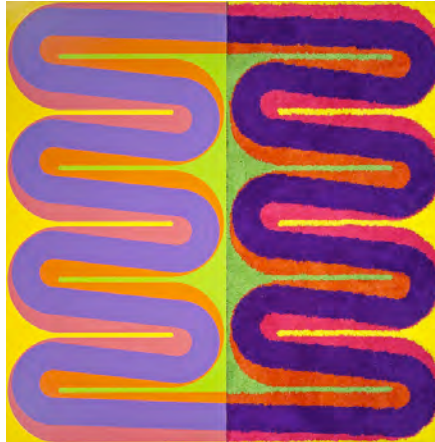


For Immediate Release, January 17, 2012



UCR Sweeney Art Gallery presents

***Post Pacific Standard Time:
Three Artists in Los Angeles from the 1980s***

***Jill Giegerich
Jim Isermann
Erika Suderburg***

February 4 – March 24, 2012

Reception, Saturday, February 4, 6-9 p.m., free admission

RIVERSIDE, Calif. – UCR Sweeney Art Gallery presents *Post Pacific Standard Time: Three Artists in Los Angeles from the 1980s* is an exhibition in dialog with the Getty Foundation's city-wide initiative, *Pacific Standard Time: Art in L.A. 1945-1980* presented in multiple venues from fall 2011 to winter 2012. While the Getty exhibitions focus on art movements and artists that developed in Post-World War II southern California, this exhibition will pick up where the time period under examination ends. *Post Pacific Standard Time* will feature three artists—Jill Giegerich, Jim Isermann, and Erika Suderburg—who graduated just before or in the 1980s, then began to exhibit soon thereafter, followed by critical attention, solo exhibitions, and inclusion in museum collections.

They represent divergent approaches in art making that includes painting, sculpture, and video. While not comprehensive of the L.A. art world in the 1980s, they do represent several tendencies that arose during that time, such as redefining the nature of figuration in painting, blurring the boundaries between fine art and design, and a rise in experimental, artist-made documentaries. In essence, the exhibition represents the questions to be asked next about the L.A. art scene after the *Pacific Standard Time* exhibitions. The exhibition will juxtapose works from the 1980s alongside current work in order to show each artist's development over a span of thirty years. Organized by UCR Sweeney Art Gallery, and curated by Tyler Stallings, artistic director, Culver Center of the Arts & director, Sweeney Art Gallery.

Following on the close of a Pacific Standard Time, Getty-funded exhibition, *Seismic Shift: Lewis Baltz, Joe Deal and California Landscape Photography, 1944-1984*, at UCR/California Museum of Photography, Sweeney Art Gallery's sister ARTSblock institution, curator Tyler Stallings says, "I wanted to expand the dialog during the current zeitgeist behind the Pacific Standard Time exhibitions by gesturing towards the artistic trajectories that followed 1980, the year at which the Pacific Standard Time exhibitions end."

About the Artists

Jill Giegerich works in sculpture, painting, installation and video and has shown both nationally and internationally. In 2002, she had a retrospective at the Armory Center of the Arts in Pasadena, California. For over twenty years, Jill Giegerich has been considered one of the most important artists of her generation in Southern California. Her large wall constructions imaginatively combine the forms and materials of drawing, printmaking and sculpture. There is a trompe l'oeil quality to her art that consistently crosses a line between geometry and representation, resulting in works, which give us new interconnections between art, space and reality. She is the recipient of a Guggenheim Fellowship and a National Endowment for the Arts fellowship. Her work is in the collections of The Museum of Contemporary Art (Los Angeles), The Los Angeles County Museum of Art, The Eli Broad Foundation, The Museum of Modern Art (New York) and the Brooklyn Museum. For 30 years, Giegerich lived and worked in Los Angeles. In 2005, she moved her studio to a remote area of Joshua Tree, California. <http://cardwelljimmerson1.xbuild.com/#/artist-jill-giegerich/4534509104>

Jim Isermann is a practicing artist, based in Palm Springs, California. Since receiving his MFA from the California Institute of Arts in 1980 Isermann's artistic output has chronicled the conflation of post-war industrial design and fine art through popular culture. Functional installations that reclaimed a utopian view of the future while revealing the pathos of that failed promise have maintained an unflagging belief in the beauty of utilitarian design. Through out the 1990's Isermann explored traditional handicraft technique to produce works, such as stained glass and weaving, that are unashamedly beautiful, a beauty that is integral to the limitations and specific characteristics of fabrication. In 1998, following a 15-year survey exhibition organized by David Pagel for University of Wisconsin Milwaukee's institute of Visual Art, Isermann began to use a computer to design manufactured elements. Most recently Isermann has mounted solo exhibitions at Mary Boone Gallery, New York in 2011 and 2012, Deitch Projects, New York in 2007, Corvi-Mora, London in 2008 and Richard Telles Fine Art, Los Angeles in 2009. Commissioned projects were completed in 2006 for the UCLA Hammer Museum, the Los Angeles County Metropolitan Transportation Authority and the Memorial Sloan Kettering Cancer Center, in 2007 for Yale University Art Museum, in 2008 for Princeton University and in 2009 for Stanford University and UCR. <http://jimisermann.com/>

Erika Suderburg is a filmmaker, visual artist and writer. Suderburg has made myriad shorts and four feature films and is currently in pre-production on her fifth feature experimental documentary about Wunderkammern, Kunstkammern, collecting and the miniature. Her films have been screened internationally in various festivals, museums, galleries and on television including Italy, Qatar, Korea, Japan, France, Germany, Ireland, UK, Holland, Egypt, U.S., Mexico, Brazil, Canada, Singapore, China, Greece, Australia, Switzerland, Sweden, Austria, Russia, Croatia, Colombia, Turkey, and the Netherlands. Her work has been exhibited Internationally including: the Pacific Film Archives-Berkeley, the Millennium Film Workshop-New York, Capp Street Projects-San Francisco, the Museum of Modern Art-New York, The American Film Institute-Los Angeles, the Museum of Contemporary Art-Los Angeles, Künstlerhaus-Stuttgart, Grazer Kunstverein-Austria, the Collective for Living Cinema-New York, Fukai International Video Biennale-Japan, New Langton Arts-San Francisco, International Video Festival-Bonn, The Long Beach Museum of Art, The American Academy in Rome, FilmForum-Los Angeles, Cohan & Leslie Gallery-New York. She has written about art, performance, television and film and is co-editor of *Resolutions: Contemporary Video Practices*, and editor of *Space Site Intervention: Situating Installation Art*. <http://erikasuderburg.com/>

Related Events

Saturday, February 4, Exhibition Reception, 6-9 p.m., free admission

Join us for a reception for the three artists featured in *Post Pacific Standard Time: Three Artists in Los Angeles from the 1980s*, Jill Giegerich, Jim Isermann, and Erika Suderburg. Also in attendance will be artists Lewis deSoto and Erin Neff for the concurrent exhibition, *Lewis deSoto & Erin Neff: Tahquitz*, which will also feature a performance by Erin Neff and Cahuilla Bird Singers (see separate press release for more details).

Saturday, March 3, Film and Discussion, 4:30-6:30 p.m., free admission

Limited seating for film: RSVP for free tickets at <http://culvercenter.ucr.edu/film/landing.php>

Decline and Fall, USA, 80 minutes

Erika Suderburg's *Decline and Fall* is an experimental feature-length documentary about aerial bombing, reconstruction, mass protest, and monumentality. Spanning historical and present day images from Rome, Yucatán, Berlin and Los Angeles this work examines empire; its artifacts, structures and collapse. Through archival footage of the bombing, aerial reconnaissance and rebuilding of WWII Berlin, contemporary footage of a 2.8 million person peace march in Rome at the start of the Iraq war, a neighborhood candlelight vigil in Los Angeles, and stock footage of astronomical events in and around Chichén Itzá in Yucatán, Mexico this work decomposes the macro and micro movements of destruction, memorialization and everyday life. **A discussion and Q&A follow the screening with curator Tyler Stallings and filmmaker Erika Suderburg.**

This discussion is then followed by the regularly scheduled Friday/Saturday night film program that begins at 7 PM, so make it a double feature with the Peruvian film, *Octubre*.

Saturday, March 3, Film 7 PM, \$9.99

<http://culvercenter.ucr.edu/film/?event-ID=3.2011.0011.0009>

Octubre, Peru, 83 minutes

October is the purple month in Lima, when the grey city's somber tones give way to processions celebrating the Lord of Miracles. The film's restrained painterly cinematography tracks the throngs of devotees who light candles and follow the processions, each in search of their own miracle. And the camera picks out Clemente, a small time loan shark with a penchant for hookers, solitude, money lending and nothing else. Returning home one day, Clemente finds a newborn baby left in his bed. Clemente hires his neighbor, Sofia, an October worshipper, to help care for the child. With Sofia and the baby sharing his home, Clemente discovers emotional attachments he never thought he had.

Concurrent Exhibitions with *Post Pacific Standard Time*

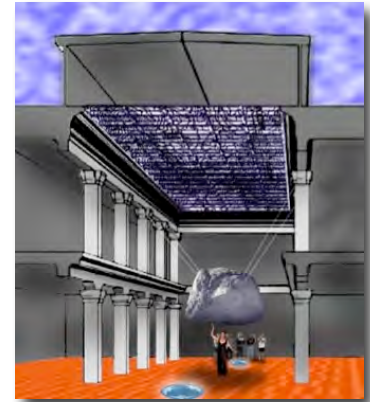
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Lewis deSoto & Erin Neff: Tahquitz

January 28-March 24, 2012

Reception & Performance: Saturday, February 4, 6-9 p.m., free admission

Lewis deSoto & Erin Neff: Tahquitz is a site-specific installation using sound and light technology that will animate the majestic forty-foot atrium of the Culver Center of the Arts. "Tahquitz" is the name of a primordial creature, a *nukatem*, part of the creation story of the Cahuilla people who live in the Southern California areas of Palm Springs, San Gorgonio Pass, Hemet and Anza Borrego. This primordial being, according to the Cahuilla, wanders in the San Jacinto mountain range where a peak is named for him. In collaboration with mezzo-soprano Erin Neff, Lewis deSoto will enact two Tahquitz stories told to him in the Cahuilla language by Alvino Siva, a traditional Cahuilla Bird Singer. *Lewis deSoto & Erin Neff: Tahquitz* is co-curated by Tyler Stallings, Artistic Director for Culver Center of the Arts & Director of Sweeney Art Gallery, and Jonathan Green, ARTSblock Executive Director, University of California Riverside.



Concurrent exhibitions at UCR/California Museum of Photography

(located next door to Culver/Sweeney), <http://cmp.ucr.edu/>

Render: New Construction in Video Art

February 4 - April 21, 2012

Opening Reception: February 18, 6-9 p.m.

Render explores the moving image as physical and phenomenological processes in contemporary art. It examines the intermingling of the materiality of video and technology in which artists use pixels and particle units from film to produce a new layer of mediated work.



California Museum of Photography
Sweeney Art Gallery
Culver Center of the Arts
University of California, Riverside

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sweeney.ucr.edu
cmp.ucr.edu
artsblock.ucr.edu

Ethan Turpin: Stereocollision

January 14 - April 14, 2012

Opening Reception: February 18, 6-9 p.m.

To make the "Stereocollision" series, Turpin digitally mixes images appropriated from antique 3D stereo cards to present intimate visual spaces where histories are compressed. Over the years, Turpin has been visiting UCR/California Museum of Photography's vast Keystone-Mast stereographic archive as one major source for his raw material from which to make his digital mash-ups.

Visitor Information and Press Inquiries

UCR's Sweeney Art Gallery and Culver Center of the Arts are located at 3834 Main St., Riverside, CA 92501, and are situated next door to UCR/California Museum of Photography. The three venues, also known at UCR ARTSblock, are open Tuesday through Saturday, noon to 5 p.m., plus 6-9 p.m. for First Thursday ArtWalks. Admission is \$3, which includes entry to Culver, Sweeney and CMP, and is free during First Thursday ArtWalks (6-9 p.m.). For film screenings, Culver Center opens 30 minutes prior to the start time. See websites for additional information, <http://sweeney.ucr.edu>, <http://culvercenter.ucr.edu>, <http://cmp.ucr.edu>.

Press inquiries: Tyler Stallings, 951-827-1463, tyler.stallings@ucr.edu.

Images: Page 1, left to right: **Jill Giergerich**, Untitled, 1988, Mixed media on plywood with bust, 36 x 28 x 8.5 inches, Collection of Capital Group; **Jim Isermann**, Untitled (Shag Painting), 1988, Enamel paint and orlon acrylic yarn on wood, 96 x 96 x 2 inches, Laguna Art Museum, Museum purchase from funds provided by the Contemporary Collectors Council; **Erika Suderburg** (in collaboratin with Lynne Kirby), Still from *Memory Inversion*, 1988, 16 mins. 30 secs., courtesy of the artist. Page 4: Early computer rendering proposal by **Lewis deSoto** of the *Tahquitz* installation in the atrium of UCR Culver Center of the Arts, 2010.

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