ARTIST LABS AND PUBLIC PROGRAMMING

Shana Lutker, *Scenes from Chapter Four*

Lucky Dragons, *User Agreement*

Kenyatta A.C. Hinkle, *Kentifrica Is: Re-Imagining Collective Geographies*

Sherin Guirguis, *My Place is the Placeless*

Brendan Fernandes, *I'M DOWN*

Nina Waisman, *Laboratory for Embodied Intelligences*

*A Universal History of Infamy: Virtues of Disparity*

*Universal Histories: Santa Monica Students Respond to PST:LA/LA*

Carmen Argote, *If only it were that easy...*

Mariángeles Soto-Díaz, *Instituto Experimental Tropical del Amazonas*

Paul Pescador, *Going West or 15 Years in Los Angeles*

Marina Day, *Under the Dressing Table/Lifting My Skirt*

*A Home Anywhere: Works by Sara Debevec, Delia Prvački, and Milenko Prvački*

Mithu Sen, *UNhome in City IF Angels*

*Culture Mapping 90404, Pico Block Party, and Pico Walks*

Nicole Rademacher, *Origin Stories*

*Planes and Structures: Helen Chung and Jennifer Celio*

Make Jazz Fellow: Samantha Boshnack

Make Jazz Fellow: Giorgi Mikadze
VISITING ARTISTS IN RESIDENCE
Gretchen Andrew
Ángela Bonadies
Daniel Canogar
Đào Duy Tùng
Jesper Dyrehauge
Anna Frost
Mariam Ghani
Bean Gilsdorf
Carey Hamblett
Paul Harryn
Roey Victoria Heifetz
Ulrik Heltoft
Antoni Hervàs
Alexandra Hopf
Daan den Houter
Susanna Inglada
Silas Inoue
Mella Jaarsma
Mette Juul
Kolectivo de Restauración Territorial
I-Chen Lai
Elisa Laraia
Hyein Lee
Yu Liu
Rosa Lleó
Jacqueline Mabey
Michael Mandiberg
Mapa Teatro
MART (Matthew Nevin and Ciara Scanlan)
Tony Moss
Hao Ni
Adam Norton
La Pocha Nostra
Jumatatu Poe
Delia Prvački
Milenko Prvački
Orly Ruaimi
Chiaki Saito
Mithu Sen
Asia Sztencel
Zhi-Jin Tsai
Aleksandra Wałaszek
Anique Weve
Yang Jung Uk
Miyuki Yokomizo

LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE
Luciana Abait
Lita Albuquerque
Michael W. Barnard
Jeff Beall
Michelle Berne
Henriëtte Brouwers
Clayton 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
Continuum Montage – Susan Harper
Continuum Movement Studio
EZTV (Kate Johnson and Michael J. Masucci)
Highways Performance Space
Otis MFA Public Practice
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<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Foreword By JAN WILLIAMSON</td>
</tr>
<tr>
<td>8</td>
<td>Acknowledgments</td>
</tr>
<tr>
<td>10</td>
<td>Introduction By ANURADHA VIKRAM</td>
</tr>
<tr>
<td>12</td>
<td>Artist Labs and Exhibitions</td>
</tr>
<tr>
<td>76</td>
<td>Visiting Artists in Residence</td>
</tr>
<tr>
<td>102</td>
<td>Local Artists and Organizations in Residence</td>
</tr>
<tr>
<td>118</td>
<td>Contributors, Staff, Interns, and Board of Directors</td>
</tr>
</tbody>
</table>
In my family home, we grew up appreciating Western artists who carved leather, and painted landscapes and famous racehorses. My mom was an important influencer with wide-ranging tastes in international folk music. Her mom—my grandmother—played piano for the silent movies in Pomona. We knew artists and revered their work! Yet from a very young age I knew there was an unspoken cultural bias against the people who chose to be an artist. Reversing this incongruous, societal perception is a life work for me.

For a long time, I thought of artists as a small group of exceptional people with unusual talent and drive. I’ve since expanded that perception to now advocate for everyone to master the artist’s primary tool: a healthy imagination. Regardless of whether or not one ‘becomes’ an artist—imagination is an inner light, which once turned on, can never be turned off. The ability to visualize is powerful. You can’t create what you can’t imagine. This is the skill artists bring to our world—it’s the tool needed to uproot oppression and foster compassion.

For 30 years, 18th Street Art Center has test-piloted various ways to amplify the work and voices of artists. We have played a small but important role in the global exchange of ideas through contemporary artists. On the eve of our third decade, we aim to move confidently into a leading role with all that we have learned about supporting artists. By strengthening and expanding our network of relationships at home and around the world, we are creating a new and resilient platform to elevate and unite artist visions for a better world. We are excited by this new initiative and invite you to join us.
With a 30-year history, 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 grateful to our Board for their passionate commitment to 18th Street's mission. Thank you Joan Abrahamson, Janine Arbelaez, Jonathan Aronson, Susan Baik, Andrew Beath, Damien Bigot, Susanna Bixby Dakin (Emeritus), Malindi Davies, Laddie John Dill, Alexandra Grant, Dan Greaney, Lori Harris, Alice Salinas, Ted Schwab, and Jim Suhr.


Many local businesses have been essential in supporting us these past seasons. We would like to thank: Arcana Books, Bare Snacks, Celebrator Beer News, Closetbox, Facebook (via Network for Good), GoGo Squeez, HomeAdvisor, Intuit, Kind Snacks, Redfin, Saatchi Art, Santa Monica Brew Works, The Kroger Co., Trader Joe’s, Truist, and Whole Foods Market Santa Monica.

The foundations, organizations, and governmental agencies that invest in the mission of 18th Street Arts Center are vital partners to realizing our work. We gratefully acknowledge their generosity: Acción Cultural Española, Alliance of Artists Communities, Anthony and Jeanne Pritzker Family Foundation, California Arts Council, California Community Foundation, Charles Sumner Bird Foundation, City of Santa Monica, Danish Art Foundation, Herb Alpert Foundation, Los Angeles County Arts Commission, LACMA Art + Technology Lab, McComb Foundation, Metabolic Studio, National Endowment for the Arts, Otis College of Art and Design, Pittsburgh Foundation, REDCAT, Santa Monica Cultural Affairs Department, Beall Family Foundation, Strugger Family Foundation, Taiwan Academy in Los Angeles, The Andy Warhol Foundation for the Visual Arts, The Betty R. and Ralph Sheffer Foundation, The Getty Foundation, The James Irvine Foundation, Trust for Mutual Understanding, World Visionary Fund, and Y&S Nazarian Foundation.
In the United States and in countries around the world, social and political trends have taken a troubling turn over the last couple of years. Being an international art center with relationships all over the planet, we feel every shift and rupture deeply, as we do each fissure within the local landscape. With nationalistic and xenophobic rhetoric on the ascent, globally minded people can still take refuge in the arts, but even here we sometimes find reflections of the same challenges and prejudices we sought to escape.

Anytime I am overseas or out of town, I pass through artist-run and residency-based contemporary art spaces, observing the personal and professional networks they generate and meeting artists whose commitment to art-making is matched by a social purpose. I have observed some unexpected things on my travels. Artists worldwide are activated with a strong sense of social justice and a desire to work for the common good. At the same time, the stress and intensity of the daily news assault is driving many artists toward a meditative, interior, or contemplative approach that seems missing from everyday life. Artists are open to alternative economic and political structures, often advocating for a retreat from materialism and capitalism. They are also entrepreneurial, capable of making transformative investments in their communities. These complexities are lost when art becomes synonymous with financial speculation, rather than cultural production.

For artists, 18th Street Arts Center is a safe space within an art world, and a larger world, that can feel like a long-distance swim upstream. Residencies provide reflection, but also affirmation and connection. Meeting peers from other parts of the world who share a deep commitment to their practice benefits our artists, who gain new perspectives on their work and research. Our visiting artist programs hosted 50 artists from 23 countries over the two years covered here, some from nations with which the US is in conflict such as Venezuela and Afghanistan, others introducing us to emerging art scenes in places like Vietnam, Indonesia, South Korea, and India over the past two years.

For the public, 18th Street Arts Center strives to be a cultural institution that welcomes and includes them, inviting participation in artistic practice from all comers, and affirming cultural value in amateur as well as professionally-developed modes of expression. Our programming has been informed and in some ways transformed by a major new initiative, our development of CultureMapping90404.org, an interactive, GIS-enabled cultural asset map of our surrounding Pico Neighborhood in Santa Monica that was developed in collaboration with local residents and community
groups. Understanding ourselves as an institution dedicated to accessibility and inclusion, and serving the needs of our artists who seek to engage with local communities respectfully, required the development of this resource. Seeing an absence of material related to Pico Neighborhood history and communities within the larger historical record of the city of Santa Monica, 18th Street Arts Center organized a community-driven project with the goals of correcting this omission and resisting gentrification and displacement through cultural memory-keeping, that is now being integrated into curriculum within the Santa Monica Malibu Unified School District. Through this project, our neighbors see and learn about themselves with our institutional support and encouragement, just as our artists do.

At 18th Street, these trying times have come with a new mandate to turn ideas into action. Artists excel at this task, and we exist to serve and support their needs as they make the unimaginable first thinkable, then real. This is power, and it comes with responsibility. Artistic research is the key to effective response—fostering free, open thinking about our inner and outer worlds, informed by real concerns and specific information but without premeditated outcomes. Only through informed investigations of the kind that 18th Street facilitates can truly new approaches to intractable problems be achieved. Our Artist Lab and Moveable Lab residencies invite artists to create new works in response to the local environment and cultural histories and their personal research inquiries. Commissioned artists infiltrated the Metro, the beach, and the Promenade with guerrilla performance interventions, as well as developing immersive installations and major works of public art on 18th Street Arts Center’s campus. All the while, keeping experimentation and process at the heart of their efforts, and taking big risks to reap great creative rewards.

For the arts to remain a space of independent thought and social responsibility in a cultural landscape that is too often shaped by avarice, we have to consider how our history is taught and perceived. If we learn only about artists who serve the powerful, we promote the idea that art is the purview of the elite, and it becomes easy to blame artists for wealth inequality and gentrification if the art community stays silent. In reality, artists are some of the most vulnerable members of society, often low-income, and coming from underrepresented and disadvantaged backgrounds. They reflect the tenor of a community, its warmth or coolness. Artists are a bellwether indicating the relative humaneness of the larger society—currently at an epic low. Our local studio residents, who live and work on site year-round, are steady constant presences in our community of artists who keep us connected to the interests of their peers, the artists of Los Angeles. They offer friendship and mentorship to visiting artists, helping to make the intimidating geography of the region manageable and comprehensible.

As we look ahead, we ask ourselves, what can artists do for others, and do better than anyone else? We think the answer is, “See the future.” We, the Artists, have the vision to see our way out of these dark and dangerous times. We, the Artists, carry the flame of knowledge forward, keeping it alive for future generations and protecting it against those who would extinguish its light. 18th Street Arts Center has been a light in the darkness and a warm hearth in the wilderness for hundreds of artists over the past 30 years. We intend to keep the fire burning for decades to come.
ARTIST LABS AND EXHIBITIONS
When the fist hits the face: Shana Lutker and the History of the Surrealist Fistfights
By ALEX WHITE

Scathing insults. Shattered plates. Food flung across the room. Grown men swinging from chandeliers. These are just some of the occurrences that took place on July 2, 1925 at a banquet in Paris honoring the Symbolist poet Saint-Pol-Roux—an event which inspired the fourth chapter of LA-based artist Shana Lutker’s ongoing research project, Le “New” Monocle: The History of the Fistfights of The Surrealists. The series, when completed, will be made up of eight chapters, all driven by various accounts of fistfights instigated by Surrealist leader Andre Breton and his peers. Each iteration includes a piece of writing, a group of sculptures, and a performance running in parallel. Chapters 1–3 were previously on view at the Hirshhorn Museum in Washington D.C. in early 2016. The following summer, Lutker participated in the Artist Lab Residency at 18th Street Arts Center, during which the Main Gallery space was transformed into an open studio allowing for the chance to develop and workshop Scenes from Chapter Four in front of a live audience. On August 26th, Lutker held a performance-in-progress which enabled the public to see the evolution of her work as well as the sculptural installation developed over two months in residence. She followed this with a cabaret-style dinner performance entitled The Sleeping Poet and the Jongleuse, commissioned by LAXART, which took place at TAIX restaurant in Echo Park on September 14th and 15th.

Lutker’s deep-seated interest in the history of psychoanalysis led her to an exploration of Surrealism in Paris in the 1920s. “The Surrealists were the last avant-garde,” she notes. “And I think that the core of their interests is very close to what drives my work in general.” Compelled by “the boundaries and limits of language, and the porousness between the rational and irrational, conscious and unconsciousness,” Lutker’s performance exposes the flaws and failures of the Surrealist movement through a careful deconstruction of each individual event. She first noticed the pattern of violent outbursts involving Breton, while reading Mark Polizzotti’s Revolution of the Mind: The Life of Andre Breton. As she continued her research, she identified eight particular fights, which she chose to pursue in eight chapters. On July 2, 1925, a number of factors contributed to the skirmish. According to Lutker’s research, The First Surrealist Manifesto had been published nine months prior, and had been criticized by Saint-Pol-Roux, the poet-turned-ambassador, otherwise known as Paul Claudel. In turn, the Surrealists in attendance wrote an open letter in tiny, nearly illegible font, responding to Claudel’s insults, and placed a copy under each of the guests’ plates. The banquet attendees were peers of the Symbolist poet, described in Lutker’s performance as “conservative patrons of the arts, who did not hold the Surrealists in very high regard.” A number of insults were exchanged throughout the evening, ultimately leading to the fight.
Lutker used her residency at 18th Street Arts Center as a testing ground to develop the performance in front of a live audience, bringing in a juggling act, and transforming the space with various ceramic and cardboard sculptures and photographs based on her research. “The Artist Lab was an opportunity to try things out, to experiment as I might in the studio,” Lutker notes, “but with a heightened sense of display, an exhibition of process.” Ultimately the outcome, a dinner performance at TAIX restaurant (a Los Angeles institution), proved both entertaining and well-researched. Running over the course of two evenings, each dinner had exactly one hundred guests, the same number of attendees as the original 1925 banquet. The same meal, hake with white sauce, was served, and many aspects of the original event were recreated, except, of course, the actual fistfight. The evening was broken into eight scenes with four performers leading the audience through the web of “political, artistic and intellectual motivations of the Surrealists and their associates” that have been drawn out from Lutker’s research. Each detail, from a reading of Madame Rachilde’s scandalous novel La Jongleuse (1900), to the acrobatic and juggling acts performed by LA-based circus artists, to the interrupting piano music played by Jay Israelson, contributed to the surreal atmosphere and assisted with “connecting the dots” of July 2, 1925. Of course, nothing sums the incident up better, than the police report—“a brawl between intellectuals.”

For Lutker, these clashes are “distinct points where language fails,” and it is through this failure, this moment of physical violence, that the Surrealists assert their radicality. The idea transcends language and manifests itself into a visceral action. She explains:

A fistfight about an idea is an example of the body being driven by language. The body is delivering the message where the spoken or written word has failed. If the Surrealists’ ideas were not winning over the public via manifesto, editorial diatribe or dogmatic monologues, what’s left? the fist!

In focusing on the fistfight, Lutker herself asserts a certain radicality through an event-based approach to art history. By investigating a singular incident from multiple angles, connections can be drawn in more interesting and often humorous ways. Drawing on various historical
texts and news articles, Lutker began to piece together the incident. For example, one prominent guest, Madame Rachilde, a controversial author of the time, was reported as having insulted German Surrealist artist Max Ernst by claiming that French women should not marry German men. According to several accounts, upon hearing the insult, Breton threw his napkin in her face and called her a "fille à soldat," or a soldier’s girl, which was a common way to refer to someone as a prostitute. As Lutker points out, however, it could be seen as a double entendre, literally mocking her loyalty to the French military, who at the time were facing uprisings across French-occupied Syria and Lebanon. The Surrealists stood up and yelled "Down with France," and chaos ensued, including the moment when Surrealist Phillipe Soupault supposedly swung from the chandelier.

"None of this is fiction. It is not simply made up," Lutker proclaims to her audience. Though at times entering the ridiculous, the occurrences of the evening all point towards a deeper agitation, the literal confrontation between ideologies. The banquet represented the mainstream. While Surrealism was an intellectual movement, crossing disciplines from literature and automatic writing, to painting and filmmaking, it was through the ridiculous or the humorous—a letter written in tiny font, a writer swinging from the chandelier, a fistfight—that the Surrealists embraced failure, making them the "last avant-garde." "Humor is so important!" Lutker reflects. "The act of not-taking-too-seriously brings joy as it points to places of transgression." In Breton’s manifesto, he is clear that the movement was above all else a revolution. He writes:

_Surrealism, such as I conceive of it, asserts our complete non-conformism clearly enough so that there can be no question of translating it, at the trial of the real world, as evidence for the defence._

Lutker’s investigation certainly finds this to be true. Her installation and performance melded together historical research, dreams and memories, using sculptural objects as props in a way not unlike the Surrealist strategies of displacement and fragmentation. Through intertwining the narrative with music and poetry of the time, as well as several juggling acts, Lutker’s fourth chapter focused in on one particular incident while situating itself within the wider context of the time period and engaging with the colonial history of France’s involvement in the Middle East and North Africa. The Artist Lab provided a space where the artist could anchor new directions in her work, such as performance, within a longstanding practice of visual and archival research and sculptural installation.
By KATHLEEN DEEMS

The language of peace speaks in a fortified voice: masculine and vague. Agreements are settled upon, treaties composed, and peace performed as a conscriptive mantra.

In *User Agreement*, artist duo Lucky Dragons work to illustrate and elevate preexisting peace technologies and methods of rethinking them to elaborate incorporation and work out “bugs”. Comprised of artists Luke Fischbeck and Sarah Rara, Lucky Dragons consider the history of peace and peace processes through performance and public art. The work is derived from the assemblage of undeviating language used to negotiate peace.”It’s emotional to read them because you realize what profound effects they had on history and millions and millions of people. But it’s also the specifics of the language and the way they’re formed is such an interesting and performative use of language,” says Fischbeck.

In one video displayed at 18th Street, three peace treaties are typed simultaneously. The words occur with such continuity that it is almost impossible to imagine how disparate in time they were contracted. “It doesn’t ever name the sources, it’s for the viewer to determine whether the language is contemporary or past, where they are situated within relationship to the treaty; it’s ambiguous,” says Rara of the video.

Some symbols possessed a meaning understood viscerally, while others are less maintained as hallmarks of peace. These images, diverse in both their visage and contemporary value, are steeped in peace’s widening gyre; they are fragments of a whole. In recognition of language and symbols as entrenched branding facets, the artists saw the potential of the flags as readable and unpossessed by anyone. These pieces were displayed at 18th Street, further encouraging a reimagined performance from a growing archive.

In one performance staged at SFMOMA, five performances were held simultaneously, each based on a different body of literature concerning peace treaties and mediation. A few months prior to their work at 18th Street, the artists would stage public art pieces that functioned as rehearsals for performances. “We started thinking a lot about the social contract that performance relies on, between audience and performer,” says Fischbeck on the relationship between performance and audience.

During their Artist Lab Residency, the artists used the space as an ongoing archive for performances staged both at 18th Street as well as San Francisco Museum of Modern Art. “The 18th Street space felt like a space where the visitor could take their time to take in some of the language at their own speed,” Rara says of their vision. The works presented at 18th Street ranged from scores of the performances to costumes made during workshops in San Francisco. The performances were structured improvisations based on text scores. The scores to these pieces were made available during the 18th Street Artist Lab, giving visitors access to the performers’ minimal instruction. Through access to the scores, visitors were encouraged to “imaginatively re-perform the text” drawn from images mired in the visual archive of peace.
and social treaties. The artists strove to elaborate the elements through which performers struggle, rather than committed to its resolution. Performances were porous bastions of alienation, consensus, and mediation; the players negotiating their given language to create dynamics which spurred diverse communication. “In User Agreement we got to look at discord as much as we got to look at accord and agreement,” says Rara. She reflects upon how this dynamic mirrors that of peace mediation: language which is meant to intervene and unify can often maintain the inequality of marginalized peoples. She describes this as “preserving difference.”

During their time in San Francisco, the artists drew inspiration from the dominant techno-utopian philosophy of Silicon Valley to consider the impact of modern technology on peace. Through this, they envisioned the methods through which modern tools can and cannot lend themselves to the improvement of communication. “We are interested in looking at this as a process of reverse-engineering, a way of looking critically at technology,” says Fischbeck. “What is a technology in the most general sense, as a kind of contract or how is a treaty a form of technology? How can you use language to affect change in the world? Or to create relationships between people.”

During Lucky Dragons Artist Lab, 18th Street was used as a polling location for the election. With this knowledge in mind, Lucky Dragons made work with the awareness that it would be consumed by an audience that was actively voting. “What texts and what images do you put in a room that you know people will be voting in?” asked Fischbeck of the space. Considering methods of mediating on democracy, the artists considered how groups of people care for one another.

In User Agreement we see a collaborative exercise. Made visual in performances, videos, scores, and costumes, the language of peace negotiates difference and commonalities. The dexterity of its reach is limitless, though impeded by a less than critical appraisal of its historically only partial application. Lucky Dragons investigate the shortcomings of peace mediation under the assumption that it is use of language, and not the language itself, that is imperfect.
KENYATTA A.C. HINKLE

KENTIFRICA IS: RE-IMAGINING COLLECTIVE GEOGRAPHIES

January 17 – April 7, 2017
By BETTY MARÍN

Kenyatta A.C. Hinkle brought her Kentifrica Project to 18th Street Arts Center for her 3 month Artist Lab Residency. In addition to doing a series of workshops focusing on remixing objects through storytelling, hosting Kentifrican potlucks, she used the panel as a form to continue her research on Kentifrica, a multiyear project that has allowed her to examine her own identity, challenge notions around history and geography, and invite us to revisit and play with our own ideas about where we come from.

She invited me, poet/writer/translator Jen Hofer, poet Michael Datcher, and artist Catherine “Scoti” Scott to create work as people from or in relationship to Kentifrica. I reflected on Kentifrican’s immigration system and imagined myself a daughter of immigrant parents to Kentifrica. Naturally the borders of Kentifrica are not militarized, and the possibility to enter is not rigid. Scoti led us in a series of traditional dances from Kentifrica, and below are two excerpts from texts read by Hofer and Datcher during the evening.

By MICHAEL DATCHER

Oh Kentifrica,
Watch your back.
They speak of borders
but trespass
on black bodies
from Kenya
to Kentucky
from Freetown
to Ferguson.
Erasing footprints
and neighborhoods
and history
and names
say her name
Sandra Bland
is now history
Erasing life
removing brown
boys from the living
Stealing Michael Brown
from Kentifrica
and his mama.
Oh Children of Kentifrica
watch your back.
Excerpted from “xpoetix” 
By JEN HOFER

it is an accident that i am here. or there are no accidents. or somewhere between those two poles. i come from a mixed background but i am not mixed race: i am eastern european jewish on both sides—from poland, romania, and ukraine, as far as my family knows. i am racially, culturally, and ethnically jewish and for the record i am vehemently pro-palestinian rights, anti-zionist settlements, and anti-idf and settler brutalization of palestinians, israeli arabs, immigrants to israel, and anyone else. i believe that no amount of historical persecution gives any group or state permission to persecute others. i am mixed ethnicity and diasporic: the eastern european jewish diaspora to the united states on one side, where i am third generation, and the
eastern european Jewish diaspora to Argentina on the other side, where I am first generation: my father left Buenos Aires as a young man temporarily, to study, and then unexpectedly migrated to the U.S. permanently. It is through accidents of economic hardship, hunger, violence, prejudice, and unintentional good timing that I am half Latinx—hardly anyone from my father’s family survived the Holocaust other than those who had managed to flee Poland in an attempt not to die of hunger prior to Hitler’s rise. It is through similar accidents of economic hardship, educational limitation, and dictatorship that I am U.S. American instead of Argentinian. Had the right-wing military not taken over the university where my father was intending to teach after getting his PhD in the U.S., my parents would have moved to Buenos Aires rather than San Francisco when they decided to leave New York, and I would be half-U.S. American, all Argentinian, and no doubt a very different person in many ways—I’d speak Spanish completely differently (I became bilingual in Mexico rather than Argentina and my accent and chilangismos reflect that), I wouldn’t consider myself “Latinx” as that construct only exists in the U.S., and it’s quite possible I would have grown up without a dad, given my father’s politics and associations, and the context of la guerra sucia.

Por algo será habrá sido se habrá ido nunca más se habrán hecho ir nunca más

Disintegration swelling assimilation dissimilarity

Blinded vision striving tensxs revisionist destiny

In tensixs ex tendidxs verisimilitude’s

Density dis

dis

it is an accident that I am here. In this x. or there are no accidents. In this x. or somewhere between those two poles. Many “accidents” occur by design of institutionalized racism and classism and the workings of power and powerlessness. And such “accidents” shape the histories and movements of anyone diasporic? I had begun saying—when saying is necessary which is most of the time—that I am non-white non-POC. Or somewhere between those two poles. Seeking to live inarticulably in the space of the non. In this x.

(Elsewhere I write:)

This body non-white non-POC non-non white off-white anti-white not-quite anti-white-while-white-non-white-white. This language refusing white privilege, embedded in white supremacy. This body in the non. This language refusing the non, resurfacing.

Not to negate the necessity of identity-based solidarities or the political efficacy of the terms that arise from them. Yet not wanting solidarity with or within whiteness, even white Latinx whiteness. And at the same time to acknowledge the problematics of the existing terms, their inaccuracy, their over-determination, their indeterminacy. To recognize the ways they invisibilize the complexities of mixed and mobile lived realities. Seeking to resist or trouble or trip the categories yet risking (inadvertently and too easily falling into the luxurious trap of white-privileged blind spots) denial of the materiality and violence those categories wreak. Their wreckage. The continually spiraling knife-edge déjà-vu of violent breakage. The fact that these terms do not function accurately or integrally for many (perhaps all?) people does not mean they have no function. The pivot point of the x where the body teeters between empowerment and obliteration. X marks the moment of not speaking or writing in received (or denied or denying) languages. X marks the refusal to be explicable yet a willingness to endeavor to make plain. The possible terms xed out. The impossible buoyantly potential terms not yet imagined.

Des encadenadxs cusp undercusp exigidxs at the edge of the edge where the land tapers into dust into dust or undoing inclinadxs

cusp undercusp rasp and hatch rust and hasp empalmadxs cast a spell of será silt and spill shunt spun spanning.

(Roberto Harrison writes:)

I spread the incisions that word the translations.

(Don Mee Choi writes:)

Translation is a spectacle born elsewhere. It is what gives me home and, yet, it is what makes me a perpetual immigrant. And an immigrant is a spectacle in her own right.

The x is the space between languages. The space between cultures. The space between what I’ll never be and what I never was: the space where I am being. Never enough and always too much. The measures erroneous in their containerization: the open sea, filled with debris, an intervened ecosystem, beckons. The spun space between nation and assimilation. Between the future spooling out behind and the past that stutters out in front. Sputters. Staggers.

Artist Labs and Exhibitions 25
SHERIN GUIRGUIS
MY PLACE IS
THE PLACELESS

April 24 – July 10, 2017
**Spaces of Feminist Action**

Reprinted from Sherin Guirguis: Of Thorns and Love catalogue, courtesy of the Craft and Folk Art Museum (CAFAM).

By ANURADHA VIKRAM

Sherin Guirguis’ Artist Lab Residency at 18th Street Arts Center in spring 2017, *My Place is the Placeless*, was an experiment in translation. The initial challenge was to translate the artist’s new body of work from outdoor monument to gallery installation. The next was to translate the extensive body of research she has amassed into the recent history of Egyptian feminism into simple, dynamic geometries that respond to textual and architectural source material in abstract formal terms. Guirguis proposed the Artist Lab project as a bridge between two major undertakings—her first large-scale public artwork created for the DesertX Biennial in early 2017, and her first solo museum exhibition at Craft and Folk Art Museum in fall 2018. The residency would allow her to bring her outdoor experimentations to completion while expanding her approach to studio art practice.

The Artist Lab is an opportunity for artists to stretch their practices with the space, time, and financial support to take risks and explore the unknown. For Guirguis, this meant spending time exploring how a new material, SuperAdobe, that she was deep into working with for outdoor sculptural applications might be applied to her studio practice as a painter and a sculptor indoors as well. She liked the SuperAdobe because it was both light and strong, and because it could be created from simple earth and water—a material born of the desert, as she was. She was excited as well about the ethos of SuperAdobe inventor Nader Khalili, another desert-born migrant artist who promoted architecture and material science as socially and environmentally responsible practices. The environment within the gallery was defined by architectures of non-linear geometry, rendered organic, soft, and round, and composed of bare earth with delicate gold leafing in unexpected, barely visible places. A large bench was installed in one corner of the space, functioning as a conversation or reading pit of the space, functioning as a conversation or reading pit.

Throughout the course of the installation at 18th Street Arts Center, Guirguis engaged in workshops and dialogues with the public including artists, parents, immigrants, and school-age children. Meals were served, fabric dyed, and adobe structures built. The exhibition culminated with a private dinner for 15 feminist-identified artists from Los Angeles hosted on 18th Street Arts Center’s campus. These activities were organized in the spirit of Doria Shafik, who sought to extend ontological, political, and social freedoms to women through education, activism, and the arts.

Shafik’s importance for Guirguis extends to her artistic and public personae as well as her identities as activist and parent. A black-and-white headshot of Shafik that was pinned to the wall of the gallery at 18th Street depicts her as painlessly elegant, her hair in a chic up-do, her eyebrows arched dramatically. Shafik did not feel the need to represent herself as a populist in order to connect her message with the rural, under-educated, and poor women of Egypt. Says Guirguis, “it was very much about the modern Egyptian woman, and her rights, freedoms, and responsibilities.” Shafik was comfortable in her persona as an intellectual and a radical. She wanted to represent Egypt as a modern society capable of including women of privilege, access, and sophistication.

Egypt, due to its size, location, and history, has in the recent past been a bellwether for modernizing political movements throughout the Middle East, from the Arab Spring of 2011 that commenced in Cairo’s Tahrir Square, to the Nasserite political movement for Arab nationalism in the 1950s. In the 1920s and 1930s, feminists in Egypt were a diverse community. Says Guirguis, “The women came from all over Egypt, and from all different classes.” Still, their activism was underpinned by close connections between Cairo and Paris intellectual life, with leaders like Shafik who held a PhD in Philosophy from the Sorbonne, which she undertook starting at age...
sixteen. Egyptian feminist pioneer Huda Sha‘arawi, who precedes Shafik in both history and Guirguis’ artistic narrative, collaborated frequently with Paris-born Eugénie Le Brun beginning in the late nineteenth century and continuing though the 1920s. Their leadership roles in the movement, explains the artist, were reflective of their closeness to power and access more broadly. “They were [...] led by women who had more privilege and more access, because they were adjacent [...] to the power and education that the men [received], and the only reason they didn’t have it was because they were women.” Sha‘arawi, for example, writes of being sent to the harem at age 13, when her brother was sent to university, and understanding the social influence that was denied to her on the basis of gender.\(^6\)

The social right and financial means to travel which women of privilege did have allowed them to see the absence of their broader civil rights at home. At the same time, as Guirguis points out, “Even women who had a lot of privilege, at that time, they did not have a lot of power.”\(^5\) The impact that women like could have on Egyptian society was circumscribed by the limitations society placed on their public lives. As a result, organizing and pedagogy often took place in domestic spaces, rather than in the cafes and streets where the men held court. The sense of an interior as a communal learning environment, where women’s traditional activities like cooking and caretaking might be carried out alongside intellectual and political development, was manifest within the space that Guirguis created at 18th Street.

Shafik galvanized the Egypt’s womens’ movement in the 1950s, leading a charge on the Parliament to demand the vote, and creating a political union, the Daughters of the Nile, in the aftermath of the 1952 revolution. With the ascent of Nasser to the presidency and the militarization of Egypt’s government in the mid-1950s, Shafik became a target of official harassment and was eventually placed under house arrest. The woman who fought tirelessly for women’s rights in the public sphere spent the last two decades of her life mostly confined to her home. Shafik’s inward turn is as much of interest to Guirguis as her public persona. The division between these two aspects—inner self and outer self—is often marked in Muslim-dominant cultures by a screen or veil, a motif that the artist has explored repeatedly in her work. This barrier can be understood as one that is symbolically crossed or one that has phenomenological or even ontological implications. Such differences in the construction of interior and exterior, or public and private, are fruitfully explored in Guirguis’ practice.

In the body of work the artist created based on research into Huda Sha‘arawi’s life, the mashrabiya or screen that separates the womens’ harem from the men’s areas of the home is a central motif. It represents an architecture of separation that is defined by gender, but equally by the ontological understanding of subjectivity and self that screening, or veiling, represents. For Sha‘arawi, Westernized, public women were her role models,\(^6\) and she sought to liberate Egyptian women from the home and its attendant responsibilities. For contemporary Egyptian women, liberation according to the Western model may be a remote option faced with a society skewed toward religious and political extremism on the whole.

Since the overthrow of Hosni Mubarak in 2011, the vote that Doria Shafik and her peers won for Egyptian women has been used in support of Islamist movements, seemingly negating the promise of agency that the activists demanded. Or perhaps, as anthropologist Saba Mahmood has claimed,\(^7\) these women are using their agency to fully represent diverse and possibly contradictory beliefs and reflecting a larger social turn toward conservatism and authoritarian politics. When faced with a politically repressive or volatile street, feminist activists learn to work in the interior, domesticated spaces where women are able to assemble safely. Under duress, adaptability becomes a survival skill, not a mark of ideological compromise or moral weakness but a strategy to keep the political agenda of liberation moving forward.

Sherin Guirguis embraces the nomadic condition that stems from her Bedouin ancestry and carries into her present experience of diaspora. Her project’s title, *My Place is the Placeless*, reflects her interest in displacement, nomadism, and cultural erasure. 18th Street Arts Center is a refuge for artists navigating global professional networks and local commitments. This calling is true to our founding in late 1988, at the moment that sociologists have dubbed “the global turn” in reference to shifting political and economic power balances between the formerly dominant United States and Europe, and the increasingly dynamic nations of the Global South. Community connections within our neighborhood are enhanced by the broad international view of current events and geopolitics that we advance through our public programs. Intimate, personal exchanges of ideas are free to transpire within this space.

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\(^1\) Interview with Sherin Guirguis, March 13, 2018.
\(^2\) Ibid.
\(^3\) Gawas, Rula B. “A Sea Captain in her Own Right”: Navigating the Feminist Thought of Huda Sha‘arawi.” *Journal of International Women’s Studies* (Vol. 8 No 1, November 2006). P 224
\(^4\) Guirguis, op. cit.
\(^5\) Ibid.
\(^6\) Gawas, 224
In New York City, the subway is affectionately known as "The Great Equalizer," the site of a binding daily ritual where all walks of life willfully cram shoulder-to-shoulder by the hundreds in a city otherwise plagued by extreme inequity. Even if only momentarily, vast numbers of the city's denizens, whether descending from luxury penthouses or subsidized housing projects, absorb an identical daily sensory barrage of dingy orange or sterile blue plastics, gleaming graffiti-resistant steel, tidal waves of gritty wind against their skin, and the barreling banshee's shriek of halting hydraulics in their ears. Most importantly, they see a lot of each other.

In Los Angeles, equally vast numbers find themselves in a very different state: funneled through the urban experience in individualized, self-fashioned slip-streams, where the translucent barrier of the car window protects a surrogate domestic space from which one sees the street but isn't required to feel it. Outside that window passes a unique cinema—an infinite number of individual dramas, set to the soundtrack of your choice, starring only a few fleeting background characters.

In many respects, Los Angeles stands at the polar opposite of New York, and these two dominant forms of public transportation sit at the crux of a long list of binary relationships explored ad nauseum by their transplants.

For an artist like Brendan Fernandes, who came to his residency at 18th Street Arts Center after spending the majority of his career in New York and other peripatetically liberated cities, the newly expanded Expo Line of the Los Angeles Metro, with its progressive civic promise and the realities of its economic and societal impact, sets a fertile context to stage a pair of site-specific artworks titled *I'M DOWN*. Collectively, they question their own long list of complex relationships—ones between the permanent and the ephemeral, resistance and acceptance, and the heard and the silenced.
The first of these works is a monumental mural painted on a story-high, 155-foot-long strip of cinder-block wall that directly faces the Expo Line corridor, a leg of newly opened metro stretching across the Pico neighborhood of Santa Monica and the art center’s campus. Instead of a grandstander’s slogan, it shares a bit of found-poetry, reading “OUR DAYS BEGIN AND END AS STORIES,” a phrase heard by Fernandes while reviewing oral histories from local cultural leaders and residents collected on video by 18th Street Arts Center for the Culture Mapping 90404 project. The phrase is repeated in four languages, reflecting those spoken in the surrounding community. Each word is demarcated by exaggerated and outsized punctuation, symbols that transcend language or appear like an unknown code, reminding us of what is essential, shared, and universal.

The mural is designed to be seen from the Metro train’s window, whizzing by in an instant—a double-daily jolt from the mundane. First seen when commuters embark in the morning, their minds full of expectation, hope, anxiety, drudgery, and then again, a second time, when they return from the day’s labor, perhaps as they are unwinding with a daydream, floating out of time and body. It tells them that no matter how varied or disconnected, we are all bound by the relentless rising and falling of the sun, and each of us carry forth a new narrative from what happens in between.

Fernandes toys with these conundrums of time by pairing it with a second work: a series of actions performed by professional dancers, set up as unexpected interventions into the quotidian activities of various public locations adjacent to sites of public transportation. Just as he mined residents’ oral histories and languages to give voice to the mural’s message, Fernandes choreographed the dancers’ movements by forging a vocabulary of gestures based on observations of unsuspecting commuters going about their daily lives.

Staged across three days, the dancers descended unannounced onto public spaces including the Metro stations at 17th/SMC and Downtown Santa Monica, the bike and pedestrian path adjacent to 18th Street Arts Center’s campus, and the sidewalk on Main Street, dressed in t-shirts and bearing banners that carried forth the visual motif of the mural with the phrase “WE ARE MOVING CHANGE”. Messages about the performances were circulated by text as if they were transmissions within a revolutionary network. The guerrilla dances took on the simple yet powerful format of a protest in the streets—one that cried out not for revolt, but for recognition.

Through words and movement, the dancers emblematize the very lives that are present, and not always seen, as the city’s machinations for progress march forward, the ones at risk for displacement, and who are fundamentally linked to us all.

For these public actions, Fernandes was able to apply one of his signature artistic strategies of using dance, specifically ballet and the theater, as a raw artistic material. In his work, dances are made—not to participate in the world of dance, or to solely build upon the legacy of the great choreographers of the past—but rather as a tool to explore a wide net of signifiers connected to the tradition, from labor and endurance, to the idealization of the body, and to notions of Western art and cultural hegemony.

Fernandes himself was a former professional dancer trained in ballet and modern, and for his work he draws upon that experience in conversation with his own unique cultural background as a Kenyan-Indian-Canadian based in the United States. Noticing how ballet dancers develop specifically shaped muscle patterns, and how their rigorous training is easily noticeable through the grace and balance they use even when simply walking, Fernandes became fascinated in how the standards of a Western aristocratic ritual could get physically layered into a person’s body. For his dances, he uses performers who come from a high-level background of ballet but presents them in a post-colonial format, pointing to the inextricable relationships between society and the oppressions of its past.

Both dance and muralism challenge art’s institutions, as neither are objects that can be traditionally collected and displayed within them. While a mural can contend with the presence of a painting or a sculpture, a dance is always ephemeral. One is defined by its stillness, the other its perpetual movement. Both resist the sale and resale of the market. Where the mural and the performances that comprise I’M DOWN ask for a recognition of connections between us, they also implicate and problematize the institutions and standards that keep us apart.

For New Yorkers to call the subway a great equalizer sounds both idealistic and foolish. What they are describing, however, at its most essential, is the encounter of bodies of difference in public space. That is what Fernandes has stripped down and reformatted—the encounters that index and collapse hierarchies. By amplifying these intrinsic elements, he asserts them as kernels of potential for transformative effects on a community’s wider world view, shared values, and accepted norms.
MORE TO EXPLORE

Artist Labs and Exhibitions 33
I stood among roughly 50 spectators on the edge of the Palisades Park overlooking the packed Santa Monica Beach, where half-naked people strolled past parked cars toward the steel-gray ocean, glistening under the 4PM Southern California sun on Memorial Day weekend. The program notes we received from the Laboratory for Embodied Intelligences (LEI) identified the event as an experiment on juxtaposing human and bacterial behaviors passing through four locations. Various evocative lines featured in the program—“Bacteria make chemical words”; “You have 150 times more bacterial DNA in and on your body than human DNA”; “Benign infectiousness”—nudged our attention toward a perceptual shift. We were about to watch human performers remodeling their bodies so as to model microbial behaviors. We were also clued into the four locations marking their trek: from the sand dunes on the “Beach,” to an asphalt “Bridge”/overpass crossing the Pacific Coast Highways, to a winding set of concrete “Stairs,” leading up to the “Cliff-park” where we gathered. In the subjunctive microbial context, these consecutive sites emerged as a topographical theater of ecology for those human-scale bacteria to travel.

LEI staged this site-specific microbial performance as part of 18th Street Art Center’s “Movable Lab” series, which explores audience engagement in public spheres. The geo-social particularity of a balmy holiday beach preordained that the “audience” for this semi-pop-up, semi-sci-fi performance would necessarily be diversified. Since I belonged to the minority audience group privy to LEI’s microbial supposition, I imagined that my size-affinity with the performers, as dramatically magnified microbes, might unmoor my accustomed sense of self, destabilizing my human grounding. Yet, how would most accidental viewers, those presumed human-behavior specimens who, unwittingly, found themselves juxtaposed next to the bacterial characters, perceive what they saw? Even before I voluntarily plunged into a miniscule cellular environment, a question arose regarding the efficacy of street theater to random observers. Did this note from LEI’s program suggest an answer: “A signal by itself may not be meaningful; it’s all in what an individual does with a signal”?

If making perceptible was the raison d’être for the LEI performers to translate the minute, ceaseless, and—to naked human eyes—invisible motions of microbes into human-scale dances, then our task as intentional spectators was to become hyper-discerning—a task that began, for me, onerously. From my distant vantage point, the LEI dancers were utterly camouflaged by the beach crowds. It took my strenuous collaboration with fellow-spectators to spot the seven lone figures, clad in gray, walking, running, tumbling, and spinning on the sand. I wondered how to interpret their movements: Do bacteria ever frolic? Or, are they workaholics? The seven figures now clumped together like one entity advancing toward the bridge. “Bacteria turn on group behaviors that are only successful when all of the cells participate in unison,” read the program. In twos and threes, the dancers attached to the bridge’s guardrails, stretching out necks, shoulders, limbs in odd angles. The program again taught us to read the movements as bacteria’s abilities “to move their organs and create new appendages most anywhere they are needed.” Perhaps a dancer’s knee is now a multicellular microbes’ organelle for excretion? The dancers zigzagged through the stairs.
and dispersed on the cliff-park. They undulated their bodies as if they were liquid; their limbs stretched out, attached to and then disengaged from the others’ arms only to turn 160 degrees upward. Human limbs multiplied into the super-adaptable pili of our microbial symbionts, while the dancers imitated the Brownian motions of particles suspended in mid-air. Evolution continued and suddenly the LEI dancers were homo sapiens again, sitting down on the grass with their director Nina Waisman, choreographer/fellow dancer Flora Wiegmann, and us, curious spectators, to listen to LEI’s scientist-participant, the NASA astro/microbiologist Penelope Boston, explicating human-microbe relationships: “We are their real estates!”

Microbes are the first species that LEI targeted for their ongoing inquiry into “intelligences” as embodied in non-human organisms. Their project is premised on tacit critiques against the anthropocentric assumption of human preeminence and the Cartesian mind-body split. They fused these two critiques with a leap of faith in humanity’s ability to learn from our bacterial others. By researching microbiology, engaging scientific specialists for open forums, and studying visual data about bacterial motility, LEI collaborators (twelve dancers recruited from Los Angeles) sought to viscerally represent what they learned through movements. They developed a kit of kinetic tools over extensive trainings (40 workshops within seven months) and began conducting movement experiments to behave like bacteria interacting with various stimuli and environments. The Santa Monica beach performance was one of these public experiments. On the following weekend, they performed another experiment in a tunnel underpass right below the Interstate 10 Freeway across Santa Monica.

In contrast to the chaotic beach site, the tunnel—tranquil and secluded from weekday foot-traffic—is a controlled environment, not unlike an outdoor theater. My fellow spectators (about 30) gathering at the tunnel’s northern edge also resemble a theater audience, who knew what to expect and how to behave. We received a similar program identifying the show as “Trying out Bacterial Behaviors,” outlining the performance structure, and sharing dramaturgical notes with poetic provocation: “How would we know if we came across non-human intelligence—would we recognize it?”

Nina Waisman, Laboratory for Embodied Intelligences, 2017. Performance in the pedestrian tunnel at the corner of Dorchester and Virginia Ave in Santa Monica. Photo by Meena Murugesan.
The dancers moved from outside the tunnel’s southern edge, whose arch entrance framed their spinning, running, and tumbling, like a proscenium stage does for actors. The tunnel’s elongated expanse functioned like a microscopic tube, facilitating our optical reach toward the seven microbial performers. As a repeat witness, I recognized the reproducibility of LEI’s experiment. The dancers now dispersed within the tunnel, clinging on to walls and simulating the strategic shifting of their organelles. As the bacteria Brownianed out of the tunnel, the human crowd politely made way. My physical proximity to the dancers’ palpable human anatomies, however, jeopardized the microbial simulacrum.

I won’t survive a volcanic explosion if I learn to stretch like a microbe, who might thrive inside a volcano. My species-bound restriction exposes the limit of transpecies learning, which forms the basis of LEI’s experiments. Nevertheless, I am humbled by the earnestness with which they devise and present their experiments. In an era of information saturation, quick consumption, and perpetual readiness, they are willing to be vulnerable, seemingly naïve, daringly unpolished. Although I doubt their exclusive slant on the evolutionary strength of the microbial cultures—which have indeed survived on Earth for over 3.5 billion years—and their positive impacts on humans, I cannot but feel compelled by their quiet resistance to the socio-political tawdreness, myopia, cruelty, and repression of our time. Between following Trump’s tweets and NASA’s updates about Mars, I would choose the latter as a more urgent and sensible inoculation against any impending terrestrial apocalypse—even one caused by so-called alternative facts. As the ecologist Fritjof Capra advocates in his “systems view of life,” the only possibility for the human species to survive is to build and nurture sustainable communities, enabled by reciprocal networks of communication. Theater may well contribute to this deep cultural ecology by creating living artworks that headline such pressing, if less ostentatious, issues as ecology, global warming, artificial intelligence, inequitable distribution and depletion of our terrestrial resources, and the promise of interstellar migration. In this light, LEI offers us a contemplative theatrical time-space to experience spectacles of covert relevance, making visible our unseen familiar.
A UNIVERSAL HISTORY OF INFAMY:
VIRTUES OF DISPARITY

September 9 – December 15, 2017

To Chart a Map: Introducing Latin America to Los Angeles at 18th Street Arts Center
Reprinted from A Universal History of Infamy catalogue published by Los Angeles County Museum of Art (LACMA)

By ANURADHA VIKRAM

Traditionally, the museum presents objects and artists in a space apart from life, the reified gallery resembling a theater or house of worship more than a domestic realm. Given that Latin American contemporary art is deeply informed by ideas of liveness and political urgency in artistic practice, the exhibition A Universal History of Infamy demanded non-traditional environments for the artists to create and exhibit their work. The partnership between LACMA and 18th Street enabled artists to translate the distance between lived experience and cultural narrative into material terms by doing in-depth preparatory research on-site for works that would develop into large-scale, site-specific installations and performances. The collaboration for PST: LA/LA offers a case study: two institutions teaming up to explore the rich and complicated associations between two deeply connected regions, drawing on disparities and intricacies reflected in the institutions themselves.

For the research phase of Pacific Standard Time: Latin America/Los Angeles, 18th Street Arts Center hosted 15 Latin American artists in Santa Monica for residencies from two weeks to two months in 2015-2016. The historical scope and broad international outlook shared by exhibition curators Rita González, José Luis Blondet, and Pilar Tompkins Rivas was ideally complemented by 18th Street Arts Center’s ongoing program of engagement and dialogue between international and local artists and communities. 18th Street offers an environment where process, experimentation, and accident are welcome, providing living and working space for visiting artists from around the world. During the residency period, artists from Argentina, Guatemala, Colombia, Puerto Rico, Mexico, Venezuela, and Brazil who participated in A Universal History of Infamy had the opportunity to build relationships with Los Angeles artists and curators as well as other visiting artists and curators from Southeast Asia, Taiwan, France, the UK, Spain, and Germany, among other places. During the residency, each artist was able to meet regularly with the exhibition curators, to investigate Getty archives or LACMA collections as needed, to research fabricators regionally, and to discover local histories. Following the residency, 18th Street continued to provide support for the artists’ research and production in advance of the exhibition.

At LACMA, the majority of works on view were developed out of the residencies undertaken by the artists at 18th Street. During this time, artists had regular access to the curators, collections, facilities, and museum staff. This allowed them to test the limits of what the museum could physically be made to do, as Zinny and Maidagan did with their massive and ambitious Decor for Distance along Wilshire Boulevard. Placing the work along the street also connects it to points east (heading toward Charles White Elementary) and west (heading toward 18th Street). The banners’ motif of overlapping palm fronds recalls the green vistas of the 18th Street campus. The work’s embedded commentary on migration and colonization, using arborists’ interventions into landscape as metaphor, reflects conversations with the artists at 18th Street about native Tongva peoples and their uses of plants in the Santa Monica and Los Angeles region prior to the arrival of the Missions. Each of the artists who participated in residencies had a similar opportunity to dive deep into local histories and connect them to their ongoing concerns.
The opportunity to embed locally also allowed artists to do in-depth research, as Ángela Bonadies did to uncover the David Alfaro Siquieros mural, *Rompecabezas Street Meeting*, that remains mostly whitewashed at the site of the former Chouinard Art Institute in Koreatown. 18th Street staff helped Bonadies to gain access to another Siquieros mural, *America Tropical*, which has recently been restored. Her work in *A Universal History of Infamy* was created at both mural sites. Bonadies’ contributions to the exhibition at 18th Street Arts Center, *Virtues of Disparity*, include a puzzle based on the Chouinard mural. The playful, participatory, and contemplative activity of assembling the puzzle prompts viewers to consider the limitations of acity in history and image. This work epitomizes the exhibition’s overarching theme of approaching systems of quantifying knowledge such as the archive, map, or codex on the basis of their limitations in describing the lived experience of culture or conflict.

As a globally minded institution with deep local roots in Los Angeles and Santa Monica, 18th Street’s role within *AUHOI* has been twofold: to provide visiting artists from Latin America and the Diaspora with the comforts and support systems of home, while providing a conceptual link to the Los Angeles art community and audience for artists who are operating in other geographic contexts. 18th Street is a site representing a different kind of participation in local public life, apart from cultural or political identity, but anchored in a global, networked community of multicultural artists. We are an institution of public education, though not a school or an academy. 18th Street Arts Center is host to the only visiting artist residencies underwritten by the Getty initiative, which included close to 80 exhibitions throughout Los Angeles County. 18th Street and LACMA each bring the creative and cultural expressions of the whole world to an audience of Angelenos in distinct ways. In this we share a tremendous responsibility to relate the infinite variability of artistic creation around the globe to a viewing public that is among the most diverse imaginable. For PST: LA/LA, our charge was to bring Los Angeles, with all its complicated, contradictory multiplicity, into focus for the visiting artists who were charged with hooking into the city as the inspiration for newly commissioned bodies of work.

For many artists, 18th Street has become a second home keeping them connected to the Los Angeles art community from abroad. Mapa Teatro, who attended the residency for two one-month stays in the summers of 2015 and 2016, found an institution whose values are closely aligned with their own ethos of public pedagogy on issues of social concern, realized through performance and environmentally immersive art installations. On their return visit, brother-sister collaborators Rolf and Heidi Abderhalden took the institutional partnership further by engaging LACMA’s neighbor, the Page Museum, in the creation of their work *Proyecto 24: Variations on A House Taken Over*. Numerous artists represented in the *AUHOI* exhibition and residencies responded to 18th Street’s approach to art programs as platforms to engage publics in creative and political dialogue, individually and collectively.
For other artists, such as Tamar Guimarães, the appeal of 18th Street was its commitment to creating space for artists to dream aspirationally and pursue ambitious new directions in their work. Guimarães’ work with Kasper Akhøj for AUHOI reflects her interest in spaces for collective dreaming and in the complicated ways these urges to create manifest across economic, social, and geographic boundaries. As the artists developed their research into Latin American mysticism at 18th Street, connections were drawn with California’s own history of paranormal and occult activity. The resulting work plays beautifully with the tensions between conscious deception and emotional fulfillment that these practices bring to light.

While in residence, the artists spent their time researching local histories and geographies with which they were previously unfamiliar. Their origins in Central and South America, and their connections with Europe...
Artist Labs and Exhibitions

and New York, position them differently from many Los Angeles-based Latinx artists with respect to colonial histories and institutional strategies. They resisted the US-Mexico dynamic that often overwhelms conversations about Latin America due to the relatively large size and economic power of both partners. These discussions were illustrative for us, highlighting differences between artists and audience with respect to baseline assumptions about the nature of colonization, its dynamics, and how best to engage in critique and dismantling of the institutions of Empire.

A number of the artists in residence, such as Naufus Ramírez-Figueroa, Mapa Teatro, and Mariana Castillo Deball, respond to collective traumas of war, cultural theft, and forced migration of people in their work, which enacts a kind of restoration or social repair. 18th Street Arts Center’s own founding was such an act of repair, created as a community for artists on the margins of artistic practice and mainstream society in the aftermath of the HIV/AIDS crisis of the 1980s that felt much like a war to those affected. The founders of 18th Street were committed to live art, to performance art, to art-making as life, and to life as art. This blurring of distinctions between lived experience and the constructed reality of art is a hallmark of Latin American contemporary art as well, and its prevalence in the Los Angeles region speaks to the longstanding creative channels that flow between the two regions. The idea of art as an act of care and social repair is well established in the work of Jorge Luis Borges and his Latin American and Spanish-language artist and writer peers. *A Universal History of Infamy* could be a story about 18th Street: a home for emergent forms of art from the social to the digital, and a place where people live and breathe radical art.

While the work we do is related, LACMA and 18th Street are founded in different ideas of caretaking. Curatorial work at LACMA is grounded in care of objects and collections, anchored in the belief that this practice carries culture forward for future generations. Care of people—the audience—is realized through care of objects, and through community-oriented education programs. 18th Street Arts Center’s mission to serve artists is anchored in acts of caretaking, including curatorial labor to help artists to establish professional networks locally and internationally, research labor enabling archive access and fabrication support, maintenance labor such as cleaning and child care, and at times, physical and mental health care. This work is inspired by the knowledge that innovative art can exist only when artists are well cared for, and public dialogue can emerge only when communities are healthy.

**Participating Artists:**

Ángela Bonadíes; Mariana Castillo Deball; Carolina Caycedo; Josefina Guílisasti; Tamar Guimarães and Kasper Akhøj; Runo Lagomarsino; Fernanda Laguna; Michael Linares; NuMu [Stefan Benchoam, Jessica Kairé]; Mapa Teatro [Heidi Abderhalden, Rolf Abderhalden]; Naufus Ramírez-Figueroa; Gala Porras-Kim; Vincent Ramos; Oscar Santillán; Zinny and Maidagan; and Carla Zaccagnini.
At the beginning of this school year, our AP Art class, taught by Amy Bouse at Santa Monica High School (SAMO) was invited to work in collaboration with 18th Street Arts Center to create student artworks for their exhibition *Universal Histories: Santa Monica Students respond to PST:LA/LA*. The exhibition was in dialogue with the PST: LA/LA exhibition *A University History of Infamy: Virtues of Disparity*. Every Tuesday for 8 weeks, we were visited by Betty Marín, Community Partners Specialist at the center, and Paulina Sahagun, a long-time local artist, who guided us in exploring concepts of history, family lineage, tradition, migration, censorship, and defiance; and invited us to reflect upon our personal standpoints and relationships to these topics through pieces responding to well-known artworks sharing these themes. One of the two prompts we were given for pieces was to create a codex, which was a type of ancient manuscript depicting a story. This prompt was based on several artworks by artists Mariana Castillo Deball, Gala Porras-Kim and Carolina Caycedo in the *Universal History of Infamy* exhibition. Since discussions of heritage and retention of a cultural or familial history were particularly resonant for me, that is what I decided to respond to with my codex piece.

My attempt was to create a codex that expresses my relationship with my family’s origins with the most sincerity possible, rather than trying to give a linear retelling of its history. Both my parents are direct immigrants from Serbia, so I spent much of my childhood traveling back and forth from the US and it led me to have a sort of split feeling of cultural identity. I felt it was necessary to create a piece that was compositionally somewhat sparse and incoherent, containing mundane objects (a rug, a plate and silverware, and strewn-about cut outs of the cyrillic alphabet). This was meant to reflect my perception of Serbia and its culture as being molded mostly by my distant childhood memories, and addresses my admittedly limited and peripheral understanding of my family’s actual history.

Then, in December, the exhibition opening gave my family an opportunity to see my work and for them to reflect on it too. The opening had work from Crossroads School, and John Adams Middle in addition to SAMO, and I found that really valuable because it allowed me to see the range of experiences and worldviews that other students in the community have, and the way they differ (or don’t differ) from one school to another. The atmosphere was really pleasant and I enjoyed the moment that it allowed me to have with my family in seeing my work be presented.
CARMEN ARGOTE
IF ONLY IT WERE THAT EASY...

January 16 – March 23, 2018
Carmen Argote is an artist for whom the formal and material processes of sculpture form a kind of inquiry that she is capable of replicating in other areas of research through her practice. In response, these other modes of thought and visualization inform her artistic expression such that each of her projects takes on the formal and material characteristics of the subject at the heart of her research. Her work is concerned with how humans organize our environment through architecture and design, the aesthetics of which she mines for schematic descriptions and industrial remnants. All of her work connects these spatial and mechanical relationships to interpersonal and geographical relationships related to her personal history.

If only it were that easy... emerged from the artist’s long-held desire to learn to ride a motorcycle. As a child, she had ridden as a passenger on her father’s motorcycle through the streets of Los Angeles, where she grew up. His departure in her young adulthood left a rift in their relationship that she sought to heal through a shared love of riding. While motorcycles are ubiquitous in urban communities where many people lack the resources to own cars, motorcycle riding in the United States and Latin America has long been associated with a particular—male, rebellious—archetype that Argote seeks to embody and to explode.

Prior to her Artist Lab Residency, Argote had created site-specific, durational installation works that functioned as events or social performances, but she had never collaborated with and choreographed a sequence of performers in the manner of a Happening as with this piece. Drawing on that art historical framework, Argote created a performance score in seven acts based on conversations with her seven collaborators. Those seven acts incorporated maneuvers from the Motorcycle Safety Foundation (MSF) training courses offered in parking lots across California on foggy weekend mornings. [Argote took a handful of these courses and some private instruction to get her M1 license in preparation for the project]. Performers were invited to ride alongside the artist while sharing personal stories of motorcycling and identity formation with her, which were amplified to the audience in Griffith Park over Bluetooth headset connections. Interspersed with these conversations, they demonstrated course activities and riding lingo: working the friction zone, doing the cone weave, cornering, and making quick stops. These actions unfolded atop a ‘range course’ marked with the architectural plans of the artist’s childhood home in Los Angeles and that of the house in Guadalajara that her father eventually built without his California wife and daughters.

The plans, and the chalk used to draw them on the asphalt of a Griffith Park parking lot, became the working materials of the gallery installation that Argote developed out of her performance. The certainties of architecture, both as plan and as three dimensions, were set against the intuition of human action as possible ride pathways radiated all throughout the space. A video of the live performance in its entirety, projected skewed into a corner of the gallery, brought Griffith Park to Santa Monica in an immediate and energetic way. A photograph of the MSF course at dawn brought serenity and anticipation to the installation, while delicate pen and ink drawings of exploded parts diagrams for her father’s Moto Guzzi added a cyborg-feminist twist.

A conversation between Carmen Argote and one of her collaborators, UC Bakersfield art historian Dr. Bill Kelley, Jr., follows.
Bill Kelley Jr: Well here we are in the gallery. We are in the installation of If only it were that easy..., with diagrams, with drawings, photo... in this space of learning, of this challenge of learning from the motorcycle, learning this motorcycle world in order to follow a quest of yours, which has to do with your work more broadly. So let’s begin there: let’s begin by talking about, how did this interest in motorcycles begin and how did this interest in this project begin?

Carmen Argote: I consider that the beginning was when my dad left Los Angeles to Guadalajara. The plan to come to Los Angeles, since I was a girl as I have always been told, is that we were going to come to Los Angeles with the intention that we would be building a house at the same time in Guadalajara.

When it was time to return there was that point of separation, and my parents separated for that very reason. But also my dad had recently bought a motorcycle, a Moto Guzzi B11 1100. He decided to leave on this new bike, in a gesture of ‘I’m leaving forever, I’m never going back to Los Angeles.’ And he left, and I remember that act. And after that our relationship changed completely.

Then this idea came to me that one day I wanted to take that bike and trace the route that he made but in reverse, and in a certain way to have my own adventure, to have to resolve and navigate in the same way. But with that, it was going to be an almost magical act and I was going to go to this point of when he left, as if that act was somehow going to heal me.

B: I do not know if I told you, part of my role that I see in this project of yours is that I have the responsibility—you asked me to be your mentor so I’ll do it, I’ll do it well, because if you stop riding motorcycles in five years I’m going to blame myself. So I’m taking it seriously. Secondly, because we are [part of] a Latino community in Los Angeles, so there is that too. I feel that I should contribute to the discourse, so there is a level of my responsibility to contribute in some way if you want that. There is also the role of well—from my point of view I see it as a social practice, as a community practice—it’s fantastic, I love it. But I see it as a work and an exploration in community, and I see it also from the point of view that there are certain problems of methodology, of slow community work, and the dialogical importance that exists in the project is very important to me. Those are reasons why I am interested. And well we also don’t have to be defining whether this is social practice, it doesn’t matter. But I find it curious that perhaps you come from a studio practice and have come for reasons that have forced you to the motorcycle, and to get involved in community work, in public space work and in collaborative work. I would love to know what your thoughts on this are.

C: Well it’s interesting because one thing that I realized recently is that there is no object really. The object is that object that is in Guadalajara, it’s that motorcycle. So the object is not present here as the practice bike, which itself is not an art object. And the photo is a photo but it is also a reflection of the process of the classes and that learning space. And visually [there are] lines, and so there is that studio visual language. But sometimes when I’m sitting watching the video, it’s as if I realize there are very few objects and it’s a very different way of working. I think in my practice I’ve been trying to be more in the moment of process. What I need is also community, so the process has taken me to the space of community. Although there are a few objects... the little backpack that my mom made me, so it’s almost like something lucky. The drawings that are more academic reflections of visual learning, but really everything else is like a space of community and also in the future and of an imaginary trajectory as well.

B: Well because there are also so many studio cases of the artist putting their body, your body there at risk, the performance of your body came out in a way that perhaps I have not seen in your work.

C: Yes, it definitely is a new experience. The performance was a new experience because I had not really done a performance. I had had events, which I think is different and I had done acts that had been taken on video, and then the video was shown. But really, in the performance I wanted these more intimate acts between two people, [like] conversations, narratives, what is usually more intimate to open up that space, so that the public could be in process jointly with us. And that was also new, so there are many new things. That, the bike, but the good thing is that I continue to teach myself to ride a motorcycle too, so it’s a bonus, it’s amazing. It’s the show, this work, all that and more than that, driving [on] PCH. Wow! It’s like a thing that brings to you a certain unique joy that nothing else but that experience can bring you. So there is also that, those moments.
If only it were that easy...,

Carmen Argote, If only it were that easy..., 2018. Performance at Griffith Park for PST:LA/LA. Photo by Erica Rodriguez.
In her latest installation presented at the 18th Street Arts Center, artist Mariángeles Soto-Díaz has embedded fabricated archival artefacts in a projective space of multiple dimensions. The handmade objects are presented behind panels of Plexiglas, and punctuated by the occasional coconut that serves as gravitational counterpoint to a seemingly airborne, vaporous, and weightless vision. The archive represents the imaginary Instituto Experimental Tropical de Amazonas, an experimental art center led by a team of feminist artists from 1935 to 1942. These artists sought to re-imagine collaborative living and artistic practice informed by the indigenous knowledge of the Makiritare, Ye’kuana and Yanomami, as well as the pedagogical models of the Bauhaus.

In one “historical” document, the artist has recreated the circular curriculum of the Bauhaus, maintaining its existing structure, and replacing the original categories with her own. In the Instituto Experimental Tropical de Amazonas, durations of time are marked as slow or long; materials—like the moon, seeds, and blood—are rooted in cycles; studies run parallel to the compositional experiments of the Suprematist and Constructivist traditions, while also “tuning into materials of affect” and relying on “entanglements in nature” to dictate form and process.

The presentation of these experiments was inspired by the artist’s visit to the Bauhaus archives in Berlin and Dessau, as well as the archives of Black Mountain College. It is no coincidence then that the fabricated ephemera resemble historical photomontages with their playful coterie of typefaces and their emphasis on diagonal compositions. One poster is created for an imagined visit by Oswald de Andrade. Soto-Díaz directly calls upon Andrade’s legacy in order to digest his iconicity in direct correspondence with the Bauhaus, and to imagine her own visionary history:

“What interests me about the fabricated archive is that despite the impossibility of this historical dialogue, it is a speculative space the artwork is creating. How might we imagine, and how can I express in visual language, a new matrix of potential relationships among early 20th century manifestations of feminist, tropical experimentalism, and modernist art practice?”

Lines of taut, jute string leap from one wall to the other as vectors, activating the fecund maternal matrix of this installation. In another artefact, we see the words “matrix, womb, matri, mater, madre, mother,” printed on a sheet of handmade paper as a codex of linguistic and material potentiality. Straight lines bisect creating symmetrical radiations around a generative center, carved into the paper as negative space. There are many holes and cuts throughout her paper works, as well as intersecting lines that form a center of primordial convergence, akin to a womb. The matrix is represented, then, in every form of this installation, most visibly with string, and metaphorically as the Amazon rainforest itself.

The metaphor of the boundless site is literally realized in one particular textual collage. It is presented inside a suspended vitrine supported by deceptively durable string. The display contains a tiny archival photograph depicting an aerial view of a double diamond structure, next to the collage in question. The page is composed from typewritten fragments that name the various countries inhabiting the Amazon rainforest—Bolivia, Ecuador,
Peru, Brazil, Colombia, Venezuela, Suriname, French Guiana—scattered on the page for poetic liberation. Adjacent to it are colored gradations of warm ochre, terracotta, and rust. Above is a typographic experiment composed strictly of 90 degree turns, a direct reference to the structural logic of indigenous weaving traditions that prefigure the non-mimetic, flat, and autonomous surface of the modernist grid.

An artist who celebrates the way in which tropical environments intensify perceptions of color as hyper-saturated, Soto-Díaz channels a “perceptual joy” that she describes as a “momentary dwelling in the ontology of the flesh.” Her color studies explore a “kind of sustained chromatic longing,” while her tactics explore “the floating signifier of abstraction with the feminist body.” This much is visible in her material experiments with Bixa Orellana. In the right-hand corner of the gallery are two vitrines that showcase pure pigment dusted onto pieces of handmade paper, alongside an archaeological presentation of the seed in its natural form. Bixa Orellana is commonly used to color lipsticks, body paint, caning for basket weaving, and even as a spice in cooking. Soto-Díaz discovered the plant in a book about the Amazon forest that was given to her son by her mother, and it was only after searching through a tropical flora database that she realized her grandmother had used Bixa Orellana as the secret ingredient in her cooking. The multi-dimensional applications of this plant become the apparatus through which the artist’s matriarchal lineage can emerge in a hybrid anthropological-formalist exploration, and it is this layered significature that drives the agency of her materials.
Geometry, too, plays a prominent role in Soto-Díaz’s visual language, and embodies a complicated network of associations. With a critical awareness of Venezuelan Geometric Abstraction, the utopianism of the Bauhaus, and the developmentalist ideology of modernist ventures worldwide, (particularly in her native Caracas), Soto-Díaz’s geometric patterns begin in this instance with a reference to the symbolism of Yekuana and Yanomami basket weaving, but take on a recurring significance within her broader practice. In this series, the artist explores the properties of intersecting lines, projective planes, and the repetition of angular pivots as manifestations of geometry’s infinite potential; the forms generate in the same way that seeds and words do. For instance, in one sketch, the word “Bixa Orellana” is flanked by verbs such as “to color,” “to nourish,” “to decorate,” and “to heal.” The artist’s word associations draw attention to the robust application of the plant and its inherent power to produce a series of metonymic actions in its place. In other words, the plant becomes the guide that inspires artistic action.

Writing about history, Walter Benjamin described it as “the object of a construction whose place is formed not in homogenous and empty time, but in that which is fulfilled by the here-and-now.” [On the Concept of History] History does not warrant classification or recovery as its operating force, but rather, as Soto-Díaz articulates, serves as “a fertile language.” The archive of the Instituto Experimental Tropical de Amazonas demonstrates that history is embodied as an active construction; it challenges the way we innately consume readymade classifications and institutional knowledge. The artist elaborates, “I wanted to activate the gaps and material fragments to create an organic archival taxonomy. This archive defies the bounds of rigid classification, echoing in a small way how the mythical Amazon defies country boundaries.” Existing in a cultural field in which our everyday language is classified by way of hashtags and our perceptions of current events are immediately “historicized” by way of constant auto-representation and the accumulation of meta-data, Mariángceles Soto-Díaz’s installation proposes new possibilities for re-generating our understanding of the past and the future, by guiding us through a sacred knowledge that defies our contemporary moment.
In the spring of 2018, 18th Street Arts Center invited Los Angeles-based artist Paul Pescador to get personal in his approach to the political topic of gentrification. Pescador, a California native of Mexican descent, has lived in a house at the border of Highland Park and Eagle Rock for over a decade. As our conversations about the upcoming residency began, the artist was comfortably ensconced in his longstanding routine of living and working between his Northeast LA home, his studio in Lincoln Heights, and his job downtown. Artist residencies can be catalytic, spurring change in seemingly unrelated areas of life, and true to form, these regular patterns would be disrupted during the period of our project, to give rise to the themes of Pescador’s film “Going West, or 15 Years in LA.”

The Artist Lab Residency invites an artist to create and present a new body of work in 18th Street’s Main Gallery each quarter. Going West was on view from April 14 through June 30, 2018. The film is an exploration of place and identity anchored in four neighborhoods of Los Angeles County: Highland Park, downtown near the USC campus, West Hollywood, and Santa Monica’s Pico Neighborhood, where 18th Street is based. Says Pescador of his process, “The project started after the Ghost Ship fire in Oakland and I started to think about artist’s live and work [spaces], as an artist who has a studio and runs a project space in a commercial building. I started to think a lot about how I lived and worked and how artists have found themselves in housing situations which can be illegally built in order to support themselves. During this time there was also a lot of uproar about studio and gallery spaces in Boyle Heights, how artists were being called [out] for moving and gentrifying these locations, and it really made me think about the complexity of housing in a urban city.” Rather than impose his personal views of politics onto this complex narrative, Pescador chose to maintain a diaristic authorial voice, recounting lived experience and received information from a subjective point of view. He explains, “As I started to think about these different regions and neighborhoods, I thought my project would be more broad and less about my own experiences in these regions, but as I returned to parts of Los Angeles (some areas I hadn’t spent much time in over 12 years), I didn’t know how to discuss these regions. I needed to frame my research through own my experience of living through it.” Pescador refuses the authority of documentary, presenting a fragmentary historical narrative compiled from dozens of interviews and news reports that cover subjects like the Japanese internment during World War II, African-American homeowners displaced by eminent domain in advance of the 10 freeway being built, and the subsequent arrival and displacement of residents from Mexico and Central America.
Going West was presented in several iterations within the gallery: as a set of eighteen digitally-manipulated color photographs, as a video “teaser” featuring visuals from the forthcoming narrative film, and as a live performance in which Pescador, in a Bart Simpson mask, attempted to reconcile duelling identities of his youth as a gay man of color in Los Angeles and a middle-class college kid from the suburban, sleepy desert town of La Quinta. Performance documentation and a sound piece created from interviews Pescador conducted with local residents were added to the gallery as the film took shape over the residency period. Of the performance, Pescador says, “As I performed I was in costume so I wouldn’t know how it was read nor could I tell how many people heard the work. I can say, I could hear people discuss the photographs and point out sites they recognized and they seemed excited about this.” By early June, Pescador had completed a 50-minute narrative film drawn from personal explorations, documentary interviews, and independent research. “I interviewed over 30 people from each of the four neighborhoods I examined,” he explains. “I spoke with people who were born and grew up in these neighborhoods, [and] many others who had lived or worked in each region for long periods of time.

Some people had relationships with multiple places [and] were included in multiple parts of the film.” The film was screened at a reception on June 9 and installed on a loop in the gallery, with repeat screenings at the close of the exhibition on Sunday, July 1.

Pescador works in an absurdist tradition, drawing on modernist theater as well as arte povera in works that straddle media and performance while making use of cheap and familiar materials. For this film, he and his dog Scout walked the streets of the four neighborhoods, testing boundaries of property, material, and propriety as they explored. His use of abject aesthetics to represent transgressions of the body and sexuality, give the film a distinct queer cast independent of the narrative content which details Pescador’s relationships as a gay man in Los Angeles, past and present. Humor is an important element, defusing tension in situations where curiosity is met with impenetrability, and creating distance when vulnerability threatens to overwhelm the narrative. “Some of topics I included addressed both racial and economic divisions throughwout LA County and I wanted to make sure it was done with a level of sensitivity, while still making sure the project maintained [the] sense of humor and pathos of my practice,” Pescador exHORTS. The artist describes a long-term love affair with two other men, speaking nostalgically of an idyllic queer family,
now dissolved. Highland Park speaks to this era and to the artist’s youthful phase, which is coming to a close. USC and West Hollywood are two sides of a Janus-faced approach to early adulthood, in which Pescador struggles to reconcile conflicting aspects of his identity without shedding them. Santa Monica—the LA metro region’s posh, touristic west side—represents middle age and middle-class aspirations as well as a new, emerging romance yet the Pico Neighborhood has been as transformed by gentrification as any other neighborhood in the county, seeing communities of color displaced by property speculation and transient employment at a rapid pace in recent years.

The deeply personal slant of Pescador’s narrative is balanced by the voices of others, peers in the LA community as well as news footage from the recent past. His intention with the film was “to accurately depict both places and people I included. While I was coming in with my own personal experiences of each location, I wanted to make sure I was able to include a wide range of voices.” These outside perspectives provide objectivity not through some authoritative voice cast as “neutral,” but instead as a cacophony of different points of view representing both multiplicity and the impossibility of knowing everything that happened. Major events like the OJ Simpson trial and the LAPD beating of Rodney King come into play, as do the dreams of immigrants and pioneers, the death of artist Mike Kelley, and parental betrayals. Residents describe tensions between African American and Korean communities during the uprising that followed the Rodney King verdict and the instability and fear they observed in their parents’ generation as a result. Research conducted by 18th Street staff and neighbors details the conflict between residential, commercial, and tourist uses of space in Santa Monica, challenges echoed in the larger story. LA’s unique self-image, refracted through the prisms of Hollywood and the news media, is itself a subject.

The residency at 18th Street enabled Paul Pescador to complement the emotional honesty and colorful theatricality of his earlier work with a solid basis in research that bolsters his analysis. Pescador describes how “the project has really taught me what [it means] for me to be a more self-sufficient, mature artist.” Of the residency, he says, “This feels like a shift in my practice where I am not stumbling around as an emerging artist and I am ready tackle larger, more difficult questions and challenges. I am still figuring out the mechanisms and strategies to do so, but I am ready!” Readiness to take on difficult subjects with dignity and complexity is enabled by the material and emotional support that 18th Street residencies provide to working artists.
Marina Day's artworks encapsulate a mid-century ethos that leaves nothing behind. Any material remnant, quotidian experience, or quiet personal storm is deserving of a gesture that acts at once as a journalistic record and as a flight of imagination. Day says, “For me art and life are inextricably entwined.” A lifelong maker of things, Day channels emotional charge into everything she touches. Delicate paper and fabric appear as encumbered with historical weight in works painted on maps, such as *New Found Land* (1988), while heavy wooden found objects like the clock hands in *Time Standing Still* (2016) seem lightened, as if liberated from their intended purpose. Using fiber, paper, paint, and assemblage, Day effortlessly blurs lines between 2D and 3D art, bridging painting, drawing, sculpture, and collage.

Looking at Day’s 30-year-plus body of work, assembled from the discards of her life, the passage of time and the shifting of geographical borders are consistent themes. Consider *Making Time* (2016), a wall-mounted assemblage sculpture in which the face of a clock is made flush with thick, soft yarn. Two red needles knit the chaos into cover in the form of a soft woolen shawl that drapes gracefully from the face to the floor. *Armistice* (2003) speaks to the artist’s attunement to current events, being one of a series of works made in response to the invasion of Iraq by US troops; to her work as a healer invoking symbols of medical care; and to her art historical sensibility in quoting nineteenth century *japonisme* as a precursor for the contemporary campaign of conquest focused to the east. Day’s materials take on a timeless feel, meanwhile speaking to their obsolescence by their very presence in the work.

The objects of the studio are everywhere in evidence—rulers, thread, small plastic bags—but so too items with a medical, spiritual, or pedagogical purpose. *The Hundred* (2016) is a series of postcard-sized collages made while Day was confined to a sick bed—a condition that mirrored the artist’s early life, when she discovered painting as a diversion from a prolonged childhood illness. Sickness, caretaking, loss, and grief are pervasive themes for Day, for whom art has been a respite from chronic illness and from a family history of unspoken pain manifesting as depression and alcoholism. A practicing therapist for decades, Day used art to stabilize and energize herself in the service of others, meanwhile nurturing her art as another avenue for solace and communion. Says Day of the objects she collects and manipulates, “I try to be a good listener.” As with people, Day approaches her materials with characteristic openness and seeks to help them be themselves more fully. Her diaristic artworks are also diagrams for living an uncommon life.

By ANURADHA VIKRAM

This exhibition asks three artists to respond to historical traumas they are assumed to share based on geographic proximity, or shared national heritage. For artists Delia and Milenko Prvački and Sara Debevec, the shared geography of the former Yugoslavia is a distant one, both physically and in time. Whether there is insight to be found in their proximity, there is likely to be comfort. In sculpture, works on paper, and video, these three artists make a home anywhere.

Artists Delia and Milenko Prvački emigrated to Singapore in 1992. Delia Iliesiu Prvački is a Romanian-born sculptor and ceramicist with numerous public commissions. From 1970 to 1975 she studied at Institute of Fine Arts in Bucharest where she earned a Master Degree in Applied Arts/Ceramics. Exhibiting professionally since 1970, Delia’s body of work since the early 1980s has been focused on establishing a new vocabulary and significance for the sculptural medium generated by available technologies and endless modalities of expression in ceramics. She often experiments with mixed techniques, and is strongly influenced by her passion for other forms of arts and archaeology as well.

Born in 1951 in the former Yugoslavia, Milenko Prvački is a painter and sculptor, and Dean of the Faculty of Fine Arts at LASALLE-SIA College of the Arts, Singapore. He earned a Master of Fine Arts (Painting) at the Institute of Fine Arts, Bucharest, Romania. Known for large-scale abstract works including paintings made up of multiple panels, Prvački also maintains a prolific drawing practice.

Sara Debevec is a Serbian born, Los Angeles based multimedia artist, writer, curator, and blogger. Having spent her whole life in exile, Debevec’s performative practice explores themes of identity, migration, belonging, gender, and states of being through animal archetypes. She holds a Bachelor of Arts degree in Sociology from Goldsmiths College London and an Masters in Urban Studies from University College London.

Debevec’s 20-minute super-8 video work, My Family Before Me, explores collective memory, family history, bereavement, belonging and cityscapes imbued with trauma through performance. Debevec narrates the film in a reflection on loss, belonging, and bereavement superimposed over edits of Super-8 family footage captured from the 1960s through the 1980s in the former Yugoslavia. As part of the exhibition, Debevec also presented a live spoken word performance.

New Delhi-based artist Mithu Sen was a visiting artist in residence at 18th Street Arts Center from May 1 – June 29, 2017. Her time in Los Angeles began with a lost passport and ended with a mysterious event. The story unfolds from the perspectives of Vasundhara Mathur, a New Delhi-born undergraduate intern on a summer fellowship from Vassar College; and Sue Bell Yank, 18th Street’s Director of Communications and Outreach.

2 weeks until June 23, Vasundhara Mathur:
I remember my first time entering Mithu Sen’s studio at 18th Street Arts Center, where I was interning. There were things everywhere, as I looked around in awe, Mithu regarded me with intense curiosity and soon after, began showering me with questions. I was caught a little off guard by her forwardness, but shook it off easily, and talked myself into a home-cooked meal. Her house smelled like mine, as our shared hometown New Delhi inhabited it; incense sticks, turmeric and cardamom. During her residency, I listened to Mithu pull people’s deepest stories out of them within minutes. Expanding emotional and empathetic vocabularies has been Mithu’s mission for many years. What she calls “Radical Hospitality” is the core of her work. “I want to create situations, where people are face-to-face with strangeness. I want to unravel, undo all the expectations that I face, and make room for new possibilities.”

10 days until June 23, Sue Bell Yank:
Mithu had been quite secretive about the event. She has been experimenting with what she terms “radical hospitality,” for many years, pushing the limits of what it means to be a guest and what it means to be a host. Mithu is generously and genuinely interested in the restrictions people internalize, and engages in a process not of undermining or critiquing, but of undoing. Whereas subversion is the poking or tearing of social fabric, her radical hospitality tugs at the threads and watches things unravel. The fabric does not always rend, but it does become something new, uncontrolled. As we planned the event, Mithu described why she was so secretive. People in Los Angeles, she explained, overplan. Everything is so intricately scheduled and that scheduling is overly dependent on our perceptions of geographical distance, traffic, parking, and the flows of everyone else’s time. We schedule, re-schedule, and then flake with regularity. She wondered, “What if I create an event where no one knows the location, and no one knows what it is about? I just leave a breadcrumb trail of clues and poetics so that people can connect to the undoing I am attempting in this structure. If just two people come, that will be interesting.”

1 week until June 23, Vasundhara Mathur:
Mithu and I explore themes of what “home” means to us by conversing about her past projects, questioning what makes us feel safe and belonging and un-belonging. We talk about how homes can be in people and how homes and people are both transient and can be found in the most unexpected places. Curiosity is something we share along with the will and inclination to tell each other things, verse with each other, push and pull and collaborate.

Mithu wants to keep the location of the event private and in spite of repeated warnings about low attendance, stands firm on her belief in spontaneity. The whole project is about radical hospitality, she says, how much strangeness can we let in; how can we trust; how can we be okay with not knowing someone/something/some idea before we engage with it; how can we treat the unknown with care and consideration with the same gloved gentleness with which we would regard a piece of art in a sophisticated gallery?

We are going to take all of Mithu’s sketches, the poems we have been writing, her bicycle, and put them around the Los Feliz house of a friend of a friend, a philosophy professor. People are going to walk in, we are going to
give them an envelope, instructing them to walk around the house and look for Mithu’s art.

She calls me to her sofa in the middle of our last writing session. Vasundhara, you are the only one I am telling this to, she whispers: I am taking nothing with me. There will be nothing there. Tomorrow is a blank slate.

10 minutes to time of event, Sue Bell Yank:
“Location has changed. It’s in the park,” Haroon, my coworker at 18th Street Arts Center, texted me. “I’m here in the driveway directing people.” Because it’s Los Angeles, I was, of course, driving. I looked at the clock and pulled over. It was 10 minutes after Mithu Sen’s event was supposed to have started at an enormous mansion in Los Feliz. Shrouded in mystery, the event called UNhome in the City IF Angels was part of the visiting artist’s explorations into art, life, and radical hospitality in Los Angeles.

The title turned out to be prescient. I assumed a thumb-tapping pose with my phone, there on the side of Sunset Boulevard at 7:10 PM, and rapid-fire sent out email messages and Facebook posts to attendees. My colleague Anu (also driving, also pulled over, also tapping) beat me to it—“We’ve been UNhomed!” she declared. “Meet us in Barnsdall Art Park!”

15 minutes until time of event, Vasundhara Mathur:
My mind went blank as we pulled up to a devastated Mithu who was on the side of the road. She looked into the car, pointed to me, and said: “I need her.”

I opened the door, stepped out, and gave her a hug. “We lost the house;” she said, in a muffled voice. “He doesn’t think my work is art.”
“What?” “He doesn’t think this is art.” “What?” “He told me to leave.”

I said nothing for awhile, then said, “Mithu, look at this situation—look at the title of your event. Isn’t this amazing? You have been un-homed! Think about everything you have been trying to say! Look at us right now!”

She looked up at me and smiled. I couldn’t help thinking how perfect this disaster was.

At the park, June 23, Sue Bell Yank:
I was pretty sure this relocation was not planned. But I also knew that most of our audience would probably embrace this abrupt change as part of the project, and indeed, they all came to the park. Our Artistic Director’s daughter brought a Disney princess ball, and a few of us tossed it around to break the ice. Then our three interns showed up laden with bags full of Trader Joe’s delicacies, and we laid the spread out on a red blanket taken from the back of someone’s car. I lit tea lights and placed them in plastic cups to protect them from the wind. We had no vase for the flowers, so I strew them around the ground. Things started to feel cozy. We settled on the ground, on knees and jackets on the bed of soft pine needles. Mithu’s old friend played the cello and then Mithu talked, almost unbroken, for an hour.

At the park, June 23, Vasundhara Mathur:
Everyone formed a circle around her, hesitating even to sit down at the picnic that we had set out. Their eyes poking and prodding her. She finally cleared her throat and began talking about her story that aimed at focusing on the locus of her art: the people who came into her life, her effervescent experiences in transit, and her refusal to be consumed, to be judged. One by one, she broke down the walls between her and her audience, asking them to speak, be vulnerable, and to express an experience rather than a judgement. Slowly, bodies that were rigid, calmed and melted into more relaxed stances, and people began laughing at points of humour in her journey, contributing to the conversation themselves, realizing that the invitation was open.

Why do we need the specifics—the time/date/place/description to trust that something meaningful will happen? Home is in strangeness, in shadows, mystery. Home is in trusting the un-defined, the invisible, the unrestricted. Home is in the un-home.
CULTURE MAPPING 90404, PICO BLOCK PARTY, AND PICO WALKS

18th Street Arts Center, Pico Block Party, 2018. Photo by Erica Rodriguez.
By BETTY MARÍN

Culture Mapping 90404 has allowed us at 18th Street Art Center to rethink and expand how we relate to our surrounding neighborhood. The project began 3 years ago with an initial survey of our immediate community on the cultural assets, otherwise known as resources, in the Pico Neighborhood of Santa Monica. With funding from the James Irvine Foundation we continued the project in full force and were trained by the Alliance for California Traditional Arts (ACTA) to implement a culturally sensitive framework for our asset mapping process that also regarded art and culture as essential to the well-being of a community. In partnership with ACTA, we held a series of bilingual workshops in the Pico Neighborhood to train residents in the process of collecting assets, along with developing criteria that highlighted the most invisible resources and brainstorming new assets for our map. In its early stages, the map was only a fixture of our imagination, and we relied on careful relationship building that centered the voices of community members, which allowed for more public interest and ownership of the map. We developed partnerships with key hubs in the community like Virginia Ave. Park and the Pico Branch Library, which also allowed us to connect with many groups, including long-time residents that had already begun the work of holding and documenting many of the histories that would eventually live within Culture Mapping 90404. We also partnered with Community Corps of Santa Monica to do additional trainings for their residents, adults and youth alike.

We quickly learned of the histories of redlining and displacement, and of the Black and Brown communities invisible to the rest of Santa Monica that shaped the Pico Neighborhood for 100 years. We also learned about the core role of the Japanese American community in the neighborhood and Santa Monica before WWII, then largely dismantled as a result of internment during the war. Highlighting these histories was crucial in showing the community that we were invested in telling their stories, and not creating a whitewashed story of the neighborhood, or one that denied racism or struggle.

The Pico Block Party was our first opportunity to celebrate the map when we first launched it in April 2017. This block party also included an exhibition of community images collected through the map and an opportunity for participants to finally see how their voice and story were represented. Our second block party in October 2017 launched our Spanish language map under theme of Translation. All three Pico Block Parties have featured local artists, performers, and community resources creating a festival around what we value in this community.

While the map currently features about 100 video clips documenting cultural resources, we ask ourselves: where do we go from here? How do we build from these relationships, including learning from the Advisory Council we convened this year?

One such program that is allowing us to envision the work beyond the map is our Community Dinner Dialogue, an intimate dinner with local leaders and youth to discuss an issue of importance. Based on feedback from our Advisory Council, the first iteration of the Dinner Dialogue focused on the underachievement gap in local grade schools. The dialogue became a living version of the map, a space for discourse and bringing into focus the voices that many times are not included in the official documentation of a particular issue, like the voices of youth, teachers, parents, and community leaders.

Participants wholeheartedly asked for more events like this one. Our unique role in such a vibrant community like the Pico neighborhood of Santa Monica crystallized; Our role is not to replace or even add to the work that is already happening in the community, but instead to convene and create these intentional spaces of dialogue, connection, and imagination to further that work, and therefore the well-being of the neighborhood.
NICOLE RADEMACHER

ORIGIN STORIES

July 12 – September 2, 2017

The project is called *Origin Stories*, and its point of departure is my own adoption and reunion with my biological family.

I was relinquished and adopted as an infant.

This is great opportunity to connect with our story and making stories together.

To rewind to my beginnings, I have always identified as an artist.

I planted trees on my family farm since I was five.

I am Hong Kong-Chinese born in Fort Worth, Texas.

I want to speak about the privileges that I enjoy.

I wanted to talk about assimilation as my beginnings because it’s not just something that I did as a child, but something that I continue to do as an adult.

I was adopted at the age of six and a half almost seven with my younger sister who was almost five, and we were in a foster home for three years.

We were adopted together, these two little mixed brown girls.

Our white parents didn’t have any friends of color.

I didn’t know that I was so different.

We are going to invite you into our process.

The fairy boat ride on the parallel, the parallel that divided north and south.

I grew up in Taipei, basically raised by my grandparents.

In the morning for as long as I can remember, my grandmother would water her plants every day, and she’d sing to them.
By SHANA NYS DAMBROT

In blending motifs culled from architecture, design and nature, these two artists already make work that constitutes its own study in contrasts and hybridity; exhibited together, multiple crosscurrents bring out facets of each in the most enlightening manner. Taking full advantage of the mind’s instinct for commonalities, the pairing amplifies the most salient aspects in both, focusing attention on those elements which are so germane to each individual artist’s practice. Chung’s works evoke a Moebius Strip with a Modernist twist. They trace contours of an architectural but expressive geometry whose shapes also echo brushstrokes—and in fact they are paintings. They occupy sculptural space but straddle the line at all times, and from every angle. Chung’s Minimalist palette is akin to those of mid-century abstractionists like Ellsworth Kelly, Frank Stella or Donald Judd, but she hasn’t forgotten her Escher.

For her part, Celio has been thinking about ways to expand and disrupt her picture planes, not only for reasons of optical and spatial curiosity, but as a way of furthering her narrative content. That content speaks to the tensions between the natural and built environments and the havoc wreaked by civilization upon nature. To these ends, she incorporates a range of materials and structural techniques as well as stylistic modes within single works. Celio’s pieces flirt with installation, with ropes, plexi, fasteners, paper and a translucent mylar-like material—all of which engages viewers’ space right in their sight lines and changes with their movements, creating literal and optical depth in shifting tectonics, so that each one tells a more complete story. Her landscape imagery—icebergs and forests, storms and seas—is occasionally coupled with references to buildings and dwellings, so as to create more dramatic economies of scale and reference the power of natural forces like wind and rain and the passage of time. Like a post-Pop Turner, Celio’s atmospheric renderings are moody excuses for broad passages of abstraction. Where Chung’s wall sculptures seem more intimate and painterly; they also bring out the sculptural qualities in Celio’s by physical proximity, so that the whole is more of a continuum than a juxtaposition.
Jennifer Celio, *Rising and Falling (Antarctica)*, 2017. Watercolor on Yupo and paper; wood; cut paper; handmade paper; spray paint on mylar, cut paper on acetate, Plexiglas, mirrors. Photo by Napa Aramthanapon.
MAKE JAZZ FELLOW

SAMANTHA BOSHNACK

February 1 – April 29, 2018
By DAVID ROITSTEIN

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.

Trumpet player, composer, and ensemble leader Samantha Boshnack was 18th Street Arts Center’s eighth Make Jazz Fellow. During the three-month residency period, she composed an eight-movement suite about the Ring of Fire called “Seismic Belt.” This music explored the friction of geographic shifts to create a new harmonic topography, and incorporates influences from some of the cultures and people living on the Ring—in countries such as Chile, Japan, Alaska, Iceland, Western Samoa, and Russia. In addition to the work’s premiere at a culminating concert on April 13, Boshnack also performed a works-in-progress concert at jazz club blue whale in Little Tokyo, and conducted a masterclass for CalArts students and faculty. Jazz program director David Roitstein describes Boshnack’s unique, inspiring style below.

On Monday March 5, 2018, CalArts students and faculty took part in an inspiring masterclass led by composer and trumpeter Samantha Boshnack. Samantha had been a visiting artist at CalArts several years prior with her Seattle band “Reptet” and I had great memories of that workshop. Her approach to music and her aesthetic direction resonates with the work that our students and faculty are doing, so it turned out to be a very useful and productive session.

In advance of the masterclass Samantha sent recordings, parts and scores for two of her compositions which were distributed to instrumentalists in our program. On the afternoon of the class we rehearsed and discussed “Chico” and “Royal Court (3rd movement)” extensively, and also watched videos of Samantha’s work, including her Nellie Bly Project. She described her residency at 18th Street Arts Center and the resulting extended composition “Seismic Belt” which was to be premiered on April 13. There were many questions from CalArts students about her compositional process, her education as a composition major at Bard College, and her career path in Seattle over the past 10 years.

Samantha’s music has a very open feeling with lots of opportunity for improvisation and interaction, but is thoughtfully orchestrated throughout. This healthy balance of compositional intention with spontaneous communication between musicians energized all of us, and the feeling of creative possibilities was strong. Samantha always has a sense of humor, surprise, and fun in her writing, her ideas as a leader are clear and easy to understand, and Samantha’s trumpet playing is beautiful and truly original.

We are grateful to 18th Street Arts Center for their support of Samantha’s CalArts workshop, and also for their ongoing Make Jazz Fellowship which has been a significant contribution to mid-career creative musicians over the past several years.


Artist Labs and Exhibitions 73
By ANURADHA VIKRAM

During his residency at 18th Street Arts Center, the 2017 Make Jazz Fellow Giorgi Mikadze dove deep into his ongoing exploration of the microtonalities of traditional Georgian folk music. His new body of work titled Georgian MicroJamZ, composed during the residency, integrated those sounds and structures into new musical motifs, often mixing with Jazz, Funk, Fusion, R&B, African tribal music and hip-hop grooves. Mikadze workshoped his compositions and demonstrated his unique and innovative compositional process with aspiring musicians through a series of master classes with jazz students in the UCLA Department of Ethnomusicology, and with high school musicians in LAUSD schools through the Design for Sharing educational program at the Center for the Art of Performance (CAP) at UCLA's Royce Hall.

Giorgi Mikadze presented the new body of work in a culminating performance at the Edye Second Space at the Broad Stage, titled Georgian MicroJamZ: Make Jazz Fellow Giorgi Mikadze on Sunday, March 19th. Mikadze will be accompanied by musicians trained in microtonal music and Jazz forms, including Berklee College of Music professor and noted guitarist Dave Fiuczynski, rising star bassist Mono Neon, and drummer Sean “Chopz” Wright.

Giorgi Mikadze was born in Tbilisi, Republic of Georgia and is a pianist, composer, and arranger. Trained in both classical music and jazz, Mikadze’s concerts have been broadcast on several radio stations and television in Europe, Asia, and Americas. He has appeared at major festival venues such as the Newport Jazz Festival, Montreux Jazz Festival, Tbilisi Jazz Festival, Bean Town Jazz Festival, Kavkaz Jazz Festival, Black Sea Jazz Festival, “Autumn Tbilisi” Festival, and Berklee’s high school jazz festival. He recently finished an American concert tour with Lee Ritenour and recorded an album with Jack DeJohnette. His current jazz composition work explores the microtonalities of traditional Georgian folk music and reimagines those structures in innovative new musical motifs.

He has performed with the Tbilisi Symphony Orchestras, Berklee Symphony Orchestras and MSM Jazz Philharmonic Orchestra. He has also composed for plays at the Rustaveli National Theatre. He has played together with a number of renowned artists, including Jack DeJohnette, Roy Hargrove, Dave Liebman, Lee Ritenour, Meshell Ndegeocello, Chris Potter, Matt Garrison, Tia Fuller, Patti Austin, Jojo Mayer, David Fiuczynski, Brett Dennen, Siedah Garrett, Stefon Harris, Melwin Davis, Tom Kennedy, Amen Saleem, Phil Wilson and Mulatu Astatke.

He was selected for the highly competitive Betty Carter’s Jazz Ahead Program at the Kennedy Center, where he performed for three nights. Mikadze has won prizes in many national and international competitions and was awarded a full scholarship at the International Festival-Institute in Round Top, Texas Berklee College of Music and Manhattan School of Music. He has also won scholarships from the president of Georgia, Eteri Andjapharidze, Giya Kancheli, and Emmanuel Zambelli. Giorgi Mikadze’s residency was generously supported by Herb Alpert Foundation.
January 5 – March 30, 2017
Giorgi Mikadze, Make Jazz Fellowship concert, 2017. Performance at the Edy at the Broad Stage, Santa Monica.
VISITING ARTISTS IN RESIDENCE
Gretchen Andrew

Gretchen Andrew was born in California and is a Search Engine Artist and Internet Imperialist whose *HOW TO HOW TO HOW TO* and #accordingToTheInternet projects look at the internet as a tenuous form of authority that can be used to understand, manipulate, and imperialize definitions. Her search-based practice is accompanied by a painting practice that is used as an image source for her related Internet Imperialism.

She has completed projects or exhibitions with The Metropolitan Museum of Art, New York; The V&A Museum, London; The Photographer’s Gallery, London; The British Film Institute, London; Cambridge University; Arebyte, London; The British Arts Council, London; The White Building, London; Ace Hotel; The London Film School; and Whitcher Projects, Inglewood. She works in London with the artist Billy Childish.

Ángela Bonadies

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. Her recent exhibitions include: *West Side* at Abra Caracas, Venezuela; *Translocations* at Arts Santa Mònica, Barcelona, Spain; *Bonadies + Caula: cartografías de un territorio compartido* at Centro de Historias de Zaragoza, Spain; *The beast is the sovereign* at MACBA, Barcelona, Spain and WKV, Stuttgart, Germany; *The White Elephant* at After-the-butcher gallery in Berlin, Germany; and *Global Activism* at ZKM (Zentrum für Kunst und Medientechnologie) in Karlsruhe, Germany.

In the summer of 2012, she taught the workshop—alongside Antoni Muntadas and Juan José Olavarría—"De la autoconstrucción a las comunidades cerradas" at the Escuela de Verano of the Architecture and Urbanism Department at Universidad Central de Venezuela. In 2014, she participated in the Trienal de Investigación FAU/UCV Nuevo(s) Mundo(s): La reinvención de la ciudad latinoamericana with Proyecto Inverso. In July 2015 she taught the workshop "Emergency Structures" within the framework of "Translocations, temporary experience, artistic practices and local contexts" at Arts Santa Mònica, Barcelona, Spain, in June 2016.

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* has received recognition from "Best Architecture and Landscape Projects 2011", provided by the magazine Polis and by DomusWeb Best of Architecture 2011. Ángela Bonadies’ residency was generously supported by The Getty Foundation and Baik Art.
Daniel Canogar, born in Madrid to a Spanish father and an American mother, is an artist whose life and career have bridged Spain and the USA. Canogar presently lives and works in Madrid and New York City. Photography was his earliest medium of choice, but he soon became interested in the possibilities of the projected image and installation art. His fascination with the technological history of optical devices, such as magic lanterns, panoramas and zoetropes, inspired him to create his own projection devices. For example, in the late 90s he created a multi-projection system with fiber optic cables. The resulting artworks were mobile-like hanging sculptures that projected images onto the surrounding walls.

With the advent of digital technology, the artist continued re-conceptualizing visual media as sculpture. By projecting animations onto salvaged obsolete electronics, for example, he was able to metaphorically reveal the collective dreams trapped within DVDs, old calculators, video-game consoles or found computer hard drives. Also notable are Canogar’s public artworks using flexible LED screens. Like with fiber optic cables a decade earlier, he once again reinvents an existing technology to suit his artistic explorations; by fabricating flexible LED tiles, he is able to create twisting ribbon-like screens for atriums and public spaces. Other public works include his Asalto series, projected onto emblematic monuments in several cities. Depicting climbing bodies, these projects reference historic events, such as the storming of the Bastille and the collapse of the Berlin Wall, or present migratory border crossings.

Daniel Canogar received an MA from NYU and the International Center for Photography in 1990. Daniel Canogar’s residency was generously supported by Acción Cultural Española.

Dao Duy Tùng was born and raised in Vietnam during its process of integration with the world after war. Tùng’s artworks are concerned with the urban society, political issues, and identity. While Tùng was raised in a well-known artist family, he matriculated at Economics University despite his little interest in it. Simultaneously, he was a founder of a metal rock band. He later became a solo experimental musician.

In 2010, Tùng and two other artists were sponsored to make an experimental stage project by Cultural Development and Exchange Fund (CDEF) in Vietnam. In 2014, he made a project with an artist friend, named OPEN ROOM, which now happens annually. In addition, each year OPEN ROOM invites young artists living and working in Vietnam to join. The aim of this is to create an exchange and discussion space for all artists on issues of culture and art. The goal in the future of the project will be to combine the personal studios of the other artists to create a series of exhibition events. Dao Duy Tùng’s residency was generously supported by Baik Art.
Danish artist Jesper Dyrehauge, based in Berlin and Denmark, has developed a specific methodology and artistic philosophy that seeks to invent new dialogues between paint, canvas, color, form. Using carefully sculpted carrots as tools, Dyrehauge stamps raw canvases with gridded fields of colored dots and marks, creating iterative blocs of rhythmic patterning that meet, bleed and coalesce in organic and dynamic motifs. Carrot-stamping is a technique by which the artist escapes the hierarchies and grand narratives inherent in traditional painting, and which allows unforeseen, subtle nuances and patterns to emerge in his work. As a process it is iterative and methodical, requiring a precision of attention whilst carrying forward its own imprecisions, slippages and ellipses. By allowing elements of chance, error, and even humor to enter his work, Dyrehauge’s process proposes a form of painting in a more fluid, uncategorized and non-hierarchical state.

Dyrehauge graduated from the Art Academy of Jutland, Aarhus and Gerrit Rietveld Academie, Amsterdam in 1999. In 2011 with Lotte Møller he established the Berlin project space ‘die raum’, which he co-directed until 2015. Jesper Dyrehauge’s residency was generously supported by the Danish Arts Council.

Anna Frost is a curator from Silkeborg, Denmark. She recently relocated from Berlin to Los Angeles to establish a cross-disciplinary residency program. She has realized projects and exhibitions at renowned galleries and institutions across Europe and America. As live program coordinator she recently worked with the curatorial team at PRAXES Center For Contemporary Art in Berlin.

Anna Frost is the founding director of the curatorial platform PL·ΛNΞS sx together with artist and curator Annika Kuhlmann. Ongoing since 2012, she has co-directed the Danish exhibition space and production unit TOVES. She holds a degree in Cultural Studies from Malmö University.

Recent projects include: Choreography For Crane for the 9th Berlin Biennale, IMPRESSIONS, a bicoastal billboard campaign in New York and Los Angeles, PL·ΛNΞS at BFI, Miami, LOVElace at Import Projects, Berlin, Formation Center at TOVES, Copenhagen and AMICI at S T O R E Contemporary, Dresden. She has contributed to the survey exhibition Europe, Europe at The Astrup Fearnley Museum in Oslo in collaboration with 1857 and developed the exhibition concept for CHROMAY KEY at PSM Gallery with Andreas Schlaegel. Currently she is researching hybrid formats in and around California and used her time at 18th Street Arts Center to develop an incubator-style residency.
Mariam Ghani is an artist, writer, and filmmaker. Her work looks at places and moments where social, political, and cultural structures take on visible forms. Solo exhibitions include the Queens Museum of Art, the Saint Louis Art Museum, the Indianapolis Museum of Art, the Rogaland Kunstsenter, and the Gatchina Museum. Notable group exhibitions and screenings include the Rotterdam Film Festival, the Liverpool Biennial, the Sharjah Biennial, the Dhaka Art Summit, dOCUMENTA 13, the National Gallery in DC, the Secession in Vienna, the CCCB in Barcelona, and the Met Breuer, MoMA and the Guggenheim in New York. Recent texts have been published in Creative Time Reports, Ibraaz, Triple Canopy, and the readers Critical Writing Ensembles, Dissonant Archives, The Gulf: High Culture, Hard Labor, and Social Medium: Artists Writing 2000-2015. Ghani has collaborated with artist Chitra Ganesh since 2004 as Index of the Disappeared, an experimental archive of post-9/11 detentions, deportations, renditions and redactions; and with choreographer Erin Kelly and composer Qasim Naqvi since 2006 on the video series Performed Places. Ghani holds a BA in Comparative Literature from NYU and an MFA from the School of Visual Arts, and has received a number of awards, grants and fellowships, most recently from Creative Capital. She teaches at Cooper Union. Mariam Ghani’s residency was generously supported by Baik Art.

Bean Gilsdorf is an interdisciplinary artist based in San Francisco. Working with appropriated images and texts, Gilsdorf creates sculptures and performances that delve into the relationship between historical narratives, the iconography of authority, and the ways in which representations influence our perception of cultural values.

Her projects have been exhibited at the Museum of Contemporary Art, Santa Barbara; the Wattis Institute for Contemporary Arts, San Francisco; and the American Textile History Museum, Lowell; as well as exhibition spaces in Poland, England, Italy, China, and South Africa. She has been the recipient of numerous grants and fellowships, including 2015 and 2016 Fulbright Fellowships to Poland, the Bess Winspear Memorial Scholarship at Banff Centre, a Graduate Fellowship at Headlands Center for the Arts, and a Graduate Full Merit Scholarship at California College of the Arts.

In addition to her work as an artist, Gilsdorf is an art critic and professional editor. She is the former Editor in Chief of Daily Serving, an international publication for the contemporary arts, and her critical writing and interviews have been included in publications such as Artforum, BOMB, and Frieze. Gilsdorf graduated from Simon’s Rock at Bard College with a BA in Literature, and received her MFA from California College of the Arts.
HAMBLETT

Carey Hamblett is an English artist with an extensive background in TV, theater, and the arts. She began her career designing costumes and masks for theater. After working at the BBC, Hamlett continued her career as a production manager for independent companies on prestige rock music programs, which led her to direct the concert video “Eco Rock”. She became Head of Development for a London company and scripted youth drama for Channel 4. Her return visits to the West Coast have generated LA ENVIRONS, a trine of projects addressing sense of place. LA EDGE, SPIRIT of the MOUNTAINS, and the PCH-1 documentary comprise the multimedia work of LA ENVIRONS.

She has lectured in screenwriting at Brighton Film School and leads creative script workshops combining theater ensemble and cinema theory. Visual arts practice encompasses character design, storyboarding and works on canvas and solo shows include Physical Air, LA Edge and Costume, Character & Archetype. Hamblett has degrees in Theatre Design and Fine Art from Wimbledon School of Art and finished her post-graduate studies at the London Film School.

PCH-1

Paul Harryn is an artist, musician, and author based in Easton, Pennsylvania. His new paintings are a joyful expression of energy and life—an art that reflects vitality while embracing the challenges of the 21st century. Depicted as integrated layers of modern-world references against a backdrop of circumstance and environment, the paintings are conjured through a full-range of influences—responsive to past and present, good and bad, design and improvisation—all in a vivid, simultaneous display of interactive themes that investigate tensions between natural rhythms and human rationale. Harryn’s past residencies at 18th Street Arts Center have provided gateways to enduring inspirations that inform his work of perspective and possibility. It is part of a cultural heritage that nourishes creative consciousness.

Harryn’s career began more than three decades ago after seven years of intensive academic, mentorship, and apprenticeship training while studying art. Harryn was introduced to west coast sensibilities beginning in the early 1980s, which provided a much broader perspective of America’s art and cultural zeitgeist. All of Harryn’s work are extrapolated from the notion that expressionism requires syntax to convey the ambiguities of modern experience while providing alternative reference points. Degree programs at Kutztown University, New Arts, and the University of the Arts had a major influence on his early development.
ROEY VICTORIA HEIFETZ

Ulrik Heltoft is a Danish artist whose work includes photography, film and installation art. Born in Svendborg, Denmark, Heltoft's artistic portfolio revolves around a constant and ongoing dialogue with a wide range of art styles and movements, historical events and characters and personas from the realms of science, literature as well as film.

Recent exhibitions include: Clear Water on Both Sides of the Glass at CCA Andratx, Spain; 7 Films, One Photo and a Silver Nose at Gl Holtegaard, Denmark; Kabinet, a social critique of the classic Dickens' story A Christmas Carol, at Secession in Vienna; and Voynich Botanical Studies featured at Andersen's Contemporary at Art Basel in Miami Beach. Frequently, Heltoft's art and methods incorporate various layers of reference, where stories interline and transform into new narratives through the gateway of his aesthetic applications. His recent group exhibitions and screenings include: The As-if-Principle for Magazin4 Bregenzer Kunstverein, in Bregenz, Austria; and the 2014 Whitney Biennial with Miljohn Ruperto, at the Whitney Museum for American Art in New York.

Ulrik Heltoft graduated from The Royal Danish Academy of Fine Arts (1995–2001) and Yale University School of Art, New Haven (1999–2001). He also is an associate professor with the Copenhagen Art Academy. He lives and works in Copenhagen, Denmark.

Visiting Artists in Residence 83
Antoni Hervàs is a Barcelona-based artist. His most recent solo exhibitions include *Kakanoures y Kitschades* at the Galeria Sis, Sabadell (2015), *Agón* at the Galeria eTHALL, Barcelona (2016), and *El Misteri de Caviria* at La Capella, Barcelona (awarded with the Barcelona’s visual arts grant of 2016). Hervàs has participated in many group exhibitions, including *Capítol II. Fugides. La ficció com a rigor* as part of the *El text: principis i sortides* program at Fabra i Coats-Centre d’Art Contemporani de Barcelona (2014), *PUNK, Its Traces in Contemporary Art* at the MACBA (2016), and *Deshaciendo Texto* at La casa encendida, Madrid (2016).

As part of his artistic practice, Hervàs has led Fènix (2013-2016), Sant Andreu Contemporani’s educational programme, which involves various artists from Barcelona in its different stages. He has also carried out many self-managed publishing projects like *Grapandmoptheper* (2009), *Tributo a Ray Harryhausen* (Degénero Ediciones, 2014) and *La Trama for Mataró Art Contemporani* (2015). He has also curated periodic exhibitions like *Domestica*, together with Ariadna Parreu (since 2009), and performative events like *Mercuri Splash*, together with David Bestué, for the Fundació Miró (2015). Hervàs graduated with a degree in fine arts from the University of Barcelona in 2006. He also completed coursework in engraving and printing at the Escola de la Llotja. Antoni Hervàs’ residency was generously supported by Acción Cultural Española.

Working with the ideology of construction, Alexandra Hopf makes key chronicled art figures her sources. As if to uncover the directory of influential male artists, Hopf traces a century of art in her own seemingly timeworn works. Although her works are contemporary, they bear a surface of antiquity. This antiquity is manifested in Hopf’s complex surfaces, and is an aspect of her practice of questioning time and art systems. Hopf’s media include work on paper and acrylic glass, relief, sculpture, and textile, reconstructing the avant-garde with an idiosyncratic museological approach. She is interested in the history of display and how we see, creating exhibitions as collections, houses and even as stages: *A Private Collection, Maison Tatlin*, and *Screen Memories*. Hopf obscures the rich art historical sources through which she questions frames of references. Her work imaginatively returns to 20th century successes and failures, oscillating between beginnings and endings. Alexandra Hopf lives and works in Berlin. She has shown her work throughout Europe as well as in international solo and group shows.
DAAN DEN HOUTER

Daan den Houter is a multidisciplinary artist who works and lives in Rotterdam, Netherlands. Bringing contradictory subjects together, den Houter creates pieces that are in conflict with themselves. They trigger the discussion about their own value and the viewer's opinion. His work varies in a wide range of concepts and styles exploring new perspectives on the matter of art and the value it can have.

Through his paintings he researches the boundaries of painting. His endless painting aims for eternity but dooms to fail. The *Ice Paintings* are in constant transformation unable to hold still, like the sky changes during the sunset. *Untitled #3* explores the boundaries between a painting and sculpture and the *Klatsj* painting is a joyful image of a canvas thrown at the wall. *Canvas-Repaint* is a painting that’s been painted 123 times since 2002. Every painting is painted by another artist, only to be shown for 1 week. It misses the essence of a painting; “A frozen moment in time to which one always can return.”

*Canvas-Repaint* was nominated for the Royal Award for Painting (2012) and shown at Museum Boijmans van Beuningen in a solo presentation to celebrate the 100th layer (2014). Den Houter’s works are in the collection of the Dutch Embassy Berlin, Museum Ferropolis, British Museum, Jeremy Cooper mail art collection, Benny Sings art collection, collection Jaap Sleper, and Carla and Hugo Brown. They have also been shown at various museums and galleries including; Kunsthal (NL), GEM the Hague (NL), museum Boijmans van Beuningen (NL), Art Festival Watou (BE), Galerie Frank Taal (NL), Roberts & Tilton (USA) and Atkinson Argallery (GB).

Susanna Inglada is a Spanish visual artist. She lives and works in The Netherlands and specialized in drawing and painting. She got her Bachelor in Fine Arts in Barcelona, followed by a Master in Fine Arts in The Netherlands in 2013. Ever since, she has done residencies in Leipzig (Germany) and Rotterdam (The Netherlands) and her work has been shown in exhibitions in Spain, The Netherlands, Germany and Mexico, including at Kunsthal Rotterdam and Drawing Center Diepenheim. At 18th Street Arts Center, she worked on a project that she started in Mexico City called *La Embajada*. This project was followed by a residency in HISK (Belgium) for a period of two years.

Born and raised in Catalonia, Susanna is inspired by Spanish culture, literature, history and politics. Susanna’s work consists of installations, in which she creates dark scenes, using characters and symbols in collage techniques. She studied theater for two years in Barcelona, something that really influenced her present work, where fictional characters act as personages in her ‘plays’. Susanna Inglada’s residency was generously supported by Mondriaan Fonds.
Silas Inoue's practice is characterized by an idiosyncratic approach to nature and natural sciences, and imagery he describes as Quasi-Asian in reference to his mixed Danish and Japanese heritage. He makes use of classic as well as less conventional materials, including sugar, cooking oil, mold, and other living organisms. Combining intuitive methods with more analytic observations of the world, his work wavers between fantasy and fact, synthetic and organic, and growth and collapse.

Part of his praxis consists of site-specific interventions in alternative locations and venues, such as Skovsnogen Deep Forest Artland, Formic.dk, New Scenario’s Body Holes for the 9th Berlin Biennale, as well as basements flooded by rusty water, and other self-established temporary exhibition spaces.

Recent exhibitions at more conventional spaces includes What is left behind at Akershus Kunstsenter in Oslo, Norway, Phenotype at Marie Kirkegaard Gallery in Copenhagen, Denmark, and Amino Acids at ACME Los Angeles.

He graduated from The Royal Danish Academy of Fine Arts, School of Design in 2010. From 2008-2009 he studied at Jan Matejki, Academy of Fine Arts in Krakow, Poland, and as a scholarship student at Osaka Seikei University, Faculty of Art and Design, Osaka Japan in 2007-2008. Inoue's residency was generously supported by the Danish Arts Council.

Mella Jaarsma was born in the Netherlands. Jaarsma has become known for her complex costumes, and her focus on cultural and racial diversity through clothing. Her works are bodily modifications of the social space in between the layers of skin, clothing, sartorial inhibition and housing/architecture.

Her work has been presented widely in exhibitions in Indonesia as well as in international art events like the Yokohama Triennale (2005); Accidentally Fashion (2007) at the Museum of Contemporary Art Taipei; RE-Addressing Identities (2009) at the Katonah Museum in New York; 6SK Contemporary – Aware: Art Fashion Identity (2010) at the Royal Academy of Arts, London; The Singapore Biennale (2011) at the Singapore Art Museum; Suspended Histories (2013) at the Van Loon Museum in Amsterdam, and the Jakarta Biennale. She studied visual art at Minerva Academy, Groningen, after which she left the Netherlands to study at the the Art Institute of Jakarta (1984) and at the Indonesia Institute of the Arts in Yogyakarta and has lived and worked in Indonesia ever since. Mella Jaarsma’s residency was generously supported by Baik Art.
Mette Juul

Danish artist Mette Juul works primarily in video and photography, focusing on photographic archives and images as narrative structures. Her work spans from prints to projected work, visualized in books and in installation pieces. Currently, she is focused on the American West and explorations of death.


Juul has had solo exhibitions at Galleri Format, Sweden; Sazmanab CCA in Tehran; and the Odense Photo Trienniale. Group exhibitions include Die Zukunft, Hamburg, Germany; F-Stop International Photo Festival in Leipzig, Germany; and Pantheon at the Sorbonne, Paris. Among her many residencies, lectures and teachings, other accomplishments include an artist talk at Skt Hans Arts Foundation; Artist in Residence at Sazmanab Center for Contemporary Art, Tehran; Artist in Residence at Monte Residency, Buenos Aires; as well as lecturer for a creative writing class at New York University. Additional projects include film and photograph work for “Rugby, North Dakota” and co-founder of Gallery Sydhavn Station, an artist-run space in Copenhagen. Her published book work includes Extended Freedom (2013), 178 (2009), and A Diary – but not about me (2007). Juul’s accomplishments have garnered various accolades, including funding from the Danish Arts Council, the LF Føgths Fond, and The Alice Duncan Prize. Mette studied at the Royal College of Art, London, School of the Art Institute of Chicago (SAIC), and the Glasgow School of Art.

Kolectivo de Restauración Territorial

Kolectivo de Restauración Territorial is a collective comprised of artists Gonzalo Cueto Vera, Jorge A. Olave Riveros, and Cristian Wenuvil Peiñan from Wallmapü, the Mapuche territory located in the Southern Cone of America stretching from the Limari River in the north to the Chilean archipelago in the south, from the shore of the Pacific Ocean through Patagonia. They have been collaborating since 2011, to coordinate actions from a territorial approach utilizing critical cartography, video essay, sound exploration, and artistic experimentation as an activation of community memory regeneration processes.

During their residency at 18th Street Arts Center, they worked with researcher Paulina Varas on the project Interzona for the exhibition Talking to Action: Art, Pedagogy and Activism in the Americas presented at Otis College of Art and Design (September 17–December 10, 2017) as part of the Getty-led PST: LA/LA. They also were in dialogue with artist Alfadir Luna and researcher David Gutiérrez Castañeda. Jorge A. Olave Riveros is a sound and visual artist who has studied the sciences, visual anthropology, and electroacoustic composition. Through video and field work, artist Gonzalo Cueto Vera’s approach to artistic practice and research stems from observations of his expanded local context. Cristian Wenuvil Peiñan is a sound professional, artist, and experimental musician whose work seeks to recognize and promote intercultural spaces and alternative social networks on basis of the arts and cultures of small towns and villages. Kolectivo de Restauración Territorial’s residency was generously supported by Otis College of Art and Design.

Kolectivo de Restauración Territorial, Detail of Contextual map of Interzona, 2017. Courtesy of the artists.
Elisa Laraia is an artist who lives and works in Basilicata, Italy. Her research is entirely focused on themes of identity. Since 2005, she has developed the work *Private Conversation*, which consists of video projections on urban architecture that reveal inner feelings. This series incorporates community involvement to create a choral narration of contemporary society. The people are the protagonists of an artistic collective action designed to produce audiovisual documentary material relating to the ethno-anthropological context in which the work is performed. Through urban laboratories, involving the community from time to time, and supported by the use of the technique of urban screenings, the artistic action works on the concept of transfer of experience from private life to audience. Since 2009, Laraia has also directed the Laboratorio permanente di Arte Pubblica (LAP) that transformed the Italy into the largest permanent laboratory of public art in Europe.

Her projects have taken place in many cities in Asia and Europe, including Taipei, Nagoya, The Hague, Rotterdam, Aberdeen and Edinburgh. In 2016, her project *Transaction / Translation* was included in the 2016 Taipei Biennial “Gestures and archives of the present, genealogies of the future: A new lexicon for the biennial”, where she sat next to the installation in order to allow conversation with visitors. Lai completed her undergraduate study in landscape architecture at Taiwan University and received her MFA degree from Edinburgh University’s “Art, Space and Nature” programme, focused on site-specific art and art-science cross-disciplinary practice. I-Chen Lai’s residency was generously supported by the Ministry of Culture, Taiwan.
HYEIN LEE

Hyein Lee is an artist from Goyang, Korea. Lee's works are based on outdoor sketches. Her paintings do not follow the malerisch (painterly) logic and reproduce nature, but uses a method for the artist to view and experience the subject properly. The location or subject in Lee's paintings is the stimulant. However, the artist does not intend to assert an idea through her images. The act of painting itself, under the artist's unique order and method, is the purpose of Lee's works.

Lee held solo exhibitions including in Brain Factory (2011, Seoul), Daegu Art Museum (2013, Daegu, Korea), Doosan Gallery (2015, New York), Sophie's Tree (2016, New York), and others. She participated in numerous group exhibitions in National Museum of Modern and Contemporary Art, Seoul Museum of Art (Seoul), Ilmin Art Museum (Seoul), Incheon Art Platform (Incheon, Korea), Project Space Sarubia (Seoul), and many more. She participated in multiple residencies including MMCA Residency Goyang (Goyang, Korea), SeMA Nanji Residency (Seoul), Künstlerhaus Bethanien (Berlin), and others. The artist won the Chong Geun Dang Art Award in 2012 and SINAP (Sindo Art Prize) in 2017. Lee received her BFA and MFA in Fine Arts from Seoul National University, in 2004 and 2007 accordingly. Hyein Lee's residency was generously supported by Baik Art.

Yu Liu

Born in 1985, Yu Liu works and lived in Taipei. She is an artist engaged in many art-related productions and social activities. She is sentimental, sensitive, intuitive and deeply personal in her work, reflecting the highly visual Millenial generation born in 80s. Liu grew up indulging in movies, and meditations on the narratives, scripts, imagery, and fictional plots have become the raw material describing her approach to the world. Through this, she has been exploring irrational, unusual, fantastic and accidental experiences in her works. Her major solo exhibition Life Rented From STARFLY at Eslite Gallery was nominated for the 14th Taishin Art Award. Her double solo show with Wu Sih-Chin called Two Ends received an honorable mention in the Taipei Arts Awards, 2012. She has participated in the Taiwan Biennial of the National Taiwan Fine Art Museum, created the exhibition Life is a metaphor, you are the metaphor for Artist Artfair, and Unknown Refraction in Artist Fair. She is also included in many overseas group shows, such as NEW DIRECTIONS #2 TRANS-PLAX in Tokyo and Discomfort's Calling in the Czech Republic. Yu Liu’s residency was generously supported by the Ministry of Culture, Taiwan.
Jacqueline Mabey’s work is shaped both by her study of art history at Wilfrid Laurier University, McGill University, and The University of British Columbia, and her multifarious professional experience in commercial galleries and non-profit art organizations. She works most frequently with art that plumbs the intersections of technology, gender, and sexuality, creating texts and contexts that draw out the complexities and complicities of contemporaneity. Recent, forthcoming, and ongoing projects include: *Art+Feminism*, a campaign to improve coverage of women and the arts on Wikipedia; *Utopia is No Place, Utopia Is Process*, a platform for critical feminist pedagogy at Usdan Gallery Bennington College; and “Not Mine Alone, Nor Mine to Own: Some Reflections on the Young Girl,” a forthcoming article in The Journal of Feminist Scholarship. She was included in Foreign Policy magazine’s list of 100 Leading Global Thinkers of 2014 and called a “Badass Woman” by Buzzfeed. Mabey works independently under the honorific, failed projects.


Rosa Lleó is a writer and curator based in Barcelona, Spain. She founded the small-scale organisation, The Green Parrot in 2014. Since its opening as a non-profit space they have hosted exhibitions, discussions and publications with artists such as Marc Camille Chaimowicz, Shana Moulton, Lúa Coderch, Oriol Vilanova, June Crespo, Daniel Steegmann Mangrané, among others. The space closed its doors in May 2016, and now The Green Parrot is a resident project at the Fundació Tàpies where they will develop a series of time-based events beyond the exhibition format. Lleó’s main field of study and writing is related to historical research and material culture from the 20th century, a tour around anarchist communities, psychedelic music, mid-century design, modern architecture and other fictions, through the work of contemporary artists.
Michael Mandiberg is an interdisciplinary artist whose work crosses multiple forms and disciplines in order to trace the lines of political and symbolic power as it takes shape online. Building on the conceptual tradition, Mandiberg orders and reorders information, remixing the forms in which it manifests or solidifies. While technically sophisticated, the work eschews the novelty of new technology in favor of an exploration of appropriation, the digital vernacular, the ways in which these new technologies impact our lives, and the politics and poetics of technological subjectivities.

During his time at 18th Street, Mandiberg was engaged in a year-long project at the Los Angeles County Museum of Art, supported by the Art + Technology Lab. The endeavor had multiple components, including a one-year sonic installation, *Quantified Self Portrait (Rhythms)*, in LACMA’s Pritzker Parking Garage elevators, and a three-channel video, *Quantified Self Portrait (One Year Performance)*.

Mandiberg’s projects have also been presented at The Museum of Modern Art (MoMA), The New Museum, Postmasters Gallery, Denny Gallery, among others. Mandiberg has received fellowships, residencies, and commissions. Mandiberg received an MFA from California Institute of the Arts and a BA from Brown University. Mandiberg is Professor of Media Culture at the College of Staten Island/CUNY and is on the Doctoral Faculty at the CUNY Graduate Center. Michael Mandiberg’s residency was generously supported by LACMA Art + Tech.


Swiss-born, Colombia-based artists Heidi and Rolf Abderhalden founded Mapa Teatro in 1984. Since its inception, Mapa Teatro has built a cartography within the milieu of the live arts, a propitious space for the transgression of boundaries—geographic, linguistic, artistic—for the confrontation of local and global issues and for the montage of mediums and dispositifs. It has begotten a space for migration, a continuous drift among myth, history and topicality; medias; authors and the times; geographies and languages; voice and image; art, memory, and city; simulacra and reality; poetics and politics.

There lies Mapa Teatro’s interest in the translation of contemporary dramaturgies and stage writings; in the transposition of classiques texts into current textures; but also in the translation of social and politic issues into artistic dispositifs. In recent years, Mapa Teatro has been particularly centered in the production of artistic events between micro-politics and poetics. Through the construction of ethno-fictions and the temporary creation of experimental communities, Mapa Teatro has spawned artistic experimentation processes at different locations into a Colombian reality: a laboratory of the social imagination. Mapa Teatro’s residency was generously supported by The Getty Foundation and Baik Art.
MART
MATTHEW NEVIN AND CIARA SCANLAN

MART is an artist-led, nonprofit arts organization founded in 2007 by Matthew Nevin and Ciara Scanlan. The mission is to provide creative art studios and promote contemporary art through an engaging curatorial program. Nevin and Scanlan have curated over one hundred artists through exhibitions, events, festivals, and art fairs across Ireland, UK, Europe, USA, and Japan. The organization is the largest supplier of independent, affordable space for the arts community in Dublin. MART primarily supports sculpture, video, new media, installation, and performance with art making practices that break new ground, test and stretch the material and immaterial, and challenge conventions of ‘the norm’. MART’s program of exhibitions is supported by The Arts Council of Ireland.

TONY MOSS

Tony Moss became an artist after a career as a social worker. Moss emphasizes architecture as a vehicle for interpreting the nature of space via canvas or board. Form, color, and light are important components in this process. His main inspiration emanates from modernism and he describes his works as being “modern with a contemporary twist”. His influences are many and varied, including American artists Sheeler, Ruscha, and Demuth, and architects such as Frank Lloyd Wright, Frank Gehry, and Tadao Ando.

Moss is constantly inspired by his travels, specifically in the USA. He has undertaken a residency at the Surface Gallery in Nottingham and a mentoring program with Art & in Holmfirth, Yorkshire. Both of these projects were sponsored by the British Arts Council and cumulated in exhibitions. He has a degree in Fine Arts from Nottingham University.

Tony Moss, Sinatra 2. Courtesy of the artist.
HAO NI

Born in 1989, Ni was the youngest artist to receive an honorable mention at the Taipei Arts Awards 2014. After moving to Canada with his family in 2000, he studied art in the US, majoring in sculpture, and began adopting ready-made objects as his main mode of creation. Both across and within Ni’s works, past and present, infi nitude and immortality collide and collude; material accretions invoke layers of time, and perceptions of physical wholeness and visual cohesion shift and splinter. Hao Ni’s residency was generously supported by the Ministry of Culture, Taiwan.

ADAM NORTON

Sydney, Australia-based artist Adam Norton grew up in Lagos, Nigeria and later in Nairobi, Kenya, completing his studies in the United Kingdom. His work explores the effects of technology on the human condition. He repurposes scientifi c ideas from the recent past and the near future in an attempt to map out the mental and geographical landscape of our present. His eccentric devices can be seen as a prism through which to look at the confl icts and controversies of the era. He uses paint, print, fi lm and installation to present the most interesting narratives and ideas about our present condition and where we might be heading. He uses technology and science fiction as a narrative architecture on which to hang his ideas about mankind’s role in the universe.

Past exhibitions include Project: COSMOS, 3rd Biennale of Daejeon, Daejeon Museum of Art, Korea (2016); My Trip to Mars, at the UTS Gallery, University of Technology, Sydney (2015); The Hope of Wrecks, St. Albans Museum, Hertfordshire, United Kingdom (2015); Awfully Wonderful: Science Fiction in Contemporary Art, Performance Space, Sydney (2013); The Great Reclamation, Pictura, Dordrecht, The Netherlands (2011), and The Visitors: The Australian Response to UFO’s and Aliens at Penrith Regional Gallery (2008). To mark the 60th anniversary of the atomic tests at Maralinga, Norton has work in Black Mist, Burnt Country, which tours nationally around Australia until 2019. In 1984, Norton was awarded a BFA from The Ruskin School of Drawing and Fine Art, Oxford University.
La Pocha Nostra

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

The ‘Pocha workshop’ is internationally recognized as a rigorous artistic and anthropological experiment in which carefully selected artists from several countries and every imaginable artistic, ethnic, multi-cultural, and gender persuasion begin to negotiate common ground. Performance becomes the connective tissue and lingua franca for this temporary community of rebel artists.

The pedagogical approach will offer two parallel processes: Participants are exposed to La Pocha Nostra’s most recent performance methodologies, an eclectic combination of exercises borrowed from multiple traditions including performance art, experimental theater and dance, the Suzuki method, ritual shamanism, performance games, and live jam sessions. Parallel to this hands-on process, the group will analyze the creative process, the issues addressed by the work, its aesthetic currency, cultural impact, and political pertinence. La Pocha Nostra’s residency was generously supported by Baik Art.

Jumatatu Poe

Jumatatu Poe is a choreographer and performer based between Philadelphia and New York City who grew up dancing around the living room and at parties with his siblings and cousins. His early exposure to concert dance was through African dance and capoeira performances on California college campuses where his parents studied and worked, but he did not start formal dance training until college with Umfundalai, Kariamu Welsh’s contemporary African dance technique. His work continues to be influenced by various sources, including his foundations in those living rooms and parties, his early technical training in contemporary African dance, his continued study of contemporary dance and performance, and his recent sociological research of and technical training in J-setting with Donte Beacham. He produces dance and performance work with idiosynCrazy productions, a company he founded in 2008 and now co-directs with Shannon Murphy. Since 2012, he has been engaged in a shared, multi-tiered performance practice with NYC-based dance artist Jesse Zaritt. Previously, he has danced with Marianela Boán, Silvana Cardell, Emmanuelle Hunyh, Tania Isaac, Kun-Yang Lin, C. Kemal Nance, Marissa Perel, Leah Stein, Keith Thompson, Kate Watson-Wallace, and Kariamu Welsh (as a member of Kariamu & Company). As a performer, he also collaborates with Merián Soto. He is an Assistant Professor of Dance at Swarthmore College. Jumatatu Poe’s residency was generously supported by Pew Foundation.
Delia Prvački was born in 1950 in Baia Mare (Northern Transylvania), Romania. From 1970 to 1975 she studied at Institute of Fine Arts in Bucharest where she earned a Masters Degree in Applied Arts/Ceramics. She started experimenting with clay when she was seventeen and had a first solo exhibition in 1970. In 1975 she moved to ex-Yugoslavia, where she lived and worked for the next 17 years, broadly recognized and appreciated as a professional ceramicist. In 1992, together with husband, artist Milenko Prvački and daughter Ana, Prvački emigrated to Singapore, becoming a Singapore citizen in 2002.

Prvački realized a number of bronze and GRC sculptures and “translated” her three-dimensional works into tapestries as well. However, her main practice revolves around varieties of ceramic materials and techniques.

In parallel to her independent practice, in 1995 Prvački embarked on a series of public projects, developing an idiosyncratic language and interpretation of mural work and integrated forms in urban and natural surrounding.

Prvački is the founder and owner of Deliarts Pte Ltd, an art-consulting and art-producing company. She is also doing art integrated in architecture.

Milenko Prvački was born in 1951 in Yugoslavia. He graduated with a Master of Fine Arts in painting from the Institutul de Arte Plastice Nicolae Grigorescu in Bucharest, Romania. Becoming a citizen of Singapore in 2002, he is one of the 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 also founded Tropical Lab, an annual international art workshop for graduate students.

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.

He has participated in numerous symposiums and art workshops worldwide, and acted as visiting professor at Musashino Art University in Japan, Sabanci University in Turkey and University of Washington School of Art, USA.

His work is in various private and public collections, such as the Art Gallery of New South Wales, Australia; Museum of Contemporary Art, Belgrade, Serbia; and Singapore Art Museum, Singapore amongst others. He was awarded the Chevalier de l’Ordre des Arts et des Lettres by the French government in 2011, and Singapore’s Cultural Medallion for Visual Arts in 2012.
Orly Ruaimi is an Israeli artist based in Los Angeles. Ruaimi’s work explores ideas of protection and potential harm as they relate to conflict and war. Ruaimi challenges these dualities in the form of steel prosthetic shields and daggers that simultaneously harm the body while failing to protect it. Using steel, concrete, and fabric, she attempts to demonstrate containment on both physical and mental levels. Her work questions where the politics of war are implicated in psychological effects on the individual, and in turn, society.

Ruaimi was awarded the prestigious Murphy and Cadogan Scholarship in 2016. She has completed artist residencies at Otis College of Art and Design, MASS MoCA, and was selected as the first Visiting Artist and Scholar Resident at New Mexico State University (NMSU) and as Visiting Artist and Scholar lecturer for The University of Texas El Paso (UTEP). Orly was invited as an artist in residence at HANGAR Centro de Investigação Artística in Portugal in 2018. Ruaimi’s work has been exhibited in solo shows at the Cannery Gallery and Techshop Gallery, as well as at the de Young Museum, Richmond Art Center, Diego Rivera Gallery, Marin Museum of Contemporary Art, LA Artcore Brewery Annex Gallery, and Facebook Headquarters. She has attained degrees in finance from George Mason University (BS, 2007), an MFA from the Academy of Art University (2015), and an MFA from the San Francisco Art Institute.

Chiaki Saito is a Japan-based artist who creates multi-layered spatial installations with paper fibers, crystallization, and woodblock printing. Her recent work World bird’s-eye view, which she has been working on since 2015, is created with water-based woodblock printing to give the impression that the viewer is peeking through clouds, using distinctly non-Western shading techniques. Her meditations on femininity, nature, and entropy offer a window into a sublime landscape tinged with disaster. In her Los Angeles residency, Saito sought to experience new perspectives and exchange ideas with people living in different environments, to research future works.
MITHU SEN

Mithu Sen lives and works in New Delhi, India. She completed her BFA (1995) and MFA (1997) from Kala Bhavan, Santiniketan, Visva Bharati, India; and PG Programme from the Glasgow School of Art 2000-2001, UK.

Sen’s practice stems from a conceptual and interactive background woven into drawing, poetry, moving images, installations, sculptures, sound and performances.

With LIFE being the medium of her practice, she pushes the limits of acceptable language, questioning our pre-codified hierarchical etiquettes in society within the politics of tabooed (cultural and gendered) identity / psycho-sexuality, radical hospitality and lingual anarchy.

She has exhibited widely at museums, institutions, galleries and biennales including, Solomon R. Guggenheim Museum, New York; TATE Modern, London; Queens Museum, New York; Eli and Edythe Broad Art Museum, USA; Kiran Nadar Museum of Art, India; MOMAT and Tenshin Memorial Museum of Art, Japan; Peabody Essex Museum, USA; S.M.A.K Museum, Gent, Belgium; Palais De Tokyo, Paris; Art Unlimited, Basel; Albertina Museum,

Vienna; Kochi Muziris Biennale, India; Mediations Biennale, Poznan, Poland; Dhaka Art Summit; Bozar Museum, Brussels; Galerie Krinzinger, Vienna; Galerie Nathalie Obadia, Paris and Brussels; Nature Morte, New Delhi and Berlin; Chemould Prescott Road, Mumbai, etc.

She has been awarded with Prudential Eye Award for contemporary Asian art in drawing 2015 and Skoda award for best Indian contemporary art for the year 2010. Mithu Sen’s residency was generously supported by Baik Art.

ASIA SZTENCEL

Asia Sztencel is a Brooklyn-based social practice artist and a first-generation Polish immigrant. Through innovative conceptual practices and traditional craft, her work offers a personal exploration inside the larger narrative of the immigrant experience. She examines themes of exile, recall, and longing. As an experienced artist-educator and a fellow immigrant, she engages the Polish community of Brooklyn and Queens in art projects and introduces them to other cultural communities in NYC.

Sztencel’s project Sweet Melting Pot was awarded by the Kosciuszko Foundation in 2017. In 2016, You can’t carry your landscape with you was awarded the Grant Award for Artists by the Polish Cultural Institute of NYC. In 2015 she was awarded a grant from Culture Shock Foundation, Warsaw, Poland for a workshop series in Greenpoint in collaboration with the Polish immigrant community.

She has completed residencies in New York, Florence, and Poland.
ALEKSANDRA WAŁASZEK

Aleksandra Wałaszek, America Love It or Leave It. Road-diary, paper, foil, calque, fabric. Photo by Peter Kreibich.

Aleksandra Wałaszek is an interdisciplinary artist and writer, born in 1987 to a family of artists. She graduated from the Academy of Fine Arts and Design in Wrocław, Poland (MFA in 2011) during which she also attended École Supérieure des Arts Décoratifs de Strasbourg, École Supérieure des Arts Décoratifs de Strasbourg, and École Supérieure des Arts Décoratifs de Strasbourg.

Wałaszek tends to focus on subjects such as: identity, memory, history and the meaning of a place and space as well as the language. Her work has involved the creation of conceptually based objects, photography and installations as well as performances. Being a foreigner has become a source of great inspiration to Wałaszek, who is currently celebrating the mobility as a way of living. Aleksandra Wałaszek’s residency was generously supported by Trust for Mutual Understanding.

98
Anique Weve is a multidisciplinary visual artist based in Rotterdam, Netherlands. Her work is focused on two areas: photography, both still and film, and installations/interventions with audience interaction. Themes such as fitting into society, failure to meet social norms and a search for alternative ways to navigate in life are treated with a soft touch, a playfulness and an acceptance of the fact that humans and social interactions are complex. In LA she will be working on a photo series about Destiny and the romanticism of things that we can be sure of and things we can not plan. She is trying to build and create a poetic voice against the imagery and influences of today.

After winning two photography prizes (Kracht van Rotterdam, Avro self-portrait prize) she decided to focus her current work on photography. She has exhibited at various venues, including exhibitions at Museum Boijmans Van Beuningen (Rotterdam, NL), Museum Moti (Brenda NL), Institute Marres (Maastricht, NL), Ampelhaus (Oraniembau, DE), Tent ArtRotterdam (Rotterdam, NL), Wallgallery (Rotterdam, NL), Art et Amicitiae (Amsterdam, NL), Kunstvaai IN-ixactly this (Amsterdam, NL), Art-Residency HMK (Hoorn, NL), Stedelijk Museum (Amsterdam, NL), and Den Haag Sculptuur (Den Haag, NL).

Korean artist Yang Jung Uk discovers stories from daily experience and turns them into sculptural forms inspired by poems and novels with lyrical movements. Daily experiences are extended in the artist’s thoughts and by gaining rhythmic energy, displayed in empathic language. Yang Jung Uk has shown solo exhibitions at Domaine de Kerguéhennec (2017, France), Doosan Gallery (2015, New York), and the OCI Museum of Art (2015, Seoul). He was awarded in the 35th Joong-Ang Art competition and was selected in the 2017 Sindo SINAP. He is married to artist Kim Nam Hee. He received a BFA in Sculpture from Kyung Won University. Yang Jung Uk’s residency was generously supported by Baik Art.
Miyuki Yokomizo is a Japanese artist who was born in Tokyo. In 1994, she received a BFA from the Department of Sculpture at Tama Art University in Tokyo.


Her works have been shown as public art and are included in the collections of several companies and institutions such as: the Kansai Medical University Hirakata Hospital (Osaka), SkyperfecTV! (Tokyo), the Palace Hotel (Tokyo), the Domain Mall (Hong Kong), the Ritz-Carlton Hotel (Kyoto), and Shimadzu Corporation (Kyoto). Her installation piece entitled Please Wash Away is currently part of the Japan Foundation’s collection which has been traveling worldwide since 2005 in the Passage to the Future: Art from a New Generation exhibition. She currently lives and works in Kyoto.
LOCAL ARTISTS & ORGANIZATIONS IN RESIDENCE
Luciana Abait is an Argentine painter and photo-artist who has lived in Miami and is now based in Los Angeles. Her works explore the complex relationship between nature and the urban environment through mixed media works, photo-sculptures, and installations.

Abait’s work has been shown in galleries, museums, and international art fairs throughout the United States, Europe, Latin America, and Asia. She has also completed numerous corporate and public art commissions. Some of her solo exhibitions include Water Cities—Los Angeles, Aquarium, and Underwater Series at the Los Angeles International Airport, Flow, Blue at the Rockford College Art Museum 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 at 180 Grados de Arte Contemporáneo in Buenos Aires, Argentina, and Visual Fields in TaiKoo Place, Hong Kong. Abait is the recipient of the 2016 Santa Monica Individual Artist Fellowship Award. Her most recent show, Power, was shown at the California Museum of Art Thousand Oaks in 2018, and Icebergs, a solo exhibition at Los Angeles International Airport, will show in 2019.

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

Albuquerque represented the United States at the Sixth International Cairo Biennale, where she was awarded the Biennale’s top prize. Albuquerque has also been the recipient of three National Endowment for the Arts (NEA) Art in Public Places awards, an NEA Individual Fellowship grant, a National Science Foundation Art Grant, the 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 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. He is currently serving as the Program Director of the David Lynch Graduate School of Cinematic Arts.

In the 1980s he founded Barnard productions, which later became BoltPIX Studios, a full service digital production and post-production company. In 2017, Barnard completed a 27-year feature documentary project entitled Secrets of the Sun–Journey Into the Fire and was the producer of The Next Town Over, a sophisticated David Lynch MFA in Film student-produced web-series. He has also published his recently completed illustrated children’s book entitled The Red Tree. Over the past ten years, Barnard has also focused on Photofields, an idea that emerged from assembling and color Xeroxing images taken with throwaway cameras as a child. The Lewis Library and Technology Center commissioned twelve 2 x 8 inch pieces. Barnard received his BFA from the California College of Arts and Crafts and an MFA from Ft. Wright College.

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

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

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 the Appalachia.

Brouwers studied dance and theater in the Netherlands, as well as corporeal mime with Entiènne Décroux, and “Theater of the Oppressed” with Augusto Boal in Paris. She performed her solo show, La lengua, the tongue of Cortès, both in the US and the Netherlands, and directed a series of performances based on Mexican legends, including: Weeping Women and War with Pomona College students; La Llorona, Weeping Women on Skid Row with LAPD, which was performed on Skid Row and at a national conference on women and poverty at Scripps College; and La Llorona, Weeping Women of Echo Park with a group of Latina immigrant women in Echo Park, Los Angeles. Brouwers received a HOTHOUSE project grant from UCLA’s World Arts and Cultures department to research the legend of La Loba through drawing, movement and singing.


Clayton Campbell

Clayton Campbell is a visual artist, arts administrator, arts writer, program designer, and arts consultant. He is the former Co-Executive Director and Artistic Director of 18th Street Arts Center (1996-2010), Artist Residency Advisor to United States Artists, President of the International Association of Residential Arts Centres, and the first Director of the Joan Mitchell Center in New Orleans. He is actively working on behalf of creative communities through his company, claytoncampbellconsulting.com.

His participatory project, Words We Have Learned Since 9/11, has been exhibited at Unit 24 Gallery in London, the Museum of Mobile in Alabama, the Nam Jun Paik Art Center in South Korea, among many other premier art galleries worldwide. In 2005, this project was the first American artist’s exhibit since the Balkan wars to tour museums in Croatia. Other new series, such as the fictional tableaux photographs Wild Kingdom, were shown locally at Coagula Curatorial Gallery. He has also received a number of Residency Fellowships, but is especially proud of being awarded the distinction of Chevalier in the Order of Arts and Letters by the French government for his contributions to international cultural exchange for his work on behalf of other artists.

Susanna Bixby Dakin

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 has been working on a novel and book of poems, and is developing new drawings and sculptural works.
Marina Day's art making is a meditative form of experience and communication. She forms materials that are fragmentary yet familiar; old maps, prescriptions, ledgers, stamps, fabrics, children's game pieces, journals. Her collages are missives documenting the precarious preciousness of life. Every scrap is used as evidence. 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. A catalogue raisonné of her work, Marina Forstmann Day: Under the Dressing Table or, Lifting My Skirt, was published by Carmelina Press in 2018.

In 2018, 18th Street Arts Center presented a solo retrospective exhibition featuring the work of the long-time 18th Street Arts Center resident artist. Marina Day is a prolific artist in sculpture and mixed media collage with a body of work spanning over three decades. Day’s lifelong practice of art-making is reflected in a selection of works on paper and sculptures representing multiple bodies of work. “For me art and life are inextricably entwined,” Day says of her work addressing themes of intimacy, loss, and social justice, and appropriating materials from the real world of objects that pass through her hands on a daily basis. Day, who first exhibited her work publicly at the age of twelve, has maintained a studio at 18th Street Arts Center for nearly 20 years.

Sam Durant is a multimedia artist whose works engage 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.

He has had solo museum exhibitions at MOCA in Los Angeles, Kunstverein für die Rheinlande und Westfalen in Düsseldorf, SMAK in Ghent, Belgium, and the Govett-Brewster Art Gallery in New Zealand. His work has been included in the Panamá, Sydney, Venice, and Whitney Biennales. His recent curatorial credits include Eat the Market at LACMA and Black Panther: the Revolutionary Art of Emory Douglas at MOCA in Los Angeles and the New Museum in New York. He has been the recipient of numerous fellowships and prizes like the Bellagio Center Fellowship and the deCordova Museum's Rappaport Prize among others, and a finalist for the 2008 Hugo Boss Prize.

His work can be found in many public collections including The Art Gallery of Western Australia in Perth, Tate Modern in London, Project Row Houses in Houston, and MoMA in New York. Durant teaches art at CalArts in Valencia, CA.
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 Artslink 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 University of Virginia and her MA in Architecture from SCI-Arc.

American artist Yvette Gellis lives and works in Los Angeles, California. Born and raised in the Chicago area, the vast open terrain in contrast to the urban sprawl sets up structures for painting that echo or reiterate the impermanent and mutable states depicted in her work. Or put another way, her painting is not simply static, an illusion or picture of an event, but allows for participation in the event itself. While ever conscious of historical precedents, she strives to expand upon the boundaries of painting.

Gellis has exhibited nationally and internationally including at The Pasadena Museum of California Art, The Landesgalerie Museum for Modern and Contemporary Art in Linz, Austria, The Torrance Art Museum in California, and the Soulangh Cultural Park and Museum in Tainan, among others. She has been awarded artist residencies with exhibitions in Taiwan, France, Austria, and Arizona.


Her work is included in many private and public collections. After attending UCLA and Art Center College of Design in Pasadena CA, she received her MFA in 2008 from Claremont Graduate University.
Using a variety of materials, including beads, buttons, sequins, acrylic paint and ink Aska Irie constructs fantastical, abstract and geometric landscapes and portraits that reflect upon urban and popular culture, and her own personal life experiences. Born and raised in Japan, Irie completed her undergraduate coursework at the National School of Painting, Sculpture, and Printmaking (La Esmeralda). Solo shows include La Estacion Arte Contemporane in Chihuahua, Mexico and Gallery LARA in Tokyo. Her work has been in group shows at MUCA Roma in Mexico City, Geisai #13 in Japan, GR2 and JAUS in Los Angeles, and Axis, Sacramento in California.

Born in Tokyo and raised in Los Angeles, Ichiro Irie is a visual artist, curator, director of the artist-run-space JAUS in Los Angeles, and founding member of the curatorial collective QiPO. Irie currently teaches at Oxnard College and Ryman Arts.

After completing his MFA, Irie went to Mexico City on a Fulbright fellowship. Between the years 2002 and 2007 he founded and edited the contemporary art publication RiM magazine. As an artist, Irie has exhibited his work in galleries and museums internationally. Solo shows include DENK gallery in Los Angeles, Yautpec Gallery in Mexico City, and eitoeiko gallery in Tokyo. Recent group exhibitions include the traveling exhibition To Travel with Glasses, the Pacific Standard Time exhibition Transpacific Borderlands: The Art of the Japanese Diaspora in Lima, Los Angeles, Mexico City, and São Paulo, Revision Glocal Review, Chockablock, The Crystal Jungle, and SNAFU. His work has been published in LA Weekly, Visual Art Source, White Hot magazine, Hyperallergic, Art and Cake, Art Zealous, and Arte Contexto. Irie received his BA from University of California, Santa Barbara and his MFA from Claremont Graduate University.
Local Artists and Organizations in Residence

Dyna Kau

Dyna Kau is the founder of Girl Of All Work, a company creating contemporary office stationery. Her past and current clients include: The Container Store, 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 was born in Taiwan and raised in Southern California. She graduated from Art Center College of Design with a BFA in graphic design/packaging. She was also a core instructor at Art Center in their graduate industrial design program from 2014-16.

Arzu Arda Kosar

Arzu Arda Kosar’s interest in borders, territories and social psychology has led her to examine urban space, street art, collaborative artmaking and community building art practices. As the co-curator for the Los Angeles-Istanbul Connection at 18th Street, 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, director, playwright and visual artist who has toured his groundbreaking performance work internationally since 1989. Kwong’s practice draws upon his own life experience to comment on historical and social issues, combining masterful storytelling with multimedia, 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 played a key role in the development of the Asian American solo performance community throughout the 90s, and the significance of his body of work is acknowledged in “A History of Asian American Theatre” (E.K. Lee). Since 2000 he has worked on numerous devised theater projects throughout East and Southeast Asia. Kwong also serves as Associate Artistic Director of Great Leap, a multicultural performing arts organization in LA.

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 collaboration with Suzanne Lacy that began in 2006. It houses the documentation of their public performance work organized under the name Adriadne: A Social Art Network, which occurred between 1977 and 1982 during a seminal moment in the international feminist movement. The Performing Archive is receiving considerable attention, traveling to several venues both in the United States and internationally, and Labowitz-Starus’ work has created a bridge to younger women artists working today.

Daughter of an Auschwitz survivor, Labowitz-Starus earned her MFA from Otis in 1972 before moving to Düsseldorf, Germany, where she studied with Joseph Beuys. In the early 1970s, she was introduced by Eleanor Antin to Suzanne Lacy, and from 1977 to 1980, the two collaborated on a series of large-scale activist performances that often took place in public settings. They also co-founded Ariadne: A Social Art Network, a support system for women artists.
Los Angeles-based artist Suzanne Lacy is internationally renowned as a pioneer in the field of socially engaged and public art. Her installations, videos, and performances have dealt with issues such as sexual violence, rural and urban poverty, incarceration, gender identity, labor, and aging. Working collaboratively within traditions of fine art performance and community organizing, Lacy has realized large-scale projects in London, Brooklyn, Medellín, Los Angeles, Quito and Madrid.

Her work has been reviewed in The Village Voice, Frieze Magazine, Artforum, L.A. Times, New York Times, Art in America, and The Guardian, and in numerous books and periodicals. She has exhibited at Tate Modern, The Museum of Contemporary Art in Los Angeles, the Whitney Museum, the New Museum and PS 1 in New York, and The Bilbao Museum in Spain. Along with the Bellagio Fellowship, other fellowships from the Guggenheim Foundation, The Henry Moore Foundation, and The National Endowment for the Arts have been bestowed on Lacy.

Also known for her writing and academic career, Lacy edited Mapping the Terrain: New Genre Public Art, and is author of Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007. She holds a Doctor of Philosophy from Gray’s School of Art at Robert Gordon University in Scotland. She was founder and chair of the MFA Public Practice Program at Otis College of Art and Design in Los Angeles and is currently a professor at the Roski School of Art at the University of Southern California.

John Malpede is a director, performer, and engineer of multi-event projects that have theatrical, installation, public art, and educational components. In 1985, he founded Los Angeles Poverty Development (LAPD), a performance group comprised primarily of homeless and formerly homeless people who make art, live, and work on Skid Row. In 2015 LAPD created the Skid Row History Museum & Archive which programs exhibitions, films, performances, and community conversations that recognize the Skid Row culture and its residents’ efforts to improve their community and resist displacement.

He has produced projects working with communities around the world. His 2004 work, RFK in EKY, sought to recreate Robert Kennedy’s 1968 “war on poverty” tour. 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. Malpede and Henriëtte Brouwers are the recipients of the 2018 City of Santa Monica Visual Arts Fellowship.
Christopher Tin

California-born, British-educated Christopher Tin is a two-time Grammy-winning composer of concert and media music currently based in Los Angeles. His music has been performed and premiered in many of the world’s most prestigious venues, such as Carnegie Hall and Lincoln Center, and his music has also been performed by ensembles as diverse as the Philharmonia Orchestra, Metropole Orchestra, and the Welsh National Opera Orchestra. Tin is the recipient of a Fulbright Scholarship, Sundance Institute Fellow, and BMI Conducting Fellowship. He is also composer-in-residence with DCINY, and has received commissions by the US Embassy in the United Kingdom, Stratus Chamber Orchestra, Bangor Symphony Orchestra, Orchestra at St. Matthews, and ISCMS Festival. Tin received an Master of Music with Distinction from the Royal College of Music in London, where he graduated at the top of his class and won the Joseph Horovitz Composition Prize. He is currently working on an oratorio about mankind’s quest to conquer the sky entitled “To Shiver the Sky”, funded by the most successful classical music Kickstarter ever.

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 an Artist 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. He is also a student of Zen Buddhism with over ten years of practice experience.
Continuum Montage is an organization founded by Susan Harper, which offers workshops and seminars in the US, Europe, Japan. Susan Harper offers Continuum events, Body of Perception and Living Dreams Seminars. Susan teaches a wide range of skills and inquiry in the fields of movement, dreams, perception and relationships. The intention of Susan's work is to elaborate somatic awareness, emotional communication, creative expression, movement and thinking. Susan Harper also hosts Somatic Arts Space in her studio.

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 offers a wide range of classes, workshops, retreats and professional programs.
Highways is Southern California’s boldest center for new performance. Since its founding, Highways continues to be an important alternative cultural center in Los Angeles that encourages fierce new artists from diverse communities to develop and present innovative works.

Under the leadership of Executive Director Leo Garcia and Artistic Director Patrick Kennelly, Highways promotes the development of contemporary socially involved and aesthetically adventurous artists and art forms. Our mission is implemented through three programs (the performance space, workshop/lab program and gallery). Annually, we co-present approximately 250 performances by solo dramatic artists, small theater groups, dance companies and spoken word artists; we curate and exhibit approximately 12 contemporary visual art exhibits per year with work that explores the boundaries between performing and visual art forms; we commission and premiere new work by outstanding performing artists; organize special events, curate festivals, and offer residency and educational programs that engage community members in the arts while providing access to professionally-directed instruction.

EZTV is an internationally acknowledged pioneer in the digital art movement, with an extensive history of producing original art, curating and advocating for under-represented arts movements, collaborating with fellow artists, and the integration into normative arts canon, of the accomplishments of such underrepresented communities. 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 nations’ first microcinema, among the world’s first galleries dedicated to digital art, one of the earliest websites dedicated to online art, and was among 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, NY, the Institute of Contemporary Art, London, the Cannes Film Festival, Lincoln Center, the BBC, PBS, and the American Film Institute.

Since 2003, much of its early video works, and accompanying ephemera have become part of the permanent collection of USC’s ONE Archives. For more info: www.eztvmuseum.com
Otis College of Art and Design’s MFA in Public Practice program (2016-2017) is dedicated exclusively to providing artists with advanced skills for working in the public sphere. They 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.

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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MEILING CHENG is professor of critical studies at the USC School of Dramatic Arts, with a joint appointment at the USC Roski School of Art and Design. She is also an affiliated faculty member with the American Studies and Ethnicities program, East Asian Studies, Gender Studies and English at USC. Named as a 2008 Guggenheim Fellow, Cheng is a renowned live art and time-based art theorist.

SARAH COOPER is Project Specialist for Public Programs at the Getty Center where she works to bring music, performance, and art together through a wide range of creative programs. She also worked at The Museum of Modern Art, the Guggenheim Museum in New York City, and The Royal Academy of Arts in London.

SHANA NYS DAMBROT is an art critic, curator, and author based in Downtown LA. She is the Arts Editor for the LA Weekly, and a contributor to Whitehot Magazine, KCET's Artbound, Flaunt, Fabrik, Art and Cake, Artillery, Palm Springs Life, Riot Material, West Hollywood Lifestyle, Jenkem, and Porter & Sail. She studied Art History at Vassar College.

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NICOLE RADEMACHER draws on her personal experience as a reunited adult adoptee in her research-based practice. Through video, photography, and community engagement she investigates non-verbal communication, notions of belonging, intimacy, and identity. Rademacher currently lives and works in Los Angeles.

Pianist and composer DAVID ROITSTEIN is Jazz Program Director at California Institute of the Arts. Together with bassist Charlie Haden, he created the innovative and award-winning CalArts Jazz Program in 1983. Since then, he has produced 29 “CalArts Jazz” CDs at Capitol Records (jazzarchive.calarts.edu). While teaching and building the program, Roitstein continued to perform in clubs, concerts and tours, and as a studio musician for film, television and records. (davidroitstein.com)

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