

# THE L.A. ART SCENE THROUGH THE YEARS

Pacific Standard Time curator Andrew Perchuk shares 10 of the city's watershed creative moments.



1921

Walter and Louise Arénsberg move their **collection of Dada and Surrealism** to Hollywood, subsequently schooling a generation of local artists and curators in modern art.

1945

Editor John Entenza founds the **Case Study House program**, recruiting architects like the Eameses, Richard Neutra, and Pierre Koenig to design visionary modern homes.

1954

The Watts Towers are completed, establishing Southern California as a hub for **assemblage art**; noteworthy practitioners over the ensuing decades will include Edward Kienholz, Bruce Conner, Wallace Berman, and Betye Saar.

1962

Los Angeles' Ferus Gallery is the first to give **Andy Warhol**—who will later say, "The further west we drove, the more Pop everything looked"—a venue to exhibit his iconic Campbell's soup cans.

1970

John Baldessari founds the **Post Studio course** at Cal Arts, where he teaches David Salle, Jack Goldstein, James Welling, and others who will later move to SoHo and participate in New York's eighties art boom.

1972

Judy Chicago and Miriam Schapiro open **Womanhouse**, a Hollywood mansion in which 17 female artists receive rooms to do what they want with, turning L.A. into a mecca for feminist art.

1974

To critique the assumption that all Mexican-American artists are muralists, members of the performance-art collective Asco create an **"instant mural"** by taping themselves to the exterior of the Los Angeles County Museum of Art.

1979

Robert Williams coins the term **lowbrow art** to describe L.A. skate and surf culture's mix of graffiti, cartooning, illustration, tattoo art, and custom car painting, later founding *Juxtapoz* magazine to celebrate it.

1992

The Museum of Contemporary Art's sex-and-violence-filled **"Helter Skelter: L.A. Art in the 1990s"** transforms the city's sunny reputation, making stars of Paul McCarthy, Raymond Pettibon, Mike Kelley, and Charles Ray.

2003

Heavyweight dealers Blum & Poe open on La Cienega Boulevard, signaling the arrival of **Culver City** as a major arts center.



From top: *Black Girl's Window*, 1969, Betye Saar; Judy Chicago in the first Feminist Studio Workshop brochure, 1973; *It Terrifies Me* . . . , 1980, Raymond Pettibon.



## THE CULTURAL DIET

# GUY PEARCE

After memorable roles in the Best Picture winners *The Hurt Locker* and *The King's Speech* and the acclaimed HBO miniseries *Mildred Pierce* (for which he received an Emmy nomination), the 43-year-old Aussie is switching gears for the horror flick *Don't Be Afraid of the Dark*. Not surprisingly, his cultural preferences are as varied as his résumé. *David Walters*

### BEST SONG TO GET DOWN TO

"That would be 'Do I Move You' by Nina Simone. Nina obviously has some sex appeal going on in that song. She's the most-played artist on my iPod. Not that I'm wearing my iPod during sex."

### SHOPPING OBSESSION

"I'm a collector of vintage guitars, and there's this site, Gbase, where people will post guitars they've got for sale. I recently bought a 1962 Sonic Blue Fender Jaguar from a rare-guitar dealer, and it's fantastic. A rare color and it plays beautifully."

### LAST THING I YOUTUBED

"Piper Perabo is a great friend of mine, and she recently told me about this guy on YouTube who

makes these incredible rap beats with his mouth while playing the cello. You should YouTube the 'KO Hip-Hop Cello-Beatbox Experience.' Amazing."

### FASHION ESSENTIAL

"Anything from my collection of Fiorentini + Baker boots. I've got four pairs now. One is a black-leather motorcycle boot, and the others are lower lace-up suede."

### ARTISTS WHOSE WORK I'D LIKE TO OWN

"John Olsen, Paul Klee, and Dr. Seuss. They all use bright colors and have kind of a naïve quality about them. I have a few Dr. Seuss prints and a painting of an early version of the

Cat in the Hat. You can see the progression—the character changed a bit in the book."

### STYLE ICON

"Nick Cave. I love the fact that he's always so immaculately dressed. I did finally see Nick in a pair of shorts. We were in the desert on the set of *The Proposition*—which Cave wrote—and it was about a million degrees. I guess he couldn't bear it, though he was still wearing a white button-up shirt. And he was back to wearing his three-piece suit on the set of *The Wettest County in the World*—his next film. There's something supremely cool about him. You can't picture him in a tracksuit."

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