who are still prominent today. It also includes key contemporary works from the museum's history that have not been seen for over 40 years. This exhibition runs from July 15, 2007 – September 14, 2008.

When these artists first emerged in the early 1960s and 1970s, many taught in the region's art schools, such as the California Institute of the Arts of San Francisco Art Institute, or in art departments at the University of California campuses at Davis, Irvine, San Diego, and Los Angeles. These campuses and the burgeoning artist-run or alternative spaces of Northern and Southern California became incubators that showcased installations, performance, and video art.

During this period, the Newport Harbor Museum (now the Orange County Museum of Art) was one of the few arts institutions on the West Coast presenting these more experimental and experiential artistic practices. Included in this exhibition are artists' books, archival materials, and documentation from key museum exhibitions that

launched the careers of many artists. *Art Since the 1960s: California Experiments* features work by prolific artists such as Eleanor Antin, John Baldessari, Wallace Berman, Chris Burden, Vija Celmins, Charles Ray, Ed Ruscha, Alexis Smith, James Turrell, William Wegman, and others. The new collection installation also provides a framework for scholarship about these artists and groundbreaking moments in art since the 1960s that will be elucidated in interpretive materials in our galleries and the collection section of the museum's web site.

HIGHLIGHTED WORKS

Gallery one presents pop art, assemblage and conceptual art. Among the pop works are: **Ed Ruscha's** early painting *Annie* (1965); **Billy Al Bengston's** *Tom* (1968) , the first work acquired by the museum, and **Andy Warhol's** *Mao* (1972) series on a wall documenting LA Pop art. The assemblage section has key works by **Wallace Berman, Bruce Conner, George Herms, Ed Kienholz** and **Betye Saar**. This gallery also features early works by **John Baldessari** and a major room-size installation by **Al Ruppersberg** that has not been seen since it was shown at the Balboa Pavilion in 1969 in an early conceptual art exhibition called *The Appearing/Disappearing Object/Image*.



Chris Burden, *Relic from "TV Hijack"*, 1972, knife, scabbard, case and printed text; Collection of the Orange County Museum of Art; gift of the artist.



Gallery two focuses on performance-based work, video and feminist art. It includes photographs and videotapes of early performances by **Chris Burden** and **Paul McCarthy** and important feminist works and artifacts by **Eleanor Antin, Lynn Hershman** and **Barbara Smith**. This gallery documents exhibitions such as *San Francisco Performance* (1972), curated by artist **Tom Marioni**, *Chris*

Burden: A Twenty-Year Survey (1988) and *New Art from Orange County*, a collaboration between the Newport Harbor Museum and the F-Space, an alternative space in Santa Ana run by UC Irvine students.

Gallery three presents installations and documentation of light and space and sound works. Highlights include the museum's first full presentation of a monumental scale wall piece by **Alexis Smith** and **James Turrell's** model and photographic series documenting his ongoing *Roden Crater* (1986) project.

Gallery four features artists interested in “neo” conceptual practices and issues of identity. This gallery includes self-portraits such as **Catherine Opie**’s gender-bending photograph, *Bo* (1991), and **Charles Ray**’s life-like sculpture, *Self Portrait* (1990); **Lorna Simpson**’s wall-size, felt prints, *Wigs Portfolio* (1994), and **Daniel Martinez**’s rare set of admission tags from the controversial 1993 *Whitney Biennial* exhibition. Additionally, one may find documentation of exhibitions including the New California Artists series and the *Newport Biennials* in which these artists exhibited.

A complete list of artists includes Kim Abeles, Eleanor Antin, John Baldessari, Billy Al Bengston, Mark Bennett, Wallace Berman, Vija Celmins, Chris Burden, Bruce Conner, Llyn Foulkes, Joe Goode, George Herms, Lynn Hershman, Margaret Honda, Dennis Hopper, Robert Irwin, Ed Kienholz and Nancy Reddin Kienholz, Rachel Lachowicz, Tom Marioni, Daniel Martinez, Paul McCarthy, Claes Oldenburg, Catherine Opie, Raymond Pettibon, Charles Ray, Martha Rosler, Allen Ruppersberg, Ed Ruscha, Betye Saar, Lorna Simpson, Alexis Smith, Barbara Smith, James Turrell, Andy Warhol, Kim Yasuda, William Wegman, and Millie Wilson.



Tom Marioni, *The Act of Drinking Beer with Friends Is the Highest Form of Art, 1970–2007*, functioning beer bar; site-specific installation at MOCA Los Angeles, 1995

EXHIBITION RELATED EVENT

Art Since the 1960s: California Experiments **Opening Reception, 4 - 6 pm**

Featuring a performance of Tom Marioni's *The Act of Drinking Beer with Friends is the Highest Form of Art* (1970–2007)

Tickets: Free for OCMA members; \$10 general, \$5 students/seniors. Reservations highly recommended. Please respond to (949) 759-1122 ext. 213

EXHIBITION CREDITS

Art Since the 1960s: California Experiments is organized by Karen Moss, curator of collections and director of education and public programs at OCMA. This exhibition was made possible through a generous grant from Jean and Tim Weiss and the National Endowment for the Arts. Interpretive materials and research for this exhibition have been generously funded by the Getty Foundation and the Henry Luce Foundation.

MUSEUM INFORMATION

Orange County Museum of Art is located at 850 San Clemente Drive in Newport Beach. Hours are 11 a.m. to 5 p.m., Wednesday through Sunday, with extended hours Thursdays from 11 a.m. to 8 p.m.

Admission is \$10/adults; \$8/seniors and students; children twelve and under and OCMA members are free. Admission on Thursdays will be free throughout the summer of 2007. Beginning September 2007, the third Thursday of each month will be free to the public. For more information, call 949.759.1122 or visit www.ocma.net.