

Getty honored with Armand Hammer Award

ART NEWS

Hunter Drohojowska

When the late J. Paul Getty was the recipient of this year's Armand Hammer Award yesterday at the Century Plaza Hotel, it seemed as if the Cultural Commission had broken a three-year tradition of honoring business figures — Robert O. Anderson, Edward W. Carter and Dr. Franklyn Murphy — who all happened to be on the board of trustees.

"No, nooo," assured Jacqueline Kronberg, executive director of the commission. "First, we give them the award, then they become trustees."

As Kronberg spoke, Sybil Brand, who has never received an Armand Hammer Award, walked up to complain that she was still listed as a trustee, even though she'd resigned. Of this apparent inconsistency, Kronberg explained that Brand was an "honoree."

Tickets for the luncheon event were \$60 each, and 750 were sold. The award, spotlighted and conspicuously distant from the three-hour exhibition of drawings from the Getty Museum, is given to "encourage business to support the arts."

Dr. Hammer, who presented the award, said he thought Getty had helped make L.A. "the greatest cultural center in the world."

"Even though he's passed away," Dr. Hammer said, "he's entitled to receive this honor."

Formerly known as the Century City Cultural Commission, the Cultural Commission is now "expanding its horizons," Kronberg said, to include the entire West Side. The commission is involved with SPARC's Movable Murals project and a Sports Art Exhibit for



Armand Hammer
Presented award



Sotheby sculpture
From Ben Heller collection

the 1984 Olympics.

Two California artists are among the 10 winners of the Third Annual Awards in the Visual Arts presented by the Southeastern Center for Contemporary Art in Winston-Salem, N.C.

Los Angeles sculptor Robert Therrien and Tom Marioni, a sculptor and performance artist from San Francisco, each won \$15,000. Other winners include Robert Cumming in sculpture/photography; Donald Litski, sculpture; Rolando Briseno, painting; Genna Watson, sculpture; Leonard Koscianski, painting;

Edward Mayer, sculpture; Margaret Wharton, sculpture; and Louis Carlos Bernal, photography.

The artists are included in a group exhibition and catalog premiering at the San Antonio Museum of Art. It will then travel to Lochhaven Art Center, Orlando, Fla., and the Cranbrook Academy of Art Museum in Bloomfield Hills, Mich. A half-hour video documentary of the artists also is being prepared. Artists are nominated for the fellowships by a group of arts professionals.

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The Ben Heller Collection of African tribal art is being auctioned Dec. 1 at Sotheby's in New York.

The collection, considered to be the best offering of tribal art to come on the market since the Helena Rubenstein Collection was sold by Sotheby's in 1966, is estimated to be worth about \$2 million.

Eighteen of the 111 pieces are on view today at the Larry Gagosian Gallery, 510 N. Robertson in West Hollywood. Ellen Napiura and Roberto Fainello, who head Sotheby's departments of American Indian, African and Oceanic Art, will be present to discuss the work.

Sotheby's decided to preview the art in Los Angeles, said Fainello, because "next to New York, it has the largest community of tribal art collectors." The opening-night reception was attended by such noted collectors as Mr. and Mrs. Mace Newfeld; Jerome Joss, president of UCLA's Ethnic Art Council; and TV producer Douglas Cramer.

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The National Endowment for the Arts has announced the 39 winners of its grants for 1983:

John White, Tony DeLap, and David Ireland, \$25,000; Karl Benjamin, Cheri Gaulke, William Farley, Gene Beery, Chris Burden, Robert Colescott, Howard Fried, Brian Long, James Pomeroy, Ilene Segalove, Scott Grieger, Victor Henderson, Johannes Lacher, Rachel Rosenthal, Raymond Saunders, Bill Viola, Doug Huebler, Gronk, Bruce Yonemoto, \$15,000; Bob Alderette, Katherine Bard, Scott Bell, Michel Almaguer, Kenneth Capps, Danny Connally, Dorit Cypis, Margo Humphrey, Jo Harvey Allen, Benjamin Chase, Charles Kessler, Tony LaBat, Scott Reeds, Richard Kanler, Robert Yarber, and Al Wong, \$5,000.

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The Getty Center for History of Art and Humanities, a temporary facility located in a gleaming high-rise at the corner of 4th and Wilshire in Santa Monica, is a far cry from the musty stacks of Harvard University library. Occupying three floors, the Getty Center has an ocean view, wall-to-wall powder blue carpets and an extensive computer system for cataloguing reference material.

Permanent home for the center is a 162-acre site in Brentwood, along with the planned second Getty Museum. It will eventually house 500,000 volumes and 2 million photographs, including documentation of the I Tatti photo archive of Renaissance art from Harvard. (The center already has 150,000 volumes and 650,000 photographs.)

When completed, the Getty will be a unique research center primarily focusing on art history, said director Dr. Kurt Forster, but integrating other disciplines such as history and social sciences.