at the museum

June 1999

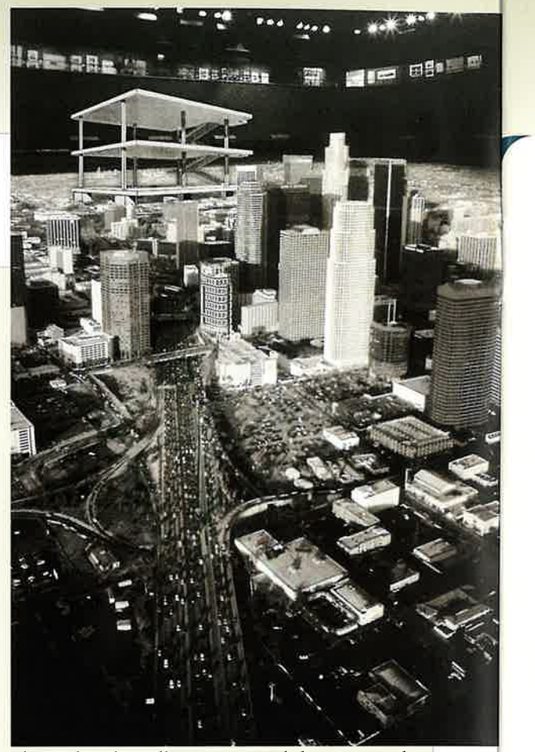


The members' magazine of the Los Angeles County Museum of Art

Contemporary Projects

RUCKUS L.A. MEETS (DOM-INO EFFECT)

June 3 through August 29



LACMA'S CONTEMPORARY PROJECTS series presents, on an annual basis, cutting-edge art by international, national, and Los Angeles artists. The third exhibition in the series features the work of Rirkrit Tiravanija (Argentina, b. 1961) and Lincoln Tobier (United States, b. 1964) in a collaboration entitled *Ruckus L.A. Meets (Dom-Ino Effect)*. Tiravanija's *(Dom-Ino Effect)* and Tobier's *(It all comes together in) Ruckus L.A.* were conceived simultaneously, in part to create an exchange between an official (municipal, architectural, graphic) view of the city and the more individual representations of residents' perceptions of place—a kind of morphing of modernist utopian visions and contemporary urbanism. Overall, the project represents an intersection of the social relationships and cooperative activities that take place in Los Angeles and, together, the artists create a versatile platform for chance interactions and planned activities that not only invite but depend upon audience participation.

Over the past few decades, many contemporary artists have challenged the traditional boundaries between viewer and object, literally and figuratively taking the art object off its pedestal, creating works that require viewer interaction at many levels. One such artist is Tiravanija, who has garnered international acclaim for installation and performance work that broaches social issues and art world conservatism. Tiravanija transforms galleries and museums into communal areas for cooking, eating, sleeping, lounging, and playing. Many of his installations are targeted toward younger audiences, whom he describes as model viewers: less inhibited and less conscious of the boundaries of behavior.

Tiravanija's *(Dom-Ino Effect)* is a scale model of architect Le Corbusier's 1914 *Maison Dom-Ino* design for prefabricated architecture. The straightforward, austere plan symbolizes Le Corbusier's ideal conception of structural organization. The column configuration set at the six points of a domino tile (two parallel rows of three dots each) allows for the possibility of continuous expansion. Once intended for private residential living, the cold, concrete design has been reinterpreted by Tiravanija—within a public context—as an inviting wood structure, a "house without walls."

Tiravanija seeks to engage the audience in practical terms, inviting viewers to interact physically with the *Dom-Ino*. The artist encouraged that events be planned in the gallery space, and the museum has scheduled storytelling, poetry readings, musical performances, family days, and art classes. The audience is also invited to make use of the large supply of dominoes in the gallery to set in motion a real domino effect.

While Tiravanija's installation engages the viewer during the exhibition, Tobier's project, *(It all comes together in) Ruckus L.A.*, required audience involvement before the exhibition opened. The LACMA installation presents the project in its latest form. It began with a series of workshops at which Tobier invited LACMA staff and trustees to create a 1:100 scale model of their home (house, apartment, condominium, etc.), a landmark, or their favorite place in Los Angeles. The finished models were arranged by Tobier on a large aerial photograph of Los Angeles covering a platform in the gallery space. With topographical accuracy, Tobier placed the models on the map to indicate the specific locations of the homes, low-rise apartments, architectural icons, and "well-scaped lawns" of Los Angeles.

In *(It all comes together in) Ruckus L.A.*, Tobier borrows stylistic and conceptual elements from past public works in Los Angeles and New York City, including Robert Moses's *Panorama of New York City*, Red Grooms's *Ruckus Manhattan*, and Simon Rodia's Watts Towers, as well as Ed Ruscha's photobook *Every Building on the Sunset Strip*. Tobier, who is based in New York, said, "What led me to this project was Los Angeles itself, the enigmatic qualities that I've experienced as a visitor and through the media." The artist is intrigued with the geographic vastness of Los Angeles: its inherent decenteredness, its diverse ethnic communities, and its economic disparities. With this project, Tobier seeks to represent the sprawling city of Los Angeles as a tangible entity. According to Tobier: "This representation, being made of a combination of subjective and objective, will create a new way of looking at Los Angeles and the relationships among the many elements that together comprise a city."





Far left, above: Rirkrit Tiravanija (Argentina, b. 1961) and Lincoln Tobier (United States, b. 1964), *Ruck-Ino*, 1999, montage on montage, courtesy of the artists

Above: Rirkrit Tiravanija (Argentina, b. 1961), *(Dom-Ino Effect)*, 1998, installation view, Galerie Chantal Crousel, Paris, photograph by Florian Kleinefenn

Left: Lincoln Tobier (United States, b. 1964), study for *(It all comes together in) Ruckus L.A.*, 1995, mixed media with photographs (installation view), Pat Hearn Gallery, New York, photograph courtesy of Pat Hearn Gallery, New York

Below: Lincoln Tobier (United States, b. 1964), *Towards Ruckus L.A.*, 1996, mixed media with photographs (installation view), Galerie Chantal Crousel, Paris, photograph by Florian Kleinefenn

RELATED EVENTS

Typical of artists working in this open fashion is a desire to collaborate not only with the audience but also with other artists. In addition to working together to produce this exhibition, Tiravanija and Tobier invited Los Angeles artists to join them in their show. Simon Leung, University of California at Los Angeles visiting assistant professor of art, has organized a five-film series—"I'm a stranger here myself...(melancholia and the city)"—screening in June and July. Artist/musicians Stephen Prina and Michael Webster perform in the gallery in July and August, respectively. In July, as part of the museum's Writers in Focus series, local writers Jim Cushing and John Harris will read from their works. Art classes and storytelling for families also take place in the galleries, and a reading room is stocked with books and videos related to the exhibition. In late July, Tiravanija himself will be serving his home-cooked curry to visitors to the exhibition. Also planned is a question-and-answer session with Tiravanija. Details on the film series can be found under Films in this issue. Other events will be covered in the July/August issue of *At the Museum*. You can also call 323 857-6512 for more information.

This exhibition was organized at the Los Angeles County Museum of Art by Stephanie Barron, senior curator of Modern and Contemporary Art and vice president for Education and Public Programs. It was made possible by the Contemporary Projects Endowment Fund. Contributors to the fund 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. The exhibition is on the plaza level of the Anderson Building.



For related programs, see Films.