

***State of Mind: New California Art circa 1970* from Acclaimed “Pacific Standard Time” Exhibition Series Comes to The Bronx Museum of the Arts**

**Museum is Only East Coast Venue to Present Exhibition Illustrating Broad Impact
“California Conceptualism” Continues to Have on Contemporary Art**

Bronx, NY, April 11, 2013 – This June, The Bronx Museum of the Arts will become the only East Coast venue to present *State of Mind: New California Art circa 1970*, an exhibition which explores the emergence of conceptual art in California in the 1960s and 70s. The exhibition was developed as part of the Getty Foundation’s collaborative exhibition series, “**Pacific Standard Time**,” and will feature 150 works by 60 artists in a range of media. Each of the artists featured in the exhibition—including **Chris Burden, Lynn Hershman, Linda Mary Montano, Martha Rosler, Allen Ruppersberg, and Ed Ruscha**—played a seminal role in the emergence of “California Conceptualism.” Marked by its radical forms and ideas, the new art movement permeated the country in the 60s and 70s and has continued to influence artists since its inception. Works in the exhibition exemplify the unrestricted style of the era, when art was produced for alternative audiences and outside of artists’ studios—in the streets, at artist-run galleries, and in other non-traditional spaces. *State of Mind* features video, film, photography, installation, artist’s books, drawings, and extensive performance documentation and ephemera. The exhibition’s tour is organized by Independent Curators International (ICI) and will be on view at The Bronx Museum from June 22 – September 8, 2013.

“Though the artists in the exhibition are all associated with California, their stories and the counterculture they developed in the 60s and 70s resonates with the cultural movement around the country and in the Bronx during this time,” said Bronx Museum of the Arts Director Holly Block. “It was a pivotal period in the genesis of contemporary art, and we’re excited to bring this incredible collection of work that emerged from California to the East Coast.”

California Conceptualism began in the mid-1960s, when California emerged as an incubator for social change and youth-oriented counterculture. Events such as the Watts Riots in South Central Los Angeles, the Chicano students’ protests against racism and inequality in the public schools, and despair over the Vietnam War had a major impact on the artists in this exhibition, who sought to forge a new, more open society. With revolution in the air and California representing the future and freedom for experimentation of all kinds, traditional forms of art seemed remote and wholly inadequate to the concerns of the moment. No longer satisfied with the museum’s role in presenting art, artists performed live events or produced interactive installations as a means to critique the institution.

The diversity of work on view in *State of Mind* reveals one of the most enduring legacies of early California Conceptualism: the breadth of work it generated. The range of media and styles that emerged gave succeeding generations a broader definition of what art could be, and put local artists in conversation with like-minded artists of their generation and future generations around the country and the world. Many of the hallmarks of contemporary art practice—collectivity, emphasis on the ephemeral, body-oriented performance, participation, art as life, political commentary, and art as social interaction—were pioneered in the time and place the exhibition examines, an era in which the role of the artist and the very definition of art and its academic and institutional structures were challenged.

Highlights of the exhibition include:

- Comprehensive documentation of **Allen Ruppersberg's *Al's Grand Hotel*** (1971). On weekends between May 7 and June 12, 1971, visitors could rent one of seven rooms in Allen Ruppersberg's "hotel" on Sunset Boulevard in Los Angeles, where the artist had designed rooms including a Breakfast Room outfitted with restaurant booths, and the Jesus room, diagonally bisected by a rough-hewn wooden cross. *State of Mind* includes photographs and artifacts from this multidimensional piece as well as its original soundtrack by Terry Allen.
- An iconic photograph from **Chris Burden's *Shoot*** (1974), in which a friend shot Burden in the arm with a .22 rifle—the artist's response to the killing of student protestors at Kent State. *Shoot* is an iconic example of a work that uses the body as an artistic medium, one of the defining explorations of California Conceptual art.
- In ***Representational Painting*** (1971), **Eleanor Antin** treats the camera like a dressing-table mirror before which she transforms herself through the careful application of makeup, commenting on traditional painting and how women choose to represent themselves to the world. Her piece is one example of the prominence of the feminist movement in the Southern California arts community of the 1960s and 70s.

Artists Whose Works are Featured in *State of Mind*

Bas Jan Ader	Guy De Cointet	Paul Kos	Sam's Café
Terry Allen	Morgan Fisher	Suzanne Lacy	Darryl Sapien
Eleanor Antin	Terry Fox	Stephen Laub	Ilene Segalove
Ant Farm	Howard Fried	William Leavitt	Allan Sekula
Asco	Charles Gaines	Fred Lonidier	Bonnie Sherk
Michael Asher	David Hammons	Mike Mandel	Alexis Smith
John Baldessari	Joe Hawley	Tom Marioni	Barbara T. Smith
Gary Beydler	Mel Henderson	Paul McCarthy	Larry Sultan
Nancy Buchanan	Lynn Hershman	James Melchert	T. R. Uthco
Chris Burden	Michael Hinton	Susan Mogul	Ger van Elk
Adam II (the late Paul Cotton)	Douglas Huebler	Linda Mary Montano	William Wegman
Robert Cumming	Stephen Kaltenbach	Bruce Nauman	John Woodall
Peter d'Agostino	Allan Kaprow	Martha Rosler	Alfred Young
Lowell Darling	Robert Kinmont	Allen Ruppersberg	
	John Knight	Ed Ruscha	

CATALOG

State of Mind: New California Art circa 1970: A fully illustrated catalog, which contains: a foreword by BAM/PFA Director Lawrence Rinder and OCMA Director Dennis Szakacs; essays by exhibition curators Constance M. Lewallen and Karen Moss; and additional contributions by UC Berkeley Art History Professor Julia Bryan-Wilson and independent scholar, Anne Rorimer. The catalog is co-published by the University of California Press; University of California, Berkeley Art Museum and Pacific Film Archive; and the Orange County Museum of Art.

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CREDIT

State of Mind: New California Art circa 1970 is an exhibition curated by Constance Lewallen and Karen Moss, and co-organized by the Orange County Museum of Art and the University of California, Berkeley Art Museum and Pacific Film Archive. The tour is organized by Independent Curators International (ICI), New York, and is made possible, in part, by the Andy Warhol Foundation for the Visual Arts, the Horace W. Goldsmith Foundation, Video Data Bank, Electronic Arts Intermix (EAI), and with the generous support of Robert Redd, LLC, and the ICI Board of Trustees.

ABOUT THE BRONX MUSEUM OF THE ARTS

The Bronx Museum of the Arts is an internationally recognized cultural destination that presents innovative contemporary art exhibitions and education programs and is committed to promoting cross-cultural dialogues for diverse audiences. Since its founding in 1971, the Museum has played a vital role in the Bronx by helping to make art accessible to the entire community and connecting with local schools, artists, teens, and families through its robust education initiatives. In celebration of its 40th anniversary, the Museum implemented a universal free admission policy, supporting its mission to make arts experiences available to all audiences.

The Bronx Museum was selected by the U.S. Department of State to serve as their partner for *smARTpower*, a major initiative to send visual artists abroad. The unprecedented partnership facilitated visual artists traveling around the globe to collaborate with local artists and youth to create socially engaged art projects. The Museum is the commissioning institution for the U.S. Pavilion at the 2013 Venice Biennale where it will present new work by the internationally renowned artist Sarah Sze.

The Museum’s collection comprises over 1,000 modern and contemporary artworks in all media and highlights work by artists of African, Asian, and Latin American ancestry, as well as artists for whom the Bronx has been critical to their development. Located on the Grand Concourse, the Museum’s home is a distinctive contemporary landmark designed by the internationally renowned firm Arquitectonica.

ABOUT ICI

Independent Curators International (ICI) connects emerging and established curators, artists, and institutions to forge international networks and generate new forms of collaboration through the production of exhibitions, events, publications, and curatorial training. Headquartered in New York, the organization provides public access to the people and practices that are key to current developments in curating and exhibition-making around the world, inspiring fresh ways of seeing and contextualizing contemporary art. Since it was established in 1975, ICI has worked with over 1,000 curators and 3,700

artists from 47 countries worldwide. In the last three years, 15 ICI exhibitions have been presented by 70 venues in 23 countries profiling the work of over 350 artists worldwide; 110 curators and artists from the U.S. and abroad have contributed to ICI's talks programs, online journal, and conferences; and 121 curators from 24 countries and 14 U.S. states have participated in the Curatorial Intensives, ICI's short-course professional training programs.

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