

Exhibition: *Liz Glynn: The Myth of Singularity*

On View: October 31, 2015–May 22, 2016

Location: Various locations



Image captions on page 3

(Los Angeles—September 14, 2015) The Los Angeles County Museum of Art (LACMA) presents *Liz Glynn: The Myth of Singularity*, a group of eight bronze sculptures created by the Los Angeles-based artist and on view for the first time. The series was produced from plaster props generated during Glynn’s performance *The Myth of Singularity (after Rodin)*, which took place at LACMA in January 2013. Assisted by a group of ten sculptors, Glynn explored the process of replication, recombination, and shifts in material and scale which was often used by French sculptor Auguste Rodin (1840–1917). *The Myth of Singularity (after Rodin)* inaugurated a cycle of five performances by Glynn entitled *[de]-lusions of Grandeur*, which unfolded in chapters at LACMA over the course of 2013. Glynn conducted extensive research on works in LACMA’s collection by Rodin, Alexander Calder, Richard Serra, David Smith, and Donald Judd, and responded to the process of creating, moving, and erecting large-scale sculptures and the Herculean human efforts necessary to do so.

Liz Glynn: The Myth of Singularity presents eight sculptures—installed both as groups and as single monuments—in four locations throughout LACMA’s campus: the south entrance of the Resnick Pavilion, *Untitled (after Balzac, with Burgher)*; the B. Gerald Cantor Sculpture Garden, *Untitled (Torso Fragment)*; the Ahmanson Building, level 3 gallery, *Untitled (after Thinker)*; and the west lawn of the Resnick Pavilion, *Untitled (Burgher in Frock Coat)*, *Untitled (after Shade)*, *Untitled (Burgher with Extended Arm)*, *Untitled (Crouching)*, and *Untitled (after Walking Man)*.

“It is exciting to see how a performance—usually defined by its ephemeral nature—generates a massive, solid bronze suite of sculptures,” remarks José Luis Blondet,

LACMA's Associate Curator of Special Initiatives. "We are pleased to see an artist engage so rigorously and imaginatively with our permanent collection. Installed throughout the museum grounds, we wanted to provide different contexts in which to see the sculptures, from public spaces to more intimate settings like the Impressionist galleries."

About the Exhibition

Liz Glynn: The Myth of Singularity is a group of eight sculptures made by recombining recasts of Rodin sculptures. Some Rodin works, such as *The Thinker* or *Monument to Honore de Balzac*, are familiar forms, while others carry the sculptor's imprint in a more subtle way. Glynn employed a methodology Rodin himself used in his studio: casting, recombining, and cannibalizing previous sculptures. After recasting Rodin's figures during her 2013 *[de]-lusions of Grandeur* performance, Glynn selected and recombined parts of the sculptures to assemble the works presented in *Liz Glynn: The Myth of Singularity. Untitled (after Balzac, with Burgher)* for example, combines details of Rodin's *Monument to Honore de Balzac* (1891–1897), *The Shade* (1881–1886), and *The Burghers of Calais* (Jean de Fiennes, draped) (1889). Behind Glynn's work there is a deep research on modern sculpture in general, and Rodin's sculpture in particular, to question modern notions such as singularity and monumentality.

About the Artist

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 *PATHOS (The Blind Exercises)* at Paula Cooper Gallery, New York (2015); *Liz Glynn: Ranson Room* at Sculpture Center, New York (2014); *Liz Glynn, On the Possibility of Salvage* at Paula Cooper Gallery, New York (2014); *VAULT* at Frieze Projects, Frieze Art Fair, Randall's Island New York (2013); *Black Box*, as part of the Pacific Standard Time Public Art and Performance Festival in Los Angeles (2012); *HOARD*, at Redling Fine Art, Los Angeles (2012); *No Second Troy* at Pitzer College Art Galleries, Claremont (2012); *loving you is like fucking the dead*, at the Museum of Contemporary Art, Los Angeles (2011); *Ill*, produced by Redling Fine Arts (2010); and *The 24 Hour Roman Reconstruction Project*, at Arthouse at the Jones Center, Austin (2009) and *Machine Project*, Los Angeles (2008). Her work was included in the 2012 *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 *New York Times*, *Artforum*, *frieze*, *New York Magazine*, the *Los Angeles Times*, *Art Lies*, *Mousse*, and *Archaeology Magazine*. She was awarded the California Community Foundation Emerging Artist Fellowship in 2010. Glynn received her MFA from CalArts Art and Integrated Media programs and her BA from Harvard College.

Related Programming

Conversation with Liz Glynn

Friday, January 15, 2016 at 7:30 pm

LACMA, Brown Auditorium

About LACMA

Since its inception in 1965, the Los Angeles County Museum of Art (LACMA) has been devoted to collecting works of art that span both history and geography, in addition to representing Los Angeles's uniquely diverse population. Today LACMA is the largest art museum in the western United States, with a collection that includes nearly 130,000 objects dating from antiquity to the present, encompassing the geographic world and nearly the entire history of art. Among the museum's strengths are its holdings of Asian art, Latin American art, ranging from pre-Columbian masterpieces to works by leading modern and contemporary artists; and Islamic art, of which LACMA hosts one of the most significant collections in the world. A museum of international stature as well as a vital part of Southern California, LACMA shares its vast collections through exhibitions, public programs, and research facilities that attract over a million visitors annually, in addition to serving millions through digital initiatives, such as online collections, scholarly catalogues, and interactive engagement at lacma.org. Situated in Hancock Park on over 20 acres in the heart of Los Angeles, LACMA is located between the ocean and downtown.

Location: 5905 Wilshire Boulevard, Los Angeles, CA, 90036. lacma.org

Image captions:

(Left) Detail of *Untitled (after Balzac, with Burgher)*, 2014, Liz Glynn, courtesy of the artist, Paula Cooper Gallery, New York, and Redling Fine Art, Los Angeles. Photo: Brica Wilcox.

(Right) *Untitled (after Balzac, with Burgher)*, 2014, Liz Glynn, courtesy of the artist, Paula Cooper Gallery, New York, and Redling Fine Art, Los Angeles. Photo: Brica Wilcox.

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