

WEST COAST



SAY CHEESE At the Museum of Contemporary Art, Los Angeles artists are, from left, Christopher Williams, Chris Burden, George Stoll and John Baldessari (in front) . . .



. . . Nancy Rubins, Russell Crotty, Lari Pittman, Ed Moses, Roy Dowell, Michael C. McMillen . . .



. . . Anthony Hernandez, Alexis Smith, Tom Knechtel, Dave Muller, Jennifer Steinkamp (standing), and Charles Arnoldi, Joe Goode and Catherine Opie (seated) . . .



. . . Sam Durant, Amy Adler, Kevin Appel (standing), and Mary Kelly, Liz Larner, Diana Thater (seated).

Photographs by MARISSA ROTH for The New York Times

A City Where the Locals Are Welcome

Continued From Page 1, This Section

museums welcomed artists from the region, as long as they paid admission, like everybody else. Nor did curators scout work in the vicinity; they imported contemporary art from places like Europe and New York. These oversights shaped Baldessari gave his pronouncement that mattered was said, and if you wanted to be there, too.

A few stubborn artists carved out careers in Los Angeles. Eric Fischl, David LaPlante and Ross Bleckner are on Mr. Baldessari's worst list as creatures of the market.

In time, the picture changed. In turn, influence moved from the museums. "In the early 1970s, the market began to slide, and

the Young Talent Purchase Award, the program invited artists to swap an original work for the equivalent of a year's rent in a studio in Venice, Calif. (In the 60's, this amounted to about \$1,000.) While the young-talent jury did not always predict who would succeed, it did help the county museum obtain early pieces by Alexis Smith, Chris

paintings is in the permanent collection, she points out, but the museum did not buy it; it was given by a collector. "It's always been a struggle for people of color in Los Angeles," she said.

The museum, however, said that it, too, was struggling — searching for ways to pay

models with the aid of a camera lucida — a prism through which an image can be refracted onto a piece of paper. Long before Hockney had published a book and articles on this subject, Ms. Philbin recalled, "He came up to me at a dinner party and said, 'I want to show you these drawings.' I was in his studio within two days and the drawings

for what it wants to acquire. "We work creatively to add works to the museum's collection through outright purchase, encouraging gifts from collectors and seeking grants for acquisitions," said Stephanie Barron of the Los Angeles County Museum of Art. "The museum makes a real effort to be responsive to a diverse range of artists of what's created in Los Angeles."

LOS ANGELES
ON an afternoon in March, the Los Angeles artist Alexis Smith checked to see whether stray marks had appeared on the walls in the restaurant at the J. Paul Getty Museum. Or, more precisely, she looked for marks on her contribution to the walls: a wry, site-specific artwork organized around the theme of taste that was commissioned for the 1997 opening of the Getty Center, the Modernist complex on a Brentwood hilltop designed by the architect

Even the Getty, Hillside Temple Of Antiquities, Shows a Hip Side

By M. G. LORD



UP ON THE ROOF And still more artists, from left, standing: Mark Grotjahn, Meg Cranston, Erika Rothenberg, Rubén Ortiz Torres. Seated: Yutaka Sone, Stephen Prina, Lita Albuquerque, Betye Saar, Bruce Yonemoto.