

## **Lima Lanzó su Bienal**

Después de décadas de dictadura y sólo unos años de democracia, Perú se está abriendo lentamente a la cultura internacional. Mucho de Lima, recientemente votada como Ciudad Central de Cultura Iberoamericana por la Unión Iberoamericana de las Ciudades Importantes, está actualmente bajo la renovación. Están restaurándose edificios magníficos en el centro histórico y el área está siendo liberada de la abundancia de vendedores callejeros. Como parte de esta revitalización urbana, la Primera Bienal Iberoamericana de Lima se lanzó en oct. 27 (hasta dic. 27). La exhibición se sostuvo en 16 locales de la capital, incluyendo edificios de varios siglos de antigüedad en el centro histórico. Estuvieron en exhibición el trabajo de arte contemporáneo de más de 125 artistas peruanos, junto con los de aproximadamente 23 artistas de España, Portugal y América Latina.

Los organizadores de la bienal invitaron a algunas de las mejores y más establecidas figuras en mundo del arte iberoamericano, al seleccionar artistas de fuera de Perú. Quizás como un cauto primer paso, la mayoría de los trabajos escogidos estaba lejos del límite crítico más innovador. Más aún, esta era la primera vez que semejante gama amplia de arte internacional estaba disponible al público de Lima. Entre las piezas más innovadoras mostradas estaban las sanguijuelas de pared mecánicas del artista Elias Heim de Colombia; las figuras pasta-dentífrica de Rene Francisco de Cuba, que desplegó en su instalación homenaje a Malevich; y un video interactivo de un tigre junto con una serie de figuras impresas en plástico con fotografías de bebés, por la artista española Paloma Navares.

Las Bienales son a menudo medios por los que artistas nacionales se lanzan internacionalmente, un mal necesario en Perú. Ningún peruano ha sido incluido recientemente en las bienales internacionales más importantes o mega-exhibiciones. Desgraciadamente, muy pocos de los artistas peruanos han mostrado en la Bienal de Lima que producen un trabajo en un nivel verdaderamente internacional. Aunque un proceso de escrutinio riguroso fue usado para seleccionar a nueve artistas locales sobresalientes, los trabajos de las docenas de otros artistas peruanos también era irregular en la muestra, bajando dramáticamente la impresión global de la calidad de la participación local. Quizás el trabajo más original de los peruanos era el de Luz María Bedoya, una serie extendida de fotografías panorámicas en blanco y negro de la costa del país.

A pesar de sus limitaciones, la primera Bienal de Lima es probable que provoque cambios formales y temáticos en el trabajo local y estimule la participación de artistas peruanos en eventos internacionales. Ambos desarrollos, esperamos, mejorarán en futuras versiones del evento de Lima.

Kurt Hollander  
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preservation commission to alter the building's exterior in any way. Tampering with the piece is also in direct violation of the Visual Artists Rights Act of 1990, which prohibits the intentional destruction or mutilation of art work. Last spring, councilwoman Kathryn E. Freed, one of the work's many staunch supporters, informed Cannata that he was violating the historical architecture code and demanded that he immediately stop defacing the work. Yet on Oct. 20, while seeking permission from the commission to remove more of the girders, Cannata stated that he has no intention of replacing them. He has also refused requests by the commission to replace the missing girder and he is resisting a public hearing on his petition. As we go to press, his request is still pending.

—Stephanie Cash

## Warhol Films Given to Museums

The Andy Warhol Foundation for the Visual Arts has dispersed its entire collection of Warhol films and videos to four museums and has awarded two cash grants for research and preservation. The total giveaway is worth an estimated \$8.17 million. The largest part of the gift, valued at approximately \$5.7 million, goes to Pittsburgh's Andy Warhol Museum, which obtains copyright to all of Warhol's moving-image works. As well as owning the original videos, it will receive master prints of the films as they are preserved. New York's Museum of Modern Art gets ownership of the original films, worth \$863,000, and receives a \$730,240 grant to continue preservation work on the films, which it began along with the Whitney Museum in the '80s. MOMA will distribute the restored films, many of which have not been seen since their original screenings in the '60s and '70s. The UCLA Film and Television Archive gets prints of the films, while copies of television shows and music videos from the late '70s and '80s go to the Museum of Television and Radio (New York and Los Angeles). Additionally, the Whitney Museum receives a \$754,000 research grant for a catalogue raisonné of Warhol's films to be published in 2002.

Over 4,000 reels of film have been catalogued so far, including more than 100 titles, such as *Kiss*, *Blow Job*, *The Chelsea Girls*, *Sleep* and the eight-hour *Empire*, as well as almost 500 silent, three-minute Screen Tests of personalities such as Marcel Duchamp, Susan Sontag and Bob Dylan. The 2,535 videotapes include *The Factory Diaries* from the '70s, and the cable TV programs "Fashion," "Andy Warhol's T.V." and "Andy Warhol's Fifteen Minutes."

## Lima Biennial Launched

After decades of dictatorship and only a few years of democracy, Peru is slowly opening up to international culture. Much of Lima, recently voted the Central Site of Iberoamerican Culture by the Union of Iberoamerican Capital Cities, is currently under renovation. Magnificent buildings in the historic center are being restored and the area is being freed from the glut of street vendors. As part of this urban revitalization, the First Iberoamerican Biennial of Lima was launched on Oct. 27 (through Dec. 27). The exhibition was held in 16 locations in the capital, including centuries-old buildings in the historic center. On view was contemporary art work by over 125 Peruvian artists along with work by about 23 artists from Spain, Portugal and Latin America.

Biennial organizers invited some of the most established figures in the Iberoamerican art world to select artists from outside Peru. Perhaps as a cautious first step, most of the works chosen were less than cutting-edge. Still, this was the first time that such a wide range of international art was available to the Lima public. Among the most innovative pieces shown were the quirky leechlike machines of Colombian artist Elias Heim; the toothpaste figures of Cuba's Rene Francisco, displayed in his installation tribute to Malevich; and an interactive video of a tiger along with a series of plastic figures printed with photos of babies by the Spanish artist Paloma Navarra.

Biennials are often means by which national artists are launched internationally, something badly needed in Peru. Not a single Peruvian has recently been included in the most important international biennials or mega-exhibitions. Unfortunately, very few of the Peruvian artists shown in the Lima Biennial produce work on a truly international level. Although a rigorous screening process was used to select nine outstanding local artists, work from dozens of other Peruvian artists was also mixed into the show, dramatically lowering the overall impression of the quality of local participation. Perhaps the most original work by a Peruvian was Luz María Bedoya's extended series of black-and-white panoramic photographs of the country's coast.

Despite its shortcomings, this first Lima Biennial is likely to provoke formal and thematic changes in local work and to spur the participation of Peruvian artists in international events. Both developments will hopefully improve future versions of the Lima survey.

—Kurt Hollander

## Guggenheim Opens Berlin Outpost

The latest of the Guggenheim's international branches, the Deutsche Guggenheim Berlin, opened its doors in early November to decidedly mixed local reaction. The relatively modest, single-gallery exhibition space, located on the historic boulevard Unter den Linden, is the product of a recent 10-year agreement between the New York museum and Deutsche Bank, a Frankfurt-based financial giant with multinational operations. Three to four exhibitions of modern and contemporary art will be organized annually by the Guggenheim's New York staff, with Deutsche Bank picking up the tab for transportation and other project costs.

The new Guggenheim satellite occupies the ground floor of Deutsche Bank's Berlin office building, an unassuming sandstone structure dating from the 1920s. The exhibition space, designed by architect Richard Gluckman, consists of a pristine, white-walled gallery that measures 138 feet long, 28 feet wide and 23 feet high. The initial show, "Visions of Paris: Robert Delaunay's Series," curated by Mark Rosenthal, provided a striking example of what could be done in such circumscribed quarters. Though somewhat overbilled as the "first major exhibition" of Delaunay's work to be seen in Berlin, it brought together an impressive selection of works from three series executed between 1909 and 1914: variations on the Eiffel Tower, the Saint-Séverin church and window views. The choice of Delaunay, Rosenthal said, was influenced by the fact that the artist enjoyed greater early recognition in Germany than in France, his first solo exhibition tak-

ing place at Berlin's Der Sturm gallery in 1913.

While the Delaunay show was greeted with warm praise, German response to the Guggenheim-Deutsche Bank partnership was palpably cooler. The German press reported extensively on Guggenheim director Thomas Krens's strategy of aggressively leveraging the museum's assets—that is, its art works—to expand its income stream. In the Berlin daily *tageszeitung*, critic Harald Fricke informed readers in a startled tone, "Instead of representing art-historical interests, Krens acts as a corporate manager, for whom cultural activities cannot be separated from profit."

Other commentators looked askance at Deutsche Bank's claim that it seeks only to make a cultural contribution to Germany's capital city. Why then, skeptics asked, turn over an estimated \$1.3 million a year to an American art institution, when just a few blocks from the bank's Berlin offices the historic Museum Island desperately needs funds for restoration? One of Germany's most distinguished art critics, Eduard Beaucamp of the *Frankfurter Allgemeine Zeitung*, summed up the general mood in a long article in which he likened the new institutional partnership to an unholy alliance; he characterized the Guggenheim under Krens as lacking any discernible esthetic conviction and Deutsche Bank as devoid of any real commitment to culture.

The Deutsche Guggenheim Berlin is located at the intersection of Unter den Linden and Charlottenstrasse. It is open daily from 11 AM until 8 PM; admission is DM 8 (around \$5).

—Christopher Phillips

## New L.A. Gallery Complex to Debut

Stymied by rent hikes and shifting landlords, the Santa Monica gallery troupe affectionately known as "Baby Bergamot" (referring to the nearby gallery complex, Bergamot Station) has moved to a site just west of the Los Angeles County Museum of Art. ACME, Dan Bernier Gallery and Marc Foxx along with Works on Paper, Inc., a new gallery, are now located at 6150 Wilshire Boulevard in a former ladies-wear store. This geographical shift once again decentralizes the L.A. gallery scene, sending gallery-goers driving back in the direction of LACMA and West Hollywood, where strong galleries such as Margo Leavin, Michael Kohn, Regen Projects, Richard Telles and Newspace have remained in spite of the Santa Monica rush of recent years.

For their Jan. 17 grand reopenings, the relocated galleries will each feature new works by mainstay artists. Bernier will present Martin Kersels's new photo works as well as his installation titled *Loud House*, a metal shed lined with glass bottles that amplifies ambient sound, such as footsteps, with Orasound "shake 'n' quake" speakers installed under the floor. ACME will show Uta Barth's new 10-by-12-foot digitally scanned photomurals on canvas, her largest works to date. Foxx will feature new drawings and tracings by Frances Stark, while Works on Paper—under the direction of former Thomas Solomon Garage director Christine Nichols—will open with drawings by Martin Kippenberger.

—Michael Duncan