

# Artist and non-profit gallery team up for city's first biennial

The event will only feature LA artists, with an emphasis on emerging talent

LOS ANGELES. The UCLA Hammer Museum will team up with non-profit gallery LAX Art to organise the inaugural Los Angeles Biennial. Set to debut in 2012, the event will take place on the grounds of both institutions, as well as several sites around the city. Although it will follow in the footsteps of the museum's biennial "Invitational" exhibitions, a nine-year-old event featuring site-specific work from local and international artists, the biennial will present exclusively LA-based artists with an emphasis on emerging talent. "Working together allows us to spread out into the community and better serve artists who are living and working in LA," said Ann Philbin, the director of the Hammer Museum.

While primary fundraising for the biennial will be jointly raised by both institutions, Olga Garay, the executive director of Los Angeles' Department of Cultural Affairs, admitted government funding is likely to trickle in. "We are eager to help invest in things that will lead to

## Public art funding faces the axe in San Diego

SAN DIEGO. A policy that sets aside money for capital projects to fund public art in San Diego could be axed after Mayor Jerry Sanders asked the city council last month to suspend it because of the budget crisis. According to a memo Sanders sent the council, the policy can be shelved if the mayor "determines the anticipated revenues in the current or upcoming fiscal year will be insufficient to maintain the current level of city services". San Diego is facing a \$72m deficit and will likely have to make cuts to public services, including the fire and police departments. "While the goals of public art are important and commendable, they must be closely examined at a time when our public safety goals cannot be adequately funded," Sanders added. H.S.



Joel Kyack's, *Superclogger*, 2010, a previous collaboration between the Hammer and LAX Art

cultural tourism, and this is very much in that vein," said Garay. "We hope to contribute both financial and human resources." Other potential partners for the event could include the Getty Foundation and the year-long Pacific Standard Time project,

set to begin in autumn 2011.

The announcement of the biennial follows a year of several small-scale collaborations between the Hammer and LAX Art. "We both have active elements that address the local art scene, but it's not quite enough," said Anne Ellegood, a senior curator at the Hammer and part of the biennial curatorial team. "We wanted more opportunities to show artists that we didn't have a platform for." Public art will also be a major component of the event.

"Los Angeles is ripe for this kind of activity," said Lauri Firstenberg, the director of LAX Art and biennial curator. "These types of insertions can create new experiences in the city and

activate a broader audience." In the lead up to the event, the two institutions will continue collaborating on curatorial and public programming, including an upcoming partnered exhibition featuring LA-based artist Shannon Ebner, who took part in the 2008 Whitney Biennial.

Ali Subotnick, curator at the Hammer Museum, Malik Gaines, curator at LAX Art, and Cesar Garcia, the assistant director of LAX Art will be among the curators. This is the second California-based biennial for Firstenberg. In 2008 she curated the 25th edition of the California Biennial, a statewide event set to be reprised this October at the Orange County Museum of Art. **Marisa Mazria Katz**

## Warhol Brillo boxes downgraded to "copies"

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to Lars Nittve, director of the Moderna Museet, which holds six of the disputed boxes in its collection. It said it had "examined and re-examined" the "box sculptures", Hultén's personal papers and other museum archives, and were now downgrading the boxes to "copies".

The board now says there are two sets of Hultén-produced boxes: a small number (about 10 to 15) made in 1968, straight after the show. The board refers to these as "Stockholm type boxes". The rest, 105, were produced at Hultén's request by carpenters for a 1990 exhibition in Russia. The board refers to these as "Malmö type boxes".

Warhol's undisputed 1964 Stable Gallery boxes and Hultén's, is a large "semi-circular blue field with the notation 1A400; 24/18; Pad Giant" on the upper corners (pictured). The board also states:



"Neither the Stockholm type boxes nor the Malmö type boxes were made by Andy Warhol, to his specifications or under his supervision; and there is no known documentation that

Warhol authorised their production." The board now classes the Stockholm boxes as "exhibition-related copies" and the Malmö boxes as "exhibition copies".

The board accepts that it can "neither verify or invalidate any verbal agreement" that may have existed between Warhol and

latter's version of events. Hultén's boxes first came to the attention of the estate, it says, in December 1994. Hultén told them that the boxes were all made in 1968, "according to Andy Warhol's instructions", and that they had all been in the 1968 Moderna Museet exhibition. In doing so, the board says he "misrepresented these works and falsified their history".

Brian Balfour told us he has been left in an uncertain position. "The board hasn't revoked these certificates, but they've

given a certain impression," he said. "In any event, the [board] protect from the front end," he added, explaining he had to sign a no-fault disclaimer before he received his authentication.

The board avoids using words such as "fake" or "inauthentic" in its report, and failed to respond to our requests for clarification. Nor would it say whether or not it will stamp any boxes presented to it as "denied", or revoke existing letters of opinion.

**Clemens Bomsdorf and Melanie Gerlis**

## Islamic centre

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added: "It will serve the needs [of the community] for recreational space, for meeting rooms and educational facilities, and for arts and cultural activities."

Ghani: "Artist workspaces in lower Manhattan have in the past created openings for different kinds of participation in the life of that neighbourhood." She added: "If these studios

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