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ÁNGELA BONADIES | MARIANA CASTILLO DEBÍAL | CAROLINA CAYCEDO | JOSEFINA GUILISASTI | TAMAR GUIMARÃES and KASPER AKHøj | RUNO LAGOMARsÍNO | FERNANDA LAGUNA | MICHAEL LINARES | MAPA TEATRO (HEIDI and ROLF ABDERHALDEN) | NAUFUS RAMÍREZ-FIGUEROA | NUMU [STEFAN BECHOA and JESSICA KAIRÉ] | GÁLÁ PORRAS-KIM | VINCENT RAMOS | OSCAR SANTILLÁN | CARLA ZACCAGNINI | DOLORES ZINNY and JULIAN MAIDAGAN

VISITING ARTISTS  
AHMAD ZAKII ANWAR | MICAH BARNES | JASON BERESWILL | MIKE BODE | BRIT BUNKLEY | DOLORES ERHART DEL CAMPO | HERI DONO | BRENDAN FERNANDES | PAUL HARRYN | KAORU HIRONAKA | MARISA JAHN | THOMAS JAMES | BIBI KATHOLM | KOW LEONG KIANG | JANE LAFARGE HAMIL | DELIA PRVČK | MILENKO PRVČK | NIKI RUSSELL | PS.JM [PABLO SAN JOSÉ and CYNTHIA VIERA] | ANNIE SPRINKLE and ELIZABETH STEPHENS | MIHA STRUKELJ | PUTU SUTAWIJAYA | JOSÉ CARLOS TEIXEIRA

LOCAL ARTISTS & ORGANIZATIONS IN RESIDENCE  
LUCIANA ABAIT | LITA ALBUQUERQUE | MICHAEL W. BARNARD | MICHELLE BERNE | HENRIETTE BROUwers | CLAIGHTON CAMPBELL | SUSANNA BIXBY DAKIN | MARINA DAY | SAM DURANT | BERNADETTE FOX | YVETTE GELLIS | ICHIRO IRIE | ASKA IRIE | DYNA KAU | ARZU ARDA KOSAR | DAN KWONG | LESLIE LABowitz-STARUS | SUZANNE LACY | JOHN MALPEDE | DAVID MCDONALD | CHRISTOPHER TIN | CHERYL WALKER | CONTINUUM MOVEMENT STUDIO | EZTV [KATE JOHNSON and MICHAEL J. MASucci] | HIGHWAYS PERFORMANCE SPACE | OTIS MFA PUBLIC PRACTICE
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When you realize that your institution is coming up on 30 years, and you are making plans for the next 25, you plant bigger trees that take longer to mature. It has been two years since we first began our Culture Mapping project, investigating and mapping the cultural assets of Santa Monica with a special focus on our own Pico Neighborhood. The idea to collect and survey cultural assets—broadly defined as people, places, and events that the community itself considered culturally significant—started as the seed of an idea prompted by the anticipated opening of the new Expo Line Metro station next to us, and our own history-making in this place over the last 28 years. How would the new pedestrians using the Metro station view our neighborhood? Would they have any appreciation or awareness for the many communities here? How could 18th Street become a placekeeper for our neighborhood? If we don’t bring these histories to light, who will? These questions were quite new for us, different than “What do artists need to thrive?” and “How can we support the creation of new artwork that provokes public dialogue?”

Our mapping work really sheds light on the people and histories of Santa Monica often hidden behind its well-known image as a famous beach town. After gathering dozens of interviews, we also thought carefully about how best to share this collected knowledge back to our new and old friends. How might it be useful to them? Could schools use it for curriculum, or the City Council for policies? And our mapping happened to coincide with a new City initiative to create a baseline index on Santa Monica’s wellbeing as a community. We started measuring the impact of our programs on our community’s health, which we can now track against the City baseline. We are keeping careful tabs on how our programs foster new relationships between city residents. In other words—we want our neighbors to get to know each other better through art (which, incidentally, is one of the best indicators of community health). By digging up, mapping, and sharing the stories of our neighbors and their culturally significant work, 18th Street is stimulating exciting new opportunities for our artists and communities to work and create together in ways that will start to bear fruit over the next few years. Return for the harvest.

This past season would not be possible without an amazing team of smart, caring, funny people who take working together to a new level of wonderful. I am especially grateful for Anuradha Vikram, Betty Marin, Haroon Dasti, Jenny Amaya, Jay Kleinew, Nicole Rademacher, Serena Johnson, Adela Ruelas, Stephen Sacks, and Sue Bell Yank and our brilliant Board of Directors: Alexandra Grant, Alice Salinas, Andrew Beath, Janine Arbelaez, Jim Suhr, Joan Abrahamson, Jonathan Aronsen, Laddie John Dill, Lori Harris, Malindi Davies, Miguel Hernandez, Susan Baik, and Ted Schwab.

A special bunch of roses has to go to Josephine Ramirez and the James Irvine Foundation for funding 18th Street’s Exploring Engagement project that allowed us and our partners, the Alliance of California Traditional Artists, the Spatial Analysis Lab at USC, the California Arts Council, and the City of Santa Monica, to plant a bigger tree in our Pico neighborhood. And I offer mountains of flowers to Marina Day and the McComb Foundation for helping to beautify our campus and to all of the artists who share their inspired, everyday, shambolic, creative process with us.
Since 1998, 18th Street Arts Center has grown from a small artist community to an internationally recognized artist residency center. We would like to thank each of our supporters this year who have joined us in our commitment to the belief that art and art-making is an essential part of a vibrant, just, and healthy society.

Our dedicated Board of Directors deserves special recognition for their leadership, vision, and generosity. We are beholden to our Board for their commitment to 18th Street’s mission. Members of the Board include: Joan Abrahamson & Jonathan Aronson, Susan Baik, Andrew Beath, Susanna Bixby Dakin & Prem Manjooran, Katherine Aoki, Ray Apodaca, Janine Arbelaez, Zachary Arenson, Andrine Arp, Susan Baik & Pierre Manjooran, Elena Bajo, Andrew Beath, Madeline & Louis Bell, Rachel Aronson, Andrice Arp, Susan Baik & Prem Manjooran.

ACKNOWLEDGEMENTS

The foundations and governmental agencies that have invested in the mission of 18th Street Arts Center are a fundamental source of support, and we would like to acknowledge their generosity: ACE Programme for the Internationalization of Spanish Culture (PICE), Alliance of Artists Communities, The Annenberg Foundation, Asian Cultural Council, California Arts Council, CEC Artslink, Charles Sumner Bird Foundation, City of Santa Monica Cultural Affairs Division, Taiwan Academy, Department of Cultural Affairs of the City of Los Angeles, Herb Alpert Foundation, Los Angeles County Arts Commission, Marshall and Merhardt McComb Foundation, Metabolic Studio, National Endowment for the Arts, Office for Contemporary Art Norway, Pasadena Community Foundation, PEW Foundation, Strugar Family Foundation, the Getty Foundation, The James Irvine Foundation, Trust for Mutual Understanding, The Andy Warchol Foundation for the Visual Arts, and the Y & S Nazarian Family Foundation.

Additionally many local businesses have been essential in supporting us this past season. We would like to thank: 101 Cider House, Angel City Brewery, Anchor Brewing, Boston Beer Company, Boulevard Brewing Co., Brouwerij West, Crude Brew Crew, Drake's Brewing Co., Dr. Jekyll's Craft Beer, Engron Brewing Co., El Segundo Brewing Co., Firestone Walker Brewing Co., Golden Road Brewing Co., Guiness, Indie Brewing Co., Kinetick Brewing Co., Ladyface Ale Companie, Lagunitas Brewing Co., MacLeod Ale Brewing, Phantom Carriage Brewery, Saint Archer Brewing Co., Santa Monica Brew Works, Sixpoint Brewery, Smog City Brewing Co., Stone Brewing, Strand Brewing Co., The Dudes' Brewing Co., Transplants Brewing Co., and Wolf Creek Restaurant and Brewing Co.

We would also like to acknowledge our talented staff, interns, and volunteers. The expertise, energy, and passion of our team are unparalleled. Staff members include: Jeny Amaya, Haroon Dasti, Serena Johnson (2013-16), Mariel Rowland (2015), Joy Khlewe, Betty Martin, Nicola Rademacher (2013-16), Aidia Ruelas, Stephen Sacks, Anuradha Vikram, Sue Bell Yank, and Jan Williamson. This year we would like to thank our interns including: Claire Douglas, Alexa Cradford-Dolazo, Rebecca Hao, Arne Jaeger, Meg Linkek-Estes, Laura Moshkin, MonicaMorren, LaShonda Robinson, Coco Shi, Eunice Tsang, Alex Camille White, Billy Woo, and Harriet Yeung. Furthermore, we would like to acknowledge the incredible support of our corps of volunteers...

Many subsequent interns participated in the editing, writing, and compiling of this book. We would like to acknowledge Rocky Avalos, Kathleen Deems, Isabella Granados, Hernan Gutierrez, Yusundhara Mathur, Amanda Rubalcava, Jennifer Stewart, Mei Si Wang, Alex Camille White, Lucas Yepez, and Yuping Yu for their excellent contributions.

Finally, we would like to express our deep appreciation for the work of the many artists who participated in our programs during the 2015-2016 season. These artists bring to life our mission with creativity and passion and inspire us daily.
Los Angeles is a city built on spectacle. Industrial breakthroughs in visual imaging and spatial engineering combine to create a society that is in many ways unmoored from its own geography. Los Angeles is a city of parallel lives, one that encompasses the day-to-day of 18 million people living and working in its metropolitan area, and another of the moving image that frames the landscape of imagination for billions of spectators worldwide. As a Western metropolis, LA is uniquely late to develop, and its growth tracks the emergence of phenomenological and psychogeographic discourses that manifest presciently in the city’s built environment, as they do in the cities of the developing world. LA is a city of the irréel—a multiple narratives, shifting tectonics, unstable identities, unresolved landscapes—invoking a sense of waking life as illusion and of dream space as insight. Scholars including Jameson and Baudrillard have identified sites in the Los Angeles area as spatial exemplars of late Capitalism. Its geography is of the kind that Jorge Luis Borges describes, a dream map superimposed on a real place.

For artists navigating this semi-mythical city, 18th Street is a shelter. Residencies, whether two weeks or two months in duration, allow visiting artists latitude to explore the city and discover its layers. Even for artists who have never spent time in Southern California before, the urban heterotopia resonates with familiar themes and concerns. This protective character was fundamental to this urban heterotopia resonates with familiar themes and who have never spent time in Southern California before, explore the city and discover its layers. Even for artists two months in duration, allow visiting artists latitude to 18th Street residencies offer became integral to the concept and execution of the exhibition at all three sites. Major support for the exhibitions and residencies is provided through grants from the Getty Foundation.

The massive undertaking of which we are a part, the Getty-led Pacific Standard Time: LA/LA initiative—encompassing over 80 exhibitions and spanning over 200 square miles—redefines the Los Angeles cultural corridor to stretch from Santa Barbara to San Diego and Palm Springs. The exhibitions, which are generating new scholarship on subjects ranging from pre-Colombian gold to Chinese immigration in the Caribbean to recent cultural production by Latin Los Angeles artists, suggest that there is enormous variety within the seemingly stable category of “Latin America”. On examination, likeness falls away, and disparity between nationalities, geographic prejudices, and linguistic rifts begin to emerge.

To reach all three AUHOI exhibition sites, a visitor must travel over 15 miles from east to west. Should she travel west along Wilshire Boulevard from LACMA to 18th Street, she would follow a route first established by the West side’s Tongva native peoples to carry tar from the Tar Pits around LACMA to their beach settlements in what is now Santa Monica and Playa Vista. Heading east from LACMA to Charles White Elementary, she passes through Koreatown, the city’s largest ethnic enclave, home also to Latino immigrants from Oaxaca, Honduras, El Salvador, Guatemala, and the Philippines, and bordering the historically African American community of West Adams. These are just some of the many histories embedded within the vast and decentralized geography of Los Angeles.

Established in a moment when contemporary art was shifting away from objects toward process, research, performance, and relationships, 18th Street’s programs have been motivated by the desire to promote historically marginalized artists who are recalibrating the values of art and society toward inclusion, community, and generosity, and away from exclusion, elitism, and commerciality. Our creative atmosphere, pregnant with the energies of thousands of artists, is an ideal space in which to respond to the fragmented nature of postcolonial experience and the shifting nature of space as a social as well as a physical landscape.

History can be precipitous, as the present times reveal. As we look back on 500 years of the cultural legacy of the Americas, we can see how many of the rifts and tensions we experience today are foreshadowed by the past. Historical and cultural literacy is more important than ever, but arts and literature are often missing from our public discourse. Collective emotional outbursts have replaced informed argumentation in civic life.

Artists are clairvoyants. They alone have the capacity to show us better futures than the ones we are creating. In a moment when global leadership is often lacking in vision and in humanity, artists can fill the void. We need our artists more than ever; and artists around the world need the support that 18th Street offers. We are the artists, and the artists are our heart and soul.

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As California prepares to stake out its future alone, meeting challenges to health care and environmental protection that will likely go unaddressed at the national level, it makes sense to ask what a future beyond national borders might look like. Will we revert to the city-states of feudal Europe, or the extended family clans of the agrarian past? Will we live out more of our lives online, in a bubble of sympathetic minds flung far afield? As Borgea destabilizes the map, so the very concept of a nation as a unique cultural space is questioned by his carefree mash-up of samurai, cowboy, and conquistador legends. Artists are clairvoyants. They alone have the capacity to show us better futures than the ones we are creating. In a moment when global leadership is often lacking in vision and in humanity, artists can fill the void. We need our artists more than ever; and artists around the world need the support that 18th Street offers. We are the artists, and the artists are our heart and soul.
Artist Labs and Public Programming
Dragon’s Blood. Star Anise. Yerba Santa. Mugwort. These are some of the evocatively named plants that Candice Lin investigates for their social and biological properties. The Los Angeles-based artist was in residence in the Artist Lab at 18th Street Arts Center in late summer of 2015, where she was engaged in a materials-based investigation of the history and science of plants we commonly find in our environment. Her residency and exhibition, “Sycorax’s Garden,” explored the intersection between science and mysticism in the evolution of organic chemistry, considering how botanical treatments were historically associated with female social roles of healer, herbalist, and witch, as well as how many of the plant-based materials we use today were introduced to the Western world through global exploration and conquest in the Age of Empire.

“Sycorax’s Garden” takes its title from the figure of the witch Sycorax, mother of Caliban, in William Shakespeare’s “The Tempest.” Caliban, described by Shakespeare as “a savage and deformed slave,” is an archetype of European attitudes toward the inhabitants of the New World in the early Age of Exploration. Prospero, former Duke of Milan, abducts the child Caliban from his mother and raises him as a house slave. By teaching him European languages, Prospero learns from Caliban the magical secrets that the Duke later uses to invoke the titular storm against the captors who have deposed him from his throne. By connecting the development of botanical science with global circumnavigation and trans-Atlantic trade, Lin’s project addresses the acts of abduction by which human beings as well as natural and intellectual resources were removed from non-Western societies under the pretext of “discovery” and used to augment the wealth and power of European patriarchs.

In contrast, Lin describes “the plants’ multiple uses in decolonial struggles, struggles against slavery, and feminist struggles in Europe.” Considering these historical complexities, she acknowledges, “It is interesting how plant knowledge (about abortifacients for example) seeped from being used in resisting and negotiating conditions of slavery to a knowledge that went over the seas back to Europe, where the knowledge was co-opted (when it was medically useful or culinarily delightful or purposefully erased).” She continues, “That Sycorax is a witch who was learned in the ways of herbs, banished for her use of sorceries, is also related to anti-colonial and anti-slavery struggles such as the Haitian Revolution, which was (at least in folk history) instigated by a Vodou ceremony led by the mambo (Vodou priestess) Cecile Fatiman (and priest Dutty Bookman), and fueled in great part through the slaves’ use of herbs to poison their master’s drinking water and food. This was an extension of African slaves’ common use of poisonous plants for suicide, contraception, abortion (or the threat of) in desperate attempts to act out the small shreds of control they still had over their lives and bodies.” Plants were used in this way to negotiate power in conditions of extreme powerlessness. Lin references a quote from the botanical illustrator Maria Sibylla Merian’s book “Metamorphosis of the Insects of Surinam” (1705). Merian writes, “The Indians, who are not treated well by their Dutch masters, use the seeds of the peacock flower to abort their children, so that their children will not become slaves like they are. The black slaves from Guinea and Angola have demanded to be well treated, threatening to refuse to have children. They told me this themselves.” Merian was exceptional; most of her predominantly male European counterparts did not acknowledge the African and Indigenous sources of their information, and even purposefully erased anecdotal subversive uses of plants in the colony in published versions of their work. While Merian’s gender may have made her more sensitive to non-Western women’s use of plants in their struggle against capitalist exploitation of their bodies, she nonetheless used her complicity with the colonial expedition to gain professional opportunities unavailable to other women of her day, including European women of the working class.
Similarly, the figure of Jeanne Baret, the first woman to complete circumnavigation of the globe, is another source of complexity and inspiration for Lin. A contemporary of Darwin’s, Baret was responsible for introducing a large variety of plants to the European continent including the now-ubiquitous bougainvillea. Disguised as a man, Baret served as valet and assistant to her employer and lover, Philibert Commerçon (aka Commerson), naturalist to the French explorer Louis Antoine de Bougainville from 1766 to 1769. Baret stoked Lin’s imagination because “she embodied a kind of folk knowledge that arguably was much broader and full-reaching than the newly professionalized [and masculinized] fields of science. And the fact that she had this asset becomes visible in what she was able to do against all odds: going on, in male drag, to circumnavigate the world, and [yet] still virtually unknown to us, even in France, where she came from.” On behalf of King Louis XV, the party toured the South Pacific, identifying over 70 previously undocumented species of plants and creatures while also establishing colonial footholds in the Tahitian islands. For Lin, Baret exemplifies the intersectional nature of history in her dual role as agent of the European colonial project and victim of gender and class-based marginalization, having never been acknowledged for her contributions or expertise. The artist laments that, “The only plant named after Jeanne Baret on the expedition was later renamed, and there exists only one plant that was recently named to honor her, but it has no relationship to the actual plants she used or was responsible for discovering.” This fits with Lin’s overarching interest in “the hidden or obscured stories in history of voices that are not part of the dominant narrative,” particularly the stories of women and people of color whose knowledge has historically been discredited, omitted, and co-opted by structures of power.

Plants are a realm of knowledge that has been traditionally more available to women than other modes of scientific discourse, through the culinary as well as the healing arts. As such, their use has aroused the suspicion of patriarchal and colonial leadership, as evidenced by the 16th century “Malleus Maleficarum” (“The Witch Hammer”), a German clerical treatise on the moral and spiritual dangers of women’s traditional knowledge that was cited in a number of subsequent witch hunts in Europe as well as the United States. Says Lin, “The relationship of colonial struggles is mirrored also in the struggle of women in medieval Europe (their involvement in heretical social movements, their role fighting against land enclosure acts and other land rent issues, agricultural working rights and food riots) and their related persecution as witches. This was no accident as those persecuted as witches in Europe were often those peasant/working class women who were knowledgeable about herbs and could help control a community’s rights to abortion or contraception, or were outspoken women who fought against issues of religious or feudal power abuses.” Though widely discredited, the “Malleus Maleficarum” is evidence of the threat that traditional plant-based healing posed to the emerging, patriarchal scientific doctrines that emerged from the Protestant Reformation and Catholic Counter-Reformation alongside the introduction of capitalist economics and colonial exploration during the Renaissance.

Lin uses a variety of media including drawing, printmaking, installation, and video to tease out relationships between contemporary prejudices and the historical and literary sources from which she draws. These objects, as well as a series of workshops where participants can learn to make incense and tinctures from plant materials, function as launching points for public conversations about the evolution of sexual and racial oppressions from the early modern era until the present.
Another aspect of Lin’s residency will be realized in collaboration with London and Los Angeles-based artist Patrick Staff, whose work also addresses gender and sexuality as provisional, transitional, and changeable. Lin and Staff met in 2010, and their collaboration was inspired by the notion of “queer-hacking” whereby “certain concepts (medicines, plants, books, places like parks or libraries) could have one meaning or seeming neutrality to one person, but then could have a queer ontology where [each] operated or was used in an alternate way for different desires.” With Staff, Lin spent the second half of her residency creating performances and films around the hormonal properties of plants such as pine pollen, a plant-based substance that contains high levels of a phyto-hormone very similar to human testosterone. The appearance of such a substance in plants, which are equipped with both male and female sexual characteristics, contrasts with the gendered perspective of humans who are assumed to come in two distinct sexual varieties. Lin points out that “Our bodies, like plants, have both [types of sex hormones], but we aren’t accustomed to think outside of this binary setup.” Plant sexuality represents a more fluid and changeable construct of gender, which both artists seek to explore.

Lin’s research-based, interdisciplinary practice is ideally suited to the Artist Lab Residency, connecting her with a long succession of artists whose interests in feminism, gender and queer theory, performance, time-based art forms, and cross-disciplinary research have informed the ethos of 18th Street Arts Center over the past two and a half decades. Trained in New Genres at the San Francisco Art Institute and in Visual Arts and Art Semiotics at Brown University, Lin’s work is deeply intellectual and critical, but she also finds ways to make it fun and accessible. During incense-making workshops in July and August, participants could investigate different smells, and hand-build incense cones and sticks to burn at home. Through this hands-on process, visitors to the exhibition were able to learn about the larger historical themes at play in a way that was educational but not dictatorial. Following the residency, some of the objects that she created were displayed at François Ghebaly in Los Angeles, where Lin’s fourth solo exhibition with the gallery opened on September 12, 2015.

Written by Anuradha Vikram. This article was modified from its original version, first published on KCET Artbound on August 25, 2015.
What does it mean to be loved? Los Angeles-based artist and filmmaker Vishal Jugdeo’s video portrait of the Indian philosopher-poet Vqueeram Aditya Sahai examined the universal trope of “Love” and how it might subvert the presumed objectivity of documentary film. Jugdeo took over the Artist Lab for three months in January – March 2016. This residency, begun shortly after the artist received a Guggenheim Fellowship, represented a radical rethinking of his practice. Complexities of internal and external identity, through relationships to others and to place, continue to be at the heart of Jugdeo’s work. These networks, which were previously described through the interplay of performers onscreen and objects within a gallery space, have now been absorbed and integrated into a cinematic practice which exploits tropes of documentary and narrative filmmaking while maintaining a philosophical rather than a historical outlook.

For Jugdeo, the residency offered an opportunity to take a risk by opening his process of reviewing and editing footage to real-time feedback. “This residency was the first time I edited in front of an audience,” explains Jugdeo. “I processed a lot of feedback, because I wanted the work to not be about my own ego making decisions, but bring in a collectivity.” Following Sahai, a genderqueer academic and activist based in New Delhi, around his home city, Jugdeo played with the implications of cinematic distance to create a subjective, speculative documentary that honored its subject with both love and impartiality.

From the back seat of a town car, an elegant figure delivers a monologue that is equal parts political treatise and flirtatious denial. “I write a lot of poetry about love,” Vqueeram Aditya Sahai admits. Love is something often withheld, partly by Sahai, partly by the other party in a potential courtship. Sahai articulates the tension inherent in romance for many trans and genderqueer people, unsure whether a partner or a passerby will embrace or aggressively reject his lack of binary gender attributes. The film, presented first as an audio track without visuals, developed as Jugdeo created rough cuts and worked them with local mentors. A complex portrait of this multi-faceted writer and activist emerged.

Love’s unpredictability and unreliability inspire Sahai to both unsentimental analysis and lyric poetry. “I have been trying to work with love,” he explains, despite being a naturally undemonstrative person, who prefers not to let his emotions show. At the center of the work, Sahai is both its subject and its co-author, so it was fitting that at the close of the residency, he participated in Jugdeo’s artist talk from New Delhi via Skype. Sahai is as proud of his unsentimentality as he is of his unwillingness to adopt a consistently female or male gender identity in a rigidly sexist culture. The film follows him to a poetry reading, a public park, and a freeway flyover, incorporating fly-on-the-wall imagery shot from cars, buses, and moto-rickshaws. The question of love—the bonds that unite us—is posed through the cinematic image and through dialogue between the filmmaker and the subject. The presumed distance between filmmaker and filmed becomes a rapport instead.

Embodiment and self-acceptance are essential threads that unite Jugdeo’s film and Sahai’s body of work. Explains Jugdeo, “All that a viewer has to do is listen, and they become embodied in their own bodies.” The responsibility of witnessing is one that the filmmaker takes quite seriously. Sahai raises important questions about the relationship of gender identity to culture, class, and social expectation. He confronts the pain of rejection that can accompany an unconventional, yet authentic lifestyle choice.

Gender is fraught in hyper-patriarchal India. At the same time, Sahai enjoys a freedom of movement common to his peers—educated city dwellers, attendees of poetry readings and nightclubs alike. He refuses traditional expectations of gender conformity, such as that a female-presenting person should use “she/her” pronouns, or that they be resigned to an outsider role in society. Sahai is involved in political movements supporting queer rights and
The Artist Lab residency permitted Jugdeo the space and time to take apart his artistic practice and reconstruct it toward a new direction. Freed from a cycle of production and exhibition, Jugdeo was able to integrate the performative elements of his recent work with a more film-forward aesthetic that operates in between the spaces of cinema and art. The resulting film can inhabit both installation environments in gallery spaces, and cinematic environments such as film and documentary festivals. The open-ended nature of the residency allowed Jugdeo to follow his instincts and strip his practice down to its most essential aspects at a time when the artist was enjoying hard-won visibility and a host of new pressures that come along with it. 18th Street Arts Center strives to offer artists like Vishal Jugdeo the shelter and support they need to make leaps and change directions in their artistic practice.

- Anuradha Vikram
In a special Los Angeles engagement of the multimedia exhibition Brilliant Dilletantes: Subculture in Germany in the 1980s, The Goethe-Institut Los Angeles brought their unprecedented exploration of this 1980s German subculture to 18th Street Arts Center.

"Geniale Dilletanten" (Genial Dilletantes), the deliberately misspelled title of the concert held in Berlin’s Tempodrom in 1981, has become synonymous with a brief but intense era of artistic upheaval and cultural activity in Germany. This period of expression was marked by cross-genre experimentation, the use of new electronic equipment, and a do-it-yourself “DIY” ethic, all of which helped new independent record labels, magazines, galleries, clubs, and concerts to flourish. Rather than pursuing world revolution, these energies were channeled into alternative modes of thinking such as anti-consumerism, anti-US protests, feminism, and punk and New Wave in a conscious rejection of normality.

The aesthetics of this movement can be characterized by ignoring the boundaries between genres and exploring representation outside of established conventions. The so-called “aesthetics of shock” were achieved through new technologies becoming economically available, such as independent means of producing music, videos, and films. In collaborations across these genres, artists explored the production of works that experimented with film, music, language, design, fashion, literature, and more. The transgression of established categories became a mode of questioning political divisions between East and West Germany, providing a means by which intense artistic exploration in various practices was found in relation to relevant issues. In a time when English dominated pop music and pop culture, by adopting German as the language for song lyrics and band names, the artists of this developing scene set themselves even further apart from the mainstream. The movement’s vociferous protest and targeted provocation also brought international acclaim and recognition to Germany’s alternative artistic scene.

Edited by Jennifer Stewart
Where do flowers go when they die? In his debut exhibition in Los Angeles, Chih-Chien Chen explored the life cycles of plants through video, drawing, and sculpture presented at the end of his three-month residency at 18th Street Arts Center, supported by the Ministry of Culture, Taiwan and the Taiwan Academy, Los Angeles. Chen created four pieces on-site, all of which contained the bougainvillea plant, a motif that has been extended from his previous work in Taiwan.

Chen is one of four members of the Taipei-based digital art collective LuxuryLogico, who mainly create video installations that explore the theme of time. At 18th Street, Chen took the opportunity to experiment as a solo artist during his residency and chose to narrow down his research to “the value of existence.” Just before he left Taiwan for Los Angeles, he came across an article questioning the reality of existence based on principles of quantum mechanics, and this theory influenced Chen’s work. Complementary to Chen’s own research, this scientific theory calls for a rethinking of existence and its value. Chen attempts to recreate such disruptions between expectation and reality in his work so that audiences can share in this heightened awareness. Chen strongly believes that one’s existence is made up of the many people, things, and events that garner one’s attention, aspects which vary from person to person. Only through being interested in these external factors does time have meaning, and life gain purpose.

In order to explore how one measures the value of existence, Chen started to develop a step-by-step method comprised of four stages: selection, attainment, conservation and value. First he selected and attained his subject material, which for this exhibition consisted of a pot of dying bougainvillea purchased at the flower market in downtown Los Angeles. Creating new pieces based on the bougainvillea not only extended the floral motif, but reflected a sense of nostalgia and homesickness associated with this particular flower, as the bougainvillea is a common sight in Taiwan. Chen conserved the plant through the actions of drawing, sculpting, photographing. Observing the Atrium Gallery space in which he worked, Chen was attracted by a skylight that created elongated shadows against the wall. Thus, for “Elapses” (2015), he placed the potted plant on a large sheet of paper on a plinth, with the paper falling down the edge. Under the sunlight, he quickly yet carefully traced shadows as they distorted throughout the day, ending up with a dizzying overlapping of shadows created by different positions of the sun and illustrating the effect of time. The last stage, value, is indicated by the time Chen spent working with the plant, which is physically manifested as the drawing.

This excerpt is modified from an article originally published on July 16, 2015 on KCET Artbound. It was originally written by Eunice Tsang and edited by Jennifer Stewart.
In 2016, 18th Street Arts Center presented a solo exhibition of Tainan, Taiwan based artist Chi Kai-Yuan, realized with the Taiwan Academy in Los Angeles. Presented in conjunction with a three-month residency supported by the Ministry of Culture, Taiwan, the artist exhibited an installation of recent interactive sculptural works exploring games and space.

In these works, the artist examined how body responds to different spaces (the hill and valley, the geometric structure, and the meandering stream) through sports such as badminton, table tennis, and hula hoop.

Each of these three sports, created as a response to the spaces they occupy, reminds us of the alienation we can experience when familiar spaces disappear. Chi explores new spaces in a mathematical manner—he “loves wandering,” and will intentionally attempt to expand his own sensory capacity in his explorations—what he calls a “multi-perceptive complex.” Rather than rely on traditional mapping and description in his experience of landscape, he rather “frequently practices to avoid precision.” The sports evoke the unrestrained sense of time and physicality we may remember from childhood—enjoying empty space by running, jumping, waving our arms, or chasing each other. The unrestrained sense of play in Chi’s work juxtaposed with the alienation of a deformed, unfamiliar spatial environment whets a deeply human need to prod the unfamiliar and adapt to its peculiarities.

Chi Kai-Yuan was born in Kaohsiung, Taiwan, and has participated in artist residencies at Bamboo Curtain Studio, Taiwan, 2012; Treasure Hill Artist Village, Taipei, 2013; and Pier-2 Art Center, Kaohsiung, 2014. In 2014, Chi won the First Prize of Taipei Arts Award and was recently awarded by Asian Cultural Council (ACC) to attend a residency program in New York in 2016. Chi received a Master of Arts at the National Changhua University of Education.
Tel Aviv-based Elham Rokni’s works in video installation and drawing use her personal history as a refugee from Iran who settled in Israel at the age of 9 to explore collective experiences of loss and displacement. Alternating between dreamscape and documentary, Rokni’s works investigate the disconnection between people’s hopes and expectations and their often tragic realities. She uses art to describe the imaginative, unconscious dimensions of experience. In her drawings and video installations she repeatedly constructs and deconstructs patterns, colors, and shapes that have to do with her childhood memories and family album from Tehran. Central to her ongoing exploration of her past is the question of how images compose memories, emotions, and personality. Her work explores an intricate, multifaceted reality, challenging the boundaries of the existing physical and political orders.

Rokni has participated in many exhibitions and film festivals in Israel and abroad. She has received grants from the Israel Lottery Foundation [2013/2015], a Project Development grant from Arts Organization [2015], The Isracard and Tel Aviv Museum of Art Prize for an Israeli Artist [2013], and a Young Painter prize from the The Osnat Moses Prize [2013]. She also received experimental film grants from the Yehushua Rabinovich Tel Aviv Foundation [2012] and from the CCA Fund for Video Art and Experimental Cinema in Israel [2010], and received the 2011 Young Artist Prize from the Israeli Ministry of Culture. Elham Rokni was the 2016 Soraya Sarah Nazarian Middle Eastern Artist in Residence, made possible by a grant from the Y&S Nazarian Family Foundation. Her works can be found in various private collections. Rokni received her BFA and MFA from Bezalel Academy in Israel, where she has been a professor in the Art department since 2013.

Rokni’s work was presented in two simultaneous solo exhibitions, one at 18th Street Arts Center and another at Shulamit Nazarian Gallery in Venice, CA. Additionally, her work Crossing the Dune was included in the exhibition Islamic Art Now, Part 2, and in the permanent collection at LACMA.
For his debut solo exhibition in Los Angeles, Copenhagen-based artist Søren Hüttel looked at how modern and contemporary art appears in popular visions of the future from television of the 1980s and 1990s, the artist’s formative years. Hüttel mined images of paintings and sculptures that appeared in the sets of Star Trek: The Next Generation. These artworks reflect aesthetics that were already out of date within contemporary art by the time the episodes originally aired, but while they all relate to mid-20th century modernism, they were presented as “futuristic” 24th century contemporary art. Actual historical artists and artworks also appear in Star Trek: TNG, including references to Salvador Dali and Piet Mondrian. Through painting, and installation, Hüttel created “a cross-section of obscure bad art and pop culture” that combined his characteristic humor with a sharp critical edge. The work was structured within a mock-academic context that reflected the television program’s attempt to envision a fictional construction of the art history of the future.

Hüttel’s solo exhibitions include An Object of Affection, New Shelter Plan, Copenhagen, DK; The Eclectic is Now, David Dale Gallery, Glasgow, Scotland; and Views on the Eclectic As Idea and The Generous Space as Ideal, Kunsthallen Brandt Klædefabrik, Odense, DK. He has exhibited in group exhibitions at the 11th Luleå Art Biennial, Luleå, Sweden, and at Stattbad, Berlin, in addition to various exhibitions in Denmark, Latvia, China, Scotland, Sweden, and the US. Hüttel graduated from Funen Art Academy in Odense, Denmark and the Glasgow School of Art in Scotland. Søren Hüttel lives and works in Copenhagen, where he is an instructor at the VERA School for Art and Design.

Søren Hüttel’s personal memories and meeting with popular culture is the starting point for his work with objects and installations. His artistic expressions are inspired by Las Vegas’ casinos, palm trees and colorful television and popular culture from the artist’s childhood and youth in the 80s and 90s.

Hüttel’s individual works and found items are always part of a bigger whole where the individual elements are staged in such a way that they dissolve into a grand installation and become - for some people – a nostalgia-inducing “all.” Nostalgia carries an element of alienation from what actually evokes the nostalgic feeling, a distance in time and space.

The same applies to Hüttel’s artistic practice where recognizable elements are all parts of a new - and eclectic - greater whole.

Text by Kristine Frahm

Søren Hüttel, Tomorrow is Yesterday, installation view of exhibition at 18th Street Arts Center, January 11 – March 4, 2016. Courtesy of the artist.
DIY: ART FROM THE INDONESIAN ARCHIPELAGO
Ahmad Zakii Anwar, Heri Dono, Kow Leong Kiang, and Putu Sutawijaya

Exhibitions Road Trip to California 2015
September 24 - October 10, 2015

DIY (Do It Yourself) is a way of life in Daerah Istimewa Yogyakarta, a city made up of artists and intellectuals, located in the southern part of the island of Java, Indonesia. This special community has served as support and inspiration to many artists, three of whom were in residence at 18th Street Arts Center in the Fall of 2015, in partnership with Baik Art. Heri Dono, Putu Sutawijaya, and Kow Leong Kiang, though very different artists, all have one thing in common: their love for Yogyakarta and its collective energy. These artists, along with Ahmad Zakii Anwar, also an artist in residence, collaborated on a group exhibition which opened at 18th Street Art Center’s Atrium Gallery on September 24. In the days leading up to this opening, the four artists planned a road trip through central and northern California, sponsored by Baik Art.

Their journey allowed them to explore California’s central coastline, looking for sea otters, observing redwood trees, and exploring various beaches where some of the largest surfable waves on Earth can be found. The tour also included various historical sites, such as Alcatraz Island, San Francisco’s Chinatown, and the underground areas of Old Sacramento. In addition, the group toured several national parks, including Yosemite National Park and the Angeles National Forest. They came to realize how the city and its natural surroundings could influence them, where their practices could come together and take influence from—as Dono calls it—“the spirit of Los Angeles.”

The jocularity, intimacy, and equalizing bonding of a road trip was a fitting context for their collaboration, and naturally created a situation that mirrored the collective methods of their community. Artists in Indonesia receive little support, but make do by practicing “D.I.Y.” and “making a lot of jokes,” Sutawijaya notes. With an open-door policy, senior artists welcome junior artists. “We are all equal artists,” says Sutawijaya, “but in my heart, I still have respect for my seniors... Heri Dono is my senior, my guru,” to which Dono replies, “No, we are equals.” The four artists, though from a plurality of cultural backgrounds, respect each other’s practices wholeheartedly.

Coming from Indonesia and Malaysia, the artists are very much informed by “archipelagic [sic] thought.” In Edouard Glissant’s famous essay “Le Discours Antillais,” Glissant describes a process of creolization that occurs within the geography of an archipelago. He writes: “Continents reject mixings whereas archipelagic [sic] thought makes it possible to say that neither each person’s identity, nor a collective identity, are fixed and established once and for all.”

“In Indonesia we learn about Western art, but we also learn Bina Gupta, Tagore, Laozi, and about our local Asian philosophers,” Dono reflects, referencing a wide range of both Western and Eastern philosophers. Despite working internationally—Dono represented Indonesia at 2015’s Venice Biennale—he notes, “we cannot be dictated by New York curators, or Paris curators... Indonesia is an archipelago. There are many islands, many cultures, many provinces, and many different things. We have to respect all these things.” This closely reflected what the artists found when they began the peer into the psychogeographical archipelago of Los Angeles, its own amalgamation that defies overt categorization.

The artists created joint work for the September 2015 exhibition, resulting from an amalgamation of their unique styles. For example, while Leong Kiang’s paintings border on more traditional forms of realism, Sutawijaya prefers abstract bodies in motion. “It will be like Andy Warhol and Jean-Michel Basquiat,” Sutawijaya jokes. Leong Kiang’s process involves exploring and documenting people with photography, and then translating his subjects, adding his personal flair, onto canvas. Zakii is also informed by photography, creating large-scale photo-realist, charcoal drawings. Sutawijaya and Dono, who both attended the Indonesian Institute of Arts in Yogyakarta, practice a more automatic approach. Both artists often find themselves labelled as “surrealist,” but Dono is quick to point out that surrealist methods have existed in Javanese and Balinese folklore since before Surrealism flourished in Europe. Dono has been working with a group of Balinese artists since the 1980s. “They have a form called ‘Rerajah,’ or ‘Totem.’ It existed long before Picasso, and it is a very surrealist form.” Influenced by this form, Dono studied animation and cartoons in 1982, and went on to learn Javanese puppetry from the legendary puppet master Sukasman. “When people say my work is ‘surrealistic,’ I accept their opinion,” Dono contends, “but maybe they don’t have the knowledge of local things from Bali, from Java, from Sumatra... their concept is simply a different perspective.”
Dono is very interested in the different labels and perceptions informed by geopolitics, which led him to explore the relationship between globalization and local culture, between “East” and “West,” in his piece “Voyage-Trokomod” (2015), currently on view at the Indonesian Pavilion in Venice. An immersive installation, “Voyage-Trokomod” is half Trojan horse, half Komodo dragon, and towers over the viewer at roughly 25 feet tall. In the early 1990s, when Dono began exhibiting in Europe, his work was only accepted into ethnography museums—museums which labelled his work “exotic,” and placed everything within the realm of Western notions of the East. Just as the Trojan Horse conjures up acts of war, taking place from within the line of defense, “Trokomod” subverts Western narratives by exploring Eastern ideas of the West. The Arsenale, where the Indonesian Pavilion is held, was originally built in the 12th century to manufacture and store weapons, but later it was used to store spices, possibly from Indonesia and Malaysia. The exhibition space, therefore, is already intrinsically linked within this trajectory of East and West. Dono’s Trojan Horse, itself, is a weapon, but, here cannons are replaced with telescopes. Upon looking through the telescopes, the viewer can see different European artifacts, such as a judge’s wig and a copy of Karl Marx’s “Das Kapital.”

What is the future of art in Yogyakarta? In 2007, Sutawijaya opened Sangkring Art Space, a contemporary art center comprising two floors, with more than 5,382 square feet of exhibition space. He has plans to include an artist residency space with the hopes of eventually opening it up to international artists. “We will start with regional artists, perhaps Malaysian artists,” he reveals, nodding to Leong Kiang, “and hopefully grow to Hong Kong artists, and expand from there.” Leong Kiang, who is based in Kuala Lumpur, lived and worked in Yogyakarta in 2008. Inspired by the community, Leong Kiang has adopted a similar open-door policy for his studio in Malaysia, and very much looks forward to the possibility of another residency at Sutawijaya’s art space. The program intends to encourage a dialogue, where artists will be welcomed with the community spirit of Yogyakarta. Learning from his residency at 18th Street Arts Center, Sutawijaya is excited by the prospect of further cultural exchange.

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This article was originally written by Alex Camille White and published by KCET Artbound on September 25, 2015. It has been edited and modified by Sue Bel Yank and Yuping Yu.
OTIS MFA PUBLIC PRACTICE

Exhibitions: Unzipping the Code: Adventures in 90404
April 19 - May 21, 2016

From April 19 – May 21, 2016, Otis MFA Public Practice students presented Unzipping the Code: Adventures in 90404, five artistic explorations of the history and community of Santa Monica 90404 created under the direction of Anuradha Vikram, 18th Street Arts Center’s Artistic Director and Otis faculty member. These artists have developed projects based on research into local community sites of interest including small businesses, cultural sites, and non-profits using preliminary data from 18th Street’s Culture Mapping 90404 project (http://culturemapping90404.org), an interactive website and oral history project that was developed through prolonged, community-based, and site-specific research into a publicly-accessible tool for public engagement throughout 2016.

This map focuses on the Pico Neighborhood of Santa Monica (90404), where 18th Street Arts Center was founded 29 years ago. The neighborhood remains largely ignored by history keepers and undervalued for its cultural assets, especially in light of the mainstream depictions of Santa Monica focused on beach life and consumerism. Bisected by the 10 Freeway in the 1960s, this working class light industrial neighborhood is a mix of trades, Black and Latino-owned family businesses, artist studios, Santa Monica Community College and two world-class hospitals. Publicly assisted housing is concentrated here with 39% of residents living on $30,000 or less (according to the 2010 census). 18th Street’s four warehouse buildings, which it owns, are adjacent to the new Metro Expo light-rail line that opened in 2016 connecting downtown LA to Santa Monica’s beaches.

In 2015, 18th Street began developing a Cultural Asset Map of 90404 with resident mappers that the organization trained. Due to restrictive housing covenants in the mid 20th century, known as redlining, this neighborhood was originally home to mostly African-American and Latino families. More recent waves of Latino immigrants have settled in the area, creating a demographic shift in the neighborhood. Mappers uncovered a dramatic flip in demographics from 2000 to 2010 – white households leaped from 38% to 65%, whereas African-American and Latino families declined dramatically. Much of this was due to rapid gentrification, which caused the displacement of these original communities. Core residents and groups who remain are gravely concerned about continued displacement. Working with representatives of the Pico Neighborhood’s resident communities, including some who have been displaced and others who have recently arrived, the artists in this exhibition envisioned a space of intellectual and metaphysical connection where social relationships can be rebuilt from the shattered remnants left by gentrification.

Opposite Top: Mark X. Farina explored the connections between homeless residents of Santa Monica and homeless pets cared for by the local animal shelter, using robotics to advocate for a more compassionate human condition.

Opposite Bottom: Yrneh Gabon investigated the history of Nick Gabaldon, a native Santa Monica bilingual and Mexican-American, who integrated the surfing community in Malibu in the 1920s.
Otis College of Art and Design’s MFA in Public Practice program is dedicated exclusively to providing artists with advanced skills for working in the public sphere. We believe art can make a profound contribution in creating better, more equitable societies.

The program enables students to explore new practices in visual and interdisciplinary arts based on observation, research, commentary, and activism. They actively participate in a range of field activities, traveling as part of their curriculum to cultures as diverse and as a small farming town in the San Joaquin Valley, a neighborhood in Tijuana, or hurricane-ravaged New Orleans. In a constantly changing curriculum, learning takes place at every opportunity, from performing at national conferences to exchanging ideas with international curators.

Opposite Top: Raghubir Kintisch engaged First AME Church by the Sea—a historic African-American house of worship, whose congregation remains connected to the church and Santa Monica despite decades of displacement—through the ministry of music, community service, and individual friendship.

Opposite Bottom: Margo Mullen considered generosity and acts of kindness in the context of Meals on Wheels, providing nutrition to isolated Santa Monicaans as a volunteer base.

Top: Gina Valona resurrected Hastings Plastics, a Santa Monica business displaced by Metro construction at 17th and Colorado, which has been reborn from the remnants of Santa Monica Plastics.
Artist Labs and Public Programming

The 18th Street campus teemed and boiled over when iconic performance artist Guillermo Gómez-Peña and his collaborators seized control. A dizzying display of action, re-action, and anti-action ensued as performers scattered themselves around campus, accompanying Gómez-Peña in his pedagogical performative ethos: revealing to the audience the process of creating, developing and performing material by embodying it. This open salon was the culmination of a four day “live art laboratory” held by Gómez-Peña in collaboration with his legendary troupe La Pocha Nostra and core members Saul Garcia Lopez, Michele Caballos Michot, Allison Wyper, and Balitrónica Gómez during their residency at the 18th Street Arts Center. The laboratory was attended by 20 participants that included community members, experimental performance artists, actors, dancers, theorists, activists, and students.

On the last night of the workshop, the performers held a public “pedagogical jam session and performance scavenger hunt,” and created ten living images that used the body as a canvas, highlighting the living, breathing nature of the issues the artists immersed themselves in. Members of the public were thrown into the performers’ bold, evocative, and outrageous engagement with memory, activism, language, and postcolonial theory. This having invoked by Gómez-Peña and his collaborators continues a performative methodology that he has developed over several years, ten books, and countless live performances. Committed to pushing boundaries, Gómez-Peña brings poetry, literature, theory, pedagogy, and live art to theatricalize postcolonial theory. Interlocking current international issues with embodied history and archives, he has been addressing the “mainstream” in a very unique manner, most recently focusing on how activists use social media and technology. He questions the agenda of art in a repressive global culture of censorship, paranoid nationalism and what he terms “the mainstream bizarre,” exploring the position of artists who aim to make tactical, performative interventions into our notions of culture, race and sexuality through critical practice. Of this trajectory, he vascillates between hope and despair, and his performances are likewise ripe with uncomfortable contradictions. With a keen sense of global upheaval, he writes:

Tonight I am standing on the ruins of globalization. I am re-entering the world; a witness to the collapse of the global economy and the emergence of myriad citizen movements against authoritarian regimes worldwide. I can see the political streets of planet earth from the balcony of my recent memory: mostly youth across class and race, rebelling against a world without jobs, quality education, equality, justice, dignity and any kind of hopeful future; many Pocha alumni and young friends and peers are part of it. I am so proud of them. My source of hope is in their vision and performative actions.

- Guillermo Gómez-Peña

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On the last night of the workshop, the performers held a public “pedagogical jam session and performance scavenger hunt,” and created ten living images that used the body as a canvas, highlighting the living, breathing nature of the issues the artists immersed themselves in. Members of the public were thrown into the performers’ bold, evocative, and outrageous engagement with memory, activism, language, and postcolonial theory. By creating a fertile space for what Gómez-Peña calls “imaginary activism,” the performers invited crossings and conversations between generations, disciplines, and cultures. Some installed themselves in a particular part of campus, while others moved around, conversing, engaging and taking photographs; bridging gaps that typically exist between artist, art, and audience.

This happening invoked by Gómez-Peña and his collaborators continues a performative methodology that he has developed over several years, ten books, and countless live performances. Committed to pushing boundaries, Gómez-Peña brings poetry, literature, theory, pedagogy, and live art to theatricalize postcolonial theory. Interlocking current international issues with embodied history and archives, he has been addressing the “mainstream” in a very unique manner, most recently focusing on how activists use social media and technology. He questions the agenda of art in a repressive global culture of censorship, paranoid nationalism and what he terms “the mainstream bizarre,” exploring the position of artists who aim to make tactical, performative interventions into our notions of culture, race and sexuality through critical practice. Of this trajectory, he vascillates between hope and despair, and his performances are likewise ripe with uncomfortable contradictions. With a keen sense of global upheaval, he writes:

“Organized primarily through texting and social media, the Spanish indignados are quietly filling up La Puerta del Sol in Madrid as the valiant Arab youth are defying autocrats from Cairo to Tripoli. The joyful camps of the Occupy movement across the world are capturing our imagination. Wikileaks..."
as founding member of the bi-national arts collective Border Arts Workshop/Taller de Arte Fronterizo (1985-1990), Gómez-Peña was featured in the 1990 Biennale di Venezia. He has participated in a vast number of exhibitions, biennals and festivals including the Sydney Biennial (1992), the Whitney Biennial (1993), Sonart (1999), and Made in California at the Los Angeles Museum of Contemporary Art (2000). In 1991, he became the first Chicano/Mexicano artist to receive a MacArthur Fellowship. He has also won a number of awards including the New York Bessie Award (1989), the Viva Los Artists Award (1993) and the Cineaste Lifetime Achievement Award at Taos Talking Pictures Film Festival (2000). Gómez-Peña’s performance and installation work has been presented at more than five hundred venues across the U.S., Canada, Mexico, Europe, Australia, the former Soviet Union, Columbia, Puerto Rico, Cuba, Brazil and Argentina.

Chronicles and scripts of his performances and manifestos have led to the publication of several books, including Dangerous Border Crossers (2000), Codex Espangliensis (2000) and The New World Border (1996), for which he won the American Book Award in 1997. Gómez-Peña has also been a writer and contributing editor for several newspapers and experimental arts magazines, and has participated in national news radio programs.
Bay Area saxophonist, composer, and 2016 Make Jazz Fellow Teddy Raven created all-new music and performed two unique concert experiences during his three-month residency at 18th Street Arts Center. He debuted some of his work-in-progress at the Blue Whale, one of the best places for new contemporary jazz on the West Coast, when he joined a roster of great artists from all over the world who perform there on a regular basis. The audience appreciated the workshop nature of the concert, and gave Raven a valuable testing ground for his new composition. His second and final concert premiered a suite of new music for a Bulgarian women’s choir and a chamber jazz ensemble, an idea Raven had been ruminating for a long time - but had never had the time or space to express these thoughts and work them out on paper. Raven heard the Bulgarian women’s choir when he was in college, and described this experience like being struck by a bolt of light. When thinking about doing this new body of work, Raven appreciated the time and space this residency afforded him, allowing him to spend time every day focusing on composition and experiment with what that actually sounded like.

As a graduate of the University of Southern California’s Thornton School of Music in 2010, Teddy majored in Jazz Studies and was fortunate enough to study with saxophonists Bob Mintzer, Bob Sheppard, and classical composers Erika Muhl and Veronica Krausas. Following USC, Teddy received a Fulbright Fellowship in Bulgaria to study folk music in 2012-13. He has been involved in a diverse group of projects and genres, such as jazz, funk, Balkan, electronic and more and has become an in-demand performer, composer, and educator due to his versatility, professionalism, and passion for music. He has also toured throughout the United States, Western and Eastern Europe and Turkey to share the joy that music can bring, and has released three albums of his original music. He runs a private teaching studio, is on faculty at the Community Music Center in the Mission District of San Francisco, and works with the San Francisco Symphony giving woodwind workshops at public schools throughout the city. Teddy is a member of local bands Kuckaw! (East Bay funk), Midtown Social (California Soul), MWE (instrumental Balkan), and the Jazz Mafia (musicians' collective).

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

Edited by Meisi Wang

Teddy Raven, 2016 Make Jazz Fellow
Residency: January 4 – March 30, 2016

Curators in Residence
Andrea Rodríguez Novoa is an architect and independent curator based in Spain and France. She reunites architecture and curating in ongoing reflections about space-at-large. She explores the power of image within the artistic consideration about space and time through sci-fi storytelling. She is founder curator at BAR project, an independent organization promoting international artistic residencies and curatorial projects. She has been curator at Fort de Bruissin Art Center, researcher at Centre Pompidou and resident at Villa Arson in Nice; Casa de Velázquez in Madrid; STROOM in the Hague; SOMA in Mexico City, 2016; and 40m3 in Rennes, 2016.

Some projects include: Reflections at PRIMO PIANO, Paris, 2016; Plagiarizing the future at Hangar, Lisboa, 2015; Icaria no és una avinguda at CuratorialClube.com, 2015; A(p)artment at MAIO, Barcelona, 2014; Vers une hypothèse at CAC F. Bruissin, XII Lyon’s Biennial, 2013; Le périmètre interne at French Institute, Barcelona, 2013.

BAR project is a curator-run organization that supports local and international curators and artists in heterogeneous disciplines, opening a dialogue of collaboration and exchange. A culture of southern European social gatherings characterizes the mission of BAR, with “drinking while walking while hosting while thinking while making together” acting as the central tenet in an informal and flexible ethos. This allows the curatorial practice to extend into the public realm of Barcelona as the greater space for possible projects. Public programs including screenings, international residencies, and more allow BAR’s curatorial practice to touch upon political, social, and economic matters relevant in today’s world.

BAR project was founded in 2013 by Andrea Rodríguez Novoa, Veronica Valentini and Juan Canela. Andrea Rodríguez Novoa’s residency was made possible with the generous support of Acción Cultural Española.
William Wells started his career in the arts in 1980, as one of the co-founders of London-based Unit Seven Studios, a multi-disciplinary artist-run collective. He also served as an educational advisor to Britain’s Arts Council and Crafts Council. Wells moved to Cairo, where he worked for development agencies before returning to the curatorial and arts management fields, setting up art programs and agencies throughout the Middle East. In 1998, Wells established the Townhouse Gallery of Contemporary Art. Wells is the co-founder and Director of Townhouse, a nonprofit art institution combining three uniquely different galleries, performance space, library, and residency program with a parallel extensive outreach project. Its overarching mission is to make the arts accessible to everyone without compromising creative practice.

Townhouse is located in the center of Downtown Cairo, lending it an important position in the rich contemporary art scene in the region of the Middle East. Established in 1998, Townhouse has focused its activities on community outreach, regional symposia, and international residencies for a variety of artists. On a person-to-person level, the gallery has been crucial in developing the careers of renowned artists and curators from abroad. In addition, Townhouse’s newly refurbished Rawabet space offers the ability to hold performers and artists of all genres, hosting its own unique programming as well as outside programs. Moreover, Townhouse is an institution that allows all cultural activists to come together in a creative community, with a collaborative spirit contributing to the local and regional network of the arts.

William Wells’ residency was made possible with the generous support of Bronya and Andy Galef.
Visiting Artists
Pacific Standard Time: LA/LA
A Universal History of Infamy: Virtues of Disparity

A Universal History of Infamy is a multisite exhibition opening in August and September of 2017 engaging 16 U.S. Latino and Latin American artists and collectives whose practices defy disciplinary boundaries. A Universal History of Infamy unfolds across three venues: A Universal History of Infamy at LACMA, a project by Vincent Ramos at Charles White Elementary School, and Virtues of Disparity at 18th Street Arts Center. The specific mission and environment differ at each venue, highlighting curatorial nodes of the overall exhibition project: strategies of display via an encyclopedic museum (LACMA), pedagogy—or methods of teaching—through a school (Charles White Elementary School), and artist research at an artist residency complex (18th Street Arts Center). Bringing together small-scale works by artists represented in A Universal History of Infamy, Virtues of Disparity at 18th Street Arts Center is structured around themes of likeness and deception, and considers the shortcomings of different systems of writing, transcriptions, and their contested relation to authenticity.

A Universal History of Infamy is presented as part of the Getty-led Pacific Standard Time: LA/LA initiative, and curated by Rita Gonzalez, curator and acting department head of contemporary art at LACMA; José Luis Blondet, curator of special initiatives at LACMA; and Pilar Tompkins Rivas, Director of the Vincent Price Art Museum. These artists and collaborative teams work across a range of media—from installation and performance to drawing and video—and adopt methodologies from diverse disciplines, including anthropology, history, linguistics, and theater.

The title for the exhibition is borrowed from Jorge Luis Borges’s A Universal History of Infamy, a 1935 collection of short stories in which the Argentinian author draws on disparate literary sources—from Mark Twain to Japanese tales—to devise an incomplete encyclopedic volume on iniquity. The “A” that begins the title points to the limitation of a singular “universal” history or comprehensive survey. Similarly, through their artworks, artists in the exhibition challenge any notion of absoluteness with regard to what constitutes Latin America and its diaspora in the United States, the art that can be associated with it, and how to approach this complex region.

List of Featured Artists:

- Ángela Bonadies (Venezuela) ∙
- Mariana Castillo Deball (Mexico/Germany) • "
- Carolina Caycedo (Los Angeles) •
- Josefina Guílizasti (Chile) •
- Tamar Guimarães (Brazil/Denmark) and Kasper Akhøj (Denmark) •
- Runo Lagomarsino (Sweden/Brazil) • •
- Fernanda Laguna (Argentina) •
- Michael Linares (Puerto Rico) • •
- Mapa Teatro (Colombia) • •
- Naufus Ramirez-Figueroa (Guatemala) • •
- NuMu [Stefan Benchoam, Jessica Kaire] (Guatemala) •
- Gala Porras-Kim (Colombia/Los Angeles) •
- Oscar Santillán (Los Angeles)
- Carla Zaccagnini (Argentina/Brazil) • •
- Zinny and Maidagan (Argentina/Germany) • •
- • Artist in residence at 18th Street
  • Presented in Virtues of Disparity at 18th Street

This exhibition was organized by the Los Angeles County Museum of Art.

A Universal History of Infamy is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

Major support of the exhibition and residencies is provided through grants from the Getty Foundation.

Additional support for artist residencies related to the exhibition was generously provided by Baik Art.

Please visit pstlala-lacma.18thstreet.org for more information and videos about the works created for this show.
**ÁNGELA BONADIES • °**

Venezuela-based Ángela Bonadies is an artist whose work focuses on memory, the archive, urban space and thinking about the photographic image from the perspective of photography.

Bonadies’ recent exhibitions include: West Side at Abra, Caracas, Venezuela; Translocations at Arts Santa Mònica, Barcelona, Spain; Bonadies + Caña - cartografías de un territorio compartido at Centro de Historias de Zaragoza, Spain; The beast is the sovereign at MACBA, Barcelona, Spain and WHY?, Stuttgart, Germany; The White Elephant at the butcher gallery, Berlin, Germany; and Global Activism at ZKM, Karlsruhe, Germany.

Bonadies has received the Premio Latinoamericano de Fotografía Josune Dorronsoro (2004), the Ayuda a la Creación (2008) provided by Matadero in Madrid, and the Ayuda a la Producción (2006) by Arteleku, Donostia-San Sebastián, Spain. The project La Torre de David was named on of the “Best Architecture and Landscape Projects” in 2011 by the magazine Polis, and “Best of Architecture” in 2011 by DomusWeb.

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**MARIANA CASTILLO DEBALL • °**

Mariana Castillo Deball, born in Mexico City and based in Berlin, examines how the cultural and functional significance of objects changes over time. Her research-based practice takes an ethnographic approach to contemporary material culture. Deball frequently works with institutional collections of objects including art, anthropology, and science museums. Multiples such as books or sculptural objects are an integral part of her practice. At LACMA, Castillo Deball will exhibit a new series of drawings for which in she explores the ancient techniques of Mayan and Aztec ceramic pigmentation. In addition to this commissioned work, Deball will display the installation Vista de Ojos (2014), based on a map of Tenochtitlan (now Mexico City) dated to the 1550s, just 30 years after it was colonized by Spain. Deball enlarges the map and makes it sculptural, allowing spectators to experience the complex dynamic between European and indigenous perceptions of space. At 18th Street, Deball will exhibit a video work, El donde estoy va desapareciendo / The place I am is vanishing, 2011, a work about “uncomfortable objects, products of desire, research, or imagination,” that never fully belong in, and never fully disappear from, the social space of humans.

Solo exhibitions of Castillo Deball’s work have been held at the Hamburger Bahnhof, Berlin (2014); CCA Glasgow (2013); Chisenhale Gallery, London (2013); and she has participated in significant international survey exhibitions including the 8th Berlin Biennale (2014) and the 29th São Paulo Biennial (2010). She was the recipient of the 2013 Preis der Nationalgalerie für junge Kunst, and the 2012 Zürich Art Prize. Castillo Deball studied at the Jan van Eyck Academie (2003), and Universidad Nacional Autónoma de México (1997).

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**CAROLINA CAYCEDO °**

Los Angeles-based artist Carolina Caycedo was born in London to Colombian parents. She transcends institutional spaces to work in the social realm, where she participates in movements of territorial resistance, solidarity economies, and housing as a human right. Carolina’s artistic practice has a collective dimension to it in which performances, drawings, photographs and videos are not just an end result, but rather part of the artist’s process of research and acting. Through work that investigates relationships of movement, assimilation and resistance, representation and control, she addresses contexts, groups and communities that are affected by developmental projects, like the constructions of dams, the privatization of water, and its consequences on riverside communities.

She has developed publicly engaged projects in Bogota, Querzón City, Toronto, Madrid, Sao Paulo, Lisbon, San Juan, New York, San Francisco, Paris, Mexico DF, Tijuana, and London. Her work has been exhibited worldwide with solo shows at Vienna Secession, Intermedias-Matadero Madrid, Agnes B Gallery Paris, Alianza Francesa Bogotá, Hordaland Kunststifter Bergen, 18th Street Arts Center in Santa Monica, and DAAD Gallery in Berlin. She has participated in international biennials including Sao Paulo (2016), Berlin (2014), Paris Triennial (2013), New Museum (2011), Havana (2009), Whitney (2006), Venice (2003) and Istanbul (2001). In 2012, Caycedo was a DAAD Artist-in-Berlin resident. She has received funding from Creative Capital, Columbia Community Foundation, Los Angeles Department of Cultural Affairs, Harpo Foundation, Art Matters, Colombian Culture Ministry, Arts Council UK, and Prince Claus Fund.

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**JOSEFINA GUILISASTI °**

Chile

Josefina Guilisasti has used painting and photography for over a decade to unsettle genre and still life paintings with a sense of eeriness and mystery. By installing numerous framed or mounted paintings and photographs, the genre and still life style becomes disrupted, making way for interpretations of capital, colonization, and private and commercial histories.

Her solo exhibitions include: Caida libre / free fall, Pre-Colombian Museum, Santiago, Chile (2017); The Raft of the Medusa, Cecilia Brunson Project, London (2015); Light objects, MAD Santiago, Chile (2016); and Paradisus, Galería AFA, Santiago, Chile (2011), among others. She has also shown in the Sãos Paulo Bienale (2007), the Mercosur Biennial (2007), and has received residencies at RIAA in Argentina, DAC in New York, and APT in New York. Her work is held in museums and private collections throughout Chile and the United States. She studied at the Universidad de Chile and received a masters in history at the Adolfo Ibáñez University in Santiago, Chile (2012).

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**Carolina Caycedo**, Dependency/Currency. Courtesy of the artist.


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TAMAR GUIMARÃES • Brazil / Denmark
& KASPER AKHøj • Denmark

Copenhagen-based Brazilian artist Tamar Guimarães’ manifold film and installation works explore spirituality, nation-building, colonial narratives and modernist forms. Through her work, Guimarães creates a grammar of displacement and deference where trauma is always present but never apparent. In Guimarães’ practice, the dead are always at work, and the past is as porous as the present.

Her work has been presented at numerous art fairs and the São Paulo Bienial and Venice Biennale. She has had solo exhibitions at the Institute of Modern Art, Brisbane (2009), Artspace Sydney (2016), Gasworks, London (2011), and the Århus Kunstbygning, Denmark (2012). Her work was nominated for the Premio Inversor Profissional Art Prize (PIPA) 2010, 2011, 2012, and 2013.

Also based in Copenhagen, Danish artist Kaspar Akhøj is a mixed-media artist whose recent solo exhibitions include Welcome (TO THE TEKNIVAL) at the Künstlerhaus Stuttgart, Overgaden at the Institute for Contemporary Art in Copenhagen, and After The Fair at the Wiel’s Centre for Contemporary Art, Brussels. His work has also been shown at LuDoW 38/Goethe Institute, New York and 28th São Paulo Bienial. In 2010, he was an artist-in-residence at the 29th São Paulo Biennial, in addition to Platform Garanti in Istanbul, Turkey.

RUNO LAGOMARsINO • °
Sweden/Brazil

Runo Lagomarsino lives and works in Malmö, Sweden and São Paulo, Brazil. Lagomarsino’s multimedia work constructs frictions between language, representation, and dominant narratives by investigating fractures from which to tell stories, unlearn, read the past, and name the future. In his installations, films, collages, and drawings, Lagomarsino examines the history of transatlantic travel from colonialism to the widespread immigration seen in both World Wars. By using found objects, Lagomarsino discovers the effects of imperialist agendas and the historical journeys they cause that are embedded in objects and locations of daily life.

Lagomarsino has participated in numerous solo and group exhibitions across the world, including Carla Zaccagnini & Runo Lagomarsino, Konsthall, Malmö (2015). Lagomarsino participated in the Whitney Museum of American Art Independent Study Program in 2007-2008 and received his MFA at the Malmö Art Academy in 2003.

FERNANDA LAGUNA •
Argentina

Fernanda Laguna is one of the most influential artists and writers of her generation in Argentina. In 2001, in the midst of the worst economic crisis in Argentina’s history, Laguna co-founded the now legendary artist-run gallery Belézla y Falicidad (Beauty and Happiness), which championed emerging emerging art and literature in Buenos Aires and an experimental art-based education program for the local youth. Laguna also co-started Elisa’s Cartonera, a publishing cooperative which brings together well established writers and the “cartoneros” who make a living collecting discarded cardboard from the garbage.

In her recent paintings, black biomorphic shapes – that sometimes act as humans – are one of the recurring tropes, as are the slashes and carved shapes that appear on the surface of the canvas. She participated in the Mercosul Bienial (2013), and the Cuenca Bienial, Ecuador (2014). Laguna’s works are in the collections of MALBA (Museum of Latin American Art of Buenos Aires), the Patricia Phelps de Cisneros Collection, the Guggenheim Museum, NYC, the Museum of Modern Art of Buenos Aires, Museum of Contemporary art of Los Angeles, Museum Pérez of Miami, and in many important private collections in Argentina.

MICHAEL LINARES • °
Puerto Rico

Through a wide variety of media including installation, assemblage, sculpture, video and painting, Michael Linares’ practice consistently raises the possibility of new relationships between objects and signification. Living and working in San Juan, Puerto Rico, Linares mixes the foreign with the familiar and the marvelous with the mundane, disorganizing what is perceived as common sense to create unexpected combinations that foster new aesthetic and intellectual understanding. Central to his practice is the exploration of new connections between audience and art to assert the spectator’s role in the production of meaning. Linares sees his work as a vehicle for possible aesthetic experiences that remain open, ever-changing, and ready to be redefined.

His work has shown internationally, and recent exhibitions include Museo del Pao, 32nd Bienal de São Paulo, Brazil; El Museo del Pal, Casa del Sargento, Beta-Local, San Juan (2015); and An Alasatory History of the Stick, Art in General, New York (2015). Linares is also the founder of La Sonora, a free online resource that contains translations of texts relevant to contemporary art discourse and culture, most of which did not previously exist in Spanish. The project aims to democratize aesthetic and critical knowledge, while creating an alternative platform for traditional reading.
Swiss-born, Colombia-based artists Heidi and Rolf Abderhalden founded Mapa Teatro in 1984. Since its inception, Mapa Teatro has built a universe within the living arts, a place ripe for transgressing disciplinary boundaries, fusing languages and readings, and articulating local and global concerns. Joined by Colombian artist Ximena Vargas and Mexican artist Juan Ernesto Diaz, Mapa Teatro has built a universe within the living theater during the 1970s in Guatemala. Naufus Ramírez-Figueroa has participated in various solo and group exhibitions including the 53rd International Kurzfilmtage Oberhausen (Oberhausen, Germany), Home Works IV (Ishika) Alwan, Beirut, Lebanon, Illy Present Future 2013 (Castello di Rivoli, Italy), A History of Interventions ( Tate Modern, UK), Beber y Leer El Arcoíris (Casa América, Madrid), and the 10th Gwangju Biennale. He is the recipient of a Guggenheim Fellowship, a Franklin Furnace Award, and an Akademie Schloss Solitude Fellowship. Heidi and Stefan Benchoam. This iconic structure has become embedded in Guatemala City’s urban landscape, and NuMu’s minuscule size has led artists to think creatively about space and develop site-specific projects. For A Universal History of Infamy, a one-to-one fiberglass replica of NuMu will host rotating projects by two Guatemalan artists, Joaquín Orellana and Regina José Galindo. Joaquín Orellana: Paisaje Sonoro (Sound Landscape) explores the legacy of Joaquín Orellana, a Latin American avant-garde composer known for creating performance-based works, represented by documents and also includes photographs, programs, and press clippings. Retrospective presents 30 of Regina José Galindo’s performance-based works, represented by documents installed on the museum’s windowpanes, as well as an anthology of 30 of the artist’s poems. When this exhibition was originally presented at NuMu in 2013, it was the first survey of Galindo’s work shown in Guatemala.\r\n\r\n**Mapa Teatro (Heidi and Rolf Abderhalden)**  •  *Colombia*

**Naufus Ramírez-Figueroa**  •  *Guatemala*

Naufus Ramírez-Figueroa lives and works in Guatemala City. Guatemala. The Guatemalan Civil War (1960–96) is a recurring subject in his work, which—although often softened by a humorous approach—fails to conceal the force of history that precedes it. Through performance and installation work, the artist portrays the complexity of his experience during the war and his life as a child refugee in Canada. Returning to his early exposure to experimental theater during the 1970s in Guatemala, Figueroa is creating a new performance for Pacific Standard Time: LA/LA including props, costumes, and masks for the five characters—a widower, a dictator, a soldier, a cardinal, and a scarecrow—featured in El corazón del espartapogaros (Heart of the Scarecrow), a celebrated and controversial play by a play by Guatemalan playwright Hugo Carrillo. Naufus Ramírez-Figueroa has participated in various solo and group exhibitions including the 53rd International Kurzfilmtage Oberhausen (Oberhausen, Germany), Home Works IV (Ishika) Alwan, Beirut, Lebanon, Illy Present Future 2013 (Castello di Rivoli, Italy), A History of Interventions (Tate Modern, UK), Beber y Leer El Arcoíris (Casa América, Madrid), and the 10th Gwangju Biennale. He is the recipient of a Guggenheim Fellowship, a Franklin Furnace Award, and an Akademie Schloss Solitude Fellowship. Heidi and Stefan Benchoam. This iconic structure has become embedded in Guatemala City’s urban landscape, and NuMu’s minuscule size has led artists to think creatively about space and develop site-specific projects. For A Universal History of Infamy, a one-to-one fiberglass replica of NuMu will host rotating projects by two Guatemalan artists, Joaquín Orellana and Regina José Galindo. Joaquín Orellana: Paisaje Sonoro (Sound Landscape) explores the legacy of Joaquín Orellana, a Latin American avant-garde composer known for creating performance-based works, represented by documents and also includes photographs, programs, and press clippings. Retrospective presents 30 of Regina José Galindo’s performance-based works, represented by documents installed on the museum’s windowpanes, as well as an anthology of 30 of the artist’s poems. When this exhibition was originally presented at NuMu in 2013, it was the first survey of Galindo’s work shown in Guatemala.\r\n\r\n**Naufus Ramírez-Figueroa**  •  *Guatemala*

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**NuMu (Jessica Kairé and Stefan Benchoam)**  •  *Guatemala*

Founded in 2012, NuMu (Nuevo Museo de Arte Contemporáneo) is the first and only contemporary art museum in Guatemala dedicated exclusively to supporting, exhibiting, and documenting contemporary art. NuMu is an artist-run space, co-founded and directed by artists Jessica Kairé and Stefan Benchoam. This iconic structure has become embedded in Guatemala City’s urban landscape, and NuMu’s minuscule size has led artists to think creatively about space and develop site-specific projects. For A Universal History of Infamy, a one-to-one fiberglass replica of NuMu will host rotating projects by two Guatemalan artists, Joaquín Orellana and Regina José Galindo. Joaquín Orellana: Paisaje Sonoro (Sound Landscape) explores the legacy of Joaquín Orellana, a Latin American avant-garde composer known for creating performance-based works, represented by documents and also includes photographs, programs, and press clippings. Retrospective presents 30 of Regina José Galindo’s performance-based works, represented by documents installed on the museum’s windowpanes, as well as an anthology of 30 of the artist’s poems. When this exhibition was originally presented at NuMu in 2013, it was the first survey of Galindo’s work shown in Guatemala.**

**Gala Porras-Kim**  •  *Colombia / Los Angeles*

Gala Porras-Kim’s work is made through the process of learning about the social and political contexts that influence how intangible things, such as sounds, language and history, have been represented through different methodologies in the fields of linguistics, history and conservation. The work comes from a research-based practice that considers the way people represent forms of communication with objects, codes or a written form, and conversely, how objects can be used to make an official narrative through artifacts. Gala Porras-Kim lives and works in Los Angeles. She was born in Bogotá, Colombia, received an MFA from the California Institute of the Arts and a MA in Latin American Studies from the University of California, Los Angeles. Recent work has been shown at the Hammer Museum’s Made in L.A., the Los Angeles Public Art Biennial, The 44th National Salon of Artists in Colombia and at the FRAC Pays de la Loire in France in 2016. She received an Artadia Award and Rema Hort Mann Award in 2017, A Joan Mitchell Foundation Award in 2016, Creative Capital Grant and Tiffany Foundation Award in 2015 and a California Community Foundation Fellowship in 2013.

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Dolores Zinny and Juan Maidagan are a Berlin-based duo producing large-scale installations for over two decades as a means to investigate architecture through the history of a site, challenge traditional notions around exhibition space, and create new meanings. As part of Pacific Standard Time: LA/LA, the duo’s curiosity about the Los Angeles County Museum of Art (LACMA) building and its history grows out of a practice continually grounded in their responses to existing architectures. Zinny and Maidagan create installations, introduce new objects, structures and environments, and integrate a series of social, political, and cultural references to create a narrative that often draws from literature.

Dolores Zinny and Juan Maidagan were born in Argentina, and studied Fine Arts with a specialization in Painting and Medical Studies, respectively, at the Universidad Nacional de Rosario. They have been working together since 1992, and their work has been featured internationally. They are recipients of many awards, including the Guggenheim and Pollock-Krasner Fellowships.

Carla Zaccagnini is a visual artist and writer, born in Buenos Aires, Argentina and based in São Paulo, Brazil. Zaccagnini uses a variety of media including performance, video, drawing, installation, and text to investigate problems of displacement. Zaccagnini’s practice responds to the development of modern Brazil, exploring the political and economic environment in which she works.

Zaccagnini has recently received the grant KfW Stiftung, Kunstlerhaus Bethanien, Berlin, (2013-14), and she has taken part in various group shows, such as Carla Zaccagnini and Runo Lagomarsino, Konsthall, Malmö, (2015). Recent solo shows include Historias Feministas: Carla Zaccagnini, São Paulo (2015), and Elements of Beauty, Van Abbemuseum, Eindhoven (2015). Carla Zaccagnini received a Masters in Poéticas Visuais (Visual Poetics) at the University of São Paulo.

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Oscar Santillán’s work insinuates the existence of a territory where what is possible can be trespassed, where the invisible can be truthfully materialized, and where history is a speculative matter. It can be understood as an investigation of the margins of reality.

His work has been displayed at Witte de With (NL), LACMA (US), MUAC (MX), Irish Museum of Modern Art (IE), IV Polígrafa Triennial (PRI), Museo de Artes ‘Carillo Gil’ (MX), STUK (BE), Fundación ODEON (CO), SECCA (US), Passerelle Centre d’art contemporain (FR), Nest (NL), Sala Mira Qassasa (PE), FLORA ars+natura (CO), Beneficiante Museum (NL), XIII Bienal de Cuenca (EC), Kröller-Müller Museum (NL), Bienal de Arte Paiz (GT), Vooruitmunmuseum (NL), among other venues. Santillán received a Sculpture MFA from VCU (US), and attended residencies at Delfina Foundation (UK), Jan van Eyck (NL), Skowhegan (US), Fondazione Ratti (IT), Davidoff AIR (DO), among others.

Vincent Ramos’s work RUINS OVER VISIONS OR SEARCHIN’ FOR MY LOST SHAKER OF SALT (ANTE DRAWING ROOM) at LACMA dialogues simultaneously with the past and present through forms of collecting and archiving. Ramos gives as much weight to a page from a TV Guide as he does to primary documents drawn from historical archives. His work reinterprets notions of memory, time, and place within the social, cultural, and political arenas of American society by fusing strains of popular culture with specific historical events.

For his curatorial effort at Charles White Elementary School, Ramos considers the body as a transformative “tool” that both adapts to and resists the political, social, and cultural environments of its time and place in history. Ramos will draw extensively from LACMA’s permanent collection and invite the participation of artists, writers, and social justice activists whose work engages with the overarching themes of presence, absence, memory, loss, resilience, and the potential for poetics during politically uncertain times.


Carla Zaccagnini, Sobre la igualdad y las diferencias: Casas gemelas, 2005/2008. Photography series of houses constructed equal and transformed throughout the years, dimensions variable. Courtesy of the artist.

Carla Zaccagnini, sobre la igualdad y las diferencias: Casas gemelas, 2005/2008. Photography series of houses constructed equal and transformed throughout the years, dimensions variable. Courtesy of the artist.
Visiting Artists in Residence
AHMAD ZAKII ANWAR
Malaysia

Ahmad Zakii Anwar is a prominent Malaysian artist based in Johor Bahru. With a strong command of several artistic mediums and modes of figurative representation, Anwar is renowned for his photorealistic, large-scale charcoal drawings of male nudes. These figures are solidly constructed and oriented towards a palpable solipsism that lies just below the articulated musculature of their forms. Viscerally evoking a two-dimensional image reminiscent of Michelangelo’s slave sculptures, Anwar’s drawings coalesce his theological, psychological, and cosmological inquiries of the human spirit and body.

Anwar also maintains a fervent activist practice supporting AIDS patients, women’s rights, and his local community. His work has been exhibited internationally in New York, Los Angeles, Hong Kong, Jakarta, Singapore, Kuala Lumpur, and Manila. He is a graduate of the School of Art and Design at the MARA Institute of Technology in Malaysia.

Ahmad Zakii Anwar’s residency was made possible with the generous support of Baik Art.

MICAH BARNES
U.S. / Canada

Micah Barnes is a Canadian pop singer-songwriter. He has performed both as a solo artist and with the bands Loudboy and The Nylons. Born in Vienna, Barnes is the son of composer, conductor, and jazz drummer Milton Barnes, brother of drummer Daniel Barnes and cellist Ariel Barnes. He attended Oakwood Collegiate Institute in Toronto, and then studied voice with José Hernandez and Bill Vincent. He began his career singing in Toronto cabarets and nightclubs during the 1980s while appearing in theatre, film, television and radio productions as an actor. He was subsequently a member of The Nylons from 1990 to 1996, and later moved to Los Angeles.

In 2003, he collaborated with the house music duo Thunderpuss on the hit dance track “Welcome to My Head”, which reached number one on the Billboard club charts. He has also had some roles in film and television, including guest acting roles in the television series Katz and Dog and E.N.G. and a supporting role in the short film The Fairy Who Didn’t Want to Be a Fairy Anymore.

JASON BERESWILL
U.S.

Jason Bereswill is a painter who combines contemporary tools and traditional techniques to relate landscape painting with modern methods of navigation and world experience. Much of his work examines his relationship to space, from mapping and planning to executing paintings onsite.

Bereswill was a Painting Fellow at the New York Academy of Art through late 2006. His work has been exhibited with the Tony Shafrazi Gallery, New York; Eden Rock, St. Barths; and Casa Maauad, Mexico City. He has also participated in group shows at Museo Jumex, Mexico City; Manarat Al Saadiyat, Abu Dhabi; and most recently at Herhusid, Siglufjordur, Iceland. Bereswill received his BFA from Ringling College of Art and Design in 2002, and his MFA in Painting from the New York Academy of Art in 2005.

MIKE BODE
Sweden

Mike Bode is a visual artist, researcher, and organizer based in Sweden. Bode’s artistic practice often takes root in investigations of the built environment seen in relation to societal and historical changes that derive from political and technological shifts. These works, often collaborative, utilize video and photography as well as architectural and spatial interventions, digital media, historical archives, and texts. In recent years, Bode has researched the circulation and configuration of online digital imagery. He is currently involved in a research project at the Department of Media Studies at Stockholm University, exploring the problems of representation, mediation, and aesthetics of political dissent.

Bode has presented and exhibited his work at Kunst Werke in Berlin, the Nobel Museum in Stockholm, the Center of Contemporary Art in Vikus, the Secession in Vienna, the Gothenburg Konsthall, the Yokohama Triennale, Kitakyushu Biennial, and the Institute of Contemporary Art in Miami. In 2008, Mike Bode received a PhD in artistic research from Gothenburg University in Sweden.
Brit Bunkley is a New Zealand-based artist whose current art practice includes public art, sculpture, installation, and video. Bunkley designs his work using digital 3D modeling, video, and image editing programs emphasizing majestic landscapes, human revelry, and an oblique sense of apocalyptic anxiety.

Bunkley is represented in numerous international collections and has completed a dozen permanent and temporary public art projects. He is a recipient of a New York State Fellowship grant, a New York State Council on the Arts project grant, a USA National Endowment for the Arts Fellowship, and the American Academy Rome Prize Fellowship. His many temporary and permanent public art projects include the commission Hear My Train, Wangangui, New Zealand (2012); and a public screening at the Oslo Central Station as part of the Oslo Screen Festival, in New Zealand (2012); and a public screening at the Oslo Central Station as part of the Oslo Screen Festival, in New Zealand (2012).

Dolores Erhart del Campo, born and based in Buenos Aires, Argentina, is a visual artist specializing in drawing and painting. Her early career moved between Barcelona and Buenos Aires, and she worked with some of the most prestigious figurative painters in Argentina. Erhart del Campo’s body of work currently consists of a series of paintings that evidence the permanent conflict between figuration and abstraction, exploring the rational construction of the figure and the emotionality of the stroke. Emotion and reason, understood as fundamental parts of the human psyche, are the main focus of her reflections. Her main aspiration is to continue generating art from a genuine place, showing her particular way of observing human existence.

Dolores Erhart del Campo, Ashiko (Oct. 2016), 2016, Oil on canvas, 60 x 60 inches. Courtesy of the artist.


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Heri Dono is a Yogyakarta-based Indonesian artist renowned for his installation-based experiments that explore popular forms of Javanese Folk Theater, wayang kulit. Using the guise of theatre and simulacra, Dono enacts myths through his multifaceted storytelling. The medium of traditional shadow puppetry allows Dono to explore the darker side of human social experiences, pushing past notions of beauty and aesthetics. He incorporates drawings, paintings, crafted puppets, masks, singing, and music to illustrate pointed critiques of the social and political life of Indonesia. Born and raised in Jakarta during a period of turmoils in Indonesia’s history, Dono confronts elements of violence and upheaval in his work, addressing concerns of Indonesian society that are intertwined with larger international issues.

Heri Dono has been honored with a major retrospective of his work, entitled The World and I: Heri Dono’s Art Odyssey, at the Art1: New Museum in Jakarta, Indonesia. His work was exhibited at the Changwon Sculpture Biennale and the Gwangju Biennale (2014). He has been invited to participate in several other international exhibitions including the Venice Biennale in Italy (2013 and 2015), the Asia Pacific Triennial at the Queensland Art Gallery in Brisbane, Australia (2002), and the Yokohama Triennial in Yokohama, Japan (2001). Heri Dono’s residency was made possible with the generous support of Baik Art.

Heri Dono, Superwomen Divers, 2014. Acrylic on canvas, 83’x 60’x 62’x 3 inches. Courtesy of the artist.

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Brendan Fernandes is a Canadian artist of Kenyan and Indian descent. Fernandes’ dance-based practice explores intersections of language, architecture, and the body. At 18th Street, he created a series of situational performances connected to the dancer’s experience of the dance floor as a space of agency.

Fernandes has exhibited internationally and nationally including exhibitions at the Guggenheim, Bergen Kunsthall, Stedelijk Museum, Sculpture Centre, Manif d’Art, The Quebec City Biennial, The Third Guangzhou Triennial and the Western New York Biennial through the Albright-Knox Art Gallery. Fernandes has been awarded many highly regarded residencies around the world, including the Canada Council for the Arts International Residency in Trinidad and Tobago (2006). Fernandes completed the Independent Study Program of the Whitney Museum of American Art (2007) and earned his MFA (2005) from the University of Western Ontario and his BFA (2002) from York University in Canada. Brendan Fernandes’ residency was made possible with the generous support of the James Irvine Foundation.


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Visiting Artists in Residence

THOMAS JAMES
France
French documentary filmmaker Thomas James defines his practice as making film without making film, or looking for the essence of fiction to generate objects and concepts. James attempts to return to the spectator as an isolated element, outside the narrative. Currently working at the Palais de Tokyo in Paris, France, as a documentary filmmaker, he has directed several short films and group shows. James’ practice mainly revolves around multimedia installations and video productions, primarily involving in-depth studies of society. In addition, he focuses on ready-made installations including everyday objects such as TV/Radio sets, saucepans, cellphones, or other mass distributed products.

MARISA JAHN
U.S.
Of Chinese and Ecuadorian descent, Marisa Jahn is an artist, writer, and activist. Jahn is the Executive Director of Studio REV, a nonprofit studio whose public art projects combine creativity, bold ideas, and sound research. Studio REV works to address critical issues impacting low-wage workers, immigrants, and teens through public art. Jahn originated El Biblio Bandido (or ‘story thief’), an ongoing living legend built around a masked bandit who roves the jungles of Honduras terrorizing little kids until they offer him stories they’ve written. Other projects include Video Slink Uganda, a contagious public art competition, and a public art “nanny hotline.”

A 2013 Open Doc Lab Fellow at MIT and former MIT graduate, Jahn’s work has been presented at venues including the White House, the Museum of Modern Art in New York, and the Walker Art Center in Minneapolis. She has received grants and awards such as Tribeca Film Institute’s New Media Fund and the Rockefeller Cultural Innovation Fund.

PAUL HARRYN
U.S.
Paul Harryn is a painter, musician, and author based in Easton, Pennsylvania. His work is informed by the natural setting of his studio, and he considers nature to be the driving force behind his work. His paintings, stemming from this dual interest in the forces of nature and abstraction, have strong gestural and textural qualities, intricate layering with the strongest elements of each layer coming through into the final work, and an evocative sense of color and light that aim to distill something essential from the natural world.

Having lived in Venice, CA previously for several years, his annual residency at 18th Street Art Center is designed to develop work inspired by indigenous nature in Southern California.

KAORU HIRONAKA
Japan
Kaoru Hironaka’s practice bridges performance, installation, painting and sculpture. With a diverse range of influences from graffiti, street culture, and outsider art, she has produced commercial and non-commercial work in various media including print, web, theater, and video. Since 2014, she has launched an urban redevelopment research program at Kobe Design University in Kobe, Japan. Her focus is to open up improvisational dialogues in public spaces, forming creative forums and catalysts that will instigate new interest in rural areas.

Hironaka has exhibited widely throughout Asia, including at Nagi Museum of Contemporary Art, Gallery Lara in Tokyo, MAKII MASARU Fine Art in Tokyo, BankArt in Yokohama, Jing Art Gallery in Shanghai, KIITO in Kobe, The National Art Center in Tokyo, and CASD in Osaka. Hironaka studied contemporary painting at the Tama Art University in Tokyo, Japan.

Paul Harryn, California Dreamin’, 2016. Series of 24 pen and ink drawings, each 11 x 15 inches, assembled dimensions 44 x 90 inches. Courtesy of the artist.

Kaoru Hironaka, Installation detail of exhibition at 18th Street Arts Center, 2015. Courtesy of the artist.

Paul Harryn, Chaussures de Ville (City Shoes), 2015, Video. Courtesy of the artist.

Marisa Jahn with Studio REV, The Nanny Van, mobile design lab foregrounding domestic workers’ rights. Courtesy of the artist.

BIBI KATHOLM  

Born in Denmark and currently working in Copenhagen, Bibi Katholm’s work is characterized by an expanded approach to painting resulting in various mixed media experiments and driven by a constant curiosity about materiality and recycling. Fabrics and patterns, wood and fur, props and found objects—all of these materials have found their way into paintings and drawings that create an overall impression of inclusion or openness. Through moving image and animation work she has investigated the duration or continuum lacking in traditional painting. Objects and installations are staged with the purpose of expanding a narrative in time and space.

Since her first major show solo exhibition with VENUE Contemporary Art Gallery in November 2008, she has traveled extensively while exhibiting her work and curating exhibitions internationally. Katholm has had work presented in various group and solo exhibitions throughout Copenhagen and London as well as in Los Angeles, Berlin, and Northampton, England.

KOW LEONG KIANG  

Based in Selangor, Malaysia, painter Kow Leong Kiang's approach to portraiture brings together the technical rigor of both photography and painting. Modeling his subjects from snapshot portraits, Kiang faithfully translates the lively details that mark the work’s contemporaneity. Engaging a rich tradition of portraiture, and honing in on a deft layering of glazes and textured surfaces, he employs advanced techniques reminiscent of Northern Renaissance painting.

Kiang spent the last three years between Malaysia and Indonesia, where he exhibited regularly. To date, he has held seven solo exhibitions including: Human at the Red Mill Gallery in Vermont, USA; Floating World (2003), Silent Conversation (2005), and Other People (2007) at Valentine Willie Fine Art in Kuala Lumpur (VWFA KL); Joga Constellation at Tembi Contemporary in Yogyakarta, Indonesia (2009); Intimate Collisions, at VWFA KL (2010).

Kow Leong Kiang’s residency was made possible with the generous support of Baik Art.

JANE LAFARGE HAMILL  

Jane LaFarge Hamill is a painter who lives and works in Lamberville, NJ. Her college education was based on experiential learning through frequent international travel, which she has continued in her professional life in the many international residencies she has taken part in to research and engage in local communities. Her abstract portraits depict groups not individuals. Of her work, Hamill says, “They’re cumulative sights, thoughts, and emotions of and about people. They usually start with some semblance of a person—creating a structure of a head that can be used to build on, and then I let it reveal itself. I paint people, in general, as a way to understand what it is to be human.”

Hamill has shown her work internationally since 2005. Most recently, in 2015, she exhibited at Lepore Savage Gallery and Joshua Liner Gallery in New York City, and Herhusid in Siglufjordur, Iceland.

DELIA PRVACKI  

Delia Prvacki, a sculptor born in 1950 in Northern Transylvania, Romania, works mainly in ceramics but then translates some of her sculptural compositions in bronze or tapestry. Delia established an art-consultancy company in Singapore and since 1993 has received numerous commissions for public projects. Her works are seen as focal points in many urban areas, including parks, condominiums, atriums of important institutions, and within the subway system.

Delia had several solo exhibitions. Her work evolved from an interest in establishing ceramics as an independent form of artistic expression to a more recent body of work following the meaning of raw materials and their relevance to modern technology and human existence. Identifiable by her exploration and experimentation with materials, Delia’s works are part of art collections in Singapore and throughout Asia, as well in many cities in the former Yugoslavia.
MILENKO PRVAČKI
Singapore / Serbia

Milenko Prvački, a painter born in 1951 in Yugoslavia, is one of Singapore’s foremost artists and art educators, having taught at LASALLE College of the Arts since 1994. He was Dean of the Faculty of Fine Arts for 10 years, and is currently Senior Fellow, Office of the President at the college and Adjunct Professor at RMIT University, Melbourne, Australia.

He has exhibited extensively in Europe since 1971, and in Singapore and the region since 1993. He has been included in major exhibitions, most notably the Biennale of Sydney in 2006.

His work is in various private and public collections, such as the Art Gallery of New South Wales, Australia; Museum of Contemporary Art in Belgrade, Serbia; and Singapore Art Museum in Singapore, amongst others. He was awarded the Chevron in the Order of Arts and Letters by the French government in 2011, and Singapore’s Cultural Medallion for Visual Arts in 2012.

NIKI RUSSELL
UK

Niki Russell is an artist, curator, and writer. He has presented work in the UK and internationally with the art collective Reactor, whose recent projects include The Gold Ones at zero, klime & com in London; Logic:stem at Flux Factory in New York; Dummy Button for KW Institute for Contemporary Art in Berlin, Germany; Double Take Triple Give at MoBY in Bat Yam, Israel; Big Lizard’s Big Idea at Schirn Kunsthalle in Frankfurt, Germany; and Munkanon at Donau Festival in Krems, Austria.

As a curator, he has organised a number of projects independently, including the exhibition Not ready yet at the Exchange Building in Nottingham (2011), and Tall tales and wayward narratives at the Nottingham Contemporary (2015). He also played a key role in instigating Sideshow at the Nottingham-wide artist-led initiative to present exhibitions and projects alongside two iterations of the British Art Show (2006 and 2010).

PSJM (PABLO SAN JOSÉ AND CYNTHIA VIERA) Germany / Spain

PSJM is a Berlin-based artist duo founded in 2003 by Spanish-born artists Pablo San José and Cynthia Viera. The work of PSJM questions economic reality with an interdisciplinary and critical practice emphasizing the spectacular seduction techniques of late capitalism. PSJM concentrates on creating paintings of various sizes and media, including lacquered aluminum, laminate on wood, acrylic on natural linen and gouache or ink on paper. In addition, the artist duo has expanded its creative work to sculptures, mural paintings and videos focusing on economy and society.

Their work has been shown in numerous international exhibitions, including Beyond the Tropics within the context of the 56th Venice Biennale. Additionally, PSJM has shown The Real Royal Trip...by the Arts at MDMA/PS1 in New York, in collaboration with El Perro and Aitor Méndez; and at fairs, museums, and galleries internationally including Volta (2007) and Riffemaker Gallery in Basel; Pulse (2008) and Galeria Espacio Líquido in Miami; Whiteconcepts, Freies Museum, and Kwdarat in Berlin; Galería Baró Cruz in São Paolo; and Riffemaker Gallery and A Foundation in London, among others.

PSJM’s residency was made possible with the generous support of Acción Cultural Española.

ANNIE SPRINKLE AND ELIZABETH STEPHENS U.S.

Annie M. Sprinkle is an internationally known multi-media artist. Sprinkle has continuously toured one-woman theater performances about her life since 1989, such as Post Porn Modernist and History of Porn. One of the pivotal players in the 80’s sex positive feminist movement, Ms. Sprinkle’s art work has long championed sex education and equal rights.

Elizabeth M. Stephens is interdisciplinary artist, activist and educator who has explored themes of sexuality, gender, queerness, and feminism through art for over 20 years. Her current passion is SexEcology: the art of exploring the Earth as a lover. This work is designed to create the desire in others to love, cherish and honor the Earth as they would their own lover, instead of expecting the earth to take care of them as one might expect from one’s mother.

MIHA ŠTRUKELJ
Slovenia

Miha Štrukelj lives and works in Ljubljana, Slovenia, and creates site-specific artwork through painting, drawing, and installation. He focuses on urban landscapes in his works, and he creates a new sense of place by combining different real or fictitious elements, or by abstracting real topologies.

He has won the Pollock-Krasner Fellowship Award (2008) and the Henkel Drawing Award (2008). His work has also been included in the National Collection of the Museum of Modern Art in Ljubljana. Štrukelj has been selected to show in the exhibitions Slovenian Art 1995–2005, Seven Sins, Ljubljana-Moscow, and U3 – Triennial of Contemporary Art in Slovenia at the Museum of Modern Art Ljubljana, among various other national and international selections. His work has been presented in Vitamin P: New Perspectives in Painting (Phaidon 2002). In 2009, he was the sole artist to present his work in the Slovenian Pavilion at the 53rd Venice Biennal.

PUTU SUTAWIJAYA
Indonesia

Based in Yogyakarta, Indonesia, Putu Sutawijaya focuses on bodies in motion and ambiguous landscapes that evoke an intimate form of mysticism. Working across painting and sculpture, the artist uses such spaces to reference a form of universal suffering, pain, fear, happiness, laughter, and desire to provide a contemplative entry point into the human soul. At 18th Street, Sutawijaya collaborated with two other Yogyakarta-based artists, Heri Dono and Kow Leong Kiang, to create a group exhibition that represented an amalgamation of their unique styles.

Sutawijaya’s solo exhibitions include Remembering at SinSin, Hong Kong (2014); Gesticulation at Bentara Budaya, Jakarta (2010); and Legacy of Capacity at the National Gallery, Jakarta (2008). The artist is the recipient of the Philip Morris Top 10 ASEAN Award (1999), and the Best Fine Art Award from the Indonesian Art Institute in Yogyakarta at the 11th Dies Natalis. Sutawijaya was a resident artist at the Museum der Kulturen, Basel, Switzerland (2001), and at Valentine Willie Fine Art and Patisatu Studio, Kuala Lumpur, Malaysia (2007).

Putu Sutawijaya’s residency was made possible with the generous support of Baik Art.

JOSE CARLOS TEIXEIRA
U.S. / Portugal

José Carlos Teixeira’s research-based work primarily involves video installation, text, and photography. The relationship with Otherness and its representation occupies a central role in his ethical and aesthetic materializations. In his socially engaged practice, Teixeira is concerned with generating encounters and framing moments without absolute control of the output, creating situations where co-authorship might occur.

Teixeira’s work has been shown internationally at venues such as the Hammer Museum, Los Angeles; Art Interactive, Boston; Residency Unlimited, New York; Museum of Contemporary Art, Cleveland; Berlinerpool, Berlin; Rencontres Internationales, Paris; National Center for Contemporary Art, Moscow; Hélio Oiticica Art Center, Rio de Janeiro; Goethe-Institut, Lisbon; and more. Teixeira has been the recipient of a Fulbright Grant, Samuel Booth Award, D’Arcy Hayman Award, Fuso Video Festival Jury Prize, and the 2005 EDP New Artists Prize nomination, among others. Teixeira holds an MFA in Interdisciplinary Studio from UCLA, and a BFA from the University of Porto in Portugal.
Local Artists & Organizations in Residence
Luciana Abait is an Argentine painter and photo-artist who lives and works in Los Angeles. Abait’s recent projects, Mixed Nature Series and Water Cities, forge a new visual language through creation of manipulated landscapes and installations.

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

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

Albuquerque represented the United States at the Sixth International Caire Biennale, where she was awarded the Biennale’s top prize. Albuquerque has also been the recipient of three National Endowment for the Arts [NEA] Art in Public Places awards, an NEA Individual Fellowship grant, a National Science Foundation Art Grant, the Museum of Contemporary Art Los Angeles’ Distinguished Women in the Arts Award [2013], and the A x S Award for her contribution to Art and Science [2014]. Her work is in the collections of the Metropolitan Museum of Art, the Getty Trust, the Whitney Museum of American Art, LACMA, and MOCA Los Angeles, among others.

Michael W. Barnard is a Los Angeles based documentary and experimental filmmaker, photographer, and fine artist. He has made hundreds of films of every genre in locations all over the world, many of which have won awards in various festivals and competitions. Barnard’s earliest works, “Field Films,” were experimental pieces, the first of which was inspired by footage he collected on trips throughout the West Coast. He also designed, built, and supervised a complete film post-production facility, which included a state-of-the-art 16/35mm Color/B&W motion picture film laboratory. Over the past ten years, Barnard has been focused on his Photofields, an idea that emerged from assembling and color Xeroxing images taken with throwaway cameras as a child. He began creating large-scale photographic montages from custom prints that were cut, fitted, and mounted together.

Barnard founded Barnard Productions, which later became LightningBolt PIX, a full service digital production and post-production company. His company has produced and posted countless commercials, music videos, documentaries, FX sequences, and feature films for clients such as HBO, Columbia Pictures, Sony, and Warner Bros. Barnard received his BFA from the California College of Arts and Crafts and an MFA from Ft. Wright College.

Michelle Berne is a multi-disciplinary, multi-media artist who specializes in community celebration art. She has created processions, “people-powered” parades, spectacles, and site-specific performances featured in events such as the Grand Opening of the Getty Center and the Mark Taper Center for Inner-City Arts in Los Angeles. Berne’s work incorporates music and dance with monumentally-scaled fabric and papier mache sculpture, giant puppets, masks, costumes, and body adornments to co-create colorful and imaginative community events.

Berne has organized and directed events that bring together thousands of performers and tens of thousands of spectators, including the New York Loft Dance Festivals. She has worked extensively with community organizations and through residencies, including Community Arts Resources (CARS); the Asian Pacific Performance Exchange (APPEX); and La Friche La Belle du Mai [France], as well as numerous schools throughout California. She was also Artist & Communities resident for the state of Montana, a nationwide Millennium project under the auspices of the National Endowment for the Arts and the MidAtlantic Arts Foundation.

Michelle Berne is a documentary and experimental filmmaker, photographer, and fine artist. He has made hundreds of films of every genre in locations all over the world, many of which have won awards in various festivals and competitions. Barnard’s earliest works, “Field Films,” were experimental pieces, the first of which was inspired by footage he collected on trips throughout the West Coast. He also designed, built, and supervised a complete film post-production facility, which included a state-of-the-art 16/35mm Color/B&W motion picture film laboratory. Over the past ten years, Barnard has been focused on his Photofields, an idea that emerged from assembling and color Xeroxing images taken with throwaway cameras as a child. He began creating large-scale photographic montages from custom prints that were cut, fitted, and mounted together.

Barnard founded Barnard Productions, which later became LightningBolt PIX, a full service digital production and post-production company. His company has produced and posted countless commercials, music videos, documentaries, FX sequences, and feature films for clients such as HBO, Columbia Pictures, Sony, and Warner Bros. Barnard received his BFA from the California College of Arts and Crafts and an MFA from Ft. Wright College.
HENRIËTTE BROUWERS

Henriëtte Brouwers is a performer, director, teacher and producer. Since 2000, Brouwers has been the Associate Director of Los Angeles Poverty Department, a theater group that collaborates with low income communities, including homeless and formerly homeless people, on a variety of projects. Brouwers is also a collaborator and producer at RFK in EKY, a community-based reenactment of Robert F. Kennedy’s 1968 trip to Kentucky to investigate poverty in Appalachia.

Brouwers studied dance and theater in the Netherlands, as well as corporeal mime with Étienne Decroux, and “Theater of the Oppressed” with Augusto Boal in Paris. She performed her solo show, *La lengua, the tongue of Cortés*, with Pomona College students; *Weeping Women and War* of performances based on Mexican legends, including: *La Llorona* was performed on Skid Row and at a national conference of 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 encompassing all the skills in Dakin’s practice, seeking a more enlightened path for American democracy and merging ideas about citizenship and humanity to create a monumental whole.

**Susanna Bixby Dakin** is a founder of 18th Street Arts Center and a long time artist and social activist. She is a sculptor, performance artist, writer, educator and former publisher of artists’ books, art magazines and a community newspaper. She has exhibited and 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 encompassing all the skills in Dakin’s practice, seeking a more enlightened path for American democracy and 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. Besides again campaigning around the country to promote the book in 2012 and 2013, Dakin is working on a novel and book of poems, and is developing new drawings and sculptural works.

**CLAYTON CAMPBELL**

Clayton Campbell is a cultural producer who works as a visual artist, arts administrator, arts writer, and consultant. He served as the Co-Executive Director and then Artistic Director of 18th Street Arts Center from 1996 to 2010. He is the founder of Campbell Consultants Group, whose clients are philanthropic foundations and arts organizations developing cultural exchange programs.

Among other series of artworks, his well-known participatory project, *Words We Have Learned Since 9/11*, has been exhibited at Unit 24 Gallery, London; the Museum of Mobile, Alabama; the Nam Jun Paik Art Center, South Korea; the Aaran Gallery in Tehran; the Los Angeles County Museum of Art; the Barrick Art Museum, University of Nevada Las Vegas; the Maison Européenne de la Photographie, Paris; the WYSPA Institute for Art, Gdansk, Poland; the International Center of Contemporary Art, Bucharest, Romania; the Three Shadows Photography Art Center, Beijing; and the University of Capetown, South Africa. In 2005, the Words project was the first American artist’s exhibit since the Balkan wars to tour museums in Croatia. In 2002, he was awarded the distinction of Chavalier in the Order of Arts and Letters by the French government for his contributions to international cultural exchange.

Clayton Campbell received his H.O.T.H.O.U.S.E. project grant from UCLA’s World Arts and Cultures department to research the legend of La Loba through drawing, movement and singing.

**SUSANNA BIXBY DAKIN**

Susanna Bixby Dakin received her solo show, *La lengua, the tongue of Cortés*, with Pomona College students; *Weeping Women and War* of performances based on Mexican legends, including: *La Llorona* was performed on Skid Row and at a national conference of 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 encompassing all the skills in Dakin’s practice, seeking a more enlightened path for American democracy and merging ideas about citizenship and humanity to create a monumental whole.

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Los Angeles-based artist Marina Day’s art-making is a meditative form of experience and communication. She forms materials that are fragmentary yet familiar: old maps, prescriptions, ledgers, stamps, fabrics, children’s game pieces, journals. Her collages are missives documenting the precarious preciousness of life, where every scrap is used as evidence.

Marina Day is represented by the Pavel Zoubok Gallery in New York. She attended Georgetown University in Washington D.C., and Pacifica Graduate Institute in Santa Barbara, California. Her work is in the permanent collection at J. Thomas McCarthy Library at the Mount St. Mary’s Doheny Campus in Los Angeles.
Sam Durant is a multimedia artist whose practice engages a variety of social, political, and cultural issues. Often referencing American history, his work explores the varying relationships between culture and politics, engaging subjects as diverse as the Civil Rights movement, Southern rock music, and Modernism.

Durant’s work has been widely exhibited internationally, including solo exhibitions at the Museum of Contemporary Art, Los Angeles; Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany; and the Gavett-Brewster Art Gallery, New Zealand. His work has been included in the Panamá, Sydney, Venice and Whitney Biennials. Durant shows with several galleries including Blum & Poe, Los Angeles, and Sadie Coles Gallery, London. Durant’s recent curatorial credits include Eat the Market at the Los Angeles County Museum of Art and Black Panther: the Revolutionary Art of Emory Douglas at the Museum of Contemporary Art in Los Angeles and the New Museum in New York. He has co-organized numerous group shows and artist benefits and is a co-founder of Transforma, a cultural rebuilding collective organized numerous group shows and artist benefits and is Los Angeles and the New Museum in New York. He has co-organized numerous group shows and artist benefits and is a co-founder of Transforma, a cultural rebuilding collective project that began in New Orleans in 2005. His work can be found in many public collections including the Tate Modern in London and the Museum of Modern Art in New York.

Durant teaches art at the California Institute of the Arts in Valencia, California.

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

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

Los Angeles-based painter and installation artist Yvette Gellis is inspired by the world in which she lives and works. Her practice explores cities and their ever-shifting landscapes, and the stains, textures, and marks imprinted on the pavement are translated into her painting practice like a map of everyday life. Gellis seeks balance between the vastness of abstraction and the constraints of representation, and this complex relationship plays out visually on her canvases.

Gellis had her first major solo exhibition at Kim Light Gallery in Culver City. Her work has also been featured in numerous local shows including: In Bed Together at Royal/T, Culver City; To Live and Paint in LA, Torrance Art Museum; and Architectural Disenforcement at Cerititas Art Gallery and Los Angeles County Museum of Art (LACMA). She was a featured artist at the Conflux festival in New York, where she mounted a public art installation taking over a city block. Recent painting installations include collaborations with South Korean artist Han Sungpil, and a painting exhibition about Gellis’ artist residency at an organic vegetable farm on the borderlands of Mexico. Her work is included in numerous private and public collections, Gellis received her MFA from Claremont Graduate University.

Born in Tokyo and based in Los Angeles, Ichiro Irie is an artist, curator, and art teacher. Irie sees himself as a handyperson of cultural production, with a practice spanning several genres including photography, painting, installation, performance, and video. Irie views his work as an idiosyncratic exploration of history and personal narrative, covering a range of subjects and themes to critique notions of identity.

In 2001, Irie traveled to Mexico City on a Fulbright fellowship, and has maintained an active relationship with the visual art community in Mexico. Irie has exhibited his work internationally in galleries and museums such as Bank Gallery in Los Angeles, CSW Museum in Warsaw, and Museo Carrillo Gil in Mexico City. As a curator, he has organized over 30 exhibitions at venues such as RAID Projects in Los Angeles, Art & Idea and MUCA Roma in Mexico City, and Kyubidou Gallery in Tokyo. Irie is also the founding member of the artist collective Cacahuates Japoneses, and is owner and director of JAUS gallery in Los Angeles. Irie currently teaches at Santa Monica College and Oxnard College. Irie received his BA from University of California, Santa Barbara, and his MFA from Claremont Graduate University.
Los Angeles-based Aska Irie paints fantastical landscapes and portraits that reflect upon urban popular culture and her own personal life experiences, using a variety of materials including beads, buttons, and sequins. She has exhibited her work at La Estacion Arte Contemporaneo in Chihuahua, Mexico; MUCA Roma in Mexico City; Gallery Lara and Geisai #13 in Tokyo, Japan; GR2 and JAUS Gallery in Los Angeles, California; and Axis in Sacramento, California. Born and raised in Japan, Irie completed her BFA at the National School of Painting, Sculpture, and Printmaking.

Los Angeles-based Dyna Kau is the founder of Girl Of All Work, a company creating contemporary office stationery. Her past and current clients include: The Container Store, SFMOMA, MOMA, 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 Kau was a core instructor at Art Center in their graduate Industrial Design program from 2014-16.

Arzu Arda Kosar’s interest in borders, territories and social psychology has led her to examine urban space, street art, collaborative artmaking and community building art practices. As the co-curator for the Los Angeles-Istanbul Connection at 18th Street, Kosar and other Los Angeles-based artists collaborated with their Turkish counterparts working in a similar style, producing an exhibition that featured photography, painting, sculpture, and installation work by these ten artists.

Kosar has marshalled numerous collaboratives, including Yarn Bombing LA, MapConception, and TransIstanbul. As the leader of Yarn Bombing Los Angeles, Kosar brought together 500 crafters from 50 states and 25 countries to crochet 12,000 granny squares to cover the façade of the Craft and Folk Art Museum in Los Angeles. The project questioned the boundaries between art and craft, and used scale and color to play with artistic, architectural and institutional identities. Prompted by the civil disobedience movement that started at Gezi Park in Istanbul in May 2013, Kosar activated the Los Angeles Gezi Platform to promote an open dialogue surrounding the protection of human rights and to support research and artistic production. Kosar received her BA in Studio Art and Art History from the University of Pittsburgh, and an MFA in New Genres from the University of Southern California.

Dan Kwong is an award-winning solo performance artist and playwright who has toured his groundbreaking work internationally since 1989. Kwong’s practice often draws upon his own life experiences to comment on historical and social issues, combining his masterful storytelling skills with dynamic movement, poetry, and music. One of the original resident artists at 18th Street, Kwong was part of the first wave of performers nurtured by Highways Performance Space under the leadership of Tim Miller and Linda Frye Burnham. He served on Highways’ Board from 1990 to 2007. Kwong has played a key role in the development of the Asian American solo performance community, and worked on collaborative projects throughout Southeast Asia. The significance of his body of work is acknowledged in “A History of Asian American Theater” (E.K. Lee). He is Project Director of Collaboratory, Great Leap’s artist mentorship program. His latest work, ONCE WE WANTED, is an interdisciplinary multimedia collaboration with dancer Lu-Hui Chua.
Leslie Labowitz-Starus is a Los Angeles-based performance artist whose practice is devoted to feminist art and creating collaborative public art campaigns focused on violence against women. At 18th Street, Labowitz-Starus has devoted her time to the Performing Archive, a support system for women artists. She now teaches at the University of Southern California, California State University Long Beach, UCLA, and New Roads High School. He is also a student of Zen Buddhism with over ten years of practice experience.

Leslie Labowitz-Starus

Suzanne Lacy is a Los Angeles-based artist whose work includes installations, video, and large-scale performances on social themes and urban issues. One of her best-known works to date is The Crystal Quilt (Minneapolis, 1987), a performance with 430 older women, broadcast live on public television. At 18th Street, Lacy's collaboration with Leslie Labowitz-Starus produced radical new approaches to public performance in their goal of supporting women artists.

Lacy's work has been funded through numerous local and national foundations, including the National Endowment for the Arts and the Guggenheim, Rockefeller, Sundra, and Nathan Cummings Foundations. Also known for her writing, Lacy edited the influential Mapping the Terrain: New Genre Public Art, published in 1995 by Bay Press, a book that prefaced current writing on politically relevant performance art. Lacy was Chair of Fine Arts at Otis College of Art and Design in Los Angeles, and founded the Otis MFA Public Practice program. From 1987-97 she was Dean of the School of Fine Arts at the California College of Arts, and in 1998 she became Founding Director of the Center for Art and Public Life. Active in Oakland cultural politics, Lacy was a member of Mayor Jerry Brown’s education cabinet and an Arts Commissioner for the City of Oakland. She now teaches at the University of Michigan.

Suzanne Lacy

John Malpede directs, performs, and engineers multi-event projects that have theatrical, installation, public art, and education components. In 1985, he founded Los Angeles Poverty Development (LAPD), a performance group comprised primarily of homeless and formerly homeless people who make art, live, and work on Skid Row. He has produced projects working with communities throughout the US, as well as in the UK, France, the Netherlands, Belgium, and Bolivia. His 2004 work RFK in EKY sought to recreate Robert Kennedy’s 1968 “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.

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

DAVID MCDONALD

David McDonald is an artist whose primary mediums are sculpture and painting. His works deal with the fragmentary nature of self, space, and architecture. 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. He has taught at various institutions, including the University of Southern California, California State University Long Beach, UCLA, and New Roads High School.

David McDonald

SUZANNE LACY

Leslie Labowitz-Starus, Our Body our Right, 2017, 2 x 3 feet. Courtesy of the artist.


David McDonald, Destiny #2, 2014. Hydrocal, wood, pigment, enamel, 20 x 20 x 2 inches. Courtesy of the artist.


David McDonald, Untitled #3, 2016.

David McDonald, Our Body our Right, 2017, 2 x 3 feet. Courtesy of the artist.

California-born, British-educated Christopher Tin is a two-time Grammy-winning composer of concert and media music currently based in Los Angeles. His output is strikingly diverse, ranging from lush symphonic works, to world-music infused choral anthems, to electro-acoustic hybrid film and video game scores. He is also an in-demand collaborator, working with recording artists across a wide range of musical genres. He works out of his own custom-built studio at 18th Street Arts Center, where he’s a resident composer.

Tin’s music has been performed and premiered in many of the world’s most prestigious venues, such as Carnegie Hall and Lincoln Center, and his music has also been performed by ensembles as diverse as the Philharmonia Orchestra, Metropole Orchestra, and in July 2017, 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. Matthew’s, 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.

Inspired by fluid movement and organic form, artist Cheryl Walker’s drawing-centered practice is informed by automatic drawing and intuitive mark-making. Her interdisciplinary work is inspired by an ephemeral exploration of the connection between all life forms.

Walker has engaged in collaborative performance at REDCAT and MOCA Los Angeles. She has performed with Emilie Conrad, Rachel Rosenthal’s TOHUBOHU! Extreme Theater Ensemble, Simone Forti, and many others. Walker was recently commissioned to create a nine-venue participatory public art project in Minneapolis, Minnesota and she has created numerous public art installations in the greater Los Angeles region. She currently teaches at Long Beach City College, Santa Monica Emeritus College, and MOCA. Walker has also facilitated numerous educational partnerships and collaborations with LA Master Chorale, LA Opera, LA Philharmonic, UCLA Live, LAUSD Teachers, LA County Museum of Art, Craft and Folk Art Museum, Japanese American National Museum, Torrance Art Museum, and the Armory Center for the Arts. Walker completed an MFA in Drawing and Painting at California State University, Long Beach as well as graduate studies in Design at UCLA and English at the University of Minnesota.
Continuum Movement Studio believes that one aspect of the entire human system is a vast communication network beginning within our own bodies. Continuum uses movement, the dexterity of breath, the resonance of sound and the value of meaning to amplify and refine this far-reaching communication within ourselves, with others and with our world. As modern people, most of our difficulties originate with the repressive constraints that mute our innate responses and dull the momentum of our creative intelligence and growth.

Continuum’s elegant sound and movement practices make an art form of dissolving constraint, welcoming the liberation of the entire person at every level. The health and vitality of any organism is in its ability to redefine its own structure. Rather than following a fixed system of postures or formalized exercises that maintain patterned structure without release, our explorations delve into the play of emerging and dissolving of form. This theater of liberation of the entire human system is a vast communication network beginning within our own bodies.

EZTV is internationally recognized pioneer in the digital art movement. It has an extensive history of producing original art, collaborating with fellow artists, and advocating for the integration of the accomplishments of under-represented communities into the normative arts canon. From spoken word to computer art, dance, and documentary, EZTV serves as an essential voice in the discourse between personal creation and accessible distribution. Created in 1979 by John Dorr, it has been under the leadership of Michael J. Masucci and Kate Johnson since 1994.

EZTV has created what was perhaps the nation’s first microcinema, and was among the world’s first galleries dedicated to digital art. It was also one of the very first voices in arts circles, to recognize the transformative possibilities of mobile communications. EZTV has been a core collaborator in works presented by venues including the Museum of Modern Art, New York City, the Institute of Contemporary Art, London, the Cannes Film Festival, Lincoln Center, the BBC, PBS, and the American Film Institute. Since 2003, many of its early video works, and accompanying éphémère have become part of the permanent collection of the University of Southern California’s ONE Archives.

In its 28th year, Highways Performance Space is Southern California’s boldest center for new performance. Under the direction of Artistic Directors Leo Garcia and Patrick Kennedy, Highways’ programs have supported and nurtured the artistic development of hundreds of culturally diverse and cutting-edge artists. Highways’ mission is to develop and present innovative performance and visual art, to promote interaction among people of diverse cultural identities, and to foster a critical dialogue among artists concerned with social, political, psychological, and personal issues, and the communities they serve.

“Highways was founded at a time when Performance Art, and vanguard art in general, was being attacked by politicians, betrayed by the commercial art world, and ignored by the general public. It began almost as a clubhouse for the faithful, where non-mainstream voices and practices and beliefs could sustain. At once a bastion of perfor-orthodoxy and incubator of resistance, Highways has always proffered an intimacy and intensity that encouraged long-time perf types to keep on keeping on and tyros to try on, and bend, the performance genre. Highways is that kind of place...dedicated to art as a manifestation not only of individual sensibility, but of community effort. It takes a village to watch a performance and to do one.”

—Peter Frank, 2014

Otis College of Art and Design’s MFA in Public Practice program is dedicated exclusively to providing artists with advanced skills for working in the public sphere. We believe art can make a profound contribution in creating better, more equitable societies.

The program enables students to explore new practices in visual and interdisciplinary arts based on observation, research, commentary, and activism. They actively participate in a range of field activities, traveling as part of their curriculum to cultures as diverse as and a small farming town in the San Joaquin Valley, a neighborhood in Tijuana, or hurricane-ravaged New Orleans. In a constantly changing curriculum, learning takes place at every opportunity, from performing at national conferences to exchanging ideas with international curators.

The program also believes that reflection and solitude is important for an artist, and they provide studio facilities where students work on projects that will establish their professional direction. In achieving an Otis MFA, students clarify their goals, their audiences, and the subjects for work that will lead them toward a lifetime of meaningful creative activity. The Public Practice curriculum is based on self-direction and is unique to every student.
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Billy Wos  
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**Artists Labs and Public Programming**

* Image  

**Curators in Residence Image**

BAR Project, *Plagiarizing the Future* with works by Elena Bajo, Marlon de Azambuja, and Edouard Decam. HANGAR Artistic Research Center (Lisbon), 2015. Courtesy of Edouard Decam.

**Visiting Artists, Pacific Standard Time : LA/LA Image**


**Visiting Artists In Residence Image**


**Local Artists & Organizations in Residence Image**
