EXHIBITIONS
AND PROGRAMS

JUL 26, 2021–OCT 2, 2021
Maj Hasager & Quinn Research Center: Three Structures Touching

AUG 2, 2021–JAN 15, 2022
Our Stories: Revisit the Past & Reimagine Our Future

AUG 16, 2021–SEP 24, 2021
Jennifer Chia-ling Ho: How are you?

SEP 16, 2021
LA ACM SIGGRAPH and the EZTV Online Museum

SEP 18, 2021, OCT 25, 2021, NOV 15, 2021
Imagining Futures: Three Part Workshop

OCT 29, 2021–FEB 5, 2022
Cognate Collective: Manos a la Obra

NOV 8, 2021–FEB 5, 2022
Weaving Unity

NOV 15, 2021–DEC 17, 2021
Ling-lin Ku: The Practice of Disguise

ONLINE PREMIERE: FEB 25, 2022
Sam Francis: Santa Monica and a Legacy of Supporting Artists

MAR 2022
WE RISE 2022

MAR 14, 2022–JUN 4, 2022
Collective Acts of Peace / Actos colectivos de paz

MAR 21, 2022–JUL 30, 2022
Radical Propagations / Propagaciones Radicales

MAR 26, 2022 @ THE WORLD STAGE
Christopher McBride: Make Jazz Culminating Concert

Arts Learning Lab @Home
Quinn Research Center
Artists at Work
Creative Roundtables

VISITING ARTISTS
IN RESIDENCE

Amy Ahlstrom
Art Reality Studio
Jennifer Chia-ling Ho
alex cruise
Gaspard Nectoux & Sibyle de Laurens/ EZTV
Helena Fernández-Cavada
Maru Garcia
Maj Hasager
Joey Hauying Tong
Nung-Hsin Hu
Ling-lin Ku
Stine Linnemann
Mary-Lynn & Carlo Massoud
Christopher McBride
Brooke McGowen
Ranu Mukherjee
Yvette Murrell and Michelle Phillips
Rashaad Newsome
Phaye Polakoff-Chen
Jaye Rhee
Giuseppe Stornello
Diego Torres
Lisa Weiss
Susan Zimmerman

LOCAL ARTISTS
AND ORGANIZATIONS IN RESIDENCE

Luciana Abait
Lita Albuquerque
Jeff Beall
Susanna Bixby Dakin
M Susan Broussard
Gregg Chadwick
Claudia Concha
Rena D. Cruz
Edi Dai

Julia Michelle Dawson
Marina Day
Lola del Fresno
Alexandra Dillon
Debra Disman
Wendy Eden
Kate Johnson Memorial Media Lab (KJML)/EZTV
Yrneh Gabon
Yvette Gellis
Luigia Gio Martelloni
Rachel Grynberg
Highways Performance Space & Gallery
Sara Issakarian
Deborah Lynn Irmas
Sheila Karpbassian
Dyna Kau
Susan Kleinberg
Marcus Kulland-Nizzario
Dan Kwong
Leslie Labowitz-starus
Suzanne Lacy
Maddy LeMel
David McDonald
Susie McKay Krieser
Crystal Michaelson
Ameeta Nanji
Lakhhand olfatmanesh
Sabine Pearlman
Lionel Popkin
PS Arts
Mango FX
Elham Sagherchi
Daniela Schwitzger
Pamela Simon-Jensen
Melinda Smith Altshuler
Susan Suntree
Christopher Tin
Dan S. Wang
Sage NJa Whitson
Joan Wulf
Rebecca Youssef
18th Street Arts Center
18thstreet.org | @18thstreetarts
2021–2022
Published by 18th Street Arts Center
Santa Monica, CA
First Edition
This book is published on the occasion of 18th Street Arts Center's 2021–2022 exhibition and public programs.

Editors
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Publication Design
Becca Lofchie Studio

Printer
Prolific Group

Typeset in Antique Olive, Gyrator, and Louise.*

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Previous spread: Ling-lin Ku, The Practice of Disguise, 2021. Installation view (detail) at 18th Street Arts Center’s Atrium Gallery. Photo by Frida Cano.

*A note about the typography: Antique Olive was designed by prolific typographer Roger Excoffon in the late 1960s as a modern alternative to Helvetica; but it was too quirky to gain wide acceptance. Ellmer Stefan released 52 new, free typefaces in 2016—one every Monday—through The Pyte Foundry. Gyrator is part of this undertaking. Louise is a digital version of Ange Degheest’s 17th Century-inspired typeface. The original was released in 1972 as a dry transfer; the digital version is available for free at velvetyne.fr.

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STAFF, INTERNS, AND BOARD OF DIRECTORS
For three decades, 18th Street has been experimenting at the intersection of creative placemaking and community well-being through our artist residencies. Navigating 18th Street through the wilderness of COVID-19, an uncertain economy, and hybrid work this past year brought a heightened focus to our mission and the importance of artists’ work and role as culture-makers. 18th Street’s mission—provoking public dialogue through contemporary art-making—has taken on a new meaning during this time. Thirty years ago, art as provocation was more an act of David chipping away at the Goliath of fixed, monolithic cultural norms. Now, with today’s multiplicities of highly fluid social etiquettes, provocative communication is the new norm, and art as healing and social cohesion is in high demand, not just with our fellow humans, but between all beings on the planet.

While the context, space and time in which humans live, work and play together on this planet has always been shifting, it’s changed dramatically in a condensed period of time across the globe during COVID-19, and the long-standing cultural bonds that once held our communities together (or apart) were ruptured. New ties need to be formed. One visible consequence is that artists, especially those with expertise in public practice, are suddenly in high demand by policy makers and social service teams—specifically for their ability to foster social cohesion through creative production. 18th Street is also being sought after as an intermediary by these same teams who realize their limited knowledge and capacity to support the artist’s process at any scale. With its deep roster of artists and experience commissioning public engagement projects, 18th Street has a huge new opportunity to scale our work.

Restructuring our artist residencies for the long-game of building new cultures of caring is rooted in our own local Culture Mapping 90404 initiative and partnerships, where we have honed our ability to curate environments where artists can affect the well-being of local communities. Leading through these changes, I am also taking inspiration from Toshio Coto, a Japanese economist, and the evolution of human organizational cultures to accomplish higher purposes through work. Out of this moment—a renewed vision to multiply the impact artists have on society is emerging. We envision scaling our experience—so that we can commission dozens of artists, working in dozens of locations for extended periods of time, with dozens of community groups—beyond Santa Monica to across the state. Can we do it? Should we do it? Absolutely.

—Jan Williamson, Executive Director
Following President Donald Trump’s defeat in the 2020 presidential election, the January 6th insurrection caused us to face, head on, the culmination of the divisive social and political unrest that ran parallel to the isolation experienced during the first waves of the COVID-19 pandemic. Families and communities, separated by physical distancing, were also split by conflicting ideologies and disagreements about “truth.” The qualities that hold communities together—common spaces, values, and goals—were torn into deeply opposing perpendicular motions into a singular structure, became our map for reclaiming unity.

As closed borders opened and communities worldwide were vaccinated, 18th Street presented hybrid programming that allowed a gradual return to shared spaces and reuniied communities. The year kicked off with Three Structures Touching, an exhibition featuring the years-long collaboration between 18th Street’s 2019 visiting Danish artist-in-residence Maj Hasager and Santa Monica-based Quinn Research Center (founded by Bill and Carolyn Edwards), in which was highlighted in our 2020–2021 catalogue. This exhibition, the design of which took place over vast distances during the pandemic lockdown, marked an important moment in an on-going collaboration between 18th Street and the Quinn Research Center (QRC)—a collaboration that is making visible the thriving Black community that was torn from the historical fabric of Santa Monica. Through a publicly accessible digital archive hosted by the Santa Monica library, an updated website and a series of artist commissions, 18th Street, our artists-in-residence, and the QRC are bringing the history of a displaced Black community into present conversations about how we define community.

In Manos a la Obra, Cog•nate Collective artists Amy Sanchez and Misael Diaz documented the mobile community marketplace as a platform for self-determination and collective agency. Their Marketplace project with community artisans began in 2019 and culminated in this exhibition. Brooklyn-based, Taiwan-born artist Jennifer Chiang Ho asked How Are You? in an exhibition that reflected on the relationship between language and identity. The Practice of Disguise, work by US-based, Taiwan-born artist Ling-Lin Ku, explored ambiguity and disguise in a fractured, digitized environment of social representation, surveillance, and desire. And our summer interns, Krystal Ramirez & Joey Tung, curated Our Stories: Revisit the Past & Reimagine Our Future, in which 18th Street resident artists M Susan Broussard, Dan Kwong & Paulina Sahagun, Ameeta Nanji, Yrneh Gabon, and Gregg Chadwick called attention to our interdependence by resisting the grand narratives rooted in historical hierarchy and hegemony.

In the year’s theme title exhibition, Weaving Unity, curator Frida Cano envisioned an interconnected future that combines Indigenous Knowledge and contemporary Western cultures. Artists Antonio José Gómez and Iván Jankovic, Claudia Concha, Sage Ni’Ja Whitson, Barbara Santos, and Enid Baxter Ryce asked how ancestral wisdom, genetic sequencing, dark matter, and both Western and Native science are ways of knowing that, woven together, might result in truly transformative, unifying power.

After two years of pandemic isolation, 18th Street’s resident artists were invited to create work about the power of resilience and connection during political, social and ecological distress. For Collective Acts of Peace, the Institute of United Minds, a manifesto-driven collective including Ameeta Nanji, David McDonald, Doni Silver Simons, Joan Abrahamson, Melinda Smith Althuser, and Susie McKay Krieser met regularly in person and via Zoom to choose the manifestos that were on view throughout the exhibition. Resident artists Crystal Michaelson + Rebecca Youseff and Debra Disman + Joan Wulf formed collaborative teams, and Alexandra Dillon, Daniela Schweitzer, Julia Michelle Dawson, Labhand Olifatmanesh, Lola del Fresno, and M Susan Broussard also contributed work.

Curator Maru Garcia, in Radical propogations/propagaciones radicales, explored actions connected to the earth that create healing, resilience, and regeneration. In addition to the exhibition of works by Alberto Tlatoa, Lucia Monge, Rashonda Bartney, Rebecca Youseff, and Yrneh Gabon, she organized community-based, regenerative activities. In 2021, 18th Street Arts Center was selected to be one of the culture hubs for Artists At Work, a program managed by THE OFFICE performing arts + film in partnership with the L.A. County Department of Arts and Culture. Artists at Work supported Maru Garcia’s curatorial work for Radical Propogations and her collaboration with Sustainable Works, and allowed resident artist Marcus Kultand-Nazario to continue his project, Sea Change Lab.

Finally, Arts Learning Lab provided a platform for creative expression that enhanced emotional and mental well-being. Saxophonist and composer Christopher McBride created a new series of autobiographical compositions as our Make Jazz Fellow, supported by the Herb Alpert Foundation. In collaboration with the Sam Francis Foundation and 18th Street, Tiana Williams created a three part docu-series, Sam Francis: Santa Monica and a Legacy of Supporting Artists, highlighting the artist’s connection to Santa Monica. Funding provided by WE RISE and Santa Monica’s Art of Recovery program allowed artists to connect with communities in both public and digital space to provide avenues for activism, connection, and healing.

There is not one way to come back together after rupture, there are many—through listening and collaboration, through appreciation and care, through respect and renewal. This year our exhibitions and programs guided artists and communities through the worst (we hope) of our collective disconnection and isolation, providing opportunities to weave together the patches we lost, tore or forsook. There is still work to do (there is always work to do) before we can heal and become the unified community that welcomes us all.
In our 2020–2021 catalogue, we highlighted Maj Hasager & Quinn Research Center’s exhibition *Three Structures Touching*. The exhibition marked the beginning of an on-going collaboration between 18th Street and Carolyne and Bill Edwards, stewards of the Quinn Research Center (QRC)—a collaboration that is making visible the thriving Black community displaced by the construction of the I-10 freeway. Since *Three Structures Touching*, 18th Street and the QRC have developed a publicly accessible digital archive hosted by the Santa Monica Library, an updated website resource, a community-based advisory council, and initiated a series of artist commissions—all with the goal of bringing the history of a displaced Santa Monica Black community into present conversations about how we define community.

Excerpt from:  
*Do You Know Broadway?*, from the 2020–2021 18th Street catalogue  
By Maria Rosario Jackson

What does it take to really know a place? Who gets to narrate and make visible its history? What does it mean to be a steward of heritage? Specifically, what does celebration of one’s history mean for African Americans and other historically marginalized communities? What do we lose as a society when communities can’t commemorate their histories on their own terms? The quest to honor and make visible the accomplishments and contributions of African Americans in Santa Monica is something Carolyne and Bill Edwards take seriously and embrace joyfully with passion and a sense of urgency. They recognize that the work of the Quinn Research Center must advance quickly while they and others proximate to the history are still alive. They also recognize that it is work that must be handed off to the next generation. At the core of the work is the desire that African Americans be seen and documented as the fully human, resourceful, joyful, and accomplished community that they have been. As the area faces rapid demographic and economic changes, also pressing is the desire to not be erased and forgotten. In recalling the history of their community—the buildings, landmarks, organizations, and individuals that hold deep meaning, Mr. and Mrs. Edwards drew attention to the community’s Southern roots, their experiences of racialized oppression, the fulfillment of their aspirations for land ownership and self-determination, a shared entrepreneurial spirit, cultural solidarity, faith, and a deep commitment to continued collective uplift. Without question, all of this is an important dimension of African American history and a crucial part of the cultural and historic landscape of the Santa Monica/Venice Bay area.

To appreciate how artists can be allies in this often overlooked but critically important dimension of social change, one must embrace a comprehensive notion of community development, beyond just economic development, that includes consideration of heritage, narrative, and voice, particularly as these pertain to historically marginalized groups. One also must embrace an expansive understanding of the roles of artists and arts organizations in communities and the power of art to help us see differently, to cultivate that humble curiosity—the spark that can lead to deep understanding and action. The Quinn Research Center along with Maj Hasager, 18th Street Arts Center, and other collaborators is doing this foundational work and setting an important example for what it means to steward heritage in service of creating places where all can thrive.

The exhibition *Three Structures Touching* was generously supported by the Danish Arts Foundation; the National Foundation for the Arts; Santa Monica Cultural Affairs, OSP; Los Angeles County Department of Arts and Culture; LA Arts Recovery Fund; and generous 18th Street Arts Center donors.
The group exhibition *Our Stories: Revisit the Past & Reimagine Our Future* co-curated by interns Joey Tong and Krystal M. Ramirez, arose from a series of studio visits with 18th Street’s community of artists and through the inspiration coming from the theme *Our Shared Home*, a five year theme guiding exhibition planning. For the first time, the Hop Space at the Airport campus was activated with a selection of artworks from artists-in-residence. A total of six artists, M Susan Broussard, Dan Kwong & Paulina Sahagun, Ameeta Nanji, Yrneh Gabon, and Gregg Chadwick, addressed the power of unity through art, a type of power that we gain from revisiting and respecting each other’s pasts, to reimagine our shared future. The project assertively used the pronouns “we/our” to focus on notions of inclusion and diversity, acknowledging voices of the marginalized and underrepresented, to resist the grand narratives rooted in historical hierarchy and hegemony.

Intern Joey Tong was sponsored by a Chinese University of Hong Kong curatorial internship, and Krystal Ramirez by a Getty Marrow Internship.

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*Our Stories: Revisit the Past & Reimagine Our Future*

BY FRIDA CANO

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“How are you?” is a simple and ordinary line of greeting that does not necessarily mean what the three words imply. The speaker is not always willing to know how you are really feeling or what you are actually doing. For non-English speakers, this hidden meaning can often engender a sense of awkwardness, nervousness, or puzzlement. Brooklyn-based Taiwanese artist Jennifer Chia-ling Ho (何珈寧) admits that she feels exactly that. There is no equivalent line or phrase in Mandarin Chinese. “Ni hao ma” (You good?) literally asks whether you are good or not while “how are you” is more open-ended. The English greeting thus puts her in a stumbling moment, looking for an appropriate response. Ho’s exhibition, entitled How Are You?, uncovers such anxieties and slippages that are lurking in everyday verbal and textual communications. Simultaneously, the exhibition and the residency are part of her continuum of exploration of identity.

As an immigrant, Ho is perceptive of the racial, cultural, and social power dynamics that language enacts. This is well conceived in her juxtaposition of the large lettering of “How are you?” on a white wall in Check the Box, an installation consisting of five papier-mâché sculptures in the shape of key vowels in Chinese, scattered around a black filing cabinet placed in the center of the front gallery. Ho’s foreign identity is condensed in the form of accent symbols. However, these vowels are almost abstract, seeming to appear as amoeba-like creatures with multiple mesh wires sticking out like feelers. Furthermore, various English words, which are penciled on the bumpy texture of plaster-covered papier-mâché, are almost illegible. On the other walls are a grid of graphite-traced exam cards and a set of letter-sized black- or brown-filmed mirrors with cutouts that correspond to where texts are located in the artist’s actual immigration paperwork. Compared to the clear black lettering of the unassuming greeting “How are you?” on the wall, Ho’s responses are abstracted, fragmented, and obscured. The room reflects the uncertain, malleable, and performative nature of identity, especially for immigrants and foreigners in the US context.

Ho further deconstructs language, and its prime function as a signifier, in the back gallery. This time, though, various words and texts—English or Chinese, large or small—are integrated with found images of women artists’ and writers’ faces and body parts. This is Ho’s first attempt to incorporate representative images into her work. Yet again, she purposefully transgresses perceivable narratives, solid meanings, and whole pictures. Some images and texts are even marked as void, suggested by a rectangular line or blank spaces in sentences. Issues of translation, mistranslation, and lost-in-translation are present: the collage is also her commentary on the process of understanding and the unaccountability of representations.

Nonetheless, Ho seems to be saying that even if the text is in your mother tongue or the image is part of your lived experience, it is in fact impossible to grasp meaning as a singular truth. In her “Advice for Young Readers,” Susan Sontag, one of Ho’s favorite writers, warns, “Be careful not to sink into the slam of words.” Sontag continues to note, “Move around. Go traveling. Live abroad for a while. Never stop traveling.” Ho’s artwork provides a path to being a perpetual sojourner and the wariness required to avoid sinking into the traps of language.
JENNIFER CHIA-LING HO: HOW ARE YOU?


Facing and previous spread: Jennifer Chia-ling Ho, *Check the Box*, 2021. Plaster, papier mache, mesh wire, file cabinet, charcoal, pencil, hanging organizer file folder. 11 x 7 x 3 feet. Installation view at 18th Street Arts Center’s Atrium Gallery. Courtesy of the artist.
Over the decades, both the international Association for Computing Machinery (ACM) SIGGRAPH and Los Angeles SIGGRAPH have presented, and/or collaborated with a number of artists and arts organizations, multiple times with organization-in-residence, EZTV. ACM SIGGRAPH is an international community of researchers, artists, developers, filmmakers, scientists, and business professionals who share an interest in computer graphics and interactive techniques.

As a way of building a dialogue as well as awareness of SIGGRAPH’s role in the LA arts community, starting in September 2021 and continuing for the next four years, an annual event focusing on new work by current digital artists as well as retrospective recollections and re-presentations of classic work from the last 40 years was inaugurated.

Curators: Michael J. Masucci, Joan Collins, Victor Aswego
Presenters: Dave Curlender, Dr. David S. Goodsell, David Em, Coco Conn, Vibeke Sorensen, Michael J. Masucci, Joan Collins.

This event coincided with a research project on early EZTV’s history, being conducted by Paris-based Gaspard Nectoux who was a visiting artist-in-residence at 18th Street Arts Center.

“Imagining Futures” was an embodied storytelling and creative world-building workshop for immigrants and refugees co-facilitated by choreographer Hope Mohr and visual artist Ranu Mukherjee. This three-part series explored, through creative practice, themes of rupture, resilience, and world building. In a safe space, participants grounded themselves in their bodies and in sensation, explored experiences of rupture, and gave voice to what sustains us. The process centered experiences of rupture as a form of expertise essential to our time and as a catalyst for imaginative capacity and joy. The work in these workshops contributed to the exhibition Dear Future, which opened in the Propeller Gallery on October 8, 2022.

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Pragmatic yet playful, Cog•nate Collective’s research, multidisciplinary experimentation, and intensive collaborations delve into histories, creative survival strategies, and joyous expressions through public interventions, installations and performances.

Cog•nate Collective’s *Manos a la Obra* documents the textures and sensibilities of the tianguis, or mobile market place (similar to a swap meet). Beyond documentation, their photographs of tianguis booths are intimate studies of the place and its people as Cog•nate Collective has long visited the Tijuana tianguis in the Francisco Villa neighborhood. Over time they have become familiar with its many booths and developed relationships with the small business owners that make their livelihood in the tianguis circuit. From consistent looking and deep listening Cog•nate’s photographs give insight to the aesthetic and functional choices, styles and personalities of the people that run these businesses. Details such as a rainbow curtain of brightly colored shoelaces, racks of blue jeans in a plethora of shades and washes, a display of white plaster heads, for instance, reveal the careful meditations of their vendors.

Similar poetic sensibilities reverberate in other photographs of tianguis life and its objects. They highlight aesthetic and functional practices that make tianguis more than a site of commercial exchange as its own unique expression of market economy, but also as a self-defined culture and lifestyle. Its mobility and ephemeral nature allow tianguis to constantly reinvent itself while consistently echoing and containing ancestral practices. In one photograph, a mobile botanica truck meticulously displays a crowded assortment of remedies for all manner of ailments, from joint pain to heart ache to maleficent curses. Swaths of billowing red and green satin frame the truck, like a flag or the long veils of a virgin saint. In another photograph, the contents of the booth are entirely concealed. Instead, a backside view reveals simply the elegant folds of its vinyl tarp, expertly pinned and clipped onto a sturdy frame, as precise as origami or a couture evening gown.

Founded in 2010, Cog•nate Collective is comprised of its founders Amy Sanchez and Misael Diaz. Focusing on the movement of people and objects across the borderlands from Tijuana, MX to Los Angeles, Cog•nate investigates the cultural, social and economic exchanges that take place in transitory spaces such as swap meets or streets, as well as the unique lived experiences of working class and migrant communities.
Cog•nate presents people and things not as isolated subjects, but constantly in dialogue with each other and with audiences outside of their immediate environment. A photograph of a trio of assembled white objects—an iron birdcage, a porcelain urinal and a humble plastic dustpan—connotes a set of internal and external conversations. Though a urinal in a gallery will forever call back to Marcel Duchamp’s landmark readymade work Fountain (1917) in the tianguis, it shares company with other equally domestic objects. In Cog•nate’s photograph, the objects share a horizontal relationship, all three arranged on the ground, gleaming white, standing ready to serve their individual purpose. The urinal, ceded of its role as an overpowering icon, can give space to the birdcage and the dustpan for necessary conversations in art such as domestic labor or new poetic vocabularies, among other topics. This essential space-making is at the heart of much of Cog•nate’s work that creates new apertures for deeper and more expansive explorations into the lives and universes of the subaltern.

Furthermore, Cog•nate positions the tianguis as a vantage point from which one can engage more cosmological contemplations. In a split-screen video installation titled El Cielo del Sobreruedas (The Sky of the Sobreruedas) they present a dual view of the sky revealed through the colorful overhead tarps as the camera rolls up and down the tianguis passages. It’s an invitation to contemplate the world from the ground up, from a pedestrian perspective, and to consider our individual and collective place in the universe. The viewer is rendered almost weightless, as if hovering over ground, nearly ready to float away into that blue sky. And while Cog•nate renders the tianguis as a liminal space between the mundane and cosmological, their propositions are not purely speculative or philosophical. Cog•nate traces a clear line to tianguis’s origins in the pre-columbian Aztec “tianguistli” or marketplace in Nahuatl, weaving historical research and storytelling in a text piece embroidered onto a vinyl tarp, much like the kind used for tianguis booths. They tell stories of tianguis as an ancestral place of exchange and commerce, directly connected to Aztec cosmology in which the constellation of
the Seven Sisters of Pleides illustrate and instruct the gathering for market. The market place, particularly the ephemeral and recurring tianguis, are foundational for Latin American street culture as well as for the proliferation of fluid economies outside of official financial and commercial institutions.

A key component of Manos a la Obra focuses on side hustles as essential informal economies on which many working class and poor workers have survived, most of which involves manual labor. The exhibition’s title Manos a la Obra, is a play on language that teases out multiple meanings. The English translations are imperfect, but Manos a la Obra is a figure of speech similar to “all hands on deck,” a command or invitation for folks to get to work. The hands, or manos in Cog•nate’s work, often refer directly to real hands of workers, as well as to the manual labor they perform. The neon sculpture Untitled (Homage to the last fabricators of neon in Tijuana) illustrates hands in gesture, directly referencing the hands of one the last neon sign-maker of Tijuana. The sculptural piece pays tribute to the workers of a dying art, as it fades from the city’s streets.

As the human body in the “work” (both in the object and labor) is keenly present in many of Cog•nate’s projects, so are preoccupations with art’s role and relevance in poor, working class and most often immigrant communities in Southern California. Cog•nate developed Market Exchange in an effort to develop business skills and sustainable models with local artisans and implement them on the ground. As part of Cog•nate’s project, artisans Ines Garcia, Laura Hernandez, Carmela Morales, Lily Alinaghizadeh, and Abby Juan produced and sold work at a pop-up shop at Virginia Park in Santa Monica. In short, Cog•nate demonstrates how art can be a vehicle for action that benefits workers rather than generating profit for lucrative art entities.

The pandemic and its global disruptions, including the evermore entwined transnational economy, brought the plight of workers into sharp relief. Never has the general public grown more aware of their reliance on the manual labor of others, especially the service sector, as in the last few years of pandemic. Through it all, Cog•nate has continued to push this awareness further by centering the needs, skills, and sensibilities of workers in a market economy that thrives on exploitation of human and natural resources. Cog•nate’s Market Exchange does the labor of imagining and actively building a dignified approach to commerce and artmaking. Their work over the years serves as a call and example to everyone—to all workers, including artists, artisans, creatives of all kind, storytellers, scholars and visionaries—to embark on the imaginative and physical labor of constructing the world in which everyone can thrive.

Market Exchange was made possible through the support of Pico Improvement Org; PIO; Santa Monica Cultural Affairs Division, Community Art Partners and OSP; Los Angeles County Department of Arts and Culture; LA Arts Recovery Fund, and generous 18th Street Arts Center donors. The Pico Pop Up and Market Exchange’s installation and website as part of the Pop Up, that helped lead to this exhibition, is generously supported by Art of Recovery, an initiative of the City of Santa Monica Cultural Affairs.
As a cultural producer, I consider weaving as an essential part of my practice; it allows me to create and enlarge networks of incredible individuals. The type of networks that I like to weave are those composed by artists who devote themselves to larger causes; through art, they make this place a better one for them, their loved ones, and those yet to come.

The group exhibition Weaving Unity explored the invisible threads that connect beings from various cultures and wisdoms, featuring works by Antonio Jose Guzman (Panama) + Iva Jankovic (Serbia), Ni’Ja Whitson (USA), Claudia Concha (Colombia), Enid Baxter Ryce (USA), and Bárbara Santos (Colombia). In the design for the exhibition, each artist was assigned a specific color, and through the dialog with the works of one another, visitors were invited to see them as colorful threads that created patterns and designs that could form new paradigms of knowledge. All of the works by contemporary artists were based on and collaboratively produced in conjunction with the traditional wisdom from the Yoruba cosmologies, the Amazon jungle keepers, the Kogui Indigenous people of the Sierra Nevada de Santa Marta, and the Gabrieliño-Tongva indian tribes.

Could the act of weaving contemporary artworks that smartly address the ancient knowledge of indigenous communities be a key to opening the door for envisioning a balanced and unified future for Mother Earth?

This exhibition is one of 27 chapters of a five-year long story told by 18th Street on “Our Shared Home.” Along with various cultural producers, “Our Shared Home” is revisited in the form of art shows and helps amplify the voices of artists—seen as the storytellers of our time—as we learn how to better inhabit this common land
WEAVING INVISIBLE THREADS OF INSPIRATION

Cuando los chamanes hacen la curación del mundo, ellos empiezan por el costado oriental donde sale el sol, y por donde se oculta el sol ellos tienen que botar toda la basura del territorio, las enfermedades y las maldades.

Exhibitions and Programs

WEAVING INVISIBLE THREADS OF INSPIRATION


bottom: Claudia Concha. this page and facing, bottom: Installation views of Weaving Unity, an exhibition at 18th Street Arts Center’s Slipstream Galleries, Airport Campus. November 8, 2021–February 5, 2022. Photos by Marc Walker.
Encountering Ling-Lin Ku’s work is a layered experience. Given the proper space, time and engagement, it unveils itself like onion skins slowly unfurling. In almost every way, Ku’s work runs counter to the prevailing exhibition aesthetic most aptly described as “go big” and its corollary “go quick”: be awed, skim the surface, don’t think and move on.

Ku’s work holds space for close examination and complexity. It is visceral, cerebral and informed by ambiguity. You must seep into the work, linger and contemplate.

Ku’s exhibition at 18th Street’s Atrium gallery Art of Disguise is not only about disguise but it is kind of a disguise itself. Initially, the various elements of the exhibition—the images, the white sculptures, video, etc.—seem to have no coherence or connection to each other. You encounter a mystery that you must unpack to uncover the depth of idea and connectivity underneath.

Ku was born and raised in Taiwan: a country in a state of political ambiguity and identity crisis since its inception in 1949. Very few countries have official relations with Taiwan and its claim to represent China is not recognized by the UN. It participates in the international arena under various unofficial names. It is a country always on the verge of becoming, in limbo, othered from itself. Ku grew up in this milieu and also under a military dictatorship that lasted until the early 90’s. The attendant social and political repression created its own internal form of destabilization for Ku. She moved to the US as an adult and the experience of diaspora added yet another layer of precariousness to her life.

This state of being—diasporic and precarious—seeps into Ku’s art with the conceptual underpinning of ambiguity and disguise. invisiphilia, 2021, is a mesh of large-scale pixels: some hyper-pixelated and others with high-resolution images of eyes, ears, insects and other objects. The whole piece is shaped like an eye and its fragmented small eyes follow you wherever you turn. Ku entangles the digital with the physical, the green of nature with human skin tone, the low-resolution with high, what is seen and being seen. The tension between all the pieces creates a certain ambiguity and a sense of flickering within the piece itself. Nothing is solid—it ebbs and flows like sand slipping through your fingers. An apt metaphor for diaspora and the spaces it encompasses.

Many of the other pieces in the exhibition revolved around these same ideas and they form a neural network of inter-connectivity. This connectivity is also part of Ku’s project—a disguised relationship, only uncovered through thought and examination. The mix of skin tones, green and images of insects in invisiphilia find an echo in Out-Sight, 2021: an installation of vertical small images of eyes, worms and greenery on another wall. These in turn reflect Invisible Friend, white leaf and worm sculptures erected perpendicular on the walls like hooks. The leaves contain holes which are, of course, made by the worm sculptures nearby. Ku also entangles the serious with the playful. The green shades across all the works connect to the foliage in In-Sight: a loop video of leaves, insects, and their multiplicity. These in turn echo the multiple eyes in Invisiphila. The shimmering leaf in In-Sight is in the shape of Taiwan, which brings us back full circle to where Ku started.

Ku also creates work that entangles what we see, what we don’t see and what we don’t want to see through a socio-political perspective. Vanishing Point is work composed of a brightly colored shelf upholding various images of homeless encampments, a bullseye, an image of trailer and eyes. They all stand neatly like a shop of curiosities seemingly unrelated, again disguised. But like the other work, their visible and invisible connections speak to what we don’t want to see,
what is not achievable, what is just beyond our grasp. Critically, this series includes a mirror in which we all see a blurred image of ourselves. We are all perhaps similar to Ku: in flux, becoming, othered in some degree from our own life and history.

_**Art of Disguise**_ creates space that is at once metaphoric and disguised. The inherent ambiguity of objects and images and their ephemeral otherness abound. The work is also an invitation to contemplate connections—visible and invisible—and allow your mind an openness entrenched in a precarious diasporic world. It allows you to be layered and complicated—as is history, as we and our journeys.

This exhibition is generously supported by Taiwan Academy in Los Angeles and the Ministry of Culture of Taiwan.
The other day a friend sent me a photo of an art piece on view at the San Francisco International Airport, and it was immediately recognizable as a gem from Sam Francis' incredible body of work. His signature spills and splashes of exuberant colors across the canvas immediately gave it away as one of Sam's works. I was so excited to see his work hanging on the wall, and I was even more excited to know that, after watching my film, Sam Francis in Santa Monica, my friend was also able to identify his work!

During my interviews with those who knew Sam, it was ever so clear that his impact in Santa Monica was felt and known by many, but finding a way to fully capture and encapsulate his importance and vastness across three short episodes was not so clear at first.

How do I create an intimate yet enlightening portrayal of an internationally-renowned artist, while only focusing on Santa Monica?

I pondered this question heavily during my research phase. As the weeks went on, I slowly began to realize that Sam and his work was by no means spatially or temporally limited. Thus, creating a chronologically driven film about his time and influence in Santa Monica did not feel quite right. Sam's life was overwhelmingly driven by principle, which can be seen within the myriad of pieces he created throughout his lifetime. So as I became clear on the specific themes that were apparent throughout Sam's life, I decided upon three major arcs for the documentary.

I. CANYON ROOTS

I asked almost all my interviewees "Why Santa Monica? What drew him here?" and many mentioned that Sam loved and cherished the light that the Santa Monica canyon exudes—but they also mentioned how his mother's passing in Santa Monica impacted his connection to the area. This brought me to the name Canyon Roots and despite Sam's nascent beginning in San Mateo, his connection and long stay in Santa Monica denoted a deeper sense of grounding that he experienced while residing there.

As I mentioned earlier, Sam was a man of principle, so the naming for part two focused on some of the principles he held dear on a daily basis: creating community, supporting other artists, and fostering the arts. It was quite incredible to learn of Sam's desires to make Los Angeles a world renowned art-driven city, well before it was regarded as a city that bred such incredible art. From his work with the Single Wing Turquoise Bird, to his spearheading of MOCA, Sam freely and effortlessly supported the arts in a way that will be felt for generations to come.

Part three was certainly my favorite episode to work on, as it required gaining an understanding of Sam's history with the Jungian movement as well as a strong grasp of Jungian psychology—a driving force in Sam's artistic and personal life. I decided on the title Dreams, as I felt it was such an important aspect of Sam's life and is in some ways under-discussed when speaking of his artistic influences, but also when speaking of his intimate life.

Overall, the process of crafting this documentary was deeply enlightening to say the least. Sam's work has taught me to view the world differently in a multitude of ways. Most notably, his work has prompted me to re-envision my ideas of community and has taught me to cherish my own consciousness and dreams.

This series was made possible through the generosity of the Sam Francis Foundation. Building on Sam Francis' creative legacy, the Sam Francis Foundation is dedicated to the transformative power of art as a force for change. Their stated mission is to further a greater understanding of Sam Francis' art and ideas through a broad array of programs and activities designed to educate, inform, and catalyze new thinking about the importance of creativity in society.
Christopher greets everyone with a huge smile and a huge heart. And when you listen to the Harlem-based saxophonist play with his band which I was lucky to do at Sam First near LAX and again at The World Stage in Leimert Park, you realize that he is an extraordinary musician, composer, arranger and performer. Christopher received his undergraduate degree from Northern Illinois University in music education, and his masters at Queens College in jazz studies. When the recession hit in 2009 he started teaching, and again at The World Stage in Leimert Park, (which I was lucky to do at Sam First near LAX).

Christopher and I sat down together over Zoom on March 29, 2022, the last day of his residency at 18th Street Arts Center. His smile was as huge as ever despite the bittersweet occasion, and we talked about his two Los Angeles performances and the body of new work he composed while in residence at 18th Street.

**EXHIBITIONS AND PROGRAMS**

**CULMINATING CONCERT**

**THE WORLD STAGE**

**CHristopher MCBRIDE:**

**MAKE JAZZ**

**Jam Tonight with**

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In "Ego v. Vulnerability," I noticed that it starts with this insistent, repeating phrase that is followed by a softer phrase. Maybe I was trying to make things too literal, but it seems like that first phrase was ego and the second phrase was vulnerability.

C. That’s right. That’s exactly right. You know, I wanted to be anywhere, you know, DAA A-DA. I heard the melody first. It was this grating…like… I’m going to bring you over to the keyboard. …so for “Ego v. Vulnerability” (playing on the keyboard), that started with a D7 chord. A very grating, edgy chord. You know how some people have a D7 chord. A very grating, edgy chord on the keyboard. You know, DAAA DA-DA. I heard the melody first. It was this grating…like… I’m going to bring you over to the keyboard. …so for “Ego v. Vulnerability” (playing on the keyboard), that started with a D7 chord. A very grating, edgy chord on the keyboard. You know how some people have a D7 chord. A very grating, edgy chord on the keyboard. You know, DAAA DA-DA. I heard the melody first. It was this grating…like…”

K. Yeah, exactly Beautiful. In "Ego v.s. Vulnerability," I’m going to bring you over to the keyboard…so for “Ego v.s. Vulnerability” (playing on the keyboard), that started with a D7 chord. A very grating, edgy chord on the keyboard. You know how some people have a D7 chord. A very grating, edgy chord on the keyboard. You know, DAAA DA-DA. I heard the melody first. It was this grating…like…”

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K. Yes. C. They are there and the room is theirs. It’s E flat chords on top of the D7. And the vulnerability is like—I wanted it to be like the layers are coming off—you are getting more comfortable with the person. Especially at the end, we are getting more vulnerable.
Seeds of pale lime kiwis glisten against slivers of slightly larger but equally cut oranges. The hand cannot uncut the pieces that are just barely out of reach, but its poise and steadiness play with the eye until the knives and the fingers become one—tool that takes something whole and cuts it into pieces multiple times over.

The still-life photograph captured by Melinda Smith Altshuler underscores the traces of the hand woven throughout Collective Acts of Peace, a presentation of projects by artists-in-residence at 18th Street Arts Center’s Airport Campus exhibited in the Slipstream Galleries. Furthermore, Altshuler, one of the founding members of the Institute of United Minds, a manifesto-driven project, presents handwritten site-specific interventions on the walls woven throughout the exhibition. Selecting quotations from philosophers, poets, and leaders including Mother Teresa, Amanda Gorman, Jiddu Krishnamurti, Arundhati Roy, Isaac Simons and Malala Yousafzai, the Institute aims to reassemble that which has been cut piece-by-piece in an effort to achieve peace. As the words of their philosophy reveal, the Institute “describes violence against all sentient beings on the planet and in the natural world. This union of artistic voices defends against systemic wrongs and offers natural healing through diverse creative actions.”

With a goal to produce events that encourage and question peace-making and artworks that speak toward that very goal, the exhibition includes works by members of the Institute: Ameeta Nanji, Susie McKay Kreiser, Doni Silver Simons, Joan Abramson, David McDonald and Melinda Smith Altshuler, as well as fellow 18th Street Center artists Alexandra Dillon, Crystal Michaelson, Daniela Schwartz, Debra Disman, Joan Wolf, Julia Michelle Dawson, Labkhand Olafmanesh, Lola del Fresno, M Susan Broussard and Rebecca Youssef.

A string of dialogue weaves in a serpentine motion down the hallways of the gallery and resound in a crescendo as pieces from one work speak to another despite the varying application of materials employed by the artists. The thread which holds the tapestry together are ten-foot squares of handwritten manifestos painted on the walls in a contrasting shade of orange. The vibrant hue is at once a sunrise and a sunset yet resists both. The color invites the viewer to stand before a portal.
that will embrace them as they seek refuge and inject them with a rejuvenated and optimistic energy. Minimalist white benches placed before each square encourage a physical and emotional pause while the words written within the frame expand infinitely inward.

The very first manifesto encountered upon entering the Slipstream Gallery comes from esteemed Austrian Jewish philosopher Martin Buber. Best known for his explorations of existentialism, Buber determined that the self can either become more fragmentary or unified depending upon its relationship with others. In 1923 Buber penned an essay titled Ich und Du, which was later translated into English as I and Thou. The schism of selfhood unfolds once we fight to find our place rather than accept which cannot be changed. The chosen text reads,

the world
is not comprehensible
but is embraceable
through the embracing of
one of its beings

Collective Acts of Peace was born from an unfathomable moment that lasted for millions of seconds. The sanctity of the studio became insular and nearly harrowing as the eagerness to transmit ideas was mistaken for contagion. In a desire to be heard and seen amidst a sea of white noise, the “incomprehensible” state of the world threatened the sense of self. In an action which feels contradictory, that is to “embrace” that which cannot be understood, the self can be “embraced” by a world whose only offering of certainty was unstable at best. A meditation on materials as chosen by the artists, allowed for a meditation on the state of nature, the role of the body, a new sense of time and the determination in how to chronicle a new moment in a personal and collective history. At the verge of losing oneself, the artists emerged from a chrysalis of the incomprehensible that is forever illuminated by a distinct shade of orange.

Collective Acts of Peace was made possible by the Santa Monica Cultural Affairs Division, OSP; the Los Angeles County Department of Arts and Culture; and generous 18th Street Arts Center donors.
I started building soil by collecting tree leaves and mixing them with compost. It took months for me to finally have soil ready to plant. I had a couple of raised beds and a lot of daily work to do. Raking leaves, turning compost, watering plants, and pruning were all part of a daily ritual. My silent experience created a space for contemplation and meditation. During this process, I questioned how these little seeds could develop into beautiful plants without me noticing. Everything happened in front of my eyes, but it was somehow hidden from my sight. The small, repetitive, and sometimes tedious started to germinate in me.

My fellowship this year at 18th Street Arts Center is part of the Artists at Work program. It runs in collaboration with Sustainable Works, an organization based in Santa Monica that fosters healthy and more equitable communities to heal our natural environment through interactive events, educational programs, and green business initiatives. My project “Radical propagations/propagaciones radicales” is an experiment that explores actions that create healing, resilience, and regeneration in the Santa Monica community. It involved curating an exhibition with the same name and organizing other community-based activities, like the Pile 2 Patio mulch sculpture and the maintenance-propagation sessions.

“Radical” comes from the Latin radix, which means “root,” and in a broad sense, this refers to actions that favor change at the root cause of a matter. The word “propagations” comes from the Latin propagare “set forward, extend, spread, increase.” The botanical definition corresponds to the multiplication of plants from cuttings put into water or soil to develop new roots. When a plant is propagated this way, it passes through a moment of stress, but later, this signals a cascade of metabolic responses that allow the plant to start regenerating. And from that wounded tissue, we begin to notice root growth. Both terms combined describe actions that spread from the bottom up.

For this project I was also inspired by the concept of “maintenance art,” a term proposed by Mierle Laderman Ukeles that corresponds to art that is not noticed, and therefore, the impact is often not recognized. She wrote a manifesto that emphasized maintenance (domestic, as well as general/public and earth maintenance) as a creative strategy. Her contribution to contemporary art made it possible to consider everyday and repetitive tasks, habits, manual labor, and care work as art.

For the planning of the exhibition, I worked very closely with Sustainable Works to develop a series of guidelines that helped in the process of selecting installation materials and practices. We created a document named “Our top 10 greening practices in place” that integrates our desire to be coherent with the exhibition’s concept. These included: going paperless for handouts, printing exhibition...
posters and title cards in 100% recycled paper, and planning to reuse the signs after the exhibition for packing material for shipping. We encouraged zero waste, sustainable transportation, and buying food and beverages from local vendors with green certification during our events. I learned that the 18th Street airport campus is on city property and powered by 100% renewable energy via the California Clean Power Alliance.

The curatorial process involved researching artists and activists whose practices show a different way to embody what it means to be a "radical propagator." The artists selected work creating community, building relationships, and doing work that sometimes can be repetitive, challenging, or unnoticeable. They are gardeners, healers, remediators, and activists-hope multipliers. The works of Alberto Tlatoa, Lucía Monge, Rashonda Bartney, Rebecca Youssef, and Yrneh Gabon were on view in the Propeller Gallery at 18th Street Arts Center’s Airport Campus from March 21–July 30, 2022.

Entering the space, visitors encountered Plantón Móvil, a plant procession by Peruvian artist Lucia Monge. Plantón Móvil is a yearly "walking forest" performance that leads to creating public green areas. Plants and people join efforts against objectifying and mistreating plants and trees in urban areas. For this exhibition, plants in roller-skates, wheelbarrows, and other wheeled means told the story of the different plant and human communities in Lima, Providence, Minneapolis, London, and New York that have participated in the project since 2010. Accompanying the plants, a video and a book served as documented evidence of the different times in which plants and humans have marched together. Lucia is a ‘radical propagator’ through interspecies relationships as she advocates for access to public green spaces as a fundamental right for all.

Vanishing Canopy by artist Rebecca Youseff is a piece that enters the conversation about the need for more green areas in the city. Her work was inspired by a USC Spatial Sciences Institute study that found that mass-produced dwellings and home expansion have led to a 55% loss of urban tree canopies in nine years. The work also serves as a commentary on the effects of fires in the Santa Monica mountains area, documenting the trees’ adaptation, resilience, and survival despite their restrictive anthropocentric environments. Rebecca has dedicated herself to collecting, germinating, planting, and processing approximately 5,000 acorns each year of six oak-tree varieties. The piece comprises three sections: the first shows the stages of development from acorn to seedlings in floating transparent discs on top of salvaged oak branches from the fires. The second displays three square containers with living oak trees in transparent bio-gel so the public can see the root system in detail. The last area corresponds to materials inviting the public to take action, a zine with instructions on planting oak trees, and a video describing the artist’s reforestation project on an area behind her house affected by the fires.

The exhibition also shows the power of the community and gardening in a collection of prints named Land access is food justice by Alberto Tlatoa. Alberto is a food justice advocate, social entrepreneur, historian, artist, community organizer, and co-founder of South Central Farm in South Central, Los Angeles. The South Central Farm Restoration Committee promotes establishing and preserving green and open spaces in South Los Angeles. These spaces in the community are rare, so the committee considers it essential to promote urban farming and public health. The environment of South Central allowed Alberto to explore the connection between food justice, environmental justice, land access, and urban planning. The 12 digital prints are a selection from the artist’s social media posts that he uses to communicate with the community to invite them to participate in gardening and activism.

Another “radical propagator” is Rashonda Bartney, a transdisciplinary artist, mental health advocate, published poet, and urban gardener from Los Angeles. In Soil Incarnations, the artist presents a sculpture of found vegetation, wood, and other materials from the desert. As she describes, it is a visual story inspired by urban gardeners tending to the soil in food deserts on Tongva land (South L.A.). The sculpture transports us to the desert, where she actively engages in a soil restoration project. The project aims to regenerate natural soil cycles through revegetation,
stabilize the soil and increase organic matter supply, promoting biodiversity. Her plans for this deserted area and how she works with the land are documented in a video that is part of the exhibition.

Born in Jamaica and based in Los Angeles, Yrneh Gabon Brown is a new genre/interdisciplinary media artist whose work deals with sustainable environmental issues in socio-political and historical contexts. His site-specific piece Tomorrow is Here talks about the need to care for the soil and water and includes a carpet made of soil collected from Mexico, Jamaica, East Africa, and the USA. On top of what appears as eroded soil, we see human figures and luggage made of metal talking about displacement, homelessness, and its correlation to land degradation, especially in developing countries. The carpet also presents seeds (beans and corn) and a living plant representing hope as it serves as the head on top of a human torso. These elements, combined with the vessels shown in the front, represent the gatherings the artist organizes around food and tea. These gatherings are opportunities to create community and share food and resources. He encourages us to take a seed and plant it as a way to start making a difference and free oxygen “to the four corners of the earth.”

Because most pieces in Radical Propagations contained living elements, they provided an evolving quality that allowed the exhibition to be considered an organism or ecosystem that needs care. During the exhibition’s duration, we had a session every Tuesday at noon for conversation and maintenance. Watering plants and taking care of the pieces were part of the activities that guests helped with, as they also learned about plant propagation. We invited the community to bring glass jars to the gallery and plant trimmers for plant exchange.

During Radical Propagations we gathered for Pile 2 Patio, a piece that explores the materiality and community-building qualities of a mulch pile. With this piece, I wanted to reflect on the idea of Soil as a common ground that connects us all and is both the starting point and ending point of life. Soil is alive, feeds us, filters our water, captures carbon, and helps regulate Earth’s temperature. Soil is a vital living ecosystem that sustains plants, animals, and us humans. With this in mind, Pile 2 Patio sought to address the current problems that Soil is experiencing: erosion, loss of nutrients and diversity, destruction from mining, degradation by industrial agriculture, and contamination with toxic waste. Covering Soil with mulch is one of the ways to protect her, preventing water evaporation and erosion.

On April 23rd, the 18th Street Arts Center’s Airport Campus had a giant mulch sculpture in the parking lot. This interactive and evolving piece invited the public to modify the pile by taking mulch to their homes. As each person took their part, the pile changed shape throughout the day. Once planted in each participant’s garden, the organic sculpture took another form, transforming each garden into an active part of the piece. Pile 2 Patio was also a performance rooted in activism, where the audience was invited to protect Soil and transform themselves into Radical Propagators.

This exhibition and the research leading up to it is made possible by the Artists At Work program, a collaboration between THE OFFICE performing arts + film and the LA County Department of Arts and Culture; Santa Monica Cultural Affairs, OSG Los Angeles County Department of Arts and Culture; LA Arts of Recovery Fund, and generous 18th Street Arts Center donors. Many thanks also to the thought partnership of Santa Monica’s Sustainable Works.
“None of Us are Well until All of Us are Well” are the words I read as I open the WE RISE 2022 website; they are words in bold white letters across a photograph of a paper Monarch butterfly in a grove of green trees. I’m struck by these words, and they ring truer now than ever before. During the last few years we all managed (somehow) to keep moving forward through the COVID-19 pandemic—but we all struggled, at least a little and sometimes a lot, with our own mental well-being. The isolation made the economic, political, social and relational challenges that much harder for all of us. It was a reminder of our interconnection—of how our individual and collective well-being is one and the same.

18th Street has, for decades, been invested in both individual and community well-being, and has supported artists who design innovative responses to the ways we all struggle. Well-being, in all its forms, is central to the work we do. That’s why 18th Street continued its involvement in WE RISE this year. Part of a national movement to transform the mental health system and expand access to resources, WE RISE invests in local organizations, artists and leaders to strengthen community well-being by hosting art installations, cultural experiences and other community engagement projects throughout Mental Health Awareness Month in May each year.

18th Street commissioned the following five WE RISE 2022 artist-led projects:

**A PEOPLE’S WPA: HEALING**
Led by artist Carol Zou, “A People’s WPA: Healing” brought together healing justice practitioners to discuss how artists are a core part of healing justice and how healing justice can be supported by federal recovery programs. A People’s WPA is an ambitious proposal for artists transforming society along seven themes: Healing, Deepening Democracy, Remembering, Regeneration, Liberation, Truth Telling, and Nourishment. This workshop’s focus on healing addressed mental health, food justice, and the environment.

**CREATE TO DESTRESS**
Artist Carmela Morales provided weekly, bilingual workshops in Virginia Avenue Park. Participants gained a sense of community and connection while they learned how to embroider a canvas bag with a simple flower pattern. During the workshops, professional speakers offered information about mental well-being.

**BELONGING, BOUGHT AND SOLD**
“Belonging, Bought and Sold” is a bilingual, critical essay about Asian American identity and the gentrification of historical ethnic enclaves, written by artist and organizer Carol Zou and supported by artist Dan Wang. The project included an associated panel discussion, targeted distribution of the book, and an online presence, produced under the imprint Now-Time Asian America.

**DEEP LISTENING®**
“Deep Listening®” facilitator Dani Lunn led workshops pioneered by Pauline Oliveros, offering an experiential and interactive journey into the healing power of creative expression. This series was tailored to support the well-being of healthcare workers through sonic meditations and text scores, and included sound-making, dreaming and movement explorations.

**UNFILTERED: CYBEROUTH MANIFESTO**
The Revolution School and Feminist Center for Creative Work presented Unfiltered: “Cyberouth Manifesto,” a virtual cyber-revolution workshop for youth ages 14–18 years old to share, explore, co-process, alchemize, and transform past and ongoing experiences with digital social media landscapes and the social and algorithmic powers that define, censor, and/or limit representation.

These projects were supported by a grant through WHY WE RISE and the county of Los Angeles, a public education campaign is part of a national movement to transform the mental health system and expand access to resources, supporting the wellbeing of individuals and communities through community-led initiatives.

KIM RUSSO

None of Us are Well until All of Us are Well
The aptitude for artistic literacy embedded in these virtual spaces enhanced participants’ mental and emotional well-being and provided a platform for personal expression and multiple ways to be ourselves.

The Spring 2022 season brought about unique opportunities for co-creation. Peter Simensky taught audiences about the hidden potential of pyrite in “Pyrite Radio: Dispatch.” Participant recordings from this workshop were collaboratively incorporated into Simensky’s culminating sound performance at the Olympic campus featuring the musical artist XOLO. Artist collective n00n along with Marcus Civin provided insights into the digital world of 3D collaging and filmmaking in their workshop “Power Moves.” Participants developed an aptitude for experimental writing and the use of open source software. The artists taught guests how to use smartphones to scan objects for their culminating animated short film The Gatekeepers.

The benefits of artistic literacy embedded in Arts Learning Lab @Home built on the skills of cooperation, communication, and empathy within the group of workshop participants.

Arts Learning Lab @Home and its online catalog of workshop videos continue to offer participants the chance to engage in creative practices and artistic processes that build skills in communication, critical thinking and cultural awareness. Participants take from these engagements the ability to transfer knowledge and skills to new experiences and contexts. As the world around us continues to change it becomes increasingly important to collaborate and connect with others to accomplish personal and collective goals in a global community.

Arts Learning Lab @Home was generously supported by Community Access and Participation grant through the City of Santa Monica Cultural Affairs. As of date of publication, the full Arts Learning @Home library is available to 18th Street Arts Center’s Patreon members.
Sitting down to write this essay about the Quinn Research Center (QRC) and 18th Street Arts Center’s work together for the last 4 years, I had a pile of research and notes. Then, I received an email from a colleague—Big Jo’s burgers on Broadway and 20th was closing. They served food that, as one patron said, “you don’t eat if you want to live long.” But before it was a storied burger joint, it was an auto body shop—one of the first black owned auto shops in Santa Monica. Mack and Sons’ Service provided the broadband community with oil changes, fills ups, and tire repairs. A small corner community service station, they took care of those who could not get service elsewhere.

This history is already lost and the evidence of it is disappearing quickly. The physical structures and communities that housed, fed, funded, and entertained a once thriving Black and Brown community are mostly gone. The Rec, the Meat Market, Big Jo’s, the Hitching Post, and the Beach were symbols of a self-supporting cultural enclave that used to exist in Santa Monica; a neighborhood of primarily Black and Mexican residents who found joy and safety in what were tumultuous times.

Many of these places are gone now. Santa Monica is always changing, moving, gentrifying. The buildings and people that used to be here have gone. Eminent domain, red zoning, affordable housing, and a myriad of civic strategies have been used to move these communities.

The Quinn Research Center’s work is more vital than ever. Its work to archive and remember this community is imperative to our ability to understand our past and its rich history.

This last year 18th Street moved into the next phase of our work with the QRC, developing a community advisory board composed of former Broadway residents of multiple generations, current and former landowners, business owners, educators, and Santa Monica community stakeholders. These board members shared their stories of the neighborhood, experiences living in Santa Monica from the 1930s on, the hardships and successes, the limitless possibilities but clear community boundaries. A community that was self sustaining and nurturing, while understanding it was an island. A community with dance teams, uniforms, and rehearsals—who were expected to rehearse in the back room and enter from the back. A community that was in Santa Monica on Broadway but is nearly gone.

What does the loss of this self sustaining neighborhood mean? What is the significance of forgetting and remembering this neighborhood? What does it mean if we forget all of this history? And what does it mean if we intentionally hold on to those memories?

The Broadway Project is the first ‘iteration’ of a 10-year initiative originated and funded by 18th Street to commission new, deeply engaged, public art projects for the City and its visitors, rooted in Santa Monica’s multiple histories. Through a series of public art initiatives, 18th Street will make the stories of this neighborhood and its residents’ lived experiences accessible to the public. From performance to mural to comic to augmented reality—a myriad of artworks will be deployed throughout the community in 2023 onward to bring its stories to light.

The artists participating in this project will spend the next year researching the Historic Broadway community, meeting with its senior members, exploring the space, diving deep into its history and the Quinn Research Center’s archives. From these experiences they will develop new artworks and proposals to be implemented in the coming years.

Through deep community driven research, mapping our neighborhoods through conversations and time, 18th Street looks to create spaces where the lived experiences of the residents past and current are made visible, so that the buildings, the people, the teams, the auto shops, the markets that were here/there are remembered.

The Broadway Project is a long-term arts and culture project led by the Quinn Research Center and supported by 18th Street Arts Center, the Santa Monica Public Library and a grant from the Institute of Museum and Library Services.
Radical Propagations/Propagaciones Radicales exhibition, featuring artists and activists who compost, cultivate, and maintain living plants and sustainable artworks/projects. This environment through interactive events, educational programs and green business initiatives, this "Radical Propagations/Propagaciones Radicales exhibition." It was important to demonstrate that the event practices were in line with the sustainability theme. I hope 18th Street and A/X continues implementing these practices for exhibitions moving forward.

— Susy Borlido, Co-Executive Director, Sustainable Works

Kuland-Nazario continued Sea Change Lab, a mobile, interdisciplinary, contemporary art program contained in a twenty-five-foot by eight-foot trailer. In collaboration with the City of Santa Monica Cultural Affairs, the project features workshops and public events that explore the senses and how they have been affected by COVID-19 isolation.

Kuland-Nazario first iteration of Sea Change Lab was during the height of the pandemic when many artists were struggling. Kuland-Nazario used his grant funding and City resources to generate the creation and experience of art. He supported and showcased artists by providing them with money and a space so that they could create and share their work with the public. This was the type of project Art of Recovery was created to support and one that showed the value of funding artists to help with the City’s recovery.

— Allison Ostrowsky, Cultural Affairs Supervisor at Santa Monica

where we identified 10 top practices for her Radical Propagations/Propagaciones Radicales exhibition. It was important to demonstrate that the event practices were in line with the sustainability theme.

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Artists At Work projects are made possible by THE OFFICE performing arts + film in partnership with the LA County Department of Arts and Culture.

In 2021, 18th Street Arts Center was selected to be one of the Culture Hubs for Artists At Work, managed by THE OFFICE performing arts + film in partnership with the LA County Department of Arts and Culture. Through Artists At Work, Maru Garcia and Marcus Kuland-Nazario were awarded a 12-month stipend, and with the help of 18th Street, the artists were partnered with Santa Monica-based social impact organization to help develop their projects. During these months, Garcia curated a group exhibition, Radical Propagations/Propagaciones Radicales at the Propeller Gallery, featuring artists and activists who compost, cultivate, and maintain community gardens and forests, seeing them as radical propagators of cultures of regeneration. In collaboration with Sustainable Works, a Santa Monica nonprofit which fosters healthy and more equitable communities to heal our natural environment through interactive events, educational programs and green business initiatives, this exhibition was a zero-waste production displaying living plants and sustainable artworks/projects. Working with Maru Garcia allowed Sustainable Works to engage with a new audience—people that like art. It reminded us that artists can make a big positive impact by reducing their environmental footprint from the materials they use to hosting the exhibition. I particularly enjoyed creating a “REDUCE YOUR FOOTPRINT EXHIBITION” document with Maru.
Amy Ahlstrom is a textile artist. Based in the San Francisco Bay Area, her practice involves designing her quilts digitally, printing patterns and cutting images by hand. The images are fused onto fabric and quilted using hand-guided machine quilting. Ahlstrom “draws” on the quilt with thread, moving the quilt beneath the needle. Her pop-art style is influenced by her experience with silkscreening and her background as a graphic designer and comic book illustrator. Ahlstrom’s current work references living with anxiety and depression. During her residency, she will continue work on a wall installation visualizing “all-or-nothing” thinking, a negative thought process, through a series of small quilts utilizing text and symbols, to depict her repetitive thoughts. The quilts form a visual map of the cognitive distortions she experiences. The installation is designed to promote open conversations about mental health.

Amy Ahlstrom earned her MFA from the School of the Art Institute of Chicago. Her quilts are in the permanent collections of Google, Capital One and the San Jose Museum of Quilts and Textiles, and she has exhibited at the DeYoung Museum, Modern Eden, Sylvia White Gallery, Pro Arts, and Root Division. She was nominated for the Society for the Encouragement of Contemporary Art (SECA) Award from the San Francisco Museum of Modern Art. Her quilts are in the permanent collections of Google, Capital One, and the San Jose Museum of Quilts and Textiles. She has exhibited at the DeYoung Museum, Modern Eden, Sylvia White Gallery, Pro Arts, and Root Division. She was nominated for the Society for the Encouragement of Contemporary Art (SECA) Award from the San Francisco Museum of Modern Art. Her quilts are in the permanent collections of Google, Capital One, and the San Jose Museum of Quilts and Textiles. She has exhibited at the DeYoung Museum, Modern Eden, Sylvia White Gallery, Pro Arts, and Root Division. She was nominated for the Society for the Encouragement of Contemporary Art (SECA) Award from the San Francisco Museum of Modern Art. Her quilts are in the permanent collections of Google, Capital One, and the San Jose Museum of Quilts and Textiles. She has exhibited at the DeYoung Museum, Modern Eden, Sylvia White Gallery, Pro Arts, and Root Division. She was nominated for the Society for the Encouragement of Contemporary Art (SECA) Award from the San Francisco Museum of Modern Art. Her quilts are in the permanent collections of Google, Capital One, and the San Jose Museum of Quilts and Textiles. She has exhibited at the DeYoung Museum, Modern Eden, Sylvia White Gallery, Pro Arts, and Root Division. She was nominated for the Society for the Encouragement of Contemporary Art (SECA) Award from the San Francisco Museum of Modern Art. Her quilts are in the permanent collections of Google, Capital One, and the San Jose Museum of Quilts and Textiles. She has exhibited at the DeYoung Museum, Modern Eden, Sylvia White Gallery, Pro Arts, and Root Division.

Alex Cruse is an interdisciplinary artist and writer living in Oakland, California. Since 2016, cruse has worked as Gallery Curator for Artists’ Television Access, a 2019 grant recipient from The Andy Warhol Foundation for the Visual Arts. cruse is also the curator/convenor of Rick Prelinger’s Lost Landscapes of Oakland archival film project. In 2019, she was a Signal Culture Researcher in Residence, where she developed a project on machine vision and subjectivation within contemporary art practices. Cruse forms half of DROUGHT SPA, with Kevin Ok Lo. Using video, iterative visuals, text, movement, stochastic synthesis, and computer vision, among other
modes, they explore the political economy of new media and human/nonhuman entanglement, among other topics. DROUGHT SPA has exhibited and performed throughout the U.S. and abroad. cruse is the author of CONTRAVERSE (Timeless, Infinite Light, 2017) and ZERO ENERGY EXPERIMENTAL PILE (Compliment, 2020). Other writing may be found in print and online on Social Text, CLOG Journal, SFMOMA Open Space, Tripwire, ARMED CELL, Elderly, biest: a journal of queer forms & affects, and elsewhere. At the 18th Street Arts Center, cruse will work towards a multimedia genealogical project on the migration, politics, and culture of Russian Molokans, of which she is a direct descendant.

Visiting artists in residence

Gaspard Nectoux & Sibylle de Laurens
December 1–31, 2021

Gaspard Nectoux is a film critic and researcher from Paris, France. His writings have been published in Cahiers du cinéma, Trafic, Debordeur, Etudes, SoFilm, and Images documentaires. His work focuses on film criticism history, cinéma, Trafic, Débordements, Études, and overlooked filmmakers, like EZTV filmmaker Jean-Claude Biette’s writings, have led a research project exploring alternative video scenes in the U.S. In 2017, they organized an exhibition devoted to the archives of the Videofreex collective at the Treize gallery, alongside several evenings, screenings, and lectures in association with The Cheapest University, the École Nationale Supérieure des Arts de Paris—Cergy and the Parsons School of Art and Design. The following year, they started the Seedy Films cycle, a program focused on the links between filmed and printed forms, hosted at the Bibliothèque Kandisky at the Centre Georges Pompidou.

In 2019, Seedy Films focused on the archives of Los Angeles independent space EZTV. The one-year program included a talk with EZTV directors Kate Johnson and Michael Masucci, the presentation of a selection of EZTV archives preserved both at the ONE National Gay and Lesbian Archives at the University of Southern California Library and at the 18th Street Arts Center, and several screenings from the EZTV catalog. In collaboration with Gaspard Nectoux’s own research on EZTV founder John Dorr’s video making and film writings, a screening of Dorr’s third feature, Dorothy and Alan at Norma Place, was organized in April 2019 at the Pompidou, and followed by a February 2020 screening of Dorr’s final feature, Approaching Omega, at the Archipel theater in Paris. Sharing a common and complementary interest in the EZTV archives, the three scholars are now working collectively on documenting the history and production catalog of the structure of EZTV.

Helena Fernández-Cavada
April 2022

Helena Fernández-Cavada is a visual artist of Spanish descent currently based in Malmö, Sweden. She draws every day in order to pose questions and spend time with them, a process which Hannah Arendt called “understanding”, one that ranges from the questioning of established relationships to emerging contradictions as an attitude to life. She has been actively collaborating and engaging with the artist book and publishing field, like in her last panel discussion, “Book Artists, so what?” a collaboration between artists and designers, Malmö Konsthall and MAAB. She has recently participated in collective and solo shows at Marabouparken Konsthall (SE), Kronohuset (SE), Galería Arroniz, (MX); Casa Encendida, (ES); Index (SE); Museo del Chopo (MX); Casa del Lago (MX); Inter Arts Center (SE), Desiré Saint Phalle (MX). Her books Letters to my mother, The Sixth Hour, Pastimes and Soon will be late, had been launch in Museo Amparo (MX); Museo Carrillo Gil (MX); PS1 Art Book Fair (USA); Laboratorio Arte Alameda (MX); Salon für Kunstbuch. 21er Haus (AUT), among others, but also in the public space. Fernández-Cavada is the recipient of several grants: EllenTrotzigs understöds och stipendiefond (SE); Nacional Grant for production INBA-MX, the Grant for production and research in arts and new media, Centro Multimedia (MX), Grant for Visual Arts CAM (ES) among others.

Maru García
December 2021–December 2022

Maru García is a Mexican transdisciplinary artist, curator, and researcher based in Los Angeles. Her use of media includes
research, installations, performance, sculpture, and video, often relying on the presence of organic matter to help viewers understand the biological processes occurring in complex systems. Her areas of interest are explorations on biosystems, interspecies relationships, and the capacity of living organisms (including humans) to act as remediators in contaminated sites. Her work highlights the importance of eco-aesthetics, where relationships and community are proposed as a way of building cultures of regeneration.

She has participated in conferences, solo and group exhibitions in North America, Europe, and Asia. Los Angeles Municipal Art Gallery (2021); Ecosphere, New Mexico (2020); Science Gallery Bengaluru, India (2020); ‘National Brownfields Conference’ Los Angeles Convention Center (2018); Las Naves, Valencia, Spain (2019); California Nansystems Institute (2019). She was an artist in residence in the National Center of Genetic Resources in Mexico and received awards from the California Arts Council, Los Angeles Sustainability Collaborative, Clifton Webb Scholarship for the Arts, and Fundación Jumex. She is a Getty Foundation grant recipient. For the exhibition ‘Sink: places we call home’ with Self Help Graphics & Art, to be presented in the Pacific Standard Time Art x Science x LA in 2024. Maru holds an MFA in Design & Media Arts from UCLA as well as an M.S. in Biotechnology and a B.S. in Chemistry both from Tecnologico de Monterrey, Mexico.

JOEY HAUYING TONG
JUNE–JULY 2021
Joey Hauying Tong is a student intern from Hong Kong. Her artistic interest lies in community and participatory art. She enjoys getting in touch with different people and listening to the stories they share.

Joey received her BA in cultural studies and is currently pursuing her MA in cultural management at the Chinese University of Hong Kong. She has worked on several community based projects and has co-curated an online exhibition for the Along the Edge Arts Festival in Hong Kong. This residency is supported by The Chinese University of Hong Kong.

MAJ HASAGER
JULY 2021
Maj Hasager is a Danish artist based in Copenhagen, Denmark. Her work deals with power structures, identity, memory, architecture, and the construction of history. Looking at how these interlinked phenomena are interpreted and represented culturally and spatially, her artistic approach is research based and she works predominantly with text, sound, video, and photography. Hasager uses oral history interview techniques as a method for accumulating and creating narratives that address personal stories in a sociopolitical context.

Her work has been exhibited internationally in events and at institutions such as Lunds Konsthall; Fondazione Patrizio Cerere, Rome; Critical Distance, Toronto; GL STRAND, Copenhagen; Moderna Museet, Malmö; Cleveland Institute of Art; Laznia Centre for Contemporary Art, Gdańsk; Liverpool Biennial. Since 2011 she has been the Programme Director of Critical & Pedagogical Studies at Malmö Art Academy (ISE). She studied photography and fine art in Denmark, Sweden, and the UK, earning an MFA from Malmö Art Academy, Sweden.

NUNG-HSIN HU
JANUARY 15–FEBRUARY 28, 2022
Nung-Hsin Hu is a Taiwanese born visual artist and a museum worker. As an interdisciplinary artist, Hu’s practice interweaves video, performance, sculpture and installation. She intends to reveal the invisible status, articulate the unconsciousness, and perform the vulnerability through her practice. She often develops the concept through the lenses of psychology and physiology to reflect her investigation, suspension, and confrontation with her surrounding environment and phenomena. Her current projects utilize analogue film and projectors combining traditional and direct film-making to address a sense of loss and to archive the ephemeral.

Nung-Hsin has worked as an administrator at the Queens Museum in New York in managing and adult education programs for seven years. Nung-Hsin has exhibited and screened in over 7 countries with the Elizabeth Foundation For the Arts in New York, Videoframes Festival in France, Museum of Modern Art in Buenos Aires, and Oil Street Art Space in Hong Kong. She has received multiple grants, awards and fellowships over the years like the Jerome Foundation Travel and Study Grant, the National Culture and Arts Foundation of Taiwan’s International Exchange Fellowship and the Jamaica Centre for Arts and Learning’s Van Lier Fellowship. She has also participated in international residencies at the Casa das Caldeiras in São Paulo, the Lichtenberg Studios in Berlin, the Arctic Circle Residency Program in Norway, Shift residency at EFA project space in New York, and a Smithsonian residency in Iceland.

LING-LIN KU
OCTOBER 1–DECEMBER 30, 2021
Ling-Lin Ku’s studio is a playground—an alchemic composition of the world around her. Playing between electronic data and tangible materials through digital fabrication, her
work references quotidian objects, including food, body parts, and commercial products. While upending our relationship with the known, through the use of proximity, scale, texture, and color, she creates a dialogue between the self and the world, making the artwork a reflection of the person who created it.

Marylynn Massoud: A Textile Pioneer

Marylynn Massoud is a textile designer and weaver, known for her innovative approach to creating unique textiles. She received her MFA from University of Texas at Austin and BFA from Virginia Commonwealth University. In addition to her career as a freelance handweaver, she has worked for the high-end fashion brands such as Louis Vuitton, Givenchy, Rick Owens, and Louis XIII.

Linnemann originally trained as a textile designer and weaver, graduating from Royal College of Art in London in 2015. Her work includes mixed media embroidery, and she focuses on distortions and imperfections, which are often seen in nature. Her work takes an interest in society and the well-being of the people and community around her. Linnemann’s practice includes co-created projects mixing art and activism, social commentary through craft, and the use of proximity, scale, texture, and color, making the artwork a reflection of the person who created it.

Marylynn Massoud’s creations focus on distortions and imperfections, the natural results of a handmade approach. Having studied ceramics at France’s La Manufacture de Seves, her work shifts between architectural interiors, sculptural pieces, and homeware. Carlo Massoud is a designer and architect with a multidisciplinary studio based in Beirut. He creates unique interiors through a close collaboration with clients, mixing vintage pieces, bespoke objects, and architectural elements. The Massoud siblings have been experimenting with innovative approaches to common objects since 2016. Their hands-on approach is guided by fun and trial and error. Every collection brings together the clash of styles, highlighting the harmonizing styles of the brother and sister duo, with Marylynn’s handmade ceramic work complementing Carlo’s careful pre-production obsession. This residency is generously supported by the House of Today.
BROOKE MCGOWEN
JANUARY 2022

Brooke McGowen is an artist based in Northern California whose practice entails the loose application of paint to evoke figurative forms and landscapes. The flowing interaction of bright colors alludes to an abstracted landscape, leaving much to the viewer’s imagination. Fluid pigment swells and intertwines at will, following the principles of Fluid Dynamics. This seemingly random flowing paint, in conjunction with a figurative scene, offers new possibilities of experience for the viewer.

After moving from New York to a remote area of Northern California in 2018, McGowen was inspired by majestic mountains and tenacious pines to paint the series Magic Mountain. Living in the wilderness enabled her to coax the flowing paint into vegetative forms, as in the painting Entanglement. Trips to the coastal regions stimulated her Cezanne-like series On the Beach.

Brooke McGowen studied painting at the School of the Art Institute of Chicago, and at the Art Academy in Vienna, Austria. After living in Germany and Portugal, the artist returned to New York City in 2008. Her work has appeared in group exhibitions at Exit Art in Chelsea and North Light Gallery in Brooklyn. McGowen had a solo show in 2014 titled Flowing Figures at Street Arts Propeller Gallery this Fall. In this body of work Mukherjee engages dense imaginary forests as protagonist, both in her solitary painting and with cast and workshop participants.

In collaboration with choreographer Hope Mohr, their fall workshop series Imagining Futures engaged immigrant and refugee artists in somatic and creative explorations to connect with experiences of rupture as sources of expertise and imagination that often go unrecognized. The film’s cast includes workshop participants and professional dancers. This project has been supported by 18th Street Arts Center, 836 M San Francisco, ARTTogether Oakland and Montalvo Art Center.

Mukherjee has exhibited nationally and internationally, including commissioned projects for the Asian Art Museum, San Francisco, de Young Museum, Karachi Biennale 2019, Los Angeles County Museum of Contemporary Art, San Francisco Arts Commission, San Jose Museum of Art and Yerba Buena Center for the Arts. Recent awards include a VISITING ARTISTS IN RESIDENCE
MUKHERJEE
JUNE–AUGUST 2022

RANU Mukherjee is an American artist of Indian and European descent. She makes hybrid work in painting, moving image, and installation to build new imaginative capacities, guided by the forces of ecology and non-human agency, diaspora and migration, motherhood, and transnational feminisms.

During her residence at 18th Street, she plans to draw and work on her new hybrid film ‘Ensemble for Non-Linear Time’; to be presented alongside recent paintings in her exhibition Dear Future, opening at 18th Street Arts Propeler Gallery this Fall. In this body of work Mukherjee engages dense imaginary forests as protagonist, both in her solitary painting and with cast and workshop participants.

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and transformation is why Michelle wakes up in the morning. As a former hospital chaplain, Michelle’s practice integrates commonly missing spiritual matters for more profound wellness in the community. Michelle is also a featured practitioner on the new mental health platform, Centered.

Rashaad Newsome’s work blends several practices, including assemblage, sculpture, film, photography, music, computer programming, software engineering, community organizing, and performance, to create a new field that rejects classification. Using the diasporic traditions of improvisation, he pulls from the world of art, theater, music, and intersectionality. Assemblage puts the emphasis on embedded transformative culture creation, accountability and healing.

RASHAAD NEWSOME
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JAYE RHEE
APRIL–JUNE 2022
Jaye Rhee revels in the space between the ironic and the poignant with work that simultaneously incorporates video, photography, and performance. Her work has been exhibited at various international venues, including Albright Knox Art Gallery, Norton Museum of Art, Queens Museum, The Bronx Museum of the Arts, Mori Art Museum (Tokyo), Kobe Biennale 2007, The Seoul Museum of Modern Art, Gyeonggido Museum (Ansan, S.Korea), Leeum Samsung Museum (Seoul, the Centro para os Assuntos da Arte e Arquitectura (Portugal) and La Triennale di Milano (Milan).

Rhee has participated in the Artists’ residencies of Norton Museum of Art in West Palm Beach, 2020; Defina Foundation in London 2019, Lower Manhattan Cultural Council in NYC 2012, Skowhegan School of Painting and Sculpture in Maine 2008, Palais de Tokyo Workshop Program in Paris 2009. Among her awards are the Byucksan Cultural Foundation’s Artist Fund 2018, Songjeun Art Award 2015, the Yonkang (DOOSAN) Art Award 2011, Franklin Furnace Fund 2010, SeMA Young Artist Grant from Seoul Museum of Art 2010, Arts Council Korea Grant for Cultural Exchange 2010 and 2009, and KoreaAmerica Foundation for the Arts Award 2008. In 2010, Spector Press released her monograph imageless, accompanied by essays of Carol Becker, Paul Zamudio, Sara Reisman and Edwin Ramoran. Her work has also been the subject of reviews in numerous periodicals, including ARTnews, The New York Times, Palm Beach Daily, Artslant, Artlyst, Art in Culture and Art

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GIUSEPPE STORNELLO  
JANUARY 2022

Giuseppe Stornello was born in Sicily in 1992, and studied Visual Art at the Brera Academy with a degree thesis entitled “Pulp Art” earning full marks. Using unconventional materials such as clay, confetti, streamers, stickers, etc., Stornello surrenders control of the final appearance of the artwork to unpredictable results. He contrasts high culture with popular culture through gestures of irreverence and irony. Producing work in a variety of mediums—photography, video, sculpture, and installation—Stornello has said his art could be called “ignorant existentialism.”

DIEGO TORRES  
OCTOBER 12–DECEMBER 30, 2021

Diego Torres is a Colombian-American, multidisciplinary artist born in Tarrytown, NY, currently based in Los Angeles, CA. His practice includes mixed media collage, drawing, painting, printmaking, photography, sound, and graphic design. Through the process of layering, accumulation, and removal, Torres’s work serves as an investigation into anxiety, obsession, desire, transformation, healing, and regeneration; as well as, the reimagining of place and its effects on the individual. Symbolism, expressionism, existentialism, the coming-out process, travel, and the themes and mood of post-punk music have all played roles in influencing Torres’s art works. The complicated relationships of construction, rendering and revealing, covering and concealing, and erasing and releasing all manifest themselves through the visual imagery used in the art work.

Torres received his BFA from Pratt Institute in Brooklyn, NY in 2012, and was artist-in-residence at the Julio Valdez Printmaking Studio in New York, NY in 2014 and the Bogong Centre for Sound Culture in Australia in 2016. His work has been commissioned by The New York Times and CityMD and received awards from Scholastic and AIGA. He was an intern at The New Yorker in 2011, The Jaffe Center For Book Arts in 2008, and The Norton Museum of Art in 2006. His work has been exhibited in New York City, San Francisco, Los Angeles, Fort Lauderdale, West Palm Beach, Amsterdam, Netherlands, Thessaloniki, Greece, and Bogong, Australia.

LISA WEISS  
FEBRUARY 2022

Lisa Weiss is an artist based in the Southern United States. Her practice includes mixed media, collage, painting, and drawing. Weiss’ work explores fluid consciousness through mark making, patterning, gesture, momentary awareness while paring down to essentials. She is interested in meditative states of being and their relationship to non-objective, imperfect, and evolving forms. Her paintings are inspired by architecture, primitive art, symbols, metaphysics, and the practice of yoga. She is concerned for the state of the earth, the feminine wave, and the slow re-olivation of expanding consciousness. Weiss received her MFA from Louisiana State University. Lisa has exhibited in solo and group shows nationally and is included in private collections internationally. She has been awarded many artist residencies during her career and has taught art at several State Universities. She currently is represented by a handful of galleries in America.

SUSAN ZIMMERMAN  
MAY 2022

Susan Zimmerman grew up in the San Francisco Bay Area where she still resides. A fiber artist, she credits her long-standing affinity for textiles to the legacy of her grandparents, who were tailors and dressmakers. She explores the potential and limitations of common materials in her work to create a sense of spaciousness and light. Much of the inspiration for her work comes from the simplicity and experimentation of the Bauhaus period and from the fine arts disciplines, including color theory, painting, and sculpture. Her most recent work involves the use of natural dyes on linen and the transformation of the resulting fabric into painterly, dimensional structures using acrylic mediums and other media. She plans to continue this exploration in her 18th Street Residency, working on some larger scale projects with dyed linen and incorporating other media, such as wood, wire, and paper.

Over the past ten years, Susan’s work has been selected for a number of local, national, and international group exhibitions, invited exhibitions and several three-person exhibitions. Her work was recently featured in a 2021 Surface Design Association journal. In 2019 Susan was a summer resident in the Fashion Design program at Otis College of Art and Design. She holds two masters degrees and a B.A. in English from the University of California. Before undertaking formal art education at the community college level, where she completed 60 units of fine arts credit classes, she was a full-time faculty member at City College of San Francisco.
LUCIANA ABAIT
Born and raised in Buenos Aires, Argentina; Luciana Abait is currently based in Los Angeles, and has been a resident artist of 18th Street Arts Center in Santa Monica. Her multimedia works deal with climate change and environmental fragility, and their impacts on immigration. Abait uses images of nature, such as mountains, icebergs and oceans, along with flight plans, maps and human-made structures, to act as metaphors for her personal experience in her photo-based works.
Abait studied at the National School of Fine Arts, “Purdiano Pueyrredon” in Buenos Aires (1997), and has shown her work internationally as well as extensively in Los Angeles. Select solo exhibitions include: “On the Verge,” Laband Art Gallery, Loyola Marymount University, Los Angeles, CA (2022); “A Letter to The Future” at Los Angeles International Airport (2019-21); “Arte en la Naturaleza” (Art in Nature), Cantabrilia Museum of Nature, Cantabria, Spain (2021); CorrIn at Cerritos College Art Gallery, Cerritos, CA (2019); Lita at Lehigh University, Lehigh, PA (2012); and Luciana Abait at Jean Albano Gallery in Chicago, IL (2005). Recent group shows include Mapping the Sublime, Brand Library, Glendale, CA (2022); Landscape Through the Eyes of Abstraction, California Museum of Thousand Oaks; Thousand Oaks, CA (2022); Arte en la Naturaleza (Art in Nature), Cantabrilia Museum of Nature, Cantabria, Spain (2021); and Nomad Torrance Art Museum, Torrance, CA (2021). Her recent public art projects include ecoartspace Billboard, Brooklyn, NY (2021); Projecting Possibilities Culver City Arts Commission, Helms Bakery District (2021); and LUMINEX Dialogues of Light in Los Angeles (2021), where her 34-foot-high immersive video installation Aguacillas was projected onto the Petroleum Securities Building in Downtown downtown Los Angeles.

LITA ALBUQUERQUE
Lita Albuquerque is an internationally renowned installation, environmental artist, painter and sculptor. She has developed a visual language that brings the realities of time and space to a human scale and is acclaimed for her ephemeral and permanent art works executed in the landscape and public sites.
Albuquerque’s work questions our place in the enormity of infinite space and eternal time. Despite a rising flood of new data and interpretive theory, the most elemental concepts of an emerging scientific cosmology are simply not imbedded in everyday culture. Conversely, the meaning of this cosmology does not seem implicit in the science. Lita Albuquerque has not flinched from the scale of such a challenge. She is one of the rare artists and humanists who are responsible for thoughtfully and imaginatively placing the elemental concepts for a living, functional cosmology for 21st century culture within public consciousness. She is the recipient of numerous grants and awards including: A National Science Foundation Grant in the Artists and Writers Program, the Cairo Biennale Prize at the Sixth International Cairo Biennale, Arts International award for U.S. Artist Representative for the Cairo Biennale, National Endowment for the Arts Art in Public Places Award (1983, 1984, 1990), a National Endowment for the Arts Individual Fellowship Grant and the esteemed Civitella Ranieri Foundation Fellowship in the Visual Arts, Perugia, Italy (2002).
Lita Albuquerque’s work is also included in The Archives of American Art at the Smithsonian Institution and is collected by prominent Museums and Foundations, such as: The Whitney Museum Of Art, The Museum Of Contemporary Art, Los Angeles, The Getty Trust, The Frederick Weisman Foundation, The Los Angeles County Museum Of Art, The Orange County Museum, The Laguna Art Museum, The Palm Springs Desert Museum, as well as numerous embassies and corporations, on an extensive world wide basis.
Numerous solo exhibitions include: a career survey at Santa Monica Museum of Art; Mary Ryan Gallery, N.Y.; Dorothy Goldden Gallery, Santa Monica; Marianne Deson Gallery, Chicago; Diane Brown Gallery, Washington D.C.; Lerner Heller Gallery, N.Y.; Robin Cronin Gallery, Houston; and Akhmaten Galleries, Cairo. Her museum exhibition history includes: Hirshhorn Museum, Washington D.C.; San Francisco Museum of Art; Musee d’Art Moderne, Paris; Asahi Shimbun, Tokyo; Corcoran Gallery of Art, Washington D.C.; National Gallery of Modern Art, New Delhi; L.A. County Museum of Art; and Museum of Contemporary Art, L.A.
Albuquerque is a noted educator and has been on the core faculty of the Fine Art Graduate Program at Art Center College of Design for the last twenty years.

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


**LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE**

**M SUSAN BROUSSARD**

M Susan Broussard is a figurative oil painter and multi-disciplinary artist based in Santa Monica, CA. Aside from her studio work, Susan creates art installations to accompany her history website: u00f3historyforgotten.com. Upon completion of undergraduate work in painting and photography, Susan studied in Paris, and then moved to San Francisco, where she studied in the Master’s program at the Academy of Art College.

**GREGG CHADWICK**

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

Gregg has exhibited his artworks in galleries and museums both nationally and internationally. He has had notable solo exhibitions at the Manifesta Maastricht Gallery in Netherlands, Space AD in Los Angeles and Chicago, the Palm Springs Fine Art Fair, and the LA Art Show. Chadwick’s art is notably included in the collections of the Adobe Corporation, the Gilpin Museum, the Graceland Hotel Bubank, the Harbor Court Hotel – San Francisco, the Kimpton Group’s headquarters in San Francisco, the National Museum of the Marine Corps, Nordstrom Company Headquarters, the W Hotel Hollywood, the UCLA School of Nursing, and Winona State University. He earned his BFA at the University of California, Los Angeles and MFA at the New York University.

**CLAUDIA CONCHA**

Claudia Concha is a Colombian artist based in Los Angeles, whose practice includes paintings, installations, art performances, and workshops. Concha’s own language as an artist emerged by practicing automatic painting, giving a voice to what the body dictates through gestures, using the non-dominant hand with eyes closed. Her art is in a conversation between the psyche and the soma that uses unspoken language. It engages a symbolically action-based expression accessing the less articulated parts, the gap between feelings and expression.

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

**SUSANNA BIXBY DAKIN**

Susanna Dakin’s book, An Artist for President, subtitled “The Nation is the Artwork, We are the Artists” was published in November 2011 by Kate Johnson’s company, Hyphen Media. Dakin has been a sculptor, performance artist, writer, educator and once-upon-a-time publisher of artists’ books, Linda Frye Burnham’s HIGH PERFORMANCE Magazine, and a community newspaper. She has exhibited and taught sculpture and drawing, and has done some unique durational performances, including her year-long campaign “An Artist For President” in 1983-84, which is the subject of the book. She campaigned around the country to promote the book, in 2012 and 2013, revisiting some of the stops where she made her original “An Artist for President” appearances thirty years earlier. Dakin is now working on a series of three novels and hopes to publish a book of poems. Three years ago she “retired” to Portland, Oregon, to contemplate a return of “An Artist for President” in time for the 2020 election. Susanna Dakin and Linda Frye Burnham are the founders of 18th Street Arts Center.

**BROUSSARD**

**CHADWICK**

**CONCHA**
RENA D. CRUZ
Rena Dillon Cruz is an artist based in Santa Monica, whose practice includes painting, collage, and drawing. She is inspired by the natural world, art history, the human form, and the conceptual; she is in love with color, texture, line, forms found in nature, paper, and the idea of bringing a dreamscape quality into the everyday. Rena has developed an image vocabulary of beautiful, universal, and evocative representation: the figure, trees, the human heart, a hand, birds in flight, flowers.

Rena has exhibited in art walks and open studios; her works can be found in private collections around the world. She spent a year in New York City attending the School of Visual Art and interning for painters Miriam Shapiro, Budd Hopkins and Power Booth in her early career. This led to her working as a set decorator in NYC in the 1990’s, working largely in film and TV for artists ranging from Spike Lee to Nickleodeon. Family life later took her away from pursuing painting, but motherhood inspired a love for community art and education, with her children in school, she worked closely with their teachers to create programs to connect history and language lessons with the arts. Rena is also trained by Art4Healing: Expressing Feelings w/Color, and facilitates workshops specializing in emotional healing and release through painting via her HeartArts organization. She received a BA in Art and an MFA in Painting and Printmaking from the Yale School of Art in 1986.

EDI DAI
Edi Dai is an interdisciplinary artist based in Los Angeles and the Bay Area whose practice investigates the complexities hidden within objects considered to be quotidian in nature. Sometimes, these explorations take form as an experience where the goal is to destabilize known truths or expectations. Often, it takes form as an object that mirrors the everyday. While their appearance may differ, ancestral knowledge is foregrounded in each work as a tool for resistance and resilience.

Dai received an M.F.A. in Painting and Printmaking from the Yale School of Art in 2019 and a B.A. in Studio Art from the University of California, Irvine in 2010. They’re the recipient of the Martha Trevor Award from AICA as well as the Helen Watson Winternitz Award and the Post-Graduate Research Fellowship from the Yale School of Art. Group exhibitions of their work have been included at the Beall Art and Technology Center, New Release Gallery, Culver Center of the Arts, and Transmitter Gallery. In 2018, they were part of the inaugural Diversifying Art Museum Leadership Initiative Fellowship at the Cleveland Museum of Art. They recently received the Heart K. Cable II Memorial Grant from the Handweavers Guild of America.

LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE

MARINA DAY
Marina Day is a prolific artist in sculpture and mixed media collage with a body of work spanning over three decades. Day’s art making is a meditative form of experience and communication. She forms materials that are fragmentary yet familiar; old maps, prescriptions, ledgers, stamps, fabrics, children’s game pieces, journals. Her collages are missives documenting the precarious preciousness of life. Every scrap is used as evidence.

Day is represented by the Pavel Zoubok Gallery in New York. Her work is in the permanent collection at J. Thomas McCarthy Library at the Mount St. Mary’s Doheny Campus in Los Angeles. A catalogue raisonné of her work, Marina Forstmann Day: Under the Dressing Table or: Lifting My Skirt, was published by Carmelina Press in 2018. In 2018, 18th Street Arts Center presented a solo retrospective exhibition featuring the work of Day, a long-time 18th Street Arts Center resident artist. She attended George-town University in Washington, DC, and Pacifica Graduate Institute in Santa Barbara, California.

JULIA MICHELLE DAWSON
Julia Michelle Dawson is an artist based in California, whose practice includes painting and writing. She uses strong brush strokes and vivid colors. Painterly exuberance flows throughout her works to bring bold and vibrant energy to the viewer. Exuberance for life is also found in her literary achievements. She is the author of GENEVA – A Novel of International Intrigue, which can be found in print, digital, and audio versions. For three years, Dawson wrote a weekly column for the Sports Section of the Santa Barbara News Press called the “The Polo Set.” NAÏROBI – A Novel of International Intrigue is soon to be published. Julia studied fine art at The University of California, Los Angeles with Manny Cosentino and Suzanne Bothwell.

LOLA DEL FRESNO
Lola del Fresno is a Madrid-born artist based in Los Angeles, whose practices examine the myriad of meanings and references in the concept of home. HOME is a project that explores and articulates the vastness of a singular place and psyche. Through her ethe- ral and translucent works, del Fresno offers a real vision in the playbook of an urban landscape, incorporating the
human presence, and the footprint that the environment seals in our memory. She describes a world by combining fragmented images of landscapes, figures, and architectural spaces to create multiple life-size installations. Starting with a defragmentation of the structure of the city, del Fresno’s work comprises a study of spaces and social realities. Del Fresno has exhibited internationally and nationally including exhibitions at galleries in San Francisco, Los Angeles, Shanghai, Milan, and New York. Her work is also shown in the permanent collection of the Ayllón Museum in Segovia, Spain. She studied at the University of Fine Arts in Madrid.

ALEXANDRA DILLON

Alexandra Dillon is a painter and sculptor best known for her work on found objects such as paintbrushes, axes, lock, and dresses. Inspired by ancient art and Old Master painting traditions, her imagined portraits employ these historical references to underscore her recurring themes of memory. She describes a world by familiar forms into works that arrest and baffle, while simultaneously offering places of contemplation and solace. As a maker and teaching artist she invites altered ways of viewing the world and how we inhabit it. Her work is widely shown in museums, galleries, universities and libraries across the US including Launch LA, The Brand Library and Art Center in Glendale, CA; LA’s Craft Contemporary; The Long Beach Museum of Art; The University of the Arts in Philadelphia, The Cape Cod Museum of Art; The Charles E. Young Research Library at UCLA; The University of Puget Sound; and the Los Angeles Municipal Art Gallery.

Disman was the featured artist for the Big Read in LA in 2016; is the recipient of a 2016-17 WOD Artist Grant / Bruce Geller Memorial Prize to create “The Sheltering Book”, a life-sized book structure designed as a catalyst for community creativity; and was commissioned by LAC’s Craft Contemporary Museum to create an interactive book for their 2017 exhibition, “Chapters: Book Arts in Southern California.” She was a 2018 Studio Resident at the Camera Obscura Art Lab in Santa Monica and has served as an Artist-in-Residence for the City of Los Angeles Department of Cultural Affairs since 2017. A Santa Monica Artist Fellow in 2021-22, she is thrilled to continue project, research and teaching efforts across Los Angeles County and the world, and contribute to 18th Street Arts Center as a local artist-in-residence.

KATE JOHNSON MEMORIAL MEDIA LAB / EZTV

The Kate Johnson Memorial Media Lab (KJML) is the current evolution of EZTV, a pioneering LA-based media arts space, whose roots date back 41 years. KJML/EZTV fosters creative experimentation between the arts and the sciences, recognizing that neither would exist in its fullest form without the other. Over the years, in addition to its acclaimed artistic collaborations, it has also collaborated with scientists and technologists, including Fermilab, SIGGRAPH, the Finnish government, as well as many other leading thinkers and innovators. For artists at KJML/EZTV, continuous technological change is a given, and is welcomed for the continuing challenges as well as possibilities that new horizons present to creatives. EZTV collaborates with artists and thinkers from around the world, as well as produces in-house original productions for television, live events, art galleries, and site-specific installations. In 2015, the Kandinsky Library at Centre Pompidou, Paris, presented four events highlighting EZTV’s diverse and complex history. Selected venues that have presented EZTV works include Lincoln Center, the Institute of Contemporary Art, London, PBS stations throughout the nation.

DEBRA DISMAN

Debra Disman is a Los Angeles-based artist known for her work inspired by the book, which traverses tapestry, installation and sculpture to push familiar forms into works that arrest and baffle, while simultaneously offering places of contemplation and solace. As a maker and teaching artist she invites altered ways of viewing the world and how we inhabit it. Her work is widely shown in museums, galleries, universities and libraries across the US including Launch LA, The Brand Library and Art Center in Glendale, CA; LA’s Craft Contemporary; The Long Beach Museum of Art; The University of the Arts in Philadelphia, The Cape Cod Museum of Art; The Charles E. Young Research Library at UCLA; The University of Puget Sound; and the Los Angeles Municipal Art Gallery.

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Anthology Film Archives, NY; Wire Factory, Helsinki; and the Museum of Modern Art, NY.

YVETTE GELLIS

Yvette Gellis is an Italian visual artist, curator, and filmmaker based in Los Angeles, California. Her work is influenced by the Arte Povera movement, and it is rooted in the modern avant garde. Martelloni’s artistic practice is focused on uncovering the hidden layers of truth, exploring dimensions of collective unconscious and subjective interpretation.

Luigia Gio Martelloni

Luigia Gio Martelloni is an Italian visual artist, curator, and filmmaker based in Los Angeles, California. Her work is influenced by the Arte Povera movement, and it is rooted in the modern avant garde. Martelloni’s artistic practice is focused on uncovering the hidden layers of truth, exploring dimensions of collective unconscious and subjective interpretation.

RACHEL GRYNBERG

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


DEBORAH LYNN IRMAS

Deborah Lynn Irmas work expresses a narrative through material choices. Each piece combines materials from varied sources: Sometimes blending digital imagery with yarn, grommets, twine, metallic paper, tape, and sometimes narrowing down the materials to a minimalistic vision, the often repetitive and layered compositions mimic my own upbringing and many of the materials I grew up with. The textile artist Annie Albers wrote in 1938: “we must come down to earth from the clouds where we live in vagueness, and experience the most real thing there is: material.” Being open to possibility and teasing relationships among materials allows me to take their original purpose and transform them into new opportunities.

The artist’s work is part of MOLAA’s Museum of Latin American Art permanent collection and has been exhibited internationally and nationally including galleries in Los Angeles, Palm Springs, Pasadena, and Puglia, Italy. She has also exhibited at the Santa Monica Museum of Art and the Venice Art Walk. Irmas has received various awards such as the Award of Merit by the Society of Illustrators, the UCLA Citation Webs Scholarship, and the Barnsdall Art Award. She completed her BFA in Painting, Sculpture, and Graphic Arts from UCLA and continued courses in Fashion Illustration, Graphic Design, Textile Design, Printmaking, and most notably has been a long time student of Tom Wudl, whom she thanks as her mentor.

DYNA KAU

Dyna Kau is the founder of Girl Of All Work, a company creating contemporary office stationery. Her past and current clients include: The Container Store, the San Francisco Museum of Modern Art, the Museum of Modern Art in New York, The Norton Simon Museum of Art, Barnes and Noble, Dick Blick Art Stores, Indigo, and several other domestic and international retail outlets.

Her work has been featured in InStyle Magazine, Lucky Magazine, Better Homes and Gardens, and other trade periodicals. Dyna was born in Taiwan and raised in Southern California. She graduated from Art Center College of Design with a BFA in graphic design and packaging. She was also a core-instructor at Art Center in their graduate industrial design program from 2014–16.

SHEILA KARBASSIAN

Sheila Karbassian is an artist based in Santa Monica, California. She was born in the United States, moved to Iran at the age of 11, two years into the Iran and Iraq War, post the 1978 Islamic Revolution, contrary to what most Iranians were doing—leaving Iran. This journey has deeply influenced her expressive and diverse visual vocabulary, bringing into color and formation the continued expansion and contraction of self-identity and existence in the context of modernity and tradition. Her expressive and diverse style also reflects her personal life experiences being a woman, a mother, a survivor.

Highways Performance Space & Gallery

Highways Performance Space & Gallery is Southern California’s boldest center for new performance, film, and visual art. In its 33rd year, Highways continues to be an important alternative cultural center in Los Angeles that encourages radical artists from diverse communities to develop and present innovative new work. Described by The Los Angeles Times as, “a hub of experimental and art forms. Contemporary socially involved artists and the communities they serve in cross-cultural dialogues about social, cultural, and artistic issues. Leo Garcia is the Executive Director, and Patrick Kennelly is the Artistic Director.

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

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LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE

SUSAN KLEINBERG
Susan Kleinberg is a Los Angeles and New York-based artist. Her newest video piece, LEAP!, began with her happiness at hearing the rumor of dolphins in Venice, albeit untrue. "As an artist, my goal was to construct a leap in every way. As we go forward, how we go forward, how we must question, and the energy, the joy, the possibility of a leap. LEAP is an offering of a moment of wonder." Kleinberg’s work has been shown in the Venice Biennale of 1995, 2001, 2011, 2015 and 2017—the last three at the Palazzo Fortuny in Venice. Kleinberg’s work has been seen at PS1/MoMA, the Museum of Modern Art, and 18th Street Arts Center. She has served on Highways’ Board from 1990 to 2007. Kleinberg currently serves as Associate Artistic Director of Great Leap Inc., the Los Angeles-based multicultural performing arts organization founded by Nobuko Miyamoto.

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

His performance works have been included in national and international festivals including the Rapture Festival, ICA London, London; the Rompefora Festival, San Juan, Puerto Rico; and Pacific Standard Time LA/LA, Los Angeles. Kuiiland-Nazario is the recipient of the 2020 Santa Monica Artist Fellowship award.

LESLIE LABOWITZ STARUS
Leslie Labowitz-Starus, Los Angeles artist and entrepreneur, is best known for her public performance work on violence against women in collabora-
tion with Suzanne Lacy from 1977-82. In 1972, she was a Fulbright scholar in Germany, where she worked with Joseph Beuys, and considers herself an Artist/Farmer. Since 1980, her art work has shifted to ecological concerns, primarily focusing on food and agriculture. For over 30 years, Labowitz-Starus has worked on numerous collaborative performance projects in Southeast and East Asia, where he continues to teach and lecture. The significance of his body of work is acknowledged in A History of Asian American Theater ed. by Esther Kim Lee. His first book, FROM INNER WORLDS TO OUTER SPACE: The Multimedia Performances of Dan Kwong, was published by the University of Michigan Press.

Kwong is one of the founding artists at 18th Street Arts Center, and part of the first wave of performers nurtured by Highways Performance Space under the leadership of Tim Miller and Linda Frye Burnham. He served on highways’ Board from 1990 to 2007. Kwong currently serves as Associate Artistic Director of Great Leap Inc., the Los Angeles-based multicultural performing arts organization founded by Nobuko Miyamoto.

DAN KWONG
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is considered an expert in the field of sprouting and an authority on urban farming and farmers' markets. In 2010, she received an “Innovation Leadership” award for Women in Business from the San Fernando Valley Economic Development Corporation. **SUZANNE LACY** Suzanne Lacy is a pioneer of socially engaged public performance art. Her installations, videos, and performances deal with sexual violence, rural and urban poverty, incarceration, labor, and aging. Lacy's large-scale projects span the globe, including England, Colombia, Ecuador, Spain, Ireland, and the US. In 2019, she had a career retrospective at the San Francisco Museum of Modern Art and at Yerba Buena Art Center, in 2020 at the Centro Andaluz de Arte Contemporáneo, Seville, Spain, in 2021 at The Whitworth in Manchester, and in 2022 at Queens Museum in New York. Her work has been reviewed in Frieze Magazine, Artforum, LA Times, New York Times, Art in America, Hyper-Allergic, and The Guardian. She has exhibited at Tate Modern, The Museum of Contemporary Art LA, the Whitney Museum, the New Museum, the Bilbao Museum, and Reina Sofia Museum. Currently she is working on projects in Manchester England and Oslo, Norway. Also known for her writing, Lacy edited Mapping the Terrain: New Genre Public Art and is author of Leaving Art: Writings on Performance, Art in America, Hyper-Allergic and The US. **SUSIE MCKAY KRIESER** Susie McKay Krieser is an international artist based in Los Angeles, whose practice consists of figurative and abstract work, including drawing, painting, sculpture, and furniture design. Her formative years were spent in Mexico and California, which influenced her use of bright colors and light in her work. While acquiring her Bachelor of Arts degree, she concentrated on graphic design and photography, spurring on a love of lines, shapes, the vibrations of color, and the distillation of her work to the most minimal forms possible while still telling a rich and layered story. She has exhibited her work at Red Dot Miami, Art Expo New York, The MAGMMA Museum of Graphic Art in Sardinia; the Artists for the Jubilee of Pope Francis, Rome, the Museum of Young Art, Vienna; and at various other venues in Los Angeles, Paris, Portugal, Palermo, Florence and Malta. Her permanent public art installations are at the American Embassy in Lisbon, Portugal, and at the Broad Stage in Santa Monica. **CRYSTAL MICHAELSON** Crystal Michaelson is a painter and mixed media artist based in Los Angeles. Raised in Washington, DC, her exposure to culture and history fostered a lifelong love of arts. She later moved to southern California where she would develop a great appreciation for the landscape surrounding her. Her mixed media art represents a mixture of the daily happenings around her along with the idyllic views in southern California. She investigates societal differences and the polarization that contributes to our volatile political climate through her work. She also recycles her own artwork, frequently tearing up old paintings and drawings and incorporating them into new work, repurposing the energy they once possessed in a new and exciting way. She uses this history to document her life's journey, reworking it into a new narrative. Her mixed media art tells the tale of her conversation with the world around her. **MADDY LEMEL** Maddie Lemel is an artist based in Santa Monica, whose practice includes installations, sculpture, mixed media assemblage and Japanese paper works. Her inspirations include the combination of the most ordinary objects that mysteriously morph into potent symbols and allegories of shifting human emotions, conditions, and situations. Lemel has exhibited since 1989 in numerous galleries including George Bills Gallery, Barnsdall Gallery, Louis Stern Gallery in Los Angeles. Her works are also exhibited in New York, Chicago and abroad in Italy for years. Lemel received her B.A. in Fine Arts from the University of Southern California. **MANGO FX** Mango FX is a collaborative boutique visual effects house. Some recent credits include Los Frikis, the story of the Forgotten homeless teens in Havana who in the 1980s contracted HIV on purpose to receive food and care from the government. Mango FX produced the title sequence for Severance which won the Emmy. They recently finished visual effects on Icarus The Aftermath—the follow up story to the Oscar winning documentary Icarus about the doping scandal in the Olympics.
**David McDonald**

David McDonald is an artist who works in both sculpture and painting. The visual qualities of his work vary, but they are connected through a belief in process and intuition as a way of developing work. He believes all things in the natural world are interdependent, and creates situations within his work where this is true. He is also a student of Zen Buddhism with 18 years of practice experience and is Abbot of the Dharma Zen Center in Los Angeles. McDonald has received a Guggenheim Fellowship, a Pollock Krasner Foundation Fellowship, and a Fellowship from the City of Santa Monica. His work has been exhibited widely both nationally and internationally, and he has been written about in publications as diverse as the Los Angeles Times, the Wall Street Journal, the Boston Globe, Art in America, and the Santa Fean. McDonald has taught at various institutions, including the University of Southern California, California State University Long Beach, UCLA, and New Roads High School. His practice includes creating collages, re-assembling, upcycling mixed media, text, textiles, and painting. His most recent work is inspired by a trip to Lesvos Island, Greece in 2015. He believes all work is in process and intuition as a way they are connected through a belief of developing work. His intention is for his work to encourage and provoke the viewer to question contemporary circumstances. Nanji passionately shares 18th Street Art Center’s mission and is excited to collaborate and participate with the institution and the community at large in enriching a vibrant, just, and healthy society through art.

Born in Nairobi of Gujarati origin, Nanji has exhibited in various solo and group exhibitions at Saray Gallery, London, Anne Laval Gallery, Venice, CA; and Gallery ARTPop, Downtown Los Angeles. She has also worked in the film industry as a set-decorator, music advisor, costume consultant, and title-graphic designer. She has co-authored three books including India Sublime, India Color, and South India A Mosiac (2008). Nanji has an Advanced Yoga Teacher’s Training Certificate, having studied at Krishnamacharya Mandiram, Chennai. Nanji holds a BA in Graphic Arts from Chelsea School of Art, London (1980).

**Labkhand Olfatmanesh**

Labkhand Olfatmanesh is a multi-disciplinary artist examining topics of border, race, and isolation. As an Iranian artist living in the diaspora, the value of diversity and intersectionality has always been very close to her heart and her creative practice. Photography, documentary with experimental style of filmmaking and facilitating conversations among disparate immigrants and their deeper meaning, usually investigate the stories behind lost loved ones. Her work interrogates her identity as an Iranian and an immigrant raised in Indiana to an Indian mother and 18 years of practice experience. As in her widely exhibited series AMMO, in which she depicts the strangely alluring architecture of ammunition cross-sections. In her latest series, TOTEM POLES, she becomes the creator of the object. During the creation process, she meditates on and commemorates the stories of lost loved ones.

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

**Sabine Pearlman**

Sabine Pearlman is an Austrian born photographer who is currently based in Los Angeles, California. Her works usually investigate the stories behind objects and their deeper meaning, as in her widely exhibited series AMMO, in which she depicts the strangely alluring architecture of ammunition cross-sections. In her latest series, TOTEM POLES, she becomes the creator of the object. During the creation process, she meditates on and commemorates the stories of lost loved ones. Pearlman has exhibited in museums and galleries extensively since 2008. She has two solo exhibitions with PYO Gallery in Seoul and Orange Coast College Fine Art Gallery in California, and her works have been exhibited widely nationally at Brattleboro Museum in Massachusetts, Griffin Museum of Photography in Vermont, Wall Space Gallery in New York, Houston Center for Photography in Texas, Durden and Ray Gallery in California to name a few. Pearlman received Lens Culture Emerging Photographer Award (2013), SMC Photography Excellence Award (2011) and SMC Global Citizenship Photography Award (2011). She studied photography at Pratt Institute, Otis College of Art and Design and Santa Monica College.

**Lionel Popkin**

Lionel Popkin is an artist born and raised in Indiana to an Indian mother and a Jewish father. His mixed-race and malleable identity markers place him in a continuously shifting position within the racial and social discourse created from the twin sins of genocide and slavery that formed the dominant power structures in America. His work questions how
bodies, objects, and media are allowed to exist in time and space. Popkin has been presented na-
tionally and internationally at venues including REDCAT, Highways Perfor-
mance Space, The Getty Center, and The Getty Villa in Los Angeles. Dans-
pace Project, Abrons Arts Center, and Dance Theater Workshop in New York City, the Jacobs Pillow Inside/Out Series in Massachusetts; The Painted Bride and Philadelphia Dance Projects in Philadelphia; ODC in San Francisco; The Place Theater in London; and the Guangdong Modern Dance Festival in Guangzhou, China. Popkin has been a dancer in the companies of Trisha Brown, Terry Creach, and Stephanie Skura. Popkin is currently a Professor of Choreography and Performance in the Department of World Arts and Cultures/Dance and Associate Dean of Academic Affairs for the School of Arts and Architecture at UCLA.

P.S. ARTS

Serving children and families in Southern California for 30 years, P.S. ARTS contributes to building creative, civically and economically robust, public schools and neighborhoods through the arts. More than 25,000 youth and adults participate in free and subsidized P.S. ARTS programs that foster collaboration, critical thinking, innovation, and wellbeing every year.

ELHAM SAGHARCHI

Elham is a Los Angeles based artist. Her work is intimate and at the same
time explores greater feminine
issues. She examines the interactions and conflicts between a woman and her surroundings. Her mixed media pieces make use of material from the
domestic sphere such as cloth.

She often juxtaposes these elements with material from work and industry such as rebar. These elements are then woven together through the traditional medium of oil on canvas. She makes great use of texture and
surface.

Elham has been painting for more than 25 years. She studied painting
at Tehran Azad university. Her work has been shown in several shows in Los Angeles and Tehran, including The Arena1 Gallery, BG Gallery, Tag Gallery, Colestan Gallery, the British Embassy, Azad Gallery, etc. She worked as a
graphic artist in various magazines and newspapers.

Gwen Samuels is an installation artist based in Los Angeles with a studio in
Santa Monica. Inspired by close obser-
ations of nature, she has sculpted the reformatted shape of animals, insects and plants with delicate
hand-stitching and free hanging strings. She also expresses her
imagination in textile, cultures, travel and architecture often with repeated
patterns and irregular shapes. These inspirations are interwoven through-
out his installations, sometimes in the form of a dress shape with repet-
tion of digital image of architectural
parts, and sometimes in the form of an Asian building with selected fabrics and coloured strings.

Beside nine solo exhibitions across California and New Jersey, Gwen has exhibited in numerous
group exhibitions both locally and internationally. Her works were shown in Second Nature, Pitzhanger Manor at Walpole Park, London (2014); Network-C.A.R. contemporary art ruhr; in Zaha Museum in Seoul (2015) "C.A.R. "Contemporary Art Ruhr in Zollverein World Heritage Site Essen, Germany (2013). She has been selected to be a two-year artist in

DANIELA SCHWEITZER

Daniela Schweitzer is an artist currently residing in Santa Monica. She was born and raised in Argentina. Schweitzer, who has been classically trained since a young age, primarily paints figurative abstractions and non-representational abstracts. She is inspired to paint by people, human

This is a description of an artwork by Daniela Schweitzer. The image shows a mixed media piece featuring a portrait of a woman with long hair. The artwork includes a combination of painting, collage, and mixed media elements, creating a layered visual narrative. The piece appears to draw inspiration from the artist's personal experiences and cultural background, emphasizing themes of identity, femininity, and the blend of Eastern and Western influences.

Her works and art inspirations have been covered by various media and
PAMELA SIMON-JENSEN
Pamela Simon-Jensen is an artist based in Santa Monica whose practice includes painting, photography, film, and drawing. She currently creates human-scale, intimate, catalytic color paintings. Inspiration is drawn from the grace and exaltation in dance, the passion and vulnerability in human emotion, and the contemplative expanse of the Pacific Ocean. These expressionistic gestural abstractions move rhythmically, with color, line, and texture ranging from delicate and soft to vigorous and exuberant.

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

MELINDA SMITH ALTSHULER
Los Angeles-based artist Melinda Smith Altshuler approaches her practice as a way of taking notes and communicating. She employs translucent materials such as stained tea bag papers and paint mediums, as well as appropriated objects, choreographed installations, and sculptural forms. The juxtaposition of materials and meaning echoes immigrant histories while calling into question our political and environmental climate. Altshuler has had solo exhibitions internationally at Valerie Vorres Gallery in San Francisco; Bandini Gallery in Culver City, California; Palazzo Dei Consoli Cubbo in Italy, and has participated in the Jerusalem Biennale. Altshuler’s work can be found in museums and private collections. She attended Cal State University Northridge, UCLA, and Art Center, studying both art and anthropology; worked in advertising; and has taught studio arts at middle, high school, and university levels. She has served on the boards of arts organizations such as SITE, an artist-run non-profit organization, Jewish Artists Initiative (JAI); and is an associate at the Institute of Cultural Inquiry with founding director Lise Patt, PhD.

SUSAN SUNTREE
Susan Suntree is a Los Angeles-based poet, performer, and essayist whose work investigates the dynamics of science, art, and spiritual philosophies as they engage contemporary life. She has performed and presented her poetry both nationally and internationally, and has published books of poetry, biography, and creative nonfiction as well as essays about feminist and activist theatre, translations, and reviews. Suntree’s lifelong engagement with environmental and community issues include creating performances presented outdoors and at other spaces open to all, often using puppets, poetry, and songs to awaken the creative spirit to action on behalf of what is wild, communal, and generous. Suntree's new book Sacred Sites: The Secret History of Human Rights as a poem that was set to music by a musical mass for extinct bird species called “The Lost Birds,” which is a musical mass for extinct birds, and at other spaces open to all, often using puppets, poetry, and songs to awaken the creative spirit to action on behalf of what is wild, communal, and generous.

CHRISTOPHER TIN
Christopher Tin is a two-time Grammy-winning composer of concert and media music who is currently based in Los Angeles. His music has premiered in many of the world’s most prestigious venues, including Carnegie Hall and Lincoln Center, and has been performed by ensembles as diverse as the Philharmonia Orchestra, Metropole Orchestra, and the Welsh National Opera Orchestra. Tin is the recipient of a Fulbright Scholarship, Sundance Institute Fellowship, and BMI Conducting Fellowship. He is also composer-in-residence with DCINY, and has received commissions by the US Embassy in the United Kingdom, Stratus Chamber Orchestra, Bangor Symphony Orchestra, Orchestra at St. Matthews, and SCMS Festival. Tin received a Master of Music with Distinction from the Royal College of Music in London, where he graduated at the top of his class and won the Joseph Horovitz Composition Prize. His music is published by Boosey & Hawkes, and he is a signed recording artist with Universal Music Group’s legendary label Decca. His latest release is a musical mass for extinct bird species called “The Lost Birds,” which was funded by the most successful classical music Kickstarter ever.

LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE
DAN S. WANG

Dan S. Wang arrived in Los Angeles in 2016 after fifty years spent in the Great Lakes region. He makes prints, drawings, photographs, sculptures and other kinds of art. Obsessions include the political aesthetics of ethnic-liberation, the geographies of everyday life, the afterlives of the French Revolution, and the cuisine of the Chinese-Korean diaspora. His works have been exhibited in more than fifty shows, in spaces ranging from museums to restrooms. He has often exhibited in artist-run spaces, including solo shows of sculpture at Compound Yellow (Oak Park) in 2017 and new drawings at Tiger Strikes Asteroid (Los Angeles) in 2022. A Ragbox of Overstood Grammar, a retrospective of eighty-plus letterpress prints, was shown in 2020 at Fonderie Darling (Montreal).

His critical writings have been published internationally in book collections, museum catalogs, and in dozens of artists publications. His most recent collaborative project was the LASTGASPISM: Art and Survival in the Age of Pandemic, a book co-edited and co-authored with Anthony Romero and Daniel Tucker. LASTGASPISM was published by Soberscove Press in 2022.

SAGE NI’JA WHITSON

Sage Ni’Ja Whitson is a Queer Trans post-disciplinary artist based in California and New York. They are a United States Artist Fellow, Creative Capital and two-time “Bessie” Award winner, wound and word worker, referred to as “majestic” by The New York Times, and recognized by Brooklin Magazine as a culture influencer. Through a critical intersection of the sacred and conceptual in Black, Queer, and Trans-embodiedness, architectures, science, and spirit, they engage in a nexus of transdisciplinary and African Diasporic performance practices. Their current work is a large-scale constellation of art works centering dark matter and dark energy through explorations in VR & emerging technology, African Indigenous spiritualities, sculpture, writing, and performance.

Whitson is the 2020-2021 Center for Performance Research technical director at Tiger Strikes Asteroid (Los Angeles). She has variously torched, sprayed, oxidized, ripped, and metal, which are transformed into collaborators in Wulf’s studio. She has variously burned, torched, sprayed, oxidized, ripped, and bent materials in her quest to immortalize them in art, thus honoring their journey from tree to canvas. Rebecca employs a broad range of sustainable practices and materials inspired by her love of cultivating native trees.

Rebecca Youssef is a Los Angeles-based mixed media artist who was raised on the north shore of O‘ahu, Hawai‘i. Galvanized by the sustainability-movement to protect our planet, her work gives new life to discarded paper, boxes and bags by immortalizing them in art, thus honoring their journey from tree to canvas. Rebecca received her BFA from the University of Arizona in Tucson and then moved to Los Angeles to pursue her MA in Art Education at Loyola Marymount University. Following graduate school, Rebecca taught art at various schools across Los Angeles. Currently, she is an artist-in-residence at the 18th Street Arts Center airport campus in Santa Monica, California.
MICHAEL ANO is an artist, curator, educator, and the Director of Public Programs and Engagement at 18th Street Arts Center. He has organized educational programs and outreach at the Orange County Museum of Art, the Norton Simon Museum, LACE, the New Museum, University of California, San Diego, and the Museum of Contemporary Art in San Diego.

JAZMYN BEAUCHAN is an arts professional, cultural worker and tropical fruit enthusiast with over 5 years of experience in nonprofit communications. Born in Hawaii, Jazmyn primarily grew up in Europe and the continental U.S., which informed and sparked an early interest in communicating across cultures and lived experiences. Both an arts patron and advocate, Jazmyn has dedicated her career to mission driven organizations working in the arts or social sector, including YoungArts, Wharton Institute for the Performing Arts, Maven Leadership Collective and Sibling Leadership Network. She also provided key support on projects such as Artist Relief, an emergency fund created in April 2020 in response to the devastating impact on artists due to COVID-19. Operating 15 months, the fund distributed close to $23.4 million in emergency grants to 4,682 artists.

FRIDA CANO is a Mexican visual artist, art curator, and the Director of Exhibitions and Artist Residencies at 18th Street Arts Center. Cano is the creator of the transdisciplinary research-based art project entitled “Arttextum, Tejido de agentes culturales inspirados en latinoamérica” that maps the intangible territory of our time through the metaphorical algorithms among cultural producers, viewing the artists as creative rivers, the art venues as mountains, and the art theory as the cultural climate. Arttextum collaborated with the Ministry of Culture in Madrid from 2012 until 2020. As an artist and curator, Cano has had exhibitions and public talks in Mexico, the USA, Germany, Japan, Korea, Guatemala, Costa Rica, and Spain, among other places. Frida has worked in various art venues such as SPACE Collection, California, USA; Centro de la Imagen and Kurimanzutto Gallery, Mexico, and Walter and McBean Galleries, California, USA. She has been awarded the Endesa Scholarship for Ibero-American Cultural Heritage by Fundación Duques de Soria, Spain, National Fund for Culture, Mexico, Jumex Foundation, Mexico, and Fulbright-Comexus, among others. She is the co-author of the book Geografía artistica de Arttextum –El mundo que también habitamos (Promoción del Arte / YoCiatetek, 2019).

CARRIBEAN FRAGOZA is a fiction writer and journalist from South El Monte, CA. Her collection of stories Eat the Mouth That Feeds You was published in 2021 by City Lights and was a finalist for a 2022 PEN Award. Her co-edited compilation of essays, East of East: The Making of Greater El Monte was published by Rutgers University Press and her forthcoming collection of essays Writing Home: New Terrains of California will be published by Angel City Press in 2023. She has published in Harper’s Bazaar, The New York Times, Dzyszyla, Arts BOMB, Huizache, KCET, the Los Angeles Review of Books, Artnews, and Aperture Magazine. She is the Prose Editor at Huizache Magazine and Creative Nonfiction and Poetry Editor at Boom California, a journal of UC Press. Fragoza is the founder and co-director of South El Monte Arts Posse, an interdisciplinary arts collective. She lives in the San Gabriel Valley in Greater Los Angeles.

MARU GARCÍA is a Mexican transdisciplinary artist and researcher working across art + science + environment. Her areas of interest are explorations of biosystems, interspecies relationships, and the capacity of living organisms (including humans) to act as remediators in contaminated sites. Her work highlights the importance of eco-aesthetics, where relationships and community are proposed as a way of building cultures of regeneration.

RIKA HIRO is a Visiting Assistant Professor in the Art History Department at Scripps College. Her expertise is in modern and contemporary Japanese art and visual culture as well as transpacific exchanges in art and design. She co-founded the non-profit art space Art2102 of Los Angeles and co-curated Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950-1970 and Radical Communication: Japanese Video Art, 1968-1988 at the Getty Research Institute.

DR. MARIA ROSARIO JACKSON’s expertise is in comprehensive community revitalization, systems change, dynamics of race and ethnicity, and roles of art and culture in communities. She is Institute Professor at Arizona State University with appointments in the Herberger Institute for Design and the Arts and the Watts College of Public Service and Community Solutions. At ASU she is also director of the Studio for Creativity, Place and Equitable Communities. She also has worked with national and regional foundations and government agencies on strategic planning, research, and evaluation. In 2013, President Obama appointed Dr. Jackson to the National Council on the Arts. She advises national and regional initiatives on cultural equity and changing demographics, and works at the intersection of arts and other areas of policy and practice such as community planning, development, and health. She is on the advisory boards of the Smithsonian Center for Folklife and Cultural Heritage and LA Commons, and on the boards of directors of The Music Center of Los Angeles County and the Association of Arts Administration Educators. Dr. Jackson also co-chairs the Cultural Equity and Inclusion Initiative for Los Angeles County. Prior to working directly with foundations and in higher education, for almost 20 years, she was based at the Urban Institute in Washington, D.C. where she led pioneering applied work on comprehensive community development, arts and culture in low-income and historically marginalized communities, support systems for artists and culture bearers, and indicators of cultural vitality. At Urban Institute, Dr. Jackson also contributed to initiatives on public housing desegregation, urban parks, handgun violence prevention and teacher training in urban communities. Dr. Jackson earned a PhD in Urban Planning from the University of California, Los Angeles and a Master of Public Administration degree with a concentration in community development from the University of Southern California.

A. MORET is an international arts contributor and curator. Her curiosity about the intersection of art and technology inspired the founding of Installation Magazine nearly a decade ago. As the artistic director and editor-in-chief she oversees all editorial, conducts interviews with artists around the world and develops enriching partnerships that make art a source of conversation and not intimidation. She is based in Los Angeles, CA.

ARA OSHAGAN is a diasporic multi-disciplinary artist, curator and cultural worker whose practice explores collective and personal histories of dispossession, legacies of violence, identity and unimagined futures. He works in photography, film, collage, installation, public art and monuments. Oshagan has published three books of photography and has presented his work at the Annenberg Space for Photography, International Center of Photography in NY and TedX, Yerevan. Oshagan has had solo exhibitions in Los Angeles, New York, New York, and South Korea and has been in multiple group shows. His work has been reviewed and featured in LA Times, LA Weekly, NPR’s Morning Edition, Virginia Quarterly Review, Hyperallergic, Artillery Mag, Mother Jones and the London Times Literary Supplement among others. His work is in the permanent collection of the Southeast Museum of Photography, the Downey Museum of Art, Pasadena Armory Center for the Arts, and MDMA in Armenia. Oshagan is based in Los Angeles.
in Los Angeles and is a curator at ReflectSpace Gallery in the City of Glendale.

**KIM RUSSO** is an LA-based artist, educator and arts administrator, and the Deputy Director at 18th Street Arts Center. Her career in higher education spanned three decades; she served most recently as dean of graduate studies and interim provost at Otis College of Art and Design. Russo has also worked as a public orientation educator at MOCA/ Los Angeles and an artful weekends assistant manager at the Getty. She wrote art criticism and gallery reviews for the Albuquerque Journal North and The New Mexican/Pasatiempo in Santa Fe, New Mexico. In her paintings on paper, using botanical inks and commercial watercolor, she looks back at early American landscapes and forward into our future dystopia, exploring environmental issues impacted by colonialism and corporatization. Her work is included in the permanent collections of the Hilliard Art Museum, the New Mexico Museum of Art and the Cornell Fine Arts Museum, as well as notable private collections.

**TIANA ALEXANDRA WILLIAMS** is a filmmaker, researcher and activist archivist. As a UC Davis McNair Scholar and USC Annenberg Fellow, she conducted an original oral history-based research project that investigated the prisoners’ rights movement of the 1970s—an endeavor that inspired her to found the Black August Archives, an ongoing digital archive project. Her work overall leverages oral history methodologies, critical race theory and abolitionist praxes to combat the suppression of liberatory narratives within the archive. She holds an MA from the USC School of Cinematic Arts and lives and works in Los Angeles.

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

**ANTHONY ZAVALA** is an LA based illustrator, writer, and art educator working for California State University Long Beach’s art education program. He currently works with liberal studies students providing experiences in art integration and teaching pedagogy in preparation for the K-6 setting. He views education as a liberatory practice that challenges the status quo of neoliberalism in learning institutions and beyond.
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