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JIMENA SARNO Score for the Near Future
SHIRAZETTE TINNIN The Healing Project

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Passing On

SANTA MONICA HIGH SCHOOL Out of the Past: Gen Z Responses to 20th Century Santa Monica
ARTS LEARNING LAB @ HOME
KATE JOHNSON In Memoriam

Visiting Artists in Residence

Damir Avdagic Gina Dominique Hersey Stefan A. Pedersen Shirazette Tinnin
Stephen Eastaugh Su Hui-Yu Postcommodity
Guillermo Galindo Katya Kan Verena Schöttmer
Michal Heiman Esther Lin Sultan Sharrief
Arturo Hernández Inhwan Oh Ted Thirlby

Local Artists and Organizations in Residence

18th & Olympic Campus

Luciana Abait Debra Disman Dyna Kau David McDonald
Joan Abrahamson Marina Day Susan Kleinberg Lionel Popkin
Guillermo Galindo Kate Johnson Memorial Marcus Kuiulain-Nazario Dan Kwong Post Mango Studio
Michal Heiman Media Lab (KJML) / EZTV Leslie Labowitz-Starus Suzanne Lacy Susan Suntree
Arturo Hernández Yrneh Gabon Christopher Tin

Airport Campus

Melinda Smith Altschner Wendy Edlen Maddy LeMel Daniela Schweitzer
M Susan Broussard Judith Gandel-Golden Luigia Gio Martelloni Rebecca Setareh
Gregg Chadwick Rachel Gryenberg Crystal Michaelson Pamela Simon-Jensen
Rachel Chu Deborah Lynn Irmas Ameeta Nanji Doni Silver Simons
Claudia Concha Sara Issakharian Sabine Pearlman Joan Wulf
Julia Michelle Dawson Sheila Karbassian Paula Rosen Rebecca Youssef
Lola del Fresno Susie McKay Kriese Elham Sagharchi
Alexandra Dillon Sally Lamb Gwen Samuels

The following Airport Campus artists from 2019–2020 declined to be included in this publication: Rena Cruz, Sherry Fishkin, Yossi Greens, Christie McLaughlin, Julie Weiss, and Karen Woo.

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In recognition of the new possibilities unearthed by our cultural mapping research in Santa Monica, 18th Street Arts Center began reimagining our signature artist-led exhibitions program, the Artist Lab residency.

This past year, Commons Lab: Place and Public Life began as a series of exhibitions and residencies to consider the roles institutional architecture and cultural policy play in determining the social life and civic engagement of American communities—beginning with our own microcosm in Santa Monica. The project sought to engage contemporary art audiences and local communities in dialogue about what role art plays in the public sphere, and to invite artists to practically envision new models for cultural institutions that reflect those conversations. The findings of these artistic inquiries, and the beginnings of new investments by 18th Street in our local communities, are presented here.

I especially want to acknowledge Anuradha Vikram and Sue Bell Yank for their curatorial foresight in bringing the outstanding Commons Lab artist cohort together. The formation of this think tank of visionary artists marks a key turning point in 18th Street’s trajectory towards a new kind of hybrid arts organization; bringing artists-as-interventionists to community redevelopment, historic preservation, and the countless community input processes that govern our public places and resources—our commons. A new power dynamic, in which artists matter to society, will grow from the relationships sparked this past year with partners who are deeply invested in our region’s communal well-being. The relevancy and timing of embedding artists within multiple civic partnerships could not have been better planned.

Two years ago when we began imagining the Commons Lab, we did not know that we’d soon be managing a second campus of city-owned artist studios at the Santa Monica Airport, or dealing with a global pandemic.

This year marks the beginning and inclusion of that Santa Monica Airport hangar in our programming. The addition of the new campus meant 18th Street doubled in size overnight. To manage this growth spurt, we fortuitously pushed to move our place-based systems of supporting and commissioning artists’ research entirely into the cloud. As a result, when the pandemic shutdown began in March, 18th Street was able to keep our commitments to these artists and those looking ahead. With the adroit artists presented here, 18th Street has entered into a new era. To our partners—the public servants, dedicated educators, and community organizers—thank you for taking the risks to collaborate and forge new bonds with us and our artist fellows. Together we will build the healthier public commons that artists are helping us to envision.

Jan Williamson
Executive Director
We want to thank our Board of Directors for their leadership, commitment, generosity, and dedication to 18th Street Arts Center’s mission. Thank you Joan Abrahamson, Janine Arbeiusa, Jonathan Arenson, Susan Baik, Andrew Beath, Damien Bigot, Jessica Cusick, Susanna Bixby Dakin (Emeritus), Malindi Davies, Dan Greaney, Judith Kinneysser, Alice Pang, Michael Rey, and Ted Schwab.

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We are deeply grateful for the enormous contributions made by our community partners: the Alliance of California Traditional Arts, Antena Aire, Brenwood Arts Center, Community Corporation of Santa Monica, Crossroads School, Familias Latinas Unidas, Otis College of Art and Design - Art + Social Practice, Santa Monica Travel and Tourism, Parent Connection Group, Sam Francis Foundation, Santa Monica College, Santa Monica Public Library, USC Price Center for Social Innovation - Spatial Analysis Lab, and Virginia Avenue Park and Teen Center.

We are again grateful to local businesses whose support is indispensable. We would like to thank: 1st Century Bank, 5 Star Car Title Loans, Bare Snacks, Big Rentz, Closetbox, Directive Consulting, DSE, GoGo squeeze, Kinetta Federal Credit Union, Home Advisor, Redfin, Rover, Santa Monica Daily Press, Turn Key, and UPrinting.

The foundations, organizations, and governmental agencies that support 18th Street Arts Center are essential partners in helping advance our mission and continue our work. We gratefully acknowledge their generosity: The Andy Warhol Foundation for the Visual Arts, The Ammer Foundation and Metabolic Studio, Arenson Foundation, California Arts Council, Capital Group - Private Client Services, Charles Sumner Bird Foundation, Cultural Affairs Division City of Santa Monica, Danish Art Foundation, Durfee Foundation, EarthWays Foundation, Fundación Jumex Arte Contemporáneo, The Getty Foundation, The Herb Alpert Foundation, Institute of Museum and Library Services, Los Angeles County Department of Arts and Culture, Mike Kelley Foundation for the Arts, National Endowment for the Arts, Pasadena Community Foundation, AC/E (Acción Cultural Española) Programme for the Internationalisation of Spanish Culture [PICE], The Rainbow Pineapple Foundation, Santa Monica Travel & Tourism, Sidney Stern Memorial Trust, Taiwan Academy of Los Angeles, The Kroger Co., and Y&S Nazarian Family Foundation.
In Elinor Ostrom’s book *Governing the Commons: The Evolution of Institutions for Collective Action*, the commons is not only defined as cultural or natural resources meant to be accessible and held in common for all members of a society (such as air, water, and a habitable earth), but also refers to the process through which those resources are governed. Commons is “a social practice of governing a resource not by state or market, but by a community of users that self-governs the resource through institutions that it creates.” The commons has also typically been a place, the common pastures on which sheep would graze, and advocate, where democracy plays out in its most elemental form.

18th Street is an organization that has long been defined by place, in particular, a collection of brightly colored light industrial buildings on the cul-de-sac at the end of 18th Street in Santa Monica, on land that was once part of the Tongva clan facilitators that night who has worked out of the hangar for over a decade, characterized the process as the ‘revolutionary listening’ of quiet multitudes,” wherein the empathy born of truly present bodily engagement can elicit new social understandings. In *Score for the Near Future*, Los Angeles-based artist Jimena Sarno likewise explored harmony and dissonance, collaborating with vocalist and improviser Molly Pease to transform 18th Street’s Main Gallery into a three-dimensional musical score where every presence, absence, and spatial relation is readable as both notation and abstraction. Exploring the relationship of rhythm to memory, power, and identity was burgeoning in the work of New York-based percussionist and composer Shirazette Tinlin through her powerful new work *The Healing Project*, where her Make Jazz Fellowship and residency was unfortunately cut short due to COVID-19. An accomplished educator, Tinlin made an huge impact during her time at 18th Street and later as part of our virtual Arts Learning Lab, exploring the African roots of the clave and deeply personal stories of navigating her career as a Black woman.

The notion of the commons also elicited interrogations of our communality, and artists grappled with what binds us as communities and societies on many scales. In *Milk Debt*, Patty Chang collected fears from localities experiencing upheaval—both urgent and simmering, laying bare raw emotions and bodily empathy as they were read by lactating performers pumping their breast milk. Taiwan-based artist Su Hui-Yu probed the fissures between popular memory and history in his solo exhibition *Reshooting. About martial law, cold war, censorship and those who were forbidden, revealing how memory can motivate political struggles as it breaks with imposed societal structures. LA-based artist Renée Petropoulos, in her collaborations with master Oaxacan dance facilitator, explored cultural knowledge and traditional craft as a way to recall our ancestors. Through community-based art-making workshops and the exhibition *We Will Congregate: Platforms and Wool*, that revolved around the weaved form of the rebozo blanket, the artists interrogated collective cultural memory and its embedded societal values. Norway and Denmark-based artist Damir Avdagic likewise captured the memories that reverberated reflexively across generations in *Reptiza/ Uzvracanje (Reprise/Response)*, a film in which four artists...
people in their mid-60s from ex-Yugoslavia, perform a transcribed conversation from the piece Reenactment/Process (2016), in which four people in their mid-20s discuss the inter-generational frictions they experience between themselves and their parents relating to the conflict in ex-Yugoslavia.

Exploring history and collective cultural memory also underscored our community engagement work, and shored up our deep commitment to our local Pico neighborhood. As our Culture Mapping 90404 oral history project reached maturity with over 100 assets collected, we solidified a network of strong community partnerships with the Santa Monica Library, the affordable housing non-profit developer Community Corp of Santa Monica, Virginia Avenue Park, Santa Monica High School, and the Quinn Research Center. We began to create collaborative programming together, pulling together a Story Table of the Black history of Santa Monica, creating educational art workshops for low-income families with professional artists, and celebrating the life of Black recreation leader Thelma Terry. We collaborated with Santa Monica High School AP art teacher Amy Bouse to develop a six-week local cultural history curriculum, and 40 students responded artistically to their own investigations into the history of Santa Monica and their own families. These jewel-like works were presented in the exhibition Out of the Past: Gen Z Responses to 20th Century Santa Monica.

Through the global pandemic, economic uncertainty, and sweeping actions against structural racism that crashed like waves across our communities in March 2020, 18th Street was engaged in the very real task of binding two disparate artist communities together to build power and collective strength. Artist Sara Daleiden has facilitated an ongoing series of artist network-building conversations to catalyze advocacy around neighborhood development in Santa Monica, especially during a time of recovery. A series of group shows of artists from both campuses as well as internationally has explored different facets of how society tranforms and changes, burrowing into the core of what binds humanity together. Las Hijas de Los Días featured the voices of seven female-identifying artists revealing their capacity to “deconstruct old stereotypes, resist patriarchal pressure, and renovate themselves formally,” as curator Begoña Torres asserts. Transformations dealt with themes as universal as death and transmutations, regarding change as the only constant, and its narrative has proved prescient. Finally, Drawing Connections returned to the most ancient human form of mark-making. As art historian Susan Powers describes, “Ubiquitous and perennial, drawing crosses the boundaries delimiting disciplines and geographies. Drawing connects us over the ages to our earliest human ancestors and our childhood selves.”

This return to the elemental, to the very core of what defines us as artists, organizations, and humans, became necessary for survival in the time of COVID and social unrest, in times of crisis, we must ask ourselves what we do and why, as all other reliable routines and structures as we knew them suddenly fell away. Ultimately, we believe that artistic thinking, communication, action, and knowledge can change the world. By probing the gaps, fissures, contradictions, and overlooked commonalities in our society, artists provoke ways to imagine new futures. And with that hope comes resiliency, empathy, and collective strength.
EXHIBITIONS
AND PROGRAMS
On July 31, 2019, 18th Street Arts Center began their management of the Santa Monica Airport arts community with a powerful call to honor the land and the culture that preceded us. It began with a group of Tongva elders blessing an old hangar at the Santa Monica Airport with an Indigenous land acknowledgement. Listening to their voices echoing beautifully in the space, I felt hope for an inclusive future in our shared artistic home. I have been a resident artist in the hangar from the very beginning and felt peace as the Tongva elders helped usher in a new era of creativity and community. Outside, I stood with a small group, or clan, of community members. We were waiting to take part in Sy/stem, a performance piece created by composer Guillermo Galindo and the art collective Postcommodity—artists Cristóbal Martínez and Kade L. Twist.

We were there to make music with our ears: to listen, to feel, to emote as a group with a simple repertoire of recorded sounds. Gentle pulses of white noise, bird chirps, and running water emerged from the Letzfit Model T125 Sleeping Sound Machines carried by the participants. Four clans were designated by red, yellow, blue, and white scarves. Each clan started with a sonic identity and then entered the main gallery space as the preceding clan moved on. As a clan facilitator, I didn’t carry a sound machine but instead was tasked with listening to my group and then subtly leading their interactions with other clans and the audience as we moved through the vast hangar. We played with harmony. We played with counterpoint. We played with and against loops of sound that Guillermo, Cristóbal, and Kade recorded as we activated the space.

Sy/stem continued in the hangar for an hour of community construction through sound creation and listening. Respect, reciprocity, and responsibility were present throughout. I learned something profound from our performance. Even in a world of bombastic voices from on high, the quiet multitudes can build a new world based on revolutionary listening.

Postcommodity and Guillermo Galindo’s Commons Lab Residency was generously supported by the Mike Kelley Foundation for the Visual Arts, California Arts Council Artists in Communities, and NEA Our Town.
Jimena Sarno
Score for the Near Future

Modeling Reality
By Mackenzie Hoffman

Jimena Sarno’s Score for the Near Future is populated by tactile and sensual domestic objects created during her residency at 18th Street Arts Center. Groupings of inscribed porcelain cups, plates, and bowls are placed around the gallery on the floor and amongst warm handcrafted walnut furniture. Scratched into each porcelain vessel are geographical mapping symbols of roads, homes, forests, cities, property lines, borders, irrigation circles, and aerial views of bomb explosions. Pendant lights are staggered throughout the space, highlighting different arrangements of objects. The entirety of the gallery has been conceived as a three-dimensional map, the presence and absence of each visiting body and object significant.

Sarno conceptualized the mapping symbology for the work upon reading the following definition of cartography as, “the study and practice of making maps. Combining science, aesthetics, and technique, cartography builds on the premise that reality can be modeled in ways that communicate spatial information effectively.” “The idea of ‘modeling reality’ was striking to me,” she says. “SFTNF is the materialization of the process of constructing a site through [my own] decision making and, by convention, assigning arbitrary attributes and functions to all of its components.” Visitors to the gallery move through the show viewing the works from above, their vantage point like the aerial views of surveilling governments, tracking the movement of people, property, and the degrading landscape.

The space is activated by the vocals of Molly Pease, composer, performer, and a regular collaborator of Sarno’s. Pease interprets the visual score by creating textures, tones, and timing within the topography of the room and objects. Once recorded, the vocals are chopped, arranged into phrases, and entered into a custom software program written by Michael Matthews, also a composer and collaborator of the artist. These aleatory compositions are played back into the room at various intervals—harmony and dissonance infinitely rewritten and echoed throughout the space.

The development of craft and skill building are a guidepost of Sarno’s practice. She began learning to make plates a year in advance of her 2018 sculpture and sound work taracatá trabaja. The porcelain works of that piece held a visual score inspired by the traditional Argentinian folk song, Malambo del Hornero. This song is an ode to the Argentinian national bird—the serially procreating, monogamous, and hard working hornero who builds his home from spit and dirt. Learning traditional woodturning and an expansion of her skills with porcelain were parts of the production process for her 18th Street residency from beginning to end.

“I think about getting manual training as an antidote to alienation: you put yourself in an unfamiliar context and find your way around through trial and error,” she says. Sarno was born and raised in Buenos Aires.
Jimena Sarno, Score for the Near Future, 2019. Installation view at 18th Street Arts Center's Olympic Campus Main Gallery. Photo by Brica Wilcox.
before immigrating to the United States in her early twenties. “I believe engaging with raw materials and making handmade objects counteracts de-skilling and the narrowing of knowledge. Discovering power in learning manual skills and understanding how things are made provide a framework to think with tactility through complex social and political problems.”

When Sarno’s preference for smooth surfaces and geometric forms is part of the visual score for audio works that often contain no intelligible language, ‘normal’ forms are allowed to become suspect. For homeland (2014), the artist traced America’s history of surveillance to its beginnings in the slave trade. Sarno built a full-scale lifeguard stand, combining it with the functional and architectural similarities of a prison guard tower and a border patrol station, referencing how the lifeguard stands of Huntington Beach, CA are manufactured by the inmates of Folsom prison. A 20-channel sound piece of tap dancing played from speakers scattered across the floor, while a 20-minute looping video of the Pacific Ocean horizon line and border bathed the room in a serene blue light. The tap recordings are understood as a soundtrack of resistance to the guard station looming above. Space is made for this familiar form to read as both protective and oppressive.

Score for the Near Future was performed live near the completion of the exhibition’s run. As Pease traced the route of the three-dimensional score, recording and looping in real time, it felt as if she was reading the collective tea leaves of the room, predicting the political distress and resistance that was to come. By suspending the traditional cartographic conventions by which maps are written, Sarno had made space for the manipulation of Pease’s vocals and the randomized sway between harmony and dissonance to gently erode the necessity for a known order. The use of ‘Near’ within the title rather than just ‘Future’ is an important qualifier in the title of this work. It is intended to motivate and reorient the viewer’s relationship to the future—to bring it out of the utopian distant and into the immediate. The infinite re-compositions of the score become a gateway for imaginative possibilities.

Jimena Sarno’s residency and exhibition was generously supported by the Mike Kelley Foundation for the Arts.

Shirazette Tinnin

The Healing Project

The Time and Space to Mourn Through Music

By Sue Yank

New York City-based musician Shirazette Tinnin arrived in brisk, sunny Santa Monica in the beginning of February, and she couldn’t wait to get started. As a nationally renowned jazz drummer, Tinnin was selected as 18th Street Arts Center’s 2020 Make Jazz Fellow for emerging jazz composers. During her three-month stay in one of 18th Street’s live/work studios, Tinnin composed a new album of eight songs about the passing of her father three years ago, and her mother in summer of 2019.

“I am thinking of this album as The Healing Project, and it’s about expressing the complex hills and valleys of grief. In a way, this is giving me time to mourn, to mourn through music.”

Tinnin scheduled several showcases of her new work over the course of the residency, including a performance at Sam First, a jazz club in Westchester on March 26, 2020, as well as a final free public culminating concert at the World Stage in Leimert Park on April 25, 2020. Her ensembles for the two shows included incredible musicians both local and national like Arco Iris Sandoval (piano), Rob Thorsen (bass), Jovia Armstrong (percussion), Curtis Taylor (trumpet), Hugo Suarez (piano), and last year’s Make Jazz Fellow Tabari Lake (bass). Tinnin had performed before at The World Stage, and like Lake (who performed at the same venue last year), she was excited to perform there again in recognition of its longstanding importance as a home for jazz in the African-American heart of Los Angeles.

Unfortunately, just as Tinnin had completed the first draft of her compositions and was getting set to begin practice sessions with her ensembles, we saw the onset of COVID-19 and the Governor of California’s Safer at Home orders swiftly implemented as of March 13. 18th Street Arts Center closed to the public, and Tinnin’s scheduled performances had to be cancelled. We rescheduled the culminating concert for Fall of 2020 and Tinnin left for New York on March 19 to be with her family.

Yet despite the global pandemic and its devastating impact on music performance everywhere, Tinnin made a huge impact during her time in Santa Monica. In addition to being a performer, musician, and composer, Tinnin is also an accomplished and dedicated educator. She founded a program called “Books, Beats, and Basketball” (she played Division I basketball at Appalachian State University) that serves kids in precarious housing or family situations through combining arts, athletics, and academics. Tinnin describes her approach to pedagogy:

“In many ways, telling a story through a book is similar to how you tell a story through song. And the physically (especially being a drummer) of performing that music is very akin to athletics. All of these things are connected and feed one another.”

She was very interested in working with aspiring youth musicians, so she worked with UCLA’s Center for the Art of Performance and their educational program to develop a workshop/concert for 60 ninth and tenth grade musicians from Centennial High School on March 10, 2020 (right before COVID shut everything down). Tinnin shared rhythms from around the world, and had students interactively play a set of cajons (a percussion instrument from Peru) to test out the rhythms. She delved deeply into the cultural contexts of these beats, demonstrating how rhythms like the clave are shared and passed from culture to culture.

The mostly Latinx and Black students responded very enthusiastically to the interactive, participatory lesson and Tinnin’s easy manner. Many of the girls surrounded her and her drum kit after the lesson and took turns playing, with her undivided attention and warm instruction guiding them on ways to improve their technique or try something new.

18th Street Arts Center also involved Tinnin in the post-COVID online arts workshop series for kids schooling from home, Arts Learning Lab @ Home [18thstreet.org/allathom] after the musician had returned to New York. Her “Better Use for a Spoon” workshop featured accessible kitchen items as materials, and taught young children and their families how to create exciting rhythms with oatmeal cans, pots, and water glasses.

The network of community Tinnin tapped into while here, from artists and youth to fellow musicians and jazz enthusiasts, was anxiously for her return. In the meantime, Tinnin records the Healing Project in October, and 18th Street Arts Center is teaming up with Christ Church Bronxville and the World Stage to present a livestream of Tinnin’s new work, accompanied by her Sonic WallPaper Band, on November 7, 2020. Although the presentation is not quite what anyone imagined at first, sometimes crisis and grief can give birth to beautiful music.

Generously funded by the Herb Alpert Foundation, Tinnin is the 10th Make Jazz Fellow to come through 18th Street Arts Center. Alums like Teddy Raven, Tomeka Reid, Marquis Hill, Tabari Lake, and Samantha Boshnack have gone on to produce exciting new jazz sounds and original albums to great renown, forming the next generation and evolution of jazz in America.

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 arranged opportunities to inspire Jazz students in partnership with Los Angeles-area colleges and universities.

Shirazette Tinnin teaching the Arts Learning Lab @ Home online workshop “A Better Use For a Spoon” in May of 2020. Screenshot courtesy 18th Street Arts Center.
The Winter Office

#SYNCHRONICITY: The Social Territories of a Warming World

By Lise Grüner Bertelsen

During our 6-month residency at 18th Street Arts Center in 2019, The Winter Office (TWO) had the opportunity to live and work outside of our usual environment in Copenhagen and fully concentrate on our two solo exhibitions that took place at 18th Street Arts Center’s airport gallery and at the Armaty Center for the Arts in Pasadena. 18th Street Arts Center not only provides artist groups like TWO with a great living and workspace situation, they also generously support the artists in residence with their time and knowledge of the LA art scene and the local creative community surrounding the center, and connect you with other artists and collaborators. One of our main focuses during our stay at 18th Street Arts Center was to explore the important community around 18th Street and the Pico neighborhood. We sought these connections in order to help us introduce new thinking around the local development of the city, and to develop a new understanding of the density of urban planning solutions needed in the LA metropolitan area. LA can be a challenging city to live in, especially compared to small-scale European cities where it is easy to get around with public transport or by bike. TWO saw this as a challenge, where we could directly incorporate our experience traveling to and from the Santa Monica Airport and 18th Street into our research-based exhibition #SYNCHRONICITY, the first exhibition to launch 18th Street’s Airport Gallery. The aim of our project and study was to look at the urban role and features of 18th Street as one of the only nonprofit institutions in Santa Monica that creates and provides an important framework for arts and culture for both the local and international creative contexts that are found in its residencies and galleries. As part of the exhibition, TWO presented our research, called Preliminary Urban Study, which was the result of an analysis of the urban landscape of 18th Street and the City of Santa Monica. The study incorporated suggestions for new (bike friendly) connections between 18th Street Arts Center and the Airport Campus, together with suggestions for how to establish collaborative modules for gaining valuable connections with the 18th Street’s surrounding communities. As a group consisting of artists, curators, architects, designers, and social scientists, The Winter Office seeks design challenges in cultural, developmental, educational, and disaster-recovery infrastructure that is needed in urban, suburban, and exurban environments. For this reason, #SYNCHRONICITY was presented in concert with our first solo exhibition at the Armaty Center for the Arts called Non-Perfect Dwelling which was conceived as an “essay exhibition,” and characterized by a series of thought-provoking stations, including a video/performance/sculpture that referenced the comic book anti-hero Bizarro; a print, produced by El Nopal Press, that addressed concepts for rewilding nature through technology; a new iteration of the painting The Birth of Toussaint L’Ouverture by Jacob Lawrence, painted by Los Angeles-based artist Raul Baltazar; an in-depth “warming world” reading room, supplied by Vroman’s Bookstore; a series of silk-screen flags produced collaboratively by members of the project and study. Spaces of Connection

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of the LA chapters of the Sunrise Movement and Extinction Rebellion, which are two climate change activist groups.

This assemblage of work aimed to enact an understanding of our planet as a fragile ecosystem and object in space in order to meet the environmental and social demands given in the various crises we are experiencing. As part of the installation, we built a temporary podcast studio at the Armory, and a second iteration was installed at 18th Street Arts Center’s Airport Gallery.

During the run of the two exhibitions, TWO hosted and moderated a conversation program called “The Social Territories of a Warming World” as a collaboration between the two institutions. This public conversation program brought together local activists, organizations, institutional and political leaders, artists, and academics, among others, to have conversations about non-ideal theories of art, collaborative design, and spatial justice in the 21st century city, especially in relation to new unknown social territories which will be emerging after climate change. These talks were well attended and gave us much to consider in terms of how our work can complement the efforts of other social, activist, and cultural groups working towards similar ends. Our work is conducted as a social futures practice, and collaboration is an essential tool for these futures we speculate on and want to bring about. In point of fact, the collaboration and knowledge exchange between the two art institutions (The Armory and 18th Street) has strengthened our work on rethinking the relationship between design, architecture, and art, and how we consider the institutions’ roles when it comes to urban development and the climate crisis. More broadly, it catalyzed us to explore how Southern California institutions choose to collaborate and address each other through their shared resources and immediate recognition of each other’s accomplishments and aspirations.

The Winter Office members in residence at 18th Street from April to October 2019 included Ida Elisabeth Jensen, Lise Grüner Bertelsen, Camilo Andres Montoya, Gro Sarauw, Sara Armento, Johanna Ferrer Guldager, Hugo Hopping, and Rasmus List Thomsen. TWO would also like to thank 18th Street Arts Center and the Armory Center for the Arts for a great collaboration, engagement, and stay in Los Angeles.

The Winter Office’s visiting artist residency and exhibition was made possible by the Danish Arts Foundation and the Mike Kelley Foundation for the Visual Arts. Additional support for 18th Street Arts Center’s Commons Lab: Place and Public Life is provided by the California Arts Council, NEA Our Town, and the Santa Monica Cultural Affairs Department.
The most dangerous architect in America was, according to J. Edgar Hoover, Gregory Ain. For the rest of us, the beauty of Ain’s architecture is its physical manifestation of a simple idea: to elevate the quality of life for entire economic classes. Call that criminal.

Take a drive west in Los Angeles toward the beach, or hop Metro’s 733 bus line, and you’ll find Ain’s Mar Vista Tract. Don’t expect a set of stagnant cubes turned onto themselves. Throughout a series of neighborhood blocks, Ain, working with landscape architect Garrett Eckbo, wove a community out of 52 single-family homes in 1948. Tossing out fenced-in front yards, they replaced property-line demarcations with a rolling landscape. ‘Park’ not ‘private,’ a place of neighborly meetings and social interaction.

The architectural duo of Angela Brooks and Lawrence Scarpa (Brooks + Scarpa) resides in Venice, a leisurely bike ride from the Mar Vista Tract. But their connection to Ain is more than physical proximity, as the aesthetic of their work likewise derives from greater socioeconomic ideas. Brooks became an architect as a means to contribute to society. Scarpa democratizes design—to him a building is completed in the mind of the occupant; its final composition belongs to the user, not the architect. They both believe in design’s power. Together and separately, as individuals and the leaders of their firm, Brooks and Scarpa have launched institutes to further affordable housing, initiated strategies that reduce the costs of residential construction, and advocated for energy policies that protect our collective future. These activities and values are embraced in the

team’s projects, civic life, and their home. The front door of their office doesn’t close; it pivots, and so goes their practice.

I remember twenty years ago viewing their Venice bungalow with incredulity. They had punctured the front wall of a faded, pale-green cube, slotted a window box in its midst, and wrapped the aperture, which extended forward toward the street, in rusted steel. It was a literal picture window of activities in their living room. It brought outside-life in and inside-life out. It dissolved boundaries, initiated interaction, and extended neighborhood.

Brooks + Scarpa’s architecture is renowned for a number of reasons, but at its core, its design is always the architecture of community. The work of the firm feeds our subconscious quest for connection. The placemaking is aesthetically beautiful, yes, but the partners’ intention is not to serve the formal. It is offered constantly, continually, regardless of type—single-family home, multifamily residential, school, museum, commercial—always in the service of community, human to human. Their work expands tribe, erasing the notion of ‘stranger.’ Even their unusual use of materiality—ordinary household goods used in new ways to create connection between human and building through memory and touch—broadens the concentric circles they extend, as the material transmits qualities of community, context, and history. Brooks + Scarpa buildings are about activity, life, belonging.

Architecture of Community
By Tibby Rothman

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Brooks + Scarpa, DENSE-CITY: Housing for Quality of Life and Social Capital, 2019. Installation view at 18th Street Arts Center Airport Campus in Santa Monica. Courtesy of Brooks + Scarpa.
The firm reconsiders the neighborhood stoop in The Six, carving out a large but protected courtyard hovering over the street in a 52-unit affordable-housing building, home to previously homeless adults and disabled veterans. The edges of galleries throughout Brooks + Scarpa’s expansion of the Mennello Museum of American Art in Florida are transparent—visible to pedestrians and drivers—while an ample passageway flows beneath, revealing the life of the museum. For Flower Market, a residential tower and mixed-use project in Los Angeles’ storied Flower District, a welcoming paseo nested in it. Density is not metrics, not numbers, not math—it is the springboard of human relationships.

For a firm that uses all means of shelter to “enhance the human experience,” the city may be hardscape, but its value is Jane Jacobs’.

In their words, density “ultimately people never encounter how others live.

We are at the logical end of this arc: the segmentation of Los Angeles, of the United States, into dislocated, disassociated enclaves. The alienated tribes of America. The social capital that density once brought to our cities is so dissipated that we have lost its essential benefit, as defined by the academic Robert D. Putnam—the facilitation of “broader identities and solidarity,” its translation of an “an ‘I’ mentality into a ‘we’ mentality.”

Today, amidst COVID-19, this disassociation is proving fatal. What was born from a species that divided labor to ensure communal survival, has passed into a fatal. What was born from a species that divided labor to ensure communal survival, has passed into the cities, while the car-oriented approach of her time destroyed them.

Just too much.

It’s ironic then, that the current pandemic has laid bare our thirst for connection. We. Can’t. Stop. Being. Together. Italians sing opera communally from balconies. New Yorkers herald health care workers from their windows at agreed-upon common times. And, in Los Angeles, we meet in the street as close as we can to six-feet-away. COVID-19 has demonstrated the personal urge for community and the societal argument for the density that fosters it.

For twenty years working together, Brooks and Scarpa have been designing buildings that satiate the thirst for connection while facilitating healthier communities. They offer up wide, open-air staircases rather than constricted elevators. They cast aside the centralized air conditioner which circulates the breath of a stranger. They offer up wide, open-air staircases rather than constricted elevators. They cast aside the centralized air conditioner which circulates the breath of a stranger.

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Today, amidst COVID-19, this disassociation is proving fatal. What was born from a species that divided labor to ensure communal survival, has passed into a generation so untethered to the greater good that to wear a mask that reduces the transmission of a deadly plague is considered an imposition. Just too much.

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For the density that fosters it.
An interdisciplinary artist based in Taipei, Taiwan, Esther Lin’s practice focuses on connecting experimental narratives through literature and the installation of objects, and examines the organic interaction of these narratives with society. She thrives in telling stories with a multivalent, layered cacophony of objects, texts, and images. She captures phases of transition within our modern daily systems and explores the transformation and fluidity of both identity and value. Her research and interests include the production of materials in relation to memory, the spatiality of time, duration and process in space, and the relationship between object and documentation. Esther Lin’s exhibition *Revolving Corridor (n.)* at the 18th Street Arts Center Airport Campus hangar evoked imaginary alternative spaces; liminal spaces in which we come into contact with strangers but also preserve our own psychological space as we pass through from one place to another.

The title *Revolving Corridor (n.)* refers to sushi corridor restaurants where diners create their own physical space through time while waiting for food to pass. A sushi corridor is an in-between space that allows people to connect while allowing each individual their own semi-private space. In a similar way, Lin utilized the long, narrow corridor of the South Gallery, peppering it with small objects, documents, films, printed letters, and images. Its particular elongated and vaulted architecture and the continuous movement of artists accessing their studios differentiates it from a typical gallery. Her exhibition invited visitors and studio residents alike to move along the corridor between her pieces and explore the transitional zones between languages and actions in daily life. By acknowledging the gallery as a space that challenges the traditional white cube, Lin invited viewers to move at their own pace, to dialogue with each of her works, and to create an insightful territory of their own. Inspired by everyday details, the artist utilized previous works created in various cities around the world to inspire conversation about the past, the present, and the future. Her work addresses the movement of time and human desire as driving forces behind civilizations, and interrogates how art practice can synchronize with real life to further explore the boundaries of reality and imagination.

The exhibition included a three-channel video accompanied by digital printed works; a lighting installation with samples of a book; printed receipts, images, and text along with sound; and materials such as glass and pigments. One of Lin’s video installations was the place I haven’t had the chance to remember: The piece followed her trajectory through city streets rolling a large paper ball with a stick. The ball was created from a collection of the pages of ancient texts, prints of which were also exhibited in her presentation in the hangar’s South Gallery. She hoped to retell the stories of the ancient texts within a modern trajectory and context. The path she wove with the paper ball mimicked the way the original stories traveled through oral retelling.

Her piece *Apple, Alice...* was recreated in Santa Monica from local auto glass shards. Wherever Lin exhibits the iterative piece, she chooses a new set of shapes and organization of the glass pieces in her studio before arranging them for display in the gallery exhibition. Allowing art to travel into new spaces and tell new stories is a central theme in Lin’s work. Her exhibition created a new lens through which to experience the context of the Airport Campus, still a very new site for the 18th Street community.

Esther Lin’s exhibition and three-month Artist Residency was generously supported by the Ministry of Culture, Taiwan and Taiwan Academy of Los Angeles.

Liminal Spaces

By Liv Walter

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Esther Lin, *Revolving Corridor*, 2019. Installation view at 18th Street Arts Center Airport Campus South Gallery. Photos by Brica Wilcox.
Patty Chang

Milk Debt

In November 2016, Donald Trump won the presidential election against Hillary Clinton, ushering in a new era of anxiety in American life. Around the time of Trump’s inauguration in January 2017, Patty Chang and her family moved from New York to Los Angeles. It was in this tense personal and public moment that Chang began to collect her fears. She explains, “I was looking at copies of the novel The Octopus, A Story of California about the historical conflict between farmers and the Railroad in California history—octopuses are metaphors for monopolies. As a new transplant, I brought my environmental anxieties with me, now obsessed with the lack of water, fossil fuel usage and the extreme heat leading to fires.” In a study room at the Huntington Library, where she had hoped to do research, she instead produced a list of fears that had been pressing on her since the move.

Death
Leroy’s future death
Death of the human species
Death of the earth, but that is irrational
Floodings, drowning in a flood
Fire, burning in a fire
Heights
Smog
113 degrees, everyday
Water running out

The Huntington Gardens and Library is a space of absolute calm, no matter the heat in the San Gabriel Valley. Chang describes how she “always loved research libraries—conditions perfect for quiet focused attention, temperature no higher than 70 degrees, stable humidity, no talking, no distractions.” The serene environs bear little trace of the history of Western expansion connected to its founder, Henry E. Huntington, of the Pacific Electric Railway, including water scarcity, undocumented labor, and urban sprawl. In this way, the Huntington reflects Los Angeles, a city whose bubbling vein of tension is just beneath the sun-drenched earth except in those historical moments—1968, 1992, 2020—when the surface breaks. Says Chang, “I couldn’t compartmentalize my anxiety and had to make a list of fears. I used the pink Huntington lined research note-paper supplied to all readers and made my list of four pages of fears in one sitting. I immediately felt a little better.” Milk Debt expands on themes in Chang’s prior body of work, The Wandering Lake, presented at the Queens Museum and the Institute of Contemporary Art, Los Angeles (ICA LA), which was anchored by themes of water scarcity, reproductive labor, and the artist’s Chinese-American identity.

The Wandering Lake’s marriage of familial and environmental mourning rituals with the daily tension of balancing prestige work and care work affected me deeply. I first learned about this work in an artist talk that I coordinated with Chang in my prior role at UC Berkeley in 2011. At that time, I was a relatively new parent, still nursing my toddler. Her work, in particular the image of the artist washing a dead sperm whale in freezing waters off Newfoundland, stayed embedded in my memory. When we reconvened in 2017, I did a studio visit in Chang’s new Altadena home, sitting gingerly on a broken chair assigned to her young son in a house that was equipped strictly for a two-adult, one-child situation. The daily complexity of working motherhood was already our condition, and the fears that kept building emerged from a set of social values that places these two creative ways of being at odds with one another.

As Chang developed the work, she began to collect fears from friends and colleagues. She was working deliberately, but without a clear plan for what would emerge. For a while, I would ask her how things were going and she would respond with uncertainty, as if the objects and videos she was producing were not yet art in her view. When at last she revealed the work to me in the spring of 2019, the videos, while raw, had the same power over me as that early cut of the whale work, Invocation for a Wandering Lake (2016). In one, actress Kestrel Leah reads a list of fears collected in 2019 from Chang’s friends. Leah sits in a bathtub in a red bathing suit, pumping breast milk that splashes rhythmically into the bathtub. The milk is wasted excess, a practice known as ‘pump and dump’ that nursing women employ when they are weaning to relieve pressure. The fears are intimate.

My legs, ass, and heels are cracking and dry.
My truck will blow on the freeway, there’ll be a pile-up.
Not being able to make a break for it.
Seeing my own body torn apart.
My tire will blow on the freeway, there’ll be a pile-up.

My feet, my legs, my head are fracturing.
Not being able to make a break for it.

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Exhibitions and Programs

Collective Memories

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Note:

This exhibition was originally scheduled to open in May of 2020, but was postponed until October 2020 due to the COVID-19 pandemic. Chang had been working with curator and former 18th Street Artistic Director Anuradha Vikram on the development of this work for over two years, and the essay is Vikram’s reflection on the project in process within the context of Chang’s larger artistic practice.
“Pump-and-dump” is also an economic term, meaning to inflate the value of a stock investment in order to drive up the price and then sell off a large amount of shares, driving the value down for others. A form of insider trading, "pump-and-dump" reflects both the misogyny at the heart of the seemingly neutral language of finance, and indirectly reflexes breast milk as a rhetorical equivalent for currency. Writer David Graeber, whose book Debt: The First 5,000 Years is the source of the phrase "milk debt," refers to a spiritual insufficiency that can never be resolved, in which the child is perennially in a state of deficit with the mother who has nursed them to independence. This metaphysical liability is eternal and can never be paid with cash.

Chang has always made work about her family. The Wandering Lake featured a poignant two-channel and its precarious democratic structure, it seemed ripe about land," explains Chang. "Instead of thinking about artists’ parents while her father lay dying in 2016. In

One of the ways Chang has responded to her parents

One of the ways Chang has responded to her parents has been to make work in China. Born in San Leandro, California to Chinese immigrants, from the time she began to work abroad with Shangler-La (2005), Chang’s work in China has called attention to her complicated status as an American of Chinese descent operating in a politically restrictive environment where she enjoys distinct if limited privileges. In 2019, Chang was invited to an artist residency at Hong Kong University, which she attended in May and June. "I was invited by Yeewan Kwun to make a project for an academic conference that I recorded." On May 22, Chang and I had a digital apps and they performed for an audience of students among their families and friends.

As the camera rolls, Lin begins to pump, breathlessly reciting the fears list above the surging crowd chanting below.

The fears are urgent, her cadence rushed, but her tone is insistently neutral. He likes me because I’m not threatening to him. He chooses me because he is tired of dating and wants to settle down. He chooses me because I remind him of someone he truly loves. He will regret that decision and blame me for it. I fear that my father’s house will be confiscated by a developer one day. A construction company will stop by and the land I used to play on will be gone. The place will be turned into tasteless mansions that people buy, not to live in, but to invest.

Chang and I met about her developing project a couple of weeks after she returned from Hong Kong. The protests were ongoing, while back in Southern California, wildfire season was about to strike. Environmental loss and resource scarcity became an important topic as Chang continued to collect fears and interview performers in the Los Angeles area. She identified locations of interest including the Owens Valley Cascade, a section of the Los Angeles Aqueduct, as well as the Los Angeles River, both of which are waterways that were heavily engineered in mid-century.

The exhibition at 18th Street Arts Center was supposed to open in May 2020, but by early March it was clear that the date would be postponed due to coronavirus. Suddenly housebound, Chang began to collect fears again and to make videos with performers online. She describes how "because of quarantine, the performances were forced to be moved onto online platforms—Zoom, Skype, Facetime—reflecting our lived experiences. I called the performers through the digital apps and they performed for an audience one, which I recorded. On May 22, Chang and I had a public conversation about the project over Zoom with curator Asha Bukojemsy of Marathon Screenings. We reflected on how the trajectory of the project has aligned with a sense of escalating anxiety in the culture at large.

As I write this reflection, Los Angeles is wrapping up the eighth straight day of public protest in response to the killing of an unarmed Black man, George Floyd, by police officers in Minneapolis at the end of May. Reflecting on the present moment, Chang observes, “There is something about compartmentalizing all of our social interactions into a digital format that seems to create the perfect construction for people to compel communication in flesh and blood. Added to that the fear of COVID, the economic loss, the high percentage of deaths of African Americans, the systematic racism and inequity of the capitalist system among other fears for the future, seem to make people pouring out into the streets to collectively speak their fears, desires and grievances, an inevitability.” The streets are filled with people braving the ongoing pandemic to attest to civil rights in the face of tear gas, rubber bullets, and property destruction, here in Los Angeles and all over the United States.

Patty Chang’s Artist Lab Residency and exhibition was generously supported by the National Endowment for the Arts, the City of Santa Monica’s Cultural Affairs Department, the Los Angeles Department of Arts and Culture, and 18th Street Arts Center’s generous community of donors.

Collective Memories

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Exhibitions and Programs

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If you hold people’s memory, you hold their dynamism. And you also hold their experience, their knowledge of previous struggles. You make sure that they no longer know what the Resistance was actually about...

Michel Foucault

From the late 1980s to the late 1990s, over the ten years right before and after the lifting of martial law in 1987, Taiwanese society went through many dramatic changes. Together, these changes would have taken 50 years for any other democratic country to achieve: the peasant movement, female liberation, the LGBT movement, the labor movement, student protests, countless people taking to the streets demanding the reformation of the government. The abolishment of the restrictions of the White Terror—the name given to the 40-year period of oppressive martial law which began in 1949—ostensibly opened a door for people on the island to be able to embrace the freedom to which they were entitled. Yet so many undocumented events from the decades-long martial law period seethed below this freedom, like a swirling, restless undercurrent rising from turbulent times.

It is precisely this context that may offer us a basic understanding of Su Hui-Yu’s artistic intention. Su’s works seemingly explore history, repression, and the situating of bodies and senses during the postwar era. Of particular note is how the artist probes into underestimated popular memory, so as to rewrite the possibilities of representing the undocumented emotions, struggles, and aspirations of people of the past.

The concept “popular memory” was introduced by French theorist Michel Foucault in his interviews with the prestigious film magazine Cahiers du Cinéma. In a discussion about the “retro” trend, whereby film-makers reflected French wartime history by adapting events not inscribed in the official narrative—those that pertain to ordinary people, who don’t have the right to written language or the right to make books themselves, to compose their own history—Foucault indicates that memory is an important factor in political struggle, for it is within a conscious dynamic of history that movements develop. He asserts a battle between history and popular memory, and argues that film is the way to reverse the power of mass media (such as that wielded over the people by television). By his account, film-making should be considered a powerful force in politics, history, and political systems still coming into being.

From the point of view of the twin relevance of film-making and resistance, the artist Su Hui-Yu has been handling and reviewing the cultural events during the late martial law period by means of deconstructing...
the immense influence it cast over people. By digging into popular memory, the artist is trying to rewrite the memory of the repression. To understand Su’s work, it may be worthwhile to briefly describe the core of his early works. For a long period of time, Su, as he called himself “TV Kid,” outrageously parodied popular Taiwanese soap operas, Hong-Kongese zombie movies, Michael Jackson, and news clips that broadly represented the lives of Taiwanese in the 90s.

In these video works, he himself took on the task of impersonation. These retro-parodies seemingly took a cynical attitude toward daily life through the modeling of pop culture. On one hand, his unnatural, awkward bodily imitation and acting could be regarded as a sort of practice of liberation in the post-martial law period. On the other hand, he had realized that popular memory was probably a way to resist the invisible disciplinary restrictions on our bodies.

By the same token, one might look at how personalized struggles are translated to his filmic work via this “retro” technique. In Super Taboo, an old pornographic novel was exhibited in the gallery alongside a video projection as a symbol of the repression of erotic lust under martial law. In the installation The Walker, an array of small cathode-ray tube TVs displaying old marginal theater is juxtaposed with jumbled voices from the plays, addressing the void. Similar retro approaches present the works Future Shock and Glamorous Boys of Tang. In Su’s recent works, the artist outlines a typology of the personalized struggles of bodies under unwanted rule, of sensory boundaries, of the felt experiences that mark categories of oppression in popular memory. As penned in the statement to L’être et le néant (1962, Chang Chao-Tang), Su states “It was an era when people’s thoughts and feelings had nowhere to go. This sense of stifling and emptiness happened to resonate a little in tone with existentialism, the prevailing trend in world thought at the time.”

Apart from the appropriations of other writers and artists’ works to shift the suffocation of the era, Su has dedicated more to cinematic finesse, and to the artistic form of representation: to larger and more effective illustrations of liberation in the post-martial law period. The most compelling feature of Su’s works is the simple fact that he never tries to be a historian. What interests him most is not the revealing or supplementing of history, but the process of looking for the border areas of popular memory within historical progress. The artist excels in identifying and observing struggles against political repression, crafting their meaning from a meta-historical perspective, and burrowing in the emptiness, the gloominess, the rapture, and the gaps therein. His version of “retro” is a sort of resistance: towards forgetting to commemorate the restless imagination of and the longing for the future that people on the island country ever had, before we all arrived here to the homogeneous, globalized world of the present.

Su Hui-Yu’s exhibition and three-month Artist Residency was generously supported by the Ministry of Culture, Taiwan and Taiwan Academy of Los Angeles.


2 The end of World War II did not mark the end of the conflict between the nationalist party (Kuomintang under Chiang Kai-Shek) and the communist party (Mao Zedong) in China. During the civil war, on the other side of the strait, people in Taiwan were also fighting the Kuomintang (KMT) over cultural and political differences, namely out of resentment against the Kuomintang for its economic mismanagement, private property seizures, linguistic barriers, and corruption. The KMT regime declared Martial Law in 1949 under the term “Temporary Provisions Effective During the Period of National Mobilization for Suppression of the Communal Rebellion,” as soon as they moved to Taiwan. These provisions did not comply with the Constitution, and were used to stigmatize any dissent against the regime as “communists.” The Martial Law (1949–1987) and the subsequent “White Terror” period in Taiwan (1949–1991) resulted in the disappearance of whole generations of intellectuals. Countless scholars, artists, writers, and innocent civilians were tortured, incarcerated, or executed at the hands of the KMT military regime.

3 FILM, HISTORY, AND POPULAR MEMORY: Foucault at the Movies, by Michel Foucault et al., Columbia University Press, New York; Chichester, West Sussex, 2018, pp. 162.

4 TV Kid (電視爸爸) was a common term in the 90s that referred to the children whose parents were busy at work, television hence played an important role in their childhoods.
To think of a congregation—a gathering or collection of people—seems like a thing of the past in a post-COVID era. In We Will Congregate, a series of events specifically designed for 18th Street Arts Center’s Commons Lab: Place and Public Life by Los Angeles-based artist Renée Petropoulos and Oaxacan-based artisan Arturo Hernández, the idea of gathering is stated in future time. Petropoulos and Hernández imagined this speculative coming together by emphasizing the production of meaningful work with the cultural knowledge of the past, utilizing ancient craft techniques developed by women in the Mitla region that preserve the knowledge of the land and their people through weaving.

“Ancestors” is a word that Petropoulos frequently used to describe the works displayed in the Atrium Gallery at 18th Street Arts Center and during the multiple public events around the City of Santa Monica (in Tongva Park, Virginia Avenue Park, and Community Corporation of Santa Monica affordable housing complexes). The idea was deceptively simple but held resonant cultural implications for the Pico Neighborhood community: Let’s gather together to recall our ancestors through traditional weaving techniques. A large Oaxacan immigrant community is woven throughout inland Santa Monica and through West LA, but the artists were keen to connect Mitla weaving craft to artisanal weaving practices present in many other immigrant cultures in the US. Whether through workshops that Arturo led for adults and children in which he demonstrated and taught how to use the backstrap weaving technique, or through directed readings performed in many simultaneous languages in which individuals represented the voices of ancestors and from literature, the piece We Will Congregate projected forms of cultural knowledge that are seldom celebrated so intentionally. Through the craft of weaving in the form of rebozos, the artists and participants recalled, assembled, and exposed the collective consciousness from the past in order to bring it to the present and future. People from all generations and from an array of cultural backgrounds gathered and shared their expertise throughout these events, transcending the common barrier of language in a melodic oscillation between English, Spanish, and Zapotec. For the culminating event, Hernández and Petropoulos presented a sculptural and sonic installation in 18th Street’s Atrium Gallery. However, the event expanded outside the gallery walls, spilling into the parking lot where Oaxacan food and artisanal goods were offered for sale, painting a larger contextual picture of the community’s cultural traditions. Inside the gallery, rebozo-like works hung from corner to corner. These pieces were the result of years of collaboration between Hernández and Petropoulos that began when they first met in Oaxaca through an exhibition at MACO that brought together artists and artisans. The largest piece, a handmade organic multi-panel rebozo, displayed text in English, Spanish, and Zapotec, highlighting words that have no translation nor transliteration.

Arts and cultural practices are among the most impactful ways to effect social change, explore racial and ethnic representations, reflect a community’s history and identity, and provide an opportunity to engage diverse audiences in transformational learning. We Will Congregate was not only a project that brought together curious people, but also a statement that our need to gather in order to thrive as a human race is in tandem with our ancestors.
Renée Petropoulos and Arturo Hernández. We Will Congregate: Platforms and Wool, 2019. 
Installation view in 18th Street Arts Center’s Olympic Campus Atrium Gallery. Photo by Brica Wilcox.

SKY

WINDOWASPHALT

TRENZA GANII PLANETAS

ROPERO

LADRILLO CRUZZ

ENVIADO DESDE MI HUAWEI

GARRAFAS LATA CARILO

GABIJL

ALAMINA ESTUFA VIDRIO

SANDIA GUANARANA RABANO

SHAME

CEMENTO

FEET

CUADERNO
Exhibitions and Programs
Collective Memories
Four people from the former Yugoslavia, all in their mid-60s, are sitting in a neutral white room, each holding a paper with a script in their hands. There is an audition-like atmosphere, as the performers prepare to read their roles. They take turns reading fragments of transcribed conversations from Reenactment/Process, an earlier work by the Denmark and Norway-based artist Damir Avdagic, in which four people in their mid-20s discuss the inter-generational frictions between themselves and their parents, relating to the conflict in former Yugoslavia. Between readings, the performers get a chance to step out of their roles and express their own opinions about the topic at hand. The spontaneous discussion that arises connects the scripted and unscripted lines of storytelling. The final video can be played in a loop, which conceptually points back to the work’s title, Reprise/Response.

Avdagic’s video soberly explores how emotional memories of war and migration are passed down from generation to generation within families living in diaspora. The shifts between the different generational voices turn our attention to the similarities and discrepancies that emerge between narratives. This interplay between the experienced, the remembered, and the relayed can be seen through the lens of postmemory—a concept developed by Marianne Hirsch, who explains how “memories of traumatic events live on to mark the lives of those who were not there to experience them... not through direct recollection but through haunting postmemories.”

The participants’ accents, which cannot be adequately translated in the English subtitles, reveal that they each represent different ethnic groups that had been in conflict during the war. However, now living as part of the same diaspora, the performers often use the inclusive “we” when referring to each other in the video, which suggests that the sense of cohesion enhanced in the diaspora might be more significant for their sense of identity than the ethnic differences that were once so determinative.

The title Reprise/Response, with the “re-” prefix meaning “back” and “again,” underlines the reflective nature of what I would call the diasporic in-betweenness—a space between histories, cultures and generations where new re-definitions can take place. By embracing the complexity of bicultural identity, I believe that artworks such as Avdagic’s, created in the diasporic in-betweenness, can contribute to the expansion of the notions of belonging and national identity, which are due for a redefinition in our current society’s post migrant conditions of cultural diversity.

Damir Avdagic’s residency and exhibition were generously supported by the Danish Arts Foundation.

1 https://www.postmemory.net/
Being Well

By Sue Bell Yank, Sara Daleiden, and Kimberli Meyer

Being well is what we seek together as neighbors, and recalls one of the central guiding principles of the City of Santa Monica, the notion of ‘wellbeing’ as key to civic health. But in these current times, now that Santa Monica’s Office of Civic Wellbeing has succumbed to sweeping budget cuts in the face of the global pandemic and economic depression, our community of neighbors needs to take a more forward-thinking role. Reversing ‘well’ and ‘being’ shifts the concept from passive to active as an expression of our focus to co-produce our neighborhoods, as a basis for co-producing our city. What does justice look like in the face of an uncertain economic future? How do we rebuild better what has been lost? And what version of democracy can be possible now within the global port of Greater Santa Monica, within Tongva land, within the Southern California region, within the nation of the United States of America? Being well is both an inward and outward experience no matter where we begin, and so a neighborhood can be made of multiple kinds of people in multiple kinds of places as an approach to belonging.

What we know about our planetary unwellness shows that interconnectivity is real whether we like it, admit it, or not. As a civic facilitator effervescing with contemporary arts resources, 18th Street Arts Center as an organizational body seeks methods and strategies to critically engage flows running inside and outside its flexible borders, be they physical, discursive, or administrative. Our capacity to do this was tested as we underwent a series of dramatic shifts as an organization this past year, adding a new campus at the Santa Monica Airport with huge new gallery spaces, not to mention a community of 39 local artists who work out of the space (and some have for decades). Barely nine months into getting to know this new space and community, the pandemic shut everything down and the organization moved fully online. In knitting together our diverse artistic communities, maintaining connections over Zoom, engaging with a city reeling from a severe budget shortfall, and supporting our community partners through their own paradigm shifts, we have struggled at times to see the opportunities and connections for co-producing new futures, as a neighborhood, as a community of artists, as a city, and as a metropolitan region.

Enter the artist. We have long believed that the role of artists, and especially artists engaged creatively and civically in their communities, is to facilitate cultural shifts, to see openings and opportunities before anyone else, and to lay the groundwork for new ways of being (well) together. Los Angeles and Milwaukee-based artist Sara Daleiden has built her practice around these ways of working, and enacts these strategies through the critical lens of examining land use and real estate. To help us examine our own occupancy of two disparate neighborhoods in Santa Monica, interrogate and foster new community

Above: Creative Roundtable moderated by Sara Daleiden, with artists from the 18th Street community. Screenshot from May 21, 2020.

Below: Creative Roundtable moderated by Sara Daleiden, presentation by Lionel Popkin, with artists from the 18th Street community. Screenshot from July 9, 2020.
dynamics amongst our artist networks, and clarify how we might work with community partners and the City to advocate for justice (and indeed, greater democracy and liberation) in the wounded context we find ourselves in, we engaged with Daleiden for a two-year process to build artist networks and ultimately, a neighborhood co-development apparatus with art at its center.

Her project at 18th Street Arts Center grows out of the place-keeping work that 18th Street has been engaged in over the past six years through our cultural asset mapping project (culturemapping90404.org) and our Commons Lab, which involves community voices to define, center, and connect cultural practices within their own neighborhoods. Commons Lab was initiated and concepted by Anuradha Vikram in her capacity as 18th Street’s Artistic Director, and she initially connected Daleiden into this work. Daleiden’s practice investigates the influence of location, scale, market, values, and other regional factors on the production of the arts and cultural identity. Through methodologies involving partnership mapping, network building, and the facilitation of self-organizing and advocacy, Daleiden aims to enhance the advocacy power of artists in influencing neighborhood development in the city. Her durational engagement with 18th Street has and will continue to spin off land-based activations with opportunities for neighbors, artists, city staff, and the broader public to participate. Daleiden has been collaborating with arts workers Nicola Goode, Susannah Laramee Kidd, Dorit Cypis, and Kimberli Meyer, leveraging their expertise to craft and enhance aspects of the project.

Much of the project thus far has been a series of in-person and virtual conversations dubbed “Creative Roundtables,” which have involved 18th Street local and international artist communities, and a host of cultural practitioners from the wider LA region. These weekly virtual discussions, ranging from informal studio visits to brief presentations to facilitated critical engagement with creative practice and larger social conditions, have fostered emergent connections between culture workers in an ever widening circle. More recently, Daleiden has begun working with the City of Santa Monica as part of their “Art of Recovery” subcommittee, an effort to involve Santa Monica’s artists in its economic recovery and development. She sees her work on the subcommittee as representing the interests of artists and their markets at this time, but also to open conversation around a structural vision she has for the government to embrace arts strategies during the pandemic and in light of structural racism.

Ultimately, with artists’ voices and emergent government collaborations at its root, this project seeks to build a translatable model for sensitive development that strengthens differences among neighbors and transitions among neighborhoods to network a healthy city. This model begins with growing a core network of artist-neighbors versed in the arts, land, and real estate advocacy, and then grows to formulate inventive public and private alignments, all in the spirit of cultivating critical civic engagement. We recognize both the possibility and responsibility of creating environments that meet the needs and dreams of neighbors, to amplify the authentic local cultures in our neighborhoods and to respect the breadth of cultural groups in our city. So our city can feel whole, while also feeling permeable and responsive, as we navigate our health together, and prioritize being well.

Sara Daleiden’s project is generously supported by the Mike Kelley Foundation for the Visual Arts.
Transformations

A Collective Transformation
By Frida Cano

Transformations was the first group exhibition organized by 18th Street Arts Center in the North and South Galleries at 18th Street Arts Center’s new site at the Santa Monica Airport. The exhibition was co-curated by Daniela Lieja, Los Angeles Contemporary Exhibition (LACE)’s curator, and Frida Cano, 18th Street Arts Center’s Assistant Curator, and displayed more than 35 works of art created by 20 artists who have their studios in the building. Participating artists were Eric Merola, Deborah Lynn Irmas, Pamela Simon-Jensen, Gregg Chadwick, Paula Rosen, M Susan Broussard, Alexandra Dillon, Elham Sagharchi, Rebecca Youssef, JK Wasson, Melinda Smith Altshuler, Susie McKay Krieser, Joan Wulf, Ameeta Nanji, Daniela Schweitzer, Sabine Pearlman, Alexa Dillon, Paulina powell, Ryne Samuels, Julia Michelle Dawson, Crystal Michaelson, Deborah Lynn Irmas, and Joan Wulf. An array of media, formats, and ideas were brought together in order to dialogue about the intrinsic and constant change that defines life. Through this curatorial exercise, both visitors and participants were invited to encounter the metamorphosis of life in the midst of the evolving site of the Airport Campus.

The featured artworks dealt with three overarching themes: death and transmutation (seen in the works by Sabine Pearlman, Paula Rosen, Daniela Schweitzer, and Julia Michelle Dawson), the changing forms of physical materials (as expressed in the pieces by Crystal Michaelson, Deborah Lynn Irmas, and Joan Wulf), and the transfigurations within society, whether macro scale (Ameeta Nanji and Gregg Chadwick) or micro scale (Elham Sagharchi and M Susan Broussard). An array of media, formats, and ideas were brought together in order to dialogue about the intrinsic and constant change that defines life. Through this curatorial exercise, both visitors and participants were invited to encounter the metamorphosis of life in the midst of the evolving site of the Airport Campus.

Transformations marked the first of many exhibitions that take the temperature of 18th Street’s community of artists, that interrogate creative responses to our current context. A collective transformation has been unfolding since 18th Street began managing such a unique hangar, and we all have learned from one another modes for co-existing, co-creating, and collaborating to face the unknown and ever-changing future.


Las Hijas de Los Días: 7 Female Views from the Margins

“And the days began to walk. And they, the days, made us. And that’s how we were born, the children of the days, the seekers, the pursuers of life.”

So begins the novel Los hijos de los días, by Uruguayan author Eduardo Galeano, in which the writer compiles 366 stories (one story for every day of a calendar year) about anonymous heroes and surprising occurrences from different eras.

This exhibition shares the same title, although it does so through a feminine rereading, which we consider quite appropriate. We wanted to focus on the way that female-identified persons become “seekers” and “pursuers of life.” When heroines seek in this way, they uncover both the fragilities and greatness of each day.

The expression zeitgeist is a German term that means “the spirit of the times.” It refers to the cultural and intellectual climate of an era, and to the unique characteristics that describe the generations experiencing that time period. In a zeitgeist, individuals of different ages, physical localities, or socioeconomic environments share a global vision.

Zeitgeist also speaks of a change in sensibility in the languages of the arts, since all representation is a system of power and ideology, capable of authorizing certain meanings and repressing others.

Historically women and female-identified persons have been barred from access to their own past. They’ve been excluded from participating in critique, and therefore have lost their position in cultural production. They have been immersed in a history that is eminently patriarchal, in which one only finds male ancestors and battles between generations.

But these feminine voices, traditionally silenced or oppressed, have increasingly become protagonists in our global narrative. Telling stories of life from the oppressed, have increasingly become protagonists in our global narrative. Telling stories of life from the perspective of female-identified persons—so accustomed to shifting from resignation to nonconformity—iterate these new possibilities. Through personal and critical visions and innovations, women address injustices and marginalization, overconsumption, the destruction of the environment, social and political inequities, forced emigration, gender inequalities, and the other pressing issues of our times.

In her embroidered tent sculpture Falda Dinamita (Dynamite Skirt), Mexican artist Eunice Adorno scoured historical photographic archives to exhume lost histories of the Mexican Revolution, highlighting six accomplished women anarchists who played key roles that are rarely acknowledged by official histories. The tent structure, which can be entered by viewers, illustrates the histories of these women through embroidery and sewing, traditionally female crafts. Its form recalls the story of Andrea Villareal, a revolutionary who would keep bullets sewn into her skirt, and the practice of women on the run using their skirts as tents. The skirt acts as both concealment and protection, a dangerous sort of armor.

Likewise, the exquisitey composed large-format photographic prints of Cristina de Middel, arranged salon-style in a tableau of jewel-like desert tones, references both the strength and heroism of migratory bodies in transit through hostile lands. Her focus on the people who travel the unforgiving migration routes between Central America and the US subverts the popular depiction of migrants as impoverished delinquents, rather recasting them as “the heroes they are, that march through unknown lands and sacrifice themselves for their loved ones.” The title of the series, Journey to the Center, references Jules Verne, and explores the delicate role of Mexico, positioned between the South and North, as both a threatening and magical place that reveals the path to the center of the world, the US.
Eunice Adorno. *Falda Dinamita (Dynamite Skirt)*. 2019. Installation view of *Las Hijas de Los Días: 7 Female Views from the Margins* at 18th Street Arts Center Airport Gallery. Mixed media. 94.5 x 86.6 inches. Photo by Kenji Bennett.
Archival photographs, 29.5 x 41.5 in. Installation view. Photo by Juan Silverio.
Further iterating these themes, Los Angeles-based artist Doni Silver Simons plays with the subversion of traditional female roles in our collective subconscious, imbued in the fairy tales of Western youth. Her series of three photographs depicts a young woman tearing through her own clothes with both strength and anger, clothes that conform to a Disneyfied Snow White costume of blue, gold, and yards of tulle. These images are documentation of a live performance, in which the performer spins endlessly, ripping through her clothes piece by piece. If the prince had never kissed Snow White, she would have had to wake herself up; the performance interrogates the terror and power that comes from ripping through societal barriers to face the unknown.

It is precisely within this frame that the works of the women in this exhibition move, capable of deconstructing old stereotypes, resisting institutionalizing and patriarchal pressure, and renovating themselves formally. Their works are centered in the experiences that differ from the homogeneous structures of our Western culture and in environmental, political, and social concerns.

Another commonality of these artists’ work is that they reveal alternate ways of narrating time. Photographers Sabine Pearlman and Pamela Simon-Jensen pierce our everyday perception of fast-paced socio-political machinations and the instant gratification of our consumer culture with a meditation on the expanse of geographic time. Pearlman interrogates our era of plastic consumption with her photographs of immortal plastic garden tulips in garish tones, “planted” in loamy soil, referencing our plastic clogged planet. Simon-Jensen’s array of jewel-like aerial photographs of the sumptuous curves of the Iowan landscape elevates us above the intense political significance of the swing state in these polarized times, reminding us of the imperceptibly slow yet inevitable forces of erosion, tectonic shifts, and the weathering of the land itself.

Zooming in to our interior perceptions of time, LA-based artists Lola del Fresno and Luciana Abait play with the meaning of home in their work, combining photography and drawing to create landscapes that reveal the static, iterative inner time of memory and nostalgia. Del Fresno’s layered drawings of a girl running, both still and in motion, a ghostly figure against the staid architectural backdrop of a family home, reminds us of those powerful childhood glimpses of place, family, and belonging that remain beyond our grasp. Abait’s structured photographic landscapes, built from wooden models, plastic figures, and maps, examine displacements from home due to climate change, famine, terrorism, war, and gentrification. Her images search for meaning and belonging in new lands, examining how we rehabilitate notions of home when we are forced or compelled into migration.

In all of their works it is possible to trace a complex knot of temporarities, in which many elements intersect, mix, and are superimposed. There are numerous ways of unravelling this ball of yarn, giving way to interesting cross-references. These are unique encounters with time, its rhythm and its direction, where life is recycled over and over again, fragmenting and coalescing with new experiences.

Being uprooted, which leads to the erasure of memory and causes disorientation, results from the instantaneous and linear time of this era dominated by technology and capitalist production. In contrast, the time described by these artists can be understood as an elapsing process, leaving space for the consideration of life, history, the cycles of nature, the movement of a river, or in the silence of the stones or icebergs.

Despite the variety of media (painting, photography, collage, performative elements, etc.) and processes employed (conceptual, documentary, pictorial, performative, relational), all of these artists have clear points in common: experimentation, revision of feminine stereotypes, analysis and deconstruction of gender in portraiture, and commitment to plurality and to the diversity of their subjects’ identities. Fundamentally, they show interest in reflecting a subjectivity that transcends the individual and shifts into a collective form.

This exhibition was produced in collaboration with Arttextum, Tejido de agentes culturales inspirados en Latinoamérica, Promoción del Arte, Ministry of Culture and Sports, Madrid, Spain.

1 Email from the artist, translated from the original Spanish by Frida Cano.
defined in art historical terms by its materials—works on paper in pencil, charcoal, chalk, ink, watercolor, and so on—drawing encompasses a broad spectrum of human activity across time and culture. Ubiquitous and perennial, drawing crosses the boundaries delimiting disciplines and geographies. Drawing connects us over the ages to our earliest human ancestors and our childhood selves. Even the etymology of the word, related to the verb “to draw” and deriving from Old English “to pull,” can have a plethora of meanings—drawing arms and drawing blood tragically jump to mind during these incredibly challenging times. Within the context of our current crises, the very premise of the 18th Street Arts Center exhibition Drawing Connections takes on unanticipated significance, as do so many other activities we often take for granted in our daily lives.

The first cross-campus exhibition since 18th Street Arts Center expanded its residency program to the Santa Monica Airport locale in 2019, Drawing Connections sought not only to showcase the fertile dialogues between work by all their artists in residence, whose practices cover a myriad of approaches, but also to encourage encounters and conversations among the artists and outside communities. Occupying the two wide corridors running the length of the former airplane hangar, the exhibition space invites circulation and exchange, luring artists out of their adjacent studios to mingle with fellow artists, art world professionals and enthusiasts, friends, neighbors, and visitors from afar. But the ways we now connect have also undergone a radical shift with the existential threat of the pandemic. The participatory, experiential dimension of Drawing Connections was thus short-lived due to the shelter-at-home orders in effect since mid-March.

The practice of drawing involves making connections—between the physical and the mental, hand or body and mind, concept and form, observation and imagination, perception and thought, interior and exterior. Reflecting on the conceptual underpinnings of the show, the exhibiting artists contributed work that engages with the medium in all its diversity, representing an astounding array of concerns. Together, the multi-generational group of twenty-five artists offers a remarkable cross-section of approaches running the gamut from traditional to experimental, from intimate and personal to interactive and collective. Together, the artworks converse across materials and techniques, complicating any notion of media-specificity, exploding any sense of unity inherent to drawing, and opening it up to endless possibility.

The striking sculptural assemblage Drawing, it’s a bitch (2020) by Alexandra Dillon attests to the multi-farious character of contemporary drawing practices. A meticulously-rendered eye staring out from the flat (sur)face of an outmoded clothes iron conjures connections to late 18th-century, early 19th-century miniature eye portraits and surrealist objects. Combining visual puns and synecdoche, the work recasts Man Ray’s provocative nail-studded flatiron The Gift in feminist terms. Tethered to the curvy wooden handle of this...


Deborah Lynn Irmas, Unbroken (Kaleidoscope), 2018. Plexiglass, acrylic, ink, tape. Courtesy of the artist.
household tool, a black leather BDSM flogging whip links the visual to the manual—it’s multiple strands like fingers gripping flesh-toned pencils, whose sharpened points allude to the countless directions that drawing and its meanings might lead.

For instance, the multi-media installation *Lenticularis, Weirdest Clouds in the Sky and Unforeseen Circumstances* (2020) by Melinda Smith Altshuler, also created in response to the exhibition invitation, associates the aftermath of a project conceived of drawing as a form of silent communication, underscoring the parallels between drawing and writing—their graphic qualities and communicative power—and the time-honored tradition of drawing as an act of inscription and erasure, intended to mark time, was like the layering of a palimpsest, the process of like the layering of a palimpsest, the process of

The jubilatory public practice Drawing Connections our current moment, in which the urgency of drawing communicates, presciently drawing connections to life and death in the spread of the pandemic. Although the physical show has been shuttered for months, the exchanges continue to silently communicate, precipitating drawing connections to our current moment, in which the urgency of drawing together has upended the risk.
North and South Galleries (Airport Campus)

December 6–14, 2019

A jewel-like image of the Santa Monica coastline, before and after the construction of the Pacific Coast Highway. A painting of the overgrown 30s-era Bernheimer’s Oriental Gardens in the Palisades, returning to wilderness after anti-Japanese sentiment shut it down in the 1940s. The laughing faces of sunbathers on Bay Street Beach in the 1960s, Santa Monica’s center for Black leisure and gathering. These were just a few of the artworks (by Joel Monarrez, Nick Ghaffarian, and Justin Best, respectively) shown in the exhibition Out of the Past: Gen Z Responses to 20th Century Santa Monica, the culmination of a months-long collaboration between 18th Street Arts Center and Santa Monica High School.

As an outgrowth of 18th Street’s Culture Mapping 90404 initiative, students in Amy Bouse’s AP Art classes at Santa Monica High School presented their artistic responses to local history at the North and South Galleries at 18th Street’s Airport campus in December of 2019. Over 50 students engaged in a weeks-long process of historical research, oral history collection, and exploration into Santa Monica’s past to create these culminating artworks. The exhibition was a window into how these young artists see their city, and their own role in its multivalent, complicated history.

This six-week AP Art unit began in October of 2019, and was collaboratively designed by Amy Bouse, 18th Street Arts Center Deputy Director Sue Bell Yank, and the students of the third and fifth period AP Art classes at Santa Monica High School. Students plumbed the depths of publicly available local history resources and image archives through the Santa Monica Library with the help of research librarian Kathy Lo, and exercised best practices of oral history collection in order to create their final artworks. They heard from historian Dr. Alison Rose Jefferson about her research on leisure, Black history, and race relations in Southern California, and learned about artists who delve into historical research as part of their process. They explored site-specificity in art, and interviewed a variety of elder community members, from teachers and corner store owners to their own parents. The process of co-developing the curriculum with student input, feedback, and frequent iteration was intended to yield a learning module that was community-engaged, transformative, and shaped by the students that participated in it. The artwork that emerged was mostly small-format and exquisitely detailed, delving into personal memories, local historical places or events, and imaginings of what teenagehood might have been like in decades past.

This curriculum partnership and exhibition was generously supported by the Institute of Museum and Library Services. Special thanks to Amy Bouse, Dr. Alison Rose Jefferson, and Kathy Lo.

After interviewing my aunt, I learned about one of the most significant changes in Santa Monica’s history. This change is the growth in the city’s population and the industrial advancements concerning the coastal cliffs. This painting shows a reflection of what the Pacific Coast Highway (PCH) looked like before human colonization, and what it looks like now. This work was made using natural colors for the environment and brighter colors on the people for emphasis. The process first began with figuring out what part of Santa Monica I wanted to portray. I was then influenced to paint the Pacific Coast Highway because it holds sentimental value in my childhood. This work is important because it shows issues with overcrowding and the effects of our growing population.


In the 1930s, The Bernheimer’s Oriental Gardens used to be a paradise of Asian arts, architecture, and gardens. It overlooked the ocean at Pacific Palisades, just near Roosevelt Hwy, which was later known as the Pacific Coast Highway. This once flourishing vast garden is now overgrown and barren due to anti-Japanese sentiment in the 1940s. I wished to revive the memory of this once spectacular garden by creating the lush mixture between Oriental and Californian, using native Californian trees such as Eucalyptus and Mexican Fan palm in contrast to the Japanese architecture. To further emphasize the eventual fading aspect, I created a slightly overgrown state to the painting, showing the buildings blending into the surroundings. This once beautiful paradise became lost in time, and I wish to honor its memory.


This is a piece I made after talking with my mother, who immigrated from El Salvador to the United States in the 1980s, when she was no more than 10 or 11 years old. The street scene with cars, surrounded by lowering buildings and fading daylight, depict what my mother remembers most about crossing the border as a young girl. With the harsh, unblended style of the paint I wanted to portray this street scene as unclear and confusing, as one would see a new and completely alien environment. Although the colors are mostly dark towards the front, I wanted the hints of bright colors on the buildings and in the sky to portray the hope and new beginnings that come with immigration.


After speaking with my mom’s close friend about Santa Monica’s past, I realized that there was so much history I hadn’t previously known. She told me about the Bay Street beach site that was a popular gathering space for African Americans even after racial restrictions at public beaches were banned. Beachgoers found this as a place to relax and spend time with each other away from some of the racial harassment they experienced in their lives. However, this beach was soon given the derogatory name of ‘Inkwell’ to describe the darkness of the beachgoers’ skin. Instead of getting angry at the use of this word, many African Americans decided to transform this word from a term of hate to a term of pride and community culture, lessening the harmful effects the word was intended to create. I decided to do my piece based on this because it would be a great learning experience for me to find out more about my cultural heritage in Santa Monica. When creating this piece, I wanted to show the peace, calmness, and togetherness that these people experienced at this beach. I also wanted to somehow show the struggle and discomfort they experienced in this 1960s atmosphere. This piece is important to me because it allowed me to learn about an important part of history that connected with me so much as a person of color who lives here now.

Students created personal statements to accompany their culminating artworks. Below is a selection.
How Do We Learn From Home?
By Michael Año

In the aftermath of COVID-19, as families everywhere experienced the reduction of public services and resources, the elimination of all gatherings, and an increase in domestic time, 18th Street Arts Center initiated the free Arts Learning Lab @ Home (ALL@HOME) workshop series. As schools were pulling together distance learning curricula on the fly, ALL@HOME strove to help fill the gap for families by engaging professional artists in teaching online arts making workshops in a range of mediums, skills, and with the core belief that the arts help us imagine new futures, create empathy, and promote community resilience. In addition to hosting these live workshops, 18th Street maintains an accessible archive of all past workshops in both English and Spanish, with accompanying curriculum connecting to K-12 Learning Standards. ALL@HOME highlights the breadth of artists at 18th Street Arts Center and their conviction towards supporting families and communities in need.

Developed in a moment of crisis and need, ALL@HOME meditates around ideas of arts education in a rhizomatic context, where children and families are podded together in small groups or participating from isolation. We are deeply concerned with accessibility, considering the range of challenges families face that might prevent participation in distance education of any kind during the crisis of a global pandemic; such as linguistic barriers, technological challenges, cultural relevance, and lack of time or financial resources. Balancing the desire to share rich relevant workshops for families while also ensuring that they are accessible to as many audiences as possible allowed us to better understand our core values, and to recognize that we serve our audiences not only through the content of our programs but also through their equitable design and delivery.

As we developed these workshops in-situ, we were in constant reflective conversation about how to redesign what we share and how we share it. We asked ourselves a series of questions, including:

- What resources do participants need? What are their limitations? What are our limitations? Who can we make this available to? Who are we limiting access to based on their access to physical, economic, temporal, and mental resources? Will all the participants speak the same language? What language(s) should we prioritize? What lessons are most important? What will help children and families the most in this moment? More often now, we are wondering who else these tools can help and if they can be replatformed to support other communities.

Over the last year, 18th Street Arts Center has led over two dozen live virtual hands-on workshops, serving over 600 families living locally and abroad (with many more tuning in to the recordings after the fact). Guests have joined from five continents—including North and South America, Africa, Europe, Asia—some up in the middle of the night, coming with different resources, and sometimes speaking different languages. Families that have been forced to separate by distance or quarantine have been able to meet and share time in our workshops. It is a special joy to see a grandmother’s face as she makes art with her grandchild that she has not seen in months.

18th Street Arts Center hopes to bring joy to our participants, to our artists, and to the communities we can reach. We hope to support families locally and abroad through programs that help them spend time together, teach new skills, remind us of our ingenuity, and help us connect to each other. We hope to support our artistic community by paying artists/educators a living wage for their work, continuing to share their amazing ideas, and supporting them in the process of understanding and implementing virtual pedagogy. 18th Street Arts Center hopes to give time and space to those we love and to share our limited resources with all of our communities.

Arts Learning Lab @ Home is generously supported by the City of Santa Monica.
Kate Johnson

In Memoriam

Kate Johnson was a hyphenate, an exemplar of the evolution of the new creative class of the 21st Century. An Emmy Award-winning filmmaker, as an artist she created internationally exhibited and critically acclaimed works in a variety of media and genres, exploring the nexus and logical synchronicities between art, anthropology, technology, and social justice. For Johnson, boundaries were illusions, invented to keep all the rich diversity of thought apart. Johnson had the heart and soul of an artist combined with the mind and hands of an engineer. She wrote the film scripts and computer code for many of her projects: writing, directing, shooting, animating, editing, coding, and producing original video art works, which she often accompanied with her own original music and sound design compositions. She was among the handful of women in the world who created and worked in large-scale site-specific digital projection, creating massive original projections that have graced iconic places such as the Getty Center, LA City Hall, West Hollywood Park, and Japan American Cultural Center. She saw each audience as unique, part of the art experience itself, and designed her works for them in unique ways.

Every project Johnson created was a unique exploration into the zeitgeist and evolution of media as a means of trans-national communication. For Johnson, the more ways in which we learn to communicate, the better the prospect for true understanding. Sometimes she wrote poetry; other times, she pushed the limits of the electronic arts.

COLLABORATIONS

Accompanying her projects as an independent artist, Kate Johnson warmly welcomed the creative give-and-take of true collaboration by working with world-class artists in a variety of media. She craved transforming non-traditional spaces into sites for art, and began her experimentation with massive-format imagery in the early 2000s. Among her early collaborations was Almost There with celebrated photographer Loretta Livingston, turning the 7th Street Metro station platform into an immersive live and installation experience, with massive projections, live dance, and music.

Her work includes a 20-year collaboration with the legendary performance artist Barbara T. Smith, having just completed and assisted Smith on the creation of her long-awaited and soon-to-be-published book What You Need to Know about Smith’s seminal performance art masterpiece Feed Me.

Johnson also collaborated with S. Pearl Sharp in editing the multi award-winning documentary “The Healing Passage: Voices From the Water,” in which prominent cultural artists address the present-day residuals of the trans-Atlantic slave trade.

Her deep appreciation for dance (having studied and performed extensively in decades past) made her a sought-after collaborator for cross-cultural multimedia projection work. One such work was Marra, inspired by classical Indian philosophy and religious traditions, working in collaboration with Indian-based choreographer Mythili Prakash and composer Aditya Prakash.

Additionally, she edited and published High Performance Magazine and 18th Street Arts Center co-founder Susanna Bixby Dakin’s book An Artist for President.

At the time of her death, Kate was producing/directing with long-time partner Michael J. Masucci a video profile on Frederick Nicholas, in collaboration with Anthony Nicholas of Lapis Press. In addition, Johnson and Masucci were collaborating with Maryland-based neuroscientist Gregory Carpenter, exploring ways of translating actual recordings of dreams and thoughts into digital art.

For some projects, traditional media genres were most appropriate. In 2015, the film Mia, A Dancer’s Journey, which Kate Johnson co-produced and co-directed with Maria Ramas, received an Emmy Award and a Golden Mic Award. It had its world premiere at the Film Society at Lincoln Center for the Performing Arts, NYC, and was broadcast nationwide on numerous PBS stations, and broadcast in Germany and Croatia. “Mia” is the compelling story of an acclaimed dancer whose life personified the European diaspora of World War II as well as the subsequent immigration to the US of numerous artists, including the legendary Ballet Russe de Monte Carlo, of which Mia was a member.

For other projects, conventions such as linear narrative structure seemed inadequate to convey the feeling, totality, and investigation of the natural world, with its multi-faceted (and multi-dimensional) complexity. For example, Arboreal Witness, a site-specific video sculpture, originally commissioned for a one-night event in Tongva Park, was rendered in two formats:

By Michael J. Masucci

Kate in Venice, Italy, in 2015. Kate studied and taught Italian Neo-Realist film history and was researching filmmaker Fredrico Fellini and his collaborative relationship to composer Nino Rota for a project she wished to create. Courtesy of Michael J. Masucci.

Kate Johnson

In Memoriam
Kate Johnson, *Aboreal Witness*, 2017. Installation view at Stuart Haaga Gallery, Descanso Gardens. 16-channel synchronized digital video & sound installation/sculpture. Concept, direction, photography, animation, coding, editing, and sound by Kate Johnson. Courtesy of Michael J. Masucci and KJML/EZTV.
one outdoor park installation spanning over 80 feet, with over 100 synchronized video monitors facing in two opposite directions; and a smaller, indoor, gallery-friendly version with 40 monitors.

While a PBS-style documentary requires the skills of a storyteller, video sculpture required a more non-time-based approach—more intuitive, more experiential, and perhaps even more spiritually-based. Her work as an engineer/coder allowed her to expand the toolsets which were available to her. In an excerpt from her journal, Kate wrote: “It is true that practice, strength, and the development of tools is fundamental in learning any artform. But to go beyond the elementary and technical and reach the inspirational, one must learn to see in a new way. One must allow his spirit to guide, and at times overpower, the intellect.”

In addition to her Emmy Award, Kate Johnson has been the recipient of a number of other awards and honors, including the Golden Mic Award, three Telly Awards, as well as special Commendations from both the County of Los Angeles and the City of Santa Monica.

GIVING BACK TO THE COMMUNITY

Throughout her 27-year career, Johnson supported herself full time as a professional media artist, working in many parts of the United States as well as the UK, Finland, Turkey, Qatar, Mexico, and France.

Despite this full time commitment to her art, she has also managed to find time to give back through teaching. She was a passionate advocate and inspiration for her students, many of whom have distinguished themselves in their own careers. As an educator for over 20 years, she taught and mentored several generations of new digital artists as Associate Professor for Digital Media at Otis College of Art & Design, and prior to that she taught at the American Film Institute.

Last year, EZTV celebrated its 40th Anniversary, with four events staged at the Kandinsky Library at the Centre Pompidou in Paris. Kate Johnson spoke and presented at two of the four events. When it is again safe to travel, three scholars/curators who produced these Pompidou events will spend an entire month in Los Angeles studying in much greater detail EZTV’s indispensable, seminal, and immense, but oft-overlooked contributions to LA’s media art history.

These archives include materials available nowhere else in the world, of important but under-represented Queer artists, long lost and largely forgotten, through the AIDS pandemic. Although cisgender, Queer leader Michael Kearns has called Johnson a hero to the gay community. Although Johnson does not have AIDS, because of her commitment to preserving the work of artists lost to AIDS, Kearns also called her an “AIDS survivor.”

LEGACY

For 20 years, she was an artist-in-residence at 18th Street Arts Center, where she has shepherd EZTV into its inevitable and long-overdue historification, in places as varied as UCLA, the Centre Pompidou, and USC, whose ONE Archives has acquired much of EZTV’s early works.

Kate Johnson was a proud creative citizen of Santa Monica, and equally proud member of the Otis College community. But first and foremost, she was the heart of EZTV, saving it from certain demise and nurturing it not only back into health, but on to a world stage reaping critical acclaim and artistic realization never achieved by its founders.

She will be missed but never forgotten. As she wrote in an email to a friend:

“To finish this ritual, I declare my resolution: To live and love fully and to commit all of my life fully.”
VISITING ARTISTS IN RESIDENCE
**Damir Avdagic**  
Norway and Denmark

Damir Avdagic is an interdisciplinary artist who explores themes of historical memory and identity through text, performance, and video. The conflict in Ex-Yugoslavia (1991–1995) makes up a central part of Avdagic’s family history and he uses this event to address shifting political systems, migration, and intergenerational relationships.

Avdagic’s main materials are spoken narratives collected through conversations with members of the Ex-Yugoslav community. His work is presented as projected image installations which are activated through strategies of performance such as re-enactments, translations, and readings. Through emphasis on the reactions of the performers to the content, he reflects on embodied memories and how past events continue to affect subjects in the present. The performers in Avdagic’s work are not actors, but “everyday” people who are tied to Ex-Yugoslavia.

Damir Avdagic is a Fulbright Fellow and recipient of grants from the Norway-America Foundation, Office of Contemporary Art, Danish Arts Foundation, and The Norwegian Cultural Council. His work has been shown at 18th Street Arts Center, Santa Monica; Entree Gallery, Norway; Kunsthall Charlottenborg, Copenhagen; and Kristiansand Kunsthall, Norway, amongst others. He was awarded the BKH’s Photo Art Prize at Fotogalleriet, Oslo in 2014. He is educated at The Royal Danish Academy of Fine Arts, Copenhagen (MFA, 2008–2014) and The University of California, Los Angeles (MFA, 2013–2016).  

**Stephen Eastaugh**  
Australia

Stephen Eastaugh was born in Melbourne, Australia and is currently based in remote tropical northwestern Australia. Eastaugh is a mixed media visual artist stimulated by landscape, travel, and the human condition. The artist depicts aspects of the inseparable experiences of existence and movement. An overriding concept in the work is ‘unstill life,’ or life as wanderlust.

He has two fathers who were both sailors and the inspiration for Eastaugh’s self-diagnosed disease: an unremitting, uncontrollable, and incurable need to travel. Due to this severe form of wanderlust the artist has travelled to over 100 countries scattered across all continents. While on the road, he has managed to present over one hundred solo exhibitions in a wide range of venues, from a Russian icebreaker at the North Pole, a cafe in Phnom Penh, and a geodesic satellite radome building in east Antarctica.

**Guillermo Galindo**  
Mexico

Guillermo Galindo is a Mexican composer and artist. The extent of his work as an experimental composer, sonic architect, performance artist, and visual media artist, redefines the conventional limits between music, the art of music composition, and the intersections between art disciplines, politics, humanitarian issues, spirituality, and social awareness.

Galindo’s artistic practice emerges from the crossroads between sound, sight, and performance, and includes orchestral compositions, instrumental works, opera, sculpture, visual arts, computer interaction, electro-acoustic music, film making, instrument building, three-dimensional immersive installation, and live improvisation. His acoustic compositions include major chamber and solo works, two symphonies commissioned by the UNAM (Mexico University Symphony Orchestral), the Oakland Symphony Orchestra and choir, and two operas with librettos by Guillermo Gomez-Peña and Anne Carson.

Galindo’s graphic scores and three-dimensional sculptural cyber-totemic sonic objects have been shown at major museums and art biennials in America, Europe, Asia including (amongst others) documenta14 (2017), Pacific Standard Time (2017), FIAC (2018) and Art Basel (2018–19).  

**Michal Heiman**  
Israel

Michal Heiman is a Tel-Aviv based artist, curator, theoretician, founder of the Photographer Unknown archive (1984), and creator of the Michal Heiman Tests (M.H.T.s)1–4. Heiman teaches at the Bezalel Academy of Art and Design in Jerusalem and is a member of the Tel-Aviv Institute for Contemporary Psychoanalysis. For over three decades, Heiman brings forth her critical voice through the development of a discipline that inhabits a field between photography, psychoanalysis, and human rights. Her enactment and installation works, archival materials, photography and film series, as well as her lectures/performances have been exhibited in venues around the world, and are deeply rooted in the political, familial, and social arenas.

In 2019–2020, Heiman exhibited her projects in The United States, focusing on her growing archive and research of anonymous, marginalized, pioneering, and revolutionary women hospitalized in asylums. Starting with Radical Link. A New Community of Women, 1855–2020 at American University Museum at Katzen Art Center, Washington, DC, and continuing with Hearing at American Jewish University in Los Angeles, CA. In 2021, Heiman will be exhibiting the solo exhibition Michal Heiman: Chronically, that will include Michal Heiman Tests (M.H.T.s)1–4 and the artist’s new projects at the Binghamton University Art Museum, NY.
Arturo Hernández
Mexico

Arturo Hernández is a master weaver of Zapotec descent. Since the age of 7, he began learning the ancestral techniques of backstrap weaving, pedal weaving, and making natural dyes. He moved to the US at age 21, but 20 years later, he returned to Mexico and established his textile workshop where he creates unique weaving designs with others from the local Mitla community. Together, they expand interest in the production of textiles using natural weaving techniques and eco-friendly and organic products such as wool and cotton. Hernández has been collaborating with LA artist Renée Petropoulos for several years. Both participated in the exhibition Bajo la Bóveda Azul Cobalto, 2019 (Oaxaca, Mexico) organized by Museo de Arte Contemporáneo de Oaxaca (MACO), and Congregation: Platforms and Wool, 2019 (Santa Monica, CA), organized by 18th Street Arts Center. Arturo Hernández lives and works in Mitla, Oaxaca, Mexico.

Gina Dominique Hersey
New York City

Gina Dominique Hersey is a New York City-based artist, best known for contemporary abstract paintings and installations that merge 21st century techno color and feminist ideas with spiritual concepts. She typically mixes gestural and geometric abstractions, sometimes on the same painting, and other times on separate surfaces within the same series of paintings or a larger installation. Her recent works of body utilize the color pink as a focal point, which in yogic practice is called the drishti. According to symbolists, pink is the color of unconditional love, understanding, passion, good health, and success.

Dominique Hersey has exhibited nationally, and has been awarded multiple grants, honors, and awards. Most recently, she is the recipient of a Lehman College Faculty Fellowship Leave Award, and a Visiting Artist Residency (November of 2019 with 18th Street Arts Center in Santa Monica). Since 2017, she has maintained a studio at the Elizabeth Foundation for the Arts in Manhattan. And since 2013, Dominique Hersey has been a City University of New York (CUNY) Associate Professor of Art. Dominique Hersey earned an MFA from the University of New Mexico, and a BFA from Carnegie-Mellon University and George Washington University’s Corcoran School of Art.

Su Hui-Yu
Taiwan

Su Hui-Yu is a Taiwan-based artist fascinated by the intricate tapestry created by interwoven images, media, history, and daily life. In his videos, he explores both mass media’s impact on viewers, and the projection of viewers’ thoughts and desires onto the media. Su’s interest in old books, from which he re-reads, revises, and appropriates texts for his work, has led him to a new understanding of physicality, existence, and history.

His work has been exhibited at the Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, MOCA Taipei, Kuandu Museum of Fine Arts, Kunstmuseum Bonn, Casino Luxembourg, Museo Jumex in Mexico City, San Jose Museum of Art, Herbert F. Johnson Museum of Art at Cornell University, and Power Station of Art de Oaxaca. Su has been awarded the Asia Cultural Council (ACC) Fellowship Award and participated in a residency program in New York City in 2009. Su Hui-Yu obtained his MFA from Taipei National University of the Arts.

Katya Kan
United Kingdom

Katya Kan was born in Almaty, Kazakhstan, and is of Korean and Russian descent. Having caught a glimpse of the ex-USSR, Kan has a nostalgic, conflicting perception of political and cultural systems. This image of Korea evokes for the artist a tantalizing, fragile, and beautifully moving atmosphere. Devoid of a homeland, Kan focuses on concepts such as globalization, surveillance, nostalgia, utopia, and eroticism. For her, art represents the act of seeking, assembling, and immortalizing beauty.

Recently, Kan was involved in initiatives with the Royal Watercolor Society, Art Below, Art Wars in London, and Red Dot (Miami and Los Angeles). Kan has exhibited nationally and internationally including exhibitions at the Uzbek Biennale, Uzbekistan (2019), Oska Bright Film Festival, United Kingdom (2019), Greenpoint Gallery, New York (2019), Venice Biennale, Miniscule Arts/Alive in the Universe Film Festival, Venice, Italy (2019), Galerie Neo-Contemporaries, London (2018), and Diego Rivera Gallery, San Francisco, CA (2011). Katya has been awarded residencies including the SIM Residency, Iceland (2019), NG Creative Residence, France (2019), and the Asian Cultural Council Residency, Taiwan (2018).
Esther Lin
Taiwan

Yi-Chun Lin (Esther Lin) is a contemporary artist living and working in Taipei, Taiwan. She is skilled at setting up a trap between reality and imagination through complex psychological sensations, body measurement, and the use of allegory. Most of her works are composed of commentary combined with spatial installation. By deconstructing the logic of daily life, she intends to magnify phases of transition within the modern daily system and explores the transformation and fluidity of identity and value. Her research and interests include the production of materials in relation to memory, the politics of the time, duration and process in space, and the relationship between object and description. Her works also relate to such topics as city life, modern syndrome, boundaries, fake science measurement, linguistics, utopia, and institutional critique. Her current practice focuses on experimenting with cross-topic creation and exhibition events.

Lin received the Judge’s Award at the Taipei Awards in 2015 and has participated in several national and international group exhibitions and artist residency programs in Okinawa, Tokyo, Taipei, London, Mongolia, and Los Angeles. In 2016, she completed her MFA in Fine Art at Goldsmiths, University of London.

Inhwan Oh
Korea

Inhwan Oh was born in Seoul, where he currently lives and works. His experimental and conceptual artwork and participatory projects draw on the contexts of particular spaces and times, and are based on his interest in social and cultural issues. Utilizing his own experiences as a gay man living in Korea, his process-driven work translates and deconstructs the relationship between individual identity and collectiveness within patriarchal societies, as well as the cultural codes that are shaped by this.

Inhwan has exhibited in venues such as Space Willing N Dealing, Seoul (2018); Daegu Art Factory, Daegu, Korea (2019); Kyoto Art Center, Nijo-Castle, Kyoto, (2017); and Art Sonje Center, Seoul (2014). He has participated in various artist residency programs such as Skowhegan School of Painting & Sculpture, and Kyoto Art Center at Kyoto City University of Arts (2011). He is the winner of the Korea Artists Prize (2015).

Stefan A. Pedersen
Denmark

Stefan A. Pedersen is an artist, musician, and teacher working from Copenhagen, Denmark. In his work he seeks out unstable relations between past and present moments, with the conviction that history is not casual or already given. His practice covers photography, moving images, sound, writing, and performative forms with the group Ectoplasmic Materialism.

His work has been presented at USF, Bergen; The National Gallery of Denmark, Copenhagen; Kunsthall C, Stockholm; Galerien Jan Mot, Brussels, Glasgow International; VBKÖ, Vienna, Overgaden, Copenhagen; and Tai Project, Kunming. He is currently a lecturer at The Jutland Art Academy in Aarhus, Denmark.

Postcommodity
California and Arizona

Postcommodity is an interdisciplinary arts collective comprised of Cristóbal Martínez and Kade L. Twist. Postcommodity’s art functions as a shared Indigenous lens and voice to engage the activist manifestations of the global market and its supporting institutions, public perceptions, beliefs, and individual actions that comprise the ever-expanding, multinational, multiracial, and multi-ethnic colonizing force that is defining the 21st century through complex forms of violence. Postcommodity works to forge new metaphors capable of rationalizing our shared experiences within this environment; promote a constructive discourse that challenges the social, political, and economic processes that are destabilizing communities and geographies; and connect Indigenous narratives of cultural self-determination with the broader public sphere.

Postcommodity has been exhibited nationally and internationally, including: Contour the 5th Biennial of the Moving Image in Mechelen, BE; Nuit Blanche, Toronto, CA; 18th Biennale of Sydney, AUS; Scottsdale Museum of Contemporary Art in Scottsdale, AZ; 2017 Whitney Biennial, New York, NY; document14, Athens, GR and Kassel, DE; the 57th Carnegie International in Pittsburgh, PA; Desert X, Coachella Valley, CA; Art Institute of Chicago, Chicago, IL; and their historic land art installation Repellent Fence at the U.S./Mexico border near Douglas, AZ and Agua Prieta, SON. Postcommodity acknowledges the important contributions of its previous collaborators: Raven Chacon, Steven Yazzie, Nathan Young, Adam Ingram-Goble, Andrew McCord, Annabel Wong, and Existence AD.
**Verena Schöttmer**

Verena Schöttmer is an artist based in Hamburg, Germany. Her work manifests as installations, paintings, and sculpture. In her work, she brings together traditional craftsmanship and popular culture, weaving in social codes and quotes. Schöttmer mostly works with textiles, deploying fabric as tissue, as a flexible haptic substance, or in a stronger architectural vein, as a tapestry or a curtain. Many of Schöttmer’s works also have a connection to the medium of painting. In her series “Ghostwritings” (2017–ongoing), she paints with chlorine bleach on denim. This process of decoloration combines a typical subject of art, a mimetic representation of a flower bouquet with a fashion icon: the “acid washed jeans” common in the 80s punk scene that stood for nonconformism and subversion. In her work, she wants to overcome fixed ascriptions, test borders, and design crossmedial spaces.

Schöttmer has been awarded many scholarships and stipends such as Artist in Residence das weisse haus, Vienna, Austria (2018); Georg Meistermann Scholarship, Germany (2013–2015); Working Grant Ministry of Culture, Hamburg (2014); and Stiftung Kunstfonds, Germany (2020). She has exhibited nationally and internationally in places such as Kunstverein Hamburg, Germany (2018); Gallery Barbara Thumm, Berlin (2020); Griffith’s Arts Center, Canton, New York (2017); Kunstverein das weisse Haus, Vienna (2014); and at Art Bar Kippy / Althuis Holland Fine Arts Gallery, Amsterdam (2019). Schöttmer studied Fine Arts at the HFBK in Hamburg, Germany.

**Ted Thirlby**

Ted Thirlby is an artist based in Southold, New York. His current works are paintings made on scavenged and destroyed pieces of plywood. On one level, these works are emotional responses to materials that were used, or even abused, and then abandoned. On another level, the subject of this work is the complex relationship between humans and the rest of the natural world, which is urgent for us to examine now. Thirlby believes that there are levels of communication that cannot be verbalized, only felt. His works aim to reveal the life in these pieces of plywood, to feel their vibration, and to sensitize us to the world we live in.

Thirlby has shown numerous times in New York City, including at OK Harris Gallery, 22 Wooster Gallery, The Alternative Museum, and The New York City Department of Cultural Affairs; and at the Philadelphia Art Alliance, and VOSP Gallery in Greenport, New York. His work is in the collections of AT&T Longlines, the Avon Foundation, and GPJ Properties. In addition to his art practice, he founded and ran a successful construction business.

Thirlby is currently represented by Carter Burden Gallery in New York City. Ted graduated from Macalester College in 1970 with a major in Art. He studied painting at the graduate school, University of Iowa (1970–1972).

**Sultan Sharrief**

Sultan Sharrief is a trans-media activist, filmmaker, educator, and social entrepreneur. His interest lies at the intersection of art, business, and community impact. His directorial debut “Bilal’s Stand” premiered at the Sundance Film Festival and he has produced four other feature films. He is also the creator and showrunner for the Black Public Media program Street Cred.

In 2018, he founded the Quasar Lab at MIT, which focuses on data equity, and it is now housed at USC in the Media Arts and Practice program. He was a two-term board member at the Michigan Theater Foundation and sponsored projects with Allied Media Projects in Detroit. He was a two-year fellow at the National Center for Institutional Diversity and founded the University of Michigan Ice Carving Team.

**Shirazette Tinnin**

Shirazette Tinnin was born and raised in North Carolina, and currently resides in New York City. Tinnin is a Fulbright Scholar, drummer, educator, clinician, author, and health coach. Shirazette performs and tours frequently with premier bands and artists such as the Allan Harris Group, Tia Fuller Quartet, The Mimi Jones Band, Nicole Mitchell’s Black Earth Ensemble, and many others. Shirazette is also the leader of her own projects including the Shirazette and Sonic WallPaper Fusion Band (formally known as The Shirazette Experiment) and The Blue Popped Culture Trio. The Make Jazz residency of Shirazette Tinnin is generously supported by the Herb Alpert Foundation. Tinnin is the 10th Make Jazz Fellow to come through 18th Street Arts Center.
The Winter Office

Denmark

Copenhagen-based The Winter Office is an artist group and work network consisting of artists, curators, architects, designers, and social scientists. The Winter Office was 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.

Mette Woller

Denmark

Mette Woller is a Danish curator based in Copenhagen, Denmark. Her practice revolves around exhibition design as an aesthetic medium and ideological form. The exhibition designs she creates insist on a transparency and awareness of the context in which art is exhibited. Woller is interested in curating as a laboratory platform that re-thinks the curatorial field by involving a range of media and the incorporation of other fields. This is based on a wish to challenge social, political, and economic structures within society as well as within the curatorial field itself by creating alternatives to the white cube. Her curatorial projects are formed by a queer perspective in content as well as structure by actively working towards improving equality and alternative world perspectives.

For two years, Woller was Chief Curator for Roskilde Festival, Denmark, and is currently an art consultant for the Danish Arts Foundation and an independent curator. Simultaneously, Mette Woller is active in the professional association group Curatorial Forum that works to improve the working and financial conditions for curators and the art field in general. Recent curatorial projects include Floating Art – Cry Me A River, Vejle Fjord (Vejle Art Museum), Vejle; The Curves of the World, CHART, Copenhagen; OCEANS BREATHE SALTY, CompleteBody Fitnesscentre, New York.
LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE
Luciana Abait

Luciana Abait is a photo-artist born in Buenos Aires, Argentina. From 1997 to 2005 she lived and worked in Miami, where she was a resident artist of Oolite Arts (formerly ArtCenter South Florida). She relocated in 2005 to Los Angeles where she now lives and works. She is currently a resident artist of 18th Street Arts Center in Santa Monica. Abait’s work invites viewers to reimagine nature through manipulated photographic landscapes, installations and photo-sculptures. Natural landscapes and human-made utilitarian objects or structures are twisted, scaled out of proportion, or impossibly adapted to new roles where they coexist in a magical reality. These eerie, hyper-real psychological landscapes range from sci-fi to storybook, encompassing parables that critically reflect upon human beings and their fraught relationship with the natural environment.

Abait’s work has been shown in galleries, museums, and international art fairs throughout the United States, Europe, Latin America, and Asia. Some of these are: A Letter to The Future at Los Angeles International Airport; Flow, Blue at Rockford College Art Museum in Illinois; Luciana Abait at Jean Albano Gallery in Chicago; Nest at Lehigh University in Pennsylvania; Sur Biennal in California, and ARCO in Spain. Abait is the recipient of the 2016 Santa Monica Individual Artist Fellowship Award. Abait’s works are in public and private collections throughout the United States, Europe, Latin America, and East Asia.

Joan Abrahamson

Joan Abrahamson is a painter who lives and works in Los Angeles. She received her B.A. from Yale University and her master’s degree from Stanford. Her recent work is an intimate romance with the Martian landscape.
Lita Albuquerque

Lita Albuquerque is an internationally renowned installation, environmental artist, painter, and sculptor. She has developed a visual language that brings the realities of time and space to a human scale and is acclaimed for her ephemeral and permanent art works executed in the landscape and public sites.

Albuquerque’s work questions our place in the enormity of infinite space and eternal time. She is one of the rare artists and humanists who are responsible for thoughtfully and imaginatively placing the elemental concepts for a living, functional cosmology for 21st century culture within public consciousness. She is the recipient of numerous grants and awards including: A National Science Foundation Grant in the Artists and Writers Program; the Cairo Biennale Prize at the Sixth International Cairo Biennale; a National Endowment for the Arts Art in Public Places Award (1983, 1984, 1990) and Individual Fellowship Grant. Numerous solo exhibitions include: a career survey at Santa Monica Museum of Art; Mary Ryan Gallery, N.Y.; Dorothy Goldeen Gallery, Santa Monica; Marianne Deson Gallery, Chicago; Diane Brown Gallery, Washington D.C.; Lerner Heller Gallery, N.Y.; Robin Cronin Gallery, Houston; and Akhnenet Galleries, Cairo. Her museum exhibition history includes Hirshhorn Museum, Washington D.C.; San Francisco Museum of Art; Musee d’Art Moderne, Paris; Asahi Shimbun, Tokyo; Cercoran Gallery of Art, Washington D.C.; National Gallery of Modern Art, New Delhi; L.A. County Museum of Art, and Museum of Contemporary Art, L.A.

Albuquerque is a noted educator and has been on the core faculty of the Fine Art Graduate Program at Art Center College of Design for the last twenty years.

Jeff Beall

Jeff Beall is an artist whose work has taken a variety of forms over the years. His work has been exhibited in an irregularly regular fashion since 1987. While formally varied, Beall’s conceptually driven work consistently uses techniques of veiling/revealing to heighten the experience of looking. The subject matter of his work in recent years has included a memorial to lives lost in the 1992 Los Angeles uprising, watercolor flowers, and encryption technology. This Suspended Moment (These Are the Good Old Days) was exhibited in the Los Angeles edition of Warren Neidich’s Drive-By Art exhibition at 18th Street Arts Center in May 2020. The work commented upon the tenuousness of aesthetic experience in these uncertain, socially distanced times.


Henriëtte Brouwers

Born in the Netherlands, Henriëtte Brouwers is a performer, director, and educator who has worked internationally. She is the Associate Director of the Los Angeles Poverty Department (LAPD), a long-running theater troupe and cultural advocacy organization for homeless and formerly homeless individuals in LA's Skid Row. Since 2000, she has co-directed, produced, and performed in many LAPD productions, and she worked with John Malpede on the creation of RFK in EKY (2004) a community-based re-enactment of Robert F. Kennedy's 1968 trip to investigate poverty in Appalachia.

She was a member of Augusto Boal’s Theatre of the Oppressed group and studied corporeal mime with Etienne Decroux in France, Paris. In Amsterdam, she founded movement theater ACTA and performed with Shusaku & Dormu Dance Theatre, Gril Theater, and Naionaal Fonds, a.o. In the US, her work was presented by the Theatre Project in Baltimore, Highways Performance Space in Santa Monica, and UT Knoxville, TN. She has performed with Touchstone Theatre, PA and 7 Stages Theater in Atlanta and was the movement director for Blue Monk by Robert Earl Price, for the 1966 Olympic Arts Festival. Brouwers devised a series of performances based on the Mexican legend of La Malinche and La Llorona. Henriëtte Brouwers is featured in Bill Viola’s renowned The Passions series. Henriëtte Brouwers and John Malpede are co-recipients of the 2018 City of Santa Monica Visual Artist Fellowship.

Susanna Bixby Dakin

Susanna Bixby Dakin is a founder of 18th Street Arts Center and a longtime 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, 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, she has created the Dance Alive Center to build students, artists, teachers, musicians, and healers in our community. Dance Alive Center prides themselves on their warm and welcoming environment and all of the nourishing and engaging programs they have to offer. Workshops and classes include Dance Alive Dynamic Life Training, Inner Rhythms Deep Body Meditation, Dance Alive’s “Ride the Wave” Movement Classes, Take Charge Now - Embodied Leadership Training, Moving Into Action Intensives, Women’s Embodiment Practice, Human Connection Playshops, Fountain of Life, Contact Improv, Sound Healing, and AUM Meditation.

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. She was a Studio Resident at the Camera Obscura Art Lab in Santa Monica in 2018 and has served as an Artist-in-Residence with the City of Los Angeles Department of Cultural Affairs since 2017, working with the city’s diverse communities.

Her work has shown both locally and nationally in venues as diverse as the Brand Library and Art Center in Glendale, the Long Beach Museum of Art, the University of the Arts in Philadelphia, the Charles E. Young Research Library at UCLA, Craft Contemporary in Los Angeles, The University of 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. She is the recipient of a WORD: Artist Grant / Bruce Geller Memorial Prize in 2016 to create The Sheltering Book, a life-sized book structure designed as a catalyst for community creativity; and was commissioned by LA’s Craft Contemporary Museum to create an interactive book for the 2017 exhibition, Chapters: Book Arts in Southern California.

Marina Day

Marina Day is a prolific artist in sculpture and mixed media collage with a body of work spanning over three decades. 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, junk. 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. 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 D.C., and Pacifica Graduate Institute in Santa Barbara, California.

Kate Johnson Memorial Media Lab (KJML) / EZTV

The Kate Johnson Memorial Media Lab (KJML) / EZTV is the current evolution of EZTV, a pioneering LA-based media arts space, whose roots date back 41 years. KJML/EZTV fosters creative experimentation between the arts and the sciences, recognizing that neither would exist in its fullest form without the other. Over the years, in addition to its acclaimed artistic collaborations, it has also collaborated with scientists and technologists, including Fermilab, SIGGRAPH, the Finnish government, as well as many other leading thinkers and innovators. For artists at KJML/EZTV, continuous technological change is a given, and is welcomed for the continuing challenges as well as possibilities that new horizons present to creatives.

EZTV collaborates with artists and thinkers from around the world, as well as produces in-house original productions for television, live events, art galleries, and site-specific installations. In 2019, the Kandinsky Library at Centre Pompidou, Paris, presented four events highlighting EZTV’s diverse and complex history. Selected venues that have presented EZTV works include Lincoln Center; the Institute of Contemporary Art, London; PBS stations throughout the nation; and the Museum of Modern Art, NY.
Yvette Gellis

American artist Yvette Gellis lives and works in Los Angeles, California. After attending UCLA and Art Center College of Design in Pasadena, she received her MFA in 2008 from Claremont Graduate University. Born and raised in the Chicago area, the vast open terrain in contrast to the urban sprawl set up structures for her painting that echo or reiterate the impermanent and mutable states depicted in her work. While ever conscious of historical precedents, she strives to expand the boundaries of painting.

Gellis has exhibited internationally and nationally including a solo exhibition at the California African American Museum (2014–2015), which earned him an invitation to testify at the United Nations in New York where a bill for Albinism Day (June 11) was passed to protect albinos. Gabon has been awarded many residencies around the world, including the Fundación Sebastián Residency in Mexico City (2017).

Yrneh Gabon

Yrneh Gabon is a Jamaican-born interdisciplinary artist and human rights activist whose work deals with sustainable environmental issues in a socio-political and historical context. In his artistic process, he seeks to listen to what he does not hear to create and look beyond what is before him. Through this process, he places himself at the center of all his projects—allowing the research findings to inform his artwork and its aesthetics. Coming from a culture where community matters, he believes that an artistic practice that is engaging is not only rewarding but also empowering. Seeing himself as a conduit, Gabon uses his art to agitate the viewer and unmask reality through object making, research, and performance-based art.

Gabon has exhibited internationally and nationally including a solo exhibition at the California African American Museum (2014–2015), which earned him an invitation to testify at the United Nations in New York where a bill for Albinism Day (June 11) was passed to protect albinos. Gabon has been awarded many residencies around the world, including the Fundación Sebastián Residency in Mexico City (2017).

Highways Performance Space & Gallery

Highways Performance Space & Gallery is Southern California’s boldest center for new performance, film, and visual art. In its 31st year, Highways continues to be an important alternative cultural center in Los Angeles that encourages radical artists from diverse communities to develop and present innovative new works. Described by the Los Angeles Times as “a hub of experimental theater, dance, solo drama, and other multimedia performance,” Highways promotes the development of contemporary socially involved artists and art forms.

Their mission is to develop and present innovative performance, film, and visual artists, promote interaction among people of diverse cultural backgrounds, and engage artists and the communities they serve in cross-cultural dialogues about social, cultural, and artistic issues. Leo Garcia is the Executive Director, and Patrick Kennelly is the Artistic Director.

Dynata Kau

Dynata Kau is the founder of Girl Of All Work, a company creating contemporary office stationery. Her past and current clients include: The Container Store, 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.

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Local Artists and Organizations in Residence

Susan Kleinberg

Susan Kleinberg is a Los Angeles and New York-based artist. Her newest video piece, LEAP!, began with her happiness at hearing the rumor of the dolphins in Venice, albeit untrue. “As an artist, my goal was to construct a leap in every way. As we go forward, how we go forward, how we must question, and the energy, the possibility of a leap. LEAP! is an offer of a moment of wonder.”

Kleinberg’s work has been shown in the Venice Biennales of 1995, 2001, 2011, 2015, and 2017—the last three at the Palazzo Fortuni in the exhibitions Tra in 2011, Proportio in 2015, and Intuition in 2017. Her work has been seen at PS1/MoMA; the Museum of Modern Art, Museo Nacional de Bellas Artes in Buenos Aires; Akbank, Istanbul Biennial; MAXXI Rome; Fondazione Sandretto Re Rebaudengo; Pulkovo Observatory in St. Petersburg; Museum of Modern Art, Buenos Aires; Museo dal Chiostro del Bramante, Rome; Total Museum in Seoul, Korea, Alliance Francaise, 2013. NIMAC, Nicosia, Cyprus in 2011 and 2013. She has been a visiting artist at the American Academy in Rome.

Marcus Kuiland-Nazario

Los Angeles native Marcus Kuiland-Nazario is an interdisciplinary artist, performance curator, and producer. He is a founding artist of 18th Street Arts Center and Highways Performance Space and is the co-founder of Oficina de Proyectos Culturales, a contemporary art center in Puerto Vallarta, Mexico, as well as the Community Health Project, a harm-reduction street-based needle exchange program. Kuiland-Nazario’s works are long-term research-based cross-genre projects exploring extreme states of emotion such as grief, anger, and loss influenced by the cultural and spiritual traditions of the African Diaspora.

Kuiland-Nazario’s performance works have been included in national and international festivals including the Rapture Festival at the ICA London, the Rompeforma Festival in San Juan, Puerto Rico in 2020. Kuiland Nazario has been a recipient of the 2020 Santa Monica Farmer’s Market Leslie Labowitz-Starus, a support system for women artists. They also co-founded Adriadne: A Social Art Network, a multidisciplinary performing arts organization founded by Nobuko Miyamoto.

Dan Kwong

Dan Kwong is an award-winning solo performance artist, playwright, director, and visual artist who has toured his groundbreaking work internationally since 1989. Over his career, Kwong has played a key role in the development of the Asian-American solo performance community. He has worked on numerous collaborative performance projects in Southeast and East Asia, where he continues to teach and lecture. The significance of his body of work is acknowledged in A History of Asian American Theater (ed. by Esther Kim Lee). His first book, FROM INNER WORLDS TO OUTER SPACE: The Multimedia Performances of Dan Kwong, was published by the University of Michigan Press.

Kwong is one of the original resident artists at 18th Street Arts Center, and 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 currently serves as Associate Artistic Director of Great Leap Inc., the Los Angeles-based multicultural performing arts organization founded by Nobuko Miyamoto.

Leslie Labowitz-Starus

Leslie Labowitz-Starus is an American performance artist and urban farmer based in Los Angeles. Leslie’s work creates a bridge to younger women artists working today. In the past two years at 18th Street Arts Center, Leslie has devoted her time to the Performing Archive, a collaboration with Suzanne Lacy that began in 2006, which has been presented in San Francisco and Berlin. It houses the documentation of their public performance work organized under Adriadne: A Social Art Network, which occurred between 1977-82 during a seminal moment in the international feminist movement. Daughter of an Auschwitz survivor, Leslie Labowitz-Starus earned her MFA from Otis in 1972 before moving to Düsseldorf, Germany, where she studied with Joseph Beuys. In the early 1970s, she was introduced by Eleanor Antin to Suzanne Lacy, and from 1977 to 1980, the two collaborated on a series of large-scale activist performances that often took place in public settings. They also co-founded Adriadne: A Social Art Network, a support system for women artists.
John Malpede

John Malpede is a Los Angeles based artist who 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. In 2015, LAPD started the Skid Row History Museum & Archive, a community cultural space dedicated to uplifting the compassionate history of Skid Row, a low-income residential neighborhood continually under threat of displacement. His 2004 work, RFK in EKY, sought to recreate Robert Kennedy’s 1968 “war on poverty” tour in the course of a four-day, 200-mile series of events focused on historic and current issues and social policy. He has produced projects internationally.

As a 2008–2009 fellow at MIT’s Center for Advanced Visual Studies, Malpede developed Bright Futures in response to the worldwide financial crisis. In 2013, John Malpede received the Doris Duke Performing Artist Award. In 2014, the Queens Museum of Art in New York City mounted the first retrospective gallery exhibition on the work of the LAPD, which traveled to the Armory Center for the Arts in Pasadena in 2016. John Malpede and Henriette Brouwers are co-recipients of the 2018 City of Santa Monica Visual Artist Fellowship.

Suzanne Lacy

Suzanne Lacy is a pioneer in socially engaged and public performance art. Her installations, videos, and performances deal with sexual violence, rural and urban poverty, incarceration, labor, and aging. Lacy’s large-scale projects span the globe, including England, Colombia, Ecuador, Spain, Ireland, and the US.

In 2019, she had a career retrospective at the San Francisco Museum of Modern Art and at Yerba Buena Art Center. Her work has been reviewed in Frieze Magazine, Artforum, LA Times, New York Times, Art in America, and The Guardian. She has exhibited at Tate Modern, The Museum of Contemporary Art LA, the Whitney Museum, the New Museum, the Bilbao Museum, and Reina Sofia Museum. Currently she is working on projects in Moscow, Oslo, and London, and will premiere a new installation at the Whitworth Gallery in Manchester, England in 2021.

Also known for her writing, Lacy edited Mapping the Terrain: New Genre Public Art and is author of Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007. She is a professor at the Roski School of Art and Design at the University of Southern California and a resident artist at 18th Street Arts Center.

David McDonald

David McDonald is an artist who works primarily in sculpture and painting. His works deal with the fragmentary nature of self, space, and architecture. His recent works are based on ideas of interbeing and a trust in process and intuition as a working method. He is also a student of Zen Buddhism with 15 years of practice experience.

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.

Lionel Popkin

Lionel Popkin is an artist based in Los Angeles whose practice includes choreography and performance. Popkin sees the world as hybridized, not homogenized, gloriously confusing instead of needing fusion. He values bodily experience as the primary way we orient ourselves within our world. 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 concep- tion, 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 Guangdong Modern Dance Festival in Guangzhou, China. Popkin has been a dancer in the companies of Trisha Brown, Terry Creach, and Stephanie Skura. Popkin is currently a Professor of Choreography and Performance in the Department of World Arts and Cultures/Dance at UCLA.


Los Angeles Poverty Department, John Malpede in ’I Fly! or How To Keep The Devil Down In The Hole,’ 2019. Performance at REDCAT. Photo by Steve Gunther. Courtesy of the artists.


Post Mango Studio

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.

Susan Suntree

Susan Suntree is a Los Angeles based 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 non-fiction including essays about feminist and activist theatre, as well as translations, essays, reviews, and book chapters. Suntree’s life-long engagement with environmental and community issues include creating performances presented outdoors and 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.

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).

Christopher Tin

California-born, British-educated Christopher Tin is a two-time Grammy-winning composer of concert and media music currently based in Los Angeles. His music has premiered in many of the world’s most prestigious venues, such as Carnegie Hall and Lincoln Center, and has 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 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

Dan S. Wang arrived in Los Angeles in 2018 after fifty years spent in the Great Lakes region. He makes prints, drawings, photographs, sculptures, and other kinds of art. Typography, histories of technology, the political aesthetics of ethno-liberation, the geographies of everyday life, the French Revolution, and Chinese-Korean cuisine are the stuff of his obsessions.

His works have been shown in more than fifty shows, in spaces ranging from museums to restrooms. 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). Recent projects include commissioned work for Station Museum (Houston) and Asian Arts Initiative (Philadelphia). A Ragbox of Overstood Grammars, a retrospective of eighty-plus letterpress prints, is on display in 2020 at Fonderie Darling (Montreal).

His writings have been published internationally in book collections, museum catalogs, and in dozens of artists publications. Together with Anthony Romero he co-authored the book The Social Practice That Is Race (2016).
Ni’Ja Whitson

Ni’Ja Whitson is a Queer Nonbinary interdisciplinary artist based in California and New York. They are a Creative Capital and “Bessie” Awardee, wound and word worker, referred to as “majestic” by The New York Times, and recognized by Brooklyn Magazine as a culture influencer. Through a critical intersection of the sacred and conceptual in Black, Queer, and Trans-embodiedness, architectures, science, and spirit, they engage in a nexus of transdisciplinary and African Diasporic performance practices.

Whitson is a 2020 Center for Performance Research artist in residence, 2018 MAP Fund awardee, featured choreographer of the 2018 CCA Biennial, and invited presenter at the 2019 Tandkgressent international festival. Residencies and fellowships include Jerome/ Camargo, Dance in Process at Gibney, Hedgebrook, Movement Research, Bogliasco Fellowship with commissions including St. Mark’s Church at Danspace, American Realness and Vision festivals, ICA Philadelphia, and EMPAC. Their award-winning practice extends to choreography and directing in conventional and experimental theater and performance with recent commissions from Yale Dance Lab, the Spoleto Festival (Omar composed by Rhiannon Giddens, directed by Charlotte Brathwaite), and New York Live Ideas Festival. Whitson received an MFA from The School of the Art Institute of Chicago and a second MFA in Creative Writing from Goddard College, receiving merit and artist awards at both. Their 18th Street Arts Center residency is supported by Fathomers.
**Melinda Smith Altshuler**

For Melinda Smith Altshuler, art-making is a method of note taking and messaging. She works with translucent materials like the stained papers of teabags and paint mediums combined with appropriated objects, choreographed installations, and sculptural forms. Translucency embodies her relentless search for truth, to imbue her work with new histories. The dichotomy of materials and meaning echo immigrant histories while questioning our political and environmental climate; shadows, tracks, and blockages are made new through light, planes, and shape.

She exhibits nationally and internationally, participating in the Jerusalem Biennale plus solo exhibitions at Valerie Vorres Gallery in San Francisco; Bandini Gallery in Culver City, California; and Palazzo Dei Consoli Gubbio in Italy. Altshuler’s work can be found in museums and private collections: She attended Cal State University Northridge, UCLA, and Art Center, studying both Art and Anthropology, worked in advertising and taught studio arts at middle, high school, and university levels. Altshuler trained with classical artist Samuel Markitané, a Russian Jew of Italian heritage who survived WWII. She has served on the boards of arts organizations such as SITE, an artists’ non-profit organization, and JAI, Jewish Artists Initiative.

**M Susan Broussard**

M Susan Broussard is a representational artist who feels lucky to call Santa Monica home, San Francisco her hometown, and New Orleans her birthplace. She is a figurative artist working mostly in oil paints, drawing mediums, etching, watercolors, and acrylics. After receiving a degree in fine arts, Susan moved to Paris for a year and a half, and then to San Francisco, where she studied in the master’s program at the Academy of Art College. In 2014, she created, and has since run, two figurative workshops at Brentwood Art Center as part of the school’s community outreach program. She also helps organize a monthly artists’ class at The Getty Center and Bergamot Station. Her work can be seen on SaatchiArt.com and in local exhibitions.

**Rachel Chu**

Rachel Chu was born and raised in London, and after spending the last decade training in computer graphics, is now undertaking a considerable shift off the screen and out into the physical world of sculpture and materials. In this journey she hopes to bring together and utilize practices from both fine arts and digital arts, to visualise old wisdoms and concepts in new and unique ways, always incorporating layers and depth to involve the 3rd dimension. In response to so many years behind a screen, she now aims to instead set a stage for the natural world and its processes. In doing so, she hopes to help guide attention back to the colossal and irreplacable beauty of nature surrounding us at every moment, inherent even in the tiny and mundane.

Her professional digital career has brought her to work in feature films, video game cinematics, commercials, and virtual reality, with clients including Apple, Microsoft, Adobe, Activision, Tencent, Canan, BBC, Samsung, and the NFL.

**Gregg Chadwick**

Gregg Chadwick is a fine artist with a studio in an old airplane hangar in Santa Monica, California. The recurring sound of airplane take-offs and landings from the airport runway reminds him of his own history of travel. Painting for three decades, he is inspired not only by travel, but also his extensive readings of philosophy, psychology, politics, social science, mythology, and poetry. His broad curiosity is reflected in the various collections with a distinguished and intellectual touch.

Gregg has exhibited his artworks in galleries and museums both nationally and internationally. He has had notable solo exhibitions at the Manifesta Maastricht Gallery in the Netherlands; Space AD 2000 in Tokyo; the Julie Nester Gallery in Utah; the Andrea Schwartz Gallery in San Francisco; and the Arts Club of Washington in Washington DC. Chadwick's art is notably included in the collections of the Adobe Corporation, the Gilpin Museum, the Kimpton Group’s headquarters in San Francisco, the National Museum of the Marine Corps, Nordstrom Company Headquarters, Winona State University, and many other diverse locations. He earned his BFA at the University of California, Los Angeles and his MFA at New York University.

**Rachel Chu, Kintsugi Skull, 2017. Digital 3D sculpt and render. Courtesy of the artist.**

**Gregg Chadwick, Mulholland Blue, 2018. Oil on linen. 24 x 30 inches. Courtesy of the artist.**

**Melinda Smith Altshuler, Lenticularis, Weirdest Clouds in the Sky and Unfroreseen Circumstances, 2020. Site variable. Site-dictated installation: chicken wire, paper from tea bags, furniture, ink, light, twenty years of planning drawings, framed collage: Justice Bleeding. 18th Street Arts Center, Santa Monica Airport Campus. Photo by Gene Ogami. Courtesy of the artist.**

**M Susan Broussard, Business Woman, 2019. Installation piece with cloth jacket, ceramics, paper cord, wood and metal hanger, adhesive notes, metal hooks, wooden shell, tape dispenser, ink pens. Approximately 15 feet x 6 1/2 feet. Courtesy of the artist.**
Claudia Concha

Claudia Concha is a Colombian artist based in Los Angeles, whose practice includes paintings, installations, art performances, and workshops. Her most recent performative experience, *Metamorphosis*, was presented as part of *More Art Here* at the Santa Monica Art Studios (2018). During the two-hour performance, she invited the audience to co-create a large-scale painting with her, asking them to connect with an intention and give a voice to what the body dictates through gestures, using the non-dominant hand and with the eyes closed. Concha’s own language as an artist emerged by practicing automatic painting and working for eight years in only black and white, allowing the forms to surface in a conversation between the body and the mind, accessing unarticulated thoughts.

Concha graduated as an architect from the University of Los Andes in Bogota, Colombia (1994), studied Arts and History of Architecture in Florence, Italy (1995), and received her MA in Spiritual Psychology at the University of Santa Monica (2014). She became a Soul Centered Professional Coach in 2015, where she created and developed ArThrough, a study based on combining the practices of both Spiritual Psychology and Art.

Julia Michelle Dawson

Julia Michelle Dawson is an artist based in California, whose practice includes painting and writing. She uses strong brush strokes and vivid colors. Painterly exuberance flows throughout her works to bring bold and vibrant energy to the viewer.

Exuberance for life is also found in her literary achievements. She is the author of *GENEVA – A Novel of International Intrigue*, which can be found in print, digital, and audio versions. For three years, Dawson wrote a weekly column for the Sports Section of the Santa Barbara News Press called “The Polo Set.”

Julia studied fine art at the University of California, Los Angeles with Manny Cosentino and Suzanne Bothwell.

Lola del Fresno

Lola del Fresno is a Madrid-born artist based in Los Angeles, whose practices examine the myriad of meanings and references to the concept of home. HOME is a project that explores and articulates the vastness of a singular place and psyche. Through her ethereal and translucent works, del Fresno offers a real vision in the playback of an urban landscape, incorporating the human presence, and the footprint that the environment seals in our memory. She describes a world by combining fragmented images of landscapes, figures, and architectural spaces to create multiple real size automatic paintings. Starting with a defragmentation of the structure of the city, del Fresno’s work comprises a study of spaces and social realities.

Del Fresno has exhibited internationally and nationally including exhibitions at galleries in San Francisco, Los Angeles, Shanghai, Milan, and New York. Her work is also shown in the permanent collection of the Ayllón Museum in Segovia, Spain. She studied at the University of Fine Arts in Madrid.

Alexandra Dillon

Alexandra Dillon is a Los Angeles based surrealistic painter who creates art on found objects. Dillon employs European painting traditions, from Roman-Egyptian mummy paintings to Baroque portraiture, and she uses these techniques to contemplate the crossroads of character, psychology, self-hood, and the feminine persona. Faces, or pieces of faces, painted onto old tools such as axes, cleavers, and locks create juxtapositions that elicit new readings of femininity. With these characters, she hopes to display the inner realms of personal psychologies.

Dillon has exhibited in solo shows at the LAUNCH Gallery, Soapbox Gallery, and Onyx Café in California since 1996. She has also participated in numerous group exhibitions including the Oceanside Museum of Art, The Loft at Liz’s, GR2 Art Gallery, FAB Gallery, and the Robert Berman Gallery in California; and at the Appleton Museum of Art in Florida. Dillon received her BA in Motion Picture and Television from the University of California, Los Angeles (1984), and studied Old Master Realism at Studio Cecil Graves in Florence, Italy (1991) and at New Orleans Academy of Fine Art (1994).
Wendy Edlen

Wendy Edlen is a Los Angeles based painter who creates art through layers. While exploring several traditional materials, she developed a technique of layering acrylic paint and medium. It is the process of multi-layering that creates the depth and textural environment into which images can appear. The spiritual figures that emerge often appear to be mute and dream-like through the layers. She believes in what Francis Bacon said, that “the job of the artist is to deepen the mystery.” Her work has been shown in group shows at the Brentwood Art Center and at the Santa Monica Art Studios.

Judith Gandel-Golden

Judith Gandel-Golden is an artist based in Santa Monica whose practice includes painting and mixed media. She paints in acrylic and often uses collage as a base for her work. Her subjects are most often natural, including landscapes and seascapes inspired by the beauty of the Santa Monica Mountains and Bay. Living for half of the year in New Hampshire has awakened the wonder of seasonal beauty for her, and annual travel to Italy is an ongoing source of joy and inspiration.

She has exhibited at the Karpeles Manuscript Library Museum in Santa Barbara, and has participated in juried shows including the Pacific Palisades Art Association; several philanthropic events including Inner City Arts at Bobbie Greenfield Gallery, LA Family Housing, Center Theater Group, Oceana, Heal the Bay, Cheer for VietNam, and SCC-NMWA.

Rachel Grynberg

Rachel Grynberg is an artist based in both Los Angeles and Denver who practices painting, sculpture, photography, and installation. Concealment and revelation is prominent in her work. What appears on the surface often veils an inner world that is not readily apparent. She is interested in uncovering stories, peeling away the layers of time and secrecy to catch a glimpse of what lies beneath the surface literally, historically, and unconsciously. She often begins her art process writing and working with materials. The story becomes the seed from which the artwork evolves, the spirit and memory are intrinsically woven into the fibers. Materials add meaning, information, and depth as well as camouflage to what lies beneath.

Grynberg has exhibited in various museums and galleries in both the United States and Italy since 1995. To name a few, her works were shown in MAAAC Archeological and Contemporary Art Museum (2018) and Linux Club (2007) in Italy; Arena One Gallery (2016), USC Art Gallery (2004), and the Los Angeles Museum of the Holocaust (2003) in California; Sandy Carson Gallery (2000) in Colorado; and Main Gallery at Rhode Island School of Design (1999) in Rhode Island. Grynberg received her MBA from The Wharton School, University of Pennsylvania (1991) and an AA in Art & Architecture from Santa Monica College of Design in Los Angeles (2000).

Deborah Lynn Irmas

Deborah Lynn Irmas is a process artist. Her work is driven by materials and aesthetics rather than social or political discourse. Her present work originated from the simple act of noticing a piece of painter’s tape on her studio wall. Her practice includes plexiglass boxes layered with scotch tape, acrylic paint, and ink. Her newest work consists of photos of her plexiglass work. These photos are then digitally manipulated and transformed into photo collage.

Her work is part of the permanent collection of MOLAA (Museum of Latin American Art), and galleries in Los Angeles, Palm Springs, and Pasadena. She has also exhibited at the Santa Monica Museum of Art and the Venice Art Walk. Irmas has received various awards such as the Award of Merit by the Society of illustrators, the UCLA Clifton Webb Scholarship, and the Barnsdale Art Award. She completed her BFA in Painting, Sculpture, and Graphic Arts from UCLA and continued courses in Fashion Illustration, Graphic Design, Textile Design, Printmaking, and most notably has been a long time student of Tom Wudl whom she thanks as her mentor.
Sara Issakharian

Sara Issakharian is currently an artist-in-residence at the Bethanien Art Institute in Berlin. She was raised in Tehran in a Jewish family and moved out of the country in 2001 to continue her education. She was awarded the 2014 inaugural New York Academy of Art Residency in Moscow, Russia; and in 2015, she was part of the first round award winners of The Art Olympia Prize in Japan. Most recently in 2017, she completed a residency at The Leipzig School of Art. Issakharian has exhibited her work in London, Tokyo, Tehran, and throughout the United States. Her work is included in private collections throughout Iran, Europe, and the United States. Issakharian completed her MFA in painting at The New York Academy of Art in 2015.


Sheila Karbassian

Sheila Karbassian is an artist based in Santa Monica, California. She was born in the United States, but moved to Iran at the age of 11, two years into the Iran and Iraq War, and shortly after the 1978 Islamic Revolution. This was a historic time when many Iranians were leaving the country. This journey has deeply influenced her expressive and diverse visual vocabulary, using color and form to investigate the duality of self-identity and existence in the uneasy tension between modernity and tradition. Her unique approach to art also reflects her experiences in her personal life, being a woman who has lived in both modern America and Shiite Iran, suffered both loss and war, and all other aspects of being a human.

She has exhibited widely including Silk Road Gallery in Brooklyn, New York (2002); and Pacific Art Center (2013), Hope Heals Gallery and Auction (2016), and Arena 1 Gallery (2017) in California. She graduated with a BA in Communication Arts from Tehran’s Azad University and completed an MA in Spiritual Psychology at the University of Santa Monica.


Susie McKay Krieser

Susie McKay Krieser is an international artist based in Los Angeles, whose practice consists of figurative and abstract work, including drawing, painting, sculpture, and furniture design. Her formative years were spent in Mexico and California, which influenced her use of bright colors and light in her work. While acquiring her Bachelor of Arts degree, she concentrated on graphic design and photography, spurring on a love of lines, shapes, the vibrations of color, and the distillation of her work to the most minimal forms possible while still telling a rich and layered story.

She has exhibited her work at Red Dot Miami, the MAGMA Museum of Graphic Art in Sardinia, the Artists for the Jubilee of Pope Frances in Rome, the Royal Opera Arcade Gallery in London, the Second Biennale of Palermo, Carroussel Du L’Ouivre Museum Art Shopping in Paris, the Eiffel Tower in Paris, Moya Museum of the Young in Vienna, Knights of Malta Artistic Award in Valetta, Art Monaco International Contemporary Art Show in Monaco, and the Palm Springs Fine Art Show. Her permanent public art installations are at the American Embassy in Lisbon, Portugal, and at the Broad Stage in Santa Monica.


Sally Lamb

Sally Lamb is a Santa Monica-based painter with a long and distinguished career as an artist. Her paintings are visual diaries that record her reactions to the events in her life. Her search for understanding through her work has led to the development of a personal dialogue about her past, present, and future.

Recently, Lamb’s work has focused on sublime and light-filled landscapes of her hometown of Santa Monica, where she was born and raised. The sky, ocean, trees, shadows, and local landmark buildings have become her personal icons for artistic explorations. The land has always been a favored subject because it recalls her earliest childhood years spent on a farm in Oregon. Her memories are filled with miles of open country and majestic ever-changing skies. Those compelling relationships between expansive space and dramatic lighting left and indelible mark upon her creative spirit. Lamb is an associate of Women Painters West and the National Watercolor Society, and is a founder and past president of T.A.G The Artists’ Gallery in Santa Monica.

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Sally Lamb, Ocean Park View. Oil on canvas. Courtesy of the artist.
Maddy LeMel

Maddy LeMel is an artist based in Santa Monica whose practice includes installations, sculpture, mixed media assemblage, and Japanese paper works. Her inspirations include the combination of the most ordinary objects that mysteriously morph into potent symbols and allegories of shifting human emotions, conditions, and situations.

LeMel has exhibited since 1989 in numerous galleries including George Billis Gallery, Barnsdall Gallery, and Louis Stern Gallery in Los Angeles. Her works have also been exhibited in New York, Chicago, and internationally in Italy for years. LeMel received her BFA from the University of Southern California.

Luigia Gio Martelloni

Luigia Gio Martelloni is an Italian visual artist, curator, and filmmaker based in Los Angeles, California. Her work is influenced by the Arte Povera movement, paying particular attention to the natural world and its relation to humanity. She works with multimedia installations, traces and fragments from nature, painting, found material, photography, and video.

Martelloni has exhibited nationally and internationally in venues such as the 54th International Art Exhibition Venice Biennale (Italian Pavilion/Arsenale) in 2011 and the 58th International Art Exhibition Venice Biennale; Santa Monica Museum of Art (2010); Torrance Art Museum, California (2016); Italian Cultural Institute, Los Angeles (2001–2011); American Academy of Rome; Quadriennale Nazionale d’Arte di Roma; Museo Laboratorio di Arte Contemporanea, La Sapienza Università di Roma (1996); and Vorpal Gallery New York (1986). Martelloni has also curated an international project between Italy and California, with three exhibitions called Between Two Seas. Recently she curated De-Fence Art (Art in the Time of Isolation), an outdoor exhibition, in response to the COVID-19 lockdown.

Crystal Michaelson

Crystal Michaelson is a painter and mixed media artist based in Los Angeles. Raised in Washington, DC, her exposure to culture and history fostered a lifelong love of arts. She later moved to Southern California where she would develop a great appreciation for the landscape surrounding her. Her mixed media art represents a mixture of the daily happenings around her along with the idyllic views in Southern California. Through her work, she examines differences in our society, the polarization generating our volatile political climate.

She also recycles her own artwork, often tearing up old paintings and drawings and incorporating them into new work, using the energy they once possessed in a new, fresh way. She uses this history to document her life’s journey, reworking it into a new narrative. Her mixed media art tells the tale of her conversation with the world around her.

Ameeta Nanji

Ameeta Nanji is an artist and human rights activist based in Los Angeles. Her practice includes creating collages, re-assembling, upcycling mixed media, text, textiles, and painting. Her most recent work is inspired by a trip to Lesvos Island, Greece in 2016, where she volunteered to assist refugees fleeing for their lives from war and violence in the Middle East. Nanji’s work synthesizes a critique about politics, technology, gender, and culture in the ongoing socio-economic struggle for the ownership of the future. Her intention is for her work to encourage and provoke the viewer to question contemporary circumstances. Nanji passionately shares 18th Street Arts Center’s mission and is excited to collaborate and participate with the institution and the community at large in enriching a vibrant, just, and healthy society through art.

Born in Nairobi of Gujerati origin, Nanji has exhibited in various solo and group exhibitions at Saray Gallery, London; Anne Laval Gallery, Venice, CA; and Gallery ARTPip, Downtown Los Angeles. She has also worked in the film industry as a set-decorator, music advisor, costume consultant, and graphic designer. She has co-authored three books including India Sublime, India Color, and South India: A Mosaic (2008). Nanji has an Advanced Yoga Teacher’s Training Certificate, having studied at Krishnamacharya Mandiram, Chennai. Nanji holds a BA in Graphic Arts from Chelsea School of Art, London (1982).
Sabine Pearlman

Sabine Pearlman is an Austrian-born photographer who is currently based in Los Angeles, California. Her works investigate the stories behind objects and their deeper meaning, as shown in her widely exhibited series AMMO, in which she depicts the strangely alluring architecture of ammunition cross-sections. In her latest series, TOTEM POLES, she becomes the creator of the object. During the creation process, she meditates on and commemorates the stories of lost loved ones.

Pearlman has exhibited in museums and galleries extensively since 2008. She has had two solo exhibitions with PYO Gallery in Seoul and Orange Coast College Fine Art Gallery in California, and her works have been exhibited across the nation at Brattleboro Museum in Massachusetts, Griffin Museum of Photography in Vermont, Wall Space Gallery in New York, Houston Center for Photography in Texas, and Durden and Ray Gallery in California to name a few. Pearlman received the Lens Culture Emerging Photographer Award (2013), SMC Photography Excellence Award (2011) and SMC Global Citizenship Photography Award (2011). She studied photography at Pratt Institute, Otis College of Art and Design, and Santa Monica College.

Paula Rosen

Paula Rosen is an artist and jewelry-maker based in Los Angeles. Her signature diamond padlocks, gold and silver tags, and unique chains have been coveted by celebrities, collectors, and stylists for years. A native Californian who calls both the East and West coasts home, Rosen travels the world with a restless and curious heart searching for gems, sourcing precious metals, and finding inspiration across the globe. Because the collections build on themselves from year to year, Rosen has developed a loyal and enthusiastic following of fans and collectors across the country and around the world. Her timeless designs are featured in exclusive boutiques on several continents. Both a clothing designer and artist in mosaics, Rosen lives in California with her family.

Gwen Samuels

Gwen Samuels is an installation artist based in Los Angeles with a studio in Santa Monica. Inspired by close observations of nature, she sculpts the reformatted shapes of animals, insects, and plants with delicate hand-stitching and free hanging strings. She crafts repeating and irregular shapes, modeling forms that are inspired by the architecture of dresses, or sacred buildings from around the world.

Samuels has exhibited her work extensively internationally, including nine solo exhibitions across California and New Jersey. Her works were shown in Second Nature, Pitzhanger Manor at Walpole Park, London (2014); Network-C.A.R. contemporary art ruhr, in Zaha Museum in Seoul (2013); and “C.A.R. Contemporary Art Ruhr in Zollverein World Heritage Site, Essen, Germany (2013). She has been selected to be a two-year artist in Embassies placement at the American Embassy in Greece for 2017–2019. Her works and art inspirations have been covered by various media and publications including Artweek.LA, Textielplus Magazine, Artistry in Fiber – Volume 1: Wall Art and Artistry in Fiber – Volume 2: Sculpture in Schiffer Publishing’ series. Gwen is originally from New York and completed a BFA in textile design at Syracuse University.
Daniela Schweitzer

Daniela Schweitzer is an artist based in Los Angeles for over 20 years, and currently resides in Santa Monica. She was born and raised in Argentina. Although classically trained from a very early age, Schweitzer mainly paints figurative abstractions and non-representational abstracts. People, human gestures, and the simple beauty of everyday events inspire her to paint. The energy, vibrancy, and colors of South America, as well as her relocation to California have influenced her art. The importance of human connections, the intersection of her memories and new experiences, all combined with the landscapes of the sunny California coast have all helped to shape her style. Schweitzer’s current figurative abstractions do not emphasize classical figure or portrait making, but rather reflect her admiration for figurative abstractions. Schweitzer’s art is part of numerous national and international collections.

Rebecca Setareh

Iran-born artist Rebecca Setareh is based in Southern California and Miami, and has garnered international attention for her unique, graceful integration of rock and bronze. Her medium attempts to break through society’s illusory tendency to categorize and label while often segregating as a result. The smooth, fluid lines of the powerful bronze figures that Setareh sculpts and the rough, unrefined rock should create a stark contrast side by side, however, the effect is often one of harmony and balance. With each piece, the artist captures a figurative moment in time that communicates the burden of the human condition, at times drawing from several turning points of her own life. Setareh also uses constructed photographic images of driftwood in particular to capture the magnificent essence of nature and how it corresponds to her sculptures of the human body. Setareh received a BFA from the Institute des Beaux-Arts St. Luc in Liege, Belgium, and has also won top tier prizes in competitions internationally. She has been featured in numerous exhibitions throughout the United States.

Pamela Simon-Jensen

Pamela Simon-Jensen is an artist based in Santa Monica whose practice includes painting, photography, film, and drawing. She currently creates humanly intimate, catalytic color paintings. These expressionist gestural abstractions move rhythmically, with color, line, and texture ranging from delicate and soft to vigorous and exuberant. Inspiration is drawn from the grace and exaltation in dance, the drama and comedy of human emotion, and the contemplative qualities of the Pacific Ocean.

Pamela’s childhood was equally divided between Paris and Los Angeles. She began painting at an early age, greatly influenced by Europe’s classical arts and Los Angeles contemporary culture. Pamela’s focus on painting is evolving from figurative work to energetic gestural abstraction. Her paintings have been exhibited in Arena1 Gallery, the Other Art Fair, and various other galleries. Simon-Jensen received her BA from Brown University and studied filmmaking at UCLA.

Doni Silver Simons

Doni Silver Simons is a painter, installation, and performance artist who lives and works in Los Angeles, California. Time, memory, and identity have been the central subjects of Silver Simons’ art practice for the past 30 years. Her work has been exhibited at the Detroit Institute of Art; the Weizmann Museum, Jerusalem; MAAAC Museum, Cisternino, Puglia, Italy; Hechel Shimko Museum, Jerusalem; Mishkan L’Omanut, Ein Harod, Israel; the Museum of Contemporary Art, Los Angeles; and the Santa Monica Museum of Art. Silver Simons’ work was featured in multiple exhibitions at the Jerusalem Biennale in 2017, 2015, and 2013. Silver Simons has shown in galleries throughout the United States. She is the recipient of numerous grants, including the Santa Monica Art Projects Grant and was a 2017 Inquiry Fellow. Silver Simons brought the collective voice of women in Darfur and Congo to the consciousness of the west coast public as an artist-in-residence for the anti-genocide organization, Jewish World Watch. She received her Bachelor’s Degree from the University of Pittsburgh and Masters of Fine Arts from Wayne State University, Detroit.
Joan Wulf

Joan Wulf is a painter and mixed-media artist based in Los Angeles who explores the nexus of science and nature through reductive techniques. She focuses in particular on the five elements: water, wood, fire, earth, and metal, which are transformed into collaborators in Wulf’s studio practice. She has variously burned, torched, sprayed, oxidized, ripped, glued, and bent materials in her quest to distill nature to its most basic state. The resulting forms reveal the brutal and entropic processes that mold our natural world and underscore our fraught relationship with its elemental forces.

Selected exhibitions include Themes+Projects Gallery in San Francisco; UCR Arts California Museum of Photography in Riverside; Quotidian Gallery and Jose Drudis-Biada Gallery in Los Angeles; 18th Street Arts Center, Arena1 Gallery and the Santa Monica Museum of Art in Santa Monica; and Villa Di Donato in Naples, Italy. Her work can be found in many public and private collections throughout the United States and Europe. She is a select member of the Los Angeles Art Association. Wulf holds a BS from the University of California, Davis and a BFA and MFA in Painting from the San Francisco Art Institute.

Rebecca Youssef

Rebecca Youssef is an abstract painter and muralist raised on the north shore of O‘ahu, Hawaii, and is currently living and working in Los Angeles, California. Youssef’s paintings are heavily influenced by the raw natural beauty of the Southwest: the desert, the coast, and the mountains. Equipped with a contemporary aesthetic rooted in mid-century modernism, Youssef’s work strives to evoke a sensory experience, memory, or feeling. Her work explores themes ranging from contemplative reflection to mundane, observational musings, all while exploring the boundaries of abstraction.

Rebecca received her BFA from the University of Arizona in Tucson and then moved to Los Angeles to pursue her MA in Art Education at Loyola Marymount University. During graduate school, Rebecca served as an artist mentor with the Los Angeles-based non-profit ARTsmart, which provides an arts education for underserved schoolchildren. Following graduate school, Rebecca focused on teaching art at various schools across Los Angeles. In 2015, she returned to her art practice full-time and maintains an art studio at 18th Street Arts Center (Airport Campus) in Santa Monica, California.
Michael Ano is an artist, curator, and educator interested in developing alternative platforms for information distribution to explore how ideas and people connect. Ano explores whether pedagogical methods can more fully democratize the diffusion of learning, and conducts critical thought experiments in deconstructing how resources associated with social stratification are commodified. He is currently the Events Specialist at 18th Street Arts Center. Ano was the co-founder and director of Catalyst Gallery at University of California, Irvine from 2005-2007. In 2008 he founded ASAP (after school arts program) with a nomadic arts education collective modeled after the grade school programs of the same name. Ano has mediated projects at Visual Communications, Outpost for Contemporary Art, Otis College of Art and Design, the New Museum’s Ideas City, and Slanguage’s Third World Creative. His work has been exhibited at the Torrance Art Museum, Los Angeles Contemporary Exhibitions, Sea and Space Explorations, and the San Diego Art Institute. He has organized educational programs and outreach at the Orange County Museum of Art, the Norton Simon Museum, the New Museum Los Angeles, Otis, the Museum of Contemporary Art San Diego, and 18th Street Arts Center. Ano has led lectures at Otis College of Art and Design, UCL/A, UCSD, Claremont Graduate University, and Loyola Marymount University.

Lise Grünert Bertelsen is a freelance curator, writer and assistant editor at Really Simple Syndication Press, SixtyEight Art Institute’s independent publishing arm. Since 2017 she has been a member of the artistic-research group The Work of Writing, in which a MA in Modern Culture from the University of Copenhagen, and lives and works in Copenhagen.

Frida Cano is a Mexican visual artist and curator, and Associate Curator at 18th Street Arts Center. Cano is the creator of the transdisciplinary research-based art project entitled ‘Arttextum’, Tejido de agentes culturales inspirados en Latinamérica,’ that maps the intangible territory of our time through the metaphorical algorithms among cultural producers. Arttextum has collaborated with the Ministry of Culture in Madrid since its inception in 2012. Cano has had exhibitions and public talks in Mexico, the USA, Germany, Japan, Korea, Guatemala, Costa Rica, and Spain, among other places. Cano has worked in various art venues such as SPACE Collection, California; Centro de la Imagen and Kurimanzutto Gallery, Mexico; and Walls Galleries, California. She has been awarded the Endesa Scholarship, for Ibero-American Cultural Heritage by Fundación Duques de Soría, Spain; FONCA, Mexico; Jurenk Foundation, Mexico; and a Fulbright, and has been a member of the 18th Street Arts Center community since 2000. Cano is the co-author of the book Geografía artística de Arttextum—El mundo que también hablamos (Promocion del Arte / Xociartek, 2019). Cano holds a BFA from the ENPES El Esmeralda, Mexico City, and an MFA in Exhibition and Museum Studies from the San Francisco Art Institute, California.

Gregg Chadwick has exhibited his artworks in galleries and museums both nationally and internationally. He has had notable solo exhibitions at the Manifesta Maastricht Gallery (Maastricht, The Netherlands), Space AD 2000 (Tokyo, Japan), the Lisa Coscino Gallery (Pacific Grove, CA), the Julie Nester Gallery (Park City, Utah), the Sandra Lee Gallery (San Francisco), and Audio Huar Fine Arts (Los Angeles) among others. He has participated in over one hundred group exhibitions including the L Ross Gallery (Memphis, Tennessee), the Andrea Schwartz Gallery (San Francisco), the LOD Gallery, the di Rosa Preserve Gallery (Napa), and the Arts Club of Washington (Washington, DC). Chadwick’s artwork has been featured at Saatchi Arts The Other Art Fair in Los Angeles, Dallas, and Chicago, Aqua Art Miami, and at MTK Gallery in San Francisco. His exhibition ‘Fine Art, and the LA Art Show. Chadwick’s art is notably included in the collections of the Adobe Corporation, the Gipsin Museum, the Central City Opera, the Graciela Hurl Butbansk, the Harbor Court Hotel, the Kimpton Group, Nordstrom, the W Hollywood, the UCLA School of Nursing, and Winona State University. He earned a bachelor’s degree at UCLA and a master’s degree at NYU, both in Fine Art.

Michael J. Masucci is an internationally exhibited and award-winning media artist, curator, artist advocate, and theorist. His arts-based practice explores challenges between cultural/technological change, gender, identity and agency, the interrogation of conspiracy theory, and exploring environmental struggles. A founding member of EZTV (www.eztv.com), Masucci has served as its director since 1993, and has been a member of the 18th Street Arts Center community since 2000. Masucci is a frequent speaker on the intersection of culture, technology, and society. He has been a guest lecturer and has presented his work at a variety of institutions including the Kandinsky Library at Centre Pompidou (Paris), the Institute of Contemporary Art (London), the National Conference for the College Art Association, SIGGRAPH, UCLA, USC, CalTech, The New School/ Parsons, the University of Helsinki, Changchun Film Studios (Jilin, China), Humanity+, Hack in Paris, and Hacker Halted. He served as a Santa Monica Arts Commissioner and previously taught at Otis College of Art and Design. He holds a degree in law and graduate certification in dispute resolution, and specializes in certificates in film production, music, graphic art, mediation, and entrepreneurship. He is currently enrolled at Cornell with the goal of earning a master’s degree in Museum Studies and is a co-founder of Futurart.

Tijana Miškovic was born in 1982 in former Yugoslavia and has been living in Denmark since 1992. She is a curator holding an MA in Art and Theory from The Royal Danish Academy of Fine Arts. At the moment she is a PhD candidate at the University of Copenhagen. Her dissertation examined postwar African Art and Design. She holds a degree in Museum Studies and is a co-founder of Danish Art.

Susan L. Power is an independent scholar and curator based in Paris specializing in modern and contemporary art. Power has published and lectured publically on the dissemination of surrealism in North America as well as artist-designed strategies of display, from surrealist exhibitions to contemporary interventions in institutional and commercial settings. Most recently, she contributed an essay on the American reception of Romanian artist Victor Brauner, published in collaboration with the Centre Pompidou in Paris. Her current scholarship focuses on the work of Cuban sculptor Agustín Cárdenas, with recent essays in the exhibition catalogue Agustín Cárdenas: Mon Ómara Après Minuit, currently at the Maison d’Amérique Latine, Paris, France until June 10, 2020, and Agustín Cárdenas: Sculpting the ‘Memory of the Future,’ forthcoming in the peer-reviewed Journal of Surrealism and the Americas. Susan L. Power received her doctorate from the Université de Paris 1 (Paris-Sorbonne 2012). Supported by grants from the Smithsonian Institution and the Terra Foundation for American Art, her dissertation examined postwar transnational surrealist networks. She has held curatorial and educational roles at the Musée d’Art moderne de la ville de Paris, Los Angeles County Museum of Art, and the Marciano Art Foundation.

Tibby Rothman is an award-winning writer whose work has appeared on the covers of Wallpaper*, the L.A. Weekly, Man of the World, Art Ltd and In The Architect’s Newsletter. She last wrote about Brooks + Scarpa in Ordinary and Extraordinary: Brooks + Scarpa, a book which Rothman wrote from the foundation of the architectural monograph. It told the inside story of what it is to make architecture on a daily basis. Rothman’s interest in tying with literary conventions began with VenicePapergirl, a newspaper which Rothman founded and edited in Venice, California, in the early aughts. The publication presaged MSM’s editorial mix of art, architecture, surfing and skatting, and turned such journalistic staples as “The Society Page” and “The Police Blotter” on their head. Rothman has served on design juries and panels including an AIA Santa Barbara Design Awards jury. She could be the only person to have served as the art director for the skateboard publication Juice Magazine to their Hall of Fame. Though she is no longer active as a critic, she is honored to contribute to a compilation that documents the important work of 18th Street Arts Center.
Anuradha Vikram is a Los Angeles-based writer, curator, and educator who has guest-curated exhibitions for the Craft Contemporary (formerly CAPS), Shulamit Nazarian, Mills College Art Museum, Orange County Center for Contemporary Art, ProArts, and the DeYoung Museum Artist Studio, and held curatorial positions at 18th Street Arts Center, UC Berkeley Department of Art Practice, Headlands Center for the Arts, Alcon Gallery, Richmond Art Center, and in the studio of artists Claes Oldenberg and Coosje van Bruggen. Vikram 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).

Liv Walter (they/them) joined the 18th Street Arts Center community in 2019 as a curatorial intern. Their work at 18th Street with the artists and staff diversified their skillset as a producer of immersive theatrical experiences. They are currently teaching and creating in Los Angeles.

Yunglin Wang is an art critic and curator who lives and works in Taipei, Taiwan, and Toronto, Canada. Her current research focuses on how artist figures are constructed by the mass media of film, exploring the notion that film “modernizes” artists’ works. She currently serves on the board of directors at at the National Taiwan University of Arts and as director of Polymer Art Factory. She has organized exhibitions for museums, galleries, and art spaces internationally. As a writer, her research interests center on video art, art and science/technology, and alternative avant-garde movements in Asia, Africa, and South America. She is a columnist for Fountain and The Art Press Asia and has contributed to publications such as Artco Monthly (Taiwan), Art Magazine (Taiwan), Art Plus (Hong Kong), LEAP (Beijing), Modern Art (Taiwan), Not Today (Taiwan), and Quotation (Japan). She is a co-author of the books VERT PERIOD: Taiwan Avant-garde from 1960, and Foto-Logue I-IV.

Jan Williamson is the Executive Director of 18th Street Arts Center. She came to the Center during its fifth year in 1995. Under her leadership, 18SAC 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 artmaking. 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 Dorfman Foundation Sabbatical Fellowship for her executive leadership in the arts. For nine years she served on Santa Monica City’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 Deputy Director at 18th Street Arts Center. Prior, 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). She serves on the boards of the Brand Associates, Clockshop, and is an Arts and Culture Commissioner for the city of Glendale, CA. Yank holds an MA in Public Art Studies from the University of Southern California, and a BA in Art History from Harvard University.

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Sue Bell Yank, Deputy Director
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Stephen Sacks, Director of Finance
Haroon Dasti, Operations Manager
Jeny Amaya, Communications Associate
Frida Cano, Associate Curator and Artist Residency Coordinator
Michael Aro, Events Specialist
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Juan Silverio, Curatorial Assistant (2019)

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Fati Beck
Ethan Brackenhoff
Lena Rodriguez
Nikki Zhang
Mark Zhang
Jimmy Zhi
Brian Pea
Audrey Pino
Emma Diffley
Julianne Seog
Liv Walter

Special thanks to the interns who helped edit and compile this catalogue:
Fati Beck
Ethan Brackenhoff

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Michael Rey

Exhibitions and Programs Image

Visiting Artists in Residence Image
Visiting artists, local artists, and staff in conversation in Damir Audagic’s studio during 18th Street Arts Center’s annual holiday party in December of 2019. Photo by Kenji Bennett.

Local Artists and Organizations in Residence Image
Rebecca Youssef’s open studio during the opening of Drawing Connections, February 22, 2020. 18th Street Arts Center's Airport Campus. Photo by Kenji Bennett.