

Los Angeles, 1955-1985 (Paris: Centre Pompidou, 2006), p. 242-243.

BETYE SAAR CREATES AUNT JEMIMA. FIRST PERSONAL EXHIBITION, MULTI-CUL GALLERY, L.A.

arts

EXHIBITION "OUTTERBRIDGE: A SOLO EXHIBITION", BROCKMAN GALLERY, L.A. JOHN OUTTERBRIDGE TAKES PART IN THE EXHIBITION "A PANORAMA OF BLACK ARTISTS", LACMA, L.A.

Since the late 60s, William Leavitt has been presenting fragments of outdoor and indoor locations either in full-scale constructions or in simply executed watercolors and drawings, often accompanied by descriptive statements. The drawings and paintings are stylistically neutral, and the constructions appear to be unmanipulated settings made from the actual materials used in the "real" original. Despite the fact that the works are eminently tasteful and serene, all of them are purposefully non-interpretative. Leavitt is painfully exacting about the construction of each piece, for his intention is to relate a story or set a scene precisely without actually presenting all the particulars. Although details are carefully selected, there is no sense of esthetic rearrangements.

Unlike stage sets or illustrations, each piece is in itself a fiction based on certain romantic attitudes to real places, social strata, styles and taste. There is a kind of appreciative acceptance of a variety of lifestyles. Settings and details manage to convey a great deal of information about time, place and cast of character. A piece comprised of a map, watercolor details of three "sculptures" on the grounds, and a written description of the house and its occupants, embodies many of the elements he relies on to articulate his ideas. The recent *California Patio* is an interior wall with sliding glass doors, framed by drapes, leading out to a flagstone patio with tropical plants and garden lights. Another recent work is simply a corny oil painting of a dog with photo-portrait background, sitting on an artist's easel. It shows with what

exact discretion Leavitt can induce parts to indicate a whole. Its interpretation is wholly dependent on its placement. Since it calls up a kind of gallery other than the one in which it will be shown, it makes one gallery space "quote" another in a precise and witty pun. One might think that these situations indicate lifestyles Leavitt sincerely fancies. Familiarity with the body of his work clarifies his involvement with the subtleties of "style" as it develops in particular environments.

Helene Winer, "Scenarios/Documents/Images I", *Art In America*, vol. 61, no. 2, March-April 1973, p. 44. Brant Publications Inc.



Deadman
Mizuno Gallery: November 12, 1972

At 8 p.m. I lay down on La Cienega Boulevard and was covered completely with a canvas tarpolin. Two fifteen-minute flares were placed near me to alert cars. Just before the flares extinguished, a police car arrived. I was arrested and booked for causing a false emergency to be reported. Trial took place in Beverly Hills. After three days of deliberation, the jury failed to reach a decision, and the judge dismissed the case.



TV Hijack
February 9, 1972

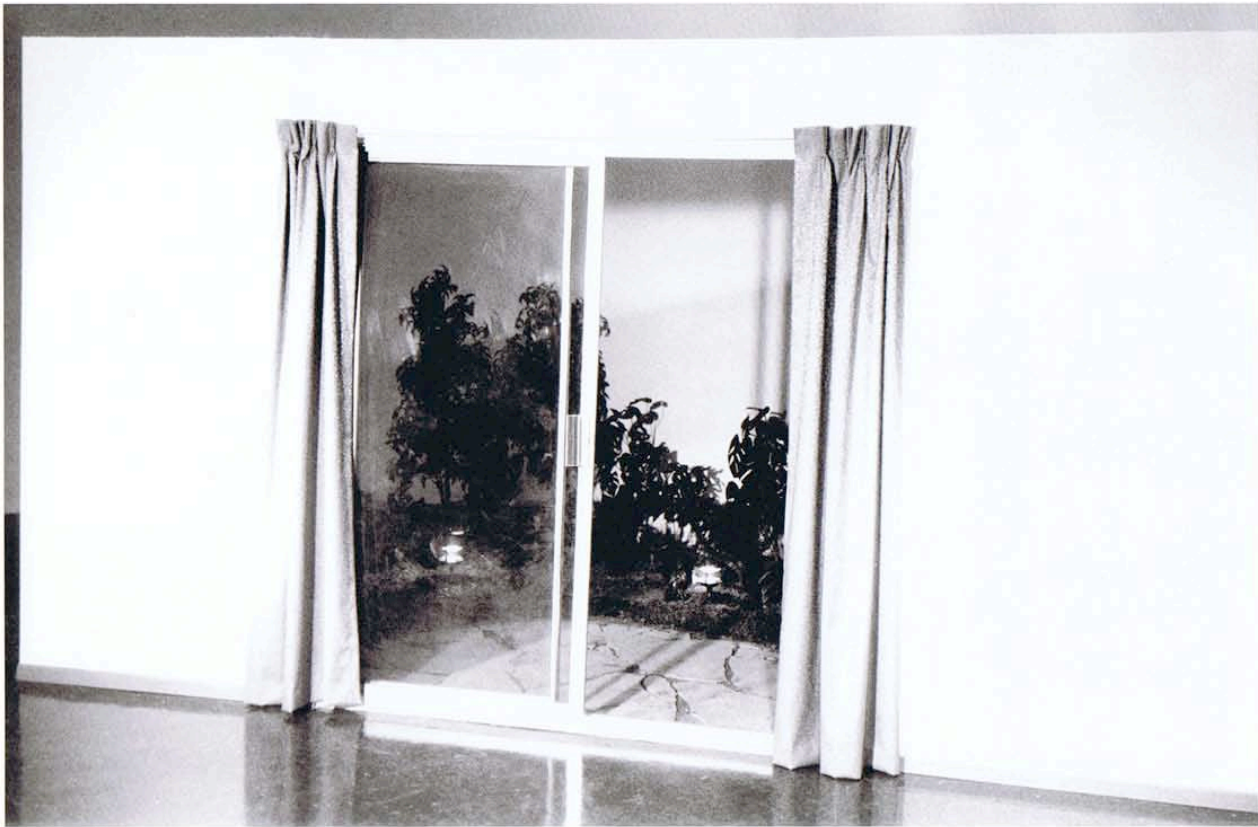
On January 14 I was asked to do a piece on a local television station by Phyllis Lutjeans. After several proposals were censored by the station or by Phyllis, I agreed to an interview situation. I arrived at the station with my own video crew so that I could have my own tape. While the taping was in progress, I requested that the show be transmitted live. Since the station was not broadcasting at the time, they complied. In the course of the interview, Phyllis asked me to talk about some of the pieces I had thought of doing. I demonstrated a TV hijack. Holding a knife at her throat, I threatened her life if the station stopped live transmission. I told her that I had planned to make her perform obscene acts. At the end of the recording, I asked for the tape of the show. I unwound the reel and destroyed the show by dousing the tape with acetone. The station manager was irate, and I offered him my tape which included the show and its destruction, but he refused.

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ALLAN SEKULA PRESENTS THE PERFORMANCES *MEAT MASS*, WHICH INVOLVES MEAT BEING CRUSHED UNDER MOVING CARS; *TWO, THREE, MANY... [TERRORISM]*; AND THE SERIES *UNTITLED SLIDE SEQUENCE AT THE EXIT* FROM AN AEROSPACE PLANT IN SAN DIEGO.

ALEXIS SMITH SHOWS HIS FIRST INSTALLATION, PASADENA ART MUSEUM, PASADENA. HE BEGINS INCLUDING TEXTS AND OBJECTS INTO HIS NARRATIVE COLLAGES.



A Summer evening in the backyard and garden of a contemporary hillside home in Southern California. There is a swimming pool, a flagstone patio, a redwood fence, some lawn, and the usual tropical landscaping of succulents, ferns, leafy plants and flowering shrubs. The beauty of this setting is most evident at this time of day when the combination of lighted pool, soft garden lights, black sky, and the lights of surrounding houses comes into play.

On this particular evening a small cocktail party is being held on the patio adjoining the house. The guests are all close friends of the host and hostess. Their presence adds the elements of motion and sound to this scene; the men standing near the edge of the patio engaged in relaxed conversation, while the women sit in a loose circle of lawn chairs arranged on the lawn. Now the hostess comes out through the sliding glass doors on to the patio to announce that a light buffet supper is ready inside.

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15 Chris Burden, *TV Hijack*, performance at a local TV channel, 9 Feb. 1972*

16 Chris Burden, *Deadman*, performance opposite the Riko Mizuno Gallery, Los Angeles, 12 Nov. 1972*

17 William Leavitt, *California Patio*, installation and text, 1972*