News Release

TELEPHONE: 213.857.6522
FACSIMILE: 213.935.9699

Los Angeles County
Museum of Art

Office of Media and Public Affairs

For Immediate Release

Contact: Adam Coyne
Communications and Marketing
(323) 857-6515

LACMA PRESENTS THE WORK OF RIRKRIT TIRAVANIJA AND LINCOLN TOBIER THROUGH ITS *CONTEMPORARY PROJECTS* SERIES

"RUCKUS L.A. MEETS (DOM-INO EFFECT)" on View at LACMA
From June 3 through August 29, 1999

LOS ANGELES, MAY 1999 – Two artists, Rirkrit Tiravanija (b. 1961) and Lincoln Tobier (b. 1964), have collaboratively developed the third installation in LACMA's annual *Contemporary Projects* series. The exhibition, entitled *Ruckus L.A. Meets (Dom-Ino Effect)*, presents a collision of two distinct works: *(It all Comes Together in) Ruckus L.A.* and *(Dom-Ino Effect).* The works are part architecture, part sculpture, and part demonstration platform in a landscape of social relations and municipal urbanism that not only invite but require audience participation.

(Dom-Ino Effect)

Rirkrit Tiravanija has built a semi-scale version of Le Corbusier's 1914-15 prototype for low-cost housing, *Le Maison Dom-ino:* a simple column and slab construction that set the precedent for much of modern architecture. The column configuration is set at the six points of a domino tile, and allows for the possibility of continuous expansion. Tiravanija's *Dom-Ino* is a three story wood structure, open on all sides, a platform in which the viewer becomes participant and the creator of his or her own space while interacting with neighbors. Tiravanija invites visitors to enter, explore, play, and use the structure, because that is when it comes to life. The space implies and employs activities of both a public and private nature. It is a house without walls, without doors, but nevertheless a house. It can be functional as a workshop, a library, a stage, a living room, or a game room.

Dom-Ino Effect will have a rich schedule of public activities. During July and August, LACMA's daily summer art camp will use the structure for art making activities; on the weekends, art classes for children and their families will take place inside; through the museum's ongoing "Writer's in Focus" series, authors Jim Cushing and John Harris will read from their

latest works; Family Days in August will bring storytellers into *Dom-Ino*; and musician/artists Stephen Prina and Mark Webster, Los Angeles-based friends of Tiravanija and Tobier, will present hour-long concerts.

When *Dom-Ino* is not being programmed, it is a stage, a background. Available throughout the exhibition will be large quantities of dominoes that anyone may use to build and play.

Ruckus L.A.

Sharing the same gallery as *Dom-Ino Effect* is Lincoln Tobier's ongoing project *(It All Comes Together in) Ruckus L.A.,* that is presented here in its most complete form. It is part public work, part architectural model, a tourist attraction, an artwork, and a collaborative cultural expression representing Los Angeles and its residents. Tobier was inspired by several precedents, including Red Grooms's *Ruckus Manhattan,* a sprawling, personal, walk-in environment of familiar landmarks and public spaces south of 59th Street in Manhattan.

Tobier has been exploring the interplay between the official (architectural or geographic) views of place and individual representations of neighborhood and domestic space. For him, Los Angeles epitomizes the American Dream—a youthful city with an ideal climate, the allure of car culture, and the magnificence of the Pacific Ocean. This is, of course, in contrast to the dystopic view of Los Angeles – the city of natural and urban disasters, fires, earthquakes and riots. The geographic vastness that defines L.A creates an intangible metropolis. Los Angeles is often defined more by its freeway systems than by neighborhoods or landmark buildings. *Ruckus L.A.* is both a representation of individuals and of a metropolis. It weaves together relationships between neighbors, individuals, and communities in an effort to personalize and make tangible the urban metropolis.

A wooden platform 20 x 12 feet, set 24 inches from the floor, is covered with black-and-white satellite photographs of the city. On top of the platform are handmade miniature versions (to the scale of 1:100) of neighborhoods, houses, condos, low rise apartments buildings, landscaped lawns, and favorite landmarks, all of which reflect the individual interpretations of their makers. The colorful, individually articulated, personal models of individual spaces are in sharp contrast to the anonymous satellite photos of the urban sprawl upon which they are placed

in the installation. Tobier's Los Angeles is hardly a celebration; rather it speaks of dislocation and lack of urban planning.

To assemble these models, Tobier invited the museum guards, staff, administration, and trustees to attend two workshops that were held at the museum three months prior to the opening of the exhibition. Participants were encouraged to take photos of their homes and to bring them to the workshops. Assisted by architectural students and artists, participants were given materials, guidance, and encouraged to create finished models. Each completed model is included in the exhibition. By mapping and clustering the models in relation to where people in the museum actually live, a map of the museum community emerged. Through this model, a sense of how LACMA's community relates to the community of Los Angeles was possible for the first time.

Both Tiravanija and Tobier engage the audience in provocative ways. They are both curious about what happens in the public space and in how visitors interact with each other and with their pieces. Both artists are interested in reciprocal gestures. They are asking and giving simultaneously. Tobier needs audience participation in the workshops beforehand; Tiravanija needs the audience to become participants in *Dom-Ino* events.

The *Contemporary Projects* series is a series of small exhibitions focusing on cutting-edge art. International in scope and informal in nature, this dynamic series acts as a laboratory for the museum's curators to explore and test their ideas about trends in contemporary art. It serves the Los Angeles community by presenting the city's most advanced art in a shared context with the newest work not only from across North America and Europe, but also Latin America, Asia and Africa.

# # # #

Museum Hours: Monday, Tuesday, and Thursday noon-8 pm; Friday noon-9 pm; Saturday and Sunday 11 am-8 pm; closed Wednesday. Call 323-857-6000, or visit our Website at http://www.lacma.org.

Museum Shop Hours & Plaza Cafe Hours: same as Museum Hours.

General Admission: Adults $7; students 18+ with ID and senior citizens 62+ $5; children/younger students $1; children 5 and under are admitted free. Tickets for the Van Gogh exhibition can be ordered by calling (323) 462-ARTS. The second Tuesday of every month is free to all, excluding Van Gogh exhibition.

Organizing Curator: Stephanie Barron, LACMA Senior Curator of Contemporary Art, Vice-President of Education and Public Programs

Credit Line: This exhibition was organized by the Los Angeles County Museum of Art and was made possible by the Contemporary Projects Endowment Fund. Contributors include Mr. and Mrs. Eric Lidow, Ronnie and Vidal Sassoon, Steve G. Martin, The Eli Broad Family Foundation, Bob Crewe, Tony and Gail Ganz, Ansley I. Graham Trust, Barry and Julie Smooke, and Sandra and Jacob Y. Terner.

Related Programming:

All events take place in the *Dom-Ino*, except for the films which are being screened in the Bing Theater.

Music: Saturday July 10th , musical performance by Stephen Prina. An L.A. visual artist and musician, Prina plays and sings pop songs about love, sex, and death.

Saturday August 21st, musical performance by Michael Webster. Along with a small ensemble, Webster, an L.A. composer and occasional band leader, performs his latest songs: contemporary poetry set to music.

"Writers in Focus": July 9th, 7pm, Authors Jim Cushing and John Harris will read from their latest works followed by a book signing in the museum shop.

Film: **"I'm a stranger here myself...(melancholia and the city)"**
These films, presented in conjunction with the Contemporary Projects exhibition *Ruckus L.A. Meets (Dom-Ino Effect),* explore the meaning of the city. They are in the Bing Theater and free to all; museum admission not required. Organized by artist Simon Leung, visiting assistant professor of art at UCLA.

Thursday, June 17, 7:30 pm **News from Home**
(1976/85 min.) dir: Chantal Akerman. Shots of New York, accompanied by an off-screen voice reading letters, evoke the feelings of a young person who has left home.

Tuesday, June 22, 7:30 pm **Happy Together**
(1997/97 min.) dir: Wong Kar-Wai. The story of two gay lovers who have left China for Buenos Aires.

Thursday, June 24, 7:30 pm **Persistence**
(1997/84 min.) dir: Daniel Eisenberg. A document of the campaign to rehabilitate Germany's capital after the fall of the Berlin Wall.

Tuesday, June 29, 7:30 pm **Queen of Diamonds**
(1991/77 min.) dir: Nina Menkes. A Las Vegas blackjack dealer wanders through the ruins of the myth of the West.

Thursday, July 1, 7:30 pm **Sans Soleil**
(1982/100 min.) dir: Chris Marker. This cinematic essay weaves diverse footage into a complex web of meaning.

News Release

TELEPHONE: 213.857.6522
FACSIMILE: 213.935.9699

Los Angeles County
Museum of Art

Office of Media and Public Affairs

Contact: Adam Coyne
Comm. and Marketing
(323) 857-6515

For Immediate Release

RIRKRIT TIRAVANIJA

Tiravanija, a New York based conceptual artist, has shown widely in Europe and the United States; this is his first major exhibition in Los Angeles. Born in Buenos Aires to Thai parents and raised in Ethiopia, Thailand, and Canada, Tiravanija has become known for a series of installations in the United States and Europe in which he actually cooked and served vegetable curry or pad Thai within existing museum and gallery exhibition spaces to whomever chose to come and partake. In other installations Tiravanija adjusted the architecture of the situation he found: he removed the wall in a commercial gallery that separated the back room from the public space; in a museum space he installed a sleeping cot, where theoretically a homeless person with the appropriate entrance fee could have spent the day sleeping. These installations attracted international attention.

Tiravanija creates meeting spaces where people are invited to freely experiment, to give part of themselves and their identity. He wants viewers to become participants. These participants are encouraged to abandon traditional rules of museum behavior (don't' touch, be quiet, don't play, don't eat) and become collaborators. Without the audience/participant, Tiravanija's work cannot exist.

Recently Tiravanija has created shelters that resonate with reference. In New York at the Museum of Modern Art, he built a half-sized version of Philip Johnson's 1949 classic *Glass House* and had it placed in the venerable Sculpture Garden: it became the location for a series of family art workshops and childrens' art classes. In Paris and now in Los Angeles he has invoked another pillar of modern architecture and built a small version of Le Corbusier's 1914-15 prototype for low-cost housing, *Le Maison Dom-ino*. In the Paris version of Dom-ino, presented in a commercial gallery, visitors could find a hi-fi, CD, TV, gas stove for cooking, cushions, and mattresses; and a video camera recording all interactions.

# # #

News Release

TELEPHONE: 213.857.6522
FACSIMILE: 213.935.9699

Los Angeles County
Museum of Art

Office of Media and Public Affairs

Contact: Adam Coyne
Comm. and Marketing
(323) 857-6515

For Immediate Release

LINCOLN TOBIER

Lincoln Tobier (b. 1964) is a New York-based artist who spends an awful lot of time in Los Angeles. Since 1987, his work has been exhibited throughout the U.S., Europe, and Japan. Tobier's work reflects on the erosion of democratic space (the public sphere). His projects have included: a series of open radio stations (measuring the legal limit of individual speech); an art historical retrospective of a media consultant; a room from which to observe an entire city in detail in 3 minutes; and the proposed making of a scale model of Los Angeles.

Tobier's work-in-progress, *(It all comes together in) Ruckus L.A.*, is inspired by Red Grooms's *Ruckus Manhattan*, a sprawling, personal, walk in environment of familiar landmarks and public spaces south of 59th Street in Manhattan; Simon Rodia's idiosyncratic Watts Tower in Los Angeles; Ed Ruscha's artist's book documenting *Every Building on the Sunset Strip*; the 1966 Peace Tower constructed by a number of artists in LA; and Robert Moses's enormous "Panorama of New York City" built for the 1964 World's Fair.

The project began in 1995 with a study comprised of three models of Los Angeles icons: the Watts Towers, the Peace Tower Project, and a fragment of the city's ubiquitous freeway system. The LACMA incarnation of Tobier's work is the most complete to date.

# # #