



WALLY SKALIJ Los Angeles Times

JEANIE BUSS, controlling owner of the Lakers, sits next to the team's championship trophies at her office in El Segundo. Over the years, nothing has mattered more to her than the family business — her father's legacy.

IT'S ALL IN HER BASKET

Now firmly in charge of the Lakers, Jeanie Buss faces her biggest test: reviving the NBA's glamour franchise

By Tania Ganguli

Jerry Buss often worried about his older daughter's happiness, like many fathers do, so when he considered promoting her to run the Great Western Forum, he thought of the toll such a demanding job would take. "I don't know if that's a good life for her," he told a confidant.

What he didn't realize then, but learned over the next 15 years, was that nothing mattered more to Jeanie Buss than the family business — her father's legacy. She was happiest when she was working to safeguard both. Over and over, she chose those over personal milestones.

Now, 20 years after the fatherly fretting, she is the most powerful woman in sports.

She is the controlling owner of the Los Angeles Lakers, as her late father wished. Four months ago, she fired her brother and the team's 17-year general manager on the same day, and installed trusted friend Earvin "Magic" Johnson as president of basketball operations. Then she prevailed in an ugly court battle with her two older brothers that confirmed she will run the Lakers for the rest of her life.

Now she faces her greatest test: reviving the NBA's glamour franchise, [See Buss, A14]

Cosby case deadlock reflects our cultural split

Like many Americans, the 12 jurors disagree on questions of race, sex and celebrity.

By STEVEN ZEITCHIK

NORRISTOWN, Pa. — The dozen jurors in the Bill Cosby sexual assault trial spanned a diverse demographic range: white men in their 20s and 30s, middle-aged African Americans, elderly white women.

With that diversity also came deadlock. On its sixth day of deliberations, the jury found itself unable to render a verdict — like so much of this country, unable to find consensus on charged questions of race, age, power and

gender.

Cosby will now face a new trial as soon as October, the judge said in declaring a mistrial Saturday morning.

The prosecutor said that he will press ahead with the same three counts of aggravated indecent assault, and that accuser Andrea Constand will take the stand again to testify that Cosby drugged and molested her.

The jurors did not speak with reporters, but their inability to reach a verdict, after more than 100 hours of testimony and deliberations in this suburban Philadelphia courtroom, brought home how divided opinions are about Cosby — and about a lot more.

To many, the former sitcom dad and stand-up icon [See Cosby, A11]



KEVIN HAGEN Getty Images

BILL COSBY leaves court after the judge declared a mistrial because jurors couldn't reach a verdict in his sexual assault case. The prosecutor plans to try again.

Democrats hustle for key black vote in Georgia runoff

Flat African American turnout helped cost Jon Ossoff an outright win in a GOP district.

By EVAN HALPER

DORAVILLE, Ga. — As Democrats seek to win the hotly contested House race in this longtime GOP stronghold, one of their toughest and most urgent challenges has become energizing black voters who have gone lukewarm on the party nationally.

Even in a race in which Democrats have more money to spend than in any House election in history,

they are struggling to get black voters in this rapidly diversifying district to turn out in the numbers they did when President Obama was on the ballot.

The party's candidate, Jon Ossoff, fell just shy of winning the race outright during a special election in April, when the district's voters exhibited enthusiasm for a Democrat not seen in decades.

But flat turnout among African Americans ultimately played big in pushing Ossoff into a runoff Tuesday for the seat vacated by the new Health and Human Services secretary, Tom Price.

Now the Ossoff campaign [See Georgia, A10]



VICTOR MORIYAMA For The Times

HUNDREDS of Warao people have settled in Brazil after food scarcity and economic crisis at home. The Warao are among the region's oldest indigenous groups.

Desperation is driving a tribe into strange lands

Indigenous people flee crisis in Venezuela, making an uneasy new beginning in Brazil.

By JILL LANGLOIS

MANAUS, Brazil — Bergassio Quiñonez knew he had to get his family out of Venezuela when his wife and two young daughters went without eating for four days.

Their home in Mariusa National Park, where Quiñonez and his family

lived with about 600 other indigenous Warao people, was quickly becoming uninhabitable. Saltwater was moving farther up the Orinoco River during the dry season, killing the freshwater fish they ate, and Venezuela's political and economic crisis meant that store-bought food was also becoming scarce.

"Even if there was food on the shelves, nobody could afford it," said Quiñonez, a teacher of the Warao language and culture, sitting with his legs crossed on a single, uncovered mattress

in the corner of a room his family now shares with several other Warao from the same village.

He ran through the math: He earned the equivalent of \$20 a month. A bag of rice was \$7 and a bag of sugar was \$12.50. "Then the water became salty and left us with no fish. Our children could only drink water when it rained," he said.

So Quiñonez and his family joined an exodus of more than 400 Warao who left their homes in northeastern Venezuela beginning in December. [See Venezuela, A6]

Bill calls for sex-offender registry changes

A tiered system would allow low-risk individuals to apply to have their names removed. CALIFORNIA, B1

Bodies of 7 U.S. sailors found

Missing crew members' remains located in flooded berthing spaces after collision off Japan. WORLD, A4

Weather: Hot. L.A. Basin: 87/65. B7



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ART



MARK BOSTER Los Angeles Times

A SCULPTURE by Daniel Joseph Martinez at LACMA's new show, "Home — So Different, So Appealing," tackles the controversial issue of Israeli settlements.

'Home' with a global touch

PST: LA/LA kicks off with a LACMA exhibition that gives Latin American and Latino art room to explore.

BY CAROLINA A. MIRANDA

On the surface, the brightly painted shed recently installed in the galleries at the Los Angeles County Museum of Art couldn't seem more appealing. Sherbet-y shades of orange and yellow greet the viewer. Around the rear, a belt of camouflage employs candy shades of purple. A door is rendered a grassy green.

But study this structure for a bit and it becomes unsettling.

The building is split down the middle, as if it's about to fall apart. And if the design has echoes of the familiar it's because you may have seen something like it on the news: The piece is a scale replica of "Unabomber" Ted Kaczynski's cabin in the Montana woods — except this one is painted in colors from Martha Stewart's Signature paint collection.

The sculpture is a work by L.A. artist Daniel Joseph Martinez and it unites, in one fractured monument, the legacies of two highly recognizable American figures.

"One is Kaczynski," Martinez says. "He believes that technology is a threat, so he blows up scientists — homegrown American terrorism. And there is Martha Stewart, who advances hypercapitalism."

"One sells us an illusion," says the artist, gesturing at the bright citrus colors on his broken building. "The other sells us terror."

"The House America Built," as the piece is titled, is part of the new LACMA exhibition "Home — So Different, So Appealing," which brings together artists from throughout the Americas who are using elements of the domestic (say, a cabin) to comment on larger social and political issues. In the case of Martinez's shed, the state of the homeland.

"Home is a very broad concept," says co-curator Mari Carmen Ramirez. "It's something we associate with the everyday. But artists use it to communicate narratives that have been marginalized or repressed."

The show is the first of the Pacific Standard Time: Los Angeles/Latin America exhibitions, the regional series funded in part by the Getty Foundation and more informally known as PST: LA/LA. "Home" is the early outlier in the series, set to officially debut in the fall, when an estimated 70 cultural institutions around Southern California will have programming related to Latino and Latin American culture.

This will include an exhibition about pre-Columbian societies at the Getty Center and work by avant-garde female artists at the Hammer Museum — as well as shows on Chicano muralism, South American kinetic art and historic illustrations of Latin American flora, among others.

If "Home" is a harbinger of what



MARK BOSTER Los Angeles Times

"**ONE SELLS** us an illusion. The other sells us terror," says Martinez of the two opposing figures being conjured in his piece "The House America Built," also part of the LACMA exhibition.

to expect for the rest of the series, it has set the bar high.

Few museum exhibitions synthesize currents in contemporary Latin American art. And the ones that do often center on questions of identity — be it ethnic or regional — or around a particular artistic movement, such as abstraction.

"Home" explodes that idea. The exhibition features roughly 100 works by some 40 artists from all over the continent — including Latino artists from various corners of the U.S. And it shows the ways in which these artists, who span several generations (there are works dating to the 1950s) have explored a range of global concerns.

This is not a show in which Latino artists just dwell on being Latino. It is about ideas: ones that flow from south to north and east to west and vice versa. The show engages issues such as colonialism, migration, inequity, vernacular construction (of the sort that powers many Latin American urban centers) and the ways in which architecture can serve as a tool of the state.

A second prominent sculpture by Martinez, for example, looks at how the urban design of cities such as Irvine, with their dead-end streets and gated communities, influenced the layout of Israeli settlements in Palestinian territories in the Middle East.

"Israelis took the concept of gated communities, which are already militarized — it has cameras, it has security," explains Martinez, "and they took those designs and militarized them even further."

"Home" was organized by Ramirez, a curator of Latin American art at the Museum of Fine Arts, Houston, as well as Chon Noriega, of UCLA's Chicano Studies Research Center, and Pilar Tompkins Rivas, director of the Vincent Price Art Museum at East Los Angeles College. In conceiving the show, the three say they avoided doing a

show that was "about" Latin America.

"Instead, we decided to set everything aside and focus on the works that had stuck with us," Noriega says. "And the concept that emerged when we looked at those pieces was 'Home.'"

Ramirez points to an installation of a dozen illuminated light strings by the late Cuban American artist Felix Gonzalez-Torres, a 1993 work called "Untitled (North)." "People think of it as minimalist work," she says. "But really it's about the lights that you see when you are headed north."

In other words, the process of migration — the search for home.

The exhibition, as Ramirez observes, is not a strict chronological survey of important works by important artists. Instead, it functions more as "a constellation" — "putting works in dialogue with each other across generations and countries" in ways that connect on the level of ideas or materials.

"We wanted to see what work talked to other work," Noriega adds. "We saw work talking to work from other countries — even if they might be 50 years apart."

A pair of wall hangings by Raphael Montañez Ortiz, a U.S. artist of mixed Caribbean and Mexican heritage who made some of his key works in the 1960s, for example, hang adjacent to an installation by Colombian artist Leyla Cardenas, who has been active for just over a decade. Both pry apart domestic settings to examine their psychological and historical roots.

Ortiz's pieces, which he labels "Archaeological Finds," consist of dismembered furnishings that he pries apart in violent acts. Cardenas uses elements of old architecture to conduct what amounts to archaeological digs.

Taking slivers of a decaying 19th century house from Bogotá, she's peeled away layers of wallpaper to reveal decorative elements dating

back to the early republic. The structure was made of wood and adobe, in the Spanish style, but the wallpaper added after independence is English. It marks a moment in which Colombia was searching for a new identity apart from Spain. All of this she presents as a 4-inch-wide slice of a room that looks like a laboratory specimen on an architectural scale.

"From a piece of the room, you can reconstruct not just the room but the house and the city and the country and what was going on at any given time," she says. "It fits with the show, which offers a transversal look at the concept of home."

Other galleries tackle the urban realities of Latin American cities.

A 2014-16 sculpture — modeled on Jan van Eyck's 15th-century Ghent altarpiece — by the contemporary Argentine collective Mondongo, for example, portrays Buenos Aires' glittering downtown within view of the shantytown known as Villa 31. In the same gallery hangs a piece by Antonio Berni, also Argentine, who in the 1960s made assemblages out of detritus that chronicled slum life.

A couple of rooms over, a large installation by prominent Mexican contemporary artist Abraham Cruzvillegas explores the related idea of *autoconstrucción*, or self-construction. Cruzvillegas grew up in a squatter community outside of Mexico City in which everything was built, over time, by the residents. It offers an intriguing counterpoint to Martinez's sculptures about Israeli settlements: the creation of home from the ground up rather than top down.

Also intriguing is the exhibition's ready blending of the work of Latin American and U.S. Latino artists — breaking with a long-held curatorial convention that frequently displays the work of the two separately. (For much of its existence, for example, the Museum of Latin American Art in Long

'Home — So Different, So Appealing'

Where: Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles
When: Through Oct. 15
Info: www.lacma.org

Beach did not show work by Chicano artists.)

Representing the U.S. are figures such as Martinez as well as Puerto Rican American Juan Sánchez, who explores the political status of Puerto Rico in his mixed media paintings (a timely subject), and Carmen Argote, a Mexican American artist from Los Angeles, who has turned the rug from her childhood home into a massive wall sculpture that plays with form and memory.

In the museum's gardens, an installation by Cuban American artist María Elena González examines the architecture of public housing in the United States. Her piece, looking like a giant magic carpet, depicts to scale the layout of the apartments at Nickerson Gardens in Watts.

As with other artists in the show, her concerns are as local as they are international.

Ramirez says that the historic divide between the Latino and the Latin American has had to do with issues of class. "Latin American artists are seen as citizens of nations," she says. "Latino artists are seen as citizens of a marginalized group."

But in the age of the Internet and globalized everything, the strict separation no longer makes sense — especially with Latin American artists pursuing degrees in the U.S., and Latino artists traveling to Latin America for exhibitions and residencies.

The show — along with others that will be part of PST: LA/LA, such as the Hammer's "Radical Women" — is looking to close the gap between the Latino and the Latin American.

"Latino artists have had a low visibility in Latin American circles," Tompkins Rivas says.

The curators' aim is to change that. "Our agenda," Ramirez says, "is that over the next decade, that people see the affinities between these groups."

"Home" represents an intriguing argument for the more nuanced ways in which U.S. institutions can present work by Latino and Latin American artists, whose representation in major museums is often weak.

"I'm excited for all of these exhibitions, for the attention they will bring to Latino and Latin American art," Tompkins Rivas says. "It might convince museums to further integrate these ideas into their programs."

For curators around the country, perhaps it's a good time to pay Los Angeles a visit.

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