



LOS ANGELES, A FICTION

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EXHIBITION IN MAC LYON

⇒ 08.03 – 09.07.17



34 ARTISTS / 84 WRITERS
AN INTERNATIONAL TEAM OF CURATORS

The mac^{LYON}, alone among French museums, continues its exploration of places in the world with a relatively unknown art scene, or one rarely featured in exhibitions. Our latest exhibition is *Los Angeles, A Fiction*. 34 artists / 84 writers, all living in the global city.

Los Angeles is famous for its glamorous lifestyle, its fabulous climate, the film industry, the film stars, and all those beaches. The entertainment industry, the landscape and the imagery have turned Los Angeles into a myth. To the point where it is almost impossible to distinguish fact from fiction, the light from the shade.

And yet, the literary and art scenes, for all their extraordinary creativity, remain curiously unknown. For this exhibition, the mac^{LYON} has assembled an international team of three curators (Thierry Raspail, Lyon; Gunnar B. Kvaran, Oslo; Nicolas Garait-Leavenworth, Lyon/London) and three advisers (Hans Ulrich Obrist, London; Ali Subotnick, Los Angeles; Alex Israel, Los Angeles).

From 8 March to 9 July 2017, the exhibition *Los Angeles, A Fiction* is presenting the work of 34 artists of different generations, and 84 writers, all of whom, in their separate ways, have been involved in constructing and deconstructing the profile of the city, in making and unmaking the myth.

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After China (*Le Moine et le Démon* in 2004), India (*Indian Highway* in 2012), Brazil (*Imagine Brazil* in 2014), and Southeast Asia (*Open Sea* in 2015), the mac^{LYON} is now presenting an exhibition featuring the Los Angeles art scene.

In preparing *Los Angeles, A Fiction*, the mac^{LYON} assembled an international curatorial team which spent two years analysing artworks, driving up and down the highways, meeting artists, artist collectives and academics, and exchanging information with professionals: critics, art historians, gallery owners, collectors, and others.

The team consists of three curators: Thierry Raspail and Gunnar B. Kvaran for the visual arts, Nicolas Garait-Leavenworth for the writers, and three advisers: Ali Subotnick, Hammer Museum, Los Angeles; Alex Israel, an artist based in Los Angeles; Hans Ulrich Obrist, Serpentine Galleries, London.

In the exhibition, literature and artworks rub supportive shoulders, reverberate and produce metaphors, but neither is there to illustrate the other. The great fiction machine of Los Angeles is by turns contested, magnified and adapted. Lightness becomes tragic, the glamour cracks, the superficial is given depth. Word and image become complicit, mutually enchanting, and combine to challenge the myth.

It is a rare thing for language and image to be combined and complicit in an exhibition whose purpose is, above all, to give an account of the dynamism of an art scene where paintings, sculptures, video and installations are the prime movers. This is not the least of the exhibition's attributes.

The 138 texts in the book accompanying the exhibition amount to an unusual narrative about Los Angeles. The publication is loaded with humour. Since the exhibition is about destroying the L.A. myth, the London graphic designers (Zak Group) have set about doing the same with the book.

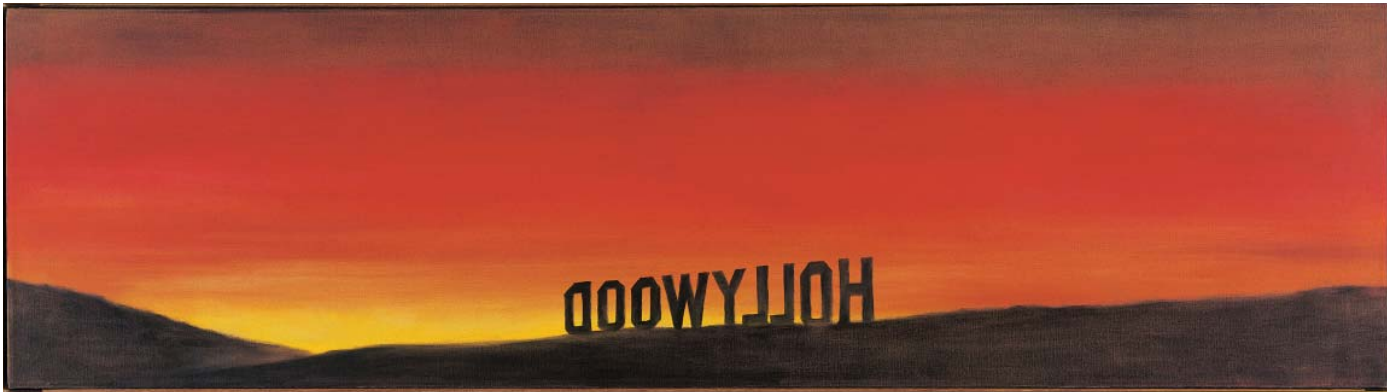
THE ARTISTS

Kelly Akashi, Kenneth Anger, John Baldessari, Math Bass, Larry Bell, Billy Al Bengston, Brian Calvin, Meg Cranston, John Divola, Samara Golden, Hannah Greely, David Hockney, Evan Holloway, Robert Irwin, Alex Israel, Stanya Kahn, William Leavitt, Nancy Lupo, Tala Madani, Paul McCarthy, Rodney McMillian, Nicole Miller, Michele O'Marah, Catherine Opie, Laura Owens, Charles Ray, Ed Ruscha, Alexis Smith, Martine Syms, Henry Taylor, Ryan Trecartin/Lizzie Fitch, Kaari Upson, Jonas Wood

THE WRITERS

Alex Abella, Paul Thomas Anderson, Kenneth Anger, Reyner Banham, Paul Beatty, Francesca Lia Block, T.C. Boyle, Vincent Bugliosi, Charles Bukowski, Octavia Butler, Amina Cain, Wanda Coleman, Michael Connelly, Bernard Cooper, Dennis Cooper, Trinie Dalton, Mark Z. Danielewski, Mike Davis, Joan Didion, Dominick Dunne, Bret Easton Ellis, James Ellroy, Steve Erickson, John Fante, Janet Fitch, Angela Flournoy, James Frey, Romain Gary, Ryan Gattis, Kenneth Goldsmith, Paul Haggis, Joseph Hansen, John Haskell, Todd Haynes, David Hockney, Christopher Isherwood, Aris Janigian, Norman M. Klein, Chris Kraus, Rachel Kushner, Cameron Lange, Annette Leddy, Joe Linton, David Lynch, Terrence Malick, Joseph Mattson, Joyce Maynard, Esther McCoy, Jan Morris, Walter Mosley, Maggie Nelson, Victoria Patterson, Vanessa Place, Eric Puchner, Thomas Pynchon, John Rechy, Nina Revoyr, David Richards, Mary Rinebold Copeland, Jean Rolin, Martha Ronk, James Sallis, Christina Schwarz, Carolyn See, Lisa See, Mona Simpson, Jane Smiley, Jack Smith, Gary Snyder, Matthew Specktor, John Stepping, Matthew Stokoe, Donna Tartt, David Thomson, Rupert Thomson, Héctor Tobar, Bruce Wagner, Joseph Wambaugh, John Waters, Benjamin Weissman, Lawrence Weschler, Christa Wolf, Rudy Wurlitzer, Karen Tei Yamashita

Rich, dynamic, creative, fizzing with life and ideas, a city emblematic of the West Coast spirit, Los Angeles is the embodiment of the American dream for millions of people. This sprawling city with no proper centre and its face turned towards the ocean, with its yawning gaps between wealth and poverty, boasts a vibrantly creative art scene of great depth and scope. It has asserted itself, over recent years, as an alternative to New York. A place of such exuberant artistic diversity today that it fascinates creative minds from all over the world.



Ed Ruscha, *The Back of Hollywood*, 1977. Oil on canvas, collection mac^{LYON}

If the Californian side of L.A. is present everywhere in the exhibition, the works themselves speak about the world, about social, political and existential challenges, about questions of ethics, identity and gender; in short about themes and concerns that are found everywhere in the world today.

As a global city, Los Angeles is both generic and local. It embodies, better than any other city, what has been described as 'glocal' – the local and the global: a blend of uniqueness and out and out international. It is not too far-fetched to think of Los Angeles as a laboratory for the creolisation of visual cultures.

The exhibition explores the labyrinthine universe of the city in all its complexity; it encompasses the entertainment industry, social class distinctions, behaviour, psychological attitudes that accommodate symbolism and magic, the artificiality of Hollywood, and narratives that turn on Los Angeles mythologies.

This city is, in many respects, an experimental laboratory of behaviour and lifestyles. Gender, personal narratives and communities blend together. There are representations of abandoned houses, racism, vandalism, and more.

The Afro-American community appears in paintings depicting families, sports and politics, and in references to ongoing manifestations of racism. The spectator encounters images of violence, and apocalyptic visions inspired by science fiction. And also concerns about the ubiquitous control systems of everyday life. There are also 3-D still-lives, plants and lamps, middle-class interiors, landscapes, snakes, sheets, dirty mattresses picked up in the streets, body parts, doors, private spaces and public spaces.

All these narratives and fragments of narratives amount to a picture of the city, which is intensified by the literature and the choice of writers who, for their part, add to the image of Los Angeles or challenge it. The visual and textual narratives go hand-in-hand, support each other, and are a mutually enriching experience.

The exhibition *Los Angeles, a fiction* presents the work of 34 artists from Los Angeles, of various age: major artists (**Ed Ruscha, John Baldessari, David Hockney, Larry Bell, Robert Irwin...**) alongside younger artists (**Ryan Trecartin/Lizzie Fitch, Alex Israel...**).

This is not a survey of the art history of Los Angeles; nonetheless, a number of the artists in the show are artistic pioneers and icons within the Los Angeles and international art scene. In the late 1950s, filmmaker **Kenneth Anger** introduced into the home of Hollywood his surrealist-inspired experimental films, visually layered and charged with occultism and homoerotic narratives. He is one of the American cinematic icons who later became extremely influential for American filmmakers (**Martin Scorsese, David Lynch, John Waters...**) and the world of music videos.

From the 1960s, which can be seen as the beginning of the "Golden age" of Californian contemporary art, the exhibition includes a work by **David Hockney**, an Englishman who lived in Los Angeles at that time and, with his personal figurative language based on exceptional drawing skills, gave a certain social class in Los Angeles an image of themselves, critical and languid at the same time.

Billy Al Bengston adopts military signs and industrial materials and technics related to motorcycles and surfing, introducing a very West Coast look to the pop art.

Ed Ruscha looked to the entertainment industry for inspiration, but also to everyday images of gasoline stations and city landscapes, becoming the West Coast representative of Pop.

Larry Bell, one of the pioneers of Minimalism, invented, together with **Robert Irwin**, a new type of sculpture termed Light and Space, where they rethought the basic fundamentals of the sculptural object.

John Baldessari initiated a personal type of Conceptual painting, emphasising the powerful synergy and relationship between images and texts.

The complexity and the diversity of artistic expression becomes even more accentuated in the 1980s and 1990s, and the artists whom we have selected are among the most innovative in the fields of photography (**John Divola, Catherine Opie**), paintings and sculpture (**Paul McCarthy, Henry Taylor, Charles Ray, Meg Cranston, Laura Owens**) and installations (**William Leavitt, Alexis Smith**).

The beginning of the new century has been a time of innovation, seeing a true effervescence built on the use of new media and an original way of conceptualising narratives inspired by MTV and the popular film and entertainment industry (**Ryan Trecartin/Lizzie Fitch, Nicole Miller, Michele O'Marah, Martine Syms, Tala Madani**). There is also an stimulating continuation of the West Coast sculpture tradition (**Evan Holloway, Kaari Upson, Hannah Greely, Kelly Akashi, Samara Golden, Nancy Lupo**) and a return to painting by artists who explore intuitive expression and the art of deformation related to the body (**Rodney McMillian**), or who revisit and reinvent figurative painting (**Jonas Wood, Alex Israel, Brian Calvin, Math Bass**).

34
artists

Kelly AKASHI

Born in 1983 in Los Angeles, CA
Lives and works in Los Angeles, CA

Kenneth ANGER

Born in 1927 in Santa Monica, CA
Lives and works in Los Angeles, CA

John BALDESSARI

Born in 1931 in National City, CA
Lives and works in Los Angeles, CA

Math BASS

Born in 1981 in New York City, NY
Lives and works in Los Angeles, CA

Larry BELL

Born in 1939 in Chicago, IL
Lives and works in Los Angeles,
CA and Taos, NM

Billy AL BENGSTON

Born in 1934 in Dodge City, KS
Lives and works in Los Angeles, CA

Brian CALVIN

Born in 1969 in Visalia, CA
Lives and works in Ojai, CA

Meg CRANSTON

Born in 1960 in Baldwin, NY
Lives and works in Los Angeles, CA

John DIVOLA

Born in 1949 in Los Angeles, CA
Lives and works in Los Angeles, CA

Lizzie FITCH

Born in 1981 in Bloomington, IN
Lives and works in Los Angeles, CA

Samara GOLDEN

Born in 1973 in Ann Arbor, MI
Lives and works in Los Angeles, CA

Hannah GREELY

Born in 1979 in Dickson, TN
Lives and works in Los Angeles, CA

David HOCKNEY

Born in 1937 in Bradford, Britain
Lives and works in Los Angeles, CA

Evan HOLLOWAY

Born in 1967 in La Mirada, CA
Lives and works in Los Angeles, CA

Robert IRWIN

Born in 1928 in Long Beach, CA
Lives and works in San Diego, CA

Alex ISRAEL

Born in 1982 in Los Angeles, CA
Lives and works in Los Angeles, CA

Stanya KAHN

Born in 1968 in San Francisco, CA
Lives and works in Los Angeles, CA

William LEAVITT

Born in 1941 in Washington, D.C.
Lives and works in Los Angeles, CA

Nancy LUPO

Born in 1983 in Flagstaff, AZ
Lives and works in Los Angeles, CA

Tala MADANI

Born in 1981 in Tehran, Iran
Lives and works in Los Angeles, CA

Paul McCARTHY

Born in 1945 in Salt Lake City, UT
Lives and works in Los Angeles, CA

Rodney McMILLIAN

Born in 1969 in Columbia, SC
Lives and works in Los Angeles, CA

Nicole MILLER

Born in 1982 in Tucson, AZ
Lives and works in Los Angeles, CA

Michele O'MARAH

Born in 1967 in Vallejo, CA
Lives and works in Los Angeles, CA

Catherine OPIE

Born in 1961 in Sandusky, OH
Lives and works in Los Angeles, CA

Laura OWENS

Born in 1970 in Euclid, OH
Lives and works in Los Angeles, CA

Charles RAY

Born in 1953 in Chicago, IL
Lives and works in Los Angeles, CA

Ed RUSCHA

Born in 1937 in Omaha, NE
Lives and works in Los Angeles, CA

Alexis SMITH

Born in 1949 in Los Angeles, CA
Lives and works in Los Angeles, CA

Martine SYMS

Born in 1988 in Los Angeles, CA
Lives and works in Los Angeles, CA

Henry TAYLOR

Born in 1958 in Ventura, CA
Lives and works in Los Angeles, CA

Ryan TRECARTIN

Born in 1981 in Webster, TX
Lives and works in Los Angeles, CA

Kaari UPSON

Born in 1972 in San Bernardino, CA
Lives and works in Los Angeles, CA

Jonas WOOD

Born in 1977 in Boston, MA
Lives and works in Los Angeles, CA



YEAH I KNOW. ME TOO.

John BALDESSARI, *Yeah I know...*, 2015
 Varnished inkjet print and acrylic on canvas
 161 × 136,8 × 4,1 cm
 Courtesy of the artist, Marian Goodman Gallery
 and Sprüth Magers



Kenneth ANGER, *Inauguration of the Pleasure Dome*, 1954-1978
 Scarlet Woman (Marjorie Cameron)
 Video, color and sound
 Courtesy of the artist

Larry BELL, *First & Last*, 1981-1989
 Glass with nickel and chrome deposit
 183 × 243 × 287 cm
 Collection mac^{LYON}
 © Photo: Jean-Baptiste Rodde



Billy AL BENGSTON, *Billy Al's Shirt*, 2016
 Custom embroidery on printed rayon
 76,2 × 55,9 cm
 Courtesy of the artist
 © Photo: Alan Shaffer



Nancy Lupo, *Parent and Parrotting (détail)*, 2016
 Mixed media installation
 Variable Dimensions
 Courtesy of the artist and Kristina Kite Gallery, Los Angeles



Alex ISRAEL, *Self-Portrait*, 2013.
Acrylic and Bondo on fiberglass
175 × 152 × 7,6 cm
Astrup Fearnley Collection, Oslo



Brian CALVIN, *Shared Borders*, 2016
Acrylic on canvas
198,1 × 142,2 cm
Courtesy of the artist and Almine Rech
© Photo: Moira Tarmy



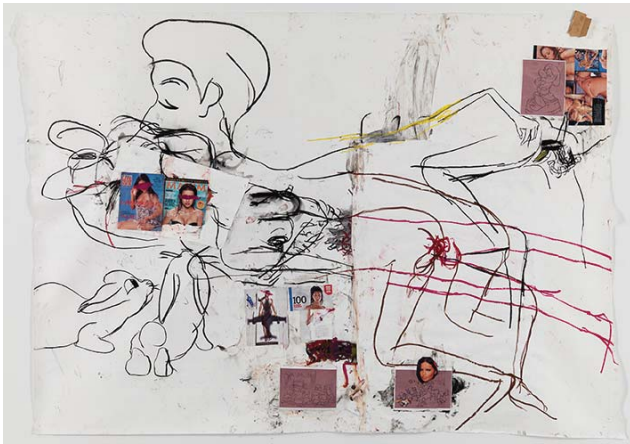
David HOCKNEY, *Two Men in a Shower*, 1963
Oil on canvas
152 × 152 cm
Astrup Fearnley Collection, Oslo



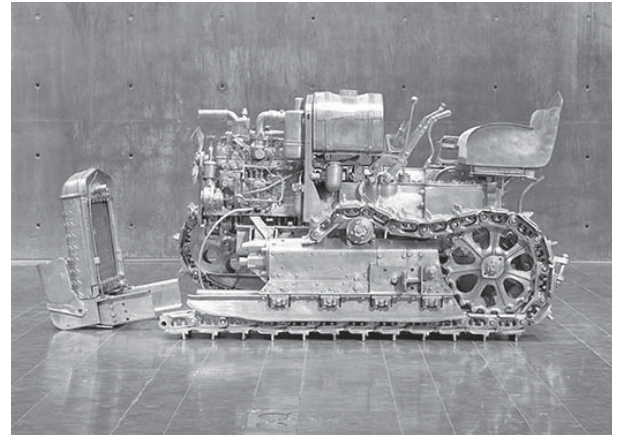
Robert IRWIN, *Swiss Maid*, 2015
6 ft. single pin-14 tubes and 6 ft. double pin-1 tubes, fluorescent light, colored gels
182,9 × 241,9 × 8,9 cm
Courtesy Gallery Xippas
© Photo: Philipp Scholz Rittermann / © Adagp Paris, 2016



John DIVOLA, *Intervention A*, 2007
Archival pigment print
101,6 × 127 cm
Courtesy of the artist

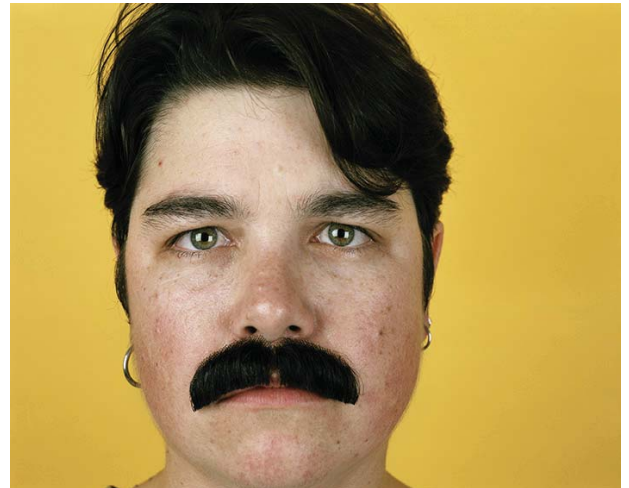


Paul McCARTHY, 100, 2009
Oil stick, charcoal and collage on paper
203,2 × 281,9 cm
Private Collection, Oslo
Courtesy of Peder Lund

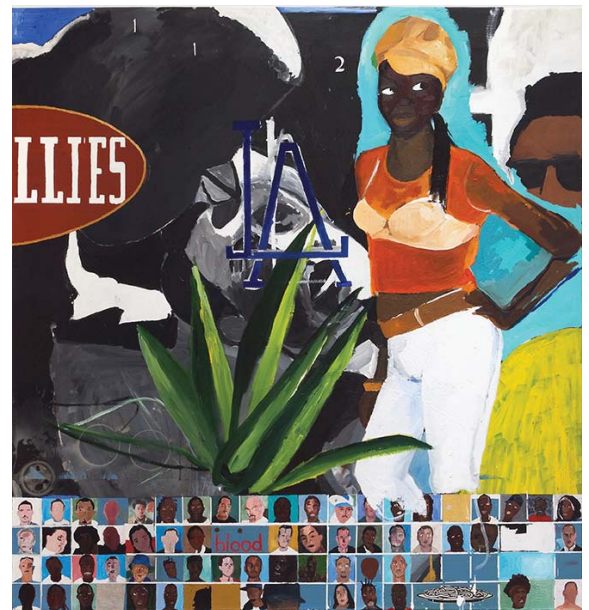


Charles RAY, Tractor, 2003-2005
Aluminium
158 × 278 × 137 cm
Astrup Fearnley Collection, Oslo

Catherine OPIE, Bo from Being and Having, 1991
Chromogenic print
43,2 × 55,9 cm
Courtesy Regen Projects, Los Angeles
© Photo: Catherine Opie



Ryan TRECARTIN / Lizzie FITCH, Plaza Point, 2009
3 HD videos, unique sculptural theater
Variable dimensions
Astrup Fearnley Collection, Oslo



Henry TAYLOR, G Related, 2004
Mixed media on canvas
196,6 × 109 cm
Courtesy of the artist and Blum & Poe, Los Angeles/New York/Tokyo

THE WRITERS BY NICOLAS GARAIT-LEAVENWORTH

*I love the place with a passion that goes beyond sense or reason**
in *Reyner Banham Loves Los Angeles*, documentary for the BBC, 1972

“We tell ourselves stories in order to live”: this first sentence from **Joan Didion’s** *The White Album*, published in 1979, could have opened the part of our catalogue that is dedicated to Los Angeles as a fiction. Then again, most of what Didion wrote about Southern California could have fit in; and her influence on journalists and essayists, on writers such as **Bret Easton Ellis** or **Donna Tartt**, is well documented. Nonetheless, the catalogue starts and end with her, as some sort of oblique homage.

It also opens with commissioned texts from **Angela Flournoy** and **James Frey**. Flournoy, raised in Southern California and author of the enthralling *Turner House* (2015 National Book Award Finalist), wrote *Stars on the Strip*, a very moving text about her youth, hanging around Sunset Boulevard. **James Frey’s** contribution *Yesterday, Could be Today, maybe Tomorrow*— very much in the same vein as his astonishing *Bright Shiny Morning* (2008) — tells the tale of the Château Marmont, probably the most famous hotel in L.A., and of the characters who pass through its lobby, rooms and swimming pool— in the open, yet totally secluded.

We decided to dedicate the catalogue to (a small and subjective part of) the literature written in or about Los Angeles over the past fifty years. From the ’64 Watts riots (**Walter Mosley**) to the ’92 South Central ones (**Nina Revoyr, Ryan Gattis**), from O.J. (**Dominick Dunne**) to the murder of Sharon Tate (**Vincent Bugliosi**) and back again, excerpts are purposefully not in chronological or alphabetical order. Their lengths differ from one extract to another; some books are quoted twice; and a number of writers appear numerous times. This catalogue should obviously not be taken as a “proper” anthology about Los Angeles —an impossible task; rather, we organized chosen extracts so that they, in turn, tell a potential story—a story that could act as some sort of amplification for the artworks in the exhibition.

Since they were published too early for our purpose, some books are missing—among them, the obvious ones: Nathanael West’s *The Day of the Locust*, Raymond Chandler’s *The Big Sleep*, F. Scott Fitzgerald’s *The Last Tycoon* (1941), etc. However, the very writers who created the myth of L.A. as a literary city full of would-be authors who end up writing for Hollywood still appear, like ghosts, in other writers’ pieces.

From the well-known (**Joyce Maynard, Janet Fitch, Chris Kraus**) to the emerging (**Annette Leddy, Amina Cain**), from poets (**Martha Ronk, Vanessa Place, Wanda Coleman**) to essayists (**Maggie Nelson, Mike Davis, Norman M. Klein**), from noir (**Michael Connelly, Joseph Wambaugh**) to science fiction (**Octavia Butler**), from French writers (**Romain Gary, Jean Rolin**) to British ones (**Reyner Banham, Christopher Isherwood**), from the architecture (**Esther McCoy**) to the light (**Lawrence Weschler**), from the freeways (**Mona Simpson**) to the cinema (**Steve Erickson**), we hope this small catalogue not only gives you a glimpse of the great diversity of subjects prompted by Los Angeles, but also the sheer number of communities, characters and landscapes that make up the city.

The literary selection is an integral part of the exhibition, with stories that take place in Los Angeles or concern Los Angeles over the last fifty years. They are dotted around the exhibition like pictures. The extracts from these writings are organised so that they tell a story and amplify the artworks.

The written texts emphasise the fictional character of the exhibition.

THE WRITERS

Alex Abella (1950), Paul Thomas Anderson (1970), Kenneth Anger (1927), Reyner Banham (1922- 1988), Paul Beatty (1962), Francesca Lia Block (1962), T.C. Boyle (1948), Vincent Bugliosi (1934-2015), Charles Bukowski (1920-1994), Octavia Butler (1947), Amina Cain, Wanda Coleman (1946), Michael Connelly (1956), Bernard Cooper (1951), Dennis Cooper (1953), Trinie Dalton, Mark Z. Danielewski (1966), Mike Davis (1946), Joan Didion (1934), Dominick Dunne (1925-2009), Bret Easton Ellis (1964), James Ellroy (1948), Steve Erickson (1950), John Fante (1909-1983), Janet Fitch (1955), Angela Flournoy, James Frey (1969), Romain Gary (1914-1980), Ryan Gattis (1978), Kenneth Goldsmith (1961), Paul Haggis (1953), Joseph Hansen (1923-2004), John Haskell (1958), Todd Haynes (1961), David Hockney (1937), Christopher Isherwood (1904-1986), Aris Janigian (1960), Norman M. Klein (1945), Chris Kraus (1955), Rachel Kushner (1968), Cameron Lange, Annette Leddy, Joe Linton, David Lynch (1946), Terrence Malick (1943), Joseph Mattson, Joyce Maynard (1953), Esther McCoy (1904-1989), Jan Morris (1926), Walter Mosley (1952), Maggie Nelson (1973), Victoria Patterson, Vanessa Place (1968), Eric Puchner (1970), Thomas Pynchon (1937), John Rechy (1931), Nina Revoyr (1969), David Richards (1950), Mary Rinebold Copeland, Jean Rolin (1949), Martha Ronk (1940), James Sallis (1944), Christina Schwarz (1962), Carolyn See (1934-2016), Lisa See (1955), Mona Simpson (1957), Jane Smiley (1949), Jack Smith (1916-1996), Gary Snyder (1930), Matthew Specktor (1966), John Steppling (1951), Matthew Stokoe (1963), Donna Tartt (1963), David Thomson (1941), Rupert Thomson (1955), Héctor Tobar (1963), Bruce Wagner (1954), Joseph Wambaugh (1937), John Waters (1946), Benjamin Weissman (1957), Lawrence Weschler (1952), Christa Wolf (1929 - 2011), Rudy Wurlitzer (1937), Karen Tei Yamashita (1951)

84 writers,
138 extracts
from 104 books,
of which 60 have
never ever appeared
in French
before!

THE BOOK



The book accompanying the exhibition was designed by the London graphic arts studio Zak Group (zakgroup.co.uk).

It is a 284 page book of literary and artistic images.

The extracts were selected so that, taken together, they tell a story as the artworks do, that not only does justice to the diversity of subjects inspired by Los Angeles, but also conjures up the communities, the personalities and the landscapes that fashion the city. And the myth too, 'The Poetry of the City of Angels'.

In the first hot month of the fall after the summer she left Carter (the summer Carter left her, the summer Carter stopped living in the house in Beverly Hills), Maria drove the freeway.

Joan Didion, *Play It As It Lays*, 1970

Later, when you live on the other coast and try to explain what the point was, of wasting gas and entire nights on less than a mile of congested Hollywood road, your friends will assume you were hoping to see someone famous. They'll be wrong. You hoped to see yourself out there, shining, growing, unafraid.

Angela Flournoy, *Stars on the Strip*, 2016

Room number 7 is lovely, dark. We can see Macy's from the window. Whitney Houston has just been found dead in a hotel about ten blocks away, the Beverly Hilton. The nurses are talking about it in hushed tones as they come and go.

Was it drugs, I manage to ask from the cavern. Probably, they say. In our labor room there is a bathtub, a scale, and a baby warmer. Maybe there will be a baby.

Maggie Nelson, *The Argonauts*, 2015

It was so quiet, one of the killers would later say, you could almost hear the sound of ice rattling in cocktail shakers in the homes way down the canyon.

Vincent Bugliosi, *Helter Skelter*, 1974

He couldn't make out the difference between the blue he was in and blue from the vinyl lining on the bottom of a swimming pool.

Mary Rinebold Copeland, *Tones on Tail (You Can't Be Funky)*, 2012

The Santa Anas blew in hot from the desert, shriveling the last of the spring grass into whiskers of pale straw. Only the oleanders thrived, their delicate poisonous blooms, their dagger green leaves. We could not sleep in the hot dry nights, my mother and I.

Janet Fitch, *White Oleander*, 1999



I don't like driving down Wilshire during lunch hour. There always seem to be too many cars and old people and maids waiting for buses and I end up looking away and smoking too much and turning the radio up to full volume. Right now, nothing is moving even though the lights are green. As I wait in the car, I look at the people in the cars next to mine.

Bret Easton Ellis, *Less Than Zero*, 1985

Jets were taking off the wrong way from the airport, the engine sounds were not passing across the sky where they should have, so everybody's dreams got disarranged, when people could get to sleep at all.

Thomas Pynchon, *Inherent Vice*, 2009

I felt rotten. Dead butterfly floating on the surface of the pool. Audible machine hum. Drowned crickets and beetles swirling in the plastic filter baskets. Above, the setting sun flared gaudy and inhuman, blood-red shelves of cloud that suggested end-times footage of catastrophe and ruin: detonations on Pacific atolls, wildlife running before sheets of flame.

Donna Tartt, *The Goldfinch*, 2013

It was a time of down-market plenty in Huntington Park, thanks to second mortgages and their illusory windfalls, and the extra cash on hand from copious overtime working at ports and railyards and warehouses unloading goods from an Industrial Revolution taking place on the other side of the Pacific.

Héctor Tobar, *The Barbarian Nurseries*, 2011

My parents are from Mexico. I was born there, and carried to L.A. when I was one. My little sister and brother were born here. Because of them, we're Americans now.

Ryan Gattis, *All Involved*, 2015

Driving down a Los Angeles boulevard, a billboard was legible from a half-mile away. It said one or two words. In Los Angeles, people are used to reading single words, very large at far distances, and passing by them very quickly. It's totally the opposite in New York, where we get our information by reading a newspaper over somebody's shoulder in the subway.

Kenneth Goldsmith, *I Look to Theory Only When I Realize That Somebody Has Dedicated Their Entire Life to a Question I Have Only Fleeting Considered*, 2012

Last night Don got a traffic ticket, the first in a long while. He was terribly upset, simply because it brought him into contact with a cop and he feels that cops are evil.

Christopher Isherwood, *The Sixties*, July 31, 1967

That light: the late-afternoon light of Los Angeles—golden pink off the bay through the smog and onto the palm fronds. A light I've found myself pining for every day of the nearly two decades since I left Southern California.

Lawrence Weschler, *L.A. Glows*, 1998

As he drove, in a series of shudders the landscape changed about him. First the haphazard, old-town streets of central L.A. slowly giving way to the city's ever-incomprehensible network of ancillary cities and suburbs, then nothing much but interstate for a long time. Gas stations, Denny's, Del Tacos, discount malls, lumber yards. Trees, walls and fences.

James Sallis, *Drive*, 2005

"Well, Investigator Sun, this is what we call a freeway. You know those car chases in the movies? This is where they film them. See those trees over there? Palm trees. You have those in your country?"

Lisa See, *Flower Net*, 1997



I could hear the river but not see it. It was hidden behind the homes. But its furious power was almost palpable, even from this distance. In storms like this the whole city washed itself out over its smoothed concrete surfaces. It snaked through the Valley and around the mountains to downtown. And from there west to the ocean.

Michael Connelly, *The Narrows*, 2004

When you drive along the 210 freeway, you can see the beige tract houses blended together in one giant swath, camouflaged like a sand field, all the way to the base of the mountains.

Victoria Patterson, *The Little Brother*, 2015

In the right kind of light, at 7 p.m. in the spring, 8 in the summer, 6 in the fall, 5 in winter—at twilight's turning—as the sun lets the hills go and moves on to cast its belted fist upon the sea, the smog refracts the most brilliant mix of orange and purple, a sight both overwhelmingly apocalyptic and hopeful. The color had come to define what I was now afraid to admit I was leaving: home.

Joseph Mattson, *Empty the Sun*, 2009

1781 - Foundation of 'El Pueblo de Nuestra Reina de Los Angeles de Porciuncula' on Mexican territory, a village with 44 inhabitants.

1846-48 - War between the United States and Mexico; California is ceded to the United States.

1850 - California becomes the 31st state of the Union. Los Angeles has 3530 inhabitants.

1876 - The railroad reaches Los Angeles and the population begins to increase.

1911 - The first film studio is set up in the district of Hollywood, soon followed by many others. Californian women obtain the right to vote. This does not happen until 1920 in the other states.

1915 - Universal Studios is set up.

1923 - The legendary HOLLYWOOD letters are erected, 14 metres high and 9 metres wide. They were originally intended to advertise a new real estate project. The original sign, spelling out 'HOLLYWOODLAND', lasted only 18 months.
Creation of Warner Brothers Studios.

1929 - Creation of the Oscars by the *Academy of Motion Picture Arts and Sciences*.

1930 - Los Angeles has 1.2 million inhabitants and builds a network of highways. Metro-Goldwyn-Mayer becomes the biggest production company in Hollywood: their studios cover 350 square kilometres and employ 6000 people.

1932 - Los Angeles hosts the summer Olympics

1955 - Disneyland opens in Anaheim, in the southern suburbs of Los Angeles.

1957 - Walter Hopps and Edward Kienholz open the Ferus Gallery, which supports young artists. The Venice Beach area becomes home to Beat artists and the hippie movement with a whole generation of artists, musicians, singers and poets (Stuart Perkoff, John Thomas, John Haag, Saul White, Robert Farrington, Philomene Long, to name but a few)

1958 - Beginning of Free jazz with Ornette Coleman.

1959 - Barbie doll is created in Los Angeles.

1960 - Los Angeles County has a population of 6 million.

1961 - Surfing becomes a popular fashion. The Beach Boys debut album.

1962 - The exhibition "New Paintings of Common Objects" at the Pasadena Art Museum marks the rise of pop art. First solo exhibition of Andy Warhol's work at the Ferus Gallery.

1963 - Los Angeles becomes 'America's second art city', after New York, for the number of galleries, artists and collectors.

Walter Hopps organises Marcel Duchamp's first retrospective at the Pasadena Art Museum.

1964 - Debut of The Mothers of Invention (Frank Zappa).

1965 - Opening of the first museum of art in Los Angeles, the Los Angeles County Museum of Art (LACMA).

The magazine Artforum leaves San Francisco and moves to Los Angeles for two years. They move into premises over the Ferus Gallery.

Riots in the black district of Watts leave 34 people dead and considerable damage in its wake.

Charles Bukowski begins his column Notes of a Dirty Old Man in an alternative newspaper.

Debut of The Doors (Jim Morrison).

1966 - Ronald Reagan is elected governor of California.

Art schools begin to develop. No other city in the United States has as many art schools with prestigious artists as tutors.

1968 - Large hippie gathering in Malibu.

Writer Joan Didion is voted 'Woman of the Year' by the California press.

1969 - Dennis Hopper's film *Easy Rider* is released. It becomes a cult movie.

A large oil spill in the Santa Barbara Channel triggers environmental activism.

1970 - Opening of the California Institute of the Arts (CalArts), which will have a growing influence on the international art scene.

Beginnings of Conceptual Art in Los Angeles.

1971 - The Sylmar earthquake causes considerable damage.

1973 - Los Angeles feminist artists open the Woman's Building.

1974 - Opening of the Los Angeles Institute of Contemporary Art (LAICA), an alternative space for performance and videos.

1980 - Los Angeles County has a population of 8.8 million.

1983 - Construction begins on the Museum of Contemporary Art (MOCA), the first museum devoted to contemporary art in Los Angeles.

1984 - Los Angeles overtakes Chicago as second largest city in the United States. The Olympic Games take place in Los Angeles.

1990 - The Hammer Museum is created in Los Angeles.

1992 - Los Angeles is marked by particularly bloody riots triggered by the Rodney King affair, the black American citizen beaten up by Los Angeles police officers.

1994 - The city is shaken by a violent earthquake in Northridge.

1997 - Opening of the Getty Museum

Late 1990s to early 2000s - Many film directors have been fascinated by Los Angeles.

Several films that have become cult movies give a particular angle on the city: e.g. Quentin Tarantino's *Pulp Fiction* (1994), Curtis Hanson's *L.A. Confidential* (1997), *The Big Lebowski* (1998) by the Coen brothers, David Lynch's *Mulholland Drive* (2001).

2000 - 26 % of the population are under 18 years old, 11,1 % are aged between 18 and 24 years; 34,1 % between 25 and 44 years; 18,6 % between 45 and 64 years; and 9,7 % are aged over 65 years. The average age is 32 years old.

2009 - The Walk of Fame, which was created in 1958 on Hollywood Boulevard, has 2400 stars out of the originally predicted 2500 places.

2012 - The Biennale Made in L.A. created by the Hammer Museum.

2015 - Opening of the Broad Museum, a large space hosting the collection of Eli and Edythe Broad.

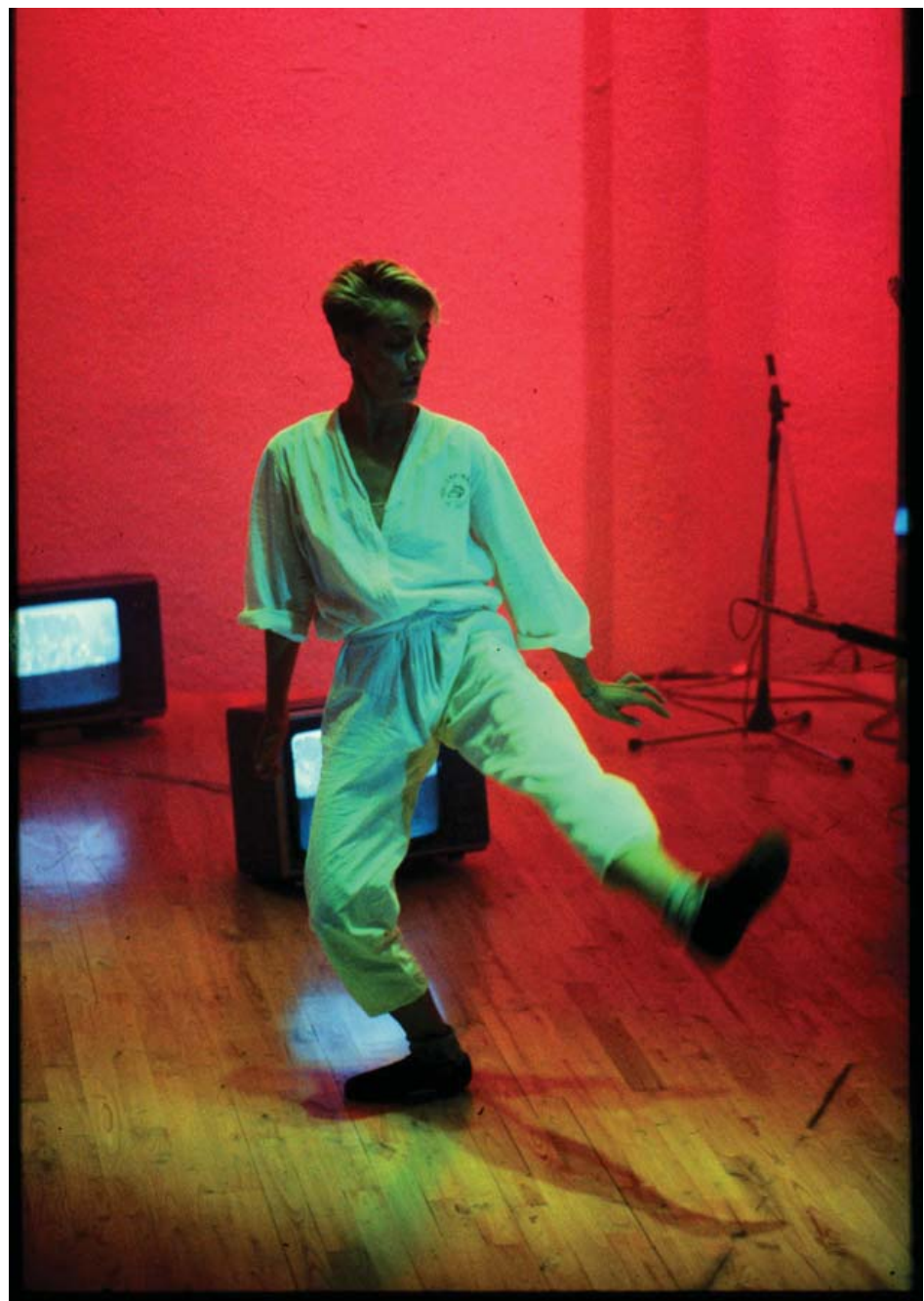
2016 - Los Angeles County has a population of 12.5 million.

With over 850 galleries (Blum & Poe, David Kordansky Gallery, Gagosian, Ghebaly Gallery, Hauser Wirth & Schimmel, Honor Fraser, Kristina Kite Gallery, Meliksetian & Briggs, Overduin & Co., Sprüth Magers, Susanne Vielmetter Los Angeles Projects...) and museums (the MOCA, the Hammer Museum, the Getty Center, the Los Angeles County Museum, etc.), Los Angeles has more venues devoted to art per head of the population than any other city in the world.

Today, Los Angeles is one of the largest cities in the world and, above all, one of the most sprawling, yet the density of population per square kilometre remains low. Rich and dynamic though it is, this emblematic city of the 'West Coast' spirit and the 'American dream' remains profoundly unequal socially and economically. Nearly 3 million people live below the poverty line. With many social problems and ethnic conflicts, Los Angeles is a conurbation with no real centre, it is like an enormous jigsaw puzzle of 88 districts. There is splendour and misery; gold and dust.

A look back at 10 years of vision and unparalleled energy: in the 1980s FRIGO is one of the most emblematic of Europe's alternative culture groups (art, free radio, pirate TV, music, performance, graphism, video, installations...). And Lyon is the hub of this artistic effervescence.

This fantastic true story can be discovered from the 8 March to the 9 July 2017.



Régine Chopinot *TABONA*, 1983 © FRIGO

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OPENING HOURS
 Wednesday to Sunday, from 11am to 6 pm

ADMISSION

→ Full: 8€
 → Concessions: 4€
 Free for visitors under 18

ACCÈS

→ By car
 Along quai Charles de Gaulle, carpark P0,
 reduced rate for our visitors
 → ridesharing
 www.covoiturage-pour-sortir.fr
 → By bus, stop Musée d'art contemporain
 Bus C1, Gare Part-Dieu/Cuire
 Bus C4, Jean Macé/Cité internationale
 Bus C5, Cordeliers/Rillieux-Vancia
 → By bike
 Several vélo'v stations around the Museum
 Cycle lane from the Rhône's banks to the
 museum.



View of Musée d'art contemporain de Lyon
 Photo : Blaise Adilon