

THE BROAD[®]

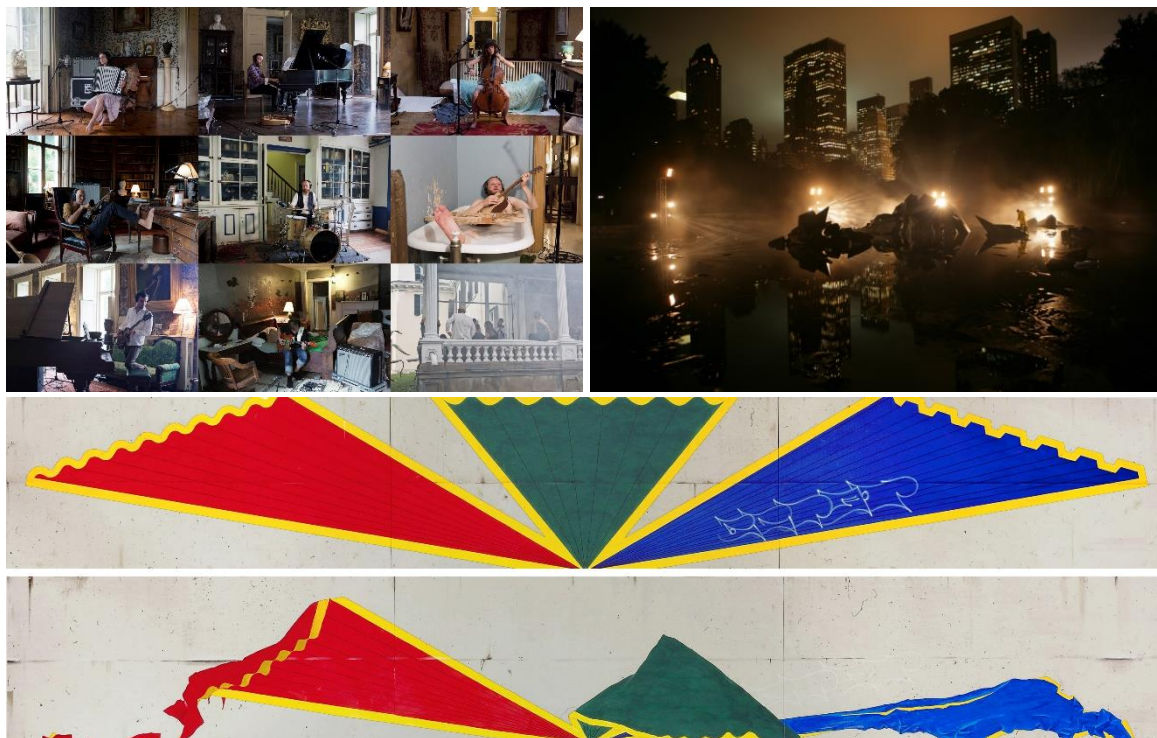
NEWS

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**THE BROAD PRESENTS A JOURNEY THAT WASN'T,
NEW COLLECTION EXHIBITION OPENING JUNE 30**
*Ragnar Kjartansson's "The Visitors" Returns in
New Exhibition Featuring More Than 20 Artists*

*Museum Debuts Works by Ed Ruscha, Sherrie Levine,
Sharon Lockhart, Andreas Gursky and Pierre Huyghe*



*Image credits: Ragnar Kjartansson, *The Visitors*, 2012. Nine channel HD video projection. The Broad Art Foundation. Commissioned by the Migros Museum für Gegenwartskunst, Zurich. © Ragnar Kjartansson; Pierre Huyghe, *A Journey That Wasn't*, 2006. Super 16 mm film and HD video transferred to HD video, color, sound. The Broad Art Foundation. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris; Ed Ruscha, *Azteca / Azteca in Decline*, 2007. Acrylic on canvas, diptych, 48 x 330 in. The Broad Art Foundation. © Ed Ruscha.*

LOS ANGELES—The Broad presents ***A Journey That Wasn't***, a free exhibition opening June 30 that explores complex representations of time and its passage. The exhibition includes more than 50 works drawn from the museum's collection of postwar and contemporary art, and features more than 20 artists including **Bernd and Hilla Becher, Gregory Crewdson, Andreas Gursky, Elliott Hundley, Pierre Huyghe, Anselm Kiefer, Ragnar Kjartansson, Sherrie Levine, Glenn Ligon, Sharon Lockhart, Paul Pfeiffer** and **Ed Ruscha**. The collection exhibition is made possible in part by generous support from **Leading Partner East West Bank**.

The exhibition will bring back Icelandic artist Ragnar Kjartansson's highly popular *The Visitors*, 2012, for the first time since The Broad's inaugural installation two years ago. Filmed at the historic Rokeby farm in upstate New York, the ethereal yet decrepit estate sets a tone of pervasive decay. The immersive nine-screen installation combines physical and emotional passages of time. Musicians play the same short song repeatedly, instilling it with nuanced meaning through voice, instrumentation and body movements. *The Visitors* was produced in one take, recording each musician's performance simultaneously in different rooms of the mansion, and runs for over an hour.

More than half of the works in this collection exhibition will be on view for the first time at The Broad. Making their Los Angeles debuts are **Ed Ruscha's monumental diptych *Azteca / Azteca in Decline*, 2007**; **Sherrie Levine's *After Russell Lee: 1-60*, 2016**, a recent acquisition; and **Sharon Lockhart's entire *Pine Flat Portrait Studio series*, 2005**. Collection artists whose work will be on view at The Broad for the first time include Crewdson, Hundley, Huyghe, Toba Khedoori and Ron Mueck.

"*A Journey That Wasn't* brings forth the rich array of artworks in the Broad collection that capture the passage of time by including artists who use devices such as rhythm, repetition, duration, artifice and appropriation to investigate and distort our perceptions, memories and emotions," said Joanne Heyler, founding director of The Broad. "The exhibition provides viewers space in which to reflect on their own malleable experiences of time, illusion and memory."

The featured works in the exhibition — ranging from painting and sculpture to photography, film and installation — examine the passage of time by alluding to nostalgia or sentiments about aging, often depicting specific places in states of decay; these works can act as documentation, memorial or symbol.

Composed of two canvases, each more than 27 feet long, Ed Ruscha's ***Azteca / Azteca in Decline*** suggests two separate moments. On one, Ruscha recreates a mural he saw in Mexico City. Trompe l'oeil seams, cracks and drips look convincingly like the concrete wall it portrays. On the other canvas, the artist paints the mural as if its image were peeling away from the depicted wall, marked by the gradual yet steady effects of weather and gravity.

After Russell Lee: 1-60 is a major photographic work in which Sherrie Levine reprinted and intervened in the photographic work of Russell Lee, a contemporary of Walker Evans, most famous for a government-funded Farm Security Agency photograph series taken in Pie Town, New Mexico, in 1940. Levine re-authors 60 photographs from Lee's series, creating new meaning in these Great Depression-era images of rural life. The work operates in the legacy of another series Levine made in 1981, at the height of the art world's interest in explorations of appropriation and originality, when she "re-presented" works by Evans as her own in a new and updated context.

In her ***Pine Flat Portrait Studio series***, Sharon Lockhart documents the youth of a rural town in California's Sierra Nevada mountains during the day, when the community's adults commuted to work, giving the impression that the population consisted entirely of children. Lockhart set up a black backdrop in a barn and photographed the children whenever they wanted — without sentimentality or nostalgia. Both a series of portraits and an ethnographic study, the installation slowly exposes the area's characteristics and aspirations.

Pierre Huyghe's ***A Journey That Wasn't*, 2006**, the work that gives the exhibition its title, is one of many artworks in the show that follow subjective changes of time, perceived through emotion, imagination and the distortions of memory. Huyghe took a trip to Antarctica in search of an elusive and rare albino penguin, later restaging the search as a performance of music and light in New York's Central Park. His journey, both real and simulated, offers a baseline for time in this exhibition.

Still other artworks imply movement or narrative within single images; in these, historical styles and events are ruptured, collaged and re-contextualized, becoming portals into other worlds. **Goshka Macuga's tapestry, *Death of Marxism, Women of All Lands Unite*, 2013**, weaves

voyeuristic pictures of women with an image of Karl Marx's grave, transforming the women from passive objects to active — albeit fictional — political participants in a history that usually excludes them. The title of the work invokes the famous communist rallying cry engraved on Marx's tombstone, "Workers of all lands unite," and replaces the word "workers" with "women." Macuga thus shifts the slogan from a communist call to action to end class struggle to a feminist one calling for the end of sexist oppression.

The works in *A Journey That Wasn't* share a sense of slowness, depicting forms and images evolving within narrow sets of conditions. By isolating and manipulating individual moments, the artworks included provide space for contemplation offering questions rather than answers about how we assemble meaning in our world.

A Journey That Wasn't will be on view in The Broad's first floor galleries through early February 2019 and is accessible with free general admission tickets. The museum's third floor galleries will continue to show a robust and changing selection of works from the Broad collection.

A Journey That Wasn't Related Programs

Summer Happenings at The Broad – A Journey That Wasn't, Part 1

Saturday, June 30 | 8 p.m.

Location: The Broad

Tickets: \$30; \$25 each when purchasing two or more *Happenings* tickets; \$95 for all four *Happenings* at www.thebroad.org/programs

The Broad's signature, four-event series, *Summer Happenings at The Broad*, kicks off with a night of music, performance and art exploring *A Journey That Wasn't*, a new exhibition that considers complex representations of time. **Gang Gang Dance** plays syncopated, experimental synth rock. **DJ Stretch Armstrong** juxtaposes an eclectic mix of original songs and their remixes. **Jean Grae** preaches on time, interspersed with her Church of the Infinite You choir's themed cover songs. **Terry Riley** performs his 2012 composition "Aleph," a meditation on Judaism, mathematics and raga. **Carolyn Pennypacker Riggs** offers an original choral and movement ensemble work inspired by mythological characters who journey between, over, and under worlds. **Tara Jane O'Neil** reflects on journeys with **Jmy James Kidd** and **The Sunland Dancers**. **Zap Mama** loops her vocals and beatboxing to tie together hip-hop and her Belgian-Congolese roots. Happenings are 21+.

Summer Happenings at The Broad – A Journey That Wasn't, Part 2

Saturday, Sep. 29 | 8 p.m.

Location: The Broad

Tickets: \$30; \$25 each when purchasing two or more *Happenings* tickets; \$95 for all four *Happenings* at www.thebroad.org/programs

The Broad's final Summer Happenings event will explore how artists manipulate time through memory, appropriation and repetition. Experimental icons **Kim Gordon** and **YoshimiO** create work in real time, collaborating on an instrumental improvisational set. **The Banjee Ball** creates a Vogue Opera inspired by *A Journey That Wasn't*, featuring a curated group of legendary performers of the Los Angeles ballroom dance community, in which Philadelphia ballroom dance icon **Ranika (formerly Kevin) JZ Prodigy** makes her Los Angeles debut. **Michael "5000" Watts** collapses time with a chopped and screwed DJ set. **Arto Lindsay** presents a new site-specific piece. **Laraaji + Arji OceAnanda** perform a drone sound bath. **Dedekind Cut** offers extracted industrial New Age music. **Josiah Steinbrick** explores percussive tones to create imagined worlds. Happenings are 21+.

Pine Flat – Film Screening

Saturday, Oct. 27 | 3 p.m.

Location: REDCAT

Tickets: \$12 – tickets on sale date to be announced

The Broad will present Sharon Lockhart's 16mm film, *Pine Flat* (2005), which she created as part of her Pine Flat Portrait Studio photographic series. For the series, Lockhart set up a dark

backdrop in a barn and photographed the local youth of Pine Flat, California, a small rural town in the southern foothills of the Sierra Nevada Mountains. Over the course of three years, whenever they wanted, the children visited Lockhart's studio, where she produced the intimate portraits.

The film is composed of twelve ten-minute takes (the length of a single reel without any cuts), which were highly planned and composed. The photographic images act as documentation of fleeting youth, while the film's extremely slow pace reminds us that the perception of time is deeply subjective. In both forms, the images offer a meditative space for deliberate contemplation.

The Un-Private Collection: Neo Rauch + Rosa Loy + Yuval Sharon

Thursday, Nov. 8 | 7:30 p.m.

Location: Oculus Hall at The Broad

Tickets: \$15 – tickets on sale June 29 at www.thebroad.org/programs

The next program in The Broad's *Un-Private Collection* series will present a conversation with artist Neo Rauch (whose paintings *Der Laden* (2005) and *Fundgrube* (2011) are featured in the exhibition), artist Rosa Loy and the LA Phil's artist-in-residence, Yuval Sharon.

About East West Bank

East West Bank (NASDAQ: EWBC) is one of the largest independent banks headquartered in California with total assets of \$37.2 billion. As the premier financial bridge between East and West, the bank focuses exclusively on the United States and Greater China markets and operates over 130 locations worldwide, including in the United States markets of California, Georgia, Massachusetts, Nevada, New York, Texas and Washington. Forbes has named East West Bank among the top 15 of "America's 100 Best Banks" since 2010. For more information on East West Bank, visit the Company's website at www.eastwestbank.com.

About The Broad

The Broad is a contemporary art museum founded by philanthropists Eli and Edythe Broad on Grand Avenue in downtown Los Angeles. Designed by Diller Scofidio + Renfro in collaboration with Gensler, the museum offers free general admission and presents an active program of rotating temporary exhibitions and innovative audience engagement. The Broad is home to more than 2,000 works of art in the Broad collection, which is among the most prominent holdings of postwar and contemporary art worldwide.

The 120,000-square-foot building features two floors of gallery space and is the headquarters of The Broad Art Foundation's worldwide lending library, which has been loaning collection works to museums around the world since 1984. Since opening in September 2015, The Broad has welcomed more than 1.8 million visitors. Generous support is provided by Leading Partner East West Bank.

For more information on The Broad and to sign up for updates, please visit thebroad.org.

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