

# COLA Individual Master Artist Project 2023 (COLA IMAP)

Educator's Guide

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# The Show.

The City of Los Angeles Department of Cultural Affairs (DCA) is pleased to present the 2023 City of Los Angeles (COLA) Individual Master Artist Project (IMAP) Design/Visual Artists Exhibition. *COLA 2023* features new artworks by Los Angeles-based artists exhibition, Patricia Fernández, Wakana Kimura, Michael Massenburg, Duane Paul, Elyse Pignolet, and Kyungmi Shin. The artists work across painting, sculpture, photography, installation, mixed media and ceramics.

COLA IMAP grants are awarded annually by the Department of Cultural Affairs (DCA) to support the creation of new works by a selection of the City's most exemplary mid-career artists. Founded in 1997, COLA IMAP Design/Visual Artists Exhibition honors the synergetic relationship between Los Angeles, its artists, its history, and its identity as an international arts capital.

The exhibition will also be accompanied by public programming and a catalog edited by DCA's Director of Marketing, Development, and Design Strategy, Will Caperton y Montoya, and designed by Jody Zellen, a former COLA Fellow.

Follow [@lamagbarnsdall](#) and [@culture\\_la](#) on Instagram and Facebook to learn more about the exhibition and related offerings.

It is important that the Los Angeles Municipal Art Gallery prioritize respect for both the historic culture and the contemporary presence of indigenous peoples throughout California, and especially in the Los Angeles area.

To that end, and particularly as a public and civic institution, we acknowledge that our gallery resides on what was historically the homeland of Kizh, Tongva, and Chumash peoples who were dispossessed of their land.

If you would like to learn more about the land you are on please visit: <https://native-land.ca>

# The Artist.



Photo courtesy of Wakana Kimura Studio.

## **Wakana Kimura**

(b. 1978, Izu, Shizuoka, Japan; lives in Los Angeles and Japan)

Kimura blends her experiences with both Eastern and Western cultural traditions and her life in Los Angeles and Japan. Kimura received her MFA from Otis College of Art and Design in 2011 and her BFA in oil painting from Tokyo University of the Arts in 2002. Kimura's artworks have been featured in numerous group and solo exhibitions. Recent solo exhibitions include: LA ArtCore, Los Angeles, CA; Mon Musee Numazu, Shizuoka, Japan; Mori Museum, Tokyo, Japan; Udatsu Paper and Craft Museum, Echizen Fukui, Japan; Nisei Veterans Memorial Center, Kahului, HI; Angels Gate Cultural Center, Los Angeles, CA; Cleveland Museum of Art, Cleveland, OH; and Gallery NEXUS, Kanagawa, Japan. Kimura was commissioned by Zenshuji Soto Mission in Los Angeles to create a large-scale painting for their 100th anniversary and has been awarded commissions by the City of Los Angeles and the Los Angeles Metro.

# The Artwork.



**LA MANDALA, 2023**

Wakana Kimura uses the mythology and symbolism of Buddhist figures depicted in stories and artworks to focus on themes of identity, individuality and unification. Kimura has lived in Japan, Berlin, London and New York and settled in Los Angeles in 2007. Through her journey, she experienced various cultures, learned new languages and presented her artworks to diverse audiences. She calls herself a “cultural envoy” who exhibits artwork around the world and communicates in different languages.

**LA MANDALA** is a large-scale, four panel watercolor painting on paper that Kimura describes as a visual translation of a “multicultural experience.” The artwork represents the diversity, complexities and stories about the metropolis of Los Angeles. Kimura envisioned Los Angeles “as a city with global connections” and researched mythologies, historical narratives and symbols to create an artwork celebrating the “transformative power of cultural exchange” and the interconnectedness of the diverse cultures in Los Angeles. This artwork depicts one of the five Kings of Mystical Knowledge who is determined to help people to achieve greater awareness and wisdom.





***LA MANDALA, 2023***

Watercolor, sumi ink, marker, acrylic color, and vinyl color on paper

102 x 316 inches (102 x 79 inches each panel)

Courtesy of the City of Los Angeles Department of Cultural Affairs, Los Angeles Municipal Art Gallery.

Photo by Jeff McLane.

# Discussion Prompts.

- **LA MANDALA** is a painting that is 316 inches wide, which is over twenty-six feet long. Wakana Kimura's artworks represent the diversity of a large city such as Los Angeles. What positive story about the city where you live, your community or school would you want to express through a large-scale artwork?
- One example of a mandala is as a Buddhist graphic symbol or representation of the universe consisting of geometric shapes and images of deities used primarily as an aid to focus on during meditation. In Kimura's artwork, a deity is a Buddhist mythological figure who is thought of as strong, good and powerful, representing various characteristics and strengths. If you were to create an artwork, what real or imaginary person, being, deity or mythological figure that has done good things would you want to show? What name would you give them? How would you describe their appearance? What is their superpower they can use for good? What do they symbolize and what is special about them?
- How can artwork help viewers to learn about other cultures, communities or places and discover new ideas to help us to have a better understanding of and compassion for each other?

# The Artwork.



***Spin-off Mandala*, 2023**

The ***Spin-off Mandala*** series comprises eight small-scale paper scrolls inspired by Abstract Expressionism and Zen brush painting. Mindfulness and the concept of time are shown through simple, spontaneous, intuitive marks including the Japanese character for the number eight with two curved brushstrokes representing “expansion and incoming wealth.” The color palette represents different characteristics of Japanese deities, while shapes symbolize journeys with good outcomes.

Kimura refers to her scrolls as an “intimate practice”, since they draw the viewer in and invite them to “engage with the artwork on a personal level.” The scrolls acknowledge the history of cultural exchange and suggest that the global multicultural metropolis of Los Angeles is a contemporary representation of the Silk Road. The Silk Road was a network of trade and travel routes for various items including silk, textiles and spices that connected the East and West, through China, Asia and Europe during the 2nd to the mid-15th century.





***Spin-off Mandala, 2023***

Watercolor, sumi ink, marker, acrylic color, vinyl color on paper

23 x 12 inches

Courtesy of the City of Los Angeles Department of Cultural Affairs, Los Angeles Municipal Art Gallery.

Photo by Jeff McLane.

# Discussion Prompts.

- If you were to create a scroll that symbolizes or represents stories about your community, what would you want to show?
- Think of shapes, size, design and colors. What artmaking materials or other items could you use to create a scroll to display on the wall? What sizes of brushes, types of lines, marks and colors would you use to create smooth, flowing, rhythmic, curved, rounded, wavy, zig zags or other lines, geometric shapes or organic forms? How would the movement of the lines and colors you use help you express yourself, ideas and a story about your symbol scroll? What title would you give your artwork and why?
- Mindfulness is an awareness of our thoughts, our breathing, body and surroundings. How would your artwork help you to relax or focus on something meaningful? What mindful, calming, meditative art making activity could you and others do to help your school and community?



***Spin-off Mandala*** (detail), 2023



***Spin-off Mandala*** (detail), 2023

Watercolor, sumi ink, marker, acrylic color, vinyl color on paper

23 x 12 inches

Courtesy of the City of Los Angeles Department of Cultural Affairs Los Angeles Municipal Art Gallery.

Photo by Jeff McLane.



# The Artist.



Photo courtesy of artist,  
Duane Paul.

## **Duane Paul**

(b. 1969, Jamaica, West Indies; lives in Los Angeles)

Duane Paul is a multidisciplinary artist whose practice includes photography, collage, assemblage and sculpture. Paul relocated from Jamaica, West Indies to Los Angeles. Paul received his BFA from the Parsons School of Design in New York City. His works can be found in collections around the world, including MUDE Museu in Lisbon, Portugal; National Gallery of Victoria, Australia; Museum of Applied Arts and Sciences in Sydney, Australia; California African American Museum, Los Angeles, CA; and the New Museum, New York, NY. Paul's work has been featured in publications such as i-D Magazine, Artillery, Flaunt Magazine, Art Voices, and Kaltblut.

# The Artwork.



**LANDSCAPE OF SOIL AND BONE...** (detail), 2023

Duane Paul's *COLA 2023* artworks intentionally blur the boundaries between various artmaking media. His multidisciplinary “constructed sculptures”, photographic artworks and artmaking process focus on his memories and reflections. Paul’s artworks are a direct response to living and experiencing “the urban landscape of a city like Los Angeles” as an Afro-Caribbean immigrant and Gay man living as an artist within the Black American experience. The self-portraits and sculptures incorporate interpretations of his surroundings, including the visible and invisible. Paul uses symbolism and materiality of his artwork, where he emphasizes the materials and objects used. These ideas and methods are Paul’s way of expressing his experiences of identity, erasure, exploitation and objectification.

In Paul’s photographic, sculptural self-portraits, he collages and layers common, everyday, “somewhat-invisible” repurposed materials such as denim, cloth and other materials on top of and around his image. He states that, “Self-portraiture/photographs are about access and projected public image, or what one feels they are projecting.”



***LANDSCAPE OF SOIL AND BONE...*** (detail), 2023

Digital archival photographic print on cold press Hahnemühle, resin, fabric, steel wire, canvas, wood, industrial foam, repurposed denim

48 x 65 x 14 inches

Courtesy of the City of Los Angeles Department of Cultural Affairs, Los Angeles Municipal Art Gallery.

Photo by Jeff McLane.



# Discussion Prompts.

- Mixed-media, sculptural, collaged photographs and self-portraits are how Duane Paul expresses memories, reflections and narratives (stories) about his experiences, including living in Los Angeles as an immigrant. If you were to create a self-portrait as a photograph, painting, drawing or a selfie, what story would you want to tell about yourself and the community where you live?
- Duane Paul refers to himself as a multidisciplinary artist who uses a variety of materials that blur the boundaries between different media to combine two and three-dimensional art. What repurposed materials would you layer on top of and around your self-portrait to communicate something unique about your life?
- How is Paul's sculptural photograph different from other self-portraits, photographs or sculptures you have seen? What elements make Paul's style of photography and sculpture unique?

# The Artwork.



***D-SAINT CLAVER-D***  
(installation view), 2023

In the mixed-media ***D-SAINT CLAVER-D***, Duane Paul explores three-dimensional forms to create a large-scale, mixed-media sculpture. In his sculptures, Paul combines traditional, non-traditional, everyday, common, “somewhat-invisible” recycled and repurposed three-dimensional items including wood, repurposed denim, canvas, acrylic, resin, raw pigment, enamel paint, steel wire and industrial foam with two-dimensional mark-making on the various surfaces.

In this sculpture, Paul utilizes repetitive, primarily abstract biomorphic (organic non-geometric) shapes and marks. He calls his visual language “The Alphabet of Shapes and Marks” or his “Personal Visual Alphabet of shapes and marks.” He believes that used and discarded materials hold personal and environmental memories, as well as histories of place, time and the “internal conditions” and surroundings of where they came from.



***D-SAINT CLAVER-D***, (installation view), 2023

Digital archival photographic print on cold press Hahnemühle, resin, fabric, steel wire, canvas, wood, industrial foam, repurposed denim

48 x 65 x 14 inches

Courtesy of the City of Los Angeles Department of Cultural Affairs, Los Angeles Municipal Art Gallery.

Photo by Jeff McLane.



# Discussion Prompts.

- If you were to create a sculpture that tells a story about your memories, experiences or an aspect of your identity, what would you want to express? What common, familiar, everyday, found, recycled, repurposed materials, textures and colors would you use in your mixed-media sculpture?
- Duane Paul's sculptures represent his own visual language that he calls his "Personal Visual Alphabet of shapes and marks." Marks and shapes are added to the surface of his materials to add another layer of meaning. What story can you tell about Paul's artwork ***D-SAINT CLAVER-D***? How would you describe his materials, textures and mark-making? How can different shapes, forms and marks help to tell a story about yourself?
- This is an installation photograph of Duane Paul's sculpture exhibited in the center of the gallery. How is a photograph of an artwork different from the object in real life? How do you think it would feel to experience this sculpture by walking around it and seeing all sides? What do you think you would discover?

# Art Activity: Symbol Story Scroll

What you will need:

- Paper: One piece of 8 ½ x 11 inch paper\*
- Drawing utensils of your choice such as pencils, colored pencils, water-based markers and/or pens
- Tape, glue stick or glue
- Scissors
- Covering for the work area

\* **Optional:** watercolor paper, copy paper of any type and size, recycled paper; watercolors, tempera paint, brushes, containers for water, paper towels or cloth, straw, string, twine, yarn, ribbon, fabric, clean repurposed papers or fabric; cell phone to photograph your artwork.

\* **Please check with a parent or guardian before using any supplies, artmaking tools or a cell phone.**

# Art Activity: Symbol Story Scroll

**Step 1:** Fold one piece of the paper of your choice in half lengthwise. Use scissors to cut the paper in half along the folded line. You will now have two pieces of paper of equal size. *Tip:* use a light color paper.

**Step 2:** Place the two halves of paper short end to short end and overlap approximately ½ to 1 inch. Use a glue stick, a small amount of glue or tape to attach the two halves of paper on what will be the back of your scroll.

**Step 3:** Look at Wakana Kimura's scroll. Think of an object or symbol that represents something special about yourself that you would want to express in your story symbol scroll. Use a pencil to lightly draw your symbol or symbols and any other designs or marks.

**Step 4:** Use drawing utensils and/or paint to fill in the symbol(s) with the color or colors of your choice. Think about what each color symbolizes, how the colors make you feel and what idea or story you want to tell with your scroll. *Tip:* if using paint, do not use a lot of paint or water; if possible use watercolor paper.

**Step 5:** Use drawing utensils to add a layer of details, outlines, lines, colors and expressive marks that symbolize something meaningful to you. If you are using paint for step 4, allow time for the paint to dry.

**Step 6:** Use a full-length pencil, two to three craft sticks taped together one end to the other overlapping by 1/2 inch, a straw or a clean safe twig for the top of your scroll. The paper will be wrapped around this so the scroll can be displayed. Whichever item you use, make sure it is wider than the paper scroll.



# Art Activity: Symbol Story Scroll

**Step 7:** Hold the top end of your scroll and carefully wrap about 1-2 inches of the top edge of your paper around the pencil, craft sticks, twig or straw. Tape the wrapped end on the back of the scroll along the entire edge so it is smooth.

**Step 8:** Cut a piece of string, yarn, twine or ribbon approximately 24 inches (two feet long). Take one end and attach it to the end of the pencil, sticks, straw or twig and make a loop to tie a knot. Repeat the same knot on the other side. Make sure the knots are tight to hold your scroll. You can cut any excess string, yarn, twine or ribbon off of the ends. *Tip:* use a dot of glue on top of the knot to keep it from unraveling.

**Step 9:** Find a location to display your scroll. You can display it from a handle on a dresser, a doorknob or on the wall (it will need to be attached with a temporary device). Remember to check with a parent or guardian before displaying any artwork. Where else can you think of to display your symbol story scroll?

**Optional art activity:** Use cut pieces of recycled, repurposed paper, fabric or other materials and collage them onto your scroll. *Tip:* Try not to use too much glue! You can store your scroll by rolling it inwards evenly from the bottom end and tying it in the center with a piece of string, yarn, ribbon or twine.

**Optional reflective quiet time activity:** Stand or sit in front of your scroll and observe it slowly. What do you feel when you look at your artwork? During meditation, which is a quiet time to think and reflect or to clear your mind, you can be mindful. Mindfulness means to think about and be aware of your environment and what you are feeling. You can continue looking at your scroll, or you can close your eyes and be aware of your breath. Inhale and exhale slowly to relax and feel calm. How does your artwork help you to be mindful? You can ask others to look at your symbol story scroll and share what story they think of when viewing and mindfully meditating on your scroll.

# Resources.

**Wakana Kimura:** [wakanakimura.com](http://wakanakimura.com) | [@wakanakimurastudio](https://www.instagram.com/wakanakimurastudio)

**Duane Paul:** <https://duanepaul.com> | [@duanepaul](https://www.instagram.com/duanepaul)

Cover: Wakana Kimura, **LA MANDALA**, 2023

Watercolor, sumi ink, marker, acrylic color, vinyl color on paper

102 x 316 inches (102 x 79 inches each panel)

Courtesy of the City of Los Angeles Department of Cultural Affairs, Los Angeles Municipal Art Gallery.

Photo credit and copyright: Jeff McLane

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It is the policy of the City of Los Angeles to provide access to its programs and services for persons with disabilities in accordance with Title II of the Americans with Disabilities Act (ADA) of 1990, as amended.

As a covered entity under Title II of the Americans with Disabilities Act, 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 Access 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 business days prior to the scheduled meeting. For additional information please contact the Los Angeles Municipal Art Gallery at 323.644.6269.

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