

**Los
Angeles
Municipal
Art
Gallery**

COLA 2023

Gallery Guide



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>

In this exhibition, six Los Angeles based artists premiere their new work featuring ceramic, sculpture, photographs, painting, installation, mixed media, and sound: **Patricia Fernández, Wakana Kimura, Michael Massenburg, Duane Paul, Elyse Pignolet and Kyungmi Shin.**

This work is the outcome of the City of Los Angeles (COLA) Individual Master Artist Project (IMAP) for Design/Visual Artists awarded by the Department of Cultural Affairs (DCA). The Fellows were chosen in three review-rounds by eight interdisciplinary peer panelists who were curators, educators, nonprofit gallerists, museum directors, and/or past Fellows.

Founded in 1997, COLA IMAP supports the creation of new works by a selection of the City's most exemplary mid-career artists. The 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.

In this gallery guide you will find a Q&A with each artist by DCA Arts Manager, Jamie Costa and DCA Curator, Nancy Meyer.

Patricia Fernández

Jamie Costa and Nancy Meyer: What was your path to becoming an artist and how has living and working in Los Angeles and/or other places informed your creative process and artistic practice?

Patricia Fernández: I went to UCLA as an undergraduate and studied Painting. While working towards my BFA, I studied with artists like Lari Pittman, Chris Burden, and Nancy Rubins. I think the artist community here is what kept me in Los Angeles. I later continued my studies at CalArts and again got to work with some incredible people whom I remain in contact with. It's a vast city but also very tight knit. Although it has changed a lot over the years, there are always artists looking to organize, to spark dialogue, and to continue to push the boundaries of how we can exist together.

JC and NM: How has your work for *COLA 2023* continued on or diverged from your previous work?

PF: The work for my *COLA* project came from my experience of motherhood, both the physical and psychological changes, and is a continuation of a previous body of work titled *Transits*. The body of work presented here is collectively called *equa animus*, which is more about breath and continuity and the attempt to merge the body and mind to this current state of being. In terms of materials, I am playing more with cochineal dyes, wood sculptures, and letting go of some rigidity in past works.

JC and NM: You've mentioned that your latest work is more personal. Can you expand on the familial ties and how the experience of pregnancy, motherhood and the legacy of your grandfather have manifested in your current body of work?

PF: My grandfather just turned 100, and my child is 2 years old. Somehow sharing time with these two people has deeply informed my work and my relationship to how I experience things in the world. In the past, I have worked with my grandfather's drawings to complete wood carvings he was unable to complete due to the deterioration of his vision. This led me to think about touch and being able to share a dialogue through tactility, as well as visual play. As I work in the studio with my child, I think about how she is starting to see the world, and the similarities between birth and death. I think about the works as tools, records of growth, or ways of counting time. I have been thinking a lot about survival, aging and equanimity.

JC and NM: How has your experimentation with new materials such as cochineal dye impacted your process of creating?

PF: Cochineal is still an unpredictable material for me to work with. It is a living thing, and the process of working with the bug from start to finish to create the imagined color became a metaphor for many other things which allowed me to let go of expectations.

JC and NM: Can you discuss the recurring use of geometric forms, motifs and symbols in your work and the significance of the circular shapes in the paintings?

PF: The star shape or X pattern motif that repeats in the carving is taken from my grandfather's wood working practice. This was the motif he repeatedly carved on the furniture, boxes, or architectural details he made. The X shape was also a form of time keeping for him. The repetition in my work is a direct

reference to him and the embodiment of his craft through the handmade. The circles refer not only to cycles, infinity, and therefore time, but also explore other meanings like gestures of expansiveness, gift giving, care, and promise. As a formal shape it came from the dilation wheel, a birthing tool that is used by midwives. It attempts to track time in a circular predictable way when one cannot. Drawings from medical books also become diagrammatic symbols within the paintings in an attempt to understand cells and organs in a mutating body. The steps in the paintings are time measured, the doubling of forms again is about repetitions, in both the past and into the future.

JC and NM: We understand that this is the first time you will be exhibiting photographs. Why was it important for you to include photography as part of your *COLA 2023* installation?

PF: I am still working with the same ideas of time and motherhood, and playing with the circular form, only in a different medium. These also feel like documents of time, much like the carvings or paintings, and document the making of these *COLA 2023* works. They feel more explicit perhaps, but are equally personal as the other works. I chose to exhibit the series of photographs because they felt important in the process of making this body of work.

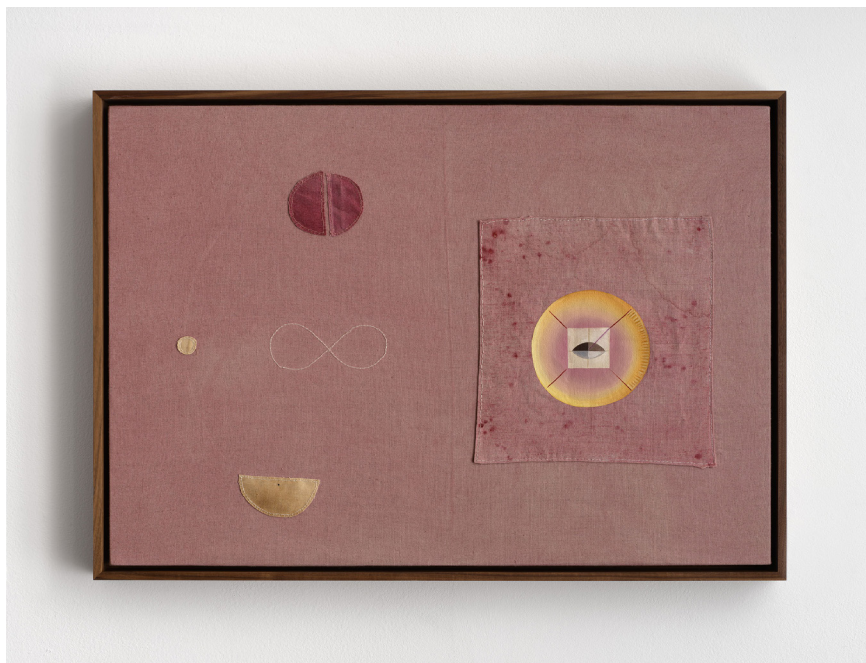


Image Credit: Patricia Fernández, *to continue from here*, 2023. courtesy of the artist and Commonwealth and Council, Los Angeles and Mexico City.
Photo: Paul Salvesson

Wakana Kimura

Jamie Costa and Nancy Meyer: What was your path to becoming an artist and how has living and working in Los Angeles and/or other places informed your creative process and artistic practice?

Wakana Kimura: My path to becoming an artist began with a leap of faith as I ventured to a new country, crossing the vast expanse of the Pacific Ocean. Leaving behind my comfort zone in Japan, I immersed myself in the vibrant art scenes of Berlin, London, and New York before eventually settling in Los Angeles, California in 2007. This journey allowed me to experience different cultures, learn new languages, and present my work to audiences with diverse perspectives. The challenges of starting my life anew for the sake of my art were immense. I faced language barriers and had to learn to drive, but through sheer determination, I now find myself working as a cultural envoy, exhibiting my work at museums in various countries and communicating in different languages.

My artistic practice has been shaped by the vibrant energy and the constant interplay of different cultures that define Los Angeles. It has given me the freedom to experiment with diverse techniques, themes, and mediums, allowing me to push the boundaries of my visual language.

JC and NM: How has your work for *COLA 2023* continued on or diverged from your previous work?

WK: My involvement in *COLA 2023* has marked both a continuation and a divergence from my previous artistic endeavors. Building upon the foundation of my past work, I have

embarked on a new creative path, exploring fresh concepts and pushing the boundaries of my artistic practice. My process is deeply rooted in research, drawing inspiration from diverse sources. I immerse myself in the exploration of mythologies, historical narratives, and cultural symbolism, seeking to weave these elements into my art. Through meticulous research, I aim to gain a comprehensive understanding of the themes and figures that shape my work.

JC and NM: Please tell us about your process, inspiration, and research-based approach to making your current work.

WK: The process of creating my current work involves extensive research, drawing inspiration from diverse sources and cultural references. When I began ideating for my current project, *LA MANDALA*, I envisioned Los Angeles as a city with global connections, a condensed version of the world itself. To capture the essence of this cultural tapestry, I delved into research on mythologies, historical narratives, and cultural symbols from various cultures worldwide.

Inspired by this realization, I decided to paint a contemporary mandala that encompasses the diversity and complexity of Los Angeles. My research-based approach allows me to gain a comprehensive understanding of the themes and figures that shape my work. It enables me to weave together cultural threads from around the world, creating a visual narrative that celebrates the unity in diversity.

JC and NM: Your work for *COLA 2023* includes influences from your life in Los Angeles as well as elements of Japanese culture. Can you elaborate on the use of mythological themes and figures in *LA MANDALA* as a reflection on the convergence of East and West in your work?

WK: *LA MANDALA* merges influences from my life in Los Angeles with elements of Japanese culture. Reflecting on the

historical context of the Silk Road, where cultures blended and coexisted, I see Los Angeles as a contemporary edge of this cultural convergence. In Japan, ancient mandalas imported from diverse traditions symbolize this multicultural exchange.

LA MANDALA serves as a visual interpreter, bringing together mythological themes and figures to create an accessible and inclusive art piece. It represents the cultural richness of Los Angeles and invites viewers to contemplate our shared human experience. Through this convergence of East and West, *LA MANDALA* celebrates the transformative power of cultural exchange and emphasizes the interconnectedness of diverse cultures within the vibrant tapestry of the city.

JC and NM: The scrolls you are presenting in this exhibition are reflective of a smaller scale and intimate practice. Can you discuss the relationship between representation and scale in your work?

WK: The relationship between representation and scale in my work holds great significance. The scrolls I am presenting in this exhibition embody a smaller scale and intimate practice, inviting viewers to engage with the artwork on a personal level.

The original scroll design was inspired by Goshuin, traditionally used for pilgrimage purposes, where people collect seals from each temple and shrine they visit. This practice represents the spiritual connection between individuals and sacred sites, serving as a tangible proof of one's journey.

The intimate nature of the scrolls also aligns with the meditative quality of my work. By presenting my art on a smaller scale, I aim to evoke a sense of introspection and contemplation in the viewer. The scrolls become portals to another realm, where one can find solace and reflection amidst the chaos of the world.

JC and NM: You recently completed a residency at a temple in Echizen; can you elaborate on your interest and work with Buddhist temples in Japan and Little Tokyo in downtown Los Angeles? How does site/place impact your practice?

WK: My recent residency at a temple in Echizen, Japan, deepened my connection with Buddhist temples and their spiritual essence. It also exposed me to the rich tradition of 1,300 year old paper making craftsmanship in the Echizen region, which greatly influenced my artistic practice. The serene and contemplative atmosphere of these sacred spaces inspired me to explore themes of mindfulness, meditation, and the transient nature of existence.

This interest in Buddhist temples extends to my engagement with Little Tokyo in downtown Los Angeles. Little Tokyo, with its historical and cultural significance, serves as a vibrant hub for the Japanese community and a testament to the enduring connections between Japan and the United States. The unique qualities of these specific sites have profoundly impacted my creative process, influencing the themes, symbols, and techniques that I employ in my work.

The connection to a specific site or place provides a contextual framework that informs and enriches my artistic expression. The spiritual and cultural heritage embedded in these locations becomes intertwined with my artistic practice, influencing the conceptual and aesthetic choices I make. The site becomes a source of inspiration, grounding my work in a sense of history and place. By immersing myself in these environments, I can create art that resonates with the experiences and stories encapsulated within them.





Image Credit: Wakana Kimura, *LA MANDALA*, 2023, courtesy of the artist.
Photo: Satoshi Nakashima

Michael Massenburg

Jamie Costa and Nancy Meyer: What was your path to becoming an artist and how has living and working in Los Angeles and/or other places informed your creative process and artistic practice?

Michael Massenburg: As far as I can remember, I was always drawing. I can't recall when I first had that experience. Recently, I talked to my dad and asked him that same question. He remembered that I had won an award in preschool. I kept drawing as I grew older but I didn't have any awareness of the artist community that existed at the time. I did decide to pursue the arts at California State University, Long Beach, and later Otis School of Art and Design, but I didn't blossom until I visited the Watts Towers Arts Center and was influenced by the Watts Rebellion and the 1992 Los Angeles Uprising. There, I was mentored by John Outterbridge, Cikel Ferguson, and William Pajaud. I became interested in historical, cultural, and personal narratives. I would develop my social practice through art making, teaching, lectures, community organizing, and activism for various organizations and causes.

JC and NM: How has your work for *COLA 2023* continued on or diverged from your previous work?

MM: The *COLA* exhibition helped me to focus in an organized way after twelve years of my exploration of different countries. I am inspired to create more artwork in this journey. My previous work was about social, political, historical, and family

narratives in Los Angeles. This body of work is inspired by Los Angeles because we are one of the culturally diverse cities in the world.

JC and NM: Your latest work explores seemingly disparate geographies: Colombia, Senegal, Haiti, and the American South (Florida and the Carolinas in particular). What about these places compelled you to portray them in your work and what, if any, personal connection do you have to these locations?

MM: My path is about painting the African diaspora experience in the Americas. This journey is about survival and salvation to empowerment. How rituals, cultural and spiritual practices transferred and evolved into our current times. My interest in historical, cultural, and personal narratives has always evoked questions about my place in the world. Inspired by these travels I get to touch, see and feel how we are still connected. It's about tearing down walls of separation of false narrative. It's about seeing our humanity.

JC and NM: Your work includes audio components, something that is new to your practice. Can you tell us about the relationship that the audio has to the paintings included in *COLA 2023*?

MM: The audio component gives the opportunity for the community to be heard. It was important for me to be authentic with my work without projecting my perspective. Having these relationships has expanded to me being part of their family. I wanted different segments of the populations with varied experiences. Now, the audience can view and hear voices of Senegal, Haiti, Colombia and the southeast coastal region of the United States.

JC and NM: You use collage, painting and drawing to create both highly abstract and figurative elements in your recent

work. Can you discuss the context and artistic influences for using collage in particular as a technique for your subject matter?

MM: I was influenced by the collages of artist Romare Bearden. His use of collage has given me freedom. It offers me the opportunity to be open and trust the process. My work became more organic. I did not overthink it. This process helps me to work through failure. The collage has given me a framework to integrate and see differently. Very similar to assemblage art coming out of the Watts Towers in the 3-D form, I started to integrate my drawings and paintings in 2-D into my practice.



Image Credit: Michael Massenburg, *Haiti Rise*, 2023. courtesy of the artist.

Duane Paul

Jamie Costa and Nancy Meyer: What was your path to becoming an artist and how has living and working in Los Angeles and/or other places informed your creative process and artistic practice? How has your work for *COLA 2023* continued on or diverged from your previous work?

Duane Paul: Being an artist has been the trajectory since I can remember; it was a natural predilection. The type or kind of artist I am was further shaped and matured by me relocating to Los Angeles. As a chosen landscape to exist within, the history and legacy of the artists who developed here are known for choosing the path less traveled and is part of their/ours/mine artistic practice.

The work for *COLA* continued my previous work in that, as naturally multidisciplinary as my practice has been, I had struggled (career wise) to keep the disciplines separate. With the work for *COLA*, I made a conscious decision to ignore the conventions of separating and jumped headfirst into the melding – truly embracing the multidisciplinary.

JC and NM: How has your life experience and personal identity informed your art making process and how is this reflected in the work you made for *COLA 2023*?

DP: Of course, it is not possible (at least for me) to not have my lived and living life experiences be reflected and affect my work in its physical manifestation of the works I produce. The body of work produced for *COLA* is a direct response to the living experience within the urban landscape of a city like Los Angeles. A city I experience as the “visible/invisible.”

JC and NM: Can you discuss the relationship between symbolism, materiality and representation in your work?

DP: My ever expanding “Personal Visual Alphabet” of shapes and marks – I utilize repetitive shapes and marks, developed over my career working within the biomorphic abstract (mostly). My landscape of making marks – reinterpretation combined with traditional and non-traditional, utilitarian, every day, common, “somewhat-invisible” materials, like repurposed denim, wood, and cloth – materials that hold personal histories by virtue of being used and discarded, wood has nature’s memory, it holds environmental history as to place, time surface and internal conditions of its surroundings.

JC and NM: You make reference to the body and use it as a source for your practice. Can you discuss the intersection of self-portraiture and material in your practice?

DP: Self-portraiture/photographs are about access and projected public image, or what one feels they are projecting. The (traditional) self-portrait photographs are self-representation within a particular mindset, fantasy, mood, reflection, reaction, etc. Be it, a momentary inhabited character or “other self” – exploring that part of “myself” or “the-self.”

This body of work for *COLA*, I’ve introduced “clear” resin as a surface treatment which has a reflective glass-like mirror effect when viewing the work. It somehow allows access to the image below but also incorporates the reflection of the viewer and sucks in its environment. Also, the indelible nature of resin as a material and sealant makes the photograph and the collage elements an inseparable object.

JC and NM: Can you elaborate on the concept of “concealment” in your work?

DP: “The Alphabet of Shapes and Marks” are code, a substitute for the “real,” therefore its nature is to conceal while existing in plain sight, meaning is in the translation and who is translating – photographs as well by its nature is also form of concealment – it’s an avatar of what was.



Image Credit: Duane Paul, *Cameo Tapestry Revolt*, 2023. courtesy of the artist.

Elyse Pignolet

Jamie Costa and Nancy Meyer: What was your path to becoming an artist and how has living and working in Los Angeles and/or other places informed your creative process and artistic practice?

Elyse Pignolet: I was born in Oakland, California, I'm an American with Filipino heritage and I now live and work in Los Angeles. I work primarily in ceramics. I feel lucky because I was introduced to clay very early and I never really left it. Ceramics for me has been there since the beginning and eventually it was what I studied at California State University, Long Beach. I would say living and working here on the West coast has been a huge influence for me. The California Clay Movement was before my time, but people like Peter Voukos, Ken Price, John Mason, Robert Arneson, Edith Heath, Michael and Magdalena Frimkess, and Viola Frey really carved a path for the medium and were early influences for me.

JC and NM: How has your work for *COLA 2023* continued on or diverged from your previous work?

EP: To think back to 2016 when Trump was newly elected, I was upset by the political environment and all that was going on at the time in this country. There was a big shift in my artwork at that time as well. I felt an urgency to be bold and more political in all aspects of my life. Also during this time, when I happened to be looking back at historical global ceramic traditions, a new global feminist movement never seen before was happening with the viral social media hashtag: #MeToo. I began my blue and white series appropriating blue and white ceramic traditions from across the globe, while commenting

on the current events of the #MeToo movement. It was my reaction to the flood of news concerning the daily reports of accusations of specific men by women.

Engaging with social issues through my art is my way of confronting current political and social injustices. I really think about the language of social inequality, which feels more and more important in an increasingly divided society.

My presentation for *COLA 2023* expands on past themes, while referencing current global feminist movements. Included in the exhibit is a large ceramic installation, *No Gods, No Masters*. While the installation is one large sculpture of its own, each smaller piece is also created to stand alone. This exhibition was in response to the recent overturning of *Roe v. Wade*, as well as a reaction to the many other women's rights movements across the globe, including, the Green Wave in Argentina and throughout Latin America, the Women Life Freedom protests of Iran, and the student-led protests in Afghanistan that were supporting the right for women's education.

JC and NM: The work you made for *COLA 2023* evokes ideas of domesticity and tradition. Can you elaborate on your interest in chinoiserie, motifs, and color in your work?

EP: The ceramic sculptures I create are comprised of an array of tiles, plates, vases and various ceramic vessels inspired by the extensive history of ceramics, and traditional porcelain decoration from around the world. The works in my recent blue and white series contain familiar patterns and motifs, emblazoned with commentary on highly charged issues for women such as female transgression and empowerment, sexual harassment, cultural stereotypes, inequality, and the dialectic between feminism and misogyny.

Intentionally, I begin my process with something strongly

associated with the feminine – pretty, decorative, domestic, familiar, a vase, a flower arrangement. My hope is to then slightly create a shift: to make the situation a bit uncomfortable, a bit strange. Perhaps offensive or even vile. I'm interested in contrasts.

JC and NM: Your work references timelessness and combines different time periods and cultures. Can you discuss your interest in monuments and eras as a source material for your practice?

EP: My interest in monuments really started in 2020, when in this country there was a public conversation happening about monuments in the media. At the time, there were discussions about the purpose of monuments, who was allowed to be memorialized in them, what was the cultural and historic significance, and during these public debates many historic monuments were destroyed by protestors. I started to think more about public gathering spaces around the world, whether it is a monument, public fountain, or town square. These are spaces people gather either during peaceful times to socialize with friends or loved ones, or during unrest, where people will flock in mass to protest injustices.

JC and NM: Can you tell us about the laborious nature of hand crafting ceramic tiles and why you prefer the handmade process versus machine interventions?

EP: My art is my way of confronting current and social injustices, it is really how I think and process the world around me and it can be a cathartic experience. For me working in the clay with my hands is an important part of the process. Clay is an incredible material to work with, it will record every touch you make on the surface.

JC and NM: Can you discuss the use of text, iconography and contemporary issues in your work?

EP: As I mentioned, I am interested in contrasts. Pottery that may be read at first glance as familiarly decorative, delicate and classically influenced, upon further inspection reveals images and text containing politically confrontational, unapologetic messaging. Artworks are imbued with traditional techniques and patterns with unsettling, suggestive innuendos and tropes that are all too common in our language and culture.

My research and inspiration for the texts I use in my artwork comes from very varied influences, from the news to historical texts and letters, from poetry and art history, to contemporary literature, essays, and quotes, to contemporary music, and through my own personal experiences.



Image Credit (From left to right): *Men their Rights and Nothing More, Women their Rights and Nothing Less, I Hear You, I Believe You*, 2023. courtesy of the artist, Track 16, Los Angeles and Koplin Del Rio, Seattle.

Photo: Los Angeles Municipal Art Gallery

Kyungmi Shin

Jamie Costa and Nancy Meyer: What was your path to becoming an artist and how has living and working in Los Angeles and/or other places informed your creative process and artistic practice?

Kyungmi Shin: I started making art in my twenties while I was working as a chemist after college. Initially, it started as a curiosity then it became a passion and I eventually quit my job to go back to school to study art. That was over thirty years ago in the San Francisco Bay area. I initially studied painting, then focused on sculpture and installation at University of California, Berkeley for my MFA. I moved to Los Angeles after graduate school to be, what I considered to be, the most exciting art production center where a lot of exciting artists were. Living in LA since 1996 and then ten years later acquiring a property and building a studio home in Ghana, West Africa with my partner, really shaped my worldview and my understanding of the interconnected history between the continents. This, in addition to my own journey as an immigrant from Korea, has been a very important aspect of what I investigate in my work.

JC and NM: How has your work for *COLA 2023* continued on or diverged from your previous work?

KS: The body of work I create for *COLA 2023* is a continuation of my investigation. A big departure in this work is the use of archival photos from another family instead of my own.

JC and NM: An important component of your work is the blending of archival research and personal history. Can you

discuss the use of found photographs and the intersection of personal and collective history for the work included in the *COLA 2023* exhibition?

KS: I find old photographs to be powerful in that the lapse of time gives them a sense of history and mystery, even in my own family photos as it is impossible to extract all the details of the narrative. I like to use this openness to create imagined narratives. For the *COLA 2023* exhibition, I am using found family photos which I found while I was in graduate school in an abandoned chemistry lab at UC Berkeley.

These photos feature six Chinese sisters and depict them mostly in the US. I found these photos dated ranging from the 1930's to the 1960's to be amazing and beautiful and almost like scenes from a film. With the Los Angeles Municipal Art Gallery located in Hollywood, I wanted to make a reference to Hollywood, so I am imagining these sisters as movie stars. I am juxtaposing these photos with painted elements of chinoiserie artworks depicting Asian women and mythological creatures from the Western art perspective.

In the exhibit, I am also showing photos of Anna May Wong whose challenged journey in Hollywood was something I wanted to show. Another series of images I am also showing are details of etchings from 18th century Dutch travel folio books that depicted fantastical images of the exotic land where reality and fiction were loosely intertwined. The Western notion of the exotic landscapes and fantasies that were formed as a result of these books are still active today.

I titled my installation *The Invisible Women, Mirrors of Hard Distorting Glass*. It is a quote from Ralph Ellison's *Invisible Man*. In this body of work, I wanted to celebrate images of women, especially Asian women.

JC and NM: You've included ceramic objects, prints, paintings

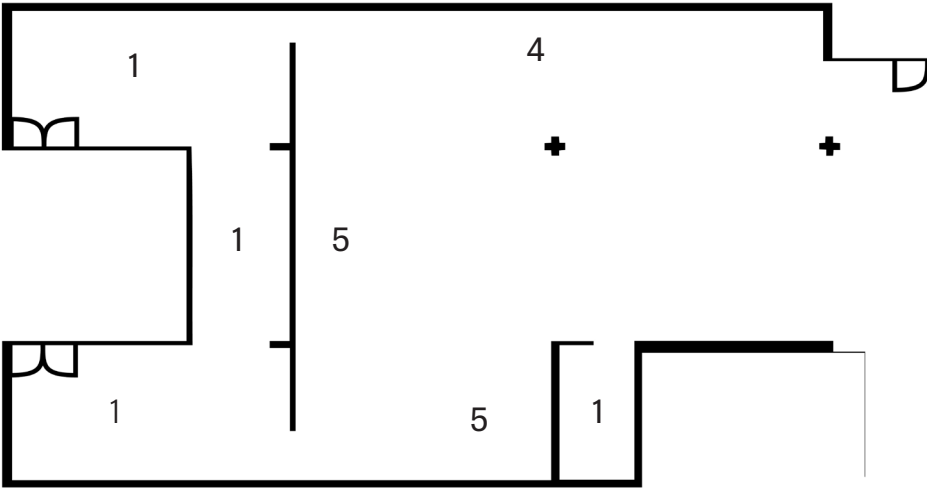
and a wall mural for your latest installation. Can you discuss the inclusion of different media and the significance of an immersive experience?

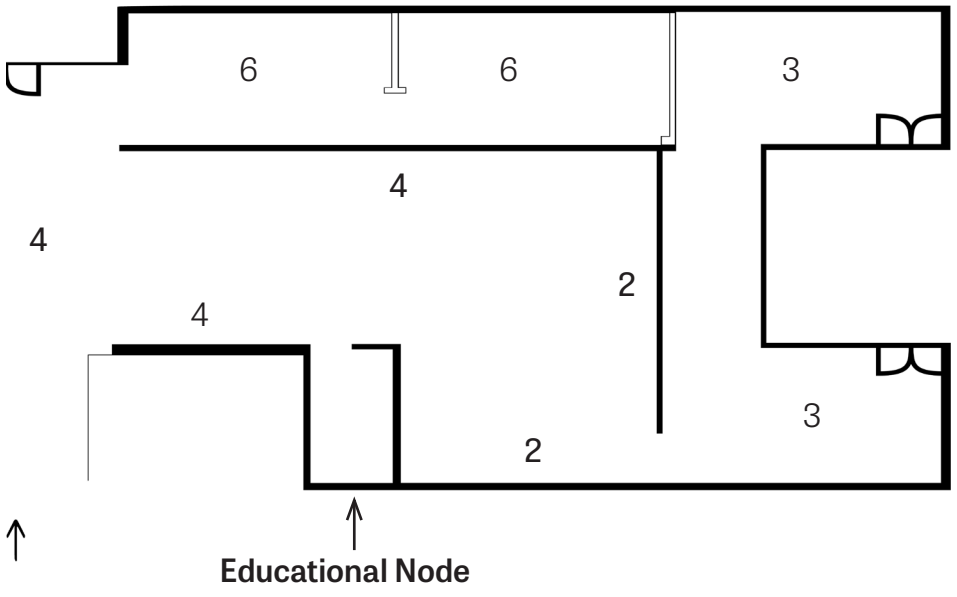
KS: In this installation, I wanted to intermix my research material as a part of the installation. The photos of Anna May Wong, 18th century Dutch etchings and the chinoiserie ceramic objects I found while I was in Rome on a residency is a way of introducing elements from visual culture and history that illustrates the distorted perception and fantasy about Asia and Asian bodies. The photo mural at the end of the gallery shows a large photograph of two of the sisters against the background of a line drawing of a chinoiserie image and photos of a sacred native spring, The Centinela Springs, now existing only as a marker in Edward Vincent Jr. Park. I wanted to ground the installation with an image of this lost history in Los Angeles. I would like to imagine that the sisters are pointing at a better future.



Image Credit: Kyungmi Shin, *The Invisible Woman #1*, 2023. courtesy of the artist.

Gallery map





List of works

1. Patricia Fernández

counting/abacus, 2023, carved walnut

Disc, 2023, carved walnut and bone

Egg (I), 2023, oil on cochineal dyed linen, walnut frame

Egg (II), 2023, oil on cochineal dyed linen, walnut frame

Egg (III), 2023, oil, thread, bleach on cochineal dyed linen, walnut frame

Egg (IV), 2023, oil on cochineal dyed linen, walnut frame

Egg (V), 2023, oil, thread, bleach on cochineal dyed linen, walnut frame

equa, animus, 2022, oil on cochineal dyed linen, walnut frame, carved walnut and bone disc

Flood, 2023, oil, thread, cochineal, bleach on linen, walnut frame

inter/intra, 2023, oil on cochineal dyed linen, thread, fabric, natural dyes, walnut frame

Loop, 2022, oil on cochineal dyed linen, walnut frame

Mirror, 2023, oil, thread, cochineal, bleach on linen, walnut frame

Of First Three, 2023, oil, thread, cochineal, bleach on linen, walnut frame

Os, 2022, oil on cochineal dyed linen, walnut frame

Third Stage, 2023, oil on cochineal dyed linen, walnut frame

to continue from here, 2023, oil on cochineal dyed linen, thread, fabric, natural dyes, walnut frame

Untitled (from the red disc series), 2023, pigment print from 35 mm

Untitled (from the red disc series), 2023, pigment print from 35 mm

Untitled (from the red disc series), 2023, pigment print from 35 mm

Untitled (from the red disc series), 2023, pigment print from 35 mm

white disc, 2023, carved walnut, ceramic, cochineal dyed linen, oil and thread

2. Wakana Kimura

LA MANDALA, 2023, watercolor, sumi ink, marker, acrylic color, vinyl color on paper

Spin-off Mandala, 2023, watercolor, sumi ink, marker, acrylic color, vinyl color on paper

3. Michael Massenburg

Back to Cali, 2023, mixed media and audio recording interview with Idalid Boyla, run time 4:55 minutes

Haiti Rise, 2023, acrylic, collage and audio recording interview with Alex Moura Louis, run time 7:52 minutes

I am Still Here, 2023, mixed media and audio recording interview with Jackie Lewis Harris, PhD, run time 4:59 minutes

The Returning, 2023, mixed media and audio recording interview with Khady Kasse, run time 3:08 minutes

4. Duane Paul

A QUIET ACT OF BALANCE..., 2023, digital archival photographic print on cold press Hahnemuhle, resin, fabric, steel wire, wood, industrial foam, repurposed denim

Cameo Tapestry Revolt, 2023, digital archival photographic print on cold press Hahnemuhle, resin, fabric, steel wire, wood, industrial foam, repurposed denim

D-SAINT CLAVER-D, 2023, digital archival photographic print on cold press Hahnemuhle, resin, fabric, steel wire, canvas, wood, industrial foam, repurposed denim, acrylic paint, enamel paint, shopping cart, carpet, chair

LANDSCAPE OF SOIL AND BONE..., 2023, digital archival photographic print on cold press Hahnemuhle, resin, fabric, steel wire, canvas, wood, industrial foam, repurposed denim

PURPOSEFUL DEFIANCE..., 2023, digital archival photographic print on cold press Hahnemuhle, resin, fabric, steel wire, wood, industrial foam, repurposed denim

SO, DO YOU MIND IF WE START WITH A KISS..., 2023, digital archival photographic print on cold press Hahnemuhle, resin, fabric, steel wire, wood, industrial foam, repurposed denim

5. Elyse Pignolet

Green Wave, 2023, acrylic on canvas

I Believe You, 2023, ceramic orchid vase with glazes and gold luster

I Hear You, 2023, ceramic dish with glazes

I See You, 2023, etched mirror, plaster, ceramic with glazes, gold luster and wax

Men their Rights and Nothing More, Women their Rights and Nothing Less, 2023, ceramic lamp with glazes

No Gods, No Masters, 2023, installation of ceramics and handmade tiles with glazes and gold luster

6. Kyungmi Shin

The Invisible Woman, Mirrors of Hard Distorting Glass, 2023, installation

Anna May Wong in Dragon Lady attire in scene from Limehouse Blues, 2023, archival pigment print, walnut frame

Anna May Wong in Paris, 1935, 2023, archival pigment print, vintage frame

Anna May Wong, 1928, 2023, archival pigment print, vintage frame

Anna May Wong with Marlene Dietrich in Shanghai Express, 2023, archival pigment print, vintage frame

F. W. Brandshagen after G. van der Gucht, Acupuncture (engraving), in Engelbert Kaempfer, Amoenitatum exoticarum politico-physico-medicae fasciculi V (Lemgo, 1712). Princeton University Library, 2023, archival pigment print, vintage frame

Harpiae prima icon (woodblock print) in Ulisse Aldrovandi, Monstrorum historia cum Paralipomenis historiae omnium animalium (Bologna, 1672) Biblioteca Universitaria di Bologna, 2023, archival pigment print, vintage frame

"Tab. XLI [Serpents, lizard, bird, spider, guava tree]" (engraving), in Alberus Seba, Locupletissimi rerum naturalium thesauri accurata descriptio (Amsterdam, 1734-1735). Special Collections, University of Amsterdam (OL 63-1942), 2023, archival pigment print, walnut frame

Tacob van Meurs (atelier), "Wortel China / Racine de la Sine" (engraving) in Johan Nieuwhof, Gezantschap der Neerlandtsche Oost-Indische Compagnie (Amsterdam, 1665). Special Collections, University of Amsterdam (OM 63-116), 2023, archival pigment print, vintage frame

The Invisible Woman #1, 2023, photograph and acrylic on rice paper mounted on wood panel, walnut frame

The Invisible Woman #2, 2023, photograph and acrylic on rice paper mounted on wood panel, walnut frame

The Invisible Woman #3, 2023, photograph and acrylic on rice paper mounted on wood panel, walnut frame

The Invisible Woman #4, 2023, photograph and acrylic on rice paper mounted on wood panel, walnut frame

The Invisible Woman #5, 2023, photograph and acrylic on rice paper mounted on wood panel, walnut frame

The Invisible Woman #6, 2023, photograph and acrylic on rice paper mounted on wood panel, walnut frame

The Invisible Woman #7, 2023, photograph and acrylic on rice paper mounted on wood panel, walnut frame

#1 Untitled Blue and White Vase, 2023, ceramic

#2 Untitled Chinoiserie Bowl with Lid, 2023, ceramic

#3 Untitled Chinoiserie Figure - off white, 2023, ceramic

#4 Untitled Chinoiserie Vase, 2023, ceramic

#5 Untitled Chinoiserie Blue and White Vase, 2023, ceramic

#6 Untitled Chinoiserie Vase, 2023, ceramic

#7 Untitled Chinoiserie Figure - old man, 2023, ceramic

#8 Untitled Foo Dog - green & yellow, 2023, ceramic

#9 Untitled Foo Dog - blue, 2023, ceramic

#10 Untitled Chinoiserie Blue and White, 2023, ceramic

**#11 Untitled Chinoiserie Blue and White Vase, 2023,
ceramic**

Untitled, 2023, matte photo paper

***Willem vander Gouwen, "Goegys of Benjaense Heijligen,"
in Johan Nieuhof, Gedenkwaardige zee en lantreise door
de voornaemste landschappen van West en Oostindien
(Amsterdam, 1682). Special Collections, University of
Amsterdam (KF 61-4601), 2023, archival pigment print,
walnut frame***

Los Angeles Municipal Art Gallery

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Los Angeles Municipal Art Gallery

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