



2018-2019





2018—2019

Edited by Sue Bell Yank
and Anuradha Vikram

With special thanks to
Julia Greene

ARTIST LABS AND PUBLIC PROGRAMMING

WE THE ARTISTS

KENNETH TAM *Griffith Park Boys Camp*

NEHA CHOKSI *ELEMENTARY*

CLARISSA TOSSIN *21st Century Wisdom: Healing Frank Lloyd Wright's Textile Block Houses*

MARCUS KUILAND-NAZARIO *MACHO STEREO*

MAJ HASAGER *Iterations*

MARIA AGUREEVA *The dust of Perl will settle down on soft skin covering all the cracks*

ASTRIA SUPARAK AND BRETT KASHMERE *Winningest*

ALEJANDRO ALONSO DÍAZ *The camera and the hummingbird*

PEI-YU LEE *Dig Deep Into Your Ideas of Home*

POYEN WANG *Reprise*

STEPHANIE KEITZ *Doubts About Spaces*

JEANNETTE EHLERS AND NIKOLAJ RECKE *Sea and Land*

TABARI LAKE

CULTURE MAPPING 90404 AND PICO BLOCK PARTY

INAUGURAL GALA

VISITING ARTISTS IN RESIDENCE

Sophia Balagamwala
Carla Bengtson
Rick Buckley
Brit Bunkley
Anthony Discenza
Erin Fletcher and Ashley Biser
Angelica Falkeling and Madison Bycroft
Andrea Gardner
ha:ar - Hande Şekerciler and Arda Yalkın

Alexandra Hopf
Susan Kleinberg
La Pocha Nostra
Marie Markman
Chuni Park
Karlsson Rixon
Emmalea Russo
The Winter Office

LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE

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Lita Albuquerque
Jeff Beall
Henriëtte Brouwers
Clayton Campbell
Continuum Montage - Susan Harper
Susanna Bixby Dakin
Dance Alive Center
Debra Disman
Marina Day
EZTV (Kate Johnson and Michael J. Masucci)
Bernadette Fox
Yvette Gellis

Highways Performance Space
Dyna Kau
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Dan Kwong
Leslie Labowitz-Starus
Suzanne Lacy
John Malpede
David McDonald
Lionel Popkin
Post Mango
Susan Suntree
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Dan S. Wang

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2018–2019

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FOREWORD

By Jan Williamson, Executive Director

This past year was a whirlwind of dreaming, planning, and expanding at 18th Street Arts Center; in the midst of urgent social challenges and global political discord, we entered a new era. It is out of this context that the artists who activated our 2018–2019 programming theme, “PLAY,” became both our muses and our antidote.

From its early beginnings in the 1980s, 18th Street has sought to nurture and share the wit, wisdom, and ingenuity of artists tackling pressing societal issues. At the start of this last year, just as we were undertaking a new strategic plan, we asked ourselves, “What will the artists of the future need from us?” In searching for an answer, we first looked to the resource we’ve been providing for the past 30 years, physical creative space. Although ever-important, the impact of providing studio space only reaches so far, and so, a new question emerged in its place: “What does society need from our artists?”

In the midst of this deep dive into our multiple potential futures, a space at the Santa Monica Airport presented itself. We now run a former hangar situated high on a bluff near the ocean. It is 22,000 square feet containing artist studios and a large gallery. With this new building, we welcomed 39 visual artists into our community and relocated our exhibition program to the airport. This expansion

marks a new, long-term partnership with the City of Santa Monica, one that is only just beginning as the City rethinks the future of the airport with arts and parks at its center.

Innovative organizations are expected to take their ideas to scale. Before the airport addition, that meant providing more studio space for artists (a scarce resource in high demand). But in posing this new question, “What does society need from our artists?” our gaze shifted toward our artists as the primary resource. They, after all, ask the difficult questions and imagine the new futures that provoke reflection, empathy, inspiration, and revelation in the rest of society. By recognizing artists as cultural leaders, we can take our work to new heights, reaching beyond the physical walls of the studio and into communities everywhere.

This subtle shift in our future vision of 18th Street has expanded our scale to a level that is limited only by our imaginations. Artists are change agents, and we need them everywhere; instigating play, stimulating new attitudes, and imagining ways that we all might co-habitate on this one-of-a-kind planet.

This new outlook from the bluff over the Santa Monica Bay is a nexus for a global artist-led movement with the power to change the world, one artist at a time.



Pei-Yu Lee, *Dig Deep Into Your Ideas of Home*, 2018. Documentation of exhibition installation with workshop participants. Photo by Jeny Amaya.

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INTRODUCTION

18th Street Arts Center: Play Testing the World for Better Outcomes

By Anuradha Vikram

The 2018–19 season of programs at 18th Street Arts Center was conceived in the spirit of play. Play is often dismissed as an activity for children; however, from a cognitive science perspective, play is how we learn to negotiate our individual experiences and expressions with the external world of social adaptation. While researchers differ widely with respect to their ideas about the motivations of play, they seem to agree on the benefits. Play helps us learn from the examples that our elders set, such as when a small child mimics their mother and father when caring for a baby doll. Play also fosters innovation by allowing space for trial and the occasional fortuitous error that pushes us to insights beyond those we have inherited. When adults play—and too often, those who do are regarded as less mature or less productive—they create works of art and music, films, stories, and yes, sporting events, activities that are thrilling and freeing not only for participants but also for observers. Liberation through (artistic) action is what 18th Street Arts Center is all about.

The season kicked off with Kenneth Tam's Artist Lab, in which he recruited a group of working-age men from online casual employment sites, who literally got paid to play for three days while the artist shot his two-channel video, *Griffith Park Boys Camp*. Working with a professional camp counselor, Tam developed activities for his performers and 18th Street's audience that combined campground exercises with corporate team-building to underscore the similar structures we apply to work and play. Because inviting adults to act like kids is so rewarding, we followed Tam's project with Neha Choksi's *ELEMENTARY*, for which the artist enrolled as a student in a kindergarten classroom at an LAUSD elementary school and spent an entire year doing research on how we learn, and how we teach kids how to learn.

Clarissa Tossin's project, *21st Century Wisdom: Healing Frank Lloyd Wright's Textile Block Houses*, introduced another mode of play. Collaborating with archaeological researcher and digital humanities expert, Jared Katz, Tossin created 3D printed replicas of pre-Columbian Mayan ocarinas, and recruited amateur and professional musicians to play-test them. This action restored the cultural connection between the objects, the originals of which are in archaeological collections in Guatemala, and the Mayan descendants who represent around five percent of current LA county residents. Marcus Kuiland-Nazario's *MACHO STEREO* closed out the year with a multimedia installation and performance rooted in music and one-on-one interviews: a reflection on fathers and sons, families of choice, and what we learn by practice, failure, and play.

Visiting artists and curators kept the exploratory theme alive with inquiries into place, material, and collective action. Curator in residence Astria Suparak and her partner Brett Kashmere took a deep dive into the culture of sports with an exhibition, *Winningest*, a Greatest Sports GIF of All Time championship bracket, and a culminating tailgate party. Sports and art are frequently proposed to be in opposition by the dominant culture, but Suparak and Kashmere's residency honed in on similarities between artists and athletes, such as commitment, endurance, self-determination, and strength. Alejandro Alonso Díaz, from Barcelona, explored the visual iconography of the natural world as employed by the film industry to generate tropes about "nature" vs. "culture". *The camera and the hummingbird* complicated the placid imagery of such nature-based stereotypes with consideration of the colonial past and the present-day Anthropocene. By reconfiguring the exhibition periodically and varying the group of artists, Díaz toyed with notions of structure and fixity in curatorial authorship.

Visiting artists in residence embraced the spirit of experimentation which has become 18th Street's signature, attracting socially-engaged artists from around the world. Taipei-based Pei-Yu Lee, an artist for whom Earth is literally material, created a family-focused workshop in clay with our partners at the Brentwood Art Center. The workshop culminated in a day-long exhibition of votives created by community members, in Lee's studio at 18th Street. A reception, supported by the Taiwan Academy and Ministry of Culture, Taiwan, invited workshop participants to celebrate their artistic achievements as a group before Lee took the objects back to the muddy shores of the Ballona Freshwater Marsh, a historically and culturally significant site for the West Side's indigenous Tongva people from which she had originally taken dirt to make the sculpted clay. After this past winter's heavy rains, we anticipate that the sculptures have by now been returned completely to the land.

Poyen Wang, based in Taipei and New York, developed a new work in video animation during his residency in which he contrasted the dreary, rules-based environment that most students are forced to try to learn within, with the dream environment of play and freedom that artists often crave. Stephanie Keitz, from Berlin, literally turned the whole room upside down with her installation *BABETTE*, a site-specific sculpture made from a single-pull impression of an East Berlin barbershop floor cast in poured latex.

Copenhagen and Malmö-based Maj Hasager delved into the local history of the Pico Neighborhood and spent six months in the residency building relationships with community historians, memory-keepers, and cultural organizations. Her residency launched an ongoing research project with Santa Monica's Quinn Research Center, a historical archive of African American history and culture in the city

that longtime residents Carolynne and Bill Edwards maintain. From the Edwardses, Hasager learned about the deep relationships between Japanese-American residents of the Pico Neighborhood who were taken to internment camps during the Second World War, and African-American neighbors who maintained their homes and gardens until their return. The same spirit of collaboration across culture, race, and history is embodied still by Pico-based groups like the Santa Monica Youth Orchestra, providing free music instruction to Santa Monica kids, with whom Hasager and her partner Ask Kaereby collaborated during the residency. Working with the SMYO students to identify sounds in the environment of Virginia Avenue Park, the artists collaborated with the orchestra to create new compositions based on the students' observations of everyday life in the park. The result was an uplifting and wildly experimental performance that showed all of us at 18th Street how important our play-based approach can be for a public who are seeking fulfilling artistic experiences.

Our celebration of thirty years of artistic action was titled *WE THE ARTISTS* in honor of the call to citizenship that we believe to be at the core of 18th Street's creative values. Each of the artists who performed that evening—La Pocha Nostra, Marcus Kuiland-Nazario with Paul C. Donald, Amitis Motevalli, and Kenyatta A. C. Hinkle—have long histories with 18th Street and track records of presenting highly charged responses to contemporary issues such as immigration, labor, racism, sexism, and political violence. Each addresses these urgent themes in the spirit of experimentation, good humor, and playfulness that distinguishes an 18th Street artist.

ARTIST LABS AND EXHIBI- TIONS



WE THE ARTISTS



30th Anniversary Celebration Event

On November 10, 2018, 18th Street Arts Center celebrated its 30th Anniversary with a live performance festival. Artist **Guillermo Gómez-Peña** and his performance troupe **La Pocha Nostra**, along with Highways Performance Space co-hosted the event. The event included an evening of performances and installations from artists who have been part of 18th Street Arts Center over the years.

To commemorate the event, Gómez-Peña, who is one of the founding artists of both 18th Street Arts Center and Highways, performed an original poem and prayer, which is reprinted in its entirety here. ■

▼ Egrets on Ergot performing at 18th Street Art Center's "We The Artists: 30th Anniversary Celebration" on November 10, 2018. Photo by Salvador Ochoa.



◀ La Pocha Nostra performing *A Prayer for 18th Street* at 18th Street Arts Center's "We The Artists: 30th Anniversary Celebration" on November 10, 2018. Photo by Salvador Ochoa.

November 10, 2018

Why are we here?
What is 18th Street?
A utopian dystopian urban island?

A microcosm of Los Angeles,
Where you get to be alone yet connected?
A safe space in an unsafe country?

Free zone, no judgment zone.
An intimate gathering of artists
Beyond control.

A coven of postmodern witches
Like those presented tonight.
An oasis of sexual and aesthetic deviance.
A site for radical hospitality.

An embassy for trenchant artists.
Polyglossia.
English, Spanish, Spanglish.
Gringoñon.

Queer feminist history,
To visualize a better future.
My history, her story, our history.

There's dinner parties, sex parties, electronic cafés,
Permanent reinvention, the Wild West.

We the artists.
Define the unsustainable and the impossible.
A sanctuary against death and displacement.
Social practice
Before the term was even coined by the art world.

Deep engagement with the neighborhood.
Radical intercultural diplomacy,
A human chain between the micro
And the macro.

Over 30 years and thousands of locals,
Many of you will be present tonight.
All roads lead back here,
Where it all started.



Marcus Kuiland-Nazario and Paul C. Donald performing *30 Weight Duet* at 18th Street Art Center's "We The Artists: 30th Anniversary Celebration" on November 10, 2018. Photo by Salvador Ochoa.



GRIFFITH PARK BOYS CAMP

Bigger Kids—Bigger Problems

By Andy Campbell

Walking single-file along the inside ledge of a shallow ravine, the counselor stops us—she crouches down, giving the unambiguous signal that what she was about to say would be of grave importance. It was an interrogative before it was a statement, “Do you want to see a colony of Daddy Longlegs?” Following her instructions, we turned our heads to find a pulsing mass of spindle-thin legs, aggregated to such a density that it was impossible to see the chalk-white limestone of the cliff face when looking at the center of the roiling cluster.

I fainted straight away.

Camp drama, the name for significant events that happen while at summer camp (day camps, sports camps, residential camps, religious camps... no matter) also accurately describes the goings-on of Kenneth Tam's new video *Griffith Park Boys Camp*, 2018. Throughout the nearly twenty-minute long video, seven men from various backgrounds, each wearing a different hat denoting an iconic profession—a firefighter's helmet, or a chef's *toque blanche* enact a variety of stereotypical camp activities. They plow through leapfrog, get silly with each other singing songs, and go on hikes wearing

bespoke newspaper costumes in the brushy scrub of Los Angeles's Griffith Park.

Yet for as much as camp represents a break from their work-a-day routine, Tam ensures that the participants' lived reality is never far from mind. In such seemingly innocuous activities such as writing *haiku* or playing charades, campers imagine the jobs they'd like to have (in the case of the former) and perform a detailed physical catalogue of the demands of a particular job (in the case of the latter). This is most apparent when a couple of the men are asked by the artist, who never directly appears on camera, to recount their job history. Unsurprisingly, their lists are long. As Nick, one of the campers, sardonically adds after enumerating nearly a dozen jobs from roofing to telemarketing and retail: “So... let's keep on going.” If there is camp drama at the center of *Griffith Park Boys Camp*, it is this, the drama of precarious labor in the outside world.¹ Many economists and political theorists have articulated this precarity as a general condition of our time, and Tam's three-day experimental camp dramatizes this fact by providing participants with a structure which “allowed them to temporarily reimagine their lives in ways not pressured by the strict social demands of waged work, or the shame of unemployment.”²





Page 18 and Above: Kenneth Tam, *Griffith Park Boys Camp*, 2018.
Installation view at 18th Street Arts Center. Photos by Brica Wilcox.



▲ Kenneth Tam, *Griffith Park Boys Camp* outdoor screening at Virginia Avenue Park, July 27, 2018. Photo by Jeny Amaya.

Camp thus becomes, in the words of the artist, a “conceptual frame” to think about our own non-camp lives; there is a structural relation between the variety of summer camp activities and the breadth of working experience held by Tam’s participants, in that each activity or job is not an end in itself, but part of a larger interlocking suite of activities and jobs that are always temporary. In a certain (and perhaps overly glib) way, the procedure of rotating to a new camp activity now serves as practice for the camper’s likely adult working experience. Watching Tam’s video, I certainly thought of my own working history, which includes childcare, selling fireworks, shipping and receiving, music programming for a Jewish residential camp, waiting tables, slinging coffee, adjunct and full-time academic work, and freelance criticism, amongst others. Even though I now have a (relatively) stable job that can pay my bills, I realize the condition of Tam’s participants has also, until recently, been mine, and the condition of many of my peers. In this way,

Tam’s video is not *about* camp *per se*, but leverages camp as the standard cultural signifier for leisure and fun, to draw attention to the drama of exploitative labor intrinsic to neoliberal capitalism.

This analogous and pedagogical relationship between camp and “real life” is a foundational property of the historic goals of summer camps. An outgrowth of 19th century discourses of bodily health and wellness, moral rectitude, and eco-nationalism, many early camps were also premised on a colonial fantasy of indigenous life, taking their names, symbols, and invented rituals from facile understandings of indigenous cultures.³ This is also historically and currently true of the actual Griffith Park Boys’ Camp (est. 1924), which uses a logographic based (loosely) on Thunderbird of Kwakwaka’wakw cosmology and legend. Such (non) understandings of indigenous lifeways have been a feature of US camps historically, and they continue to mediate camp’s alleged difference from the real (urban and suburban) life of middle-class subjects up through the present day. To put this another way, the summer camp’s “programmable malleability,”

according to scholar Charlie Hailey, “marries the frontier fort and the family room, the adventurer and the armchair traveler, the colonist and the autochthon.”⁴ Emphasizing the inherent rightness of this particular version of the world, camps project a bewilderingly coherent notion of “nature” as a generic site with inbuilt capacities to bolster physical health, construct gendered subjects, and enunciate and reify colonial thinking.

The fainting episode that began this essay (an event which happened in my childhood during a summer nature camp dedicated to spelunking) serves as an admittedly anecdotal counter to this history of education in normative, white, colonial masculinity too often extolled by camp celebrants. To be sure, this is a tactic I learned from Tam’s video, which accomplishes a similar goal by interspersing languorous overhead shots of his participants taking a snooze in the grass. In these moments—quiet, vulnerable, and all too brief—the artist provides both a vision of the expected outcomes of working life (exhaustion) and a potential key to resisting the camp-to-work pipeline. ■

¹ The International Labor Rights Forum identifies the problem thusly: “Permanent employment across a number of sectors has shifted to precarious jobs through outsourcing, use of employment agencies, and inappropriate classification of workers as ‘short-term’ or ‘independent contractors.’” “Precarious Work,” International Labor Rights Forum, web, <https://laborrights.org/issues/precarious-work>, last accessed July 29, 2019. Although some of the jobs described by Tam’s participants don’t technically qualify under the conditions outlined above, they are, by dint of their temporary nature, in line with the general condition of the working precariat.

² 18th Street Arts Center website, description of Kenneth Tam’s Artist Lab Residency. <https://18thstreet.org/artists/kenneth-tam-2018/>.

³ For a cogent riposte to this still too-common practice, see the indigenous scholar Adrienne Keene’s “Hoya Hoya, Cultural Appropriation! Or Why Suburban White Folks Shouldn’t Play Indian,” *Native Appropriations* [blog], June 3, 2011, web. <https://nativeappropriations.com/2011/06/hoya-hoya-cultural-appropriation-or-why-suburban-white-folks-shouldnt-play-indian.html>, last accessed July 29, 2019.

⁴ Charlie Hailey, *Camps: A Guide to 21st Century Space* (Cambridge, MA: MIT Press, 2009), 205.



Neha Choksi began a year-long lived performance in fall of 2018, attending an elementary school as a kindergarten student. ELEMENTARY is part of Choksi's larger Play!School! project that questions childhood as a limited category and extends childhood's epistemic processes to foster new understandings about how we organize and address contemporary civil society. By attending school as an adult, Choksi aims to question many of the boundaries, hierarchies, and fantasies around the "civilizing" process of education. As a lived performance, Choksi's work reorganizes ideas of art and an artist's labor for her classmates. The accumulated experience in the classroom during her Play!School! project helps re-shape our perception of who we are and want to be, how we arrive at our ideas about self/other, childhood/adulthood, naïve/civilized, and more.¹ "Show and Tell: How was school today?" denotes two performances that took place on December 12 and December 15, 2018 within her 18th Street Arts Center installation.

These pieces were originally written for *riting.org*, an experiment in writing that engages with performance happening now in Los Angeles, and are reprinted with permission.

Carmen Argote on "Show and Tell"

The rope and the tulle came together with an aqua colored clip, making little peaks suspended over an ocean of air. The resulting little mountains felt naturally at ease in the space. On the walls, along the perimeter of the space, the pictures that accompanied each mounted wooden element reminded me of being made out of translucent tape, the kind that I liked to push on against college ruled paper because it felt soft.

The materiality took me to several haptic memories of classrooms throughout my life. We push with our bodies, brainstorming, searching, and finding something that has both a complexity and a flip in meaning.

On 12/12, I felt like I was following directions and words like kinesthetic learning crept up in my memory. On 12/15, I felt like I was part of a class and some of my friends were there too.

12/12 took me to the memory of my professional development training. The directions were to follow the lead of the group, go under the fabric, walk around, hold hands. Forms of manipulation of bodies within a classroom setting to achieve rational desired learning outcomes. There were moments when I could engage, and I found myself secretly wanting to imitate Neha's movements, to learn ballet steps from the others and to tap my foot in response to Neha's jumps. But I could not escape and let go of my associations. Neha is one of the bravest artists I know, using the Artist Lab to experiment. Allowing the learning to be the medium. Experience and

duration in the material. I understood this as a work in progress and I was experiencing the artist at work. This is generosity.

12/15 Neha sat next to me, made her hand into an alpaca, but I said it looked like a duck. It then somehow was taken away by the teacher (this was all Neha). I was in the moment, but then I started talking in a different voice (different from my actual self) and I realized I was sort of role playing to Neha as a response. This moment made the work flip for me: it let me see my own constructions and notions between child and adult. Why would I compromise my whole self to offer Neha a version of me that I determine to be rooted in expectation? How do we construct ourselves around kids, how do we construct ourselves around adults? The second day made these structures visible through the process of having to confront my own behavior and having to question it. It made these structures felt through the process of learning. It was beautiful and real.

Patricia Sazani on "Show and Tell"

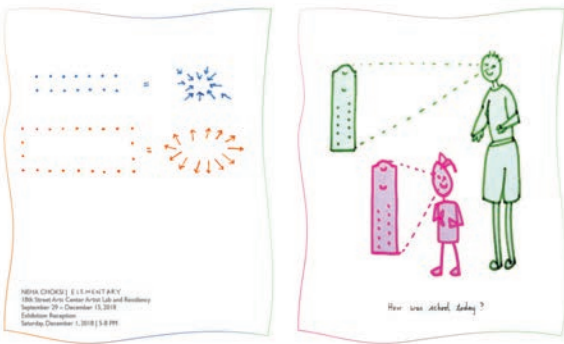
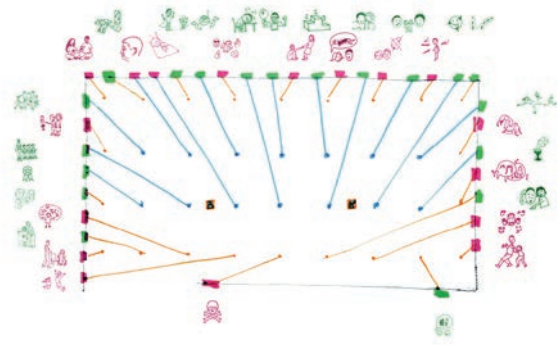
We are a class of kindergarteners, and our day is organized by a series of tasks. First, we greet everyone. Then, we sit down. Later, we tell jokes, crawl under a gauzy blue canopy suspended from the ceiling, talk about pajamas because it is Pajama Day, play soccer.

Most kindergarten days are ruled by routine, and often this routine is written into the classroom itself: all the construction paper pockets plastered to kindergarten, first, second grade walls, and the popsicle sticks and laminated shapes that move between the pockets, marking the days of the week or classroom chores. Our day in kindergarten is no different: Neha steers us through the tasks, guided by a series of wooden

Documentation from Neha Choksi's performance
Show and Tell: How was school today? on December 12,
2018 at 18th Street Arts Center. Photo by Jeny Amaya.



Neha Choksi, *How was school today?*, installation manipulated daily, 2018. Installation view of *ELEMENTARY* at 18th Street Arts Center. Photo by Brica Wilcox.



Neha Choksi, verso and recto of leaflet accompanying *How was school today?*, 2018. From *ELEMENTARY* at 18th Street Arts Center.

plaques on the gallery walls, each with a drawing that stands for a particular task—jokes, secrets, snack time. A score of the performance.

Neha starts at the plaque nearest the entrance (greet everyone) and moves clockwise around the room through our tasks. Sometimes these tasks are ours, as if we are in class with her. But just as often she is telling us about “her classmates,” some other children that are not present, that had a Pajama Day sometime in the recent past. There is a slipperiness of both tenses and roles: Neha attempts to help someone seal a Ziploc bag, calls for help in sealing a Ziploc bag, whispers secrets in a neighbor’s ear. She relates what happened on that Pajama Day past, then suddenly pulls that day into the room, and all of us into the role of classmates—and then, just as suddenly, she is anticipating a Pajama Day that has not yet unfolded, asking us for predictions, making guesses of her own.

Neha marks the completion of a task by placing a ring on one of ten wooden pegs that protrude from each plaque—and the particular peg she chooses records how well each task was performed. I think of grading systems, and I think of lesson planning—the gap between an imagined lesson-in-preparation, some

script of a school day, and the lesson-in-actuality, the script performed. I can plan a lesson that includes a movie and a discussion about death. Will such a discussion happen? How will it go? How do I move between the plan and the moment before me? What about when the students are between 4 and 6 years old? When they are a bunch of artists in a gallery? When they cannot close a Ziploc without assistance?

Dani Bustillo on “Show and Tell”

The invitations Neha sent for the last two performances marking the closing of her show at 18th Street Arts Center felt especially personal. I read them like something between an invitation for a birthday party and an art event, and it struck me how little difference there might be between the two. But then, a lot of that is likely shaped by the fact that I know she is enrolled in kindergarten for the second time in her life, some four decades after the first time she would have attended.

During the performance, Neha circled an arrangement of light blue veils, tent like, though too fancy to be a blanket fort. The veils formed a landscape, like small mountains that can be lifted or lowered via a pulley system connected to a set of wooden scoreboards on the walls that also held instructions in the form of drawings that only a learned instructor or super inventive student can translate. Neha initiated the activities posted on the wooden boards just as often as she interrupted them. It was hard to tell when she was being the teacher and when she was the student.

Somehow, we didn’t know how to act. Like, are we supposed to be children? Are we supposed to play? Neha didn’t insist on any particular behavior; she didn’t tell us what to do or what not to do. She moved so seamlessly between student and teacher, I couldn’t tell where and if the unlearning ends, or where and if the teaching or learning begins. At one point, Neha asked me if I knew how to explain to someone else how to close a Ziploc bag. I tried my best to imagine if my instructions would be useful for someone who had never closed a Ziploc bag or had never even seen one for that matter. I don’t think I did too well. It is easy to take for granted all the things we have to unlearn in order to teach.

There were other forms of unlearning and teaching moments that, as a group, we were asked to perform. Neha—as student, I think?—asked those of us who had come with another person to join the inner

circle of the audience, to sit beneath the canopy, and she also asked those who had come alone to sit outside the draped perimeter. When no one protested the exclusion of some and the inclusion of others, Neha—as teacher? as friend? as performer?—called us out on our approval of leaving friends and peers outside the circle. Though a few people asked to let our friends on the outside in, as a group, we were passive. We came to support her and maybe we thought that was enough. Maybe we wanted Neha to do all the work while we just sat there.

As an audience of Neha’s peers, we kind of failed her. Perhaps we don’t always learn what is outlined in a lesson plan; nor do we ever quite know what we have learned. Whether or not I felt unauthorized to speak because I knew it was a performance, I did not quite unlearn whatever fear of speaking up or taking action I sometimes have. Planned or not, I feel like I learned how violent my silence is. Not that this is a novel lesson; but sometimes the most elementary things are the least visible.

Amanda Martin Katz on “Show and Tell”

At the outset of Neha Choksi’s “Show and Tell,” she asked the audience members gathered politely around her installation to raise their hands if they had come to the gallery with at least one other person. Those who attended alone sat, hands unraised, eyes searching one another with furtive, conciliatory glances. In the moment before raising or not raising my hand, I looked down at the program to read “how was school today?” scrawled on its cover. Kindergarten, the first place of peer-oriented socialization for many of us, may also be the first environment in which we are asked to communicate something to which the listener themselves was not privy. This basic, repetitive question is an essential way we learn how to relay, to relate; it is also one of the ways we learn how to qualify.

I attend most gallery openings, events, performances and, particularly, lectures, alone. This choice is a self-performative gesture, one I enact with more deliberateness than my semi-conscious display of gender or class. I do this to reinforce the incredible sense of agency afforded by my independent professional identity, as I’m wary of the effects of viewing art (and of being seen by others while doing so) through any sort of relational binocularity. But when Neha crawled beneath the turquoise gauze of her installation and coyly divided the audience by

their condition of attachment, a flash of alienation radiated through my mature emotional anatomy. A self-empowered choice suddenly became grounds for exclusion; my performance of self-sufficiency was interrupted.

I’m considering the mental and physical sensations of my social performance within 18th Street Arts Center in light of how Neha’s gallery performance itself is contained by her overarching “lived performance” of attending elementary school for the 2018–2019 school year. I wonder, within her ongoing embodiment, what degree of aesthetic control does she have, as an artist and simply as a self-performing subject? In performing her curiosity about childhood’s epistemic processes, does she lose the joy of spontaneous discovery to the pressure to re-perform it? Does the performance in the gallery not simply justify, but rather, reify, the lived performance? What agile intelligence allows artists to make discrete work of long-term, immersive, research-based projects while they are still very much in them? And to what extent can the audience of a lived performance choose their attendance; are they, by virtue of relating, instinctively rendered participants? When considering the primary act of relating—its incessant lifting and lowering of behavioral and psychological veils—what definitional power does the word “performance” even have to characterize the displays of artistic, not to mention political, propositions we encounter today?

Neha invited the pairs and groups with their arms raised to join her beneath the gauze fort-like installation occupying the gallery’s expanse; the loners remained in the slight walkway surrounding, personally framing the action. For a moment, I considered raising my hand. No one could prove that I had driven the 49.2 miles over the course of an hour and 43 minutes by myself. To whom was the truth of my aloneness accountable? I could easily lie to—in this case, literally—fit in. Because I know that *in* is yes, *in* is good. And I know, in my present vocabulary, that what is elementary to the art world is access. Childhood may be a limited developmental category, but the qualitative organizational structures learned there, particularly the schoolyard dichotomies of in / out and together / alone, continue to determine one’s ability to engage, one’s freedom to play. ■

¹ This description of Choksi’s project dates back to a press release from 18th Street Arts Center from October of 2018, and describes a particular moment in time of a long-term, evolving project.

CLARISSA TOSSIN

21ST CENTURY WISDOM:

HEALING FRANK LLOYD WRIGHT'S TEXTILE BLOCK HOUSES



On Clarissa Tossin's *21st Century Wisdom*

By Jennifer Remenchik

A sparsely occupied room, a smattering of objects... Clarissa Tossin's *21st Century Wisdom: Healing Frank Lloyd Wright's Textile Block Houses* at 18th Street Arts Center makes up for what it lacks in monumentality with its concision. The show consists of a few tightly-edited materials and cultural reference points: 3D printed replicas of ancient Mayan musical instruments that rested upon three cinder block constructions installed throughout the gallery.

Viewers can pick up and even play with the working instruments, experiencing the disjointedness of the objects' cold plasticity with their terra cotta color and curvaceous forms, which often take the shape of small animals or human figurines. Tossin chose to display this interactive element of the art objects in full force at the opening.

In this gesture, Tossin references and links many forms of travel simultaneously. There is the travel of the musicians themselves: immigrants who made their journey here either recently or long ago, a category of citizen that makes up all but a few of the United States population, the indigenous. Then there is the travel of the archaeological objects on which Tossin based her sculptures themselves: a journey that speaks to a multitude of political uprisings and takeovers, the history of colonialism, the fetishization of a so-called "exotic" culture's objects and the problematic yet historically rich and vital practice of archaeology.

Tossin did in fact work closely with an anthropologist/archaeologist, Jared Katz, to realize this series. Katz, a Mayer Postdoctoral Curatorial Fellow for



Left and Above: Clarissa Tossin, *21st Century Wisdom: Healing Frank Lloyd Wright's Textile Block Houses*, 2019. 3D printed ocarinas based on pre-Columbian originals, and concrete blocks. Modeled by Raven Lu. Photos by Brica Wilcox.

January 22 – March 29, 2019



Clarissa Tossin, *21st Century Wisdom: Healing Frank Lloyd Wright's Textile Block Houses*, 2019. Installation view at 18th Street Arts Center. Photo by Brica Wilcox.

Pre-Columbian Studies at Denver Art Museum, developed a methodology that allows for the 3D scanning and printing of Mayan musical instruments that phonetically mirror their originals. In yet another form of circulation and travel, he has recorded and archived these historical instruments from the labs of museums and archaeological projects in Mesoamerica and the United States over the past five years.

While the original Mayan instruments Katz documented were carefully and uniquely crafted by hand, Tossin's replicas have been machine-forged, a process which makes them easier to hybridize and mass-produce. The similarly machine-made cinder blocks also imply an urban, modernist brutality contradictory to pre-Columbian aesthetic sensibilities. Yet at the same time, their material coolness seems to fetishize the instruments that rest upon them. This display echoes the way imperialist societies often operate—erasing large swathes of the cultures they conquer while salvaging and highlighting certain aspects they find appealing.

Embedded within each of the replicas lies the multitude of historical and material contradictions that have come to form the cornerstone of Tossin's work, including the 2017 video *Ch'u Mayaa* (not included in this exhibition), which translates literally as "Maya Blue," referring to the ancient blue pigment used in Mayan artwork, whose substance holds up well to weathering, erosion, and time. In the almost eighteen minute long video, dancer Crystal Sepúlveda moves across the grounds of the famed Hollyhock House, one of Wright's textile block houses, wearing a leopard print bodysuit accompanied by gold and blue draped gauze. The outfit can as easily be seen as a reference to the ancient azule pigment and the Mayan Jaguar deity "God L" as it can to LA's nearby Fashion District, where the only gods apparent consist of five dollar leggings and stacks on stacks of baseball hats, each un-ironically emblazoned with the word *Original* in a stylized italic font.

Much like the 3D printed Mayan instruments that form the crux of Tossin's exhibition at 18th Street Arts Center, *Ch'u Mayaa* similarly explores the aesthetic, political, and emotional repercussions of colonialism. Sepúlveda's outfit shows our struggle and ultimate inability to create a truly authentic Mayan experience, along with any other colonized cultural experience for that matter. What we have left betrays itself as mere farce in light of the fact

that the context needed for a real Mayan cultural experience was destroyed through a combination of climate change in the form of a severe and long-lasting mega-drought and the Spanish Conquest.

This reality and reflecting its truth bypasses entirely architects like Frank Lloyd Wright, who are ultimately only interested in co-opting other cultures' aesthetics for their own monetary gain. Wright revealed this point blank when he mass-produced concrete blocks using molds based on traditionally hand-carved Mayan architectural designs for his textile block houses, including the aforementioned Hollyhock House, without tribute or context. This tendency towards the racist re-writing of history makes its way into the art world too. Early 20th-century artists, such as Picasso, Matisse, and Gauguin, worked within the historical movement dubbed "Primitivism", wherein artists and designers unapologetically appropriated aspects of colonized cultures and reassimilated them into the mainstream.

While this practice produces some wealth for the artists and designers that are its manufacturers, it creates vastly more for its consumers, largely made up of the hegemonic ruling class, and contributes nothing to history's decedents and those who value their cultural context. Their livelihoods and concerns are disregarded for the sake of what the ruling class have determined to be art. In *Ch'u Mayaa* as well as *21st Century Wisdom: Healing Frank Lloyd Wright's Textile Block Houses*, Tossin struggles with the pain of colonialism and the art world's place in perpetuating it, while avoiding didactic critique and its equally unappealing opposite—historical ignorance.

A natural question in the face of oppression is what do we do with its painful inheritance while the world is busy (perhaps) becoming a better place? We fight for justice, certainly. We make art that represents those who have been historically excluded and their narratives. We participate, even when uninvited; but on a human level we need more. As Tossin suggested in her invitation to local, immigrant musicians to play music at the opening of her exhibition, the most important thing we can do in the face of historical and ongoing oppression is to spend time with each other, form community and, regardless of the circumstances, create space in our lives for joy. ■

Top and Right: Clarissa Tossin, *21st Century Wisdom: Healing Frank Lloyd Wright's Textile Block Houses*, 2019. Documentation of exhibition opening on February 23, 2019. Photos by Jeny Amaya.



MARCUS KUILAND-NAZARIO



MACHO STEREO

The Ghostly Father of *MACHO STEREO*

By Armando García

Vine a buscar a Pedro Páramo, que según parece fue mi padre. Me trajo la ilusión.¹
– Juan Rulfo, *Pedro Páramo* (1955)

The inspiration behind Marcus Kuiland-Nazario's *MACHO STEREO*, Juan Rulfo's *Pedro Páramo*, is a story of death. A novel of the Mexican Revolution, *Pedro Páramo* details the life and death of Pedro Páramo, a man who was larger than life itself, and his son, Juan Preciado, who hopes to find the man who supposedly was his father but dies without their meeting. The first half of the novel details Juan Preciado's journey to fulfill the promise he made on his mother's deathbed, to find his father and make him pay for forgetting them. He goes to Comala, the town where his parents once lived, hoping to not only find Pedro Páramo, but to meet the man he was told was his father. He reaches the town with the help of strangers he thinks are of the living, and soon realizes they are not of this world. Guided to Comala by the ghosts of his parents' past, Juan Preciado arrives to find an abandoned town inhabited only by the restless souls of people who knew Pedro Páramo before Abundio Martínez, one of his illegitimate children, killed him. Abundio, like Juan, sought vengeance on his father for having abandoned him and his mother. In a cruel irony, Abundio is Juan's first ghost guide and the one who takes him to Comala, not knowing they are both sons of the man Abundio describes as "a living resentment."

MACHO STEREO employs Rulfo's novel to explore men's experiences with masculinity and our relationship to other men, especially our fathers. Kuiland-Nazario uses *Pedro Páramo* to analyze men's complex relationship to masculinity, but he does not use the novel as a singular interpretative lens as much as he uses *Pedro Páramo* as a prism. Rulfo's novel, after all, does not offer us a one-dimensional representation of masculinity and father-son relationships. Rather, *Pedro Páramo* functions as a prism through which men can see each other and ourselves to examine who we are as men, *how* we are men, and what role our fathers played in shaping our sense of masculinity. Through its multiple parts—the novel and Carlos Velo's 1967 film adaptation,

Kuiland-Nazario's interviews with men about our fathers, the two-channel video inspired by Velo's film, the listening station, and the collaborative live performance—*MACHO STEREO* asks men to position ourselves and our ideas of masculinity in a place where we can start engaging these questions. For many of us, I think, answering them is no easy task. They may require us to reckon with our pasts and revisit the experiences that made us into the men we are today. *MACHO STEREO* asks us to be open to vulnerability and interrogate our very existence so we may know what work the world has done to make us into men, as well as the work we must do to shape the world differently if we wish to live otherwise.

Kuiland-Nazario's work, then, invites us to openly see ourselves for the men we are, the men our fathers taught us to emulate, and the men we wish to be. Juan Preciado himself may have set out seeking vengeance on his father, but in looking for Pedro Páramo, he learns less about the father he hoped for and more about the type of man his father was. The novel and the film portray Pedro Páramo as a quixotic figure: a wealthy landowner, he is a man who inspires admiration, fear, lust, respect, love, and, above all, hate among the townspeople, peasant workers, administrators, and the women he controlled. Although Pedro Páramo dies before Juan Preciado goes to find him, his son learns who he was through the stories he hears of his father. Most of these stories are atrocities. He learns, for example, that when his own father was accidentally killed while attending a wedding, Pedro Páramo had everyone at the ceremony massacred. His ultimate display of malice, however, is narrated at the end of the story: Susana, the only woman Pedro Páramo ever truly loved, dies of sadness, and rather than attending her funeral or mourning her death, the townspeople hold a celebration. The towering figure feels the loss of love and wraps himself in his own suffering, desiring that others would at least sense his pain and acknowledge, if not respect, that his heart was touched by death. Those around him proved blind and deaf to his suffering, and the sounds of music and joy overshadowed his grief. In mourning, Pedro Páramo cloaks himself in fury and curses the town, vowing to "cross [his] arms and Comala [would] die of hunger." His fury starves and kills the people of Comala. Juan Preciado meets their wandering spirits, but not his

Left and Page 41: Marcus Kuiland-Nazario, *MACHO STEREO*, 2019. Installation view at 18th Street Arts Center. Photos by Hiroshi Clark.

June 1 – July 26, 2019





father's. When Pedro Páramo died, his body hit the dirt ground and "disintegrated as if he were a pile of rocks." He left no trace behind. No spirit for his son to find, even in death.

Susana's father described Pedro Páramo as "evil itself." Evil as he was, Rulfo's tyrannical protagonist also proves capable of loving, and when he loses love, he quenches his suffering with fury. The stories Juan Preciado hears of his father also bring him closer to the man he wished he knew, and with each story of Pedro Páramo's abuses, he comes to know more intimately the man who was supposedly his father. In our interview, Kuiland-Nazario and I also shared stories about our fathers and how our relationships to them shaped our identities as men, as brown, and as queer, experiences that all too often go hand-in-hand with pain and suffering. It strikes me that he is driven to create art inspired by a novel so palpably linking intimacy and abuse. What is at stake in work that reconnects intimacy with abuse, love with violence? In his own words, Kuiland-Nazario's performance "is about re-traumatizing [himself]," a process that enables him to work through

trauma "by picking it up and looking at it and reliving it and investigating it," and *through* performance "[turning] it into a weapon and a shield also." He designed *MACHO STEREO* not to explore what the son's search for his father in *Pedro Páramo* can tell us about abusive fathers and abandoned/abused sons, but to see the different ways we learn to be men and to understand "there's lots of ways to be nurturing and loving like a father."

Admittedly, I was hesitant to accept Kuiland-Nazario's invitation to be interviewed for *MACHO STEREO*. My father is a very private man and I do not believe it is my right to share his life story with the world. I am nevertheless indebted to him for teaching me how, despite living in a world and a country that despises brown men, Mexican men can be the most loving and nurturing of fathers. After our interview, I told the artist "I am very protective of my father." It was the first time I shared that with anyone. Perhaps that is also *MACHO STEREO*'s intent: to create spaces and opportunities for people, and men in particular, to look each other in the eye and have a conversation. To have/make a connection. To sit with each other in vulnerability. ■

Pages 38-39 and Left: Marcus Kuiland-Nazario, *MACHO STEREO*, 2019. Performance at 18th Street Arts Center on June 27, 2019. Photos by Sylvana Gutiérrez.

¹ Translation: "I came to find Pedro Páramo, supposedly he was my father. I came here hoping he was." All quotes from the book are the author's translation.

ITERATIONS



Showing Up: Maj Hasager's Collaborative Iterations

By Sue Bell Yank

A stream of children dressed in black pants and crisp white shirts, carrying all manner of instruments, flood out of the Thelma Terry building at Virginia Avenue Park on to the splash pad just outside. Instruments at the ready, they begin to pluck out a series of sounds meant to echo the surrounding environs—brass honks like car horns, bows scraping on strings like the wind in the trees, tapping with their fingers on carved wood like the patter of rain. Their faces range from intense concentration, to bemusement, to slight embarrassment. This abstract, atmospheric piece, improvised and created after a series of workshops with Danish artist Maj Hasager and composer Ask Kaereby, was an entirely new experience for them.

These 40-some youth musicians are part of the Santa Monica Youth Orchestra (SMYO), a free program run by director Shabnam Fasa that meets every Sunday in Virginia Avenue Park and is open to all who show up. Iran-born Fasa, who was raised in Denmark before emigrating to the US, is a dynamic force in the community and immediately hit it off with the similarly open, fierce, and thoughtful artist Hasager during her six-month residency at 18th Street Arts Center. Chatting in fast-paced Danish, the collaborators—along with Hasager's partner, composer Ask Kaereby—developed a program in which SMYO musicians would conduct field recordings of their local Pico neighborhood of Santa Monica and translate those sounds to their instruments. Before and after the performance, the youth and their friends and family could wander around the park to find 27 laminated QR codes stuck to trees, benches, and playground equipment, and use their smartphones to pull up the field recordings and individual instrumental interpretations. With labels like "Palm Tree," "Bouncy Spring Rider," and "Metal Pole," this close listening and honed focus revealed the park in all its aural beauty and banality.

And in a way, this process of hyperlocal focus, dynamic listening, thoughtful artistic interpretation, and participatory presentation is a perfect representation of how Hasager approaches a project's life cycle. Her time scale is usually not in weeks, or



▲ Maj Hasager, *Nikkei Hall*, 2018. Photographic print. Courtesy of Maj Hasager.

months, but years—and this engagement with SMYO was but a peak in a much longer fermentation period, of which various artworks and interpretive writings emerge every so often. Her Atrium Gallery exhibition *Iterations* was one such emergence, with symbolic objects—a slab of particle board, a majorette's baton; beautifully composed photographic prints; videos of a hand flipping through old archived photos; interview footage; and carefully printed stacks of local history articles, neatly arranged in manila folders on a white pedestal.

These various documents reveal an intense series of engagements, relationships, and conversations between the artist and collaborators from the immediate community around 18th Street Arts Center that began as soon as she arrived in the country. Hasager is not easily enticed into artist residencies—her process of community collaboration is intense and demanding. Again and again, she expressed that her primary reason for wanting to come to 18th Street was because of the years-long Culture Mapping 90404 local oral history project the organization initiated—a project that carefully mapped a growing community-sourced array of cultural treasures in the Pico Neighborhood in the face of rising displacement due to rapid gentrification. Such a project, she reasoned, showed a deep institutional commitment

◀ Left and Page 45: Maj Hasager, Ask Kaereby, and the Santa Monica Youth Orchestra. Sound Walk at Virginia Avenue Park on March 3, 2019. Photos by Nikolaj Recke.

February 23 – April 5, 2019



to the local neighborhood, and a capacity to support the kind of process Hasager demands in her work. Hasager met with dozens of people in the community, using the map as a jumping off point to orient herself to local history but also as a way to identify gaps in the narrative. From investigating the historic Japanese-American community center Nikkei Hall, to documenting official and unofficial public art monuments scattered around the neighborhood, the artist found compelling bits of history and small mysteries that remained untouched by online Google searches, Wikipedia entries, or public archives.

One of her most fruitful relationships emerged from conversations with Carlyne and Bill Edwards of the Quinn Research Center—Santa Monica natives with an extensive archive of photographs, ephemera, and oral histories relating to the Black History of Santa Monica. Most of this archive had yet to be digitized—and in a mutual exchange, Hasager began the intense process of digitizing this material in exchange for permission to use aspects of the archive in her work. She began an ongoing campaign to see luminaries like Thelma Terry, an African-American advocate and educator who ran a long-running majorette troupe called the Terryettes, represented more fully on sites like Wikipedia, and thus in the public memory. Likewise, she sought to investigate the history of the Philomathean Charity Society, a group of black women in Santa Monica who have raised money for social good causes for

decades, and bought their own building in downtown Santa Monica in the 1950s, when such a thing was admittedly fairly difficult and certainly not common.

These vignettes are just a few of the stories the artist uncovered, and she presents them in a way that is not documentation, nor documentary, but document. These are poetic interpretations and visual aesthetic choices arising from her own artistry and informed by the personal narratives of her collaborators—that in their textural complexity are perhaps even more truthful than if presented in a strictly didactic form.

Six months is far too short for an artist like Hasager, and the neighborhood already calls her back. She is currently planning the development of a full-length film to encompass the breadth of this active, alive fermentation that she catalyzed—but she is always aware of the difficulties of such collaborations. In order for these relationships to be truly collaborative and trusting, there must not only be a natural exchange (as occurred with the Edwardses, or with SMYO) but also the willingness to give it all up. To resign oneself to the possibility that the artwork, and the intense time and investment behind it, might never see the light of day. Hasager has made her peace with that potential outcome, but it does not stop her. She continues to be a fierce advocate for the community, even within the institution that hosted her, urging us to connect more dots, do more outreach, show up more. Because she always shows up, she puts everything into this work, and she (in a most endearing, and refreshing way in such a cynical world) expects everyone else to do the same. ■

◀ Maj Hasager, Ask Kaereby, and the Santa Monica Youth Orchestra. Performance at Virginia Avenue Park on March 3, 2019. Photo by Nikolaj Recke.

MARIA AGUREEVA

THE DUST OF PERL WILL SETTLE DOWN ON SOFT SKIN COVERING ALL THE CRACKS



Anuradha Vikram and Clayton Campbell in conversation on the work of Maria Agureeva

March 15, 2019, 18th Street Arts Center.
This conversation has been edited for clarity and length.

Clayton Campbell: What is your take on Maria's work and how do you view it?

Anuradha Vikram: Well, the work that she presented at 18th Street Arts Center when she was applying to the program, what I saw in it was a kind of a metaphor for the generational struggle that we see happening. At the time, it was very specific to her context of working in Moscow, but I think it can translate to other contexts. So for example, the first work that I see as being part of this trajectory of the work that she's making now, is this project called *Guest Book* (2015), where she has the critics of the Moscow art scene come and critique her physically, and then she makes *Pieces of Artist* (2015) where she takes their most criticized areas and she casts them. I think what's interesting about her work is that it becomes more and more abstract and less and less referential to the body over the evolution of the last few years. But I think it's really important to remember that it always begins there. It always begins with a specificity of representing the female body. And how as a young woman artist, any work you make that makes reference to yourself is immediately classified as narcissistic.

Clayton: Meaning because she was working in Moscow?

Anu: There or here, I think it's everywhere. It's part of the rhetoric of the use of the female body in art, is that when you see a woman's body, especially a young, attractive woman's body in their art, it is because they are objectified or objectifying, and it's a criticism is frequently used against American feminist artists, like Hannah Wilke for example. She got this criticism about her work, that because she was physically attractive and she didn't go out of her way to make herself less so in her work, that this was therefore a narcissistic exercise, and [she] was consistently read differently than a similar kind of imagery being created by her male contemporaries. I see Maria working in Moscow in 2015 being in a

Left and Pages 47-49: Maria Agureeva, *The dust of Perl will settle down on soft skin covering all the cracks*, 2018. Installation view at 18th Street Arts Center. Photos by Maria Agureeva.



similar context to what an American artist would be dealing with in the New York art world of the 1970s. I think the way in which sexism is constructed in the American art world today is somewhat different, not completely, but somewhat different. But that good old-fashioned sexism is looking a little bit more gloves-off, the way that things are done in Moscow. That's certainly the way that she's described it.

I think that Maria's work is very relevant in the context of #MeToo. The reality for women artists is that they're still dismissed if they're good looking and they're still dismissed if they're not good looking. And I just don't really think it's that different today, or here. I don't think that women are well served by expressly stating their feminist directives in their artist statements. Quite the opposite. The artists I've seen that have done the best in the marketplace are the ones who are super cagey about their political objectives in a way that I think she is capable of being. Honestly, I personally prefer a little more clarity, but I completely understand why that might not be a strategy for her.

Clayton: Where do you think the clarity should be then, in talking about her work?

Anu: So, going back to that early work, where there's a clear performance element in relationship to

the body and there's also kind of a social element because there is this kind of public input phase, right? It's the only aspect of this whole body of work that's had those directly performative and input-related aspects. Interfaces if you will. And then from there she's gone on this material exploration. It's striking to me how she has in a certain way disassociated the work from its origins in the body.

So you go from the representation of the part of the body that is associated with the traumatic event to separating yourself psychologically from that part of the body, disembodiment, de-materializing it, making it into a different material. But she's always returning to some kind of, either a skin element with the latex, or now with the wax, it's almost like lipids or fat. But if you were thinking about a Latin American artist responding to the violence of the military dictatorships, you would see this kind of material and you would see a color palette that would be reds and browns and off whites and yellows, flesh tones and pus tones, you know; but that's not her palette. Her palette is toy tones and jewel tones. I think about "The Neon Demon" by Nicolas Winding Refn. Did you see that film?

Clayton: What's it about?

Anu: It's about a young, beautiful woman who is consumed by decadence and finally is basically eaten alive, you know? It's pretty risqué, the 2016 version of *Beyond the Valley of the Dolls*, you know what I mean? But it's actually the color palette that I think of because there's a color palette, it's in "Moonlight"; it's in all these contemporary projects in film. The Internet calls it "bisexual lighting." It's a generational thing. What I see in Maria is, the only artist of the Second Wave generation I can think of who actually worked that way, Lynda Benglis, and I would love to connect her to Lynda Benglis. I think what's interesting to me about what Maria is doing, it's very related to Lynda. Lynda was working in that era when a feminist artist was supposed to use her body. And Lynda decidedly did not use her body except in the famous *Artforum* ad and which was in a way I think her even kicking back against the idea that you should ever have to use your body. Okay, fine. I'll do it. See how I do it. I see a similarity in what Maria is doing. I think that all of these forms are in some way bodies now. They could be bodies of land; they could be bodies of people.



And I wanted her to come here just to have the experience of being around people who were like, this is how you work. This is work. It's not a deviation from real art. It's really art. It's very material. It's objects. I think it's almost like a hyper object, you know? Do you know that book? *Hyperobjects*? This is a term coined by Timothy Morton to describe objects that are intricately networked into larger global systems. I would look at that for some language around the sculptures themselves because of the way that they're very unstable, literally.

Clayton: And then, actually they're very stable. If you pick them up they are quite solid. They can be hung on walls, but they seem like they're always in motion somehow, because they're very animated objects and now she's, in terms of the performance aspects and where she's going with video, and being taped, grinding them down to dust, you know, there's a kind of aggressiveness.

Anu: Yes. That comes back to disassociated-ness for me, whether or not she herself has experienced trauma related to the body. It is experience that women share, trauma being related to the body. In fact, having given birth, that is a trauma by itself. That's where the imagery

strikes me. You can be in the trauma, which when we talk about identity as a source of artwork, we often assume, especially in the American conversation, that we're talking about being in the trauma, walking toward the trauma. Her work does not do that at all. Quite the opposite. Her work is about how we compartmentalize in that way. I'll just grind it off. I'm just going to grind it off and grind it off and grind it off until it's perfect. When you as an individual, are the source of friction, because everything around you is homogenous and you're different, that's what you learn to do. That's what I learned to do. I'm not very good at it, so I don't really do it very well, but this is what I was trained and told I was supposed to do is just grind it off. Just don't be that. If your identity is bumping against the norm, be the norm. Don't be your identity.

That's what I see her work being about. It's burying trauma. It's erasing difference, but it's impossible. So it's ironic. Ultimately it's a critique and that's why I think it works. If it's impossible, well, I mean all this is futile, isn't it? I think a lot of performance artists are about exorcising the futility of the human, considering failure, and she does that. ■

ASTRIA SUPARAK AND BRETT KASHMERE

WINNINGEST



On July 17, 2018, 18th Street Arts Center Curator-in-Residence Astria Suparak and Brett Kashmere launched the newest issue of the artist-run publication *INCITE Journal of Experimental Media* they co-edited, and related exhibition *Winningest*. The event included live readings of *SportsTalk* poetry, created by writers Pasha Malla and Jeff Parker from re-edited television interviews of athletes including John Amaechi, Larry Bird, Jason Collins, Darryl Dawkins, Mark Gonzales, Kwame Harris, Martina Navratilova, Ronda Rousey, Sheryl Swoopes, Serena Williams, Venus Williams, and Zinedine Zidane.

The text below is adapted from "A Non-Zero-Sum Game," the introduction to the *Sports* issue of *INCITE Journal of Experimental Media*, edited by Astria Suparak and Brett Kashmere. It has been edited for length.



Cap (from *Bespoke Cut and Sew*) referencing both the period in which the Warriors basketball team was previously located in San Francisco (1962-71) and the 1979 cult film of imaginary and outlandish NYC gangs, *The Warriors* (directed by Walter Hill and based on a 1965 novel by Sol Yurick). Photo by Brett Kashmere.

For millennia, sports have been intrinsic to daily life, physical well-being, education, civic identity, and social harmony. That presence has expanded in the last century to occupy entire sections of newspapers and news hours, in turn begetting 24-hour television channels, talk radio stations, and endless punditry devoted to sports. We contend that over the past decade, sports have assumed an even larger, more multidimensional place in our culture, advancing, for instance, further into the fields of contemporary film, art, and media. As Jennifer Hargreaves noted in 1982, although "Sport has traditionally been accorded low academic status in higher education... there has developed an increasing interest in sport as a cultural phenomenon"¹ which carries through to today.

Just as sport has been embraced by artists across mediums and genres, so too has it been taken up as an object of study, broadly; traversing physical education, communication studies,

Left and Pages 52-53: Astria Suparak and Brett Kashmere, *Winningest*, 2018. *SPORTS* issue launch party with *INCITE Journal of Experimental Media* at 18th Street Arts Center on July 17, 2018. Photos by Jeny Amaya.

the social sciences, and more recently, the humanities. A new academic subfield—critical sport studies—has emerged in response to this swell of cross-disciplinary research. As a result, the traditional schisms, and oftentimes, antagonisms between sports performance and spectatorship, creative production, and scholarly activity (jocks vs nerds, square vs cool), have been blurred. Sports are now readily assimilated into pop culture, celebrity culture, music, and fashion trends. In the information age, fans are the new experts and athletes are objectified as data, becoming sets of statistical profiles and avatars.

Considering these developments, this issue asks: What can the media arts provide sport studies? And conversely, how might theorizations of sport enrich nontraditional approaches to representing and examining athletics? We conceive the relationship as a non-zero-sum game, where both sides (potentially) benefit. Or, at least, one that opens a space for productive failures. In the era of instant analysis and the hot take, experimental media offers a critical tool for addressing deeper meanings, concerns, connections, contradictions, and ideologies. It also provides a set of tactics for unhooking the poetic and aesthetic aspects of sport from the encompassing spectacle.

Basketball writer and founder of the influential blog *FreeDarko*, Nathaniel Friedman, pointed out on Twitter:



As Friedman suggests, for many, sports are a comfort, providing a temporary haven from political, social, and economic concerns. This is in line with a tradition of writing about sports, mainly from the left, that has considered sport "an opiate of the masses" and a distraction from the more significant aspects of life. A prevailing attitude among many sports fans and commentators entails that athletes should shut up and play, and that sports should be maintained



and treasured as a refuge from politics. This attitude ignores the fact that **sports are always already political**. Sports are used for political purposes all the time at different scales, and offer an important site of struggle that often goes unrecognized or underreported. Global mega-events like the Olympics are instrumentalized to serve interests such as nation-building and redevelopment. At the municipal level, tax dollars are leveraged by billionaire owners to build new stadiums that sit empty and unused for much of the year. Organizations like professional sports leagues, the International Olympics Committee, and corporate media (what the sociologist Sut Jhally calls the “sports-media complex”) work hard to conceal these political motivations and dealings.

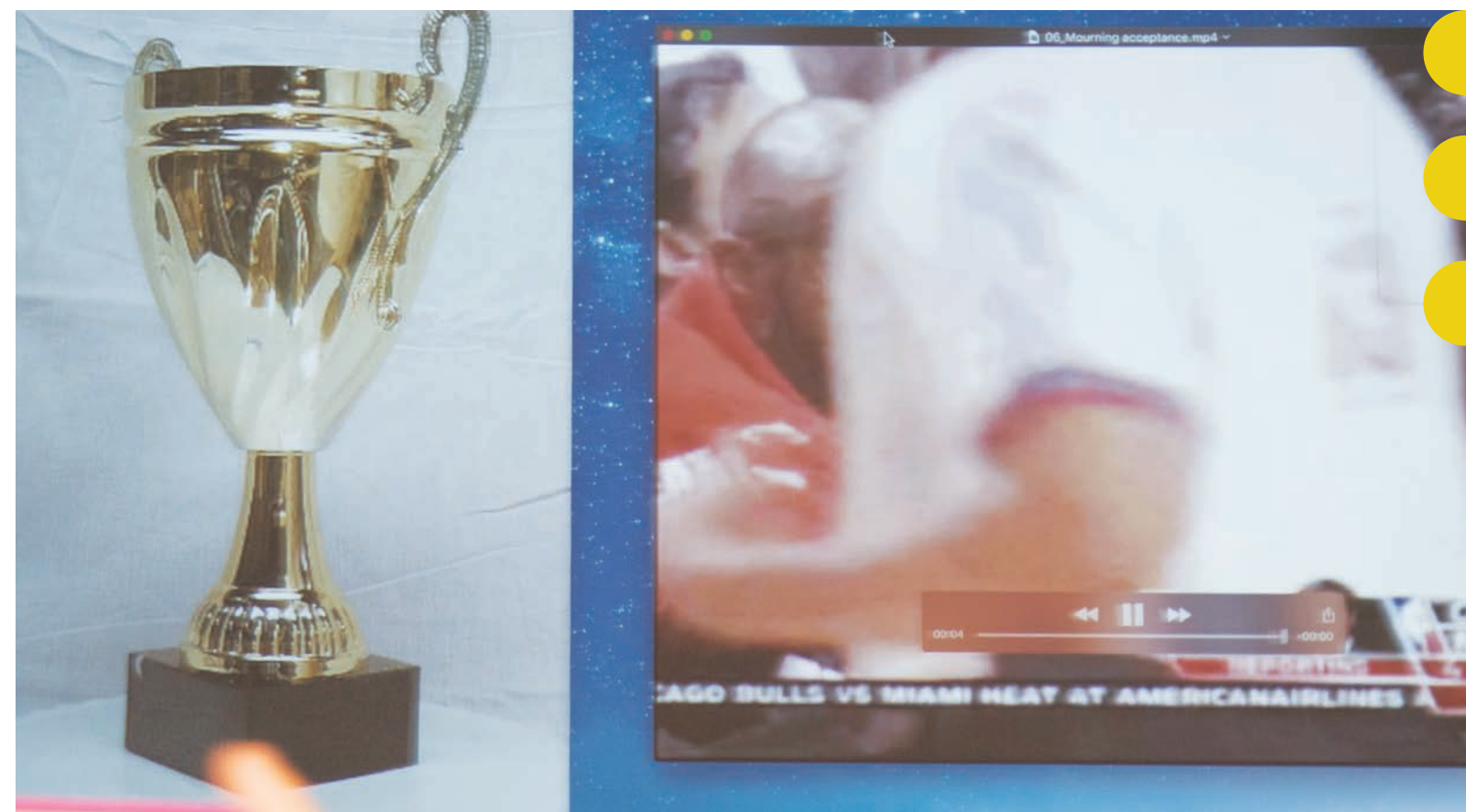


It's useful here to mobilize cultural critic and public policy consultant Varda Burstyn's related concept of the “sports nexus,” a web of lucrative “interdependent relationships between the athletic, industrial, and media sectors” that combines cultural and economic influence to generate and assert an elitist, hypermasculine account of power and social order. In *The Rites of Men: Manhood, Politics, and the Culture of Sports*, she argues that sport is a gendered institution that perpetuates inequality and homophobia. It also reinforces ideas of gender

normativity (including humiliating “sex verification” requirements that are woefully out of step with current understandings of gender) and body purity (e.g., the ever-changing set of allowable or punishable drugs and performance-enhancing treatments). Paradoxically, sports can also provide, as author and scholar Julia Bryan-Wilson writes, “a place where such normativity is constantly being discomfited and departed from. Queer and trans people of course participate widely in sports (so much so, that they have in some instances become a kind of stereotype, as in the paradigmatic dyke softball team).”² By forging links between manhood, militarism, violence, and the elevation of ever bigger and faster warrior-athletes, Burstyn demonstrates how male dominated, gender-segregated organized sports have become a central factor in how contemporary social and political life is constituted and fortified. Sport is undeniably a hegemonic force, but Burstyn and Bryan-Wilson offer models for how sport can be critically analyzed through a plurality of lenses, including political science, feminist theory, queer theory, disability studies, sociology, economics, infrastructure, cultural studies, and so on. ■

¹ Jennifer Hargreaves, “Theorising Sport: An Introduction,” in *Sport, Culture and Ideology*, ed. Jennifer Hargreaves (London: Routledge and Keegan Paul, 1982), 1.

² Julia Bryan-Wilson, “Unruliness, Or When Practice Isn't Perfect,” *Mixed Signals: Artists Consider Masculinity in Sports* (New York: Independent Curators International, 2009), 60.

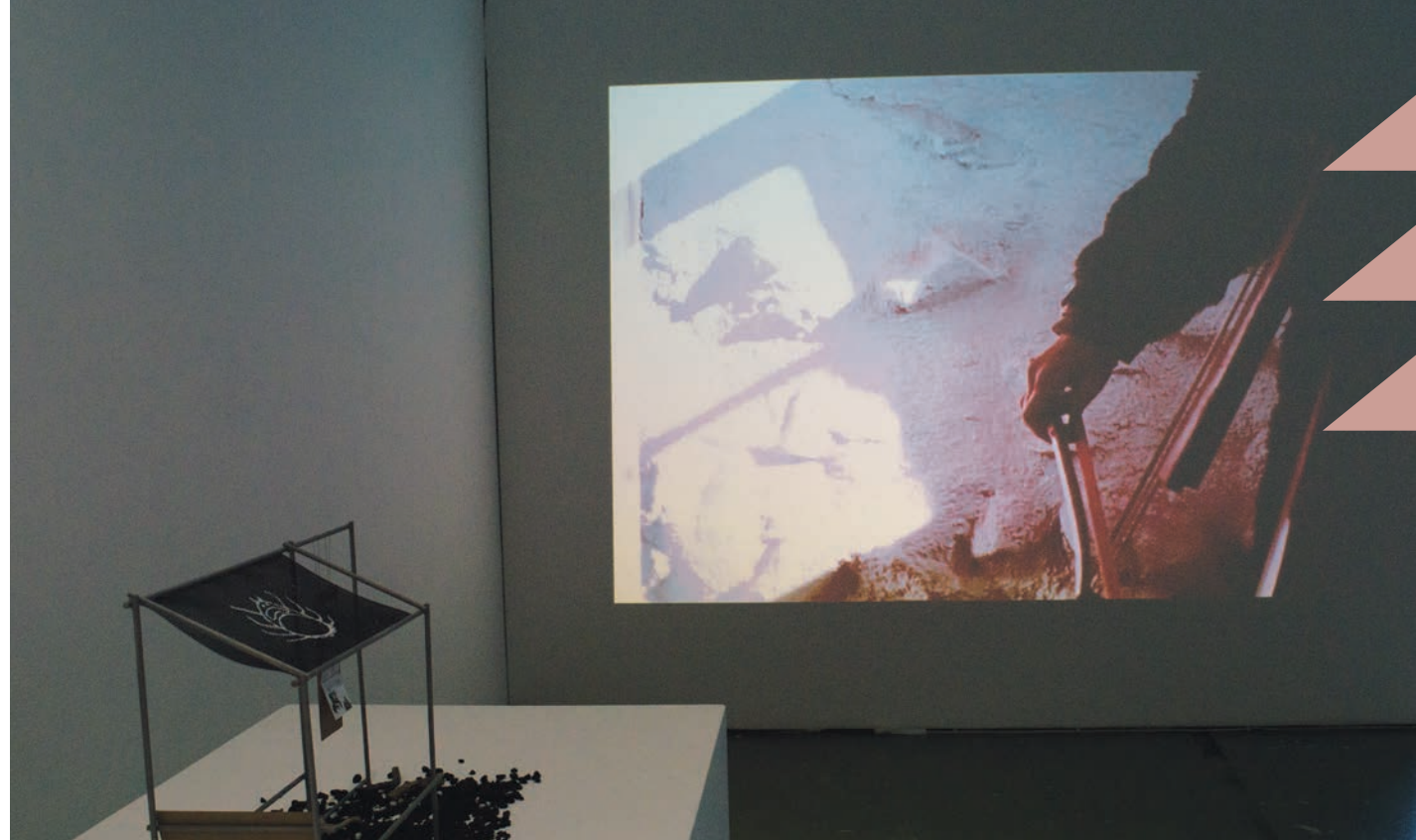


ALEJANDRO ALONSO DIAZ

THE CAMERA AND THE HUMMINGBIRD



Above and Page 55: Alejandro Alonso Díaz, *The camera and the hummingbird*, 2018. Installation detail at 18th Street Arts Center. Photos by Jeny Amaya.



Alejandro Alonso Díaz's 18th Street Arts Center residency project and exhibition, *The camera and the hummingbird*, focused on the Californian Peninsula, invoking it as a particularly extreme case of environmental urgency. The project explored the entertainment industry's culture of spectacle, and the ways in which Hollywood has constructed a static image of nature, organized around industrialized human interests, in the collective imaginary. Alonso Díaz asked: What schisms and obvious contradictions operate at these anthropocentric positions? In what ways can art negotiate environmental urgencies and protocols of representation where subject matters inform each other?

Modern and contemporary artistic positions have inscribed anthropocentrism in a failed present of financial instability and environmental urgency—both in its roots in an “enlightened” past and its future routes to extinction. Thus, in the current global era, art, culture, and humanistic economies continue to consolidate intractable relations that define intentions and effects with humans as the epicenter of a fictional paradigm, while securing the division between humans and other forms of consciousness.

As a system of rules constructed and enforced through division, classification, and hierarchies, anthropocentrism is a space of aesthetic weakness.

Engendered and anthropocentrically arranged, mercantilism has executed a knowledge structure that excludes land-based life and animal consciousness. Nature, quite differently, stands as an intractable entanglement of relations, sensibilities, affect-abilities, and adjustments between ever-moving, densely articulated beings. When artists engage in trans-species knowledge, humanity begins to inspect and contest the ghosts of the anthropocentric legacy.

Alonso Díaz found it particularly interesting to research these ideas in the context of Los Angeles, as in the last two decades, the region has witnessed a vast growth in environmental discourse, mainly cultivated through the University of California, Berkeley study groups and several California-based thinkers such as Donna Haraway. *The camera and the hummingbird* reconsidered the anthropocentric problematics of modern discursivity, the industrialization of culture, and latent emergencies. It manifested in the context of diverse exchanges and contributions with other residents at 18th Street Arts Center. Alonso Díaz also met with artists, theorists, curators, and filmmakers interested in questioning the tools and powers of anthropocentrism to imagine together a more complex form of artistic production. ■

Text contributed by Alejandro Alonso Díaz and Anuradha Vikram.

August 1 – 30, 2018

PEI-YU LEE

DIG DEEP INTO YOUR IDEAS OF HOME



Felt But Not Owned: The Participatory Practices of Pei-Yu Lee

By Jeny Amaya

In 2003, an ancient burial ground was uncovered during the excavation and construction of a residential development in Playa Vista. The remains belonged to the Tongva, or “people of the Earth,” Native Americans who inhabited the Los Angeles region long before white settlers arrived to the region. The site is now believed to be one of the largest Native American cemeteries in California. Rather than allowing these gravesites and other artifacts to remain on site, these ancestral graves were exhumed and reinterred at the base of Loyola Marymount University.

Taiwan artist Pei-Yu Lee was interested in how land that was once considered hallowed ground by indigenous people is contested in the present by housing developments throughout the West Side of Los Angeles. During her 3 month visiting artist residency at 18th Street Art Center, Pei-Yu Lee collaborated with the local community in materializing these ideas through her project *Dig Deep Into Your Ideas of Home*. Through a partnership with Brentwood Arts Center and the Taiwan Academy of Los Angeles, the artist invited community members to make votives inspired by their memories of home through a workshop at Brentwood Arts Center. Pei-Yu Lee dug up mud from Del Rey Lagoon—also an important site for the Tongva, and near the ancestral burial ground—and mixed it with ball clay. During the workshop, participants were able to explore their relationships to home, earth, and the environment through the tactile exercises of molding and forming shapes out of the clay. In the workshop, people touching the mud and shaping it turned out to be a natural gesture which rekindled the spiritual connection people once had with the land before colonialism.

The votives then became part of a one-day exhibition at the artist’s live/work studio at 18th Street Arts Center. The exhibition inspired conversations about the different shapes of home as interpreted by the participants. The following day, these votives were offered back to the lagoon.

Pei-Yu Lee, *Dig Deep Into Your Ideas of Home*, 2018. Installation view at 18th Street Arts Center. Photo by Jeny Amaya.

Inspired by the way people of Latinx heritage use candle altars to pray, remember, and show gratitude towards the dead, Pei-Yu Lee offered these house-shaped votives back to the land as she lit a candle in each. She described the material interactions with the participatory process she engaged in: “I really like pottery with fire and fire with people. It’s really spiritual so I combine those things.”

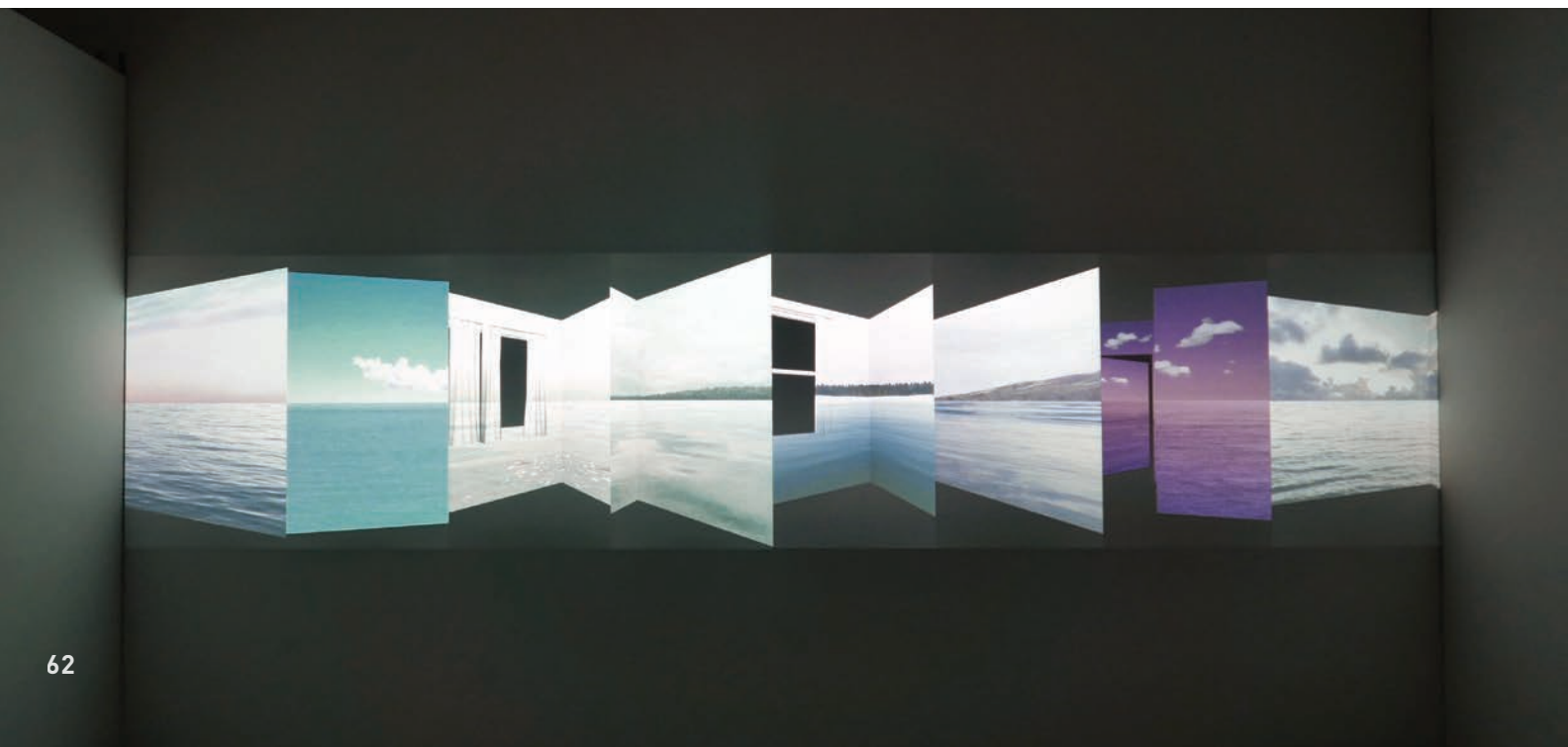
In offering the shaped and hardened votives back into the soil, Pei-Yu Lee commented, “I think returning back is a really important process of this project, because the mud is from here and we have to take back and turn it back to the earth, to the ground, the soil. It [has] a really long history on this earth. Longer than human history.”

Manifesting like an altar, these candlelit miniature houses give presence to memory. As the sun sets over the lagoon in Del Rey, Pei-Yu Lee gently removes the candles from inside the handmade house-shaped votives. She leaves the houses as they kiss the body of water. This public display, like our concept of home, is an ephemeral experience that can be felt but not owned. Within time, the votives disappear back into the soil. ■

Pei-Yu Lee, *Dig Deep Into Your Ideas of Home*, 2018. Workshop at Brentwood Art Center on September 15, 2018. Photo by Michelle Glass.







Poyen Wang: License to Desire

By Kio Griffith

Digital currencies of information overwrite analog conversance, without any data limit or time constraints, perpetually accessible and plausibly up-to-date, nimbly communicating at multiple levels without any need to move through real physical space. Identities are exchanged in bit-forms, catalyzing illusions of familiarity and accompanied by orchestrated signals and noise informing us of phantom tasks. The de facto loss of solitude disseminates an ever-strengthened sense of alienation and desire for a lack of living presence. Human contacts of this realm are brief, neutral, fragmented, and archived as a series of digital licenses.

Poyen Wang invents personal history derived from the collected actions of experiences projected from the possible interconnections of people, places and occurrences. Into this fabricated correlation, Wang weaves in poetic associations, narrative adaptations and cites passages of virtual memory from the real and the imagined. The propagated references coalesce and synthesize into plausible affects.

Six Excerpts From A Journal is a single channel video projection of monologues data-visualized and composed from six NASA astronauts' experiences migrating into non-conforming outer space terrain. The appropriated verbiage reflects upon the unstable state of being that persists in the psyche of immigration. Wang's *A Fabricated Personal Archive* is a profiled world of possible childhood identities invented from composited photography of Wang's own childhood photos, edited with found stills and footage of children from homespun movies of the American 1960s and 70s. Time, space, ethnicity, and gender blurs in the cataloguing of these fictitious portraits. In Wang's object-based video installation, *Crossing*, he situates an interior of a room as a

metaphorical transition emulating the mind of an itinerant set in two different time zones; night and day; East and West.

Wang's use of digital 3D animation, his primary medium, is an intimate perception of how technology has shaped his reality and identity as conceived in the global digital generation. The depth of complexity of our intertwined relations with the virtual realm raises issues of bodies and their technological extensions. *Reprise*, a work-in-progress piece made during his 2018 residency at 18th Street Arts Center, is a computer-generated animation project highlighting subjects of childhood trauma; the school system, peer pressure, and teenage melancholy. Reality and the surreal dreamily blur, as the protagonist—an ostracized schoolboy—falls asleep at his desk alone in a dark classroom as the vivid blue sky peeks through the windows, and a basketball practice continues endlessly in an otherwise empty playground, despite harsh weather conditions.

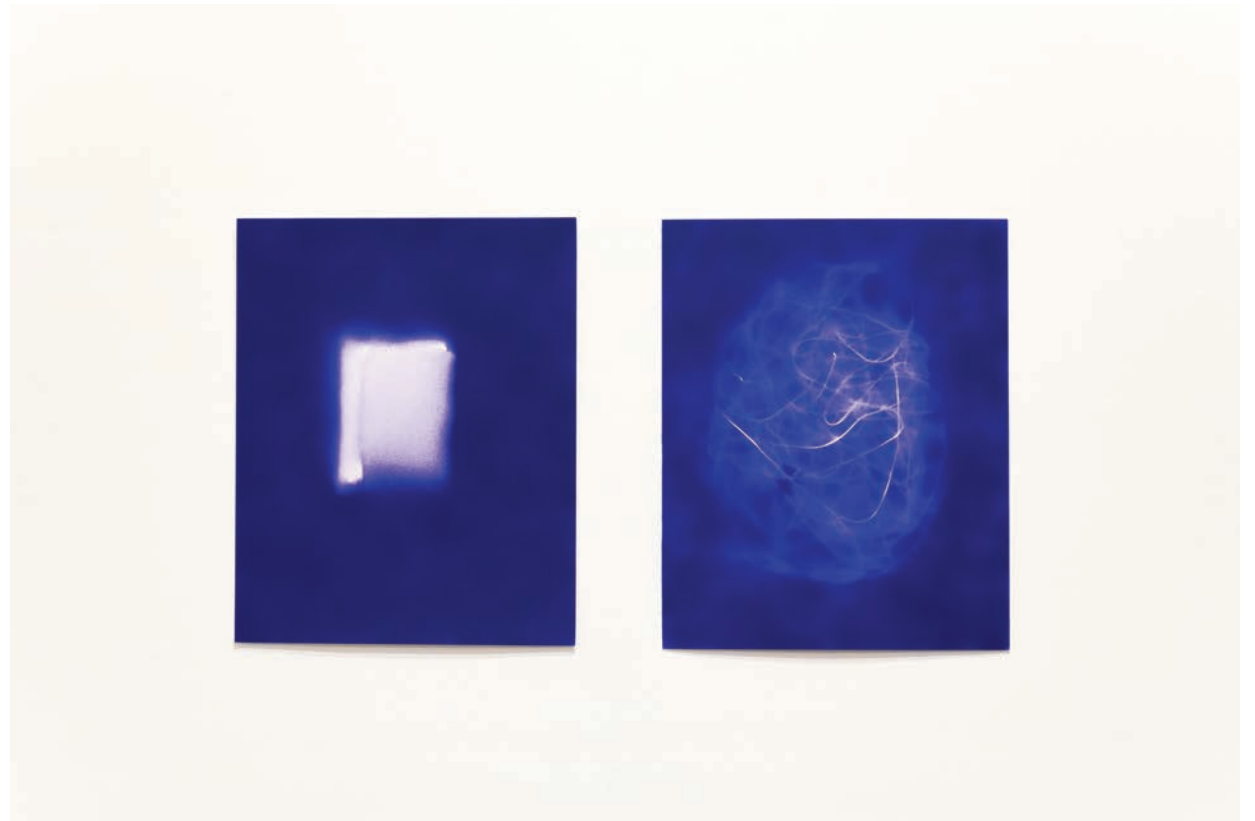
In Wang's chance-operated performance, he followed strangers on the NYC subway system, *Route Of Obsession*, he substitutes intuition as a technological method to integrate his own body with public space. The process led him from one passenger to another, fragmented in each pursuit, but completed in the mapping of paths taken.

The real and virtual human will continue to coexist in their interconnected spaces. This shared imaginary world, enigmatic and temporary, so distinctive yet elusive of any distinguishable feeling, sensation, or knowledge, will remain ephemeral. The reproducible narrative can reinvent itself and, when necessary, end. Since there is no real sense of touch, it is no longer here nor there. ■

▲ Above: Poyen Wang, *Reprise*, 2018. Installation view at 18th Street Arts Center. Photo by Poyen Wang. Courtesy of Poyen Wang.
Below: Poyen Wang, *Saudade*, 2016. Multi-Channel Digital Video Installation, 4 min loop. Installation view at 18th Street Arts Center. Photo by Poyen Wang. Courtesy of Poyen Wang.

STEPHANIE KEITZ

DOUBTS ABOUT SPACES



Space Is a Doubt

By Celina Basra
(translated from the original
German by Nicholas Grindell)

This text has been edited for clarity and length.

I would like there to exist places that are stable, unmoving, intangible, untouched and almost untouchable, unchanging, deeprooted; places that might be points of reference, of departure, of origin [...] Such places don't exist, and it's because they don't exist that space becomes a question, ceases to be self-evident, ceases to be incorporated, ceases to be appropriated. Space is a doubt: I have constantly to mark it, to designate it. It's never mine, never given to me, I have to conquer it. My spaces are fragile: time is going to wear them away, to destroy them.

–Georges Perec, *Träume von Räumen*¹

Stephanie Keitz's work is rooted in her fascination with spaces and their memory. Her material is latex—flexible, fragile, touch-inducing, and hard-wearing, like human skin. Her negative casts of spaces deal with veiling, decay, and isolation; with collapse, instability, absence, and loss; with dwelling, boundary, wall, and skin.

Like human bodies, spaces bear memory within them. Keitz conceives of a room as a second skin that surrounds us. Like a piece of clothing, a room protects us from outside influences, creating a refuge and a boundary. Every human activity leaves traces on the room's surfaces, turning it into memory. According to French philosopher Gaston Bachelard, however, the reverse is also true, as the room inscribes itself onto us: domestic spaces give events, emotions, and dreams an inner place. In this way, the room becomes an imaginary imprint in our memory.²

In her working process, Keitz sets her initial sketches aside and follows her own body knowledge. She also partially delegates authorship to the material—in a kind of *écriture automatique*, the structures of the space's surfaces inscribe themselves into the liquid latex. It is poured or sprayed on and then, once dry, peeled off. It translates the fabric of a space into the

◀ Stephanie Keitz, *BABETTE*, 2018. Latex cast of the floor of Kosmetiksalon Babette in the former East Berlin. Installation at 18th Street Arts Center. Photo by Brica Wilcox.

fabric of the latex skin. And these skins age just like the spaces they represent; they are both material and ephemeral. In these casts, every element is accorded the same importance, democratically depicting the structures, contradictions, and errors of a space, and revealing what was buried or hidden. This renders visible elements that are rarely noticed: cracks, scratches, outlets, traces of nails and old drill holes, openings for wires and pipes. The surfaces of the space, its injuries and peculiarities, are conserved and remade at the same time.

Keitz is interested in striated space. In their exploration of our spatial reality, French philosopher Gilles Deleuze and psychoanalyst Félix Guattari make a distinction between smooth and striated spaces. Smooth space is that of nomads, open and wide, whereas the life of sedentary people leaves behind striated space. Striated spaces are sheltered by walls, they are metric, limited, and territorialized.³ They often leave behind walls with those pronounced traces to which the artist is particularly drawn.

BABETTE (2018) documents a body, a space, a time—a document that bears not only the imprint of the floor tiles of “Bar Babette” but also the traces of Keitz’s own hands. In East Germany, “Kosmetiksalon Babette” was part of a modern architectural ensemble built between 1959 and 1965 on what was then Stalin Allee in Berlin: a glass pavilion for the beautification of women by order of the state. It served as a beauty salon for workers and officials until 1989. Over a decade later, in 2003, it became “Bar Babette,” an iconic project space where, until 2018, over 250 exhibitions were organized with over 1000 international artists, making the space a witness to and integral part of fifteen years of lived art. In 2018, despite numerous protests, the space was forced to close by the advance of gentrification in the area. The walls and the floor bear traces in endless layers; traces of people, their movements in time and space, of works and exhibitions. All of this is present in the translucent skin onto which Keitz freely and intuitively placed her own handprints: pitch black pigment on pale pink and shades of amber. In this way, *BABETTE* bears witness to its time, both bearing within itself and outliving the process of disappearance in Berlin.

Keitz has a special interest in floors: like no other surface, they store the knowledge of rooms and of the bodies that use them. In spite of this, they are given little attention. Her first cast of a floor was made at Villa Schöninggen in Potsdam, a residence

on the border between Berlin and Potsdam, between East and West. In the early twentieth century, the villa, built in 1843 by Ludwig Persius in the Italian style, was home to the family of Hermann Wallich, a cofounder of Deutsche Bank, whose son Paul committed suicide after the pogrom of November 1938 in order to protect his family. In East Germany it was used as a children’s home. For the artist, the history of the building was present above all in the tiled floors. With the tactile appeal of its pale pink, diaphanous skin, *FLOOR (VS)* (2015) thus subtly bears within itself the stratified vicissitudes of German history, a history marked by reversal.

For the large-format latex skins made in Los Angeles titled *TENDER MOTHER* (2018), the artist departed from the wall, the support, and the concept of the cast. She freely works the material, which appears smooth, taut, and opaque—and which, depending on how it is hung, lets light through. The absence of striations and structures allow the artist’s intuitively positioned handprints to speak for themselves. In this pure and abstract form, the material and the artist’s pigment traces develops a strong charisma and behaves like fine, draped fabric: tender, fragile, but also monumental, without ever creating distance.

In terms of energy, *EXHAUSTED ROOM* (2015), a cast taken from a shower cubicle in Los Angeles using black-dyed latex, forms a counterpart to *TENDER MOTHER*. Like the space itself, the closed cast is large enough to accommodate precisely one person, generating a sense of claustrophobia by removing the air, that is transformed into a huge exhaustion: an empty, tired envelope, with neither core, nor volume, nor energy. The *EXHAUSTED ROOM* is an extension of ourselves which, like us, can also collapse. It is a picture of our current society of fatigue that touches the viewer to the core.

What part is played by the contingency of the body (touching a surface, leaving a trace) in the emergence of consciousness? And how does our identity (and that of a space) take shape? In Paleolithic caves, the imprint of one’s own hand was already to be understood as an autonomous artwork, the constitution of one’s own identity.

For art historian Georges Didi-Huberman, the gesture of the imprint is always an encounter between coincidence and technology. The resulting form can never be predicted, and is always uncertain and open. The scope for this uncertainty is everywhere: in the support, in the gesture, in the size and direction of



the force applied. The paradox lies in the meeting of a touch and an absence. This quality of the cast as the touching of an absence explains the lasting power of its relation with time, which corresponds to the effect of “ghosts.”⁴ These peculiarities of the cast run through the whole of Keitz’s artistic practice.

Spaces find Stephanie Keitz, but they never belong to her. Her works are movements of searching. Like Georges Perec, she is driven by a great longing for eternal, unchanging spaces—a longing she knows cannot be fulfilled. She depicts the visceral life of spaces, archiving and reactivating them, but in spite of this, space always remains a doubt. ■

Page 63 and Above: Stephanie Keitz, *Doubts About Spaces*, 2019. Installation view at 18th Street Arts Center. Photos by Brica Wilcox.

¹ Georges Perec, *Träume von Räumen* (Frankfurt am Main: Fischer Taschenbuchverlag, 1994), 114-115.

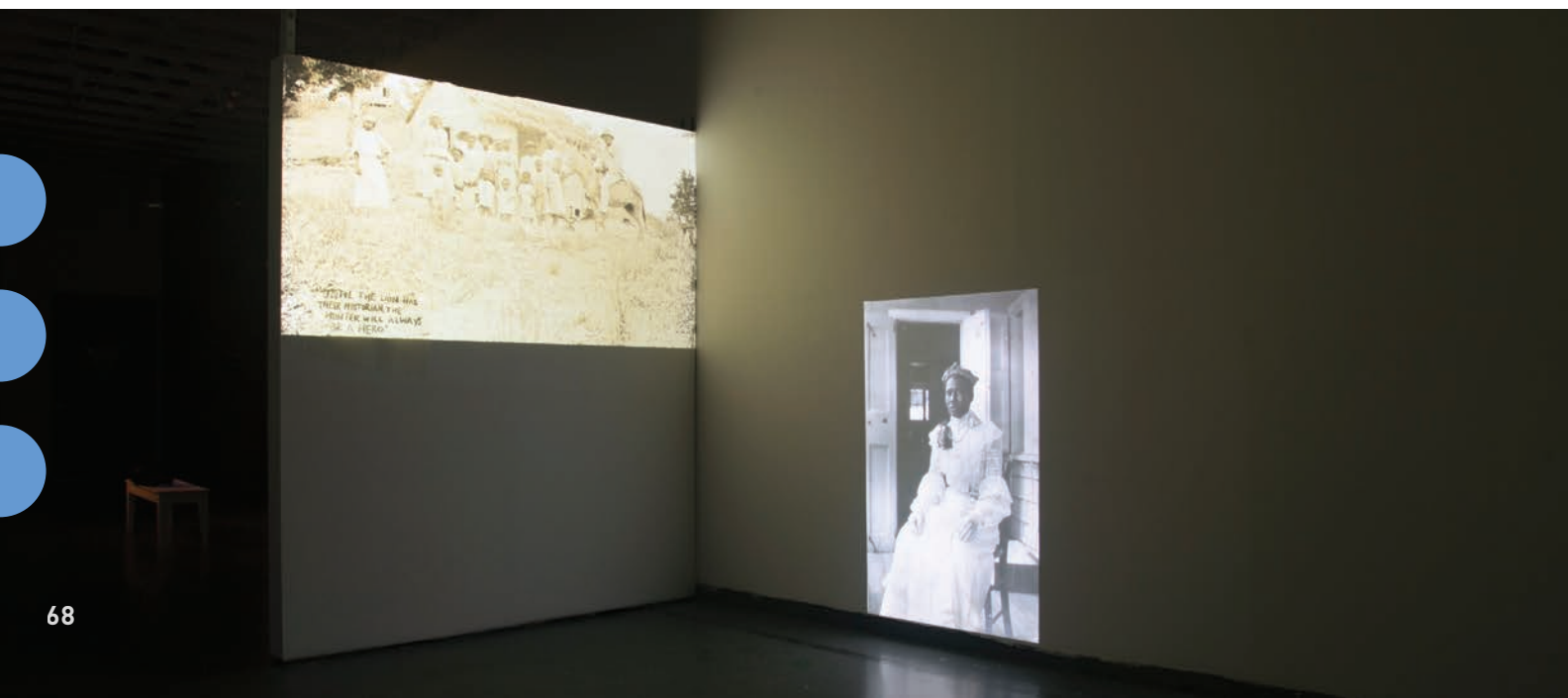
² Bachelard, Gaston Bachelard, *Poetik des Raumes* (Frankfurt am Main: Fischer Taschenbuchverlag, 2001), 34.

³ Gilles Deleuze and Felix Guattari, *1440—Das Glatte und das Gekerbte* (1980), quoted by Jörg Dünne and Stephan Günzel in “Raumtheorie” *Grundlagentexte aus Philosophie und Kulturwissenschaften* (Frankfurt am Main: Suhrkamp Taschenbuch Verlag, 2006), 434.

⁴ Georges Didi-Huberman, “Ähnlichkeit und Berührung” in *Archäologie, Anachronismus und Modernität des Abdrucks* (Köln: Dumont, 1999), 18.

JEANNETTE EHLERS AND NIKOLAJ RECKE

SEA AND LAND



I Am Here Because You Were There: The Work of Jeannette Ehlers and Nikolaj Recke

By Anuradha Vikram

The exhibition by Jeannette Ehlers and Nikolaj Recke, *Sea and Land*, encapsulated professional and personal aspects of the artists' experiences as visiting artists. With the support of the Danish Arts Foundation, the two Copenhagen-based artists and their two school-age children were in residence at 18th Street Arts Center during the winter and spring of 2019. As happens regularly in their daily lives as artists and partners, the two-person exhibition in 18th Street's Atrium Gallery interlaced Ehlers' and Recke's distinct artistic visions into a dialogue anchored in their different life experiences and subjective viewpoints.

Jeannette Ehlers is a Danish-born artist of Danish and Trinidadian heritage whose work engages with the invisible history of Danish colonialism and slave trading in the Caribbean. In 2018, she and her collaborator, US Virgin Islands-based artist La Vaughn Belle, installed the first ever monument to a black woman in Denmark, the monumental sculpture *I Am Queen Mary* on the Copenhagen waterfront adjacent to the colonial-era Danish West Indian Warehouse, now a repository for plaster casts of neoclassical sculptures belonging to the Danish state. The Danish colonial legacy similarly informs her 2018 two-channel video, *The Gaze*. On the right side of the frame, fifteen Danes of color kneel in formation within a black box stage. To the left, a single performer speaks in close-up. "I am here," she intones, "because you were there." This phrase, made popular by Jamaican British theorist Stuart Hall, simply encapsulates the irony of anti-immigrant rhetoric, which is sadly on the rise throughout Europe as it is in the US.

New works by Ehlers, as yet untitled, experiment with a trove of photographic images she has acquired from the post-Emancipation era of Danish colonial activity in the Virgin Islands. These figures regard us with indistinguishable affect. Faded by time and

distanced by the alienation of indentured people, they have been pressed into European finery to connote their supposed elevation from enslavement for the cameras. Another message, this one adapted from one written on the wall of the Christiansborg castle in Accra, Ghana, where as many as 100,000 Africans were enslaved and shipped under the Danish flag: "Until the lion has their historian, the hunter will always be a hero." The eyes of a young woman, dressed stiffly in white, seem to follow us wherever we go in the room.

In contrast to Ehlers' focus on shifting Danish accountability for the transatlantic slave trade back from the United States, Nikolaj Recke's videos inhabit a fascination with the US, specifically the American West where the sublimated and conveniently forgotten rhetorics of colonial power established in Europe have metastasized with a nuclear blast. In *Dale's Ranch*, 2015, we meet Dale Muncy, who as a five-year-old boy witnessed the Trinity nuclear test at White Sands Missile Range in New Mexico from the edge of his family's ranch, which he still maintains. The simplicity and mundanity of Dale's everyday life belies the invisible impact of the nuclear bomb on everything that has come since.

New videos by Recke play with the landscape of California's dry lake beds, such as Owens Lake, dessicated by redirection to the Los Angeles Aqueduct. In one, the anxious beauty of the site is literally reflected in full-length mirrors carried by an endless loop of Nikolajs marching into the horizon. In another, Recke rides a pink bicycle borrowed from 18th Street across the lake bed, skewering the masculine trope of the solo adventurer with a gesture reminiscent of Bas Jan Ader's two-wheel dive into a Dutch canal. Recke shares Ader's sense of wonder and his melancholy, aspects of a Northern European sensibility that only fully come into relief in the bright California sunshine. ■

◀ Above: Nikolaj Recke, *In search of the miraculous*, 2019. Video still. Courtesy of Nikolaj Recke. Below: Jeannette Ehlers, *Untitled*, 2019. Installation view at 18th Street Arts Center. Photo by Jeannette Ehlers.

April 10 – May 17, 2019

TABARI LAKE

MAKE JAZZ FELLOWSHIP



Sponsored by the Herb Alpert Foundation to honor and support jazz artists, 18th Street Arts Center annually hosts its Make Jazz Fellowship, awarded to a jazz composer for a three-month, fully funded residency. This opportunity is for an individual jazz artist to advance or complete a body of original compositions. For three months the Make Jazz Fellow lives and works among artists in sunny Santa Monica, California. The award supports the artist by providing a monthly stipend, a furnished live-in studio, and opportunities to inspire jazz students in partnership with Los Angeles-area colleges and universities. The 2019 Make Jazz Fellow was bassist and composer Tabari Lake.

Emerging from the Tempest: Tabari Lake's Ode to the Caribbean By Haroon Dasti

In 2017, hurricanes Irma and Maria swept through the Caribbean within weeks of each other, leaving enormous devastation in their wake. For Los Angeles-based composer and bassist Tabari Lake, this struck a deeply personal chord and became the impetus for his first full-length body of work as 18th Street Arts Center's 2019 Make Jazz Fellow.

Born in Saint Thomas in the US Virgin Islands, Tabari grew up with the omnipresent calypso and soca rhythms of his home. He took an early interest in music, and gravitated to the bass lines that pulsed from the local carnival celebrations. After experimenting with various instruments, he found his sound in the electric bass and moved to the mainland to continue his education at the prestigious Berklee College of Music in Boston.

Graduating with Bachelors degrees in Bass Performance and Contemporary Writing & Production, and a Master's degree in Contemporary Performance (Production Concentration), Tabari relocated to Los Angeles and quickly attracted attention among his peers with his jazz and calypso sound.

The three-month residency at 18th Street offered Tabari his first opportunity to focus on creating his own work. Reflecting on the mass displacement from Saint Thomas caused by the hurricanes, he decided to use his music as a vehicle to preserve USVI culture. Through his compositional process, songs emerged about his grandmother, about the old pirate bay where Tabari and his friends would play, and about the prickly bush that caught any kids who went too near. In these compositions, he digs deep into memories and captures the sounds, colors, and feelings from his youth in Saint Thomas.

Through this body of work, Tabari also explores his dual identity as a USVI native, being an American but often feeling like a foreigner. As a US citizen, he was able to freely travel to and attend school in the US, a privilege that family members two islands over don't have access to. However, Virgin Islanders can't participate in US elections, and the territories generally have more limited infrastructure than the States.

That duality of feeling at home but not fully welcome was also present after Tabari relocated to the mainland and witnessed police brutality towards black people. Saint Thomas wasn't without its own problems, but he had never felt discriminated against and isolated because of his race—a sentiment he expresses in the song "Under Siege."

Midway through his residency, Tabari assembled a group of four other musicians to test some of his ideas, playing a show at the Sam First jazz club in Inglewood. For his culminating performance at the historic World Stage in Leimert Park, he added a percussionist to give the music more of a Caribbean sound. Tabari plans to record his debut album using compositions written during his residency at 18th Street. ■



Left and Right: Tabari Lake, Make Jazz Fellowship Culminating Concert. Performance at The World Stage on March 9, 2019. Photos by César Cervantes.

CULTURE MAPPING 90404 AND PICO BLOCK PARTY



Out of the Shallows: Culture Mapping as the Catalyst for an Authentic Community Network

By Sue Bell Yank

The four young men who arrived for soundcheck hours before 18th Street Arts Center's fourth Pico Block Party on June 1, 2019 were practically unrecognizable. Tall, self-assured, eloquent, with a collective official name and wearing swag emblazoned with it, the members of Hoolipack prepared to premiere their original music and raps at a venue that was rapidly becoming just one of many for them.

"This place is special, though," one of them assured me later. "You all supported us from the beginning. We're always happy to come back."

The boys, now men, were 14 and 15 when they first started performing at the Pico Block Party as part of the Pico Youth and Family Center's music programs (PYFC is a nearby non-profit focused on youth development in the Pico Neighborhood). The blossoming of this relationship is just one illustration of how the family-friendly Pico Block Party Festival serves as touchpoint, public platform, and anchor for the rich cultural production of the Pico Neighborhood of Santa Monica.

Besides the cultural and artistic performances, artist workshops, and open studios that have characterized every Block Party since its inception, this year's event also featured the very first Pico Block Party Artisan Marketplace. A dozen artisans from the local neighborhood sold a variety of handmade goods, including Oaxacan earrings and embroidery, artist prints, African-inspired jewelry, baby kerchiefs, and paper flowers. The Marketplace was only the latest iteration in an evolving event that seeks to connect local artists and artisans with international artists in residence at our campus, and provide a platform for their work. As an organization that supports artists at all stages of their careers, we have grown the Block Party to involve established artists, emerging artists, hobbyists, artisans, and artists-to-be.

Pico Block Party is the signature festival event that grew out of our five-year Culture Mapping 90404 initiative, an online oral history database focused on the often overlooked or hidden cultural treasures of the Pico Neighborhood of Santa Monica. The Pico Neighborhood is a traditionally working-class area with a historic density of black, brown, and Asian communities, dating back to its lack of racial housing covenants and subsequent redlined status.

Beck+Col performing at 18th Street Arts Center's Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.



Artist Labs and Exhibitions

June 1, 2019

Guests engaging in an art workshop by The Winter Office at 18th Street Arts Center's Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.



Hoolipack performing at 18th Street Arts Center's Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.



▲ Guests engaging in an arts workshop in Debra Disman's Open Studio at 18th Street Arts Center's Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.

In other words, it was the neighborhood where more communities of color could invest in property and find housing. A tight-knit community of astounding resilience sprung up in this area, exemplified by luminaries like Thelma Terry and Nathaniel Trives, but it continues to face displacement pressures due to skyrocketing property values. One of our goals with the map was to shine a light on the stories of resilience in this community, and the texture of its artistic and cultural accomplishments—especially for those in power who might have a say in how the neighborhood develops. The City of Santa Monica is working on a Neighborhood Plan for the Pico District, and Cultural Affairs Director Shannon Daut remarked at a recent Creative Placemaking Summit that the map has been a valuable source of both information and influence to the City in how they craft their process.

Reaching an audience of city planners and cultural leaders was important to us initially, as well as having the map as a tool for artists who wished to engage with the community. However, following on the success of Pico Block Party, we want to find more ways to make the map accessible and useful to a much broader swath of the neighborhood and region. We won a key grant from the Institute for Museum and Library Services to bring the map into a new phase—not only by adding 60 additional assets, but also developing interpretive layers for different

audiences. These include a Story Table digital “tour” of the Black History of Santa Monica (highlighting interviews from our map) that was developed by summer interns Rocio Garcia and Sylvana Gutierrez, and developing map-based curriculum in collaboration with teachers at Santa Monica High School. We hope to add additional historical context, deeper research, and additional Story Table “tours” in partnership with Annette Kim’s Urban Spatial Geography class at the University of Southern California (USC), historian Alison Rose Jefferson, and the Cultural Affairs Department of the City of Santa Monica.

We now realize that this map has the potential to be so much more than a reference, or a database, or a platform. Rather, it is a catalyst for a network of authentic and deepening relationships that are just now beginning to thrive. Relationships that began with the map as a touchpoint, have now developed far beyond that: we are partnering with the Santa Monica Public Library on a series of placemaking initiatives; the City on important public art projects; Santa Monica High School teachers on curriculum; and Community Corp of Santa Monica (the city’s largest non-profit affordable housing developer) on providing arts workshops to their residents. We now see ourselves less as an oasis or retreat and more as an octopus—a hub with many arms, with neurons and nerve-endings embedded with our partners. There is so much more to discover, but at least now we know we don’t need to do it alone. As we waded into the past together, so too do we imagine the future. ■

Pico Block Party

June 1, 2019

Participating Artists, Community Groups, and Artisans

Art workshops: Molly Allis, Dahn Gim, Marcus Kuiland Nazario, Janeen Jackson and Taste of Pico, Kids On Stage!

Performances: Cabeza de Vaca Cultural Dance School, Hoolipack, DaEun Jung & Friends, Beck+Col

Neighborhood Organizations: Pico Youth and Family Center, Dance Alive Center, Cabeza de Vaca Cultural Dance School, Committee for Racial Justice, Parent Connection Group, Untitled No. 1, The Broad Stage, Pico Neighborhood Association, Santa Monica’s Sustainability Works

Artist Open Studios: David McDonald (Los Angeles), THE WINTER OFFICE (Denmark), ha:ar – Hande Şekerciler and Arda Yalkın (Turkey), Debra Disman (Los Angeles), Anthony Discenza (San Francisco)

Artisans: Singe Mamas Suds and La Petite Covers, Mahogany Soul, YM Jewels, Printgonzalez, Casa Papalotl, Skin to Soul, Artesanías de Oaxaca con Ines Garcia, Brighter Futures Charity, Poetic Nubia, Carmela Morales, Nizarindani Crochet, Familias Latinas Unidas

Support: Community Corp of Santa Monica was our partner in the Artisan Marketplace, underwriting the booth rental costs for low-income Santa Monica vendors. Pico Block Party was made possible by the generous support of the Institute of Museum and Library Services (IMLS), the City of Santa Monica Cultural Affairs Division, and the Los Angeles County Arts Commission. Culture Mapping 90404 is generously supported by the James Irvine Foundation’s Exploring Engagement Initiative and IMLS.

▼ 18th Street Arts Center’s Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.



INAUGURAL GALA



In May 2019, 18th Street Arts Center capped our 30th anniversary celebrations with an intimate gala at La Résidence de France in Beverly Hills, the home of the French Consul General in Los Angeles, honoring three powerful women who are shaping Los Angeles' artistic legacy now. Each of the honorees—Suzanne Lacy, Candice Lin, and Rita Gonzalez—has had a close relationship with 18th Street Arts Center, leading in new and generative directions for their work and for our institution.

Suzanne Lacy is an artist who has built a lifelong practice of politically incisive, socially generative work. In 2019, she was the subject of a retrospective at the San Francisco Museum of Modern Art and the Yerba Buena Center for the Arts, *We Are Here*, showcasing more than four decades of work that challenges social conventions around gender, sexuality, violence, and class. As founding director of the MFA in Public Practice at Otis College of Art and Design, Lacy ran the program out of a studio on 18th Street's campus for a decade from 2007–2017. 18th Street's leadership team collaborated with Lacy to develop exhibitions and public programs with Otis graduate students as part of the program's curriculum, helping to develop 18th Street's understanding of its role as a creative laboratory. Now faculty in the USC Roski School of Art and Architecture, Lacy maintains a studio as a mentor artist within 18th Street's local studio residency program.

Candice Lin's 2015 Artist Lab residency and exhibition, *Sycorax's Garden*, marked a turning point in the artist's practice. Her investigations of organic materials, distillation, and curing processes during the project led to recent works such as *A Hard White Body* at Bétonsalon: Center for Art and Research (Paris, 2017), *Portikus* (Frankfurt, 2018); and the Logan Center for the Arts (University of Chicago, 2018), *The inscrutable speech of objects* at Weingart Gallery (Occidental College, 2019); and *Meaningless Squiggles* at François Ghebaly (2019). In 2018, Lin joined the faculty of UCLA's Department of Art as an Assistant Professor, which speaks to the exceptional quality and significance of her artistic research and cultural production. Lin's participatory approach turned the Artist Lab into a scientific as well as a creative site for experimentation.

18th Street Arts Center's Inaugural Gala on May 9, 2019 at La Résidence de France. Photo by Greg Verville.



Award for honoree Suzanne Lacy created by glass artist Kazuki Takizawa. 18th Street Arts Center's Inaugural Gala on May 9, 2019 at La Résidence de France. Photo by Greg Verville.

18th Street honored LACMA's Head of Contemporary Art, Rita Gonzalez, out of admiration for her contributions to scholarship and visibility for Los Angeles artists, including supporting, promoting, exhibiting, and collecting artists of color and 18th Street alumni artists. As co-curator of *A Universal History of Infamy* with José Luis Blondet and Pilar Tompkins Rivas, Gonzalez brought her characteristic intellect and generosity to 18th Street along with 15 artists from Latin America who graced our residency program between 2015–17. Through this partnership, made possible through the Getty-led Pacific Standard Time: Latin America/Los Angeles initiative, 18th Street and LACMA co-organized an exhibition of works by these artists that brought postcolonial perspectives and radical art practices to life through research-intensive residencies and expansive commissions.

Each of the three honorees has helped 18th Street to expand our scope and vision. A touching synchronicity emerged in the fact that artist Andrea Bowers, a longtime friend and colleague of Suzanne Lacy's, had close ties to Candice Lin as well, and did the honor of introducing both artists. Chon Noriega, Director of UCLA's Chicano Studies Research Center, was invited to introduce Rita Gonzalez, his longtime mentee. Musical stylings by Leven Kali and The Moon, fronted by the son of 18th Street alumni artists Jerry "Wyzard" Seay and Vida Simon, set the tone as 18th Street embraced its family of longtime artists and supporters. ■

May 9, 2019



Leven Kali & The Moon performing at 18th Street Arts Center's Inaugural Gala on May 9, 2019 at La Résidence de France. Photo by Greg Verville.



Honoree Rita Gonzalez with Chon Noriega at 18th Street Arts Center's Inaugural Gala on May 9, 2019 at La Résidence de France. Photo by Greg Verville.



Board Chair Ted Schwab at 18th Street Arts Center's Inaugural Gala on May 9, 2019 at La Résidence de France. Photo by Greg Verville.



Artists Kazuki Takizawa and Yrneh Gabon at 18th Street Arts Center's Inaugural Gala on May 9, 2019 at La Résidence de France. Photo by Greg Verville.

VISITING ARTISTS IN RESI- DENCE



SOPHIA BALAGAMWALA

May 1–30, 2019

Sophia Balagamwala is an artist based in Karachi, Pakistan. Her work explores the myth of national heroes and national histories through painting, animation, and sculpture. As a painter, she is currently interested in portraiture, and what the advent of photography meant for painting in India during the rule of the British Raj. Her practice verges on satire and fiction, drawing from history, current politics, and children's books. At 18th Street Arts Center, she worked on an animation and a series of paintings.

She has previously worked as the Lead Curator of the National History Museum in Lahore, Pakistan, and is currently an advisor for the Citizens Archive of Pakistan. Balagamwala has a BA from the University of Toronto and an MFA from Cornell University.



Sophia Balagamwala, *Jungle Dreams*, 2018. Acrylic on canvas, fiberglass frame. 14 x 16 inches. Courtesy of the artist.

CARLA BENGTSON

May 1–30, 2019

Carla Bengtson is an artist whose speculative projects between art and science ask what might be seen and what might be said between species. Recent projects include attempting to teach monkeys to point at snakes (the precursor to human language), learning the embodied language of fence lizards, and partnering with crows to give nonhuman animals a voice in climate change politics.

Bengtson is an internationally exhibiting artist and a faculty member in the Art Department and in Environmental Studies at the University of Oregon. She has received numerous awards, including residencies at Mass MoCA, Massachusetts; Ucross, Wyoming; Djerassi, California; Signal Fire, Oregon; and Tiputini, Ecuador; as well as awards from the Ford Family Foundation, the Oregon Arts Commission, and an NEA Individual Grant to Artists. Exhibitions include the Portland2016 Biennial, Oregon; Gridspace Gallery, New York; POP, Queensland,



Carla Bengtson, *Euglossa*, 2016. Hand blown bottle containing a reproduction of the perfume male orchid bees use to attract a mate, glass, metal, cloth, natural scent compounds. Courtesy of the artist.

Australia; Art Fair Miami, Florida; RKL Gallery, New York; Holter Art Museum, Montana; and the Portland Museum of Art, Oregon. She holds a BFA from Tyler School of Art, an MFA from Yale School of Art, and participated in the Whitney Independent Study Program.

RICK BUCKLEY

October 1–November 29, 2018

Berlin-based UK artist Rick Buckley's work is driven by an interest in myth-making, memory perception, metaphysical journeys, and dystrophic environments where the lines between reality and fiction merge. Using a range of mediums, including film/video, installation, sculpture, photography, and printed matter, the body of works within his artistic practice function as metaphysical journeys. Buckley creates ever-evolving worlds of signification and surrealism, and his methodology aims to expand upon pre-existing mythologies.

A site-specific intervention, *Double Positive* (2016), involved filming on location at the monumental land art installation, *Double Negative* (1970), by the artist Michael Heizer. The original work consists of a long trench in the earth, 30 feet (9 meters) wide, 50 feet (15 meters) deep, and 1500 feet (457 meters) long. The "negative" in the title thus refers in part to both the natural and man-made negative space



Rick Buckley, *Black Bile 84*, 2015. HD-DV 3:55 min looped projection. Mixed media. Various dimensions. Installation view. Photo by Manuela Barczewski. Courtesy of Focal Point Gallery, UK.

that constitutes the work. The work essentially consists of what is not there, what has been displaced. Over the ensuing years, nature appears to be reclaiming the land through a process of erosion and entropy. The film piece *Double Positive* endeavors in a playful manner to wrestle against this state of entropy.

BRIT BUNKLEY

August 1–30, 2018

Brit Bunkley is a New Zealand-based artist. His art practice includes the proposal and construction of large scale outdoor sculptures, discrete objects, and installations; as well as the creation of "impossible" moving and still images, and architecture designed using computer 3D modeling, video editing, and image editing programs. His work explores an oblique sense of paranoid apocalyptic fear tempered with a sense of whimsy and irony, and conditioned by a deep interest in politics, the environment, and history.

International screenings of his work include White Box Gallery, NYC; Rencontres Internationales, Paris/Berlin/Madrid; Centre Pompidou, Paris (2012); Reina Sofia National Museum, Madrid (2013); Gaîté Lyrique and The Haus der Kulturen der Welt, Berlin (2016); Cité Internationale des Arts (2018), Ghost Shelter/6 at The Federation Square Big Screen, Channels Festival, Melbourne (2017); and at the Oberhausen Short Film Festival, Germany (2018). National



Brit Bunkley, *Ghost Shelter (Stalker)*, 2018. Video still. Photo by Brit Bunkley. Courtesy of the artist.

screenings include Ghost Shelter 17, Te Uru, Auckland; The Happy Place, Sanderson Contemporary Art, New Zealand; and Sarjeant Gallery, New Zealand. He took part in the Athens Digital Arts Festival and File Video Art, SESI gallery, São Paulo (2017 and 2018).

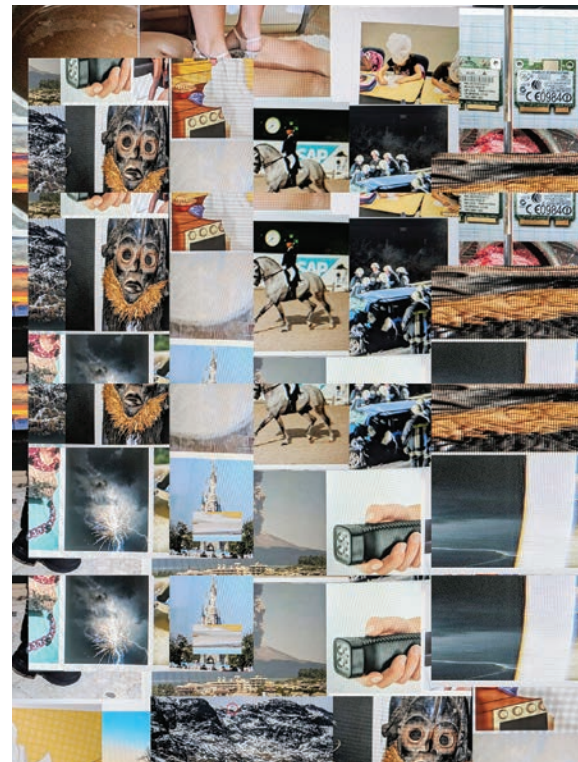
In 2012, Bunkley was an award winner at the Moscow Museum of Modern Art for the «Now&After» Festival, and he was again included in «Now&After» at Moscow's Artplay Design Center in February 2018.

ANTHONY DISCENZA

June 1 – 29, 2019

Anthony Discenza is a conceptual artist who explores the production and distribution systems of mass media and the narratives it generates. Deeply influenced by his love of speculative fiction, Discenza's practice frequently employs descriptive language, incomplete or fragmentary information, and unreliable narratives to direct viewers towards absent or imagined experiences. Over the past several years, his focus has turned increasingly towards the production systems of cinema, fiction, and the problematic spaces of artistic production.

Discenza's work has been exhibited at the San Francisco Museum of Modern Art, San Francisco; V-A-C Foundation, Venice, Italy; OCT Contemporary Art Terminal Shanghai, Shanghai, China; MOCA Cleveland, Cleveland; Objectif Exhibitions, Antwerpen, Belgium; Wattis Institute for the Contemporary Arts, San Francisco; The Getty Center, Los Angeles; and the Whitney Museum of American Art, New York, among others.



Anthony Discenza, *2831-1542165551477*, 2018. Inkjet on vinyl. 72x54 inches. Courtesy of the artist.

ERIN FLETCHER AND ASHLEY BISER

January 1 – 30, 2019

Erin Fletcher and Ashley Biser are curators based out of the Midwest who work at Ohio Wesleyan University, a nationally-recognized liberal arts college that emphasizes public service, community involvement, and global citizenship. Currently serving as the Director for the Richard M. Ross Art Museum at the university, Fletcher's research interests center on the aesthetics of organizing. An Associate Professor in Politics and Government and Associate Dean of Curriculum, Biser's current research project focuses on the relationship between socially-engaged art and political action in the work of Hannah Arendt.

At 18th Street Arts Center, they worked to create a digital catalogue for their co-curated exhibition, *What We Make*. This exhibition asked audiences to both confront the exclusions that undermine the legitimacy of American democracy as well as imagine new political and social structures that respect our common humanity, presenting



Curated by Erin Fletcher and Ashley Biser, *What We Make*, 2018. Installation view from left. Works by Sam Gould (*Zen Anarchist Garage Sale*, 2018), Black Quantum Futurism, Robby Herbst (*I+We*, 2015). Possibilities Gallery, Ross Art Museum. Courtesy of the artists.

a vibrant array of art practices ranging from traditional artistic objects, digital media, and archival materials, to objects activated through community workshops and socially-engaged performances.

Fletcher received an MA in Curatorial Practice from the California College of Arts. Biser received her PhD in Political Science from the University of Minnesota (Twin Cities).

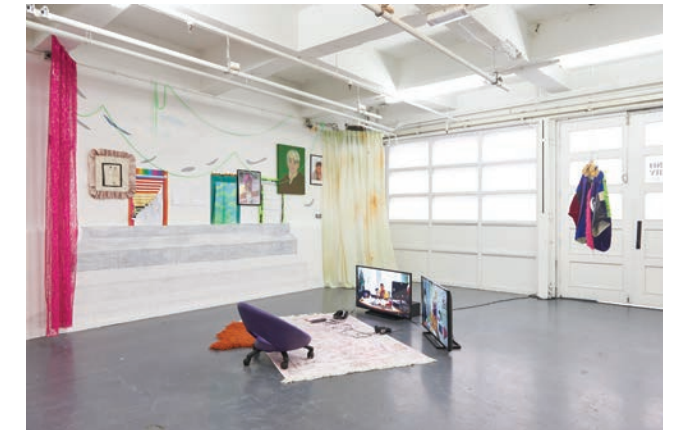
ANGELICA FALKEING AND MADISON BYCROFT

April 1 – 29, 2019

Madison Bycroft is an Australian artist based in Adelaide, Australia and Rotterdam, the Netherlands. Angelica Falkeling is a Swedish artist based in Rotterdam. Their collaborative practice began in 2016. Their work investigates the apparatuses of the theater as structures of power, wherein curtains and instruments have as much agency as human actors. At 18th Street Arts Center, they created a new performance through a portable structure to work with and through the idea of a nomadic, unending tour. They seek to undo the idea of the event—via the suitcase or backpack, the work bleeds into its future iterations.

Bycroft is a facilitator of GHOST, an artistic platform in the Netherlands founded in 2016. She has exhibited work in Australia, Europe, and North America, and she is a shortlisted artist for the 2019 Future Generation Art Prize. She earned an MFA (2016) from Piet Zwart Institute, Rotterdam, the Netherlands; two Bachelors of Visual Arts (2011, 2013) from the University of South Australia; and a Bachelors of Visual Arts (2008) from Coker College in South Carolina.

Falkeling has been a facilitator at Tender Center, a feminist queer art and community space in Rotterdam, since 2018. They have exhibited work in Sweden, the Netherlands, and Italy, among others, with a recent show in Poland. They earned an MFA (2017) from Piet Zwart Institute, Rotterdam, the Netherlands; and a BFA (2014) from Malmö Art Academy, Malmö, Sweden.



Angelica Falkeling, *A Living Jacket*, 2017. Installation view. Photo by Sol Archer. Courtesy of the artist.



Madison Bycroft, *The Afternoon (still)*, 2018. Digital video. 23:44 min. Courtesy of the artist.

ANDREA GARDNER

August 1–30, 2018

Andrea Gardner is a Whanganui, New Zealand-based artist from California. Working primarily in photography and mixed media sculpture, her practice explores how we perceive nature in a contemporary context, the tension between domesticity and nature, artifice and reality, and the familiar juxtaposed with the unexpected. In many of her photographs, nature is depicted as an image to be reproduced, hung on the wall, worn, or looked at in a book. Gardner's photographs include romantic dioramas, minimal still lifes, recent color studies, and photographs using the human figure, sometimes with masks, camouflage, costumes, and projections.

She has lived in numerous places including Montana, New York City, and Rome. Gardner has completed artist residencies in Mexico, Colombia, and Bolivia, as well as numerous residencies in the US. Her work has been acquired by The Dowse Art Museum, Museum of New Zealand Te Papa Tongarewa, the Sarjeant Gallery, and



Andrea Gardner, *Iceberg*, 2017. Photo by Andrea Gardner. Courtesy of the artist.

the James Wallace Trust. She completed her BFA at the University of California at Santa Cruz, and later received an MFA in Painting from the University of Iowa.

HA:AR - HANDE SEKERCILER AND ARDA YALKIN

May 1–June 29, 2019

Based between Istanbul and New York, the duo ha:ar consists of sculptor Hande Şekerciler and digital artist Arda Yalkın. Sharing an admiration for both classical art works and new technology, they utilize a wide range of production methods ranging from traditional sculpture and painting, to digital video, animation, and 3D modeling. Their practice is informed by questions relating to the civilization we create, the technology we produce, and the conflicts we generate with our way of being. At 18th Street Arts Center, they produced an iteration of their project *Zerre*, creating a large-scale video-audio-performance installation that embodies our relationships with technology, our bodies, and other people.

In 2018, ha:ar worked at Residency Unlimited for three months to launch their first solo exhibition. In 2019, they were selected as the administrators of the Digi-Gather program, a new media education and exhibition project



ha:ar, *Portraits from Museum of Freedom #2/3*, 2018. UV print of computer-generated image on glass with light box. 9.25 x 9.25 inches. Courtesy of the artists.

coordinated by UNCHR, aiming to improve the capabilities and integration of refugee artists. They have exhibited internationally in Turkey, the United States, Spain, Italy, France, England, Greece, and Russia.

ALEXANDRA HOPF

October 1–November 29, 2018

Alexandra Hopf is a Berlin-based artist from Germany. Hopf's practice ranges from works on paper to acrylic glass, relief, sculpture, and textiles. She questions the constructions of art history by reimagining the avant-garde with her own idiosyncratic, museological approach. By revisiting the oeuvre of renowned artists of the avant-garde, Hopf underlines the prevalence of male figures in its narrative and investigates the creation of the myths surrounding them. Instead of constructing a linear history in the development of twentieth and twenty-first century art, her works provide points of departure for alternative narratives, which retrace the vestiges of history through associative pictorial worlds. Hopf asks the same pertinent questions as the former avant-garde, but addresses them now in a scenario of global economic crisis.

Hopf's work has been shown internationally. She has had solo and group shows at The Model, Sligo, Ireland; Arp Museum, Remagen, Germany; Locust Projects, Miami, US;



Alexandra Hopf, *Space Time Suit for Giacometti, #1*. Acrylic, gouache, oil stick on cotton, fine art print. Courtesy of the artist.

Center of Contemporary Art Andratx, Spain; Kunsthaus Bregenz, Austria; and Hayward Gallery, London, UK.

SUSAN KLEINBERG

September 6–30, 2018

Susan Kleinberg is a New York-based artist whose work has been shown in the Venice Biennales of 2001, 2005, and 2009, as well as in *Tra* (2011) and *Proportio* (2015) at the Fortuny Museum. Her work has been seen at PS1/MoMA, New York; the Museum of Modern Art, New York; Museo Nacional de Bellas Artes, Buenos Aires; Akbank, Istanbul Biennial; MAXXI, Rome; Fondazione Sandretto Re Rebaudengo, Turin, Italy; Pulkovo Observatory, St. Petersburg; Museum of Modern Art, Buenos Aires; Museo dal Chiostro del Bramante, Rome; Total Museum, Seoul, South Korea; Alliance Française (2013); and NIMAC, Nicosia, Cyprus (2011 and 2013). She has been a visiting artist at the American Academy in Rome. She is currently developing a piece at the Centre des Reserche at the Louvre. The 3D version of her work *Tierra Sin Males* premiered at Art Basel Miami in 2012, then was at MAC and the LOOP festival in Barcelona.



Susan Kleinberg, *Kairos*, 2015. Digital video with sound. Installation at Palazzo Fortuny, Venice. Courtesy of the artist.

LA POCHA NOSTRA

February 1 – 14, 2018

La Pocha Nostra is a trans-disciplinary arts organization that provides a support network and forum for artists of various disciplines, generations, and ethnic backgrounds. La Pocha is devoted to erasing the borders between art and politics, art practice and theory, artist and spectator. The group has intensely focused on the notion of collaboration across national borders, race, gender, and generations as an act of radical citizen diplomacy and as a means to create temporary communities of rebel artists. Every year, La Pocha conducts a summer and a winter performance art school in which Pocha's radical pedagogy (a performance methodology developed over the last 10 years) is shared with an international group of rebel artists.

While in residency at 18th Street Arts Center, La Pocha offered a five-day workshop which served as an immersive experience in performance art with a focus on the human body as a site for creation, reinvention, memory, and activism.



La Pocha Nostra, 2014. Photo by Piero Viti. Courtesy of the artists.

The Pocha Workshop is internationally recognized as a rigorous artistic and anthropological experiment in which carefully selected artists from several countries and every imaginable artistic, ethnic, multicultural, and gender persuasion begin to negotiate common ground. Performance becomes the connective tissue and lingua franca.

MARIE MARKMAN

February 1 – April 29, 2019

Marie Markman is a Danish artist whose practice combines dynamics of art and urban planning. Markman's artistic interest merges perspectives such as native approaches towards landscape, industrial farming, and activist methods. In 2017, she founded *The Exploratory Research Laboratory / TERL*, a place for subtle yet radical landscape experiments, functioning primarily as a meeting point between artists, researchers, farmers, laypeople, and different kinds of professionals. *TERL* builds on curiosity to envision future collaborations all across the Atlantic. Much of Markman's recent work flows backwards from basic impulses revolving around questions like, "How do I want to live?" and "What kind of future do I want to pass on to the next generation?" Her work merges research, landscape, and art, revealing theoretical, practical, and professional challenges within urban development. During her residency at 18th Street Arts Center, Markman made a site-specific art piece linking American and Danish art and landscape discussions.



Marie Markman, *Marie Markman putting Taekkers Seed-Mixture (1601) in seeder*, 2016. Photo by Ib Sørensen. Courtesy of the artist.

Besides her work as an artist and researcher, Markman is an art adviser and has selected artists for more than thirty commissions integrating art in public spaces.

CHUNI PARK

January 2 – 30, 2019

Korea-based artist Chuni Park's practice mostly consists of painting traditional themes focused on localized natural and cultural phenomena, yet is often divorced from the rigid structures of conventional Korean painting. He has explored a variety of mediums like traditional painting, hanji (Korean paper), muk (Korean soot-based ink), chalk drawings on huge blackboards that are later erased, rubber, instant noodles, plastic bags, and blue duct tape. These expressive, tactile materials allow Park to examine the contemporary landscape through layered textural and sculptural construction. His intent is to portray traditional paintings as something raw and tangible, instead of something to be appreciated from a historical distance.

Park has exhibited his work internationally and in many solo and group exhibitions in Korea and Seoul. Park received both his BA and MFA from Hongik University. Chuni Park's residency at 18th Street Arts Center was generously supported by Baik Art.



Chuni Park, *Blurry landscape*, 2005. Muk ink & acrylic on hanji paper. 76.78 x 53.94 inches. Photo by Chuni Park. Courtesy of the artist.

KARLSSON RIXON

October 1 – November 29, 2018

Sweden-based artist Karlsson Rixon belongs to a generation of conceptual photographers that emerged in Sweden in the early 1990s. Taking on a feminist approach, they contributed to making photography a part of the Swedish contemporary art scene. Karlsson Rixon inquires into performative aspects of identity, and explores photography's ability to visualize, as well as produce, community. Rixon's work is permeated by a low-key sense of political activism intended to encourage the viewer to reflect on their own position.

They have exhibited extensively both nationally and internationally, published several books, and are represented at Moderna Muséet Stockholm, Stockholm; Gothenburg Art Museum, Gothenburg, Sweden; Hasselblad Foundation, Gothenburg, Sweden; and more. They were previously a professor at the School of Photography at the University of Gothenburg, and received an MFA in Fine Art from California Institute of the Arts (1997) and a Doctoral degree in photography from Valand Academy (2016).



Karlsson Rixon, *At the Time of the Third Reading/Во время третьего чтения #05*, 2013. Photograph courtesy of the artist.

EMMALEA RUSSO

September 1 – 29, 2018

Emmalea Russo is an interdisciplinary artist and writer based in New Jersey who explores edge spaces in physical environments and human consciousness. She is the author of several chapbooks and an artist book, and has exhibited/performed visual work at SCREEN_, Kent Place Gallery, Knockdown Center, Poets House, and elsewhere. She was in residence at Lower Manhattan Cultural Council's Workspace program from 2016–2017 and has been a visiting artist at Parsons School of Design and The Art Academy of Cincinnati. Recent writing has appeared in *The Brooklyn Rail* and *BOMB* and she is the founder of the creative wellness website, *Plain Alchemy*. She received her MFA in Sculpture from Pratt Institute. Her forthcoming books are *G* (Futurepoem, 2018) and *Wave Archive* (BookThug, 2019). She lives on the New Jersey coast.



Emmalea Russo, *Ocean edits*, 2016. Plexiglas and sharpie. Dimensions variable. Courtesy of the artist.

THE WINTER OFFICE

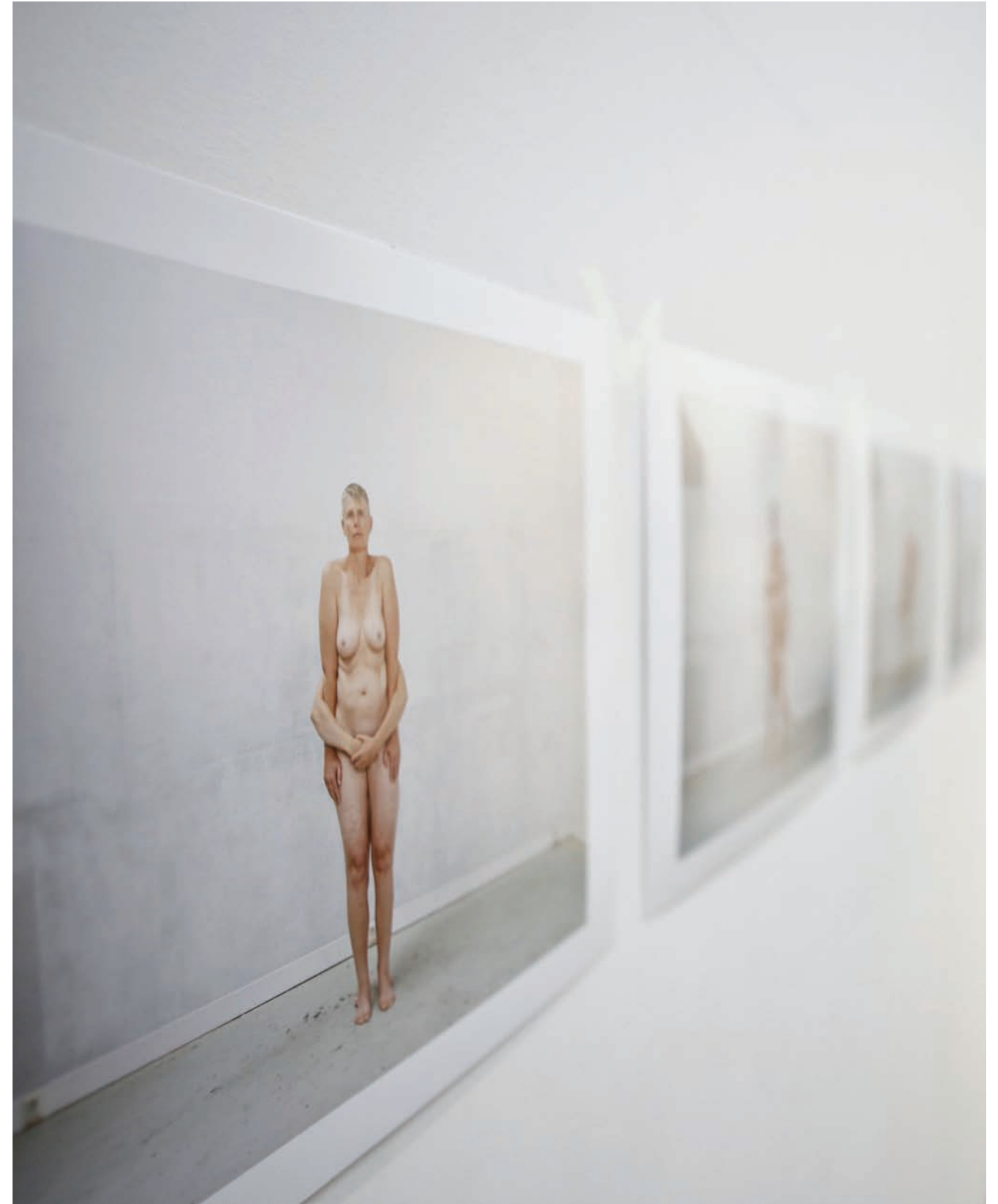
April 1 – September 29, 2019

Copenhagen-based The Winter Office is an artist group and work network consisting of artists, curators, architects, designers, and social scientists founded in 2010 by the American artist Hugo Hopping and the Danish architect/urban planner Johanna Ferrer Guldager. As a network and work group, it seeks design challenges in cultural, developmental, educational, and disaster-recovery infrastructure that is needed in urban, suburban, and exurban environments. The group seeks to enable the production of final objects, constructions, research, and exhibitions to raise the quality of the built environment.

The group was invited to participate in a special sited residency at 18th Street Arts Center with the goal of producing an urban planning document that proposes new responses to the urban and environmental complexity surrounding 18th Street Arts Center, not only to consider and propose new routes for the spatial programs of its future architecture, but also to co-evolve 18th Street Arts Center's impact on the cultural fabric of Santa Monica.



The Winter Office's Open Studio at 18th Street Arts Center's Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.



Karlsson Rixon, installation detail of Open Studio during 18th Street Arts Center's "We The Artists: 30th Anniversary Celebration" on November 10, 2018. Photo by Salvador Ochoa.

LOCAL ARTISTS & ORGANI- ZATIONS IN RESIDENCE





LUCIANA ABAIT

Luciana Abait is an Argentine painter and photo-artist who has lived in Miami and currently lives and works in Los Angeles. Her works explore the complex relationship between nature and the urban environment through mixed media works, photo-sculptures, and installations.

Abait's work has been shown in galleries, museums, and international art fairs throughout the United States, Europe, Latin America, and Asia. She has also completed numerous corporate and public art commissions. Some of her solo exhibitions include *Water Cities - Los Angeles*, *Aquarium*, and *Underwater Series* at the Los Angeles International Airport; *Flow, Blue* at the Rockford College Art Museum, Illinois; *Still Chambers* at Mackey Gallery, Houston; *New Works* at Jean Albano Gallery, Chicago; *Swimming Rooms* at the Miami-Dade Department of Cultural Affairs, Miami; *Into the Blue* at 180 Grados de Arte Contemporaneo, Buenos Aires, Argentina; and *Visual Fields* in TaiKoo Place, Hong Kong. Abait's works are



Luciana Abait, *Scaffold II*, 2017. Mixed media on paper. Courtesy of the artist.

held by private, public, and corporate collectors from the United States, Europe, Latin America, and East Asia.

Abait is the recipient of the 2016 Santa Monica Individual Artist Fellowship Award. Her solo exhibition *Icebergs* will debut at the Los Angeles International Airport in 2019.



LITA ALBUQUERQUE MENTOR*

Since the early 1970s, Lita Albuquerque has created an expansive body of work, ranging from ambitious site-specific ephemeral projects in the natural realm to sculptural commissions, poetry, and multimedia performance. Often associated with the Light and Space movement, Albuquerque's work develops a unique visual and conceptual vocabulary for placing the human body within the framework of the universal.

Albuquerque represented the United States at the Sixth International Cairo Biennale, where she was awarded the Biennale's top prize. Albuquerque has also been the recipient of three National Endowment for the Arts (NEA) Art in Public Places awards, an NEA Individual Fellowship grant, a National Science Foundation Art Grant, the



Lita Albuquerque, *hEARTH*, 2017. Installation detail from Desert X Biennial. Courtesy of the artist.

Museum of Contemporary Art, Los Angeles' Distinguished Women in the Arts Award (2013), and the A x S Award for her contribution to Art and Science (2014). Her work is in the collections of the Metropolitan Museum of Art, the Getty Trust, the Whitney Museum of American Art, LACMA, and MOCA Los Angeles, among others.

* Mentor artists are established professional artists in our community who make a commitment to serve as mentors for emerging and visiting international artists in our programs.



JEFF BEALL

Jeff Beall is an artist whose work has taken a variety of forms over the years, and has been exhibited in an irregularly-regular fashion since 1987. While formally varied, Beall's conceptually driven work consistently uses techniques of veiling or revealing to heighten the experience of looking.

Beall's most recent exhibition was entitled *Unsolved: LA Uprising @ 25 Years*. Its presentation, timed to coincide with the 25th anniversary of the 1992 LA Uprising in April 2017 at Gallery 169 in Santa Monica, served as a memorial honoring the 23 unsolved homicide victims who lost their lives during the Uprising.

Beall's work has been acquired by public collections including the Art Gallery of Nova Scotia, Berkeley Art Museum, Carnegie Art Museum, Laguna Art Museum, Oakland Museum of Art, Orange County Museum of Art, and the Portland Museum of Art.



Jeff Beall, *Unsolved Site 13*, 2017. Inkjet print on paper. 8.5 x 11 inches. Courtesy of the artist.

Beall is also co-publisher of *X-TRA Contemporary Art Quarterly* and serves on the board of Project X Foundation for Art and Criticism. He earned an MFA at CalArts in 1987, and a BA in Architecture from UC Berkeley in 1983.



HENRIETTE BROUWERS MENTOR

Henriette Brouwers has been the Associate Director of the Los Angeles Poverty Department (LAPD) since 2000. Brouwers co-directs, produces, and performs in many LAPD performances. Based in Skid Row, LAPD creates performances and multidisciplinary artworks that connect the experiences of people living in poverty to the social forces that shape their lives and communities.

Born in the Netherlands, Brouwers studied dance, theater, and singing. She has performed, taught, and directed throughout the Netherlands, France, and the US. She was a member of Augusto Boal's *Theatre of the Oppressed* group in Paris and studied corporeal mime with Etienne Décroux. Phillip Arnould invited her to present her work, *A Traveling Song*, at the Theatre Project in Baltimore in 1993. She was movement director for *Blue Monk* at 7 Stages Theater for the 1996 Olympic Arts Festival in Atlanta and worked with John Malpede on the creation of *RFK in EKY*,



Los Angeles Poverty Department, *Fly! or How To Keep The Devil Down In The Hole*, 2019. Performance. REDCAT theater. Photo by Steve Gunther. Courtesy of the artists.

a community-based re-enactment of Robert F. Kennedy's 1968 "Poverty Tour" in Appalachia. Brouwers created a series of devised performances based on Mexican legends: her solo *La lengua, the Tongue of Cortès* and *Weeping Women and War*, *Weeping Women of Skid Row*, and *La Llorona, Weeping Women of Echo Park*. She is featured in artist Bill Viola's renowned *The Passions* series. Brouwers and John Malpede are co-recipients of the 2018 City of Santa Monica Visual Artist Fellowship.



CLAYTON CAMPBELL

MENTOR

Clayton Campbell, sometimes described as a cultural producer, wears the hats of visual artist, arts administrator, arts writer, program designer, and arts consultant. He served as the Co-Executive Director and Artistic Director of 18th Street Arts Center from 1996 to 2010, Artist Residency Advisor to United States Artists, President of the International Association of Residential Arts Centres, and the first Director of the Joan Mitchell Center in New Orleans. He is actively working on behalf of creative communities through claytoncampbellconsulting.com. His current projects include work for Center for the Art of Performance at UCLA; Otis College of Art and Design; and Little Tokyo Service Center.

Campbell's participatory project, *Words We Have Learned Since 9/11*, has been exhibited internationally. He has received Residency Fellowships at the MacDowell Colony and the Irish Museum of Modern Art. In 2003, Campbell



Clayton Campbell, *Well, We All Know That Global Warming Is A Man Made Myth, But What Do You Really Think?* (From the *Wild Kingdom* Series), 2015. Photograph. Installation at Coagula Curatorial. Courtesy of the artist.

was awarded the distinction of Chevalier de L'Ordre des Arts et des Lettres (Chevalier in the Order of Arts and Letters) by the French government.

CONTINUUM MONTAGE - SUSAN HARPER

Continuum Montage is an organization founded by Susan Harper, which offers workshops and seminars in the U.S., Europe, and Japan. Harper teaches a wide range of skills and inquiry in the fields of movement, dreams, perception, and relationships. These experiential contexts are relevant for professional therapists, somatic educators, body workers, and anyone interested in the creative art of living. Harper's work looks to elaborate on somatic awareness, emotional communication, creative expression, movement, and thinking.

Continuum Montage also houses Somatic Arts Space in Santa Monica, which features somatic movement educators, artists, and therapists, all of whom are Continuum Movement® Teachers with diverse backgrounds in the creative and healing arts. Somatic Arts Space provides



Continuum Montage, "Hearth Earth of Belonging" to Esalen workshop, 2017. Photo courtesy of Susan Harper.

workshops and private sessions in Continuum Movement®, somatic movement, counseling, bodywork therapy, holistic health and fitness, family constellation work, harmonic sound healing, and embodied creative development.



SUSANNA BIXBY DAKIN

MENTOR

Susanna Bixby Dakin is a founder of 18th Street Arts Center and a long time artist and social activist. She is a sculptor, performance artist, writer, educator and former publisher of artists' books, art magazines, and a community newspaper. She has regularly exhibited her work, taught sculpture and drawing, and has done unique durational performances, including her year-long campaign as "An Artist for President" in 1983-84, which is the subject of her first book. The presidential campaign functioned as a work of art encompassing the breadth of Dakin's practice, seeking a more enlightened path for American democracy by merging ideas about citizenship and humanity to create a monumental whole.

Dakin's book *An Artist for President: The Nation is the Artwork, We are the Artists* was published in November 2011 by Hyphen Media. Aside from campaigning, yet again, around the country to promote the book in 2012 and 2013,



Susanna Bixby Dakin at *An Artist for President* book signing at LAVA salon. Courtesy of the artist.

Dakin is working on a novel and book of poems, and continues to develop new drawings and sculptural works.

DANCE ALIVE CENTER

Dance Alive is a dynamic life training program founded by Mariane Karou. As an outgrowth of her almost 50 years of work, Karou created the Dance Alive Center to develop students, artists, teachers, musicians, healers, and naturopathic doctors in the community.

Workshops and classes include: *Dance Alive Life Movement Program, Ride the Wave Movement, Inner Rhythms Deep Body Meditations, Take Charge Now Leadership Training, Women's Embodiment Practice, Human Connection Playshops, Embodied Anatomy, Contact Improv, Sound Healing, Soul Embodiment, Sonic Womb, Pulse, Children's Gymnastics*, and much more.



Dance Alive Center workshop, "Power in Group." Courtesy of Dance Alive Center.



DEBRA DISMAN

Debra Disman is a Los Angeles-based artist working primarily in the form of the book, both as a solo practitioner and in the public sphere of community engagement. As a maker and teaching artist, she creates work and projects which push the boundaries of the book into new forms and materials.

Her work has shown both locally and nationally in venues as diverse as Tag Gallery, Los Angeles; Ashton Gallery, San Diego; The Brand Library and Art Center, Glendale, CA; The Long Beach Museum of Art, Long Beach; The University of the Arts, Philadelphia; The Charles E. Young Research Library at UCLA, Los Angeles; The University of Puget Sound, Puget Sound; and the Los Angeles Municipal Art Gallery.

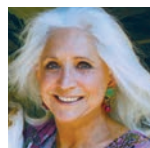
Disman was the featured artist for the Big Read in LA in 2016, showing at the Mike Kelley Gallery at Beyond Baroque in Venice, CA; and was the recipient of a WORD: Artist Grant/Bruce Geller Memorial Prize in 2016 to



Debra Disman, *Profusion*, 2018. Mixed media. 8.75 x 24.5 x 7.75 inches. Photo by Elon Schoenholz. Courtesy of the artist.

create *The Sheltering Book*, a life-sized book structure designed as a catalyst for community creativity. She was commissioned by LA's Craft Contemporary Museum to create an interactive book for the 2017 exhibition *Chapters: Book Arts in Southern California*.

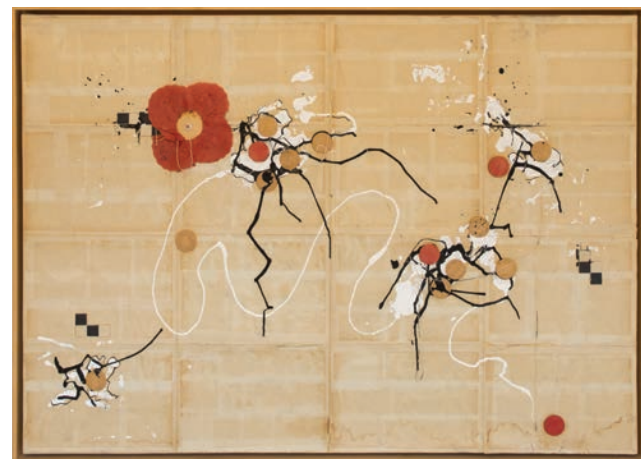
She was a Studio Resident at the Camera Obscura Lab, Santa Monica in 2018, and has been awarded four Artist-in-Residence grants from the City of Los Angeles Department of Cultural Affairs since 2017 to work with the communities of Sunland-Tujunga and Granada Hills in LA.



MARINA DAY MENTOR

Marina Day's art making is a meditative form of experience and communication. She forms materials that are fragmentary yet familiar; old maps, prescriptions, ledgers, stamps, fabrics, children's game pieces, journals. Her collages are missives documenting the precarious preciousness of life. Every scrap is used as evidence. Day is represented by the Pavel Zoubok Gallery in New York. Her work is in the permanent collection at J. Thomas McCarthy Library at the Mount St. Mary's Doheny Campus in Los Angeles. A catalogue raisonné of her work, *Marina Forstmann Day: Under the Dressing Table or, Lifting My Skirt*, was published by Carmelina Press in 2018.

In 2018, 18th Street Arts Center presented a solo retrospective exhibition featuring the work of Day, a long-time 18th Street Arts Center resident artist. Marina Day is a prolific artist in sculpture and mixed media collage



Marina Day, *Armistice*, 2003. Mixed media. 46.5 x 33 inches. Courtesy of the artist.

with a body of work spanning over three decades. Day's lifelong practice of art-making is reflected in a selection of works on paper and sculptures representing multiple bodies of work. Day, who first exhibited her work publicly at the age of twelve, has maintained a studio at 18th Street Arts Center for nearly 20 years. She attended Georgetown University in Washington DC, and Pacifica Graduate Institute in Santa Barbara, California.

EZTV MENTOR

EZTV is a Santa Monica-based pioneering media arts center and think tank. 2019 marks the 40th anniversary of the influential and ever-evolving media arts organization. During the first half of this year, the Kandinsky Library at Centre Pompidou in Paris researched and presented highlights of EZTV's diverse and complex history.

Founded by John Dorr, it has been run since 1993 by Emmy Award-winning filmmaker and artist, Kate Johnson, alongside her partner, EZTV founding member Michael J. Masucci. EZTV aims to foster creative experimentation between the arts and the sciences, with a recognition that neither would exist in its fullest form without the other. Over the years, in addition to its acclaimed artistic collaborations, EZTV has also collaborated with scientists and technologists, including Fermi Lab, SIGGRAPH, and the Finnish government, as well as many other leading thinkers and innovators. For artists at EZTV, continuous technological change is a given and is welcomed for both the continuing challenges and new horizons it presents.



Kate Johnson, *Morty's Spirit*, 2018. Site-specific video projection. Courtesy of the artist.

EZTV continues to collaborate with artists and thinkers from around the world, as well as produce in-house original productions for television, live events, art galleries, and site-specific installations. A small list of venues that have presented EZTV works include Lincoln Center, New York; the Institute of Contemporary Art, London; PBS stations throughout the nation; Anthology Film Archives, New York; Centre Pompidou, France; and the Museum of Modern Art, New York.



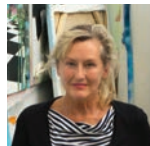
BERNADETTE FOX

Bernadette Fox experiments with art and architecture, and explores the relationship between space, boundaries, infinity, and limits. She is inspired by the transformation of energy at its moment of release or change. Fox's current research explores the structure and energy of space in a series of *House Interventions*. Intact spatial fragments are cut, released, and cantilevered, then documented with photography and video.

Fox has received numerous awards for her work, including a CEC Artslink Award, a Pollock Krasner Foundation Fellowship, and fellowships at Skowhegan, the MacDowell Colony, and the Fine Arts Work Center in Provincetown. International shows of her spatial research include the PQ2011 Prague Quadrennial, the Dark Side Review at the Venice Biennale, and the MAK Center in Vienna. Fox earned her BS in Architecture at University of Virginia and her MA in Architecture from SCI-Arc.



Bernadette Fox, *Experiments with Infinity*, 2017. Glass plane. 48 x 48 inches. Courtesy of the artist.



YVETTE GELLIS

Yvette Gellis's monumental paintings exist as wavering thresholds, indeterminate intermediary spaces between the grounded reality of the viewer's domain and a nebulous, intangible, shifting pictorial space. The pieces tumble into our real space, like architectural ruins of a futuristic empire, disassembled and dissembling a painting, irreverent and audacious.

Yvette Gellis has exhibited nationally and internationally at venues such as the Pasadena Museum of California Art, Pasadena; the Landesgalerie Museum for Modern and Contemporary Art, Linz, Austria; St. Jacques Eglise, Dival, France; the Torrance Art Museum, Torrance, CA; Soulangh Cultural Park and Museum, Taiwan; Cao Shan Dong Men Art Museum, Yangmingshan, Taipei; and 18th Street Arts Center, Santa Monica. She is represented by Jason Vass Gallery, Los Angeles; the Brunnhofer Gallery, Austria; and Nancy Toomey Fine Art, San Francisco. Her work has also shown in Los Angeles at FOCA Fellows of Contemporary Art, Cerritos College Art Gallery, and Kim Light LIGHTBOX.



Yvette Gellis, *Omnipresence or Chance*, 2019. Oil, graphite, plexiglass and leaves on paper. Detail. 107 x 111 inches. Courtesy of the artist.

Gellis has been awarded artist residencies with exhibitions in Taiwan, France, Austria, Arizona, and at 18th Street Arts Center, Santa Monica.

Upcoming exhibitions include a solo show at CSUN and a solo exhibition in tandem with Elliott Hundley and Maritta Tapanainen at Pasadena City College. Gellis received her MFA (2008) from Claremont Graduate University.

HIGHWAYS PERFORMANCE SPACE

Highways Performance Space is Southern California's boldest center for new performance. Since its founding, Highways continues to be an important alternative cultural center in Los Angeles, encouraging fierce new artists from diverse communities to develop and present innovative works.

Under the leadership of Executive Director Leo Garcia and Artistic Director Patrick Kennelly, Highways promotes the development of contemporary socially involved and aesthetically adventurous artists and art forms. Annually, Highways co-presents approximately 250 performances by solo dramatic artists, small theater groups, dance companies, and spoken word artists; they curate approximately 12 contemporary visual art exhibitions per year with work that explores the boundaries between performance and visual art forms; they commission and



Highways Performance, *unknow*, 2018. By fabe. Photo by Patrick Kennelly. Courtesy of the artist.

premiere new work by outstanding performing artists; organize special events, curate festivals, and offer residency and educational programs that engage community members in the arts while providing access to professionally-directed instruction as part of the Highways Performance Lab.



DYNA KAU

Dyna Kau is the founder of Girl Of All Work, a company creating contemporary office stationery. Her past and current clients include: The Container Store, the San Francisco Museum of Modern Art, the Museum of Modern Art in New York, The Norton Simon Museum of Art, Barnes and Noble, Dick Blick Art Stores, Indigo, and several other domestic and international retail outlets. Her work has been featured in InStyle Magazine, Lucky Magazine, Better Homes and Gardens, and other trade periodicals. Dyna was born in Taiwan and raised in Southern California. She graduated from Art Center College of Design with a BFA in graphic design and packaging. She was also a core instructor at Art Center in their graduate industrial design program from 2014-16.



Dyna Kau, Creative Director of Girl of All Work, *Found Objects: Leaves*, 2015. Courtesy of the artist.



ARZU ARDA KOSAR

Arzu Arda Kosar's interest in borders, territories, and social psychology has led her to examine urban space, street art, collaborative artmaking, and community building art practices. As the co-curator for the *Los Angeles-Istanbul Connection* at 18th Street Arts Center, Kosar and other Los Angeles-based artists collaborated with Turkish counterparts to produce an exhibition that featured photography, painting, sculpture, and installation work.

Kosar has marshalled numerous collaboratives, including Yarn Bombing LA, MapConception, and TransIstanbul. As the leader of Yarn Bombing Los Angeles, Kosar brought together 500 crafters from 50 states and 25 countries to crochet 12,000 granny squares to cover the façade of the Craft and Folk Art Museum (now the Craft Contemporary) in Los Angeles. The project questioned the boundaries between art and craft, and used scale and color to play with artistic, architectural, and institutional identities. Prompted by the civil disobedience movement that started



Arzu Arda Kosar, *Yarn Bombing Los Angeles*, 2011. MOCA car covers. Courtesy of the artist.

at Gezi Park in Istanbul in May 2013, Kosar activated the Los Angeles Gezi Platform to promote an open dialogue surrounding the protection of human rights and to support research and artistic production. Kosar received her BA in Studio Art and Art History from the University of Pittsburgh, and an MFA in New Genres from the University of Southern California.



DAN KWONG

MENTOR

Dan Kwong is an award-winning solo performance artist and playwright who has toured his ground-breaking work internationally since 1989. His book, *FROM INNER WORLDS TO OUTER SPACE: The Multimedia Performances of Dan Kwong*, is published by the University of Michigan Press. One of the original Resident Artists at 18th Street Arts Center, Kwong was part of the first wave of performers nurtured by Highways Performance Space under the leadership of Tim Miller and Linda Frye Burnham. He served on Highways' Board from 1990 to 2007.

Kwong has played a key role in the development of the Asian American solo performance community, and worked on collaborative projects throughout Southeast Asia. The significance of his body of work is acknowledged in *A History of Asian American Theater* by E.K. Lee. He serves as Project Director of Collaboratory, Great Leap's artist mentorship program.



Dan Kwong, *WHAT? NO PING-PONG BALLS?*, video still. Courtesy of the artist.



LESLIE LABOWITZ-STARUS

Leslie Labowitz-Starus is a Los Angeles-based performance artist whose practice is devoted to feminist art and creating collaborative public art campaigns focused on violence against women. At 18th Street Arts Center, Labowitz-Starus has committed her time to *The Performing Archive*, a collaboration with Suzanne Lacy that began in 2006. It houses the documentation of their public performance work organized under the name *Ariadne: A Social Art Network*, which occurred between 1977 and 1982 during a seminal moment in the international feminist movement. *The Performing Archive* continues to receive considerable attention, traveling to venues both in the United States and internationally.

Daughter of an Auschwitz survivor, Labowitz-Starus earned her MFA from Otis College of Art in 1972 before moving to Düsseldorf, Germany, where she studied with



Leslie Labowitz-Starus, *Sproutime* installation, 1982. Courtesy of the artist.

Joseph Beuys. In the early 1970s, she was introduced by Eleanor Antin to Suzanne Lacy, and from 1977 to 1982, the two collaborated on a series of large-scale activist performances that often took place in public settings. They also co-founded *Ariadne: A Social Art Network*, a support system for women artists.



SUZANNE LACY

MENTOR

Los Angeles-based artist Suzanne Lacy is internationally renowned as a pioneer in the field of socially engaged and public art. Her installations, videos, and performances have dealt with issues of sexual violence, rural and urban poverty, incarceration, gender identity, labor, and aging. Working collaboratively within traditions of fine art, performance, and community organizing, Lacy has realized large-scale projects in London, Brooklyn, Medellín, Los Angeles, Quito, Northwest England, Madrid, and most recently, along the Irish border, exploring local reactions to Brexit.

Her work has been reviewed widely and she has exhibited internationally, most recently at the San Francisco Museum of Modern Art and the Yerba Buena Art Center in a two-museum career retrospective. She has received numerous fellowships, including from the Guggenheim Foundation, the National Endowment for the Arts, and most



Suzanne Lacy, *Across and In-Between*, 2018. Photo by Helen Sloan. Courtesy of the artist.

recently, the James H. Zumberge Faculty Research and Innovation Fund from the University of Southern California.

Also known for her writing and academic career, Lacy edited *Mapping the Terrain: New Genre Public Art* and is author of *Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007*. She holds an MFA from the California Institute of the Arts and a PhD from Robert Gordon University in Scotland. She is currently a professor of art at the University of Southern California.



JOHN MALPEDE

MENTOR

John Malpede directs, performs, and engineers multi-event projects that have theatrical, installation, public art, and education components. In 1985, he founded Los Angeles Poverty Development (LAPD), a performance group comprised primarily of homeless and formerly homeless people who make art, live, and work on Skid Row. He has produced projects working with communities throughout the US, as well as in the UK, France, the Netherlands, Belgium, and Bolivia. His 2004 work, *RFK in EKY*, sought to recreate Robert Kennedy's 1968 "Poverty Tour" over the course of a four-day, 200-mile series of events focused on historic and current issues, and social policy.

As a 2008-2009 fellow at MIT's Center for Advanced Visual Studies, Malpede developed his work, *Bright Futures*, in response to the worldwide financial crisis. In 2013, he received the Doris Duke Performing Artist Award. In 2014,



Los Angeles Poverty Department, *Fly! or How To Keep The Devil Down In The Hole*, 2019. Performance. REDCAT theater. Photo by Steve Gunther. Courtesy of the artists.

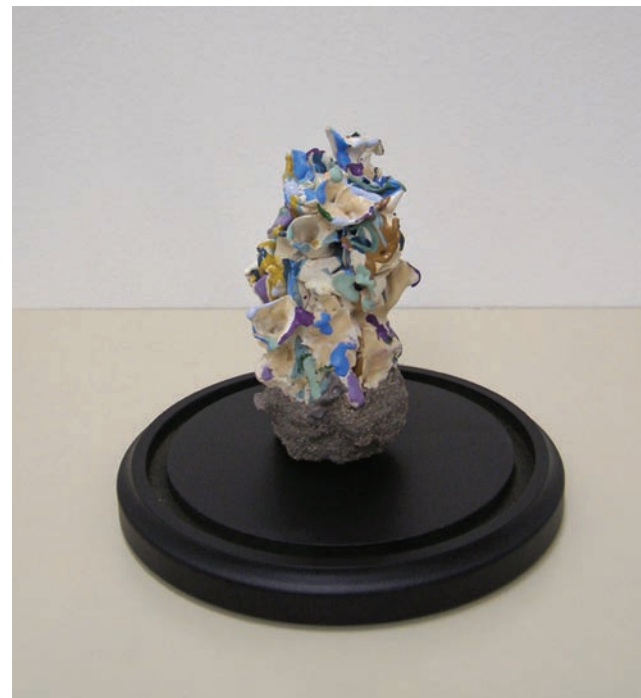
the Queens Museum of Art in New York City mounted the first retrospective gallery exhibition on the work of LAPD, which, in 2016, traveled to the Armory Center for the Arts in Pasadena. Malpede and Henriëtte Brouwers are the co-recipients of the 2018 City of Santa Monica Visual Arts Fellowship for their work on LAPD.



DAVID MCDONALD

MENTOR

David McDonald is an artist who works primarily in sculpture and painting. His recent works are based on ideas of interbeing and a trust in process and intuition as a working method. McDonald has received a Guggenheim Fellowship, a Pollock Krasner Foundation Fellowship, and a Fellowship from the City of Santa Monica. His work has been exhibited widely, both nationally and internationally, and he has been written about in publications as diverse as the *Los Angeles Times*, *the Wall Street Journal*, *the Boston Globe*, *Art in America*, and the *Santa Fean*. McDonald has taught at various institutions, including the University of Southern California, California State University Long Beach, UCLA, and New Roads High School. He is also a student of Zen Buddhism with fifteen years of practice experience.



David McDonald, *My biology #2*, 2019. Clay, hydrocal, pigment, acrylic. 4 x 2 x 2 inches. Courtesy of the artist.

POST MANGO

Post Mango is a collaborative post-production house that delivers innovative 2D and 3D visual effects and graphics to achieve their client's creative vision. Founded in 2006, Post Mango has developed innovative visuals for more than 55 feature films. The company also specializes in closely collaborating with producers and directors every step of the way—from a project's pre-visualization process through to its completion.

Post Mango's recent contributions include the films *Roma*, *Birds of Passion*, and Martin Scorsese's *Silence*, in addition to the independent award-winning feature, *Arctic*. They are currently in production on two Netflix series and a feature film executive produced by David Lynch.



Alfonso Cuarón, *Roma*, 2018. Film still. Netflix, Participant Media, 135 min.



LIONEL POPKIN

Lionel Popkin is an artist based in Los Angeles whose practice includes choreography and performance. From 2004-2013 he made works looking at the cross-cultural conversation between his post-modern dance training and the imagery and iconography of the Indian subcontinent that surrounded his youth. His recent work has focused on the more intimate familial world, questioning conceptions of home from the point of view of the itinerant, the domesticated, and the mobilized.

Popkin has been presented nationally and internationally at venues including REDCAT, Highways Performance Space, The Getty Center and The Getty Villa in Los Angeles; Danspace Project, Abrons Arts Center, and Dance Theater Workshop in New York City; the Jacob's Pillow Inside/Out Series in Massachusetts; The Painted Bride and Philadelphia Dance Projects in Philadelphia; ODC in San Francisco; The Place Theater in London; and the Guongdong Modern Dance Festival in Guongzhou, China. Commissions include San Diego's Lower Left Performance



Lionel Popkin, *Ruth Doesn't Live Here Anymore*, 2003. Photo by John Altdorfer. Courtesy of the artist.

Collective, the Li Chiao-Ping Dance Company, Carolyn Hall, and Nejla Yarkin. Popkin has been a dancer in the companies of Trisha Brown, Terry Creach, and Stephanie Skura.

Popkin has received grants from the National Performance Network's Creation Fund, the National Dance Project Touring Subsidy, the Center for Cultural Innovation, the Puffin Foundation, the Doris Duke Charitable Foundation, and the Durfee Foundation. Popkin is currently a Professor of Choreography and Performance in the Department of World Arts and Cultures/Dance at UCLA.



SUSAN SUNTREE

Susan Suntree is a poet, performer, and essayist whose work investigates the dynamics of science, art, and spiritual philosophies as they engage contemporary life. She has presented her poetry and performances nationally and internationally, and has published books of poetry, biography, and creative nonfiction including essays about feminist and activist theater, as well as translations, essays, reviews, and book chapters. *Sacred Sites: The Secret History of Southern California* (University of Nebraska Press), won the Southern California Independent Booksellers Association Award for Nonfiction, the PEN Oakland Josephine Miles Award for Poetic Narrative, and a Mellon Foundation Award. Suntree adapted the Universal Declaration of Human Rights as a poem that was set as a choral work by award-winning composer Adrienne Albert and frequently performed (*A Choral Quilt of Hope: The Universal Declaration of Human Rights*). Suntree's life-long engagement with environmental and community issues include creating performances presented outdoors and



Susan Suntree, *Untitled performance*, date unknown. Courtesy of the artist.

other spaces open to all, and using giant puppets, poetry, song, and dance to awaken the creative spirit to action on behalf of what is wild, communal, and generous.



CHRISTOPHER TIN

MENTOR

California-born, UK-educated Christopher Tin is a two-time Grammy-winning composer of concert and media music currently based in Los Angeles. His music has been performed and premiered in many of the world's most prestigious venues, such as Carnegie Hall and Lincoln Center, and his music has also been performed by ensembles as diverse as the Philharmonia Orchestra, Metropole Orchestra, and the Welsh National Opera Orchestra. Tin is the recipient of a Fulbright Scholarship, Sundance Institute Fellowship, and BMI Conducting Fellowship. He is also composer-in-residence with DCINY, and has received commissions by the US Embassy in the United Kingdom, Stratus Chamber Orchestra, Bangor Symphony Orchestra, Orchestra at St. Matthews, and ISCMS Festival. Tin received a Master of Music with Distinction from the Royal College of Music in London, where he graduated at the top of his class and won the Joseph Horovitz Composition Prize. He is currently



Christopher Tin at work. Courtesy of the artist.

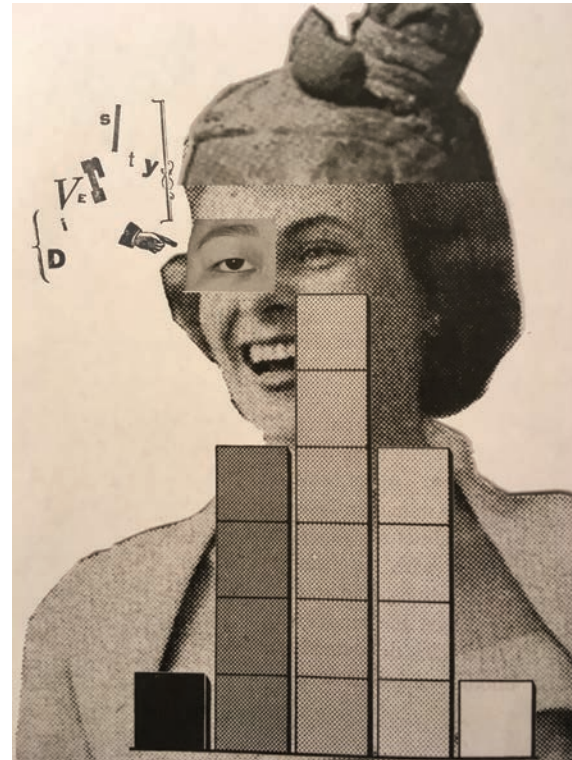
working on an oratorio about mankind's quest to conquer the sky entitled, "To Shiver the Sky," which is funded by the most successful classical music Kickstarter ever.



DAN S. WANG

After fifty years spent in the Great Lakes region, Dan S. Wang arrived in Los Angeles in 2018. He works primarily in printmaking, drawing, photography, and sculpture. Wang obsesses over typography, histories of technology, the political aesthetics of ethno-liberation, the geographies of everyday life, the French Revolution, and Chinese-Korean cuisine.

His works have been presented in more than fifty exhibitions, in spaces ranging from museums to restrooms, including a restroom inside a museum. He has often worked in artist-run and collaborative situations, both as a founding keyholder of Mess Hall, an experimental cultural space in Chicago, and as an exhibiting artist with solo shows at Woodland Pattern, Milwaukee and Compound Yellow, Oak Park, Illinois. Recent projects include commissioned work for Station Museum, Houston and Asian Arts Initiative, Philadelphia. His writings have been published internationally in book collections, museum catalogues, and dozens of artists publications.



Dan S. Wang, *Eyes of Diversity*, 2018. Photocopy and letterpress. Courtesy of the artist.



David McDonald's Open Studio at 18th Street Art Center's "We The Artists: 30th Anniversary Celebration" on November 10, 2018. Photo by Salvador Ochoa.

CONTRIBUTORS

Jeny Amaya is a Los Angeles-based filmmaker, and Communications Associate at 18th Street Arts Center. Her recent body of work explores autobiographical narratives, notions of family, and how the temporality of the past materializes itself in the present of the Central American diaspora in California. She is the recipient of the 2015 Princess Grace Foundation Film Scholarship. Amaya's work has been featured in Artists' Television Access, San Francisco; Northwest Film Forum, Seattle; UNIONDOCS Center for Documentary Art, New York; Echo Park Film Center, Los Angeles; Santa Cruz Museum of Art, Santa Cruz; Porter Sesnon Underground Gallery, Santa Cruz; and the Santa Cruz Film Festival. She has a Bachelor's degree from the University of California, Santa Cruz in Film and Digital Media Studies and Latin America and Latino Studies.

Carmen Argote is a Los Angeles-based artist whose work focuses on the exploration of personal history through architecture and the spaces that she inhabits. Argote received her MFA from UCLA in 2007 and attended the Skowhegan School of Painting and Sculpture in 2009. Argote has exhibited at Los Angeles County Museum of Art (2017); Denver Art Museum (2017); Orange County Museum of Art, Newport Beach, California (2017); Ballroom Marfa, Texas (2017); National Museum of Mexican Art, Chicago (2015); MAK Center, Los Angeles (2015); and Vincent Price Art Museum, Los Angeles (2013). She was an Artist Lab Resident artist at 18th Street Arts Center and was included in the 2018 Made in LA exhibition at the Hammer Museum. Argote is represented by Commonwealth and Council and Instituto de Vision.

Celina Baljeet Basra is a curator, writer, and art mediator currently based in Berlin. Celina has recently been part of the team of 10th Berlin Biennale – KW Institute for Contemporary Art e.V. (Associate Editor & Art Mediator, 2018) and Curator of the Berlin art space Galerie im Turm (2015–2017). Previously, she has contributed to a research project focusing on the *Interrelated Dynamics of Display and Situation within Aesthetic Reflection* (Freie Universität Berlin, 2011–2014) and worked with artists, galleries, and museum spaces in Berlin and New Delhi. Celina is interested in art as it intersects with sociology: as a space for encounter and conflict, conviviality and

radical hospitality; a platform to present alternative histories and configurations of the present; including fragments, particles, bits, revolts, faults, and healing.

Dan/Dani Bustillo is a writer and researcher, working on the visual culture of the US security state. They are one half of the Best Friends Learning Gang (along with Joey Cannizzaro), which is a pedagogical experiment that approaches learning as a collective, decentralized, and undisciplined activity through expertless workshops.

Andy Campbell is an art historian, critic, and curator whose work broadly considers identity-based political movements and the visual cultures and archives associated with them. He is the author of two books; the first, *Queer X Design* (Black Dog & Leventhal) was published this past Summer, and the second, *Bound Together: Leather, Sex, Archives, and Contemporary Art* (Manchester University Press) will be out by the end of the year. Currently, he teaches Critical Studies at the USC Roski School of Art and Design.

Clayton Campbell is a cultural producer working as a consultant, visual artist, published writer, and program designer. Besides a long career of exhibiting his visual productions, he is equally dedicated to developing and managing initiatives that bring communities together and inspiring individuals through professional development and creative problem-solving. His published writings include monographs on artists Mark W. Spencer and Marina Forstmann Day; lengthy interviews with Frank Gehry, Bill Viola, and Vanessa Beecroft; and numerous essays, features, and reviews in *Flash Art*, *Contemporary*, *Art Presse*, *Res*, *After Image*, *THE*, and *Artillery Magazine*, among others. He is also a proud alumnus of 18th Street Arts Center, having been an Artist in Residence for many years.

Haroon Dasti is Operations Manager at 18th Street Arts Center, and brings a passion for public service and an interest in cultural exploration through the arts. While a Peace Corps volunteer in Ghana, he worked alongside local counterparts in campaigns against the guinea worm and trachoma diseases, and managed the construction of a rural health clinic. After returning to the US, Dasti completed his Master

of Public Administration at the Monterey Institute of International Studies. Later, he traveled to Togo for his practicum and collaborated with environmental NGO Les Amis de la Terre to evaluate their potable water project in the Fiokpo region. From 2011 to 2013 Dasti worked for RTI International as the Logistics Manager of USAID's Millennium Water and Sanitation Program in Senegal. Aside from coordinating the program's logistical needs, he implemented an innovative and empowering community-based approach to address sanitation issues in rural areas.

Alejandro Alonso Díaz is a Barcelona-based curator with a background in art history, social sciences, and philosophy. His curatorial and writing practice is concerned with socio-political discourses that revolve around notions of materiality, environmentalism, human agency, and interspecies communality. He has curated and participated in projects for (selection) Performance Biennale, Athens (2016); Tenderpixel, London (2015); The Agency, Bogotá (2015); and Chisenhale Studios, London (2015). He currently directs the project space for artistic research "fluent" and is a contributing writer for magazines like *Frieze*, *Editorial Concreta*, and *This is Tomorrow*. He holds a BA in Art History and an MA in Curating from the Whitechapel Gallery Postgraduate Program, London.

Armando García is Assistant Professor of English at University of California, Riverside, where he teaches and writes about race, migration, decolonial performance, and feminist and queer art. García is completing his first book, *Impossible Indians: The Native Subjects of Decolonial Performance*, where he studies how performance and embodied knowledges have shaped ideas of race and freedom. His work also appears in *Social Text*, *Modern Drama*, and *Critical Philosophy of Race*.

Kio Griffith is an interdisciplinary artist working primarily in sound, video, language, culture and history, notated, coded and regenerated into documentation, manifestos, objects, site-specific installations or performances. Griffith has exhibited internationally, most notably in the 2016 Aichi Triennale in Nagoya, Japan, as the 2017 Emerging Curator at LACE (Los Angeles Contemporary Exhibitions), and exhibiting artist at Tokyo Arts

And Space, Open Site 2018. His current projects include co-founder at OOTE 41221 project space, and co-founder of Transit Republic, an art and socio-anthropological publication. Griffith's work is in private and museum collections including the Los Angeles County Museum of Art. He lives and works in both Los Angeles and Tokyo, Japan.

Amanda Martin Katz is a Los Angeles-based artist, writer, and facilitator whose work explores the social, spatial, and performative embodiment of text.

Jennifer Remenchik is an artist and writer based in Los Angeles, CA. Her work has been exhibited at the VIVO Media Arts Centre, Vancouver, BC; HILDE, Los Angeles, CA; Industry Lab, Boston, MA, among others. She contributes writing to art periodicals CARLA, Hyperallergic, and BOMB Magazine. Remenchik received her MFA in Art from California Institute of the Arts and her BFA in Studio Art from University of Texas at Austin. She has been selected for residencies at the Performing Arts Forum in St. Erme, France; Toni Areal in Zurich, Switzerland; the Banff Centre in Alberta, Canada; and the Arquetopia Foundation in Cusco, Peru.

P Sazani is a teacher, writer, and artist. Through her work she investigates queer longing, the relationship between belief and language, the entanglement of meaning and matter, and other sites of semiotic disaster. Her writing has been published by *Wolfman Books*, *rivulet*, and *Vallum*. As a founding member of the publication collective the All-Wash-Away Sacred Harp Singers of Los Angeles, she co-edits *DanceNotes*, a chaplet series about experiments in dance notation.

Anuradha Vikram is a writer, curator, educator, and Artistic Director at 18th Street Arts Center. She is the author of *Decolonizing Culture*, a collection of seventeen essays that address questions of race and gender parity in contemporary art spaces (Art Practical/Sming Sming Books, 2017). Vikram has guest-curated exhibitions for the Orange County Center for Contemporary Art, Craft and Folk Art Museum, Shulamit Nazarian Gallery, Mills College Art Museum, ProArts, and the DeYoung Museum Artist Studio, and held curatorial positions at UC Berkeley Department of Art Practice, Headlands Center for the Arts, Aicon Gallery, and Richmond Art Center, and in

CONTRIBUTORS

the studio of artists Claes Oldenburg and Coosje van Bruggen. Vikram holds an MA in Curatorial Practice from California College of the Arts and a BS in Studio Art from New York University. She is a Senior Lecturer in the MFA program at Otis College of Art and Design, faculty at UCLA, and serves as a member of the Editorial Board of *X-TRA* and on the Board of Directors of the College Art Association.

Jan Williamson is the Executive Director of the 18th Street Arts Center. She came to the Center in 1995. Under her leadership 18th Street Arts Center has evolved from a small, alternative artist-run space to Southern California's largest artist residency center, working with diverse local and international artists who provoke public dialogue through their art making. Williamson holds a certificate from the Stanford University Graduate School of Business, Executive Program for Non-Profit Leaders and a Bachelor's degree in Fine Art from the University of California, Santa Cruz. In 2010, she was awarded a Durfee Foundation Sabbatical Fellowship for her executive leadership in the arts. For nine years she served on The City of Santa Monica's Arts Commission. She currently serves on the board of Santa Monica Travel and Tourism and the Santa Monica Chamber of Commerce.

Sue Bell Yank is an arts educator, producer, and writer. She has worked in arts, entertainment, and public schools for 15 years, and is currently Director of Communications and Outreach at 18th Street Arts Center. She was Associate Director of Academic Programs at the Hammer Museum, working with students, artists, and forming city-wide partnerships triangulating communities, the arts, and schools. She teaches at UCLA and has written essays about socially engaged art practice and pedagogy in a number of publications and past catalogues. Her ongoing interests in art, land use, urban development, and housing manifested recently in a six-episode podcast series on housing in LA, *Paved Paradise Podcast* (pavedparadisepodcast.com). Yank holds an MA in Public Art Studies from USC and a BA in Art from Harvard University.

Special thanks to **Lucy Moiseenko** for copy-editing this volume.

SUPPORT

EXHIBITIONS AND PROGRAMS

The Artist Lab Exhibitions of Kenneth Tam, Neha Choksi, and Clarissa Tossin were generously sponsored by the Andy Warhol Foundation for the Visual Arts.

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Artist Labs and Exhibitions Image: Neha Choksi, *How was school today?*, installation manipulated daily, 2018. Installation view of *ELEMENTARY* at 18th Street Arts Center. Photo by Brica Wilcox.

Visiting Artists in Residence Image: The Winter Office's Open Studio at 18th Street Arts Center's Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.

Local Artists and Organizations in Residence Image: Arzu Arda Kosar in her Open Studio at 18th Street Arts Center's "We The Artists: 30th Anniversary Celebration" on November 10, 2018. Photo by Salvador Ochoa.



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