

LACMA FOR IMMEDIATE RELEASE

EVENT: LIZ GLYNN: *THE MYTH OF GETTING IT RIGHT THE FIRST TIME*
WHEN: APRIL 19, 2013 | 7:30 PM
WHERE: BING THEATER
TICKETS: FREE | NO RESERVATIONS REQUIRED

ARTIST LIZ GLYNN PRESENTS THE SECOND INSTALLMENT OF A PERFORMANCE SERIES AT LACMA

(Los Angeles—April 5, 2013) The Los Angeles County Museum of Art (LACMA) is pleased to present *The Myth of Getting it Right the First Time*, the second installment of Los Angeles-based artist Liz Glynn's performance series *[de]-lusions of Grandeur* on Friday, April 19, 2013 in the museum's Bing Theater at 7:30 pm. The event is free of charge, and no reservations are required.

[de]-lusions of Grandeur, which saw its first installment in January 2013, is a cycle of performances that respond to monumental sculptures in LACMA's collection. In these performances, Glynn considers the process of creating, moving, and erecting large-scale sculptures and the frequently Herculean human efforts necessary to do so. Centered on fundamental questions of human ambition and why we build, Glynn's performances grapple with the relationship between human scale and monumental form.

Glynn's performances take place episodically throughout 2013 and each centers around a different quality of monumentality, drawing inspiration from LACMA's archives and outside sources. In her first performance, *The Myth of Singularity (after Rodin)*, Glynn worked with a group of sculptors to explore the process of replication, recombination, and shifts in material and scale often used by Rodin in producing works later regarded as singular acts of brilliance. Glynn made fragmentary molds from the original sculptures on display at LACMA and performed the casting and recombination to create a new group of figurative sculptures with a group of assistants following a methodology often employed by Rodin himself.

In *The Myth of Getting It Right the First Time*, the second performance of the series, Glynn activates Alexander Calder's legacy of kinetic sculptural form through a ballet mécanique. Glynn

explores the Art Museum Council's commissioning of Calder's *Three Quintains (Hello Girls)*, 1964, and the history of the sculpture's installation at LACMA. At the time of its arrival, which coincided with the opening of the museum's move to its current Wilshire Boulevard location, *Three Quintains (Hello Girls)* marked the dawn of a new era of art in Los Angeles. Drawing upon correspondence between Calder and the museum as well as newspaper articles and catalogue essays, the performance seeks to re-activate the history of this sculpture's grand arrival.

The Myth of Getting It Right the First Time draws upon the form of a ballet mécanique accompanied by a spoken chorus. On the stage, three costumed dancers represent the three sculptural elements of *Three Quintains (Hello Girls)*, each dancer holding sculptural props designed by Glynn. Choreographer Mecca Vazie Andrews guides the dancers' movement based on Calder's kinetic sculptures. A chorus comprised of six museum docents read fragments of text throughout the piece, which spans the sculpture's lifecycle from initial conception to the most recent conservation efforts to stabilize the pool. An original score composed for this performance by Richard Valitutto is performed on the Bing Theater's organ.

Glynn's blog dedicated to *[de]-lusions of Grandeur* is available on <http://de-lusionsofgrandeur.org/Source>

About Liz Glynn

Liz Glynn uses epic historical narratives to explore cycles of growth, decay, and regeneration through participatory performances, large-scale installations, sculptural objects, and intimate interactions. Her solo exhibitions and performances include *Black Box*, as part of the Pacific Standard Time Public Art and Performance Festival in Los Angeles, CA (2012); *HOARD* at Redling Fine Art (2012); *No Second Troy* at Pitzer College Art Galleries (2012); *loving you is like fucking the dead*, at MOCA, Los Angeles, CA (2011); *III*, produced by Redling Fine Arts in Los Angeles, CA (2010); and *The 24 Hour Roman Reconstruction Project* at Arthouse at the Jones Center (2009) and *Machine Project* (2008). Most recently, her work was included in the Made in LA biennial at the Hammer Museum, where Glynn was one of the four finalists for the Mohn Award. Her work has appeared in the *The New York Times*, *Artforum*, *frieze*, *New York Magazine*, *Los Angeles Times*, *Art Lies*, *Mousse*, and *Archaeology Magazine*. She was awarded the California Community Foundation Emerging Artist Fellowship in 2010. Liz received her MFA from CalArts Art and Integrated Media programs and her BA from Harvard College.

About LACMA

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography and represent Los Angeles's uniquely diverse population. Today, the museum features particularly strong collections of Asian, Latin American, European, and American art, as well as a contemporary museum on its campus. With this expanded space for contemporary art, and innovative collaborations with artists, LACMA is creating a truly modern lens through which to view its rich encyclopedic collection.

Location and Contact: 5905 Wilshire Boulevard (at Fairfax Avenue), Los Angeles, CA, 90036 | 323 857-6000 | lacma.org

Hours: Monday, Tuesday, Thursday: 11 am-5 pm; Friday: 11 am-8 pm; Saturday, Sunday: 10 am-7 pm; closed Wednesday

General Admission: Adults: \$15; students 18+ with ID and senior citizens 62+: \$10

Free General Admission: Members; children 17 and under; after 3 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

Press Contact: For additional information, contact LACMA Communications at press@lacma.org or 323 857-6522.