



Assistant curator Aram Moshayedi in front of LA < ART.

THE RADAR ART

Is California reentering a significant era in art? California has never stopped being a significant place for artists to live and work! The art schools throughout the state have always been a major draw for important figures—Mary Kelly and Yvonne Rainer, for example (both are in the biennial). It's only recently, though, that a number of curators, gallerists and writers are finding themselves here en masse, which will surely change how Los Angeles and San Francisco are perceived in an international sense.

Is there a current Zeitgeist among California artists? Defining this was largely the role of the exhibition in the past. The intergenerational approach is intended to look beyond those trends and styles that may or may not come to adequately define a moment in time, and instead create a context that retains the historical links between emerging, mid-career and more established, or historical, artists.



Matt Lucero's *GhettoBlasters*.



Jack Pierson's Joshua Tree billboard.

OFF-CAMPUS ACTION

Reluctant to drop behind the Orange Curtain? There's still a way to get a dose of Cali artists. For the first time ever, the Biennial will incorporate off-site projects with collaborating venues in Tijuana, Mexico as well as San Francisco and public sites in Culver City, Hollywood and Joshua Tree.

Go to MacArthur Park to see Matt Lucero's *GhettoBlasters*, replicas

of boom boxes from the '80s; head out to the High Desert Test Sites in Joshua Tree for a set of new projects by artists like Jack Pierson; then travel down south to Mexico's Estación Tijuana for Aaron Sandnes' video work, *Demolishing the Filter between Nothing & Something*.

You don't even have to get out of your car to appreciate some of the featured works. Walead Beshty has designed a billboard intended as a response to Hollywood & Highland's recreation of the Babylon set from D.W. Griffith's controversial 1916 film *Intolerance: Love's Struggle Through the Ages*. It features a choreographed audio program using Hollywood sound effects and music.

Just don't stare too long if you're behind the wheel. L.A. traffic is bad enough. —Yvonne Villareal

GETTING BI IN THE O.C.

Off-site projects! Out-there acts! The California Biennial is all shook up

ARAM MOSHAYEDI: THE CURATOR Q&A

"We're trying to resist categories and putting artists together in simplistic ways," says LA < ART founder/director Lauri Firstenberg, who is curating the Orange County Museum of Art's California Biennial (October 26–March 15, www.ocma.net) along with assistant curator Aram Moshayedi. As the exhibition's first independent curators since its inception in 1984, Firstenberg and Moshayedi have gathered together over 50 of the Golden State's most exciting artists and are bucking Biennial convention by refusing to theme the show while also amping up the number of wildly experimental performers and collaboratives. Moshayedi sheds light on how such a vastly different Biennial took shape and how it will recast the way we view California art.

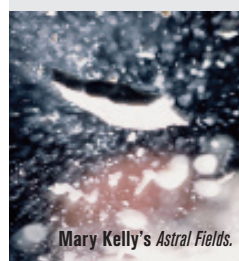
We live in a big state. How do you take a survey of all of its art? One way is by de-territorializing the exhibition throughout the state [with projects at additional locations]. Those programs and exhibitions will function semiautonomously while the OCMA becomes a hub for biennial activity. The wide-ranging platforms will, in themselves, speak to the disparate artistic practices that exist here.

What about the LA < ART-produced public projects? Jedediah Caesar's monumental brick of cast resin and detritus will be inserted into the burgeoning Culver City district, and Piero Golia's *Lighted Sphere* will be installed atop the Standard Hollywood.

Any favorites? William Leavitt's *Gothic Curtain* (1970/2008). This sculpture and sound work has never been seen publicly, and our curatorial team has actually only seen it in a photograph from 1970, when the piece was installed in the artist's studio. The original curtain has since been destroyed, and we are working with Leavitt to restage the piece for the first time. —Alexis Johnson

[TASTE TEST] YOU'RE GOING TO BE SHOWING IN THE BIENNIAL. WHO ARE YOU LOOKING FORWARD TO SEEING?

SAM DURANT, MEMBER OF CALARTS' ART FACULTY/MULTIMEDIA ARTIST: "I'm happy that there are a couple of collaboratives or collectives or less conventional practices included in the California Biennial. For instance, the **Journal of Aesthetics and Protest** and **ESL (Esthetics as a Second Language)**. In the interests of transparency, I should disclose that both groups include students I worked with at CalArts. I'm also happy that the Biennial includes venues outside of Newport Beach, like **Estación Tijuana**, just a quick hop over the fence.



Mary Kelly's *Astral Fields*.

MARY KELLY, UCLA INTERDISCIPLINARY STUDIO PROFESSOR/INSTALLATION ARTIST: I'm looking forward to seeing what **My Barbarian** will do, since it's always outrageously funny. And **Shana Lutker**, who is an artist I've worked with and followed closely since she left UCLA. ☒

ARAM MOSHAYEDI PHOTO BY BETSY WINCHELL; ALL OTHER PHOTOS COURTESY OF OCMA