

ART & DESIGN

# More Funding for Pacific Standard Time Art Exhibitions for 2017

By JORI FINKEL MARCH 30, 2016

LOS ANGELES — Known for funding other museums as well as running one, the J. Paul Getty Trust has just awarded \$8.45 million in grants to 43 cultural institutions participating in the second edition of Pacific Standard Time, a regionwide set of exhibitions from San Diego to Santa Barbara, scheduled to open in the fall of 2017.

Five years ago, the first edition of Pacific Standard Time focused on Southern California art from 1945-80. The Getty-chosen theme for 2017 is “L.A./L.A.,” or Los Angeles/Latin America, which means that some museums are focusing on Latin American artists, some on Latino artists; and a few brave curators are cutting across both fields.

The Los Angeles County Museum of Art, for instance, is bridging the divide by hosting an exhibition on the underbelly of the American dream called “Home — So Different, So Appealing,” while the Hammer Museum is featuring radical female artists from Mexico to Argentina, with Latina and Chicana artists included.

Several museums are pursuing single-artist shows, which tend to be more manageable in terms of research and loans. The Museum of Contemporary Art will present what it’s billing as the first major American survey of the Italian-born, Brazilian-based Anna Maria Maiolino. Los Angeles Contemporary Exhibitions and Pitzer College Art Galleries are revisiting the large energetic art installations of the New York-based Chilean artist Juan Downey, who died in 1993. And the nomadic nonprofit LAND will have a midcareer survey of the Guadalajaran artist Jose Dávila

that includes a sculpture in West Hollywood Park designed to be “dismantled and reconfigured at other sites across Los Angeles during the span of the exhibition.”

For its first Pacific Standard Time initiative, the Getty awarded roughly \$10 million to a group of partner museums. This time, the total, including an initial round of research grants, is close to \$14 million.

James Cuno, director of the Getty Trust, said they have upped the ante because “we now have a greater understanding of the potential and benefit of the project, so we can invest more confidently in it.”

Mr. Cuno singled out the financing of catalogs as particularly important. “What we want to leave behind after the exhibitions are over is a bedrock of scholarship,” he said.

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