

# Pst... Pst...

LALA's Guide to Pacific Standard Time: LA/LA

BY HUNTER DROHOJOWSKA-PHILP

SIX YEARS AGO, THE GETTY launched Pacific Standard Time, a city-wide art initiative that focused on Southern California's culture from the 1940s to the '80s. This fall, the sequel to the event, titled PST: LA/LA, explores the relationship between Los Angeles and Latin America in terms of art, culture and political history. More than 70 exhibitions—from across the city's top museums and galleries—are participating. In addition to our features on Jose Dávila, Carmen Argote and Tracy O'Brien, here is a snippet of the projects and artists at PST: LA/LA that we think deserve a first (or second) look. *Vámonos!*

**The Getty Center** has four different exhibitions on view, including **"Golden Kingdoms: Luxury and Legacy in the Ancient Americas."** With more than 300 pieces from throughout Central and South America, the show is rich, literally, with jewelry and religious artifacts. *getty.org*

In the context of cultural history, there is an apt choice in **"Adrián Villar Rojas: The Theater of Disappearance"** at the **Geffen Contemporary at MOCA.** In a site-specific installation, the Argentine artist will transform the entire exhibition space by repurposing parts of his own previous work, including petrified wood from Turin and silicone molds from Istanbul. "I am doing housekeeping at the Geffen," Villar Rojas tells LALA. "Best way to put it." *moca.org*

Cross-cultural influences across disciplines are explored in **"Found in Translation: Design in California and Mexico, 1915–1985"** at **LACMA.** Spanish Colonial style was a driving force in Southern California's architecture; Frank Lloyd Wright looked to pre-Hispanic cultures in designs for houses, such as Hollyhock in Hollywood, and both Richard Neutra and Luis Barragán were influenced by the international style. One of five shows opening at LACMA, this exhibition will include some 250 drawings, photographs, ceramics and pieces of furniture to help tell the intercultural tale. *lacma.org*

Political and social change is crucial to this iteration of PST, and nowhere more clearly than in **"Radical Women: Latin American Art, 1960–1985"** at the **Hammer Museum.** Working mostly in photography, video and other experimental mediums, the show includes some 120 boundary-breaking

females who played key roles in the development of contemporary art. In accordance with its name, the show will feature work by women who worked in Latin America as well as those of Latino heritage living in the U.S. *hammer.ucla.edu*

**Regen Projects** hosts a 19-person show organized by two of its own artists—Abraham Cruzvillegas and Gabriel Kuri—called **"Primordial Saber Tararear Proverbiales Sílabas Tonicantes Para Sublevar Tecnocracias Pero Seguir Tenazmente Produciendo Sociedades Tántricas—Pedro Salazar Torres (Partido Socialista Trabajador)."** "The title works as a declaration of principles, it is a voice in the first person and it speaks about collectivity—tantric societies who subvert technocracies," says Kuri. "It is an invitation to join the ranks." *regenprojects.com*

David Lamelas, a pioneering Argentinian conceptual artist, is the subject of two shows. One of them is a retrospective at the **University Art Museum at Cal State, Long Beach,** called **"David Lamelas: A Life of Their Own,"** which includes the artist's works from the 1960s to the present. The other exhibition is **"Time as Activity (1969–2017)"** at **Sprüth Magers,** which features Lamelas's film and video work. "'Time as Activity' is the spectacle of the 'real world' conditioned by the functioning of time in our urban environment," explains Lamelas. *csulb.edu; spruemagers.com*

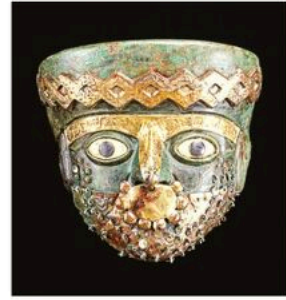
Conceptual artist Jorge Méndez Blake brings our attention to the Mexican poet José Gorostiza (1901–1973) at **1301PE's "Dismantling Gorostiza."** In this show, Blake, who's known for integrating his interests in art, literature and architecture, composes an homage to the writer's work with his installation of bronze italicized single letters. Together they spell out the name of Gorostiza's book of poetry, "Canciones Para Cantar en Las Barcas," which translates to "songs to sing in the boats." *1301pe.com*

**Kohn Gallery** may capture the most attention for the title of its show alone: **"Chingaderas Sofisticadas,"** which translates to "sophisticated fuckers." It includes a number of artists from the Guadalajara art scene working in Mexico, including Eduardo Sarabia (who also has a show at The Mistake Room) and Jorge Méndez Blake. *kohngallery.com*





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ROBERTO AND FERNANDO LUNA, PHOTOGRAPH BY THE ARTIST, MARIAN GOODMAN GALLERY, NEW YORK/PARIS/LONDON, AND



Clockwise from top: David Lamelas's *Señalamiento de tres objetos* (*Signaling of Three Objects*), 1968; Burial Mask, 525-550; Francisco Artigas's *House at 131 Rocas, Jardines del Pedregal, Mexico City*, 1966, Adrián Villar Rojas's *The Theater of Disappearance*, 2017, installed at Kunsthau Bregenz, Bregenz; Sandra Eleta's *Edita (la del plumero)*, Panamá, 1977



CHRISTOPHER B. DUNNAN, PHOTO BY ROBERTO AND FERNANDO LUNA, PHOTOGRAPH BY THE ARTIST, AT FIDONSULT S.A., PANAMA, ARTWORK BY THE ARTIST.