



LOS ANGELES

1955-1985



JACK GOLDSTEIN MAKES THE VIDEOS *METRO-GOLDWYN-MAYER* AND *SHANE* USING A HOLLYWOOD-TRAINED GERMAN SHEPHERD, PLUS *WHITE DOVE, THE KNIFE, A BALLET SHOE.*

EDWARD KIENHOLZ SELLS HIS L.A. HOUSE AND SHARES HIS TIME BETWEEN BERLIN AND IDAHO. PERFORMANCE BY THE KIPPER KIDS AT THE SAINT CHARLES HOTEL, VENICE, AND AT CALARTS, VALENCIA.

EXHIBITION "LAMELAS", GALERIE YVON LAMBERT AND MUSÉE NATIONAL D'ART MODERNE - PALAIS DE TOKYO, PARIS; PALAIS DES BEAUX-ARTS, BRUSSELS; INSTITUTE OF CONTEMPORARY ART, LONDON.

LAX NAZ stands for "The Los Angeles International Airport Noise Abatement Zone." This was a neighborhood immediately adjacent to LAX that the airport bought out as a noise buffer for new runways in the early- and mid-1970's. The houses stood vacant a couple of years with the windows boarded up. Initially I simply photographed the details of the neighborhood (these images can be viewed in the LAX NAZ section of the site). I soon became interested in evidence of forced entries. These photographs are labeled by site and there are often several images from a single site, both interior and exterior. These images are found in the LAX NAZ Forced Entry section of the site. The "House Removals" are simple before and after images of the final home removals. In some cases these are the same homes represented in the "Forced Entries."

John Divola, "LAX NAZ", on www.faculty.ucrc.edu-divola.



9 John Divola, selfportrait made while working on the series "LAX NAZ", 1975

10 John Divola, *Forced Entries*, "LAX NAZ (Los Angeles International Airport Noise Abatement Zone)" series, 1975*

RAYMOND PETTIBON STUDIES AT UCLA. THE FOLLOWING YEAR HE DESIGNS THE COVER FOR *NERVOUS BREAKDOWN*, FIRST ALBUM BY BLACK FLAG, ON THE SST LABEL, FOUNDED BY BASSIST CHUCK DIKOWSKI AND GUITARIST GREG GINN, PETTIBON'S BROTHER. THE SAME LABEL PRODUCES HÜSKER DÜ, THE MINUTEMEN, MEAT PUPPETS, SONIC YOUTH.

EXHIBITION "BETYE SAAR", MUSEUM OF MODERN ART, SAN FRANCISCO.
PETER SHELTON BEGINS HIS SPATIAL INSTALLATIONS (*BROWNROOMS*).

ROBERT THERRIEN SHOWS AT THE RUTH S. SCHAFFNER GALLERY,
L.A.



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[...] On initially arriving I would move through the house looking for areas or situations to photograph. If nothing seemed to interest me I would move things around or do some spray painting. The painting was done in much the same way that one might doodle on a piece of paper. At that point I would return to the camera and explore what ever new potentials existed.

These photographs are not meant to be documents of painting, or sculpture, or even of environmental works. When photographing the space I saw my painting as only an aspect of what was there. The painting did allow me to explore my own gestures. However, it can not be isolated from the broken glass on the floor or a curtain being blown by the wind. No element is of greatest importance. I am most satisfied when the line between evidence of my actions and what is already there

is not distinct. These photographs are the product of my involvement with an evolving situation. The house evolving in a primarily linear way toward it's ultimate disintegration, the ocean and light evolving and changing in a cyclical and regenerative manner. My acts, my paintings, my photographing, my considering, are part of, not separate from, this process of evolution and change. These photographs are not so much one of intellectual consideration as one of visceral involvement.

John Divola, "Zuma Series 1977&78", 1980, consult <http://www.facultyucredu/~divola>.



9 John Divola, *Blue Cone 2*, 1985, "Cones" series (1983–85)

[...] I chose artificial spectacle, which I represented as World War II; natural spectacle, like the lightning and volcano paintings; then I went into computer-generated images, the celestial paintings. At the end, I went back to the body and used photos of skin and body heat as my jumping-off points.

Photography was my landscape; it was my reality. I knew the world through photographs, while someone like Lichtenstein knew the world through cartoons. I didn't take photographs because photography is already about appropriation and I wanted to comment on the nature of appropriation. Appropriation was the backdrop or landscape for the "facility" in my work.

I made close to five hundred paintings. In the beginning I worked with science and history books that are based upon facts. They had some facility, some factual basis

to them, as opposed to most movies, which have no factual jumping-off point. I stayed away from Hollywood films because they are already "made up" by the cinematographer. Even the double lightning photographs from which I made my paintings were documentary photos. Many of the images I used were from the Third Reich. I was interested in spectacle and war is spectacle; the Third Reich was pure spectacle. They certainly understood media, didn't they? I would have made a good Nazi! I had someone make my drawings; they were computer animated, and I would select the drawings I wanted to use and project them. [...]

Jack Goldstein, "Jack Goldstein and the CalArts Mafia", in Richard Hertz, *CalArts Mafia*, Ojai (CA), Minneola Press, 2003, p. 97.