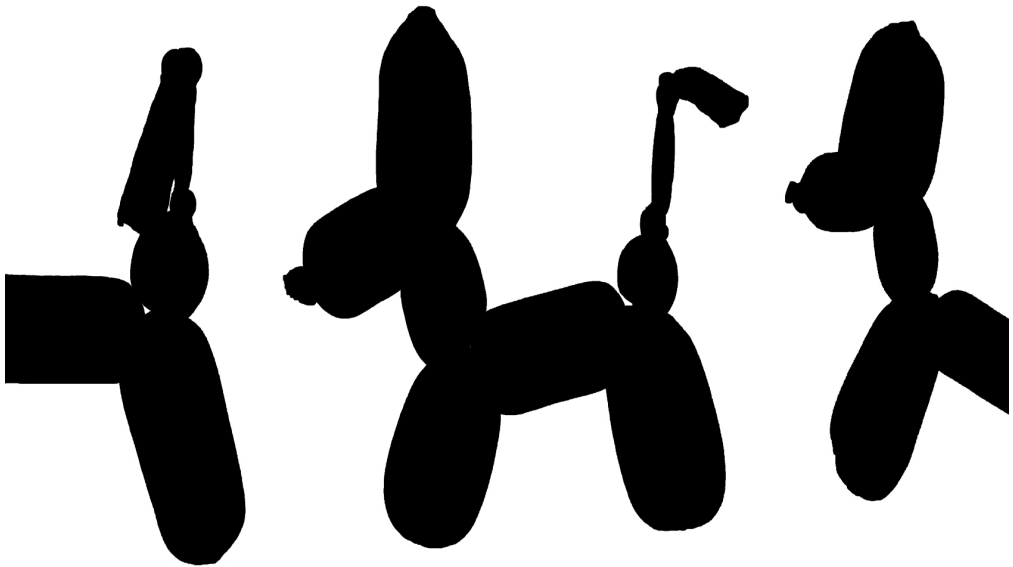


**Los
Angeles
Municipal
Art
Gallery**

OFFAL

Gallery Guide



Offal addresses the complex topic of innards. This charcuterie of works examines the themes of labor, discard, transcultural idioms, cultural retention, and the abject. A jury comprised of Ron Finley, proponent of urban gardening and South LA community leader; Julio César Morales, artist, educator, and curator; and Genevieve Erin O'Brien, artist, culinary adventurer and community organizer, selected artworks for this exhibition.

Artists of the juried works are: Panteha Abareshi, Edmund Arevalo, Phoebe Barnum, Andrea Bogdan, Johanna Breiding, SoYun Cho, Heisue Chung-Matheu, Ciriza, Debra Disman, Alexandre Dorriz, gloria galvez, Natalia García Clark, Matt Hollis, Sara Hunsucker, Grace Hwang, Sarah Julig, Shannon Keller, Sydney Mills, Leo Mondor, Flavia Monteiro, Albert Natian, Alex Nazari, Jim Newberry, Dakota Noot, Avital Oehler, Labkhand Olfatmanesh, Abel Olivieri, Elisa Ortega Montilla, Carolie Parker, Antonia Price, Colin Roberts, Larisa Safaryan, Gazelle Samizay, Stephanie Sherwood, Emilia Ukkonen and Reed van Brunschot.

In addition, this exhibit features work from a selection of invited artists, including: Bonnie Huang, Robert Farid Karimi, Mark Mulroney, Danial Nord, Josephine Pryde, Victoria Reynolds, Jim Shaw, Jeannine Shinoda and Jeffrey Vallance.

The sculpture is a dream object and I had no thought before of any other description of it, but how about this: As intestines are the traditional casings for sausages and the traditional explanation of sausages is "you don't want to know what's in 'em" the recipe is to make sure they are thoroughly cooked.

Jim Shaw

Table Talk

In preparation for the juried exhibition *Offal*, LAMAG's curatorial staff sat down for dinner with three of the show's participating artists—Panteha Abareshi, gloria galvez and Danial Nord—to discuss some of their approaches to the show's theme over a few courses of delectable bites. The table spread included finely sliced pig ear, savory beef tendon, corned beef tongue, salty chicharones, crunchy Oaxacan crickets, preserved Chinese century eggs, an aromatic fish sauce, a kinetic gelatin mold and a robust digestive aperitif to facilitate our nose-to-tail discussion around the many connotations, politics, traditions and attitudes pertaining to the culture of eating innards. In attendance from the LAMAG side were Curator Steven Wong, Assistant Curator Brianna Bakke, Gallery Experience Associate Jamie Costa and Getty Marrow Undergraduate Intern Catherine Anderson. Our discussion has been edited for content and clarity.

Brianna Bakke: Steve, this theme applies well to local and international artists because of varying associations to offal. What inspired it?

Steven Wong: I've always been interested in binaries, how we define ourselves as opposed to the other, and the creation of the other in order to define ourselves. Applied to food, I was interested in the idea of the otherizing of certain foods, foods that I grew up loving and still love today, that the mainstream would consider gross. I'm also interested in how offal has very specific cultural, race, class and gendered implications. That was the initial inspiration of the theme of the show.

BB: More than anything, food quickly reveals normative behaviors. You can see it in emphatic reflexive responses to different cuisines because what's considered "offal"—in other words, animal parts that cause us to pinch our noses—varies significantly from culture to culture, making it a territory ripe for artistic undertaking. gloria, Panteha and Danial, I'm curious, what piqued your interest in responding to this call to work with the theme of offal in your art?

gloria galvez: I have a lot of work about food. And then, I was inspired by a book I read called *Vibrant Matter: A Political Ecology of Things* by Jane Bennett that was really moving to me. Bennett argues for building political infrastructures that take into account the material world around us, that really consider bottles and trash. And it sounds silly, but at this current moment, we're in a material crisis. The way we treat the material world around us creates so much waste; we have bottles, pieces of plastic in the ocean that are contaminating fish populations. And then we're eating the fish! Our bodies are so bombarded

with pesticides and hormones, and not only our bodies, but other material bodies that absorb the world around them. Taking into consideration how bodiliness itself is always a porous material challenges the popular myth that things are isolated entities, unaffected by seemingly unrelated ecosystems. The food that we're consuming is engaging with our bodies in really intense ways and so I ended up just spending time with food in my creative process. I began to think about where the food had been before it got to me and that took me to really social political places, whether it was racialized history or capitalist history. So as soon as I saw the open call, I was like, "Oh my god, this is perfect. This is for me."

Panteha Abareshi: For me, the word "offal" in regards to food has no negative connotation whatsoever. It's just the term in Western culture for what is discarded and/or wasted from the body of animals that we're consuming. And I realize that's just my desensitization from being raised by immigrant parents who come from Third World countries where that's just the English word for "gizzards." So the connotation I immediately thought of when I saw offal as the theme was the term that's applied culturally or more abstractly to the body or to otherness—how offal refers to otherness in culture. That we need a term like offal for parts of a body that we're eating because we want to separate the proper and the clean from the dirty and disposable is a reflection of American culture.

gg: What a myth that you can actually isolate those parts from the rest of the parts.

Danial Nord: It's really interesting to think about this separation, of the positive and negative—something that

TOMATO KIMCHI

by Heisue Chung-Matheu, SoYun Cho
and Grace Hwang

Makes 3~4 servings
Prep time: 20 minutes

Ingredients:

10 tomatoes, medium size
1 cup Korean radish (mu), peeled and cut into matchsticks
2/3 cup chives (buchu),
cut into 2-inch pieces
1/2 white onion, medium size, thinly sliced into wedges
2 tsp minced garlic
1/2 tsp minced ginger
1 tsp fish sauce
3 tsp Korean red pepper flakes (gochugaru)
2 tsp granulated sugar or honey
(or alternative sweetener of choice)
1 tsp white vinegar
A pinch of sea salt
Toasted sesame seeds (optional)

Instructions:

Slice tomatoes into quarters and sprinkle sea salt over them evenly in a big bowl. Leave for 10 minutes, then drain the brine.

While salting, make Kimchi paste by adding gochugaru, fish sauce, garlic, ginger, vinegar and sugar in a mixing bowl.

Add sliced Korean radish and white onion to Kimchi paste and toss until evenly mixed.

Combine the Kimchi paste with salted tomatoes, chives, and sprinkle sesame seeds for optional garnish.

Refrigerate and serve chilled.

we've labeled in this culture as positive and negative, which is totally different for each culture. When I saw the open call, to me, it wasn't about food. I'm a food person. I cook every night. I worked as a private chef to pay for my artwork. But right before Trump was inaugurated, I was asked to be in a show that was about bodies and had a technology bent, and I was going to bail out of the show because I was so freaked out about political situations and I thought, "What am I doing making artwork? This is such a waste. I should be fighting." And so the only thing I could think of was to make this piece from castings of my own body, with current politics coursing through its innards as a circulatory system. So for me, what's awful and what's offal right now is my body—like a lot of people's—emotionally and physically. Every day there's a new atrocity, and every day my body has to absorb it. So I see the body as a kind of central battle ground for all that's going on politically and in the media. And I am processing the media and making it the circulatory system for a casting of my body as a way for me to grapple with digesting current politics. Ultimately, we have to absorb it in our gut, one way or another.

BB: The three of you address this topic with very different approaches that all move beyond literal associations of offal, to pathologies in consumption that diverge to examinations of bodies, and extend even further to the site of the body politic. Panteha, you take the concept to the human body, provoking us to think about our own insides; gloria, you politicize and anthropomorphize vegetation and invite us to consider the trajectories of fruits that we grow, buy and eat; Danial, you create a Frankenstein-esque body whose digestion system consumes and processes political rhetoric. Can you tell us about your

work in the show?

PA: My piece in the show, titled *Infanticide*, is about the body, inheritance, and things that are contained within you that are repulsive, frightening and confusing. I was thinking about the Foucauldian notion of the heterotopia, which mentions specifically education spaces, libraries, prisons and even cemeteries. For my video, I entered these types of spaces—a library and a cemetery—and did performances of contorted movements. These movements were also physically painful for me, which ties into the idea that my work is centered on the body—specifically my body—from a standpoint of illness and disability. I'm thinking about what it means to be fundamentally othered and how that connects to dehumanization, and how animalism emerges from dehumanization, or vice versa. I have applied these ideas to my own body performatively and even hyperbolically in order to explore my own discomforts and other people's discomforts. I was thinking about what the body contains within it that can be considered offal, or useless or empty. I thought, "If I was dissected, what part of me would be considered offal?"

DN: In the context of politics right now, if you think of offal as the other, as the unwanted, that's what is being used to aggravate people in terms of political rhetoric. It's so powerful that the ideas of the other, the unwanted and the dirty are what's being used by our commander-in-chief and all those around him. In the context of this exhibition, the idea of offal just seems oddly prescient. But I think that the idea of the other in terms of this exhibition, and more broadly, is just really powerful.

gg: *I Ate The Grapefruit's Pulp Memory* was filmed at

my home, with my own grapefruit, which I literally ate. [laughter] It was good. [more laughter] My project is inspired by Jane Bennett's concept of vital materiality, which considers how the porosity of bodies requires us to rethink how agency is distributed along different levels of materiality. In my work, the vegetables and fruits absorb the world around them, sometimes metaphorically, but also chemically—which affects us too. And so, I have tried to build a practice of being mindful with food, and it's difficult, but when I can, I try to imagine where things have been. So, the history of a grapefruit can maybe be tied to the history of a migrant person. Yet, we always just consume things and don't even really think, "What happened to this? Where is it coming, or where is it going to go? Or how is it going to merge into my body?"

With *How To Start A Fire With A Lemon*, I thought about all the ways a lemon has been used to create friction. For example, there's a line in the piece that reads, "bury its seeds." In this era, there are certain places and times in which it's illegal to plant things. That's why we now have fruits and vegetables that are born without seeds, which corporate labs like Monsanto have created. So, it's kind of subversive now to have control of seeds when they're becoming more controlled by the state. Additionally, growing up, I knew that you could use lemon to lighten your skin and hair. Like my grandmother would tell me, "Oh, your elbows are so dark, you should lighten them with lemon," which is tied to colorism.

BB: Offal is a slippery concept to define; it exists in a state of flux, oscillating between delicacy and discard. Given this fluidity, can you share with us how you would define "offal?"

Recipe For

El Mal del Puerco

“El mal del puerco” is a Mexican colloquialism referring to the affliction one suffers after eating a bountiful meal, resulting in drowsiness and inability to move.

Method:

- 1. Consume too much too quickly.**
- 2. Let “el mal del puerco” consume you.**

For best results use SPAM®.

DN: In the context of this exhibition, I see offal as a double entendre. First, I think about innards—the critical but unseen organs and systems of the human body. Secondly, offal is a homonym for the word “awful.” In relation to my project *Sleeper*, in which streams of political rhetoric course through castings of my body, the term is a synthesis of these two ideas. Right now my body is constantly forced to digest unfathomable politics and global issues. It’s the universal framework, host, and battleground, where external conflicts play out at the most personal level. Like the sculpture, I process the relentless feed internally, and it feels awful.

gg: I thought about duality. What’s good to some is bad to others. And even thinking about my own experiences with foods that I used to think were gross, but later, I’m like, “Oh, these are so good. What did I think?” And checking myself. Did I just think it was gross out of assumption?

Also, I work with a food program called Revolutionary Autonomous Communities, which rescues food from becoming waste. If you go to a grocery store—or even before the grocery store—they get rid of the things with blemishes. So, food ending up in the trash is something that I’ve thought about. Literally, I have eaten food from the trash, which can be seen as a form of offal.

PA: I hate using terms like beautiful, but I think the connotation of offal to me is that it’s the parts and the things—the objects, the things, living or not—that are discarded because it takes work and effort for the common person to access, understand, and embrace the nuance, complexity and beauty that they have. You know, using beauty as a subjective term. People don’t want to invest effort, emotional or otherwise, into accessing things that are scary, or foreign to them, that are actually highly com-

plex, and highly beautiful and enlightening. So to me, offal is that: those things that are discarded because it takes effort to access the complexity within them, which are actually infinitely more rewarding than what is not considered offal.

Jamie Costa: Before we go, can I ask, what do you hope visitors will either learn, take away from, or question after experiencing your works in the exhibition?

PA: I think I want people who see the work to be able to be uncomfortable and then think about why they're uncomfortable, because why would me talking this way about my relationship with myself and my mother, in this context, make someone feel uncomfortable? I want them to be able to think about that. And I want them to think about their own mother, and their own body, and their own birth and death and things that people are very uncomfortable with.

gg: I feel like my work is meant to make people uncomfortable and meant to make them reflect. People have told me, "Your work makes me feel guilty." I used to think it was my work, but then later, I realized that's your own white guilt or your own guilt that you're carrying. Because to me, my work is an educational experience, and these lemons—everybody has their own experience with the lemon. Other people weren't told, "Oh, you need to use this lemon to lighten your skin." But for some people, that is what they were told and that's their experience with it. Or, some people weren't told, "Clean this floor with this lemon," or things like that. So, my work is meant to...and maybe education is not the correct word...

PA: Exposure, making someone confront something they otherwise would never have to think about in their life.

gg: Yes, I agree. And to that extent, it humanizes other folks when we confront things that we don't want to confront, or

even parts of ourselves that we are constantly not confronting. So, I would say that is along the lines of my work.

DN: It's important to me that viewers come to their own conclusions/observations after experiencing *Sleeper*. I hope that the work inspires questions in viewers: What is this? Where do the voices come from? Why is the light colored that way and moving that way? Why is the figure upside-down? Why is water included in the sculpture? What is the work supposed to mean politically and socially? And then naturally, people answer their own questions and assign personalized meaning to the work. I am interested in putting forth a proposition, as an artwork, and hopefully stimulating complex thoughts, questions and conversations.

BONNIE HUANG'S

MINT SHRIMP

This is my dad's shrimp recipe, made with the mint we grow in our backyard. We grill ours on a Cuisinart panini press in the middle of the dining table, sort of like in Korean BBQ. A normal pan works too, but the panini press makes it special. The sauce that pools and caramelizes on the press and on the shrimp shells is great with rice!

Ingredients:

Shrimp: 1 pound, head and shell on

Mint leaves: 8-10 leaves

Garlic: 4 cloves

Fish sauce: 1 teaspoon

Salt: to taste

Black pepper, cornstarch, cooking oil: unspecified

Get rid of shrimp heads, but keep the shells on.

Remove the sand veins with a knife.

Finely chop mint leaves and garlic, combine with fish sauce, salt, black pepper and cornstarch.

Combine shrimp with the sauce mixture by peeling back (but not removing) the shell, so the marinade can seep inside.

Wait 10 minutes.

Turn on the flame to medium and add cooking oil.

Cook the shrimp until they turn red.

薄荷虾

材料：大虾一磅（约15至20只）

配料：

1. 薄荷叶：8至10片
2. 蒜：4瓣
3. 鱼露：一茶匙
4. 盐：适量
5. 黑椒粉：少许
6. 生粉：少许
7. 食用油：少许

做法：一。大虾去掉虾头。保留虾壳。虾背开刀取出虾肠。

二。配料：薄荷叶切成末。蒜切成末（切碎末）后与3，4，5，6混合捞匀

三。将一与二混合。必须每只虾的壳打开。将配料渗入里面。

四。等待十分钟。

五。开炉。加入食用油。用中火把锅烧热。放入大虾煎至转红就熟。

六。上碟待用。（注意品相艺术）。

Upcoming Programs

LAMAGLearn Gas at LAMAG

As part of the programming for *Offal*, LAMAG will partner with Gas, a mobile, autonomous, experimental and networked platform for contemporary art. Gas will feature an exhibition of work by Sonja Gerdes.

Sonja Gerdes's work revolves around Oxygenenergizer (OE), a conceptual sci-fi machine that creates infinite energy from oxygen, where "breathing" acts as the connecting force between all life. For her exhibition, Gas will be a hub for Oxygenenergizer and will be parked by LAMAG select Saturdays during the run of *Offal*. Follow Gas @gasdotgallery, and Sonja Gerdes @sonja.gerdes

LAMAGLearn Tête-à-Tête with Alexandre Dorriz and Danial Nord Saturday, August 17 at 2:30 PM

Meet exhibition artists Alexandre Dorriz and Danial Nord for a talk about their works in *Offal*.

LAMAGLearn and LAMAGPlay Offal Time Talks

On Fridays at 1:30 PM, join a member from our gallery experience team for a 30 minute talk about a selected artwork in our current exhibition, *Offal*.

LAMAGLearn and LAMAGPlay
***Offal* Family Day**
Saturday, September 7

Bring your family to LAMAG for a day programming and special extended hours. See below for the schedule of events:

LAMAGPlay

Deconstruction and Reconstruction: Reusing Discarded Materials and Found Objects with Elisa Ortega Montilla
12 PM

Join *Offal* artist Elisa Ortega Montilla for a workshop exploring the creation of art out of used, unwanted materials. This is a bilingual (English/Spanish) event.

Deconstrucción y reconstrucción: reutilización de materiales desechados y objetos cotidianos con Elisa Ortega
12 PM

Vengan a conocer a la artista Elisa Ortega de *Offal* en un taller que explorará la creación de arte a partir de materiales usados y reciclados. Este es un evento bilingüe (inglés/español).

LAMAGLearn / Gas at LAMAG
Air is Art and Air is Air
4 PM

Artist Sonja Gerdes will lead an interactive workshop about “Air in Art and Air as Air” that invites reflection on the human body, breathing and the evolving presence of pollution.

LAMAGLearn

Making a Living as an Artist

Saturday, September 14 at 2:30 PM

In this conversation moderated by Gas founder/director Ceci Moss, *Offal* exhibition artists Panteha Abareshi and gloria galvez will discuss their experiences, showing how it is possible to make a living while sustaining a creative practice and redefining what “success” means to a professional artist.

LAMAGPlay

What’s offal about it? Create a sculpture of your favorite meal!

Saturday, September 21 at 1:30 PM

Join LAMAG educator Marissa Gonzalez Kuchek to create an offal dish that is meaningful to you.

LAMAGLearn/Gas at LAMAG

Pie of Trouble Performance

Saturday, September 28 at 5 PM

In this new site specific piece, Sonja Gerdes will perform a ritual that attempts to create spaces of collectivity through air and energy to tap into the interconnectedness between humans, plants and animals.

LAMAGLearn

***Offal* Artists Walk-throughs: Matt Hollis, Sarah Julig, and Alex Nazari**

Sunday, September 29 at 12 PM

Join exhibition artists Matt Hollis, Sarah Julig and Alex Nazari for walk-throughs of their works in *Offal*.

LAMAGLearn

Taste the Wisdom—Partake the Power of Pickles Workshop Sunday, September 29 at 2 PM

For the entire run of *Offal*, artist Robert Farid Karimi has let the pickles of his installation ferment, and now you get to taste them! For this workshop, guests will sample pickles, listen to Karimi's poetry that helped create the project, and discuss how wisdom tastes when it ferments - and learning to make poems and pickles of their own. Come on down to play, eat, and enjoy.

Accessibility

It is the policy of the City of Los Angeles that all City-sponsored public meetings, programs, services, activities, and events are physically and programmatically accessible to individuals with disabilities in accordance with Title II of the Americans with Disabilities Act of 1990, as amended (ADA). The City of Los Angeles does not discriminate on the basis of disability and, upon request, will provide reasonable accommodation to ensure equal access to its programs, services and activities.

Sign language interpreters, Communication Real-time Translation (CART) services other auxiliary aids and/or services may be provided upon request. Material in alternative formats and other accommodations are available. All requests must be made at least five (5) business days prior to the scheduled meeting.

Closed captioning, audio descriptions, wall labels in large text, and Braille are available with each exhibition on view.

JEANNINE SHINODA'S

FRANKFURTER / BOLOGNA

Total Meat Block:

10 lbs

Formulation:

	ppm	%	lb.	gram	ounce	
90/10 Beef Trim		55.00	5.50			Fresh (34 °F)
50/50 Pork Trim		45.00	4.50			Fresh (34 °F)
Water/Ice (50/50 mix)		26.00	2.60			
Salt*		2.49	0.25	112.94	3.98	
Sugar		1.00	0.10	45.36	1.60	
Ground White Pepper		0.25	0.03	11.34	0.40	
Nutmeg		0.12	0.01	5.44	0.19	
Ginger		0.12	0.01	5.44	0.19	
Coriander		0.12	0.01	5.44	0.19	
Cardamom		0.12	0.01	5.44	0.19	
Sodium Phosphates		0.40	0.04	18.14	0.64	
Sodium Erythorbate	547			2.48	0.09	
Curing Salt (6.25% nitrite)	156			11.32	0.40	
Total			13.06	31.95	1.13	

*Salt: Does not include additional salt from curing salt. Total formulation salt is determined by the following equation: salt + (curing salt x 0.9375).

Processing Procedures:

1. Grind 90/10 beef trim and 50/50 pork trim using 1/2" plate (keep beef and pork separate).
2. Dissolve sodium phosphates in 1-2 lbs of water.
3. Chop the 90/10 beef, curing salt, salt, the sodium phosphate solution and half of the ice/water for 1 minute.
4. Add spices and sodium erythorbate and chop to 36 °F.
5. Add the 50/50 pork trim and the rest of ice/water and chop to 55-60 °F (58 °F is target).
6. Transfer emulsion to stuffing machine.

Stuffing:

Stuff product into 24-28 mm cellulose or collagen casings. Product may also be stuffed into natural lamb casings.

Thermal Processing:

Follow the following smokehouse schedule:

Step / Process	Time	Dry Bulb (°F)	Wet Bulb (°F)	Relative Humidity	Fan Speed	
1: Cook	00:15	130	0	0%	10	
2: Cook	00:15	140	0	0%	10	
3: Smoke Cook	00:30	150	118	38%	8	
4: Smoke Cook	00:15	160	140	50%	10	
5: Cook	00:10	165	0	0%	10	
6: Cook	00:01	175	175	100%	10	IT=158°F
7: Cold Shower	00:20	50	50			

HACCP Requirements:

HACCP CCP	Log Form Used	Critical Limits
CCP-1	HACCP Form 4 - Smokehouse Log	≥ 158 °F internal temp.
CCP-2	HACCP Form 5 - Stabilization Log	1) 130 °F to 80 °F in < 5 hours and 2) 80 °F to 45 °F in < 10 hours
CCP-3	HACCP Form 3 - Restricted Ingredients Log	≤ 156 ppm nitrite

**Los Angeles Municipal Art Gallery
would like to extend a special thanks to:**

Panteha Abareshi, Catherine Anderson, SoYun Cho,
Heisue Chung-Matheu, Natalia García Clark, gloria galvez,
Sonja Gerdes, Bonnie Huang, Grace Hwang, Leslie Ito,
Jonathan Mandel, Ceci Moss, Danial Nord, Julia Pew, Evan
Sarafian, Jim Shaw and Jeannine Shinoda.

Offal

15 August — 29 September 2019

Los Angeles Municipal Art Gallery

@LAMAGBarnsdall

#OffalatLAMAG



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lamag.org

