CELEBRATE WITH THE PACIFIC STANDARD TIME FAMILY GUIDE

USE THESE FUN ACTIVITIES, GAMES, AND QUESTIONS TO EXPLORE THE EXHIBITIONS OF PACIFIC STANDARD TIME.

Mix and match museums and guides to customize your own tour of Pacific Standard Time’s many exhibitions. There are seven guides—choose just one or try them all!

- CULTURAL IDENTITY
- DESIGN
- LIGHT AND SPACE
- PERFORMANCE ART
- PHOTOGRAPHY AND PRINTMAKING
- POLITICS
  * A SPECIAL GUIDE FOR TEENS
- SOUTHERN CALIFORNIA

KNOW WHICH MUSEUMS YOU’LL BE VISITING?
Check out our list of recommended guides on the back cover.

REMEMBER TO BRING A PENCIL!
PENS, MARKERS, AND CRAYONS AREN’T ALLOWED IN MOST MUSEUM GALLERIES.
In the 1960s, '70s, and '80s some artists began to experiment with performance art. Think about a play, movie, or athletic game you’ve attended—they are all types of performances. But performance art is different. It includes theater, dance, music, activism (making politics into art), and conceptualism (making an idea into art). Using these things, performance art creates a spectacle or an unusual scene. Once the performance/spectacle is complete, the artwork only exists in the memories, photographs, films, videos, notes, and announcements that we have of it.

In the 1960s many artists were thinking about established power structures and institutions, like the government. They wanted to draw attention to these institutions, and to ideas like gender and racial stereotypes.

A: You want to make or challenge a point.

Find a performance that looks like it’s challenging an accepted way of doing things.
Write what is being challenged here:

A: You have an idea—or a concept—and want to explore how that concept looks.

Find a performance (or a record of one) that illustrates an idea.
Write the idea here:

A: You want to make an artwork that can’t be bought or sold by anyone.

It’s almost impossible to buy an experience. Performance art was a good way for artists to keep their work from becoming a commodity (or something that could be bought or sold).

Why do you think artists wouldn’t want to sell their artwork?
Performance art can challenge those expectations. Here are some questions you can think about when you see performance art:

- What is the artist’s role?
- How are sets, costumes, instruments, and props used?
- What is the role of the audience?
- What subjects does the performance explore?
- How is it being documented?
- How many people are participating in the performance?

Find three different ways in which performance art pieces were recorded.

ON YOUR WAY HOME...
Imagine your own performance art piece.
What would it be like?
Who would see it?
How would you record it?
Planning a visit to these museums? Here's a list of recommended family guides!

**CULTURAL IDENTITY**
- Autry National Center
- California African American Museum (CAAM)
- California State University Northridge Art Galleries
- Chinese American Museum
- Fowler Museum, University of California, Los Angeles
- Hammer Museum, University of California, Los Angeles
- Japanese American National Museum
- Museum of Latin America Art (MOLAA)
- Vincent Price Art Museum, East Los Angeles College

**DESIGN**
- A+D Architecture and Design Museum
- American Museum of Ceramic Art (AMOCA)
- Craft and Folk Art Museum (CAFAM)
- Eames House Foundation
- Huntington Library, Art Collections, and Botanical Gardens
- Japanese American National Museum
- MAK Center for Art and Architecture at the Schindler House
- Mingei International Museum
- Museum of Art, Design and Architecture, University of California, Santa Barbara
- Sam and Alfreda Maloof Foundation for Arts and Crafts
- Santa Monica Museum of Art
- Scripps College, Ruth Chandler Williamson Gallery

**LIGHT AND SPACE**
- Hammer Museum, University of California, Los Angeles
- Laguna Art Museum
- Los Angeles County Museum of Art (LACMA) (Mural Remix: Sandra de la Loza)
- Museum of Contemporary Art San Diego
- Pomona College Museum of Art
- Frederick R. Weisman Museum of Art, Pepperdine University

**PERFORMANCE ART**
- 18th Street Arts Center
- Crossroads School, Sam Francis Gallery
- LAND (Los Angeles Nomadic Division)
- Laguna Art Museum
- Long Beach Museum of Art (LBMA)
- Los Angeles Contemporary Exhibitions (LACE)
- Orange County Museum of Art
- Otis College of Art and Design, Ben Maltz Gallery
- Pomona College Museum of Art
- University Art Gallery, University of California, Irvine (The Radicalization of a ’50s Housewife: A Solo Project by Barbara T. Smith)

**POLITICS**
- 18th Street Arts Center
- Fisher Museum of Art, University of Southern California
- Fowler Museum, University of California, Los Angeles
- Long Beach Museum of Art (LBMA)
- Los Angeles Contemporary Exhibitions (LACE)
- Los Angeles Municipal Art Gallery
- Museum of Latin American Art
- ONE National Gay & Lesbian Archives
- Otis College of Art and Design, Ben Maltz Gallery
- University Art Gallery, University of California, Irvine
- University Art Museum, California State University, Long Beach
- Watts Towers Arts Center

**PRINTMAKING AND PHOTOGRAPHY**
- California Museum of Photography, University of California, Riverside
- California State University Northridge Art Galleries
- Fisher Museum of Art, University of Southern California
- Fowler Museum, University of California, Los Angeles (Icons of the Invisible: Oscar Castillo)
- The Getty Center (In Focus: Los Angeles, 1945–1980)
- The GRAMMY Museum
- Museum of Contemporary Art (MOCA) (Naked in Hollywood: Weegee in Los Angeles)
- Norton Simon Museum
- Palm Springs Art Museum
- University Art Museum, California State University, Long Beach

**SOUTHERN CALIFORNIA**
- 18th Street Art Center
- Los Angeles Municipal Art Gallery
- Natural History Museum
- Pacific Asia Museum
- Santa Barbara Museum of Art
- Watts Towers Arts Center

For more information, please visit
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ART IN L.A. 1945–1980

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