RE-HOMING INSTINCTS
CURATED BY FRIDA CANO
Wah gwaan? It’s one way Jamaicans greet each other. Another might say “What’s up?” They both mean “what’s up? or how are you?” This is an example of Jamaican patois (patwa), an English-based creole language with West African influences. During the 17th century, enslaved Africans learned and nativized the language of their slaveholders, namely British English. It is primarily a spoken language, used by and for, everyday citizens in Jamaica and throughout the Jamaican Diaspora.

Translating Standard English to Jamaican patois required a native speaker with a fluency in all of the metaphors, nuances and subtleties of the language. We also realized in the initial translation process that some words didn’t translate at all and if they did, the context was often lost. Lastly, we concluded that hearing the words, full of meaning, in an authentic accent, was the best combination of elements to complement the work of the participating artists, including Iman Person’s work who often addresses her Jamaican heritage. An audio translation of some portions of the written text about the exhibition is included in the digital dossier. This combined translation honors the integrity of a language that was never intended to live in traditional or acceptable places but also acts as a welcoming bridge to our viewers, to pull you into the work of the artist and share a glimpse of her rich cultural heritage, the land of wood and water, Jamaica.

Text written by Melissa Anderson
RE-HOMING INSTINCTS

AMANDA MACIEL ANTUNES [aka dama] is a self-taught Brazilian artist of indigenous South American and Portuguese descent based in Los Angeles. Her transdisciplinary practice merges language and durational performance to create paintings, sculptures, sound, film, and assemblage. She works in collaboration with public libraries, nature, and communal spaces as points of departure for ritual and process, reflecting on the selective nature of memory, inherent language, and anthropological references.

Other sites of practice have included a former WWII military shelter in East LA, Sæborg historical theatre in a northern fjord, Iceland; The Crowley Theatre in Marfa, TX; a Dessana Tribe territory in Rio Negro, Brazil; the Los Angeles National Forest; Redondo Beach Historical Library, and the High Desert of California. She has exhibited her work in the USA, Brazil, and Iceland. Recent select exhibitions and solo performances at Commons LA, Galeria Vermelho, Galeria Chão, Irrational Exhibits at Track16 Gallery, Luna Anais Gallery, Redondo Beach Historic Library, Irvine Fine Arts Center, and Wignall Museum. Forthcoming in 2023, solo show at Flux Artspace and group shows at Brand Art Library, Wonzimer Gallery, and 18th Street Art Center. She’s also currently working on Second Birth, a book and performance project with HEXENTEXTE through image and text translations inspired by her research of the Anaïs Nin Papers archived at UCLA, the project will be presented at the Philosophical Research Society in Los Angeles this Spring.

art.amandamacielantunes.com

BEAUTIFUL NECESSITY

We now live in a time when duality has become extreme, dividing the self and the other, the spiritual and the material, the sacred and the mundane. In this installation, the artists set aside these differences to create an altar together. They call that place a beautiful necessity that connects the human with the divine. This is the artists’s third site-specific collaboration aiming to create the potential for exchange between different but necessarily connected worlds.

The history and legacy of altar making is ancient and continues to be a place of dedication by many who seek intimate spaces of reflection and spiritual reclamation, as vehicles of creativity and individual choice that help bring moral claims to fruition. With a wide range of resources and devotional influences, both artists reclaim their histories with female ancestral traditions in their inherited culture—Brazil and Israel— to reclaim and align the body and its life cycles with the unrestrained self. This is their home altar, providing a visible focus for the validation of women’s contributions to culture and visual language that is distinctive from the dominant patriarchal traditions.

AMANDA MACIEL ANTUNES portrait. © Sonia Hernandez.
GALIA LINN is a Los Angeles-based artist of Israeli descent. Linn’s sculptures, paintings, and site-specific installations are reactions to archaeological sites and spaces and intimate connections to ancient and contemporary relics from past and present civilizations, as well as the understanding that each place has a story to tell and relationships to uncover. She has presented work with 18th Street Arts Center in the past during the Interior Forest Fundraiser show.

Linn has exhibited nationally and internationally including at Hamzianpour & Kia (Los Angeles), Athenaeum Music and Arts Library (La Jolla, CA), Five Car Garage (Santa Monica, CA), and Blue Roof Studios (Los Angeles). Her work is included in numerous private collections in Los Angeles, Miami, New York, Paris, Brussels, and Tel Aviv. Linn’s work has been featured in LA Weekly, KCET Artbound, Art + Cake, and KCRW’s Art Talk. In Los Angeles, she is represented by Track 16 Gallery. Linn studied at Neri Bloomfield College of Design and Architecture, in Haifa, Israel; she completed the Ce-Metal and Sculpture coursework at Otis College of Art and Design in Los Angeles; she completed a metalwork apprenticeship with Daniel Wheeler at Big Objects studio, in Glendale, CA; and she participated in clay workshops at Peachtree Pottery in Los Angeles.

galialinn.com

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GAZELLE SAMIZAY was born in Kabul, Afghanistan, and raised in rural Washington state. Samizay’s work often reflects the complexities and contradictions of culture, nationality, and gender through the lens of her bicultural identity. She currently lives in San Francisco where she serves as the gallery director of the Worth Ryder Art Gallery at UC Berkeley. Her work in photography, video, and mixed media has been exhibited across the US and internationally, including at Whitechapel Gallery, London; Los Angeles Municipal Art Gallery; the California Museum of Photography, Riverside; the de Young Museum, San Francisco; the Asian Art Museum, San Francisco, and the Slamdance Film Festival, Park City, UT. Her pieces are part of the permanent collections of the Los Angeles County Museum of Art; the Center for Photography at Woodstock, NY; and En Foco, NY. In addition to her studio practice, her writing has been published in One Story, Thirty Stories: An Anthology of Contemporary Afghan American Literature, and she is vice president of the board of the Afghan American Artists and Writers Association.

Samizay has received numerous awards and residencies, including from the Princess Grace Foundation, NY; Craft Contemporary, Los Angeles; the Arizona Community Foundation, Phoenix; Level Ground, Los Angeles, the Torrance Art Museum, Los Angeles; the Foundation for Contemporary Arts, NY; and the San Francisco Arts Commission. She has been featured in the Los Angeles Times, NPR, Hyperallergic, LA Weekly, Seattle Post-Intelligencer, and Contemporary Practices. She received her MFA in photography at the University of Arizona.

gazellesamizay.com

BI-LINGERING

What does your language feel like resting on your tongue? Are you Bi-Lingering—living between languages or cultures? We invite bilingual people (of any and all proficiencies) to share your story of expressing yourself in more than one language by writing a letter to “Dear Bi-Lingering.” As a thank you for your participation, the artists will mail you a limited edition art card. To participate in “Dear Bi-Lingering,” fill out the form to receive a “Dear Bi-Lingering” Letter Kit by mail. Bi-Lingering is an extension of Labkhand and Gazelle’s ongoing collaborative project Woven, which uses their experiences as women of Iranian and Afghan heritage to look at the way cultural expectations and memory transcend borders.

bilingering.com
LABKHAND OLFATMANESH is an Iranian artist who lives and works in Los Angeles. Olfatmanesh’s creative practice examines topics of feminism, race, and isolation. She explores intersections of language barriers and facilitates conversations among immigrant communities to allow her to fill in missing, multi-faceted expressions of narratives. At 18th Street Arts Center, she is a local artist resident at the airport campus.

Olfatmanesh has exhibited internationally and nationally including exhibitions at Photo London U.K.; Rencontres d’Arles, France; Craft Contemporary, Los Angeles; Projecting Possibilities; Culver City Arts Foundation; the Los Angeles Municipal Art Gallery; the Asian Art Museum, San Francisco; Jamaica Center of Art & Learning, NY; CICA Museum, South Korea; 2020 Feminist Border Arts Film Festival; NMSU; 4Culture, Seattle, WA; San Luis Obispo Museum; and the Torrance Art Museum, Los Angeles. Her work has also been featured by the United Nations, the British Council, and the Australian High Commission in Cyprus. Olfatmanesh has received national and international awards and residencies, including the LensCulture Portrait Awards Jurors’ Pick, Los Angeles Center of Photography; Craft Contemporary, Los Angeles; Foundation for Contemporary Arts, NY; Artist Residency at Side Street Projects; ProjectArt, NY; and the 2021 Active Innovator Leadership Program at Arts for LA Fellowship. She was a grant panelist at the Los Angeles County Department of Arts and Culture and the California Arts Council and is currently a board member of the nonprofit Level Ground, Los Angeles. In 2005 Olfatmanesh earned her BA in Graphic design from Azad University of Tehran, Iran.

labbiemanesh.com

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bilingering.com
IMAN PERSON is a Jamaican-American artist based in Los Angeles. Her art and research delve into the intersections of Black and Indigenous technologies and their connections to ritual, the land, language, and cosmic time. Drawing on Afri-canana cosmologies and personal experience, Iman creates speculative visions that shape new ideas about Black futurity and sovereignty. In her work, the body is seen as deeply connected to the elements—air and ether in her most recent body of work serve as points of convergence for exploring collective histories, migration, and diasporic memory. At 18th street, Iman is exhibiting her video work titled, Earth Medicine (2014) which explores earth eating, the mythology of humans through the earth, and a longing to embody the land itself through consumption.

In 2020, Iman received the 2020 STRP ACT Award for her project New Air. She has exhibited her work throughout the United States and Europe, including The Southeastern Center for Contemporary Art (SECCA), Ars Electronica, the Ionion Center for Art in Kefalonia, Greece, and SoMA Art House in Berlin, Germany. Iman received her master’s degree from UCLA in the Design | Media Arts program in 2022.

imanperson.com
ori-archives.com

EARTH MEDICINE

Geophagy is defined as- The act of consuming earthy substances (such as clay) in humans - that is performed especially to augment a scanty, mineral-deficient diet or as part of a cultural tradition. This practice is also termed as Earth Eating. Earth Medicine injects the practice of geophagy and places focus on the lore, its influences and the practitioners often associated with it.
MÁRIA ADELA DÍAZ is a multidisciplinary Latinx artist, born in Guatemala. Diaz lives and works in Los Angeles, California. She uses her body as a medium to convey her political deceptions, patriarchal, immigration, and discriminating philosophies, with performance, installations, and video, her work points out issues that deal with the Latin American diaspora. Her feminist work inhabited the boundaries between visibility and invisibility, absence and presence of women in contemporary societies.


mariadeladiaz.com

A woman carrying a roof over her shoulders searches for a place to nest. A female body, as invisible in society as she is on the land, can be likened to a body that is exploited, vomited, and devoured. Diaz’s work shows how immigrant women are marginalized in society and are often victims of racial discrimination and violence. In her video performances, the artist exposes herself to such dramatic circumstances, to the feelings of nausea and sickness of migration. Yet, most of the time, she remains vulnerable and invisible to the eye of the beholder. Despite these conditions, in which the artist identifies herself as an immigrant woman, another dot, another body lost in different Californian landscapes, her work proclaims her value as a human being.
FRIDA CANO (curator) is a Mexican visual artist and art curator; she is currently the Director of 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, 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 artística de Arttextum –El mundo que también habitamos [Promoción del Arte / Xociartek, 2019].

fridacano.com
arttextum.net

Frida Cano portrait. © Mick Lorusso.

Estado constante de adaptación y desesperación colectiva.
PROGRAMMING

What is Sacred
We ah talk bout Now: when di two extreme between you an di odda, from weh di spirit dem live an yaso pan dis yah eart, di heaven an dung a grung, ah di furdest it could ah eva be, Amanda Maciel Antunes an Galia Linn come up wid one space weh go beyond dis ya worl, fi get pass we difference dem, an mek one place weh we can link wid di spirit.

Atunes a gwaan like one ginnal when she ah tchrow word pon "Wha Sacred?", ah ask her ginnal question when she link di body an wha a gwaan wid it, wid di legobease self. She a tek bak all kina powa, specially di one weh come from we modda, an weh come wid we new culcha.