



Institute of Contemporary Art, Los Angeles (ICA LA)  
Winter 2018 Exhibition Schedule

*Grandfather: A Pioneer Like Us*  
February 4–April 22, 2018

*Skip Arnold: Truffle Hunt*  
January 28–April 8, 2018

Los Angeles, CA (January 10, 2018)—The Institute of Contemporary Art, Los Angeles (ICA LA) announced today two new exhibitions opening this winter.

*Grandfather: A Pioneer Like Us* restages the 1974 exhibition by Swiss curator **Harald Szeemann**, known for his expansive and radical approach to creating exhibitions and working with artists and cultural institutions. The exhibition recreates Szeemann’s apartment in Bern, Switzerland, where he organized the original presentation. It includes approximately 1,200 objects from the personal collection of his grandfather Étienne Szeemann, a famed hairstylist and inventor, culled from the Getty Research Institute’s Harald Szeemann Archive and Library and private collections.

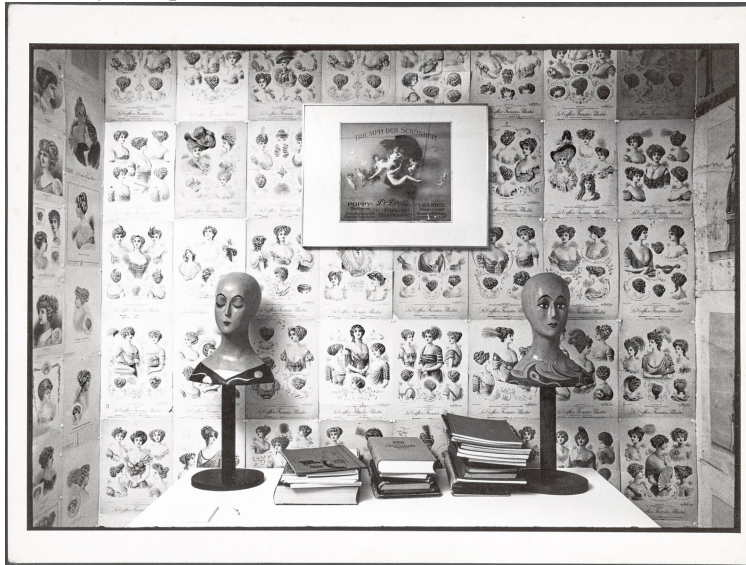
In ICA LA’s Project Room will be a never-before-presented work by longtime Los Angeles performance artist **Skip Arnold**. Known for his confrontational performances for video and exploration of the body’s limitations, *Truffle Hunt* marks a formal departure. The exhibition comprises videos, photographs, and other ephemera documenting Arnold and a group of fellow artists’ European road trip in 1998 in search of truffles—a delicacy symbolic of luxury and leisure—also illustrating his ongoing interest in travel and small gestures as informative to artistic practice.

“Legendary curator Harald Szeemann created an exhibition to display the lifetime collections of his grandfather Étienne Szeemann; acclaimed artist Skip Arnold has created an exhibition to display his own collection of Polaroids, video footage, and artifacts that document a truffle hunting trip he took with fellow artists Jason Rhoades, Hans Weigand, and Julien Bismuth. We are pleased to begin the winter season at ICA LA with these two exhibitions that together tell an intriguing story of curiosity, adventure, and discovery,” said Elsa Longhauser, The Good Works Executive Director.

Grandfather: A Pioneer Like Us

Main Gallery

February 4–April 22, 2018



Installation view of wig stands and books, as installed in *Grossvater: Ein Pionier wie wir* (*Grandfather: A pioneer like us*), Galerie Toni Gerber, Bern, February 16–April 20, 1974. Photographer: Balthasar Burkhard. Getty Research Institute, Los Angeles (2011.M.30)  
© J. Paul Getty Trust

ICA LA will present a detailed recreation of renowned Swiss curator **Harald Szeemann** (1933-2005)'s 1974 exhibition *Grandfather: A Pioneer Like Us*, in conjunction with the Getty Museum's *Harald Szeemann: Museum of Obsessions*, organized by the Getty Research Institute (GRI). Drawn from materials from the Harald Szeemann Archive and Library, acquired by the GRI in 2011, the exhibition marks a significant moment in the curator's development, as it set into motion a series of projects that challenged what constitutes exhibitions and institutions, and redefined the practice of curating.

This full-scale reconstruction is a culmination of three years of research and conservation by the Getty Research Institute at the Getty Center. Szeemann maintained most of the hundreds of elements from the original exhibition, including furniture, and this presentation carefully reproduces the original exhibition, complete with family photographs, the grandfather's art collection, household objects, and the fascinating tools of his hairdressing trade.

Harald Szeemann began his work as an exhibition curator in 1957, and in 1961 at age 28, was appointed director of the Kunsthalle Bern, becoming one of the youngest museum directors in the world. He transformed the institution into an international showcase, focusing at once on current developments in contemporary art—kinetic art, op art, and Happenings as well as visionary folk artists and popular culture. Szeemann cultivated close collaborations with artists and began traveling the globe in search of new talent; in this early phase he developed the exhibition and research methods that would ground all his future endeavors. He organized two major international exhibitions which would cement his reputation as a visionary: *Live in Your Head: When Attitudes Become Form* (1969), followed by the fifth edition of documenta *Questioning Reality: Pictorial Worlds Today* (1972). With these exhibitions, he moved towards a more experimental approach to curating that, by some accounts, centered the curator as auteur. Szeemann often found himself at odds with artists, trustees, and museum professionals and the intense response to *Attitudes* led Szeemann to resign from Kunsthalle Bern.

Following this period of controversy, Szeemann reinvented himself as an independent curator, organizing exhibitions in nontraditional settings and focused on artists and ideas that may not have enjoyed institutional support. Szeemann staged *Grandfather: A Pioneer Like Us* in his Bern apartment in 1974 using the personal collection of his grandfather, beautician and inventor Étienne Szeemann, giving form

to his obsessive, research-based archiving tendencies in an exhibition. Over his career, Szeemann amassed 22,000 files on individual artists, including ephemera, correspondence, actual artworks, and other materials, in addition to over 52,000 photographs of documentation. Ambitious in scope, *Grandfather* was a fully immersive installation that encompassed nearly every surface of the apartment, transforming a domestic space into both an artist's museum and surrealist experiment.

After the exhibition's debut at ICA LA, *Grandfather* will be reconstructed at each subsequent tour venue, both as a special presentation and the central object of the entire project as an intact, historically accurate Szeemann exhibition that illustrates the themes examined in the larger *Museum of Obsessions* exhibition.

The exhibition will travel to the following institutions:

Kunsthalle Bern: June 8-September 9, 2018

Kunsthalle Düsseldorf: October 2018–January 2019

Castello di Rivoli, Italy: February–May 2019

Swiss Institute, New York: July–August 2019

*Grandfather: A Pioneer Like Us* is organized by the Getty Research Institute. *Grandfather: A Pioneer Like Us* is part of the exhibition *Harald Szeemann: Museum of Obsessions*, on view February 6–May 6, 2018, at the Getty Research Institute.

ICA LA's presentation of *Grandfather: A Pioneer Like Us* is supported by the Consulate General of Switzerland in Los Angeles. Media sponsorship is provided by 89.9 FM KCRW.

### **About the curators**

**Glenn Phillips** is Curator and Head of Modern & Contemporary Collections at the Getty Research Institute in Los Angeles. His exhibition *California Video* won the International Association of Art Critics award for best exhibition of digital media, video, or film in 2008. His other curatorial projects include *Yvonne Rainer: Dances and Films*; *Hirokazu Kosaka: On the Veranda*; *Evidence of Movement*; *Reckless Behavior*; *Radical Communication: Japanese Video Art 1968-88*; and *Pioneers of Brazilian Video Art 1973-1983*. Prior to working at the Getty he was Assistant Curator for Special Projects at the Whitney Museum of American Art, where he worked on the 1997, 2000, and 2002 Whitney Biennial exhibitions, as well as *The American Century: Art & Culture 1900-2000*. Most recently, he was a member of the core organizational team for *Pacific Standard Time: Art in L.A. 1945-1980*, a series of more than sixty concurrent exhibitions that were held across Southern California between Fall 2011 and Spring 2012. His curatorial projects for *Pacific Standard Time* included co-directing the *Pacific Standard Time Performance and Public Art Festival*, and co-curating the three-part exhibition *It Happened at Pomona: Art at the Edge of Los Angeles 1969-73*, which won the Association of Art Museum Curators Award for Best University Exhibition of 2011.

**Philipp Kaiser** is a Swiss independent curator and critic based in Los Angeles. He previously served as the Director of the Museum Ludwig, Cologne (2012-2014); Senior Curator and Curator at The Museum of Contemporary Art, Los Angeles (2007-2012); and Head of Contemporary Art at Kunstmuseum Basel / Museum für Gegenwartskunst (2002-2007). Kaiser has curated numerous noteworthy exhibitions throughout his career, most recently two inaugural exhibitions for the Marciano Art Foundation in Los Angeles, *Jim Shaw: The Wig Museum* and *Unpacking: The Marciano Collection*; and *Women of Venice: Carol Bove and Teresa Hubbard / Alexander Birchler*, for the Swiss Pavilion, 57th Venice Biennale (2017). In addition to his curatorial work, Kaiser has lectured extensively on the subject of art history, edited publications and written catalogue essays, reviews and articles throughout his career.

**Pietro Rigolo** is working as an archivist on the Szeemann papers and other contemporary art collections at the Getty Research Institute. Prior to the move to LA, he taught at IUAV University in Venice and got a PhD from Università degli Studi di Siena / Istituto Italiano di Scienze Umane. His dissertation was carried out through research at the Fabbrica Rosa in Maggia. He has collaborated and written for various projects and institutions, most recently Fondazione Nicola Trussardi in Milan and the 14th Istanbul Biennale.

**Doris Chon** is a writer and art historian based in Los Angeles. She is currently a postdoctoral fellow at the Getty Research Institute, where she is at work on a book addressing the autonomous artist's museum in contemporary art and the role of Swiss curator Harald Szeemann within that legacy. She holds a PhD in Art History from the University of California, Los Angeles and is a graduate of the Whitney Independent Study program. Her work has been supported by fellowships from the Deutscher Akademischer Austausch Dienst (DAAD), the Center for Advanced Study in the Visual Arts (CASVA), and the UCLA/Mellon Program on the Holocaust in American and World Culture.

***Skip Arnold: Truffle Hunt***

Project Room

January 28–April 8, 2018



Skip Arnold, *Truffle Hunt*, 1998  
Briefcase, mixed media  
Dimensions variable  
Photo: Keith Barefoot  
Courtesy Skip Arnold Archives

*Truffle Hunt* (1998) illustrates some of the more distinctive, recurring themes of longtime Los Angeles-based artist **Skip Arnold's** pioneering performance practice—the desire “to explore the relationships between self, place, and particular time.” Originally conceived for the International Museum Project About Leaving and Arriving (I.M.P.A.L.A.), housed in the late Jason Rhoades's Chevy Impala, the work follows Arnold and a group of his fellow artists through Italy and Switzerland in search of truffles and adventure. *Truffle Hunt* reveals another facet of Arnold's work, which has been an important contribution to the history of performance and video in Los Angeles. It will also provide audiences a different way of thinking about how art can be made, and how seemingly everyday movements and activities can constitute an artistic action.

“Too often, the documents of performances, actions, and travels fall short of evoking the memory of being there. Time will wear down the sharpness of fresh memories. However, on a rare occasion, a story like *Truffle Hunt* becomes folklore amongst artists and audiences,” said guest curator Robert Greene.

The exhibition at ICA LA marks the first presentation of Arnold's archive of documentation and ephemera from this journey, including nine single-channel videos, photographs, audio recordings, and one of the truffles smuggled by the artists. Taken as a whole, the project highlights the archive as a function of memory and artistic legacy, and positions leisure, friendly collaboration, and rest as essential forms of artistic labor.

### **About the artist**

Skip Arnold was born in Binghamton, NY in 1957 and is now based in Marseille, France. After completing a BFA from State University College in Buffalo, Arnold relocated to Los Angeles, where he received an MFA from the University of California, Los Angeles, and created and conceived a great deal of his work. He was featured in the landmark Getty Museum survey exhibition *California Video* (2008; curated by Glenn Phillips), and has exhibited work at the Los Angeles County Museum of Art; the Louisiana Museum of Art, Denmark; Kunsthalle Wien, Austria; and Exit Art, New York. Arnold is the recipient of a John Simon Guggenheim Memorial Foundation Fellowship, a National Endowment for the Arts Fellowship Grant, an Art Matters Fellowship, and a Brody Arts Foundation Fellowship for Performance. For 20 years, he was a faculty member and lecturer at institutions including Art Center College of Design in Pasadena and L'École nationale supérieure d'arts de Paris-Cergy, France.

### **About the curator**

Robert Greene directed Greene Exhibitions (formerly Greene Park Gallery) in Hollywood and Culver City from 2010 to 2016. In addition to solo presentations for York Chang, Peter Wu, Norman Zammitt, and Juliana Paciulli, he organized the group exhibitions *Charnel House Scraps* (2010), *Drawings|Fridges* (2015), and *UTAHTIES 2016* at CUAC, Salt Lake City (2016). He lives and works in Los Angeles.

Project Room exhibitions at the Institute of Contemporary Art, Los Angeles are made possible by ICA LA's Curator's Council.

### **Public Programs**

Sunday, January 28, 3pm

#### **The Act of Doing: A Conversation with Skip Arnold**

In conjunction with Skip Arnold's exhibition *Truffle Hunt*, guest curator Robert Greene and Arnold will discuss how space and the artist's body factor into Arnold's oeuvre of video and performance.

RSVP at [www.theicala.org](http://www.theicala.org).

Sunday, February 4, 12pm

#### **Exhibition Tour: *Grandfather: A Pioneer Like Us***

Join The Good Works Executive Director Elsa Longhauser on opening day for an in-depth exploration of Harald Szeemann's legendary exhibition *Grandfather: A Pioneer Like Us*.

RSVP at [www.theicala.org](http://www.theicala.org).

Sunday, February 18, 11:30am

#### **Madin Lopez, *Project Q***

Madin Lopez is a hairdresser, organizer, and founder of Project Q— a mobile hair salon and mentorship environment that travels around the city to provide free haircuts to LGBTQ homeless youth. Project Q uses hair as a form of social justice and provides self-care and an esteem-building environment to help alleviate the struggles faced by today's young queer generation. Project Q provides over 700 free haircuts a year. Lopez will talk about the project with Project Q friends Dre Vargas and Anthony Daniel. The mobile salon will be on site for the day.

RSVP at [www.theicala.org](http://www.theicala.org).

Wednesday, Feb 28, 7:30pm

***Reconstructing Grandfather***

Glenn Phillips, Curator and Head of Modern & Contemporary Collections at the Getty Research Institute and Melissa Huddleston, Assistant Conservator will discuss the process to “reconstruct” the installation of *Grandfather: A Pioneer Like Us*—an adventure to relocate and, sometimes, recreate more than 1,500 objects for the show in a set design of the apartment of legendary curator Harald Szeemann.

RSVP at [www.theicala.org](http://www.theicala.org).

Wednesday, March 14, 7:30pm

***Harald and Elsa: The Kingdom of Referentials***

Through anecdotes, archived notes, and personal accounts, Elsa Longhauser, The Goodworks Executive Director of ICA LA, and curator Philipp Kaiser will discuss the singular mind of Harald Szeemann.

RSVP at [www.theicala.org](http://www.theicala.org).

Wednesday, March 28, 7:30pm

***Making Museums***

In the spirit of Harald Szeemann’s bold vision for the presentation of art, this panel discussion features artists who have created their own unique museums. The panel will feature such speakers as Chris Vargas, founder of The Museum of Transgender History and Art (MoTHA); Alex Kalman, founder of mmuseum; Alice Konitz, founder of the Los Angeles Museum of Art (LAMO), and others. The discussion will be moderated by ICA LA curator Jamillah James.

RSVP at [www.theicala.org](http://www.theicala.org).

Admission to ICA LA’s exhibitions and public programs is FREE. Please visit [theicala.org](http://theicala.org) for the complete calendar of programs.

**Institute of Contemporary Art, Los Angeles (ICA LA)**

The Institute of Contemporary Art, Los Angeles (ICA LA) is a new museum housed in a renovated industrial building in Downtown Los Angeles. The ICA LA’s revelatory exhibitions of works by international artists, dynamic public programs, and inclusive community partnerships reflect the diversity of Los Angeles and the world, fostering critique of the familiar and empathy with the different.

Designed by the interdisciplinary firm WHY under the leadership of Kulapat Yantrasast, the museum’s 12,700 square-foot facility features 7,500-square-feet of exhibition space, as well as areas for public programs, offices, and special projects.

ICA LA’s mission is to support art that sparks the pleasure of discovery and challenges the way we see and experience the world, ourselves, and each other. Founded in 1984 as the Santa Monica Museum of Art (SMMoA) and now opening anew as ICA LA, the museum builds upon SMMoA’s distinguished history of fostering artistic experimentation with bold curatorial choices, and connecting with various communities via timely, meaningful, and engaging public programs. ICA LA is committed to making contemporary art relevant and accessible for all. Admission is free. For more information, visit [theicala.org](http://theicala.org). Join the conversation, follow on social media at [@theicala](https://twitter.com/theicala) and [#icala](https://twitter.com/icala)

**Exhibition Hours:** Wednesday–Friday 11am to 7pm; Saturday and Sunday 11am to 6pm

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