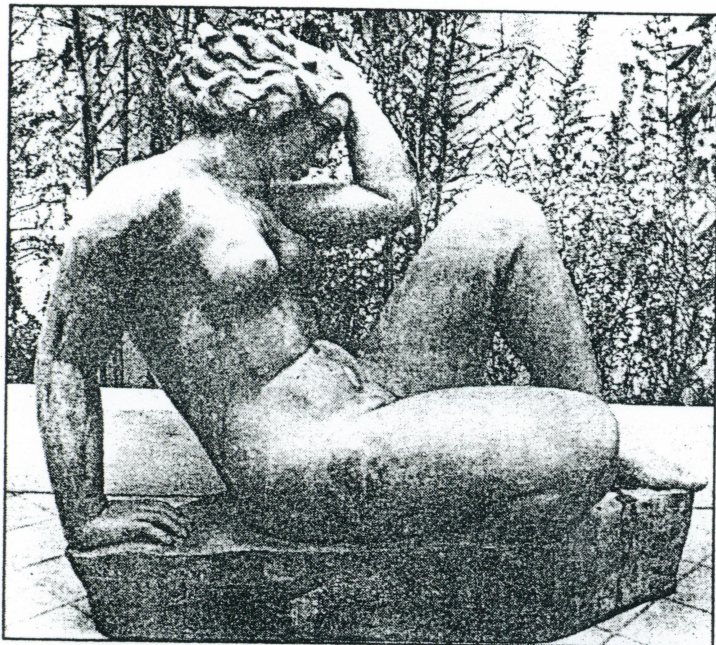


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THE ARTS

Skipper Koch's art³ joins La Jolla exhibit

Imposing figure: Aristide Maillol's *La Montagne*, part of William Koch's collection, reclines outside the Museum of Contemporary Art San Diego in La Jolla.

You might suspect that William Koch, skipper of the victorious America³ in the 1992 America's Cup, would collect marine paintings. He does. And 25 of them will among the 60 selections in an exhibition that opens at the Museum of Contemporary Art in La Jolla next Friday and continues through Aug. 16.

There is even a specific type of seascape that interests him most, Koch said from his summer house on Cape Cod: scenes of the battle between the American frigate Chesapeake and the British frigate Shannon during the War of 1812.

"On my mother's side, I'm related to James Lawrence, the captain of the Chesapeake, who said, 'Don't give up the ship.' But I've never gotten the geometry of the relationship straight."

But Koch's art interests extend beyond marine painting, as a good number of people discovered when they strolled past his rented house in Point Loma during Cup competition. Outside was one of those typically rotund women by Colombian sculptor Fernando Botero — this one with a cigarette in her mouth.

Hugh Davies, director of the Museum of Contemporary Art, found out that Koch's collection consisted of more than seascapes or Boteros, and this was the genesis of the upcoming show. Now, Botero's "Woman Smoking a Cigarette" is outside the museum, along with a second Botero and a woman in lead by French sculptor Aristide Maillol. Inside will be a wide array of 19th and 20th

In Perspective

ROBERT L. PINCUS

century art.

The eclectic mix includes paintings by the most celebrated modernists, such as Paul Cézanne, Claude Monet and Pablo Picasso. It also includes work by artists far afield of the museum's usual fare: Frederick Remington and Harry Jackson, both famous for cowboy scenes and sculptures.

Koch isn't buying as much art as he once did. "The prices are just too bloody high," he says, "even with the recent drop."

But he did make a purchase to celebrate his victory in America's Cup: Winslow Homer's "Three Boys in a Dory."

Changing curators

Malcolm Warner, who has mounted an ambitious and engaging program as curator of prints and drawings at the San Diego Museum of Art, is going to be even busier. He has been appointed curator of European art, the position vacated by the recent departure of Nora Desloge, and he will maintain his current duties as well.

His twofold charge shouldn't prove an impossible task, however, since the museum has simultaneously announced the appointment of an associate curator of European art, Holly Witchey, and an assistant curator, Nicole Murphy Holland.

The challenge, as Warner sees

it, is to make the collection more user-friendly for the public. First on the agenda are new wall labels for individual works.

"There is an art to writing labels," said Warner. "They will be written for public consumption, not to impress other art professionals. There will be a lot of emphasis on subject matter, which is the impenetrable part of art for many people."

Witchey, whose doctorate in art history emphasized the Italian Renaissance, has been employed by the museum since 1990 — in the education department. Holland's previous experience includes curatorial work for the Kimball Art Museum in Fort Worth, Texas, and development of international exhibition exchanges for Intercultura, a non-profit institution also based in Fort Worth.

Between them, Witchey and Holland will oversee the Renaissance and Baroque portions of the collection. Warner will have responsibility for 19th century works.

Many rooms for art

Artwalk, the annual spring art festival in downtown San Diego, has been the most high-profile project of Installation. But the advisory board of the beleaguered non-profit gallery has come up with another big idea, of a more

sophisticated sort.

"IN/SITE '92" will be a county-wide exhibition of installation-style shows that will take place in September and October. A broad number of spaces have decided to participate; 12 were committed by the end of June. They include Palomar College's Boehm Gallery in San Marcos; Sushi and the Rita Dean Gallery in downtown San Diego; and the Centro Cultural de la Raza in Balboa Park.

It is planned as an annual or biennial event, though one can be skeptical about this claim. Installation mounted the first of a series of biennial exhibitions in 1987 that turned out to be its last biennial, too.

For additional information on "IN/SITE '92," call Installation at 260-1313.

Moving south

The David Lewinson Gallery, which has provided local viewers with a number of fine exhibitions since it opened in December 1990, has closed its Del Mar space and will resurface in mid-August. The new locale is the Gaslamp District of downtown San Diego, at the corner of Seventh Avenue and J Street, in a historic building (Palazzo Veneto) undergoing renovation. The gallery will also participate in "IN/SITE '92."