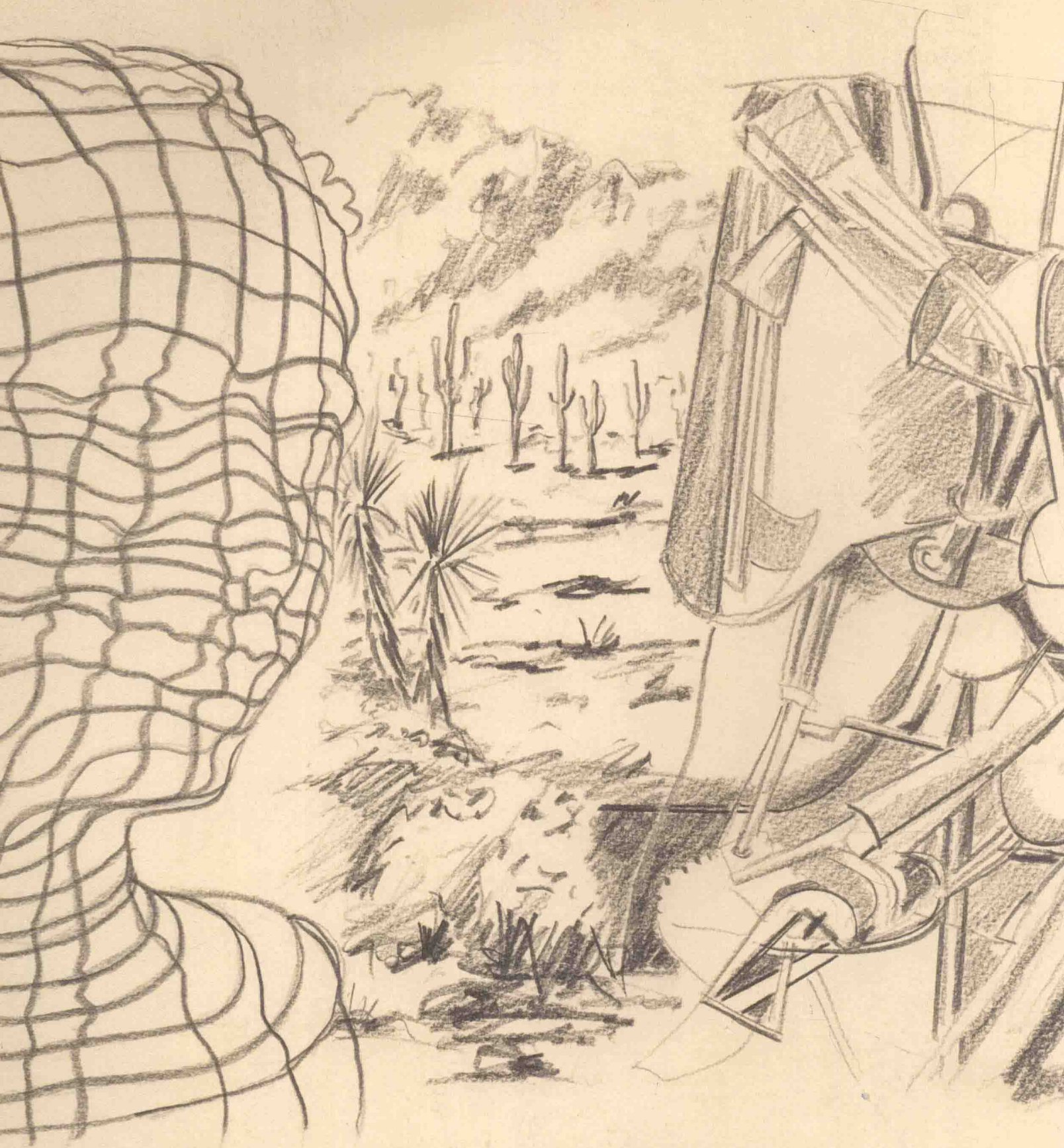


William Leavitt



Theater Objects

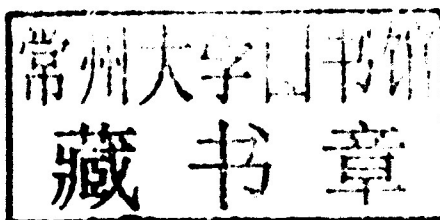
William Leavitt: Theater Objects

ORGANIZED BY

ANN GOLDSTEIN

&

BENNETT SIMPSON



THE MUSEUM OF CONTEMPORARY ART

LOS ANGELES

This publication accompanies the exhibition "William Leavitt: Theater Objects," organized by Ann Goldstein and Bennett Simpson and presented at The Museum of Contemporary Art, Los Angeles, MOCA Grand Avenue, 13 March-3 July 2011.

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William Leavitt



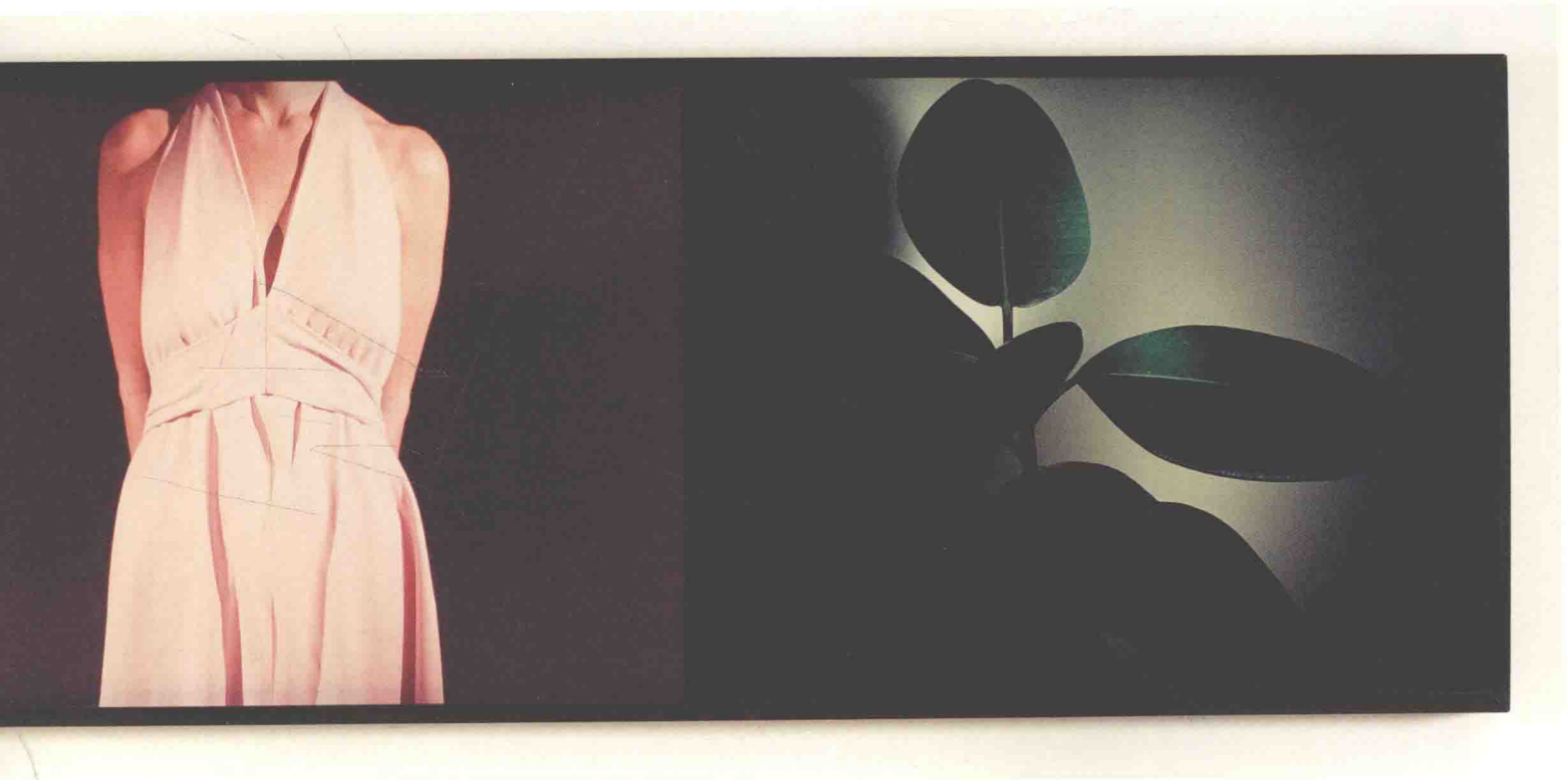
Cutaway View, 2008

***William Leavitt:
Theater Objects***

ORGANIZED BY
ANN GOLDSTEIN
&
BENNETT SIMPSON

THE MUSEUM OF CONTEMPORARY ART
LOS ANGELES





Are you sure she said that? Yes absolutely!, 1977





Fletcher Street Bridge, 2004





Untitled (Indian Deities, de Chirico), 2003

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FOREWORD

THE MUSEUM OF CONTEMPORARY ART, Los Angeles (MOCA), is proud to present the first-ever museum survey of the work of William Leavitt. Among the most original and influential artists working in Los Angeles since the late 1960s, Leavitt has experimented across media, exploring narrative and dramatic situations in sculpture, painting, drawing, photography, and theater. A key figure in the generation of artists associated with the development of Conceptual art in Los Angeles, which includes John Baldessari, Douglas Huebler, and Allen Ruppersberg, Leavitt has also had significant influence on subsequent generations of artists. Though Leavitt has been exhibiting consistently in Los Angeles and internationally for the past forty years, and his work is in some of the most important museum collections in the world, this book is his first monographic exhibition catalogue.

MOCA has long been committed to celebrating the art of this city

through group exhibitions such as "The Artist's Museum" (2010) and "Helter Skelter: L.A. Art in the 1990s" (1992) and through monographic exhibitions featuring the work of artists including Sam Francis, Liz Lerner, Paul McCarthy, Ed Moses, Catherine Opie, Laura Owens, Charles Ray, and Edward Ruscha. In addition, MOCA has dedicated itself to looking at Los Angeles art in the context of international movements and developments through group exhibitions such as "A Forest of Signs: Art in the Crisis of Representation" (1989) and "1965-1975: Reconsidering the Object of Art" (1995), which were co-organized by MOCA former Senior Curator Ann Goldstein; the latter included Leavitt's work. Goldstein also initiated "William Leavitt: Theater Objects," which she co-organized with MOCA Curator Bennett Simpson, who brought it to completion with deftness and dedication.

I wish to extend heartfelt thanks to all those who supported this exhibition, especially Amy

Adelson and Dean Valentine, whose enthusiasm for the artist underscores the whole endeavor. I am grateful to MOCA's treasured friend and colleague Joel Wachs for the generous support of the The Andy Warhol Foundation for the Visual Arts. Deepest appreciation also goes to Eugenio López and Fundación Jumex, Teiger Foundation, Karyn Kohl and MOCA Happy House, Margo Leavin Gallery, John Baldessari, Edward Israel, John Morace and Tom Kennedy, Steven F. Roth Family Foundation, The Danielson Foundation, and Rosette Delug.

I would also like to express my sincere gratitude to MOCA's Board of Trustees, including Founding Chair Eli Broad, whose tremendous support continues to sustain us, as well as Maria Arena Bell, co-chair; David G. Johnson, co-chair; Jeffrey Soros, president; and Fred Sands, vice-chair. Their steadfast leadership of the museum has made it a touchstone for art both in Los Angeles and internationally.

Lastly, but most importantly, I would like to thank William Leavitt for his outstanding work and for the care and goodwill he has entrusted in this museum.

Jeffrey Deitch, Director
The Museum of Contemporary Art,
Los Angeles