

For Immediate Release
October 2008

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**THE ORANGE COUNTY MUSEUM OF ART PRESENTS THE
2008 CALIFORNIA BIENNIAL**
On view October 26, 2008 through March 15, 2009



Raymond Pettibon, *No Title*
(*I Thought California*), 1989;
Lithograph; Courtesy Regen Projects,
Los Angeles; Photograph by Joshua
White

NEWPORT BEACH, CA— The *2008 California Biennial* continues the Orange County Museum of Art's four-decade long history of presenting new developments in contemporary art. This year's biennial is guest-curated by Lauri Firstenberg, founder and director/curator of LA><ART in Los Angeles. Firstenberg's approach to the *2008 California Biennial* is expansive—the exhibition includes works by more than 50 artists and, for the first time, incorporates off-site projects with collaborating venues from Tijuana to Northern California. The *2008 California Biennial* is on view at the Newport Beach and Orange Lounge galleries from October 26, 2008–March 15, 2009.

Firstenberg has identified key established artists who have had a profound impact on the development of contemporary art and who represent divergent histories, trajectories, languages, and tactics. These artists include Andrea Bowers, Bruce Conner, Sam Durant, Morgan Fisher, Mary Kelly, Tony Labat, William Leavitt, Daniel Joseph Martinez, Ruben Ortiz–Torres, Raymond Pettibon, Yvonne Rainier, Marcos Ramirez ERRE, and Andrea Zittel. Firstenberg places these established artists in dialogue with approximately 30 emerging artists, many of whom have been influenced by their work.



Kara Tanaka, *Crushed by the Hammer of the Sun*, 2008; Mechanical sculpture, silk skirt 56 x 40 x 40 in. (at rest); 92 x 84 x 84 in. (in motion); Courtesy of the artist and Simon Preston Gallery, New York

The *2008 California Biennial* addresses a number of questions in an era of proliferating Biennials: How does one approach a regional biennial? In a climate of globalism and transnationalism, how does a regional biennial serve artists and audiences? What is distinctive and different about cultural production at this point in time, in this context? How does one approach contemporary artistic practices based on locational parameters?

Inter-generationalism serves as a platform for this incarnation of the *2008 California Biennial*. For instance, Daniel Joseph Martinez's *Call Me Ishmael or The Fully Enlightened Earth Radiates Disaster Triumphant* (2006/2008), an animatronic auto-portrait, questions the representation of the body in 21st-century sculpture. This work is in dialogue with that of two of Martinez's former students at the University of California, Irvine.

Kara Tanaka's kinetic sculpture *Crushed by the Hammer of the Sun* (2008) is inspired by her study of Sufi whirling dervish images, while Marco Rios's *Vanishing Intent* (2008) is a minimalist room with a drop ceiling at the artist's height that creates an awkward space of discomfort and paranoia.



Daniel Joseph Martinez, *Call Me Ishmael or The Fully Enlightened Earth Radiates Disaster Triumphant*, 2006; United States Pavilion Cairo Biennial installation view, Cairo Museum of Art; Collection of the Artist; Photograph courtesy of the artist and The Project, New York



Julio Cesar Morales, *Interrupted Passage*, 2008; Film still, from a performance by Julio Cesar Morales with Max La Riviere-Hedrick, Norma Listman and Daniel Gorrell; Courtesy of the artist and Julio Duffo, 2008; Produced by LA><ART, Los Angeles, New Langton Arts, San Francisco and the Orange County Museum of Art

The exhibition features new works such as *An Act of Radical Hospitality* (2007), a video by Andrea Bowers based on interviews with immigrant activist Elvira Arrelano, who sought sanctuary at the Adalbert United Methodist Church in Chicago to avoid deportation. This engages with Tony Labat's video *Day Labor: Mapping the Outside* (*Fat Chance, Bruce Nauman*) (2006), which uses a surveillance camera to focus on a group of day laborers on the street outside the artist's studio in San Francisco, and Julio Cesar Morales's video *Interrupted Passage* (2008), which restages the last hours of Mexican general Marian Guadalupe Vallejo's transfer of Alta California from Mexico to the United States in the mid-1800s.

The expansion and dislocation of this Biennial is at the core of Firstenberg's curatorial strategy. Outdoor site-specific interventions at the Museum include projects by Sam Durant, Patrick "Pato" Hebert, Ruben Ortiz-Torres, Lauren Woods, and Felipe Dulzaides at the entrance, patio, and courtyard of OCMA.



Marcos Ramirez ERRE, *ICE/EYES TOWER*, 2008; Live feed from site-specific project in Tijuana; Courtesy of the artist

The *2008 California Biennial* also stages off-site projects at venues such as Estación Tijuana, Marcos Ramirez ERRE's independent exhibition space in Tijuana, Mexico, and Queen's Nails Annex in San Francisco. The spontaneity and flexibility of these independent organizations collaborating in the Biennial complement the work at the Museum and represent a model for exhibiting art based on risk and experimentation. Other off-site installations include projects by Karl Haendel, Raymond Pettibon, and High Desert Test Sites at locations in Los Angeles, Culver City, Hollywood, and Joshua Tree. Public projects by Walead Beshty, Jedediah Caesar, and Piero Golia also take place in Los Angeles during the run of the exhibition, produced by LAXART Public Art Initiatives.

2008 California Biennial Artist Roster:


Micheal Arcega, Edgar Arceneaux, The Backroom, Kelly Barrie, Justin Beal, Walead Beshty, Andrea Bowers, Jedediah Caesar, Sarah Cain, Bruce Conner, Einar and Jamex de la Torre, Felipe Dulzaides, Sam Durant, ESL (Esthetics as a Second Language), Morgan Fisher, Piero Golia, Gronk, Karl Haendel, Mark Hagen, Skylar Haskard, Patrick "Pato" Hebert, High Desert Test Sites, Evan Holloway, Margaret Honda, Journal of Aesthetics and Protest, Jordan Kantor, Mary Kelly, Tony Labat, D'neil Larson, Elad Lassry, William Leavitt, Matt Lucero, Shana Lutker, Daniel Joseph Martinez, Rodney McMillian, Julio Cesar Morales, My Barbarian, Eamon Ore-Giron, Raymond Pettibon, Yvonne Rainer, Marcos Ramirez ERRE, Marco Rios, Amanda Ross-Ho, Aaron Sandnes, Anna Sew Hoy, Jim Skuldt, Kara Tanaka, Joel Tauber, Ruben Ortiz-Torres, Erika Vogt, Mary Weatherford, Lauren Woods, Brenna Youngblood

Publication:

The *2008 California Biennial* includes a 224 page catalogue published by the Orange County Museum of Art that highlights the wide range of contemporary art practices within the exhibition and provides a critical context for the multi-generational group of artists included in the exhibition. Also included in the catalogue is an introductory essay by guest curator Lauri Firstenberg and contributors Joshua Decker and René Peralta. Decker explores the nature of biennial exhibitions while Peralta addresses the culture of the border. Each artist is featured on two to four pages with

reproductions and an interview conducted by a curator, critic, or fellow artist. Contributors include Christopher Bedford, Andrew Berardini, Walead Beshty, Erik Bluhm, Andrea Bowers, Juli Carson, Charlotte Cotton, Lauri Firstenberg, Malik Gaines, Cesar Garcia, Rita Gonzalez, Emma Gray, Hou Hanru, Glen Helfand, Karin Higa, Jens Hoffman, Alex Israel, William E. Jones, Clara Kim, Rachel Kushner, Julie Lazar, Simon Leung, Aram Moshayedi, Julian Meyers, Marcos Ramirez ERRE, Nizan Shaked, Irene Small, Jan Tumlir, and Susan Bell Yank. The catalogue is designed by Los Angeles-based Tracy Shiffman Design.

Exhibition Credit:

The 2008 California Biennial is presented by **Deutsche Bank** 
Major support is provided by Michael Krichman & Carmen Cuenca.

Significant funding is provided by the Beall Family Foundation, haudenschildGarage Collaboration and Toby Devan Lewis.

With additional support from Dr. James B. Pick & Dr. Rosalyn M. Laudati, Mr. & Mrs. Gilbert Edward LeVasseur, Jr, the Peter Norton Family Foundation, Mr. & Mrs. Stephen T. Fry, Harpo Foundation and the Nimoy Foundation.

Special thanks to the Peter Norton Family Foundation on behalf of Eileen Harris Norton, Eve Steele & Peter Gelles for additional project support.

Off-site projects are produced by LA><ART Public Art Initiatives with ForYourArt in conjunction with numerous generous partners including the City of West Hollywood Art on the Outside Program, High Desert Test Sites, and the City of Culver City. Special thanks to Eugenio Lopez for additional off-site project support.

The official media sponsors of the Orange County Museum of Art are



Additional media support provided by ForYourArt.

Artist event sponsorship provided by Muldoon's Dublin Pub and Celtic Bar.

About the Orange County Museum of Art

The Orange County Museum of Art is the premier visual arts museum in Orange County, California. The Museum's main facility is in Newport Beach, with a satellite Orange Lounge, a new media space in Costa Mesa at South Coast Plaza. OCMA's program of dynamic solo exhibitions and landmark group shows links historical and contemporary art and ideas, bridges local and global perspectives, and embraces a diverse array of cultural activities and media. OCMA is dedicated to engaging diverse audiences by providing creative commentary and illuminating dialogue on issues in our society through the arts.

Museum Information

Orange County Museum of Art in Newport Beach is located at 850 San Clemente Drive. Hours are 11 am to 5 pm, Wednesday through Sunday, with extended hours Thursdays from 11 am to 8 pm. Admission is \$10/adults; \$8/seniors and students; children twelve and under and OCMA members are free. OCMA is open free to the public every third Thursday. For more information, call 949.759.1122 or visit www.ocma.net.

Orange Lounge at South Coast Plaza – Orange Lounge is located at 3333 Bear Street in Costa Mesa. Hours are 10 am to 9 pm, Monday through Friday; Saturdays from 10 am to 8 pm; Sundays 11 am to 6:30 pm. Admission is free. For information, call 949.759.1122 ext. 272 or visit www.ocma.net/orangelounge/.