



INTERNATIONAL EDITION



THE ART NEWSPAPER

U. ALLEMANDI & CO. PUBLISHING LTD. EVENTS, POLITICS AND ECONOMICS MONTHLY. EST. 1983, VOL. XXVI, NO. 292, JULY/AUGUST 2017

UK £8.50/US \$14.99/RoW £10.50

PILGRIMAGES

Six places to
experience
something special
this summer



PACIFIC STANDARD TIME: LA/LA

Los Angeles without
borders: the shows
and the scholarship

REVIEW
PAGES 2-5



EXIT INTERVIEW

Thomas Campbell
on why he takes
pride in his two
decades at the Met



NEWS
PAGES 8-9

RA to stage its greatest spectacle

Show in 2018 will celebrate 250 years of the
world's most prestigious open exhibition



London. It was the setting for the fiercest rivalries in British art, the place where the country's finest artists would reveal their creations in direct competition with one another. The Royal Academy of Arts' (RA) annual Summer Exhibition, once the grandest social occasion of its day, is where Reynolds and Gainsborough, Turner and Constable, and many, many more, would battle for the public's attention and for highly coveted exhibition prizes. In 1832, when a seascape by Turner was hung alongside a canvas by Constable that brilliantly captured the effects of sunlight, Turner improvised: he added a bright red buoy to his own painting, its dazzling colour outshining anything in his rival's work.

The Summer Exhibitions represent the world's longest-running series, with an unbroken record since 1768, and in 2018, the RA will mark its 250th anniversary by recounting many of these famous controversies in a historical show tracing the story of its development. Although not yet announced, the show will be called The Great Spectacle, reflecting how it was regarded by 18th-century London society.

Frith painted a who's who of the 1881
Summer Exhibition opening

Alongside The Great Spectacle, the 250th Summer Exhibition will be the largest ever, spilling over from the academy's Main Galleries into the Sackler Wing. Visitors will then use a walkway that is currently under construction to reach the Burlington Gardens building, where the show will finish in three rooms on the upper floor.

The exhibition will be
"more than a parade
of masterpieces"

The artist Grayson Perry, elected an Academician in 2011, will co-ordinate the hanging committee for the Summer Exhibition 2018. Speaking to The Art Newspaper, Perry said he is looking forward to the project "with excitement". Charles Saumarez Smith, the academy's chief executive, promises that the 250th exhibition will be "even bigger

CONTINUED ON PAGE 5

MELTING ICEBERGS HEAD TO MAR-A- LAGO'S DOORSTEP

The artist Justin Brice Guariglia brings
his Greenland-inspired work on
climate change face-to-face with
US President Trump's Florida resort
FOR MORE, SEE PAGE 5



How Ghiberti's Gates of Paradise came to Kansas City



Visitors to the
Nelson-Atkins
Museum of Art
will be greeted
by a copy of
Florence's famous
baptistry doors

Casts of the original
gates are now
installed in Florence

Kansas City. If not for unexpected morning rain, Kansas City would not be celebrating a major gift: a bronze cast of Lorenzo Ghiberti's 15th-century Gates of Paradise. The original gilded doors were made for the east entrance of the baptistery in front of Florence Cathedral by Ghiberti and his workshop from 1425 to 1452. They depict scenes from the Old Testament and their startling virtuoso relief—figures are placed in landscapes or perspectival rendered architecture to suggest

depth—influenced generations of artists. When Michelangelo saw them, he said: "They are truly worthy to be the Gates of Paradise."

Now the Nelson-Atkins Museum of Art in Kansas City, Missouri, is preparing to install a bronze copy of the famous doors in its entrance hall. The museum's director, Julián Zugazagoitia, describes the original doors as the starting point ("art history 101") for understanding the Renaissance, and says his

CONTINUED ON PAGE 8



Pr sapphire and diamond cluster earrings by Cartier

Rare English and Continental Silver.
Antique Jewels and Miniatures.
Fine Snuff Boxes.



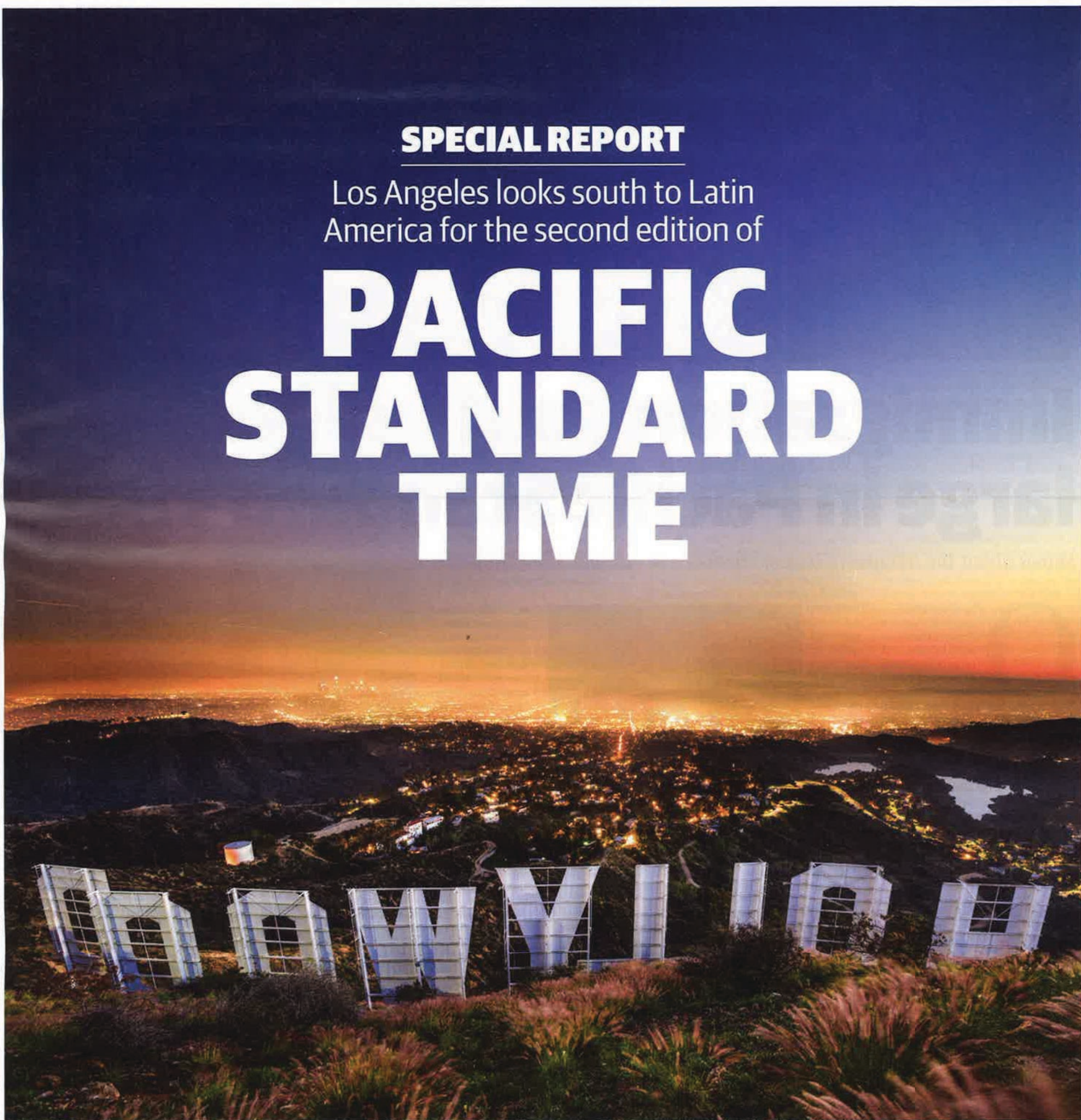
2nd floor, 26 Bruton Street, London W1J 6QL
Tel: 020 7629 6261 Fax: 020 7691 7445
shop@sjphillips.com www.sjphillips.com

THE ART NEWSPAPER REVIEW

SPECIAL REPORT

Los Angeles looks south to Latin
America for the second edition of

PACIFIC STANDARD TIME



EXHIBITIONS

Tate Modern charts the
rise of Black Power

INTERVIEW

PST artist David Lamelas
on becoming an Angeleno

FEATURES

Top picks for summer
art pilgrimages

DIARIES

Quality gossip from
London and New York

SPECIAL REPORT PACIFIC STANDARD TIME

Scholarship drives the next PST

Ambitious projects on Latino, Chicano and Latin American art could rewrite art history textbooks.

By Jori Finkel

After the previous edition of Pacific Standard Time (PST) closed in 2012, the Getty and the mayor's office of Los Angeles held a celebratory press conference to share an economic impact report. Financial models were generated and revenues projected, including the extraordinary claim that PST had inspired \$111.5m in visitor spending – hard to believe, considering that the initiative had little impact on museum attendance, according to a detailed Los Angeles Times analysis comparing numbers with the previous year's figures.

Now, as the Getty and recipients of its \$16m in grants ramp up for the second edition – Pacific Standard Time: LA/LA – devoted this time to Latin America and Latino art, PST leaders are getting back to basics. They are dispensing with claims of boosting cultural tourism and focusing on academic value.

"We think this will change art history by including much more Latin American art"

"The first time, we talked about the economic impact of PST a lot because we were uncertain otherwise of how to measure the success," admits James Cuno, the head of the J. Paul Getty Trust. "But in the process of reflecting on it, we realised that success could be measured in publications produced and scholarship produced."

"We don't want to overstate our claims," he says. "But we think this will change art history by including in the canon much more Latin American art than what is usually considered."

Cuno singled out one show, in the making for seven years, as particularly ambitious: *Radical Women: Latin American Art, 1960-1985*, organised

by Cecilia Fajardo-Hill and Andrea Giunta for the Hammer Museum (15 September-31 December). The show includes 116 artists from 15 countries, some of whom have identified as feminists and others who, working in countries that have lacked an organised feminist tradition, are associated with left-wing, anti-dictator movements.

"This exhibition is about making visible an entire chapter in art history that has been made invisible," Fajardo-Hill says. The show will do so along thematic lines, while the catalogue is organised by country to emphasise history and bibliography. Fajardo-Hill also hopes to publish a web resource to share their years of research.

The Getty museum's own shows also promise to break new ground, from PST's only antiquities exhibition (*Golden Kingdoms: Luxury and Legacy in the Ancient Americas*, 16 September-28 January 2018) to *Making Art Concrete* (16 September-11 February 2018), a survey of works from the collection of Patricia Phelps de Cisneros. The exhibition will share insights gleaned from Getty conservation scientists working on objects by artists such as Lygia Clark, Willys de Castro and Hélio Oiticica.

As Gabriel Perez-Parreiro, the Cisneros Collection director, says: "Post-war geometric abstraction from Latin America is not unknown, but the industrial materials that artists used at the time are. We were labelling these things with absolutely no authority," he says, describing how the media of Clark's "cocoon" sculptures from the late 1950s, shown at her 2014 Museum of Modern Art retrospective in New York, were labelled inconsistently. Now, after spectrometry and other chemical analyses by conservation scientists, the Getty has identified the medium as nitrocellulose, which is commonly found in car-body spray paints.

RESEARCH IN BRAZIL AND MEXICO

Video Art in Latin America at LAXart (16 September-16 December), co-organised by the Getty Research Institute's Glenn Phillips and the art historian Elena Shtromberg, is a sprawling show that involved research trips to over a dozen countries. Of these, Brazil is the best represented, with 13 of



1. Jerri Allyn's *Documentation of Laughing Souls/Espíritus Sonrientes* (1979), One Gallery 2. Sandra Eleta's *Edita (la del plumero)* (1978-79), Hammer Museum 3. Martha Araujo's *Para Um Corpo Nas Suas Impossibilidades* (1985), Hammer Museum 4. Livia Corona Benjamin's *47,547 Homes* (2009), Lacma 5. Antonio García Cubas's *Picturesque and historical atlas of the United States of Mexico* (1885), the Huntington Library 6. Leon Ferrari's *Operativo: Pacem in Terris* (1972), Roy and Edna Disney/CalArts Theatre

the around 60 artists included. Brazil also has the most artists in *Radical Women*, with 22 out of 116.

"It's a huge country, with several centres of art: São Paulo, Rio, Porto Alegre, Belo Horizonte," Fajardo-Hill says. "Also, women artists there have been freer to produce art. In other places it was so difficult to exhibit, they had to give up." Shtromberg also credits Brazil's museums, galleries and art schools, and praises the non-profit organisation Videobrasil for preserving so many works.

This Brazilian focus extends to other shows, like *Axé Bahia: the Power of Art in an Afro-Brazilian Metropolis* at the Fowler Museum (24 September-11 February 2018) and *Xerografia: Copyart in Brazil, 1970-1990* at the University of San Diego (15 September-16 December), as well as to monographic shows, like Anna Maria Maiolino at the Museum of Contemporary Art (4 August-27 November) and Valeska Soares at the Santa Barbara Museum of Art (17 September-31 December).

Mexico is another country that, naturally, will feature prominently across several PST shows.

Perhaps the most ambitious are *Found in Translation: Design in California and Mexico, 1915-85* (17 September-1 April 2018) at the Los Angeles County Museum of Art (Lacma), and Lacma's 18th-century paintings show, *Painted in Mexico: Pinxit Mexici, 1700-1790* (19 November-18 March 2018).

The latter, due to travel to the Metropolitan Museum of Art in New York in April 2018, focuses on a century that the curator Ilona Katzew calls "an ugly duckling" for the way it has been denigrated by scholars. Instead, she and her co-curators will unveil a mix of dramatic portraits, landscapes and lush religious paintings, some still owned by churches. Around 70% of the material, she says, had never been shown in a museum before, and most of those needed restoration. (While now marketed as part of PST, the show was not funded by the Getty because it was already in

Follow the best reporting
on international art

Sign up to our newsletter now

theartnewspaper.com/newsletter





4

CURATORS' PICKS

We asked Pacific Standard Time curators to name one exhibition, other than their own, that they are particularly eager to see. Here are the shows they are especially excited about.



CHON NORIEGA
Radical Women
Hammer Museum

"I think it's really a form of curatorial provocation. It won't be a highly argued or doggedly historical exhibition, but it will raise a lot of questions and put a lot of artists on the radar—not every show can do that."



5

ELENA SHTROMBERG
Axis Mundo: Queer Networks in Chicano Los Angeles
MoCA Pacific Design Center and One Gallery

"I think this show of queer Latino art will be a fascinating look at different networks of circulation. A lot of the work is mail art, publications or non-traditional forms, which is aligned with my own interests."



CECILIA FAJARDO-HILL
Visual Voyages: Images of Latin American Nature from Columbus to Darwin
The Huntington Library, San Marino

"This show documents the first encounters of European artists with the New World. How did they try to portray indigenous people? How did they paint a pineapple? You can see the origins here of this separation between reality and fantasy."



6

MARI CARMEN RAMÍREZ
The Words of Others: León Ferrari and Rhetoric in Times of War
REDCAT Theater:

"This is a fascinating project, and so much research has gone into it—between translating the text, tracking down the sources for all the quotations and making plans to stage it. I think it will be stellar." J.F.

development by the time grant-making began.)

Chicano and Latino studies also stand to benefit, with over a dozen shows devoted to this area. One standout is Axis Mundo, organised by the ONE National Gay and Lesbian Archives at the University of Southern California Libraries (9 September-31 December). Axis refers to the broad network of queer Chicano art in Los Angeles that Edmundo Meza, an artist-activist performer and fashion innovator, participated in during the 1970s and 1980s.

Meanwhile, one of the most ambitious shows, Home—So Different, So Appealing: Art from the Americas since 1957 (until 15 October), organised by Chon Noriega, Mari Carmen Ramírez and Pilar Tompkins Rivas at Lacma, integrates Latin American artists with those of Latin or Mexican descent (known as Latino or Chicano artists) living in the US.

"This is probably the first show to say: we are looking at Latino and Latin American artists and not grouping them by nation, by generation or genealogical roots," Noriega says. Instead, the show explores how artists grapple with emotionally and politically loaded ideas of home. Often, the artists use actual materials associated with domesticity—"not representations", he notes.

Radical Women also shares this move to

integrate Chicano/Latino art with Latin American art. Several experts note that integrating the two fields, which historically have been delineated and have found homes in different university departments, could prove important in itself.

Likewise, given the vast scope of the Getty's overarching topic this time around, several PST shows promise to make connections between Latin American countries that are rarely studied together.

Ramírez, a curator at the Museum of Fine Arts in Houston, who is perhaps the best-known US-based curator of Latin American art and who served as an adviser for PST, says: "We don't have anything like a comparative history of Latin American art. But I think a number of these shows are moving in that direction by showing affinities among artists from different countries." The initiative "has the potential to really shake up the field of Latin American art."

But as for long-term effects, Ramírez sounds less certain. "I wonder whether all this activity will stimulate institutions to take the next step and make Latin American and Latino studies an integral part of their programmes in a systematic way, with curators dedicated to the area. That, for me, is the open question."

Pacific Standard Time: five must-see exhibitions

There are more than 70 institutions presenting shows in this edition of Pacific Standard Time. Here are a few not to miss

**Golden Kingdoms**

At the Getty Center, the exhibition Golden Kingdoms: Luxury and Legacy in the Ancient Americas (16 September-28 January 2018) presents works containing precious metals and gemstones from around 1000 BC to the 16th century that were unearthed in archaeological digs in Central and South America. The show, which includes some works shown in the US for the first time, aims in part to "stimulate thinking around systems of value and how value is culturally constructed", says Kim Richter, one of the curators.

An Aztec serpent labret (1300-1521)

Anna Maria Maiolino

The Museum of Contemporary Art has organised a retrospective of works by the Italian-born artist Anna Maria Maiolino (4 August-27 November), who emigrated to Brazil in 1960. The show spans her entire career and includes prints, drawings, films, performances, installations and recent large-scale installations made of unfired clay. The exhibition will allow for "a more sophisticated understanding of the breadth and heterogeneity of Brazilian art", says Helen Molesworth, the chief curator of the museum.

Maiolino's Glu Glu Glu (1967)

**Martín Ramírez**

The Institute of Contemporary Art inaugurates its new home in the downtown arts district with the monographic show Martín Ramírez: His Life in Pictures, Another Interpretation (9 September-31 December). The self-taught Mexican-born artist produced around 300 drawings while he was committed to Californian psychiatric hospitals for the last three decades of his life. Elsa Longhauser, the director of the museum, says she hopes the 50 works in the show will "spark conversations around social issues such as immigration, cultural borders and the rights of the mentally ill".

Ramírez's undated Untitled (Horse and Red Rider)

**A Universal History of Infamy**

A Universal History of Infamy (20 August-19 February 2018) includes installations, sculptures, performances and videos by 16 multigenerational artists of Latin American descent. The show is being staged in a variety of venues, including the Los Angeles County Museum of Art, the 18th Street Arts Center and the Charles White Elementary School. The show is organised primarily through a series of residencies held at the 18th Street Arts Center in the months leading up to PST.

Museo del Palo (2015) by Michael Linares

**Laura Aguilar**

A retrospective at the Vincent Price Art Museum of work by the Chicana photographer Laura Aguilar, Show and Tell (16 September-10 February 2018), will include 130 photographs and videos spanning three decades. The show looks to "relate Aguilar's practice to photographic traditions, queer and feminist communities, performative art, Chicano art and disability culture, and to forge new outlooks within these areas", says the curator, Sybil Venegas. A scholarly catalogue will accompany the show.

Gabriella Angeletti

Aguilar's At Home with the Nortes (1990)

Ch.ACO'17

International Contemporary Art Fair

11 - 15 october
Santiago, Chile

www.chaco.cl
@FeriaCh.ACO
@feriachaco
@feriachaco