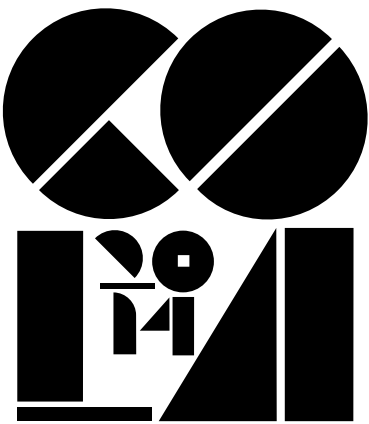




DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles

C.O.L.A. 2014
City of Los Angeles
Individual Artist Fellowships





C.O.L.A. 2014
Individual Artist Fellowships
Department of Cultural Affairs
City of Los Angeles

This catalog accompanies an exhibition
and performances sponsored by the
City of Los Angeles Department of Cultural Affairs
featuring its C.O.L.A. 2014 Individual Artist
Fellowship recipients in the Visual, Design,
and Literary Arts.

Exhibition Dates:
May 4–June 15, 2014
Los Angeles Municipal Art Gallery
Barnsdall Park

Opening Reception:
May 4, 2014, 2–5 p.m.

Performance Date:
June 29, 2014
Grand Performances

Department of Cultural Affairs
C.O.L.A. 2014
City of Los Angeles
Individual Artist Fellowships

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City of Los Angeles

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**Department of Cultural Affairs
City of Los Angeles**

The Department of Cultural Affairs (DCA) generates and supports high quality arts and cultural experiences for Los Angeles’ 4 million residents and 40 million annual overnight and day visitors. DCA advances the social and economic impact of the arts and ensures access to diverse and enriching cultural activities through: grantmaking, marketing, development, public art, community arts programming, arts education, and building partnerships with artists and arts and cultural organizations in neighborhoods throughout the City of Los Angeles.

DCA’s projected operating budget and managed portfolio totals \$52 million in fiscal year 2013/14. It consists of: \$13.4 million in City related and indirect cost allocations; \$10.5 million in Transient Occupancy Tax funds; \$9 million in one-time City funding; \$9 million in funds from the Public Works Improvements Arts Program (PWIAP); \$7.5 million from the Private Arts Development Fee Program (ADF); and \$2.4 million raised to date this fiscal year in private and public funds from foundation, corporate, government, and individual donors.

DCA significantly supports artists and cultural projects through its Public Art Division by administering a portfolio totaling \$16.5 million in PWIAP and ADF funds in FY13/14. Of this amount, typically 15% to 20%, or between \$2.5 and \$3.3 million, is attributable to artists’ fees.

DCA’s Marketing and Development Division has raised \$26 million over the last 12 fiscal years to re-grant to LA-based artists and arts and cultural organizations, and to support DCA’s special programming and facilities. DCA also grants approximately \$2.3 million annually to 268 artists and nonprofit arts and cultural organizations through its long-established Grants Administration Division. Additional special project support of more than \$1.5 million is also awarded annually for a total of approximately \$3.8 million invested each year in LA’s creative community.

DCA provides arts and cultural programming through its Community Arts Division, managing numerous neighborhood arts and cultural centers, theaters, historic sites, and educational initiatives. DCA’s Marketing and Development Division also markets the City’s arts and cultural events through development and collaboration with strategic partners, design and production of creative catalogs, publications, and promotional materials, and management of the culturela.org website visited by over 3 million people annually.

TABLE OF CONTENTS

Introductions 8, 9
Matthew Rudnick and Joe Smoke

Curator's Statement 10
Scott Canty

Department of Cultural Affairs
City of Los Angeles

**C.O.L.A. 2014
City of Los Angeles
Individual Artist Fellows** 14–85
Stephen Berens
Kristin Calabrese
Jennifer Celio
Jen Hofer
Elena Manferdini
Jessica Rath
Ross Rudel
Hector Silva
Gabriel Spera
Corey Stein
Linda Vallejo
Kent & Kevin Young

C.O.L.A. 2014 Works in the Exhibition 86–87

C.O.L.A. 2014 Performance Schedule 88

C.O.L.A. History 88–94

Acknowledgments 95

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**Department of Cultural Affairs
City of Los Angeles**

201 North Figueroa Street, Suite 1400
Los Angeles, CA 90012
TEL 213.202.5500
FAX 213.202.5513
WEB culturela.org

Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027
TEL 323.644.6269

Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071
TEL 213.687.2190

Introductions

One of the most meaningful tasks of the Department of Cultural Affairs (DCA) is to nurture and support the creative process. I am privileged to have the opportunity to introduce a great body of work produced by the Los Angeles artists selected for this year’s City of Los Angeles (C.O.L.A.) Individual Artist Fellowships.

These awards both acknowledge and highlight the contributions of some of our city’s finest individual artists. Only in the middle of their careers as visual artists, designers, media makers, or writers, they are already recognized by their peers as leading innovators. The Department of Cultural Affairs is pleased to premiere, document, and describe their latest works for the public.

At a time when support of individual artists is dwindling, this city initiative is critical. Join me in extending our appreciation to Mayor Eric Garcetti, the entire Los Angeles City Council, and the Cultural Affairs Commission for their commitment to arts and artists in our city. The C.O.L.A. Individual Artist Fellowship Program is a product of our Grants Administration, Community Arts, and Marketing and Development Divisions. I extend my grateful appreciation to our staff members who had a hand in this labor-intensive program, insuring that careful attention to creativity and detail took place at each stage of this process to showcase the excellent work of this year’s Fellows.

DCA will continue to honor such inspiring professionals through competitive initiatives such as the C.O.L.A. Individual Artist Fellowship Program. Their sensitive approach and response to the social, political, and diverse cultural traditions reflected in our city help us expand our cultural consciousness. We are fortunate to work with a community of artists whose energy and talent make this collaboration a success.

Matthew Rudnick
 Interim General Manager
 Department of Cultural Affairs
 City of Los Angeles

In 2014 the Department of Cultural Affairs finds itself fully involved with a new civic system of metrics-based budgeting. The complex challenge is to comprehensively measure the impact of the arts.

Some counting is easy. There are hundreds of applications for C.O.L.A Fellowships; two panels of respected experts (including past fellowship winners) acting as judges; thirteen new fellows; nine months of artwork production; one curator coordinating multiple studio visits to preview and select more than thirty recent works; one catalog team, including a designer, editor, and photographer; multiple essay writers; one instal-lation crew; two free premiere events; one free e-catalog; one set of free educational lectures to serve approximately 2,000 visitors; and 20,000 online viewers. Statistically speaking, the City of Los Angeles invests \$6.50 per audience member in the program. By the numbers, this calculates as a low-cost and high value program.

The C.O.L.A. Fellowship program is also impressive in ways which cannot be forecast, quantified, or understood in the present. It is of important philosophical value for Los Angeles to honor exemplary members of its second largest business sector, our creative industries. This online catalog is in itself a serious promotional engine, boosting Los Angeles’ reputation as a great place for inspired innovators to live and work. Doubtless, many, or all, of the artworks premiered in this year’s C.O.L.A. exhibi-tion will foster new feelings, family discussions, community dialogues, and industry debates concerning shared belief in the arts. A “ripple-effect” investment, the arts create multiple and regenerative outcomes. On intrinsic and symbolic levels, the arts remind us that democracy is somewhat quantifiable but equally enigmatic to assess.

Individually and collectively, the works of the thirteen honorees remind me that human ingenuity, creative communication, cultural connectivity, social complexity, and historical continuity are always outcomes to be embraced.

I salute 2014’s Fellows for their remarkable careers and contributions. The multiple, durable effects of their careers will validate this amazing city’s present and future commitment to honor, support, and celebrate creative power.

Joe Smoke
 Grants Administration Division Director
 Department of Cultural Affairs
 City of Los Angeles

Curator’s Statement

The Los Angeles Municipal Art Gallery proudly hosts the Department of Cultural Affairs’ annual City of Los Angeles (C.O.L.A.) Individual Artist Fellowships exhibition. This seventeenth fellowship exhibition is a paramount show of new works by gifted visual, design, and literary artists from the Los Angeles art world. These artists have spent a year or more in their studios readying to astonish us. Nothing is predictable. This *mise-en-scène* of contemporary Southern California art is a celebration of brilliance.

Fellows are selected by a peer review panel comprised of established arts professionals and previous C.O.L.A. award winners. The fellowships are presented to a chosen few mid-career artists, honoring ongoing high achievement in the arts and the expectation of future great distinction.

In twenty-eight years as a curator at the gallery and its director since 2010, I have always felt that there is no better opportunity in the city for rising artists to introduce themselves to the leading Los Angeles arts patrons and to the women and men who, throughout the year, enjoy visiting the gallery. These meetings often lead to close associations, even friendships, which time and again incubate the quality art shows and the educational programs for the young and old for which our gallery is so respected. The C.O.L.A. exhibition connects communities with the mission to promote, interpret and present to the general public the work of artists from culturally diverse Southern California as well as art from other parts of the world relevant to the people of the City of Los Angeles.

C.O.L.A. exhibitions are recognized for their unexpected range of images and challenging themes. Stephen Berens’ internationally known panoramic black & white photographs are full stop scenes that rhyme the passage of time between the camera and photographer. His fleeting moments and chance configurations, “mechanical mediations,” are the vanguard of contemporary photography. Using graphite on paper, Hector Silva chronicles the “homeboy aesthetic” in monumental erotic drawings. Once purely an underground legend, Silva is now, as written in the catalog essay, collected by many in LA’s Chicano and Latino communities.

Humor abounds. Corey Stein once had dreams of becoming a taxidermist. Her life-size *Malling Bear* is uninterested in mauling hikers, preferring to shop at the mall, stuffing purchases in his light-up stained glass stomach. Linda Vallejo must have fun selecting the clichéd and nostalgic statuary, props, and cultural detritus she repurposes for *Make ‘Em All Mexican*, a boisterous takedown of the Western art canon. Jennifer Celio, whose sly *NIMBY (Not in My Back Yard)* drawings push back against technological and industrial creep, is a world-class satirist.

Attraction and beauty are best found in “things that are close to home.” Jessica Rath is the beautiful mind behind the multi-media installation which finds unexpected romance in fading trees and ripening fruit, and unwarranted attraction by the public to the genetically altered dazzling show biz produce sold in groceries. On display in the east gallery space are Ross Rudel’s visceral woodcarvings and freestanding forms, evocative and intensely psychological. With consummate legerdemain, the hyperrealist oil painter Kristen Calabrese depicts “stories at rest,” finding illusions in transparency and the total darkness of blindness and secrets.

Twin brothers Kent and Kevin Young are fascinating surrealist performance artists. To prove or disprove the notion that twins are telepathic, they attempt to communicate to each other, over the din of a city council meeting and across a bizarre mirrored and galvanized office space, the answers to a crossword puzzle without using spoken or written words.

Elena Manfredini, modern architect of the first order, is a connoisseur of artistic techniques of the oldest order: *nature morte, tableau vivant, trompe-l’œil*. *Out of Focus* is her warning, especially in this technologically manipulated era, to never quite trust the image.

Literary artist Jen Hofer’s trickster translations and narrations of old movies are dark and hilarious tiger lilies, corollaries to her valuable translations of Mexican poets, whose American audience would be limited without Hofer. Gabriel Spera, the second literary artist, is a grand performer of his own honed nature poetry. He writes with “nothing but wild air itself” and will exhibit several recently published book covers.

We are extremely grateful for financial support from DCA and the Los Angeles Municipal Art Gallery Associates. We are able to operate effectively and with *panache* because Michael L. Miller, Chief Preparator, Gabriel Cifarelli, Education Coordinator, and Marta Feinstein, Education Coordinator, work with unparalleled ingenuity and purpose. C.O.L.A. has no closer allies than DCA’s executive team: Matthew Rudnick, Interim General Manager, and Will Caperton y Montoya, Director of Marketing and Development. Community Arts Division Director Leslie Thomas is the finest overseer we could have for beautiful Barnsdall Park. The C.O.L.A. Fellowship Exhibition is alive and well thanks to Joe Smoke, DCA’s Grants Administrative Division Director, and his supportive staff.

The Los Angeles Municipal Art Gallery stages first class exhibitions each and every time because of hard working educators, preparators, clerks, and gallery attendants. Thank you Joan Bacon, Michael Bell, Diane Delmonte, Jacqueline Dreager, Steve Honey, Randy Kiefer, Mark Lucero, Michele Murphy, Albino Najar, Matthew Ohm, Mary Oliver, Annette Owens, Gloria Plascencia, Larry Rubin, Michael Sage, Nancy Stanford, and Nan Wollman.

I appreciate the efforts of the writers who prepared the engaging catalog essays on the Fellowship winners: Rosanna Albertini, Carol Cheh, Jay Belloli, Charles Gaines, Raquel Gutiérrez, Carmine Iannaccone, Douglas Kearney, Noel Korten, George Lawson, Matthew Schum, Jeffrey Schwaner, and Paulette Singley.

I would like to recognize graphic designer Garland Kirkpatrick for his fine work with the C.O.L.A. invitation, the print and online catalog, and font. A special thank you as well, to our editor Jade Jewett.

Finally, my most gracious thanks are reserved for all of our friends and artists in the Southern California art communities. Our highly valued relationships throughout the region are due in large part to your generous, decades-long support of the Los Angeles Municipal Art Gallery.

Scott Canty
Director and Curator of Exhibitions
Los Angeles Municipal Art Gallery
Department of Cultural Affairs
City of Los Angeles



C.O.L.A. 2014
City of Los Angeles
Individual Artist Fellows

20

38

14

74

80

32

26

44

50

56

62

68



STEPHEN

FAMILIAR PURSUITS: STEPHEN BERENS

A Familiar Commute

A chapter by Michel de Certeau entitled “Railway Navigation and Incarceration” from his *The Practice of Everyday Life* (1984: repr., Berkeley: University of California Press, 1988) uses the fluttering landscape speeding past a moving train to introduce a type of passive looking he calls *The Principle of the Machine*. He correlates the limitations of the inert passenger to be descriptive of our visual age, defined by image-making machines and by our willing captivity inside of them. *The Principle of the Machine* calls attention to interplay of atmospheres in and outside the train car. He singles out the familiar rush of airstreams compressing in the narrow space between two passing trains. He notices a thin layer of safety glass and metal separating him from the outside world, filtering his vision and lending a dramatic frame to the unremarkable scenery before him. With a tinge of pessimism, de Certeau sees the endless acceleration of image-making machines as unrelenting mechanisms creating a world in which displacement and disconnection are normal. We are familiar with this fear of escalation. But what of our own immobility lending the machine at each moment its mobility? Reversing the vantage to his own viewership, de Certeau finds a theatrical concept guiding our machine-aided lives: impersonal systems predetermine our purview at every turn. The machine both creates the cacophony outside and keeps it at bay. Eventually these staggered meters of time spent on the railway are recognizable only by their regularity, insignificant frequency and insularity. The brief disturbance they cause is absorbed by the ordered society they represent.

I thought of this essay when I first met Stephen Berens in his studio. His art openly considers the problem of mediation and time elapsing. He considers these qualities not by submitting to modulators that give rise to imagery (like the frames composed inadvertently from a darting train across a continent). He imposes his own arbitrary system of duration and displacement upon images he photographed, in some cases pictures taken decades ago. He sparked the memory of the de Certeau text when he told me, hypothetically speaking, that when two trains pass two systems also pass. They are nearly identical yet opposing fields of perspective, within and without. Repeatedly using the same photographs, in several series laid out in grid, Berens recaptures the time encapsulated in the photos and reapplies them to his present day studio practice. Yet, the images remain caught between two registers. Moments captured on film in the 1970s are lent to today’s digital technology. The technology, which randomizes the sequence of a select grouping, is required due to an inextricable accumulation of images that stick to each other. He breaks up the grammar of these photos taken over a given period and subjects them to a reordering. To paraphrase Berens, they are an accumulation of time, an accumulation of moment that he cannot separate anymore. They are like the figments of countryside that de Certeau reordered to write his own counter narrative to his passivity, railing against the machine.

Photography, perhaps more than other art forms, implies a parallel mobility to other machinery, often documenting otherwise fleeting moments throughout the late-nineteenth and twentieth centuries. This seems relevant to how Berens supplements this principle of transience by doubling down on the element of chance in repurposing his photographs. Apparent in Berens’ work is the simultaneous nature of time passing and multiple perspectives in motion. These intersections are repeated and rearranged in long horizontal compositions attached directly to the wall like wallpaper. Each work restages the trope of the panorama, not as expanded vista but as artistic time elongated in the livery of the artist’s studio.

Berens accomplishes this transference of the studio image from social context to artistic machine by imposing from the onset a predetermined system of delivery. The series *It’s a long story* uses photos the made in the 1970s, mostly across the Great Plains,

which also appeared in *Short Stories*, an earlier collection of individual photographs. Mixed randomly as one matrix after another, the images are numbered (as in a game of Sudoku), with each repeating as integers in contiguous and distinct numeric grids. The work in this context is less about the style of the photographs, according to Berens, than the staggering of representation itself. While this is the case, the photos still encourage pursuit of logic or meaning from the random, computer-generated arrangement of everyday images collected in each frieze. In part, what Berens collates is not a series of images distinctly meaning something, but, rather, images relating to our invariable grasp for meaning at each turn as we move, passively, through the world. It is like the passenger de Certeau scanning the vaguely familiar texture of the landscape from the train, or a cameraman living momentarily in the remote confines of the viewfinder, connecting the vision of the artist to the aperture of a camera.

De Certeau intimated a sense of remote stillness that I find in Berens' photos of his cruise through a similar stretch of scenery. "Outside," de Certeau wrote, "there is another immobility, that of things, towering mountains, stretches of green field and forest, arrested villages, colonnades of buildings, black urban silhouettes against the pink evening sky, the twinkling of nocturnal lights on a sea that precedes or succeeds our histories" (p.111). These minor details, embedded yet separated from our own sedentary histories as viewers, imprint vision with the machinery of everyday life, what de Certeau calls "the premium mobile, the solitary god from which all the action proceeds. It not only divides spectators and beings, but also connects them; it is a mobile sym-bol [sic] between them, a tireless shifter, producing changes in the relationship between immobile elements" (p.113). The randomness imposed on Berens own work carries that same sense of junction between things perceived and perceiving, while also registering the distance stirring between the then and the now of each photograph.

Berens' art resides in comfortable proximity to the theatrical principle of the machine de Certeau describes as constantly opening itself to randomness outside the system while also curtailing disorder within the totality. As the original machine art, photography has since the nineteenth century been synonymous with a mechanization of imagery. Resisting that early-modern notion of control, Berens embraces its most updated form. As analogy for endless streams of visual mediation, art is conceived as a durational process, not subservience to immediacy and speed of a given machinery.

Art returns to itself in Berens' practice. It serves as a Cereauian framing device that "organizes from afar all the echoes of its work" (p. 113). These are formal and technical properties. Vestiges of media (such as the filmic properties of these being black and white) are to a degree overridden in *It's a long story* when the artist recycles and rearranges his previous work. This intervention accentuates the randomness of the camera as a machine. It lays the images out in a chance configuration—again not so different from the randomness of everyday life always passing by the machine, whether or not it is in use. We see in this anti-narrative workers frozen in a bygone era in antiquated offices next to old typewriters and telephones, long American sedans left overnight in parking lots, hand painted signs advertising food and gasoline prices or giving warning, farmers and cattlemen gathered in a state fair coliseum to choose the ideal pig or calf. Moments contained in each image, set randomly next to each other, distill a relationship with no reality left, no intentional correspondence to tell. Yet, like our memory, and like de Certeau's train ride, we search for a sign within the guiding system, even when only the aftereffects of the original system put in place remain apparent.

Matthew Schum



It's a long story (Part 2, no. 1), 2014
Archival dye-based Inkjet print
24 x 34 inches

KRISTIN

CALABRESE



BLACK MOMENT

2014: as Picasso had his blue period, Kristin Calabrese is having her black. But History, either the history of art or grids of ideas used to keep feelings at bay, marches away from her paintings. Steadily remain the frames, the physicality of brushes and colors, the tension of the canvas, and an artist who has devoted her life force to painting. Since the frame contains her “magic carpet”—as she calls the white surface—which is also her freedom, Calabrese gives form to reflections of any thing the eyes can reach. An urban landscape, a broom, a shadow on the wall, holes in the ground: things as they exist, that are given like rocks on the road, as Donald Judd used to say. Painted, they exist in a space of feelings so strong they seem inevitable. Which is of course not true. Over time, images change in anyone’s mind.

Not long ago Calabrese wanted her paintings flat, with no transparencies. Today she presents *Light’s Out* (2014). The painting shows layers of motion in her mind selected by life over several years: at the top, a ceiling painstakingly executed mirrors the real ceiling of her private room (this artist only paints from life); the bottom is pitch black like a cat fur and ends with silhouettes of viewers looking at ... something. In what we call real life the something was a piece of fabric horizontally hung between the sides. But here it has become a transparent veil holding small flowers floating in the air. It is a perfect illusion of reality. It is only there to mitigate an explosion of light from the void. Viewers? They must be blind. Blackness of not seeing, maybe not able to see the secret stories that art and poetry introduce in our lives.

“Black is death,” Kristin Calabrese says with no hesitation. It grows illusionism in her art, while illusions are absent. Holes in the ground are black as well. Eighty of them each a small painting, they become people, one different from the other, many unique, invisible, inner spaces. Remember?

The Unicorn has no match or mate.
The artist has no peer.
Death has no peer.
...

We shall not get to the bottom:
death is a hole
in which we are all buried
Gentile and Jew.

The flower dies down and rots away.
But there is a hole in the bottom of the bag.

It is the imagination which cannot be fathomed.
It is through this hole we escape.

So through art alone, male and female, a field of flowers, a tapestry, springs
flowers unequaled in loveliness.

Through this hole at the bottom of the cavern
of death, the imagination escapes intact.

— William Carlos Williams, Paterson

Calabrese paints flowers and calls them *Seen and Unseen* (2013). Or she paints black the flowers themselves, and in the painting they become *Depth of Field* (2013) on a rainbow background. So the *Red Ink Drawings* (2014), declaring their independence from the pencil-drawn grid they coexist with on the same canvas, are not abstract at all. They are stories at rest, each unique, so still they don’t breathe.

Rosanna Albertini



Depth of Field, 2013
Oil on canvas
78 x 66 inches



Surrender, 2013
Oil on canvas
52 x 67 inches



Lights Out, 2014
Oil on canvas
96 x 114 inches



Red Ink Drawings (6), 2013–2014
Ink on paper
18 x 24 inches each

KRISTIN CALABRESE

Born
1968, San Francisco, CA
Lives and works in Los Angeles

Education
MFA in Painting, University of California,
Los Angeles, CA, 1998

BFA in Painting and Drawing,
San Francisco Art Institute, CA, 1995

Skowhegan School of Painting and Sculpture,
Skowhegan, ME, 1994

Selected Exhibitions

How Do I Transform this Negative into a Positive?
(solo), Brennan & Griffin Gallery, New York, NY,
2013

The Witness (solo), The Green Gallery East,
Milwaukee, WI, 2012

Back of My Face (solo), Susanne Vielmetter,
Los Angeles Projects, Los Angeles, CA, 2011

Hold Your Breath (solo), Brennan & Griffin Gallery,
New York, NY, 2011

Ever1a57in6 60b570pper (solo), Leo Koenig Inc.,
New York, NY, 2004

Checkmate (solo), Michael Janssen, Cologne,
Germany, 2002

Selected Bibliography

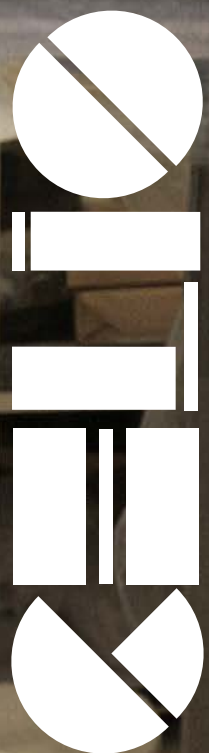
Rosanna Albertini, *Life Piercing Art: A Book of
Portraits and Self Portraits* (Los Angeles: Oreste &
Company, 2013), 104–127.

Meghan Dailey, *The New Yorker*, “Kristin
Calabrese,” November 14, 2013, 24.

David Pagel, *Los Angeles Times*, “Kristin
Calabrese and others at Susanne Vielmetter,”
August 25, 2011, <http://latimesblogs.latimes.com/culturemonster/2011/08/art-review-kristin-calabrese-monique-van-genderen-mindy-shapero-at-susanne-vielmetter-los-angeles-pr.html>.



JENNIFER



Inelegant encounters between natural and built environments occur frequently in Los Angeles. Machinery hums in the midst of mountains and forests, deserts and waters. Bears wander through backyards, coyotes lurk on street corners. Wildfires and earthquakes destroy property. It’s an uneasy coexistence. When elements fall out of place, mild to violent chaos can result.

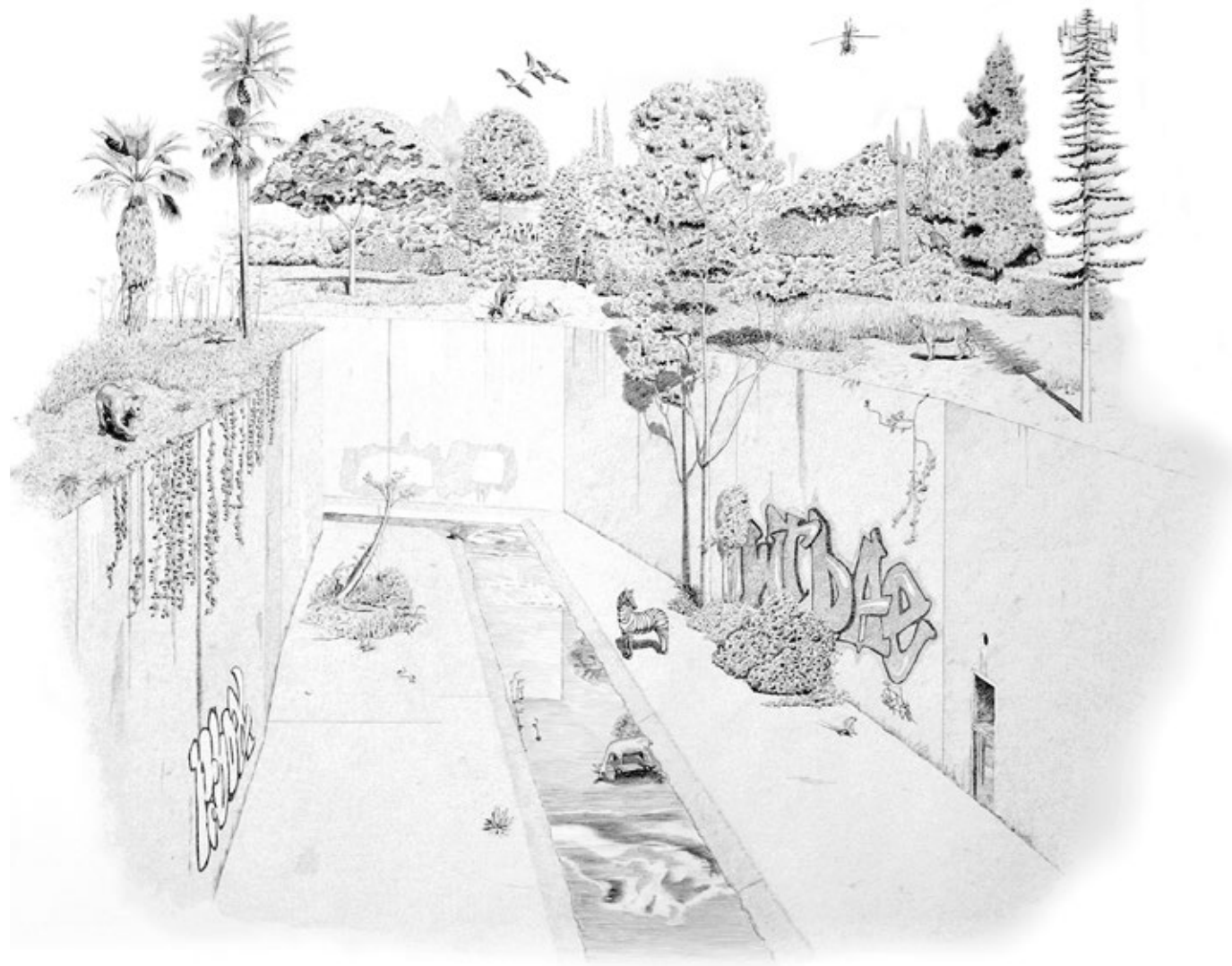
Jennifer Celio watches such encounters with avid interest. A self-described “environmental Nazi,” she is adamant in her support of efforts to preserve animals and their natural habitats. What she has seen in her home state—trees cut down to make way for condos, marshlands displaced in the face of suburban development — has dismayed and disturbed her. Political action provides an outlet for her some of her anger. Celio’s intricate pencil drawings, which she has exhibited for more than ten years, are the contemplative spaces where she considers the impact of human existence on nature, and vice versa.

In 2010, Celio began developing a series of large-scale drawings under the rubric *Not in My Backyard (NIMBY)*, a reference to the prevailing attitude allowing people to block out inconvenient truths about events in the world beyond their own environs. The *NIMBY* drawings are fantastical panoramas, evocative of paintings by Hieronymus Bosch and the drawings of Paul Noble.

NIMBY (wetlands) (2013) depicts the wetlands lying across the Pacific Coast Highway from Bolsa Chica State Beach in Orange County. A small nature preserve (with an active conservation and education program), it is the last of a once-extensive ecosystem that supported Native American tribes and a rich population of wildlife now locally extinct. Visible to drivers on the highway, the small wetlands is bordered by residential neighborhoods to the north and fast-food restaurants catering to beachgoers to the south. Oil wells, introduced in 1940, dot the area.

This endangered landscape, where native plants do battle with trash from Jack in the Box, is perfect subject matter for Celio. *NIMBY (wetlands)* is a strange brew, at first look tranquil. A fanciful creature, akin to a wood nymph from Greek mythology, peeks out from the garbage-strewn marsh. Mechanical bees emerge out of a nest. A man fly-fishes under the watch of a surveillance camera. This is not the usual hard-line political picture of the environmental debates. This is a subtle winning argument for the viewer to reflect upon. The easy co-existence in Jennifer Celio’s drawing is startling, grand satire.

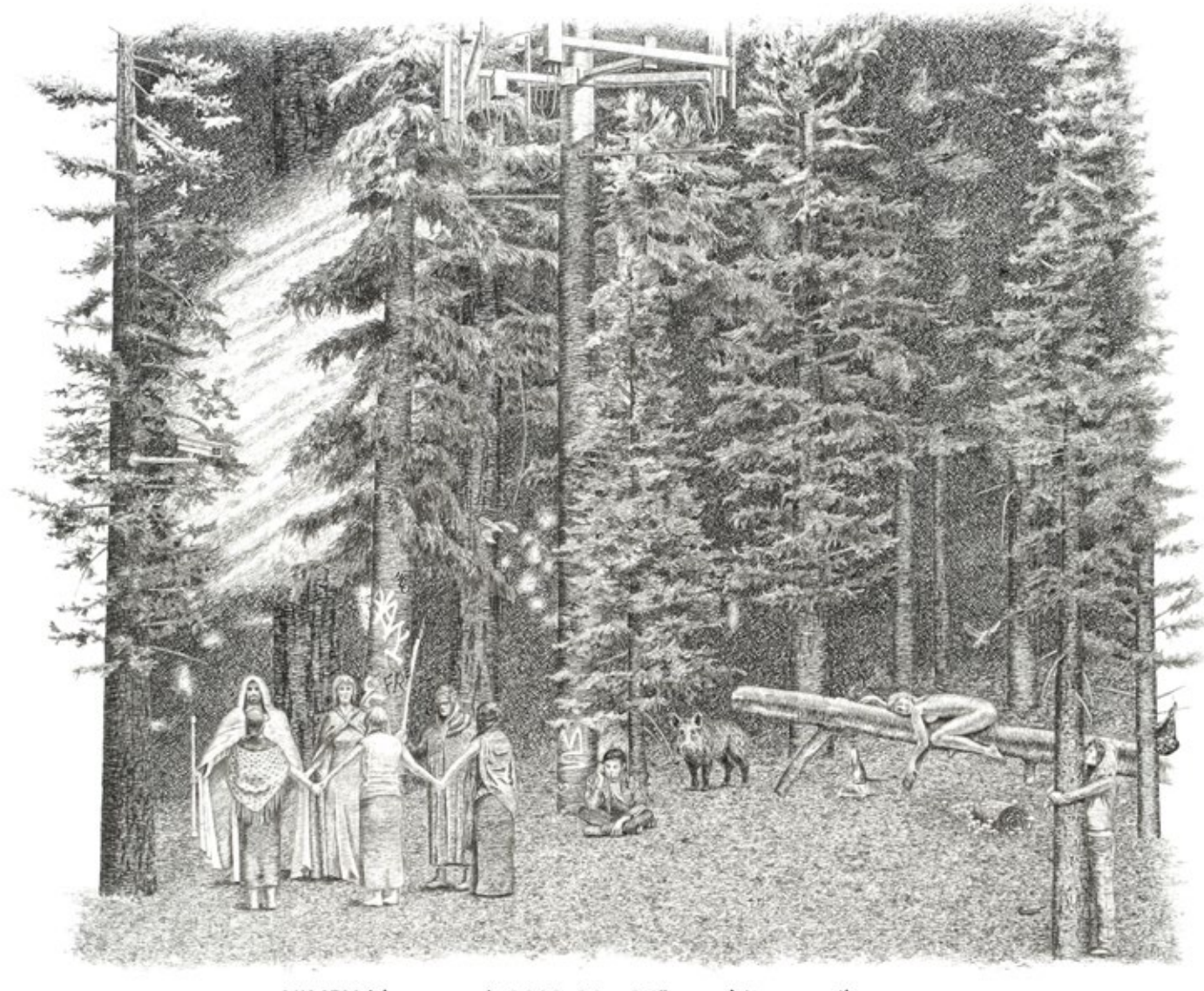
Carol Cheh



Will there be an elephant?, 2010
Graphite pencil on paper
38 x 50 inches



NIMBY (national park), 2012
Graphite pencil on paper
38 x 50 inches



NIMBY (the coven), 2012
Graphite pencil on paper
20 x 26 inches



NIMBY (wetlands), 2013
Graphite pencil on paper
33 x 58 inches

JENNIFER CIELO

Born

1972 in Burbank, CA
Lives and works in Long Beach, CA

Education

BFA in Drawing and Painting, California State University, Fullerton, CA, 1996

Selected Exhibitions

Not In My Back Yard: Urban Drawings (solo), California State University, Dominguez Hills Art Gallery, Carson, CA, 2013

Legitimate Rape: Political Art in 2012 (group), Katherine Cone Gallery, Los Angeles, CA, 2012

Fabrications (group), Marx and Zavatterro, San Francisco, CA, 2011

Sweet Subversives: Contemporary California Drawings (group), Long Beach Museum of Art, Long Beach, CA, 2009

Next Exit: New Drawings (solo), Cristinerose Gallery, New York, NY, 2007

Next Exit (solo), Bandini Art, Culver City, CA, 2006

Selected Publications

Catherine Wagley, *LA Weekly* (online), "'Legitimate Rape,' The Art Exhibit? Yes, It Opens Tonight," October 10, 2012.

Holly Myers, *Los Angeles Times*, "Differing Views on the LA Landscape," August 18, 2008.

Diana McClintock, *Art Papers*, "Next Exit" (solo show at romo gallery, Atlanta, GA), September/October 2006.



JEN



“GIVE IT TO ME SLANT”: THE SHIFTY POETICS OF JEN HOFER

If there is any truth to the Italian pun that the translator is a traitor, so much depends on knowing whom the polyglot betrays. The easiest reading suggests the victim would be the translated language. Yet for translation in general and the dragomanics of translator/poet/artist Jen Hofer in particular, “the easy read” is an elusive notion, if not goose pursuit. Hofer reserves linguistic treachery for the dominant language of the project at hand—English, martial jargon, cinema—and its attendant narratives. What remains consistent is her drive to unsettle, that is to say *unseat* the tongue on top, decoupling *comprehension* (understanding that accepts) from its cousin, *apprehension* (understanding that consumes).

In the work most readily recognizable as translation, Hofer’s award-winning interlocution with the poetry of Mexican writers—Dolores Dorantes, Myriam Moscona, Laura Solórzano, the in-progress manuscript of Cristina Rivera Garza, and numerous others—is set structurally at several intersections of power and domination: English “over” Spanish as a proxy for the United States “over” Mexico; social position of women in letters; Dorantes’ political status in apposition to Hofer’s mobility. So many potential betrayals! Thus, Hofer offers English readers strategic estrangements beyond the expected disjunctions between languages. She asserts that the translator must facilitate slippage, elision and error, problematizing access and the compromise of cultural transmission that attends any conversion from one language to another.

Hofer’s own poetry finds ways to agitate English in English. As a title, one—like war—insists on singularity. Yet *one* is filled with many: quotations become limbs from dismembered newspaper articles; jingo lingo, military code names (synecdoches for secrets), and song lyrics slowly bleed into Hofer’s own poetic interrogations, reports, outcries. It is as if viscera, once confined to our separate bodies, are everywhere, staining everything into a charnel unity she searches and identifies. Still, *one* is also “won” and in that “victory,” we see the remains of what was lost. Hofer is at work on the sequel to *one*, not to be titled *two*, too, or even *tú*, but *less than one*, *more than one*.

Poetic intervention is not limited to the page. Hofer’s live cinema narration brings aesthetic/ethical questioning of language and access into performance and film. A portmanteau art form typically hitched to a macaronic handle (“*neobenshi*”), live cinema narration allows Hofer to reprise the historical role of the *benshi*. During the Japanese silent film era, a movie-teller, the *benshi*, provided real-time narration, voiceover, glosses, exegeses, and translations of Japanese and sometimes foreign (often western) films. In Hofer’s *benshi’d* films from the subgenre “*Atomic Noir*,” narratives of power are translated, betrayed, *ta bien*. But Hofer subverts by emphasizing the film’s anxiety around the power that is its preoccupation. In her *On the Beach*, Hofer’s queered tough guy deadpans “Give it to me straight.” Then a series of clips loop several times over, including a sailor wheeling round on a periscope, again, again, until it seems less like tactical surveillance than a prairie dog turning a startled ear toward some rustle, this hiss, that snarl.

The ever-shifty Jen Hofer means to turn her *traduttora/traditorra*’s eye to films about Los Angeles next. We should all watch our backs.

Douglas Kearney

from “we do not see what we do not see” from less than one, more than one

to defeat or coerce, to trigger or train, to trip or seed
seeds clouds formations nuclei
we do not see glaring layered sunspots we do not coerce we do not defeat we trigger we train we do not
glare layer spot see we seed we resolve we do not promise we execute we intercept we do not succeed we
do not see we see what we seed when we do not see
infinite resolve enduring promise infinite execution enduring succession infinite interception
unilateral droughts unilateral floods unilateral hurricanes unilateral earthquakes unilateral clouds

to season or soften, to increase or cloud, to saturate or span
silver salt pressure saturation
we do not see sunspots overshadow dazzled ammo silvery we do not shadow dazzle aim sliver intercept we do not
intercept we do not add we reach we do not respond we strike we see we retaliate we shave silver strafe seed we
do not see what we see we see what we see
infinite reach enduring response infinite addition enduring strike infinite retaliation enduring strafe
unilateral rains unilateral fog unilateral monsoons unilateral typhoons unilateral seeds

to induce or incur, to disrupt or subsidize, to alter or inform
propane flare accumulation nucleation
saturated we choose not to see strafing flaring saturating we do not saturate strafe flare filter we filter do not delay
we delay we assert we surge we coalesce we do not transmit we refract we do not see particles dazzle transparent
light surge we see what we do not see and do not see
infinite operation enduring delay infinite assertion enduring surge infinite contingency
unilateral particles unilateral front unilateral turbulence unilateral pressure unilateral system

to select or deny, to surface or slide, to target or pressure or classify
atmosphere vapor modification crystallization
flagging fogging we force ourselves to see cumulously we do not cloud we occur we fog we force concur consent
conceive we do not endure we see infinity finite we precipitate pattern mass we do not pattern we amass amortize
airborne we do not see air we seed we see infinity in a striated cloud
infinite justice enduring freedom infinite ultimatum enduring striation infinite strife enduring infinity
unilateral precipitation unilateral patterns unilateral mass unilateral weather unilateral nuclei

*

The reasoning is particularly difficult because it always starts with a recounting of
past actions which obviously cannot be prohibited. I think that if dealing with the past,
we must also note that had anyone known that it would not have been effective, it
would never have been proposed.

Assistant Director Davies, US Arms Control and Disarmament Agency, 1976

The Washington Post is reporting the...administration appears to be dropping the
phrase “the global war on terror.” In a memo sent to staffers this week, a
Pentagon security official writes, “This administration prefers to avoid using the
term ‘Long War’ or ‘Global War on Terror.’ Please use ‘Overseas Contingency
Operation.’”

Democracy Now, March 25, 2009

*

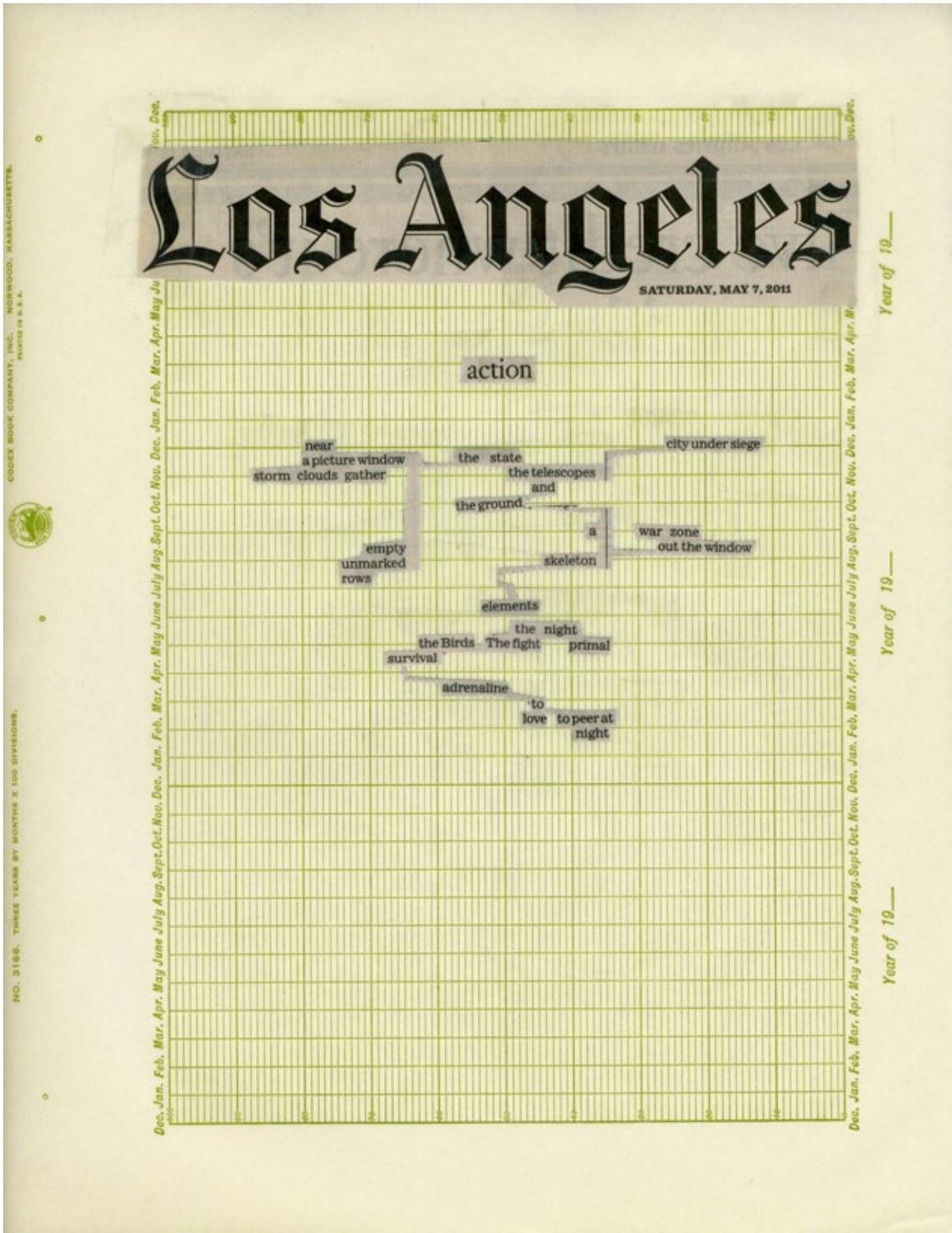
our body is a weapon.
our body is a receptacle.
our body is a tunnel.
our body is a fog.
our body is a permeating air.
our body is a permeating air full of chemicals.
our body is a force field.
our body is a drone.
our body is a monitor.
our body is a camera.
our body is buying power.
our body is an unknown agent.
our body is an undisclosed substance.
our body is a cluster of bodies unseen.

*

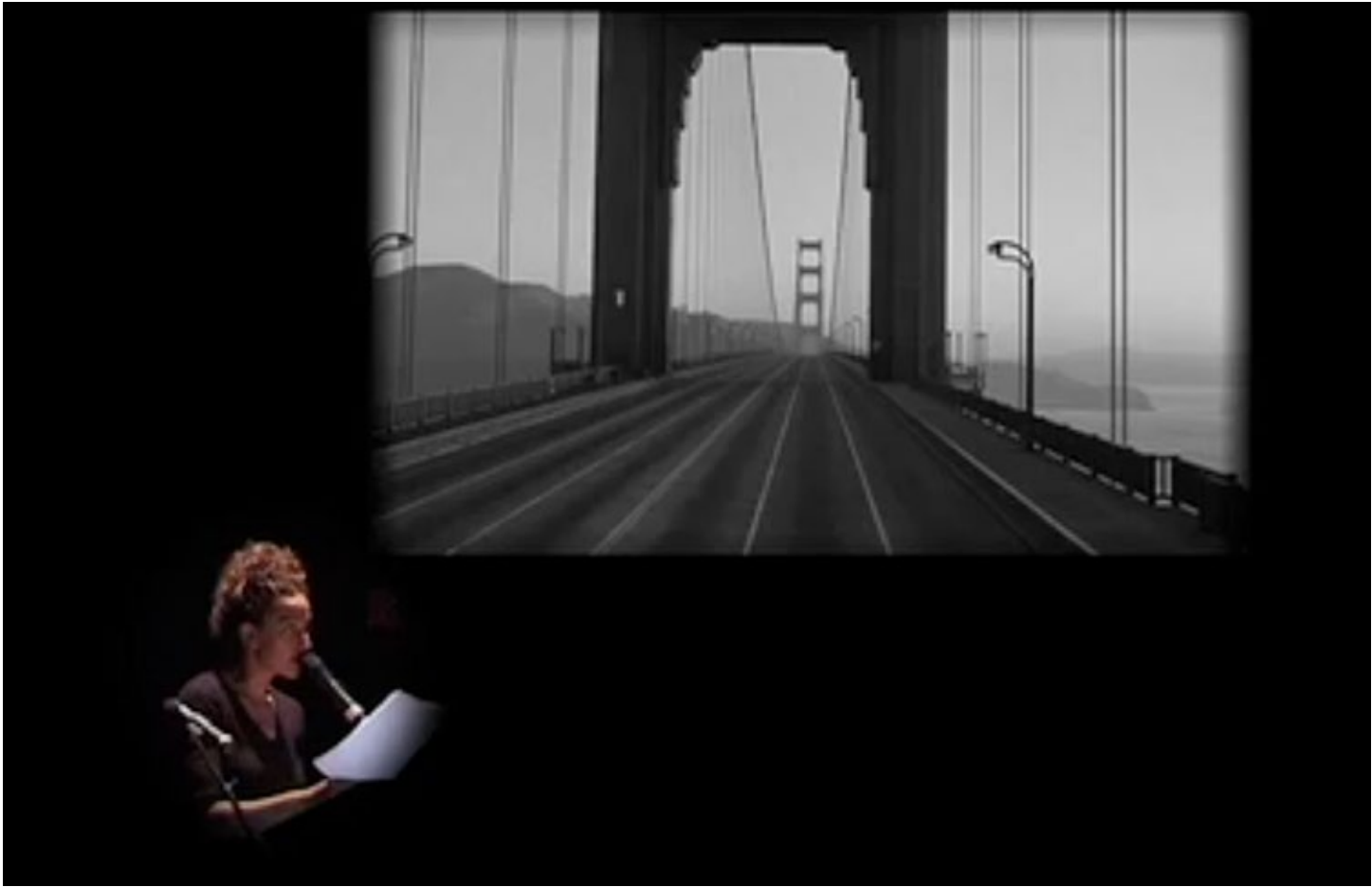
we see what we see we do not see what we do not see
to defeat or coerce, to trigger or train, to trip or seed
to force or force forward or flag, to flare, to alert
to dazzle, to dizzy, to derail, to detonate, to annotate, to scatter
we do not seed, we do not cloud, we do not formulate, we do not cohere
draped, striated, unseen in crystalline clouds, modified
we silver, we salt, we pressurize, we saturate
to induce or incur, to disrupt or subsidize, to alter or inform
to measure, to induct, to train or contain, not to see to check to point
we do not propel, we do not flare, we do not accumulate, we do not liquefy
checked, fractured, flared, fragmented, clouded, to target, to allow, to cloud
we atomize, we vaporize, we modify, we crystallize, we do not see, we seed, are seen

*

we do not see what we do not see
what we do not see we do not see
what we choose not to see we
choose not to have to see what we
have to see we see we choose not
to choose to have to force
ourselves not to see to see not to
force to have to force ourselves to
see what has been seen cannot not
be seen what has not been seen
cannot see to be seen cannot not
have been not seen cannot see not
to see we do not see not seeing we
do not see not seeing not seeing we
do not see



Front Page News, 2011
28–31 pages ledger paper, newsprint, scotch tape
8½ x 11 inches each
Site-specific installation



Still image from the performance of
more than none, none between, 2011
Live film narration of *On The Beach*
De Young Museum, San Francisco, CA
Photo: Konrad Steiner

JEN HOFER

Born
January 27, 1971, San Francisco, CA
Lives and works in Los Angeles, CA

Education
MFA in Poetry & MFA in Literary Translation,
The University of Iowa, IA, 1998 & 1999

BA, Brown University, Providence, RI, 1994

Selected Exhibitions & Awards

NEA Literature Translation Fellowship
(to translate Cristina Rivera Garza, *Dolerse. Textos desde un país herido* [To Be In Pain: Texts from a Wounded Country]) 2014

Antena @ Blaffer, Blaffer Art Museum, University of Houston, January–May 2014

Front Page News, Little Red Leaves (Textile Series), 2013

Libros Antena/Antena Books, Project Row Houses, Houston, TX, March–June 2012

Translation of Myriam Moscona, *Negro marfil* [Ivory Black] Los Angeles: Les Figue Press, 2011 (winner of translation prizes, Academy of American Poets and PEN)

Uncovering: A Quilted Poem Made from Donated and Foraged Materials from Wendover, Utah, Center for Land Use Interpretation, Wendover, UT, 2011–ongoing

Selected Publications

Nancy Wozny, *arts+culture*tx, “A Conversation with John Pluecker and Jen Hofer,” March 27, 2014, <http://artsandculturetx.com/antena-blaffer/>.

Joshua Marie Wilkinson, *The Pleistocene*, “Interview with Jen Hofer,” October 29, 2012, <http://thepleistocene.tumblr.com/post/34647116749/interview-with-jen-hofer-recorded-via-skype>.

Jill Magi, *on poetry, art, text-image projects, and culture* (blog), “Hofer and Sonnevi, then Cixous: ‘Who is your other?’” October 2011, <http://jillmagisblog.blogspot.com/2011/10/hofer-and-sonnevi-then-cixous-who-is.html>.



ELENA

OUT OF FOCUS

In *Naturalis Historia* (ACE 77–79) Pliny the Elder relates the celebrated competition between Zeuxis, who painted grapes so naturally that birds flew towards them, and Parrhasius, who depicted a curtain so perfectly that Zeuxis requested it pulled back in order for the actual picture to be seen. Conceding his loss, Zeuxis concluded that he himself had only deceived birds whereas Parrhasius had deceived an artist. In *Out of Focus*, Elena Manferdini gives us the conceit and deceit of Zeuxis’s birds and Parrhasius’s curtain. The birds translate into hyper-realistic insects—the *Papilio glaucus*, known as the Eastern Tiger Swallowtail and *Coccinellidae*, or ladybugs. The insects precariously land on the equivalent of Parrhasius’s curtain, rendered as fields of diagonal lines emerging from pixelated stripes superimposed upon a mesh of dots, which in turn have been printed onto a mirrored surface. In cotton-candy-clouds composed of pink-petal-flowers we search for the girl “with the sun in her eyes,” but she is gone.

Photorealistic insects landing upon an abstract field—Zeuxis’s birds and Parrhasius curtain—produce immersive theater. The viewer’s gaze is returned by the reflective canvas, transforming the space into a *tableau vivant*, a living painting composed of costumed performers posed behind the imaginary proscenium described on four 4’ x 8’ panels. And yet, the photorealistic insects, captured on screen with three-dimensional scanning, offer a moment of verisimilitude in an otherwise blurred composition. They engage the tradition of *nature morte*, still life paintings whose compositional value derives from hyper realistic depictions of inanimate objects. Manferdini transforms these two historical genres—*tableau vivant* and *nature morte*—first by flipping the works’ imaginary valance to face backwards toward the observer, who becomes a performer acting in this fantastical *mise-en-scène*, and second by activating the *trompe-l’œil* device of three-dimensional scanning into fluttering insects and floating clouds that stir dead nature to life.

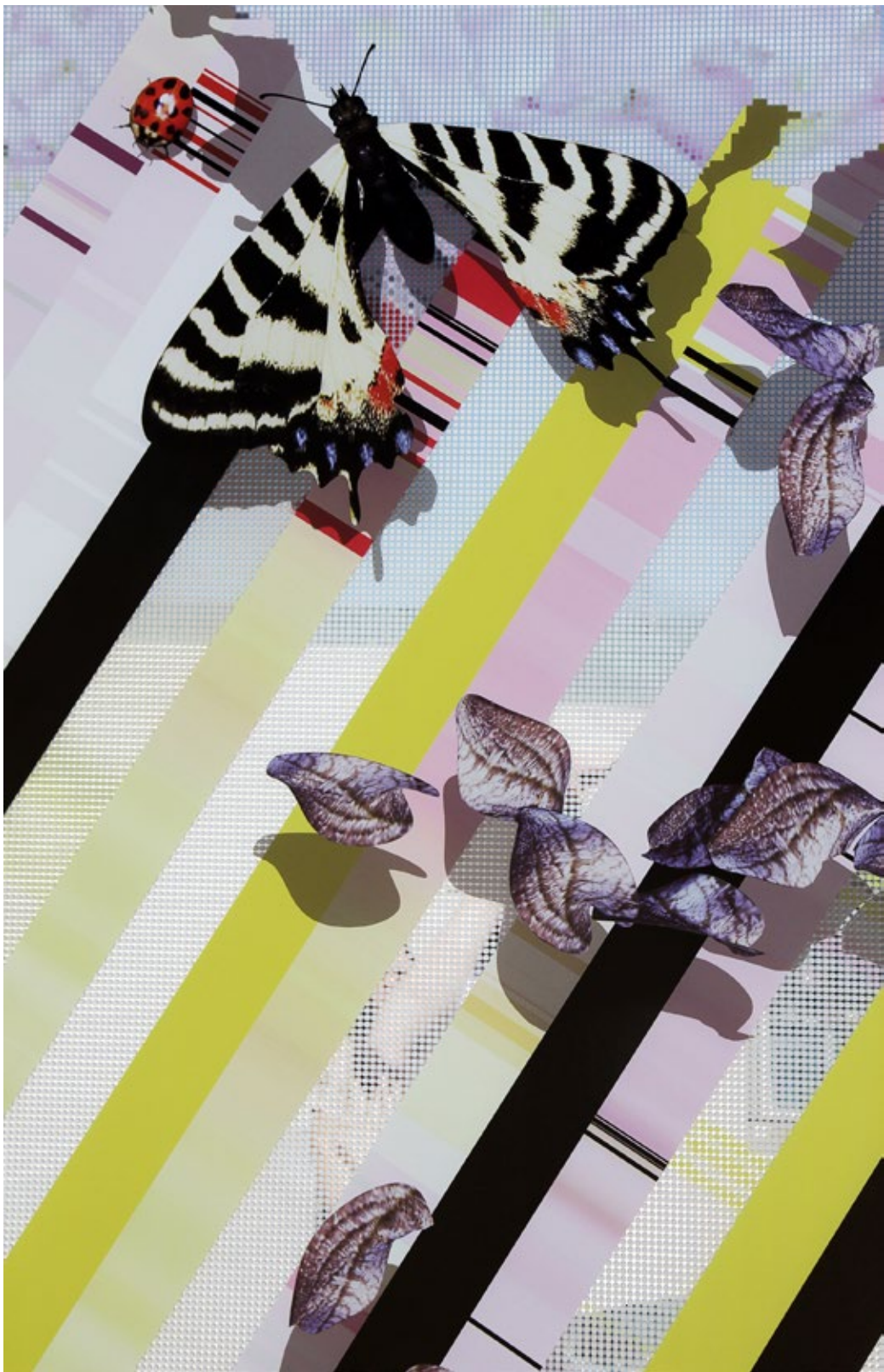
Tricking the eye or staging a performance, the competition between Zeuxis and Parrhasius inaugurated a debate in painting between *trompe-l’œil* and *mise-en-scène*. The success for either shuttles between the conceit of verisimilitude and the deceit of theatrical production. In a world of ever increasing digital manipulation, identifying where a picture has been altered is increasingly difficult, to the extent that the audience has learned to mistrust the image. Similar to Jeff Koon’s painting and sculpture *Play-doh* (1995–2007), where the artist’s fingerprint indexes the unadulterated moment of truth in the work, Manferdini’s butterflies and ladybugs land on the curtain not to tell us they are real, but rather to render the abstract field of lines and pixels as our new reality. When considering the subtle differences between the paradigms of realism, truth, deceit, and conceit, the moment in which *Out of Focus* pulls back its curtain to reveal the viewer’s reflection provokes an anxiety of representation. Both the insects and the viewer’s identity shudder in the momentary glance of a photorealistic lie.

Paulette Singley

Inverted Crystal Cathedral, 2011
Swarovski crystals, metal cable structure
3.5 x 6.5 meters
Part of a collective exhibition called
Lost in Lace at the Museum of
Contemporary Art in Birmingham, UK



Massive Projections, 2013
Color Printed lenticular wall paper
18 x 80 feet panel
Part of the 5th Gwangju Design Biennale



Detail of *Out Of Focus*, 2014
 Color prints on acrylic mirrored sheet,
 mounted on wood backing
 48 x 96 inches each
 Based on an artwork concept commissioned by
 the Los Angeles County Arts Commission for the
 future San Fernando Valley Family Support Center



Out Of Focus, 2014
 Color prints on acrylic mirrored sheet,
 mounted on wood backing
 48 x 96 inches each
 Based on an artwork concept commissioned by
 the Los Angeles County Arts Commission for the
 future San Fernando Valley Family Support Center

ELENA MANFARDINI

Born
 September 12, 1974, Bologna, Italy
 Lives and works In Venice, CA

Education
 MA in Architecture & Urban Design, University of
 California, Los Angeles, CA, 2000

Selected Exhibitions & Performances

Massive Projections (site-specific installation)
 (group), 5th Gwangju Design Biennale, Gwangju,
 Korea, 2013

*A New Sculpturalism: Contemporary Architecture
 from Southern California* (pavilion design) (group),
 Museum of Contemporary Art, Los Angeles, CA,
 2013

Lost in Lace: Inverted Cathedral Installation (group),
 Museum of Contemporary Art, Birmingham, United
 Kingdom, 2011

Austrian Pavilion: architectural designs (group),
 Architecture Venice Biennale, Venice, Italy, 2010

Works in Progress (solo), Italian Institute of Culture,
 Los Angeles, CA, 2008

Merletti (site specific installation) (solo), SCI-Arc
 Gallery, Los Angeles, CA, 2008

Selected Publications

Elena Manferdini (Seoul: Equal-Books, 2013).

Mario Carpo, AD, "The innovation imperative"
 (March 2013): XX.

Ann Bergren, "Plato's Timaeus and the Aesthetics
 of Animate Form," in *One Book, The Whole
 Universe: Plato's Timaeus Today*, edited by Richard
 D. Mohr and Barbara M. Sattler (Las Vegas:
 Parmenides Publishing, 2010): 343–372.



JESSICA

As an artist Jessica Rath finds far-reaching inspiration close to home: quiet sounds from the garden mingling with those from the bedroom at nap time; a very old and dying fruit tree in her backyard, pruned beyond recognition; and the sensuality of attractive fruits from the market. Images we might take for granted have germinated in her mind—along with research and collaborations with musicians and scientists—to produce several ambitious projects that earned her the C.O.L.A. award. A common thread through each of the projects is a questioning of human actions as they relate to Nature. For C.O.L.A., Jessica Rath has created a complex, multi-media installation that explores the role of beauty and attraction in agriculture.

In 2008 at the Torrance Art Museum, *Song to Snore* presented the visitor with a softly lit room and two inward winding sound-walls. The muffled sounds of birdsongs became as one with the erratic breathing of the artist's sleeping infant, an idyllic suggestion of harmony between home and garden.

The grafted trunk of Rath's apricot tree was several feet thick. Its limbs were stunted by pruning, reduced to stubs. Buds of new growth burst from each limb like little pompoms. Rath made a latex mold of the entire tree. In 2009 she presented it, an 18-foot tall freestanding sculpture entitled *Tree Peel*, to the Otis College of Art's Ben Maltz Gallery. In the white walled gallery the sculpture represented a spent lonely entity, gnarled, reaching like a tormented modern dancer.

The artist has shown *Take Me to the Apple Breeder* at solo exhibitions at the Jack Hanley Gallery, NYC, the Pasadena Museum of California Art, and at Perlman Teaching Museum at Carleton College in Northfield, Minnesota. Actual size, deliciously glazed ceramic interpretations of apple varieties are surrounded by stark, black and white photomurals of young apple trees, leafless in winter, shot in front of white backdrops. Apple varieties can only be duplicated and altered by grafting. Current strains have been bred over centuries by orchardists the world over. Rath visited Cornell University's Plant Genetics Resource Unit in upstate New York to research and photograph apples for this fascinating installation. She juxtaposes the aesthetic of colorful fruits with the reality of their scientific manipulation.

Recently, Rath shifted to another aisle in the produce section. Sculptures, drawings and videos explore the genetics of tomatoes. Delving into the politics of manipulating proportion, symmetry and color of tomatoes in the quest for eye appeal, the project is suggestively entitled *Ripe*. The work was inspired by the artist's discovery that the genetic mutation that enhances the red color in commercially grown tomatoes also affects taste, unfortunately to its detriment. The most visually appealing fruits are the least satisfying.

Jessica Rath's artwork riffs on the folly of skin-deep attraction, its inevitable lack of fulfillment. She projects a video intended to incite our passion. It entices with suggestive antics and close-ups, food porn with luscious fruit. Ceramic sculptures of oversized genetically skewed fruit laid out across the foreground seduce the viewer with a fetish finish of luscious red waxy gloss.

Noel Korten

Deacon Jones, 2012
 High-fire glazed porcelain
 7 x 6 x 6 inches



Tree Peel, 2009
 Latex, steel, thread, wire
 15 x 17 x 19 feet



Roma #3, 2013
High-fired ceramic, urethane
18 x 10 x 10 inches



Early Girl (Burst Variant) 4/6, 2014
Mono-print lithograph
22 x 30 inches

JESSICA RATH

Born
1969, Charleston, WV
Lives and works in Los Angeles (Silverlake), CA

Education
MFA in Art, California Institute of the Arts, Valencia, CA, 1996

BA in Sociology & Art, University of Missouri, Columbia, MO, 1990

Post Baccalaureate Studies, School of the Art Institute of Chicago, 1990–93

Painting & Sculpture Studies, Skinnskatteberg Art College, Skinnskatteberg, Sweden, 1990–93

Selected Exhibitions

take me to the apple breeder (solo), Perlman Teaching Museum, Carleton College, Northfield, MN, 2013

take me to the apple breeder (solo), Jack Hanley Gallery, New York, NY & Pasadena Museum of California Art, Pasadena, CA, 2012

Tree Peel (solo), Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA, 2009

Song to Snore (solo), Torrance Art Museum, Torrance, CA, 2008

Return Engagement to Garment City (solo), Metropolitan Transportation Authority (selected subways and subway stations), Los Angeles, CA, 2002

Red Fascia (solo), Randolph Street Gallery, Chicago, IL, 1994

Selected Publications

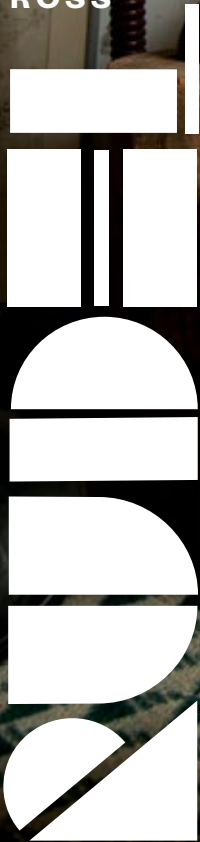
Ellen Birrell, *X-Tra*, “Figures and Ground: Jessica Rath: take me to the apple breeder,” Volume 15, Issue 4 (Summer 2013).

Emily Hall, *ARTFORUM*, “Jessica Rath at Jack Hanley,” November 2012, 278, <http://jessicarath.com/press/artforum/>.

Meg Linton, *3 Solo Projects: Lynn Aldrich, Jessica Rath, Carrie Ungerman* (Los Angeles: Otis College of Art and Design, September 2009), Exhibition catalogue.



ROSS



ACTS OF PERSUASION: NEW WORK BY ROSS RUDEL

The stapelia knows what you like.

When you're standing by the pump, do you secretly enjoy the smell of gasoline? How about that burnt bouquet of gunpowder on the Fourth of July? Or the head-jerking jolt of strong vinegar, ranker forms of tobacco smoke, the funk off a partner's body, or anything else which most people categorize as repellant, but which a few of us find irresistible nonetheless?

The stapelia understands this. *Stapelia Grandiflora* is a succulent—originally native to South Africa—noteworthy for its blossom. When the plant flowers, its hairy petals are ornamented with a pulsing display of leopard-spot markings that signal something potent and intoxicating, but also something deadly. This is confirmed by the scent: not the delicious perfume you'd expect from such a delicate form, but the disgusting stench of rotting flesh—the reeking flag of death favored by flies, beetles, and other less-than-delicate scavengers who also happen to make good pollinators.

You cannot smell the stapelia blossoms in Ross Rudel's mysterious panels, they're submerged beneath layers of resin. The transparent barrier does something more than protect us, though. It turns all these physical sensations into a psychological drama. It allows you to be seduced. It allows you to be attracted. *You* are now the bug clinched in the flower's embrace. And what that flower really knows is that attraction is a complicated dynamic, held in suspension against repulsion, and that sometimes, those two opposites can be made interchangeable.

Moves of a similar kind happen a lot in Ross Rudel's work: not transformations really, but something closer to overlaps between different orders of phenomena and different states of being. Take the sympathetic relations he encourages between a gnarled burl of wood, the recorded growl of his own digestive system, and a facsimile of the moon. He isn't assigning identities or symbolic values; it's more like he's finding voices that are inherent in these things and then creating a situation in which those voices are activated.

The best evidence for this is that in spite of Rudel's consummate craftsmanship and even fanatical input of labor, none of his pieces feel *be*-labored, or crafted, or even *made*, really. They feel as though this is the way they were meant to be, as though he's simply located, read, and then revealed a pattern that no one else can see, whether that be the accordion-like geometry nested inside the curve of the branches he has cut and carved, or the homology between the grain of the wood and the pattern of the cloth on the perforated sphere he's carefully formed. His manipulations are more like acts of persuasion, drawing out a character that is already there. Or, re-positioning us so we can see things that we otherwise wouldn't.

Is this a kind of mysticism on the part of the artist—the heightened consciousness of an acolyte who learns to see past the veils that hide deeper conditions from everyone else's view? Maybe the perception it takes to recognize these patterns has something to do with the analytic disposition of science: the ability to decode the stratification of rock forms, the geometry of planetary motion, the systems-logic of ecology. Or perhaps what's at work here is an engineering mentality, the capacity to break a problem down into whatever increments necessary until an equation can be built. Hard to say—and that alone would be a great accomplishment for any artist. But Ross Rudel goes further: he makes it hard to even tell the difference.

Carmine Iannaccone



Blue Stripe, 2014
Wood, acrylic, steel
71 x 11 x 11 inches
Photo: Brian Forrest



Torus, 2014
Wood, bed linen, acrylic resin
12 x 11 x 10¹/₂ inches
Photo: Brian Forrest



Sage, 2014
Wood, mixed media
32 x 21 x 18 inches
Photo: Brian Forrest



Detail of Sage, 2014
Wood, mixed media
32 x 21 x 18 inches
Photo: Brian Forrest

ROSS RUDEL

Born
1960, Billings, MT
Lives and works in Los Angeles, CA

Education
MFA, University of California, Irvine, CA, 1985

BA, Montana State University, Bozeman, MT, 1983

Selected Exhibitions

Meticulosity: Cosmos Installation (group), Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA, 2012

Burgeon (solo), Jack Shainman Gallery, New York, NY, 2010

Green Man Resurrection (solo), Dahl Art Museum, Rapid City, SD, 2009

Clouds (solo), Angles Gallery, Santa Monica, CA, 2005

Ross Rudel (solo) Studio la Citta, Verona, Italy, 2004

Panza: Legacy of a Collector (group), Museum of Contemporary Art, Los Angeles, CA, 2000

Selected Publications

Leah Ollman, *Los Angeles Times*, “Intricate Meldings of Mind and Spirit,” Sunday, April 29, 2012.

Neha Choksi, *X-Tra*, “Visions of Airy Confines,” Volume 8, number 3 (Spring 2006): cover image.

Giuseppe Panza: Memories of a Collector (New York: Abbeville Press, 2007), 242.

HECTOR



REVEALING A HOMEBOY-CENTERED VISUAL VOCABULARY: THE ARTWORK OF HECTOR SILVA

Hector Silva's artwork is exhibited in galleries, museums, and pop-up art happenings. His images are also found on the walls of bus shelters, in political campaign materials, and as the principal graphics of movie posters.

Silva gained his earliest audience in working class southern California barrios, where he arrived from Jalisco, Mexico over thirty years ago. They—I mean we—first experienced his work printed on glossy paper, a flyer for Chico's, the gay Latino dive bar in Montebello, where go-go boys danced on the pool table to continuous loops of freestyle music. Those flyers adorned the employee cubicles at Bienestar Human Services centers all around the city, as if the men in Silva's pictures were matinee idols. But you never saw Silva's men—tough, hyper-masculine males, whom cultural theorist Richard T. Rodriguez calls the purveyors of “the homeboy aesthetic”—in the movies, unless you were looking at the extras in *American Me* or *Blood In, Blood Out*.

Silva's work is a re-mapping of an erotic LA Latinidad. He indexes prison ink art as much as he does the work of Touko Laaksonen (Tom of Finland). Silva's men signal the Los Angeles-specific style vortex—bald heads, Dodger caps, oversized white T-shirts, Nike Cortez sneakers—*de rigueur* along the cruising sites of Elysian Park and Whittier Boulevard for the past forty years.

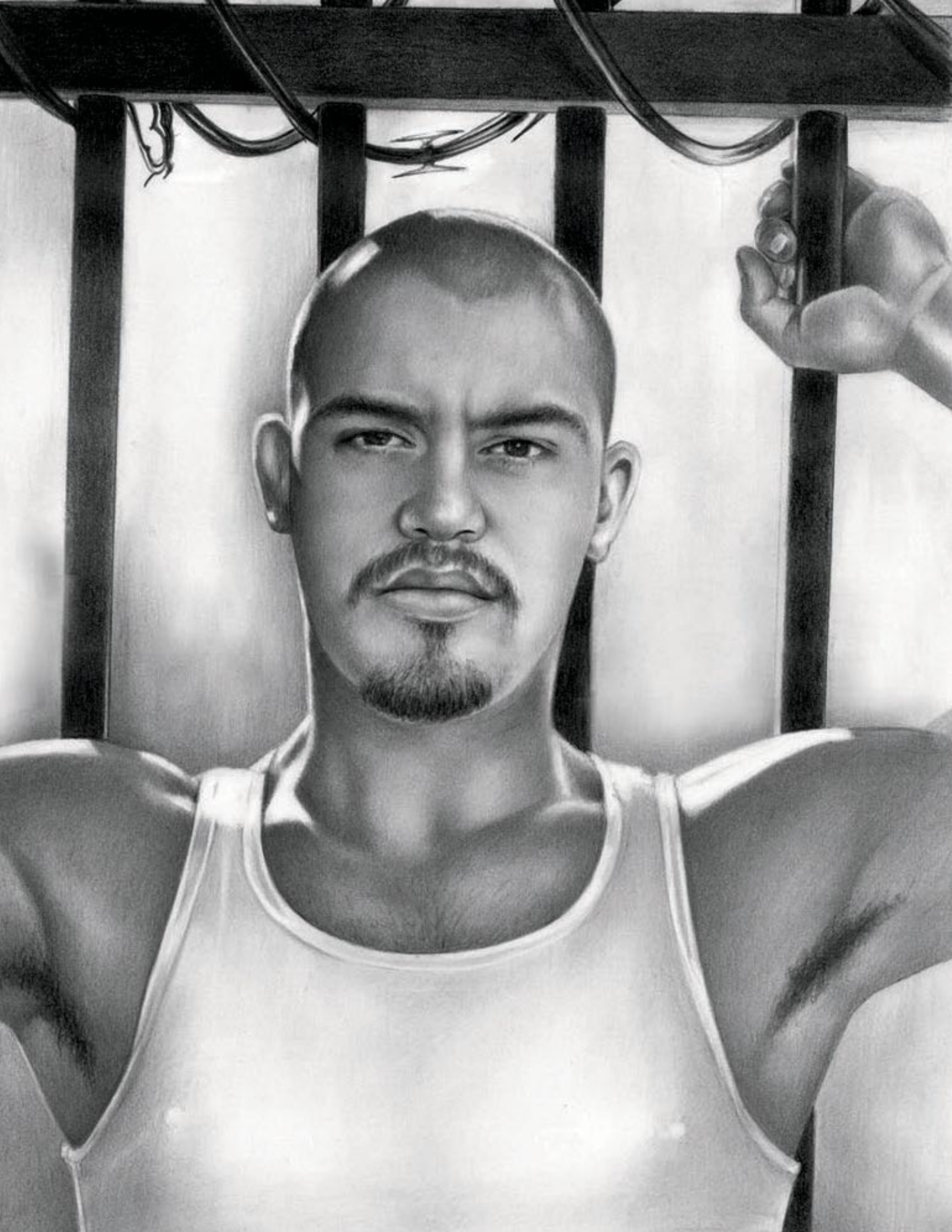
His queering homeboys are part of a visual register shared with several important artists: Mexican artist Javier De La Garza queers the Aztec warrior prince Cuatémoc; Don Bachardy uses line-based impressions to illustrate mid-20th century gay men in subaltern Los Angeles; Shizu Saldamando renders a youth underground filled with Morrissey-loving goth girls and punk boys. Silva's immediate contemporaries in the Queer Latino arena are Tony De Carlo and Joey Terrill. The latter's artwork, in association with the advocacy group VIVA, was imperative in raising awareness about HIV and AIDS in Latino communities.

Silva became an impresario in order to make his work available to a public eager to collect it. The current gallery system is barely capable of making art accessible to communities of color. Silva markets his own work by establishing direct connections to his fans. Relying heavily on the swap meet model, he often sells his pictures to people taking part in Day of the Dead festivities and other holidays in Hollywood and East Los Angeles, the same people who are dealing with keeping their families together in the face of xenophobic legislation. Silva's artwork is now a significant presence in the collections of Chicanos—here for generations as well as *recien llegados*—and queer Latinos and the families who love them.

Silva's work was ubiquitous if you made the rounds at Club Tempo at the nexus of Santa Monica Boulevard and Western Avenue. He brought out the wiggle in the walks of *macho vaqueros* and the strut of the peacock boys at Arena and Circus. His imagery spilled out of club spaces and parties where the persecuted danced into oblivion—the voyeur's perspective of the afterhours. Silva's more personal work alludes to sinister sexuality. An ecstatic *pelón* is urinated upon. A devilish smirk appears on the face of a knowing homeboy looking back at the spectator as he is about to dive head first into a blossoming orgy.

Figures in Silva's work, say two men standing side by side with the *Virgín de Guadalupe* hanging between them, unapologetically desire one another. That desire, in an ever-expansive visual vocabulary, focuses on being and remaining reachable to other young Gay Latino brown men. Hector Silva's art is the revelation of the erotically sublime.

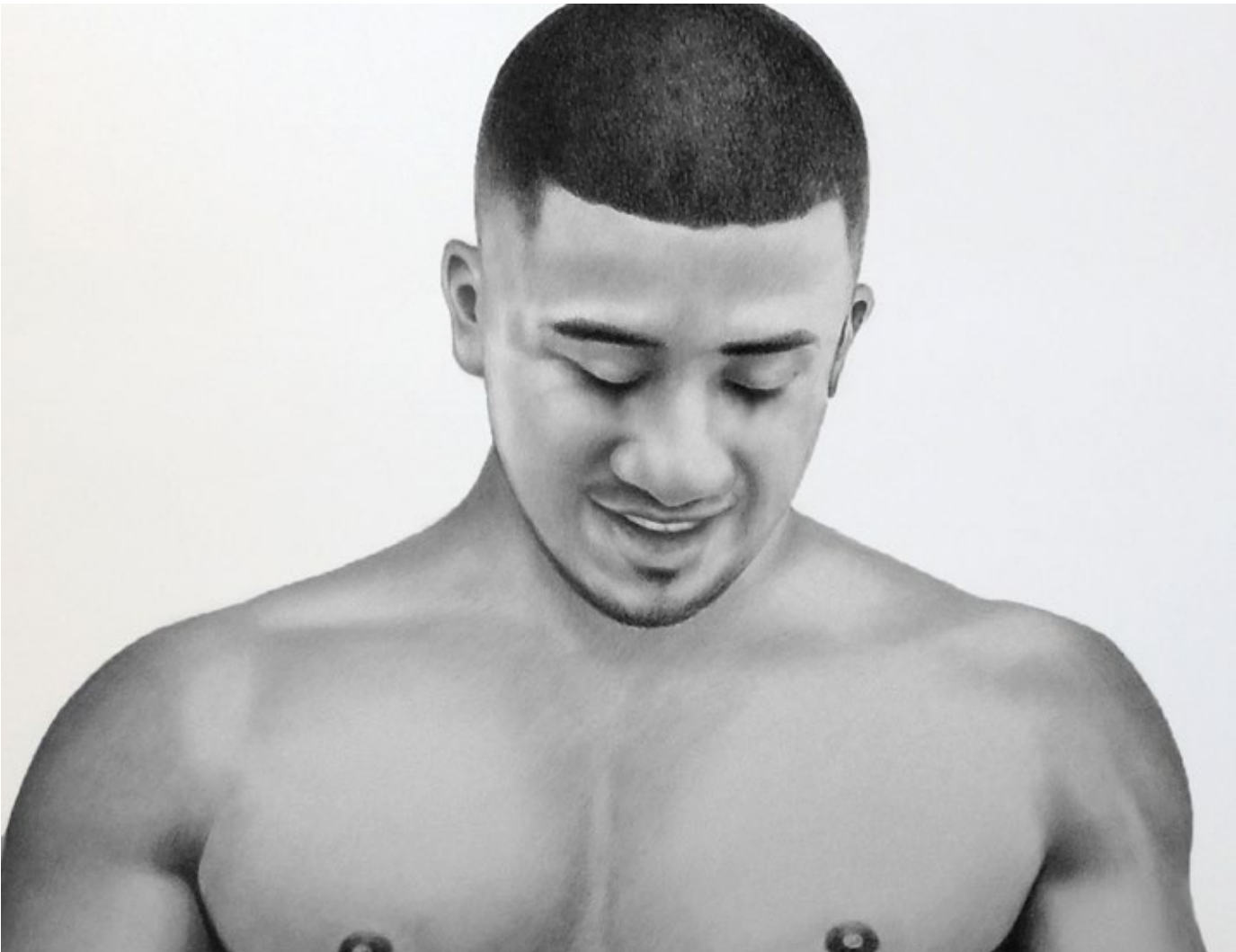
Raquel Gutiérrez



Detail of *Against the Fence*, 2004
Pencil on 2-ply museum board
18 x 24 inches



Vivan Los Novios, 2013
Pencil on 2-ply museum board
20 x 30 inches



Detail of *Robert With Trompo*, 2014
Pencil and colored pencil
on cotton rag acid-free paper
96 x 44 inches



Detail of *Angel With Trompo #2*, 2014
Pencil, colored pencil
on cotton rag acid-free paper
84 x 44 inches

HECTOR SILVA

Born
May 22, 1955, Ocotlan, Jalisco, Mexico
Lives and Works in Claremont, CA

Education
Self-taught

Selected Exhibitions

After Dark (solo), KGB Gallery, Los Angeles, CA, 2013

Latino Imagery (solo), Sin Limites, DePaul University, Chicago, IL, 2010

New Works (solo), Southwest Museum of the American Indian, Los Angeles, CA 2009

Hector Silva Retrospective (solo), One Institute/ University of Southern California, Los Angeles, CA, 2008

Failure to Appear (solo), Highways Performance Space, Santa Monica, CA, 2006

Untitled (solo), 665 Gallery, West Hollywood, CA, 2004

Selected Publications

Félix Masud-Piloto, ed., *Diálogo Journal*, Number 12 (Chicago: Center for Latino Research, DePaul University, Summer 2009): cover art and bio.

Daniel Enrique Perez, Ph. D., “Queer Machos: Gender, Sexuality, Beauty and Chicano/Latino Masculinity,” in *Men, Hunks, Hotties, and Pretty Boys*, edited by Samuel L Davis and Maglina Lubovich (United Kingdom: Cambridge Scholars Publishing, 2008).

Richard Rodriguez, Ph.D., *Aztlan: Journal of Chicano Studies*, “Queering the Homeboy Aesthetic,” Volume 31, number 2 (Los Angeles: UCLA Chicano Studies Research Center Press, Fall 2006).



GABRIEL

There is nothing formal about this world. Our increments of measure cannot parcel pain or characterize a calm moment of love. The most advanced machines will keep us alive but not living. But still we measure. Gabriel Spera happily explores this emotional arrhythmia of life. He maintains a wary lightness, understanding “all we are is what we’ve kept / of what we’ve touched.”

The skateboarder in Spera’s poem *Skate Park, Venice Beach* needs a man-made challenging surface to rise to the occasion. Spera builds the poem up, out of, and against gestures to an imposing poetic formalism. He does so with an ease of wheel, with the grace and good humored fatalism of his skateboarder. He knows how every great leap ends in gravity, how every fall is the starting point of the next ride, and that they are frustratingly and joyously entwined. One could assume that Spera negotiates passage between these opposing forces—the chaotic world and the reassuring rules of language. But that would assume opposition, an easy formality. They are not opposing forces. It is a singular landscape to navigate, often personal and subjective, vulnerable to the pitfalls and peaks of the objectively measured world.

For this voyage’s charter he claims moments of wonder authenticated by difficulty. Spera brings them to earth in a self-effacing manner. We see the feat, not the featured acrobat. It is poetry that rewards, striking personal depths without feeling confessional.

At heart Spera is a nature poet. Nature poetry at its best resonates with literal truths without resorting to simile. He writes of *The Decorator Crab*: “He has made a landscape / of himself ... / too poor to walk away from all / he’s hauled this far.” In a poem detailing the ravages of battling cancer, Spera says, “though more and more / there was less of him to sacrifice.” Scrutinize those fine lines. Listen for the enjambed and entombed pentameters enhancing and coloring your reading. The formal qualities are not the trick. They are the launch ramp for a message connected to nothing but wild air itself, and your own reader’s ear.

There is nothing formal about this world. Seasons do not care for the solstice, nor trains for timetables. So why do we trust this verse that comes to us with the reliability of a metronome ticking out time we can never quite keep rhythm to—while we pluck out the notes of our days on imperfect instruments we are still learning to be? Because it is far more than sound we simply set our internal clocks to. Gabriel Spera’s poetry runs the ragged banner of being up the flagpole of language. Because of that we see more clearly what we would give our lives for.

Jeffrey Schwaner

Skate Park, Venice Beach

Untroubled, like a rowboat toward a spillway,
he noses out and cascades over, as though
falling were what our hearts were made to do, though
most never seem to catch the hang of it, afraid
to hit bottom, afraid they’ve swallowed too much
bitterness and grief to ever rise back up
as he does now, hyperbolically arcing
toward the crater’s polished lip, the plane he breaks
and ploughs along, the noise a hoarse counterpoint
to whatever soundscape bleeds into his skull
through pulsing earbuds. And for a moment, he
all but proves he can balance there forever,
held in check by eternity’s dark matter,
the tug-of-war of sun and moon, until earth,
ever greedy to reclaim the sand and tears
we’ve commandeered, recalls his flesh, drags him down
like common love. And he lets it, tacks and drops,
absorbs the force in his legs’ tight crouch, skimming
the concrete swells like a hand on a body’s
peaks and sighs, at last crossing a line the most
permissive of physics can’t allow, unfoots
his board and slides scuddingly like a hubcap
from the shear force of collision. He stands up
and rubs his arm, eyes raised as though to conjure
a ladder or a hand, but finding none, he
hurls his skateboard past the rim and runs full tilt
at the nearly sheer wall, willing his body
up and over, as though rising were what our
souls were made to do, and any plunge into
the heave of stone and shadow could only end
with a pained and frail resurgence into light.

Roots

It’s hard not to view
a clogged toilet as a statement
on your life. But though I threw

both shoulders to the tank,
rocking to the plunger’s
squelch and suck, nothing sank

but my heart. It was evident
my issue went deeper,
like desire or discontent.

So I slogged out to the source,
uncapped the cleanout port and watched
ooze well up like hope divorced

from history and just as fast
slosh back. I force-fed a spasm
of metal coil down its shaft

and reeled it back, further irked
by the splash of failure. I kissed
its rubber to the lip and worked

my plunger till the pressure
grew too great, a fracking
disaster that sent a gusher

of thin black crude up and out
the backflow valve, swamping
the soil beside the house,

infecting the air. Kind fate
has graced me with sense enough
to know when I’ve been beat.

I phoned a pro, who passed
a naked blender through the pipe,
pureeing the roots that massed

like dendrites in a gangled
neural net. With one stroke, the knot
was solved, my life untangled.

The sun soon catalyzed
the malodorous muck,
made rich the earth that gave rise

to a carpetbomb of grass
that begged to get cut. And as I
bullied the mower past

there it was: a tomato shoot
where none had been sown, meaning
it had to have taken root

from seeds that plumbed the byzantine
maze of human gut, sclerotic
flume of sewer line

before lodging in the fetid
bog of excrement I’d
unwittingly created.

Was there a right way to react
to such aplomb?
Was I wrong to feel mocked

in my petty disgrace?
Or should I have known nature
would tell me to embrace

even the shit, to throw
my whole soul into it,
because who can know

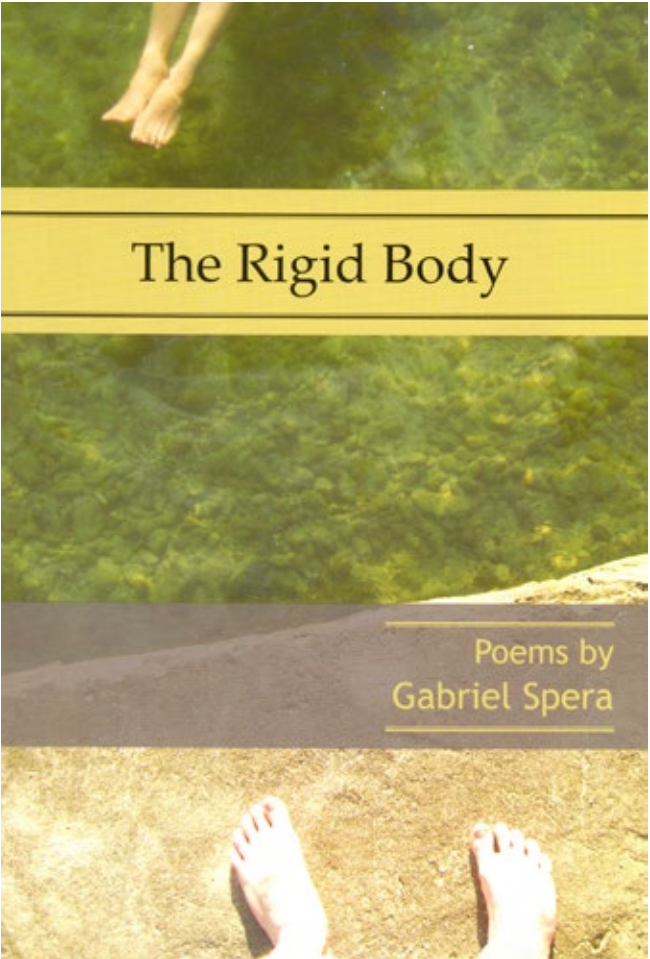
what we’ll be when we’ve committed
to rise at last up out of it,
self-tried and self-acquitted,

what tender blooms we might
break into when we stand

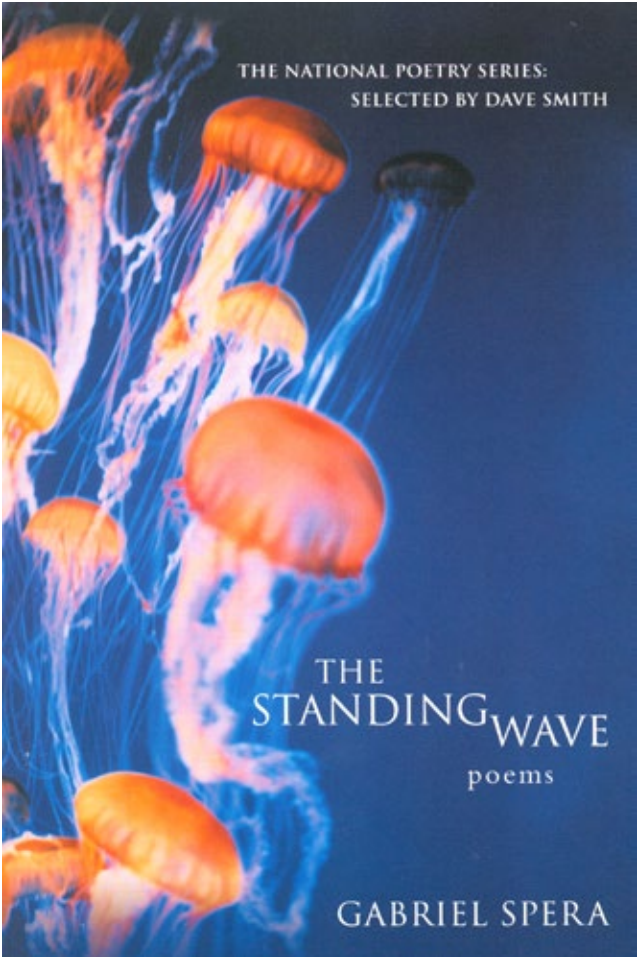
clean and naked in the light.



Page from *My Last Day as an Altar Boy*, 2009
Printed on Rives BFK paper by Red Dragonfly Press,
Red Wing, MN



Book cover from *The Rigid Body*, 2012
Printed by Ashland Poetry Press,
Ashland, OH



Book cover from *The Standing Wave*, 2003
Printed by HarperCollins, New York, NY

GABRIEL SPERA

Born

1966, Staten Island, NY
Lives and works in Mar Vista, Los Angeles, CA

Education

MFA in Poetry, University of North Carolina at
Greensboro, 1991

BA in English, Cornell University, Ithaca, NY, 1988

Selected Literary Works

The Rigid Body (Ohio: Ashland Poetry Press, 2012)

The Standing Wave (New York: HarperCollins, 2003)

Selected Performances

AWP Annual Conference and Book Fair, Boston,
MA, 2013

29th Annual San Luis Obispo Poetry Festival, San
Luis Obispo, CA, 2012

Anderson Center for Interdisciplinary Studies, Red
Wing, MN, 2009

Meta Eppler Gilpatrick Writers Series, Furman
University, Greenville, SC, 2005

Holloway Reading Series, University of California-
Berkeley, Berkeley, CA, 2005

University of California-Riverside, Riverside, CA,
2004

Selected Publications

Conrad Geller, *Rattle*, review of *The Rigid Body*,
June 5, 2013.

Jennifer Fandel, *ForeWord Reviews*, review of *The
Rigid Body*, Fall 2012.

Steve Gehrke, *Missouri Review*, review of *The
Standing Wave*, Volume 26, number 3 (2003):
185–186.



How do you make art about serious topics with humor? Corey Stein has figured it out. Corey describes her art as “environmental observations and connections” which she hopes will be “educational and funny.” If you are going to be humorous, one of the best ways is to tell a story. Much of Corey’s art does just that. She often creates a series of works, covering a topic where she “stands up” for herself and her own life. Sometimes she “stands in” for those considered to be the underdog.

Born in Los Angeles, Corey began taking classes at the Barnsdall Art Park. Her first influences were the Mattel, Stief and Lanco toy companies. The colors, toy details, three-dimensionality, and negative space fascinated her.

Corey received her undergraduate and graduate degrees from California Institute of the Arts, the center of avant-garde-ism and movie industry animation. She was particularly inspired by conceptual artist John Baldessari, an early mentor, and by her independent study of color with Jules Engel, the noted animator for Disney and “The Alvin Show.” Like Baldessari, Corey uses text in her artwork. She is drawn to word play, especially to words that sound the same but have wildly different meanings.

In 2009, Corey participated in the City of Santa Clarita’s *California Bear Project*. Her hand-made bear was one of the first chosen by a project sponsor, and prominently installed at the Westfield Valencia Town Center Mall in front of Macy’s. She privately referred to it as the “mallng bear.” That is the inspiration for her new body of artworks, a series actually titled *Malling Bears*. Americans, Angelenos in particular, are enthralled by shopping malls. These cathedrals of commerce are a hub of social life from childhood on. Devotion to these favorite public gathering spaces is a stereotypically defining characteristic of L.A. culture.

Corey’s objective is to create four life-size bears representing distinctive Los Angeles area communities and their malls. The outside of each work will embody a real bear. Its torso will be inlaid with a multi-layered, ecclesiastical-style stained glass representation of each mall. Corey is combing her Native American heritage and her sense of humor to comment on unique Los Angeles societal norms. Her bears certainly provoke insight and a smile.

In every series or individual work Corey Stein creates, there is a droll and eccentric whimsy. The subjects Corey chooses, and the media and manner of her depictions, are distinctive. She goes beyond classic art materials, using craft tools if they serve her purpose. She possesses the expressive power of humor. There is no preaching in Corey’s art. She shows us that the world, and the problems of an individual artist and woman, is best explored with comedy. It is vision of art deserving our thoughtful and amused attention.

Jay Belloli

Flat & Hairy, Cold & Hard, 2012
 Seed beads hand sewn on felt
 75 x 37 x 21 inches
 Photo: Larry Lytle

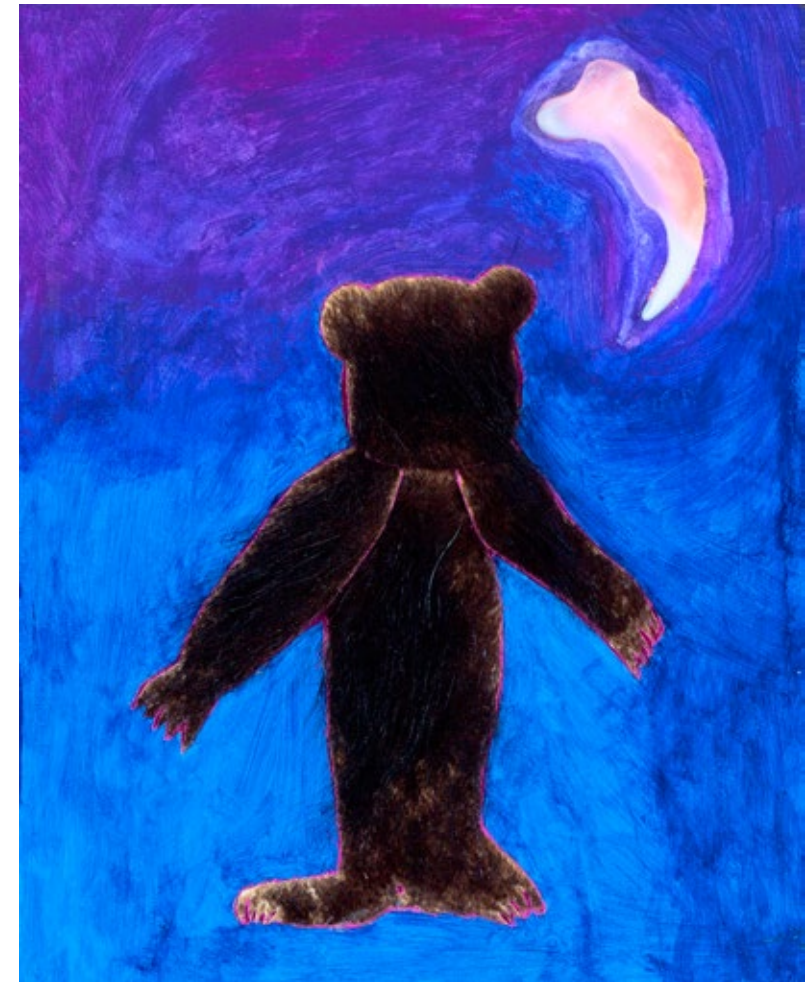


Surfer Taco, 2009
 Seed beads hand sewn on felt
 11 x 16 inches
 Photo: Larry Lytle





Detail of *Malling Bear*, 2014
Taxidermic bear, faux fur, cast glass,
electric lights, stained glass
101 x 48 x 84 inches
Photo: Desaraï Henry



Night Bear, 2013
Fur, wood, cast glass bear claw,
electric light, acrylic paint
10 x 8 inches
Photo: Larry Lytle

CORY STEIN

Born
1963, Los Angeles, CA
Lives and works in Sunland, CA

Education
Alaska Indian Arts Fellowship, Pilchuck Glass
School, Stanwood, WA, 2012

Native American Fellowships, Harpo Foundation,
Vermont Studio Center, Johnson, VT, 2011

MFA, California Institute of the Arts, Valencia, CA,
1987

Exchange Student, Foundry Courses, Rhode Island
School of Design, Providence, RI, 1987

BA in Fine Arts, California Institute of the Arts,
Valencia, CA, 1986

Cornish Institute, Seattle, WA, 1982

Selected Exhibitions

The Accidental Arsonist (solo), California State
University Channel Islands, CA, 2014

The Uncurated (group), Prohibition Gallery, Culver
City, CA, 2012

Falling Off Of Cliff: A Tribute to H.C. Westermann
(group), University of Southern Indiana, Evansville,
IN, 2010

Melange (solo), MorYork Gallery, Los Angeles, CA,
2008

Corey Stein: Trying to Pick Up a GALLERY GUYDE
(solo), Sherry Frumkin Gallery, Santa Monica, CA,
2007

Corey Stein: The I-5 Artist (solo), Laguna Art
Museum, Laguna Beach, CA, 1995

Selected Publications

Jody Zellen, *artUS*, "Corey Stein," May/June 2007,
28–29.

Cindy Chang, *Los Angeles Times Weekend
Calendar*, "On a solo exhibition," January 25, 2007,
E18.

Bill Lasarow and Marlena Donohue (editors),
ArtScene (Cal), "Previews of Exhibitions," February
2007, 23.



LINDA

In her ongoing series *Make ‘Em All Mexican (MEAM)*, Los Angeles-based artist Linda Vallejo deploys the simple visual strategy of painting objects brown. It is an unforgettable feat of history changing social engineering. She calls to task an entire category of cultural presumption. Her art is political and activist, without the subordination of aesthetic to rhetoric typical of the genre. She is an artist first, a soap-boxer some distant second. Vallejo is telling a vernacular joke, ostensibly for an insider Chicano audience, yet one that plays as well in Stockholm as in Fresno. Initially her audience is the art world, but ultimately the world at large.

Vallejo leverages topical references, drawing from deep history and yesterday’s papers, always with a view towards her imagery’s lasting shelf life. She stays critical. She accomplishes this with a sense of humor which does not detract from the seriousness of her intent. Her art is fundamentally transformative. The means of her transformation is color. She uses brown the way Yves Klein, James Lee Byars, and Lita Albuquerque use blue—as a catalyst for change and spiritual alchemy.

The statuary, props, books, web images, and cultural detritus that Vallejo repurposes have already undergone significant transformation before she starts in on them, cascading through generations of reproduction from iconic status to icons of kitsch. In spite of being reduced to nostalgia, these totems, from the *Winged Victory of Samothrace* to Grant Wood’s *American Gothic*, have not shed their association with the dominant powers that produced them. They have not grown less white. That is not until, as if responding to a Brown Bat Signal projected on a white cloud, Vallejo intercedes.

Linda Vallejo cannot just make a statue and then paint it. She has to go out and find it. Her use of found (or *found out*, since the stereotypes she ousts are so well entrenched) objects is key to her method. Discovery is the first step to recovery—literally as in pulling the icon out of the junk pile and re-covering it with a coat of paint, and figuratively as in instigating a healing process. Her grounding in the tradition and means of painting, regardless of her use of assemblage, appropriation, and text, is the key to how well she understands the capacity of painting to humanize.

As the *MEAM* series matures, as it gets past the joke and into the incredibly long lever that is Vallejo’s imagination, the seemingly inexhaustible variations on the transformative theme manifest themselves as a pliant language and a tool for examining the function of art in our culture. Vallejo questions the source of an image’s power. What role do images play in securing and perpetuating social hierarchies? Whether she is appliquéing the Santa Maria to slip complacently under someone’s rear, or tattooing the rear of the *Venus de Milo*... whether she is wrapping china dolls in Serape material or shrink-wrapping Mickey Mouse in Coppertone vinyl... whether she is silk screening, spray painting, gold leafing or enameling this cultural icon or the next, she is asking what if...what if you wandered out tomorrow evening and the North Star had shifted south, and the constellations in the pantheon sky of art history set a whole new course charted by a whole new set of navigators? What if instead of all roads leading to Rome, they led to Mexico City?

George Lawson



Botticelli's Venus, 2014
 Acrylic, aluminum sublimation print
 30 x 37 inches



El Baco, 2014
 Acrylic, aluminum sublimation print
 34 x 30 inches



Mexican Gothic, 2014
 Acrylic, aluminum sublimation print
 40 x 30 inches



La Victoria, 2014
Acrylic, metal flake, repurposed
composite plastic
40.5 x 25 1/2 x 20 inches



A New Mythology, 2014
Acrylic, repurposed porcelain
12 x 13 x 9 inches

LINDA VALLEJO

Born
December 2, 1951, Los Angeles, CA
Lives and works in Topanga Canyon, CA

Education
MFA in Printmaking, California State University,
Long Beach, CA, 1978

BFA, Whittier College, CA, 1973

Selected Exhibitions

Make 'Em All Mexican (solo), Clemente Soto Vélez
Cultural & Educational Center, New York, NY, 2014

Make 'Em All Mexican (solo), The George Lawson
Gallery, Culver City, CA, 2013

Make 'Em All Mexican (solo), University Art Gallery,
New Mexico State University, Las Cruces, NM, 2013

Make 'Em All Mexican (solo), Robert and Frances
Fullerton Museum, California State University San
Bernardino, CA, 2012

Make 'Em All Mexican (solo), *Arte Américas* in
collaboration with Fresno Art Museum, Fresno, CA,
2012

A Prayer for the Earth Eco Installation (solo), The
MacNider Museum, Mason, IA, 2012

Selected Publications

Evan Karp, Christine Mullen Kreamer, and Steven
D. Lavine, *Museums and Communities: The Politics
of Public Culture*, Smithsonian E-Books (Washington
DC: Smithsonian Institution Press, 2013).

Chon A. Noriega, Terezita Romo, and Pilar Tompkins
Rivas, *L.A. Xicano, Mapping Another LA: The
Chicano Art Movement* (Los Angeles: UCLA Chicano
Studies Research Center Press & University of
Washington Press, 2011), published in conjunction
with *Pacific Standard Time: Art in Los Angeles
1945–1980*, Fowler Museum at UCLA,
Los Angeles, CA.

Cheri Gualke, *Doin' It in Public: Feminism and Art
at the Women's Building & From Site to Vision: The
Women's Building in Contemporary Culture* (Los
Angeles: Otis College of Art and Design, 2011),
published in conjunction with *Pacific Standard
Time: Art in Los Angeles 1945–1980*, Ben Maltz
Gallery, Otis College of Art and Design, Los Angeles,
CA.

Lyn Kienholz, *L.A. Rising: SoCal Artists Before
1980* (Los Angeles: California International Arts
Foundation, 2010).



TWIN IDENTITY: THE WORK OF KENT AND KEVIN YOUNG

Twin brothers Kent and Kevin Young undertake projects involving twin identity. Their works, performances and displays of objects, often simulate scientific experiments designed to test communication between twins. They also use their own twin identity to negotiate beyond conventional ideas on the topic into the subjective realm. They explore the possibility of a subjectivity based on multiplicity instead of singularity. In the latter case, products of subjectivity are usually tied to one subject. Kent and Kevin look into problems linking intention and production with a single subject. They suggest that the psychology of the twin is dual identity, which frequently collapses intent between them. This makes it difficult to think of the world as perceived by a single consciousness.

Many of Kent and Kevin's projects seek to represent this concept. What does a single experience mean to a twin? Is telepathy an example of a single phenomenon experienced by two persons? Theirs is a very personal methodology to address the Kantian project of determining the manner in which completely subjective experiences can be communicated between agents. Can person A have the same experience as person B? Can the experience of one twin be exactly the same as for the other? Since much of their work replicates scientific studies, the brothers inevitably raise questions regarding the appearance of subjective practices in those studies, the presence of which would be non-scientific. Cognitive ambiguity occurs in twin identity because the difference between fact and fiction, subjective and objective, is likely incomprehensible.

Another Monozygotic Experiment in Telepathic Conveyance (2006) exemplified performance art dealing with those questions. Kent and Kevin were separated by a divider as they worked out a crossword puzzle. Kent responded to the clues, writing his answers on a sheet of paper. Kevin, in an ostensible act of telepathic communication, wrote down what occurred to him as Kent's answers on the puzzle board. At certain moments it seemed mental telepathy did literally occur. In other moments something more metaphoric, less literal happened. What made this so fascinating was how it represented as much an instance of failure as it did an instance of success. The metaphor seemed as legitimate as the literal (where it is presumed telepathic communication took place). The meaning of this enactment of telepathy certainly took on different life as an artwork than it would have as a scientific experiment. The performance merged empirical instances of identity, and subjectivity, with manifestations of art's opposing interest in indeterminate practices. This immediately revealed something about the relationship between cognitive understanding and expression: often the two are not synchronized. In fact, expression has a more indeterminate relationship to thought. The brothers' work uncovers the tendency to believe in things based not on reason but on convention, irrespective of whether convention is reasonable. In this way, as a work of art, transcendental communication is believable, operating in-between the spaces of fiction and fact.

The intrinsic link between conceptualist practice and the social idea of twins creates the opportunity in Kent and Kevin's works to operate within the sphere of criticality and psychological expressivity. Investigation of difference challenges psychological and political force. Their performances call up the history and theory of eugenics on the one hand, and, on the other, ideas that transcend cultural difference such as Jung's theory of the archetype. Many cultural myths about twins stem from the problematic conclusions found in those theories.

Charles Gaines



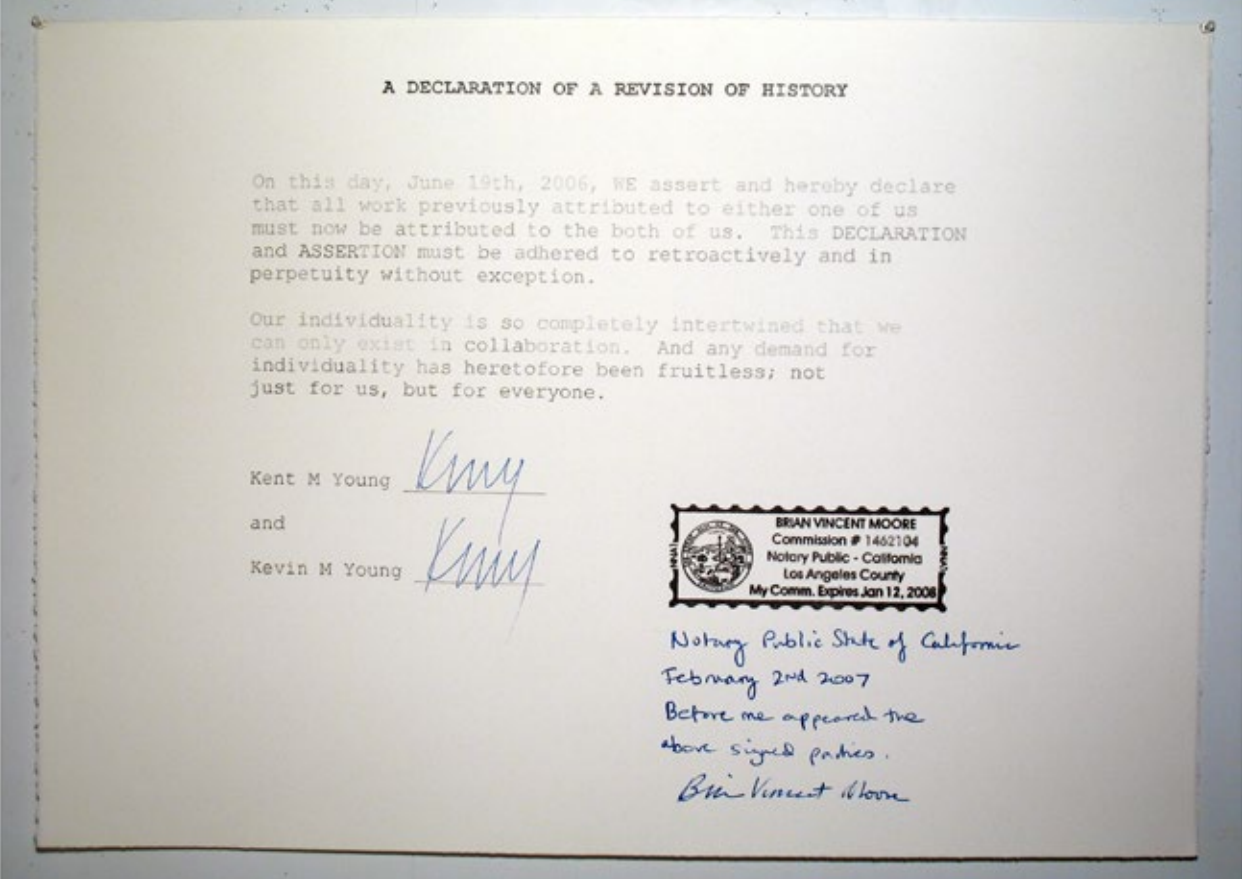
Morphy vs. Duke, Karl: Rematch, 2011
 Partitioned desk, cycling outfits,
 2 chessboards, rope, timer, projection
 Echo Park Film Center, Los Angeles, CA

*Another Monozygotic Experiment in Telepathic
 Conveyance: KKY-151.1, 2002*
 Rotating platform, clock, fog machine, soundtrack,
 reenactment of parts of Samuel Beckett's *Waiting
 for Godot* and excerpts read from Molloy
 ACME, Los Angeles, CA





Simultaneous Events: 34°03'00"N and 118°14'37"W
or 34°02'60"N and 118°15'00"W
Mirror, plywood, sawhorses, computer
55 x 96 x 192 inches



A Declaration of a Revision of History, 2011
Graphite, colored pencil on paper
30 x 42 inches

KENT & KEVIN YOUNG

Born
1964, Dallas, TX
Live and work in Los Angeles, CA

Education
MFA, California Institute of the Arts, Valencia, CA, 1991

Yale University, New Haven, CT, 1988

BFA, North Texas State University, 1987

Yale Summer School of Arts, Norfolk, CT, 1986

Selected Exhibitions

Searching for the Eternal Return: Serenading the VIP Bathrooms (solo), Derby Dolls Arena, Los Angeles CA, July 7, 2011

Supreme Court Justice Stevens Claims Shakespeare Was A Fake (solo), Las Cienegas Projects, Los Angeles, CA, 2009

A Monozygotic Experiment Using Telepathic Conveyance: NYC (solo), Exit Art, New York, NY, April 11, 2008

Documental: Contemporary Video Art in Los Angeles and Dusseldorf (group), PILOT Projekt Dusseldorf, Germany and Guggenheim Gallery Chapman University, Orange, CA, 2008

THE WHITNEY TEST #1 (solo), Neighborhood Public Radio & The Whitney Museum, New York, NY, April 12, 2008

Another Monozygotic Experiment Using Telepathic Conveyance (solo), Steven Wolf Fine Arts, San Francisco, CA, 2006

Selected Publications

Lisa Jennings, *Beeline* (blog), "Another Monozygotic Experiment Using Telepathic Conveyance," February 9, 2010, Blog April 13, 2013, <http://beelinetree.blogspot.com/2010/02/kent-kevin-young-another-monozygotic.html>.

Alan Bamberger, *ArtBusiness.Com*, "Steven Wolf Fine Arts: Kent and Kevin Young - Jury Breaks DNA Deadlock," March 27, 2009, Website April 29, 2013, <http://www.artbusiness.com/1open/032709.html>.

Michelle Devera, *San Francisco Chronicle*, "'Jury Breaks DNA Deadlock': Identical issues," March 26, 2009.

C.O.L.A. 2014
Works in the Exhibition

STEPHEN BERENS

It's a long story (Part 2, no. 1), 2014
Archival dye-based Inkjet print
24 x 34 inches

It's a long story (Part 2, no. 6), 2014
Archival dye-based Inkjet print
24 x 34 inches

It's a long story (Part 2, no. 9), 2014
Archival dye-based Inkjet print
24 x 34 inches

KRISTIN CALABRESE

Lights Out, 2014
Oil on canvas
96 x 114 inches

Red Ink Drawings (6), 2013–2014
Ink on paper
18 x 24 inches each

JENNIFER CELIO

NIMBY (wetlands), 2013
Graphite pencil on paper
33 x 58 inches

NIMBY (neutralized), 2014
Graphite pencil on paper
28 x 58 inches

Fly-By, 2014
Graphite pencil on paper
4¼ x 12 inches

Nebulae, 2014
Graphite pencil on paper
8 x 6¾ inches

ELENA MANFERDINI

Out Of Focus, 2014
Color prints on acrylic mirrored sheet,
mounted on wood backing
48 x 96 inches each
Based on an artwork concept commissioned
by the Los Angeles County Arts Commission
for the future San Fernando Valley Family
Support Center

JEN HOFER

Front Page News, 2011
28–31 pages ledger paper,
newsprint, scotch tape
8½ x 11 inches each
Site-specific installation

JESSICA RATH

Roma #3, 2013
High-fired ceramic, urethane
18 x 10 x 10 inches

Early Girl (Burst Variant) 4/6, 2014
Mono-print lithograph
22 x 30 inches

Ripe Still, 2014
Video
4 min 30 sec

ROSS RUDEL

Sage, 2014
Wood, mixed media
32 x 21 x 18 inches

Torus, 2014
Wood, bed linen, acrylic resin
12 x 11 x 10½ inches

Blue Stripe, 2014
Wood, acrylic, steel
71 x 11 x 11 inches

Third Diversion, 2014
Wood, acrylic
90 x 21 x 12 inches

Wet/Dry, 2014
Wood, acrylic
42 x 28 x 58 inches

Grace, 2014
Carrion blossoms, acrylic,
acrylic resin on wood
23 x 23 x 1¼ inches

HECTOR SILVA

Homeboy With Sunflowers, 2014
Pencil, colored pencil
on cotton rag acid-free paper
72 x 44 inches

Robert With Trompo, 2014
Pencil, colored pencil
on cotton rag acid-free paper
96 x 44 inches

Angel With Trompo #2, 2014
Pencil, colored pencil
on cotton rag acid-free paper
84 x 44 inches

On The Boulevard, 2014
Pencil, colored pencil
on cotton rag acid-free paper
84 x 44 inches

L.A. Homeboy, 2014
Pencil, colored pencil
on cotton rag acid-free paper
72 x 44 inches

GABRIEL SPERA

Page from *My Last Day
as an Altar Boy*, 2009
Printed on Rives BFK paper
by Red Dragonfly Press,
Red Wing, MN

Book cover from *The Rigid Body*, 2012
Printed by Ashland Poetry Press,
Ashland, OH

Book cover from *The Standing Wave*, 2003
Printed by HarperCollins, New York, NY

COREY STEIN

Malling Bear, 2014
Taxidermic bear, faux fur, cast glass,
electric lights, stained glass
101 x 48 x 84 inches

Night Bear, 2013
Fur, wood, cast glass bear claw,
electric light, acrylic paint
10 x 8 inches

Collections Of Corey Stein, 2014
Installation of objects, memorabilia,
taxidermy animals, and art collected
by Corey Stein. Site Specific installation
designed for C. O. L. A. exhibition

LINDA VALLEJO

La Victoria, 2014
Acrylic, metal flake,
repurposed composite plastic
40½ x 25¼ x 20 inches

El Baco, 2014
Acrylic, aluminum sublimation print
34 x 30 inches

Botticelli's Venus, 2014
Acrylic, aluminum sublimation print
30 x 37 inches

Mexican Gothic, 2014
Acrylic, aluminum sublimation print
40 x 30 inches

A New Mythology, 2014
Acrylic, repurposed porcelain
12 x 13 x 9 inches

KENT & KEVIN YOUNG

*Simultaneous Events: 34°03'00"N
and 118°14'37"W
or 34°02'60"N and 118°15'00"W*
Mirror, plywood, sawhorses, computer
55 x 96 x 192 inches

C.O.L.A. History

Department of Cultural Affairs
Cultural Grant Program

The City of Los Angeles Department of Cultural Affairs awards grants for the production, creation, presentation, exhibition, and managerial support of art projects in the following areas: culture/history, design, dance, media, music, literary arts, outdoor festivals/parades, theatre, traditional/folk art, visual arts, and projects which are multi-disciplinary.

Grants are awarded on a competitive basis to bring the highest quality artistic and cultural services to Los Angeles residents and visitors. Since 1990, the Department of Cultural Affairs has awarded over \$59.8 million dollars to local artists, arts organizations, and arts events. In 2014–2015, the Department will offer approximately \$2.3 million in project support to more than 275 local artists and organizations through its Cultural Grant Program.

C.O.L.A. Individual Artist Fellowships

Each C.O.L.A. grant recipient was offered support to create new work that is showcased in a non-thematic group presentation series. This annual event greatly benefits general audiences and honors a selection of established and creative artists who live and work in Los Angeles.

C.O.L.A. 2014
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 4–July 7, 2014
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
June 29, 2014
Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071
TEL 213.687.2190

VISUAL / DESIGN ARTISTS
Stephen Berens
Kristin Calabrese
Jennifer Celio
Elena Manferdini
Jessica Rath
Ross Rudel
Hector Silva
Corey Stein
Linda Vallejo
Kent and Kevin Young

LITERARY ARTISTS
Jen Hofer
Gabriel Spera

PANELISTS
VISUAL / DESIGN ARTS
Heather Flood
Alexandra Juhasz
Peter Mays
Steve Wong

LITERARY ARTS
Cheryl Klein
Wendy C. Ortiz

2012–2013
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 19–July 7, 2013
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
June 28, 2013
Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071

VISUAL / DESIGN ARTISTS
Lisa Anne Auerbach
Krysten Cunningham
Ramiro Diaz-Granados
Samantha Fields
Judithe Hernández
Carole Kim
Nery Gabriel Lemus
Rebeca Méndez
Rebecca Morris

PERFORMANCE ARTISTS
Malathi Iyengar
Michael White

PANELISTS
VISUAL / DESIGN ARTS
Anne Bray
Tony de los Reyes
Kathy Gallegos
John Spiak

PERFORMING ARTS
Adilah Barnes
Mitch Glickman
Romalyn Tilghman

2011–2012
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
September 30–October 28, 2012
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
June 29, 2012
Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071

VISUAL ARTISTS
Lynne Berman
Martin Durazo
Heather Flood
Diane Gamboa
Mark Steven Greenfield
Steve Hurd
Maryose Mendoza
Rika Ohara

PERFORMANCE ARTISTS
Paul Outlaw
Raphael Xavier

LITERARY ARTIST
Joseph Mattson

PANELISTS
VISUAL ARTS
Linda Arreola
Lauri Firstenburg
Sarah Bancroft
Jesse Lerner
Scott Ward

PERFORMING ARTS
Kevin Bitterman
Cheng-Chieh Yu

LITERARY ARTS
Marisela Norte
Justin Veach

2010–2011
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 19–July 3, 2011
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
June 17, 2011
Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071

VISUAL ARTISTS
Anna Boyiazis
Heather Carson
Carolyn Castaño
Tony de los Reyes
Ken Gonzales-Day
Soo Kim
Yong Soon Min
Danial Nord
Dont Rhine
Mark Dean Veca

PERFORMANCE ARTISTS
Sheetal Gandhi
Ian Ruskin

PANELISTS
VISUAL ARTS
Amy Heibel
Carol Stakenas
Pilar Tompkins

PERFORMING ARTS
Alejandra Flores
Billy Mitchell
Lionel Popkin

2009–2010
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 29–July 18, 2010
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
June 18, 2010
Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071

VISUAL ARTISTS
Fumiko Amano
Linda Arreola
Sean Duffy
Sam Erenberg
Mary Beth Heffernan
Jesse Lerner
Brian C. Moss
Michael Pierzynski
Rebecca Ripple
Tran T. Kim-Trang

LITERARY ARTIST
Fernando Castro

PERFORMANCE ARTISTS
maRia Bodmann
Ken Roht

PANELISTS
VISUAL ARTS
Richard Amromin
Joyce Dallal
Garland Kirkpatrick
Reina Prado
Alma Ruiz

LITERARY ARTS
Jawanza Dumisani
Tara Ison

PERFORMING ARTS
Adelina Anthony
Bonnie Homsey
George Lugg

2008–2009
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 14–July 12, 2009
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
June 19 and 20, 2009
Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071

VISUAL ARTISTS
Natalie Bookchin
Jane Castillo
Joe Davidson
David DiMichele
Bia Gayotto
Willie Robert Middlebrook, Jr.
Maureen Selwood
Eloy Torrez
Shirley Tse

LITERARY ARTISTS
Gloria Enedina Alvarez
Bruce Bauman

PERFORMANCE ARTISTS
Alejandra Flores
Lionel Popkin
Houman Pourmehdi
Cheng-Chieh Yu

PANELISTS
VISUAL ARTS
Paul J. Botello
Lisa Henry
Cindy Kolodziejski
William Moreno
Aram Moshayed

LITERARY ARTS
Michael G. Datcher
Katharine Haake
Oliver Wang

PERFORMING ARTS
Ben Garcia
Lynette Kessler
John C. Spokes

2007–2008
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 16–July 13, 2008
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
June 13 and 14, 2008
Grand Performances
350 South Grand Avenue
Los Angeles, CA 90071

VISUAL ARTISTS
Judie Bamber
Erin Cosgrove
Joyce Dallal
Lewis Klahr
Suzanne Lacy
Timothy Nolan
Stas Orlovski
Louise Sandhaus
Alex Slade

LITERARY ARTISTS
Sesshu Foster
Tara Ison

PERFORMING ARTISTS
Adelina Anthony
John Malpede
Phranc
David Rousseve

PANELISTS
VISUAL ARTS
Mickie Garcia
Hirokazu Kosaka
Ali Subotnick

LITERARY ARTS
Teresa Carmody
Cyrus Cassells
Amy Gerstler

PERFORMING ARTS
Luisa Cariaga
Emiko Ono
William Roper

2006–2007
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 4–June 24, 2007
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
May 23, 24, 25, 26, and 27, 2007
Barnsdall Gallery Theatre
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

VISUAL ARTISTS
Paul J. Botello
Aya Dorit Cypis
Caryl Davis
Andrew Freeman
Clement S. Hanami
Rubén Ortiz-Torres
Coleen Sterritt
Lincoln Tobier
Carrie Ungerman
J. Michael Walker

LITERARY ARTISTS
Diane Lefer
Luis Rodriguez

PERFORMANCE ARTISTS
Hector Aristizabal
Phil Ranelin
Heather Woodbury

PANELISTS
VISUAL ARTS
Derrick Cartwright
Rita Gonzalez
Maria Louisa de Herrera
Asuka Hisa
Alison Saar

LITERARY ARTS
Ron Fernandez
Katherine Haake
Gary Phillips

PERFORMING ARTS
Nickie Cleaves
Peter J. Corpus
Pirayeh Pourafar
Renae Williams

2005–2006
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
April 28–June 11, 2006
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
May 19, 20, 21, 26, 27, and 28, 2006
Barnsdall Gallery Theatre
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

VISUAL ARTISTS
Lita Albuquerque
Claudia Bucher
Sam Easterson
Margaret Garcia
Janie Geiser
Jeffery Keedy
Hirokazu Kosaka
Simon Leung
Fran Siegel
Janice Tanaka

LITERARY ARTIST
Terry Wolverton

PERFORMANCE ARTISTS
Dan Kwong
William Roper
Sri Susilowati
Denise Uyehara

PANELISTS
VISUAL ARTS
Jade Jewett
Lothar Schmitz
Pamela Tom
Irene Tsatos
Takako Yamaguchi

LITERARY ARTS
Janice Pober
Eloise Klein Healy
David Hernandez

PERFORMING ARTS
Adilah Barnes
Michael Sakamoto
Dorothy Stone

2004–2005
INDIVIDUAL ARTIST FELLOWSHIPS

EXHIBITION:
May 13–June 26, 2005
Los Angeles Municipal Art Gallery
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
May 14; June 3, 4, and 5; June 10;
June 24, 25, and 26, 2005
Barnsdall Gallery Theatre
Barnsdall Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

VISUAL ARTISTS
Kaucyila Brooke
Ernesto de la Loza
Cheri Gaulke
Wayne Alaniz Healy
William E. Jones
Cindy Kolodziejski
Lies Kraal
Steve Roden
Alison Saar

LITERARY ARTISTS
Katharine Haake
Eloise Klein Healy

PERFORMANCE ARTISTS
Ron George
Michael Kearns
Anne LeBaron
Paul Zaloom

PANELISTS
VISUAL ARTS
Kim Abeles
Noriko Gamblin
Pat Gomez
Roberto Tejada

LITERARY ARTS
Sherrill Britton
Wanda Coleman
Aimee Liu
Paul Vangelisti

PERFORMING ARTS
Eleanor Academia
Tim Dang
Susan Rose

EXHIBITION:
May 5–June 27, 2004
Los Angeles Municipal Art Gallery
Barnsdall Art Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
May 9 and June 27, 2004
Barnsdall Gallery Theatre
Barnsdall Art Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

VISUAL ARTISTS
Cindy Bernard
Jack Butler
Ann Chamberlin
Habib Kheradyar
Dan McCleary
Renée Petropoulos
Tom Recchion
John Sonsini
Takako Yamaguchi
Jody Zellen

LITERARY ARTIST
Wanda Coleman

PERFORMING ARTISTS
Deborah Greenfield
Jude Narita
Pirayeh Pourafar

PANELISTS
VISUAL ARTS
Anne Ayres
Felicia Filer
Margaret Honda
Tim Wride

LITERARY ARTS
Gloria Alvarez
Sherill Britton
Willie Sims

PERFORMANCE ARTS
Michael Mizerany
Johnny Mori
Licia Perea
Nicole Werner

EXHIBITION:
June 4–July 27, 2003
Los Angeles Municipal Art Gallery
Barnsdall Art Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

PERFORMANCES:
May 10, 11, 17, and 18, 2003
Los Angeles Theatre Center
514 S. Spring Street
Los Angeles, CA 90013

VISUAL ARTISTS
Deborah G. Aschheim
Andrea Bowers
Christiane Robbins
Connie Samaras
Lothar Schmitz
Susan Silton
Pae White
Norman Yonemoto

DESIGN ARTISTS
Gere Kavanaugh
Garland Kirkpatrick

PERFORMING ARTISTS
Lynn Dally
Heidi Duckler
Arthur Jarvinen
Larry Karush
Loretta Livingston

PANELISTS
VISUAL ARTS
Mark Steven Greenfield
Amelia Jones
Kris Kuramitsu
Tere Romo
Chris Scoates

DESIGN ARTS
Fred Fisher
Petrula Vrontikis
Li Wen

PERFORMING ARTS
Julie Carson
Ernest Dillihay
Heidi Lesemann
Louise Steinman

EXHIBITION:
May 3–June 30, 2002
Japanese American National Museum
369 East First Street
Los Angeles, CA 90012

PERFORMANCES:
June 7, 8, 14, and 15, 2002
Los Angeles Theater Center
514 S. Spring Street
Los Angeles, CA 90013

VISUAL ARTISTS
Jo Ann Callis
Robbie Conal
Meg Cranston
Margaret Honda
Hilja Keading
Constance Mallinson
Frank Romero
Alexis Smith
Linda Stark
Daniel Wheeler

DESIGN ARTISTS
Frederick Fisher
Cameron McNall
Warren W. Wagner
Michael Worthington

PERFORMING ARTISTS
Hae Kyung Lee
Victoria Marks
Tim Miller
Sophiline Cheam Shapiro

PANELISTS
VISUAL ARTS
Julian Cox
Carole Ann Klonarides
Linda Nishio
Carol Wells
Lynn Zelevansky

DESIGN ARTS
Barton Choy
Gloria Gerace
Allison Goodman
April Greiman
R. Steven Lewis

PERFORMING ARTS
Lynn Dally
Eric Hayashi
Laurel Kishi
Amy Knoles
Lee Sweet

EXHIBITION:
May 25–July 15, 2001
Skirball Cultural Center
2701 N. Sepulveda Boulevard
Los Angeles, CA 90049

PERFORMANCES:
June 15–23, 2001
Los Angeles Theater Center
514 S. Spring Street
Los Angeles, CA 90013

VISUAL ARTISTS
Laura Aguilar
Sandow Birk
Tom Knechtel
Robert Nakamura
John Outterbridge
Sarah Perry
Susan Rankaitis
Jennifer Steinkamp
Bruce Yonemoto
Liz Young

PERFORMING ARTISTS
Dulce Capadocia
Dan Froot
Jacques Heim
Licia Perea

PANELISTS
VISUAL ARTS
Jay Belloli
Tomas Benitez
Shari Frilot
Karin Higa
Erika Suderberg
Tom Rhoads

PERFORMING ARTS
Luis Alfaro
Paul de Castro
Leigh Ann Hahn
Donald Hewitt
Elaine Weissman

EXHIBITION:
April 25–June 4, 2000
UCLA Hammer Museum
10899 Wilshire Boulevard
Los Angeles, CA 90024

PERFORMANCES:
June 10–June 30, 2000
Los Angeles Theater Center
514 S. Spring Street
Los Angeles, CA 90013

VISUAL ARTISTS
Lynn Aldrich
Nancy Buchanan
Ingrid Calame
Carole Caroompas
Barbara Carrasco
John Divola
Robbert Flick
Michael Gonzalez
Daniel Joseph Martinez
Susan Mogul
Linda Nishio
Millie Wilson

PERFORMING ARTISTS
Amy Knoles
Michael Mizerany
Oguri
Melinda Ring
Rachel Rosenthal

PANELISTS
VISUAL ARTS
Todd Gray
Howard Fox
Susan Kandel
Carol Ann Klonarides
Michael Zakian

PERFORMING ARTS
Michael Alexander
James Forward
Luis Alfaro
Duane Ebata
Ellen Ketchum
Titus Levy
Claire Peeps

EXHIBITION:
May 5–June 20, 1999
Los Angeles Municipal Art Gallery
Barnsdall Art Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

ARTISTS
Karen Atkinson
Miles Coolidge (photo)
Jacci Den Hartog
Sam Durant
Carlos Estrada-Vega
Tim Hawkinson
Anthony Hernandez
John Humble (photo)
Sharon Lockhart
Alma Lopez
Yunhee Min
John O'Brien

PANELISTS
VISUAL ARTS
Susan Sayre Batton
Bill Cahalan
Susan Cahan
Lance Carlson
Francesco Siquieros

PHOTOGRAPHY
Lane Barden
Claudia Bohn-Spector
Elizabeth Cheatham
Lyle Ashton Harris
Anthony Pardines
Jennifer Watts

EXHIBITION:
April 22–June 21, 1998
Los Angeles Municipal Art Gallery
Barnsdall Art Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

ARTISTS
David Bunn
Eileen Cowin (photo)
James Doolin
Alice Fellows
Betty Lee
Robin Mitchell
Todd Gray (photo)
Bruce Richards
Sue Ann Robinson
Therman Statom
Erika Suderburg
Patssi Valdez

PANELISTS
VISUAL ARTS
Lance Carlson
Chusien Chang
Noriko Gamblin
Josine Ianco-Starrels
Rose Portillo
Alison Saar
Thomas Schirtz

PHOTOGRAPHY
Nancy Barton
Robert Byer
John Huggins
Pilar Perez
Carla Williams
Tim B. Wride

EXHIBITION:
April 20–June 22, 1997
Los Angeles Municipal Art Gallery
Barnsdall Art Park
4800 Hollywood Boulevard
Los Angeles, CA 90027

ARTISTS
Kim Abeles
Michael Brewster
Carl Cheng
Victor Estrada
Harry Gamboa, Jr. (photo)
Tony Gleaton (photo)
Joe Edward Grant
Phyllis Green
Martin Kersels
Joyce Lightbody
Michael C. McMillen
Jorge Pardo

PANELISTS
VISUAL ARTS
Noriko Fujinami
Beverly Grossman
M.A. Greenstein
Victoria Martin
Stanley Wilson
Lynn Zelevansky

PHOTOGRAPHY
Glenna Avila
Todd Gray
Lorenzo Hernandez
Alma Ruiz
Venida Korda

2013
Michael Worthington and Ania Diakoff,
counterspace

2012
Susan Silton, SOS, Los Angeles

2011
Jody Zellen

2010
Jeff Keedy

2009
Louise Sandhaus, LSD / Louise Sandhaus
Design

2008
Susan Silton, SOS, Los Angeles

2007
Michael Worthington, counterspace

2006
Garland Kirkpatrick, helveticaJones.com

2005
Michael Worthington, counterspace

2004
Susan Silton, SOS, Los Angeles

Past C.O.L.A Catalog Design
Teams from Otis Design Group

2003
Amber Howard
Rajeswaran Shanmugasundaram
Sharleen Yoshimi

2002
Jessie Pete Alvarez
Hesed Choi
Christa DeFilippo

2001
Bryan Craig
Allison Eubanks
Anouk de Jonge
Kevin Yuda

2000
Jessica Berardi
Amanda Cheong
Sayuri Dejima
Tritia Khournso
Christina Kim
Tatjana Lenders

1999
Heather Caughey
Henry Escoto
Vaughn Lui

1996–1998
Lau Chi Lam
Sasha Perez

The City of Los Angeles Department of
Cultural Affairs (DCA) combined the efforts
of its Grants Administrative Division with its
Marketing and Development Division,
the Community Arts Division, and the
Los Angeles Municipal Art Gallery to produce
the 2014 C.O.L.A. Individual Artist Fellowships
catalog, exhibition, and performances.

We would especially like to thank the following
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Carmine Iannaccone*
Douglas Kearney
Noel Korten
George Lawson
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Jeffrey Schwaner
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*Page 51 is unedited.

201 North Figueroa Street, Suite 1400
Los Angeles, CA 90012
TEL 213.202.5500
FAX 213.202.5513
WEB culturela.org



