

INDIVIDUAL  
ARTIST  
FELLOWSHIPS

 DEPARTMENT OF CULTURAL AFFAIRS  
City of Los Angeles

**C.O.L.A. 2013  
INDIVIDUAL ARTIST FELLOWSHIPS**

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

This catalog accompanies an exhibition and performance series sponsored by the City of Los Angeles Department of Cultural Affairs featuring its C.O.L.A. 2013 Individual Artist Fellowship recipients in the visual and performing arts.

**Exhibition:**

May 19 to July 7, 2013  
Los Angeles Municipal Art Gallery  
Barnsdall Park

**Opening Reception:**

May 19, 2013, 2 to 5 p.m.

**Performances:**

June 28, 2013  
Grand Performances



CITY OF  
LOS ANGELES  
2013  
INDIVIDUAL  
ARTIST  
FELLOWSHIPS

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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's 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 grant making, marketing, 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 operating budget and managed portfolio total \$40.6 million in fiscal year 2012–13. This amount consists of \$11 million in funds from the Public Works Improvements Arts Program (PWIAP); \$10.8 million in city-related and indirect cost allocations; \$6.7 million from the Private Arts Development Fee Program (ADF); \$9.2 million in Transient Occupancy Tax funds; and over \$2.9 million in private and public funds raised from foundation, corporate, government, and individual donors.

DCA significantly supports artists and cultural projects through its Public Art Division by administering a portfolio totaling \$17.7 million in PWIAP and ADF funds in FY12/13. Of this amount, typically 15 to 20 percent, or between \$2.55 and \$3.4 million, is attributable to artists' fees. DCA's executive director and the Marketing and Development Division have raised over \$21 million since FY07/08 to regrant to L.A.-based artists and arts and cultural organizations for regranting initiatives and to support DCA's special programming and facilities. DCA also grants approximately \$2.2 million annually to more than three hundred 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 \$3.7 million invested each year in L.A.'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 more than 3 million people annually.

#### DEPARTMENT OF CULTURAL AFFAIRS City of Los Angeles

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Catalog design and production: Michael Worthington and Ania Diakoff, Counterspace, Los Angeles

Editor: Karen Jacobson  
Artists' portraits: Whitney Hubbs  
Cityscape (cover, pp. 12–13): Soo Kim

Printed by LuLu

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Los Angeles, CA 90071  
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## CONTENTS

9	<b>Introduction</b> <b>Olga Garay-English and Joe Smoke</b>
10	<b>Curator's Statement</b> <b>Scott Canty</b>
13	<b>2013 C.O.L.A. Fellows</b>
	Visual / Design Artists
14	<b>Lisa Anne Auerbach</b>
20	<b>Krysten Cunningham</b>
26	<b>Ramiro Diaz-Granados</b>
32	<b>Samantha Fields</b>
38	<b>Judithe Hernández</b>
44	<b>Carole Kim</b>
50	<b>Nery Gabriel Lemus</b>
54	<b>Rebeca Méndez</b>
60	<b>Rebecca Morris</b>
	Performing Artists
66	<b>Malathi Iyengar</b>
70	<b>Michael White</b>
74	<b>Works in the Exhibition</b>
76	<b>C.O.L.A. History</b>
83	<b>Contributors</b>
83	<b>Acknowledgments</b>

## INTRODUCTION

### **Olga Garay-English**

Executive Director

### **Joe Smoke**

Grants Administration Division Director

Department of Cultural Affairs

City of Los Angeles

One of the primary tasks of the Department of Cultural Affairs (DCA) is to support the creative process in a global city at the crossroads of the world's ideas. We are privileged to fulfill that goal and introduce new bodies of work produced by master artists selected for the 2012–13 C.O.L.A. Individual Artist Fellowship Awards.

The fellowships are significant because they acknowledge and highlight the contributions of some of our city's finest individual artists. The fellowship program appears to be quite simple, yet a great deal of support is necessary to select the artists and allow them room to create freely. This simplicity provides a framework for the complex, aesthetically challenging, and divergent work showcased in our exhibition, performances, and online catalog.

At a time when most government sector support continues to limit access to funding for individual artists, city funding is critical. Join us in extending our appreciation to Mayor Antonio R. Villaraigosa, the Los Angeles City Council, and the Cultural Affairs Commission for their commitment to the arts in our city.

The C.O.L.A. Individual Artist Fellowship program is the product of inspiration. The artists selected for this honor represent what is unique about L.A.: that we recognize, value, and celebrate innovation and creativity. Together we congratulate this year's fellowship recipients. Their sensitive approach to the social, political, and intellectual traditions reflected in Los Angeles helps us expand our cultural consciousness. We are fortunate to work with a community of artists whose energy and vision continue to make this collaboration a success.

## CURATOR'S STATEMENT

### **Scott Canty**

Curator and Director of Exhibitions  
Los Angeles Municipal Art Gallery

Since its opening in 1971, the Los Angeles Municipal Art Gallery (LAMAG) at Barnsdall Park has been considered the flagship exhibition space for the Department of Cultural Affairs and the City of Los Angeles. Throughout the gallery's history, its leadership role in the community has evolved, but our focal point has always been the city's artists, as demonstrated by our past and current exhibition programs. The gallery focuses primarily on the presentation, interpretation, documentation, promotion, and enrichment of the visual arts. The exhibition program is devoted to showcasing emerging, midcareer, and established artists. The exhibitions include group and individual presentations, with educational components for each. We are dedicated to serving the people of Los Angeles, and the scope of our curatorial activities includes painting, sculpture, photography, architecture, video, installation, design, and other related disciplines that reflect the cultural fabric of the Southern California region.

The city of Los Angeles offers a rich tapestry of culturally diverse audiences—from the Westside to the Eastside, from downtown to the Valley—and Barnsdall Park is one of the places where all of them can explore the arts. One can spend the day there, take an art class, or watch a live performance.

Celebrate with us the diversity of this year's 2013 C.O.L.A. award recipients. The fellows in the visual arts are Lisa Anne Auerbach, Krysten Cunningham, Ramiro Diaz-Granados, Samantha Fields, Judithe Hernández, Carole Kim, Nery Gabriel Lemus, Rebeca Méndez, and Rebecca Morris. The performing artists are Malathi Iyengar and Michael White.

LAMAG celebrates the accomplishments of these artists by presenting a nonthematic group exhibition featuring each visual artist's most current work. The C.O.L.A. fellowship's purpose is to give the artists flexibility to step out of their comfort zone and create adventurous new work that might otherwise be set aside. The fellows are chosen based on their past artistic accomplishments, with the selection made by a panel of established arts professionals and past C.O.L.A. fellowship recipients. This selection process results in a multifarious group of artists creating an "end product" exhibition and performance series that is always stellar.

I would like to thank the City of Los Angeles Department of Cultural Affairs and the Los Angeles Municipal Art Gallery Associates for their generous support of LAMAG's exhibition and educational programming. The gallery could not run effectively without the following dedicated staff members, who continue to strengthen our vision and our purpose: Sara Cannon, art curator and director

of museum education and tours program; Michael L. Miller, chief preparator; Gabriel Cifarelli, education coordinator; Marta Feinstein, education coordinator; and Mathew Ohm, director's assistant. I would also like to acknowledge the executive team at the Department of Cultural Affairs: Olga Garay-English, executive director; Matthew Rudnick, assistant general manager; Will Caperton y Montoya, director of marketing and development; and Leslie Thomas, community arts division director overseeing Barnsdall Park.

In addition, I am grateful to the gallery's support staff: Joan Bacon, Michael Bell, Dexter Delmonte, Jacqueline Dreager, Steve Honey, Marta Feinstein, Randy Kiefer, Mark Lucero, Michele Murphy, Matthew Ohm, Mary Oliver, Annette Ownes, Albino Njar, Gloria Plascencia, Larry Rubin, Michael Sage, Nancy Stanford, and Nan Wollman.

I would also like to thank the designer of this year's C.O.L.A. invitation and online catalog, Michael Worthington, for the creative energy that he has dedicated to the project. Special thanks go to all the writers who have worked with the C.O.L.A. artists on developing texts about their work and to our editor, Karen Jacobson, for her outstanding editorial oversight of the project.

Finally, the Los Angeles Municipal Art Gallery has a rich history of working with artists from all over Southern California and our surrounding communities, so I want to give my most gracious thanks to them for their generous support over the years. And I especially thank the residents of Los Angeles, who keep this gallery as a beacon for the arts in the city.

INDIVIDUAL ARTIST  
FELLOWSHIPS

Visual Artists



14  
**Lisa Anne  
Auerbach**



50  
**Nery Gabriel  
Lemus**



20  
**Krysten  
Cunningham**



54  
**Rebeca  
Méndez**



26  
**Ramiro  
Diaz-Granados**



60  
**Rebecca  
Morris**



32  
**Samantha  
Fields**

Performing Artists



38  
**Judithe  
Hernández**



66  
**Malathi  
Iyengar**



44  
**Carole  
Kim**



70  
**Michael  
White**

## LISA ANNE AUERBACH

Born 1967 in Ann Arbor, Michigan  
Lives and works in Los Angeles (downtown)

MFA, Art Center College of Design,  
Pasadena, CA, 1994  
BFA, photography, Rochester Institute  
of Technology, Rochester, NY, 1990

**Selected Exhibitions**

2012

*Chicken Strikken*, Malmö Konsthall,  
Malmö, Sweden (solo)

*United We Stand, AIR: Artist in Residence*  
program, Hammer Museum, Los Angeles  
(solo)

2010

*The Tract House: A Darwin Addition*,  
Philagrafika 2010: Out of Print, American  
Philosophical Society Museum, Philadelphia  
(solo)

2009

*Take This Knitting Machine and Shove It*,  
Nottingham Contemporary, Nottingham, UK  
(solo)

*UMMA Projects: Lisa Anne Auerbach*,  
University of Michigan Art Museum,  
Ann Arbor (solo)

2008

*Election Sweaters*, Aspen Art Museum,  
Aspen, CO (solo)

**Selected Bibliography**

Bryan-Wilson, Julia. "Lisa Anne Auerbach's  
Canny Domesticity." In *Lisa Anne Auerbach*,  
ed. Jacob Proctor, 5–15. Ann Arbor, MI:  
University of Michigan Museum of Art, 2010.  
Reprinted in *The Textile Reader*, ed. Jessica  
Hemmings. London: Berg, 2012.

Fogle, Douglas. "Lisa Anne Auerbach."  
*In Creamier: Contemporary Art in Culture;*  
*10 Curators, 100 Contemporary Artists, 10*  
*Sources*. London: Phaidon, 2010.

Subotnick, Ali. *Nine Lives: Visionary Artists*  
*from L.A.* Los Angeles: Hammer Museum,  
2009.

Lisa Anne Auerbach:  
My Friend with a Camera

My friend with a camera actually owns many cameras, and she likes consistency—not only with her camera but also in other aspects of life. To visualize my friend with a camera, you will have to imagine a Japanese cartoon of the nineteen eighties, in which strange people with big sparkly eyes always wear the same outfit. My friend with a camera is like that, from complementary color clogs to red bike pants, from vintage-looking shirts to outrageous sweaters. My friend with a camera is not a photographer per se, but she is also that. Other things she is are artist, unicyclist, brown-haired, inquisitive. My friend with a camera might even be too hard to portray because it is too easy to do so. She likes to eat at Korean tofu restaurants and deceptively upper-class bakeries. She carries knitting tools everywhere she goes, and she has a light in her stomach that turns on when she has an idea. No, it turns on only when she has a good idea. Her ideas include knitting, taking pictures of stuff including knitting, riding her bicycle in Los Angeles, and other things that she keeps hidden in a white shed outside her house. The shed is packed full of magical devices and mysterious machinery but does not contain things that normally go to die in sheds, like broken appliances and questionably colored paint. I remember the first day I saw that shed: I was secretly looking for an obsolete toaster-oven. I expected to find the place less lit and consequently more serious. When my friend with a camera opened the door for me, I was hit by colors that clearly did not belong in questionable paint cans but were all happily making funny impressions of the light coming in from the outside. Outside it was the perfect weather Los Angeles always has. Granted, I magnify the scope of my encounter with my friend with a camera's shed for narrative purposes, but there are other stories about her and said space that don't need to be reworked fictionally. This is not the place to do so.

My friend with a camera and I like to go skiing. My friend with a camera is a much better skier than I am, as the stories I am not writing here would confirm. But this is not really important, except that when my friend with a camera and I went skiing together once it struck me as an epiphany that Americans know how to ski and they can do it very well. That day we also ate beans and took pictures of skiing. Not of skis, just of

skiing. Other things my friend with a camera does are ordering and posting things online, which is also what everyone else does, and it's okay, because she's not really a Japanese cartoon from the nineteen eighties but a normal person. Only thing, she does not go to museums like normal persons but more like the people who are in the permanent collection, so it is amusing to go to museums with her because she will always know everything about it inside and out, including all the interns working in the gift shop and all the artworks, piece by piece. She often initiates conversations with gift shop interns and all the artworks, so if you are ever at a museum with her, you should watch for the Rembrandts as they tend to get inappropriate in her presence. My friend with a camera likes to talk, but she listens too, and if you say something, she questions it first, then she remembers. Sometimes she doesn't, though, because we are all very busy.

I get along with my friend with a camera because we have similar tastes in people, forms of entertainment, and coffee. We also have similar brown hair, but mine is curly.

P.S. My friend with a camera, Lisa Anne Auerbach, is making a "megazine" for her C.O.L.A. project, called the [American Megazine](#). It is a zine that has pages 60 inches high and 39 inches wide. The first issue of [American Megazine](#) is about megachurches: there are pictures of megachurches and stories about visiting them. The megazine is displayed so that people can flip through it.

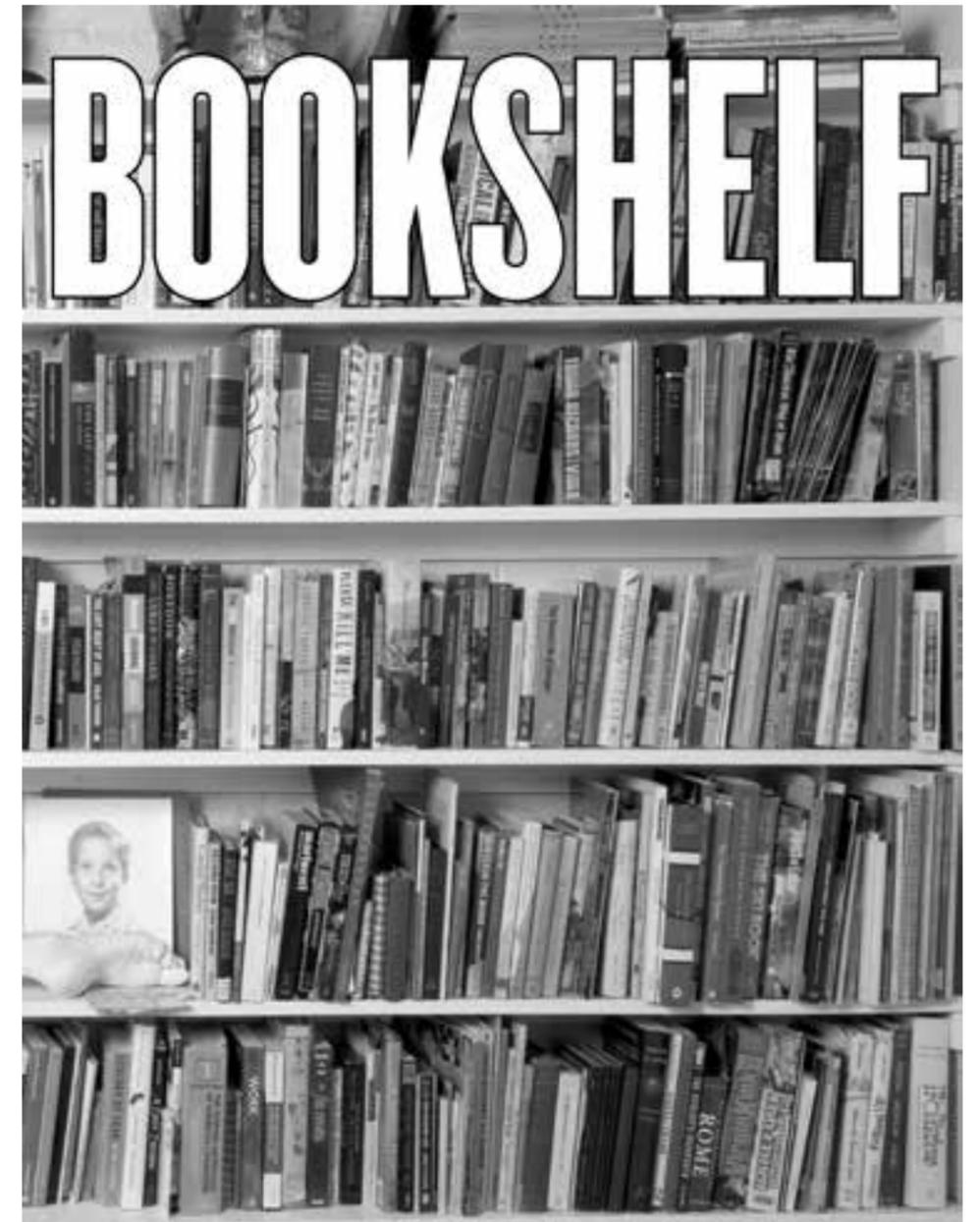
Sabrina Ovan



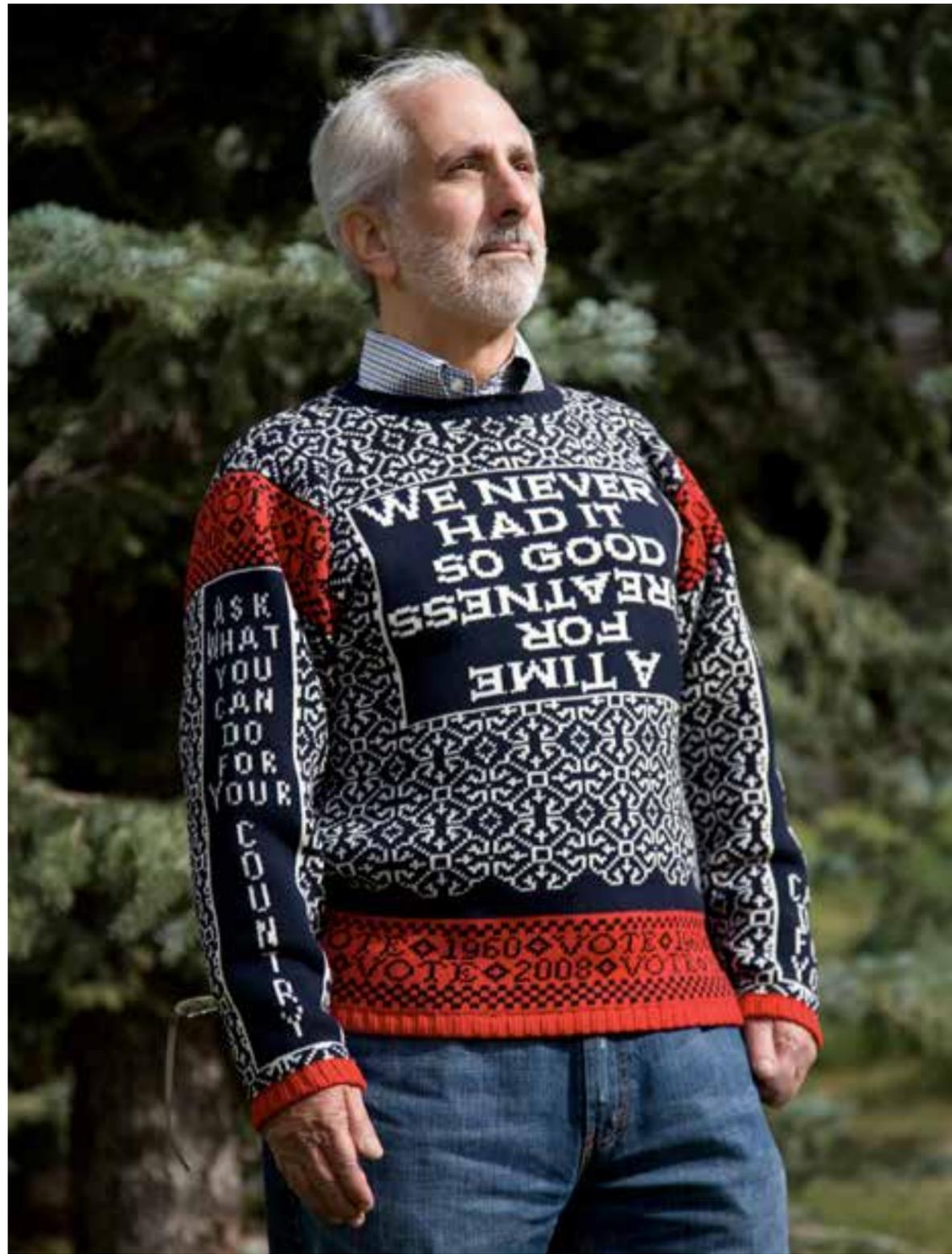
LISA ANNE AUERBACH



American Megazine, 2013; 24-page magazine; 60 x 39 inches (page size)



Bookshelf, 2012; 16-page magazine; 11 x 8 1/2 inches (page size)



Kennedy/Nixon 1960 Campaign Sweater, 2008; wool 18



Would you buy a used knitting machine from this woman? (Marika and her cat), 2012; color photograph; dimensions variable

## KRYSTEN CUNNINGHAM

Born 1973 in New Haven, CT  
Lives and works in Los Angeles  
(West Adams)

**Education**

MFA, sculpture, University of California,  
Los Angeles, 2003

**Selected Exhibitions**

2010

Thomas Solomon Gallery, Los Angeles (solo)  
*Undone: Making and Unmaking in Contemporary Sculpture*, Henry Moore Institute,  
Leeds, UK

2009

Dispatch, New York (solo)

2008

Sies + Höke, Düsseldorf, Germany (solo)  
*Beyond Measure*, Kettle's Yard, Cambridge,  
UK

2006

Ritter/Zamet, London (solo)

2005

*Thing: New Sculpture from Los Angeles*,  
Hammer Museum, Los Angeles

**Selected Bibliography**

"Conversation between Claire Barclay and  
Krysten Cunningham." In *Undone: Making  
and Unmaking in Contemporary Sculpture*.  
Leeds, UK: Henry Moore Institute, 2010.

Miles, Christopher. "Krysten Cunningham:  
Thomas Solomon Gallery." *Artforum* 47  
(March 2009): 252–53.

Rosenberg, Karen. "Krysten Cunningham:  
Tangential." *New York Times*, November 27,  
2009.

In Krysten Cunningham's practice the relationship between ideas and forms is reciprocal: preconceived ideas and work plans generate studio activity, but formal experiments are also allowed to suggestively generate impressively far-flung ideas. In 2004, having just finished graduate school, at a moment when most serious sculptors of her generation were pursuing some fusion of late modernism and pop art, Cunningham turned about and set sail for a world of handicrafts, pattern, and play. Her first works in this vein take the well-known *ojo de dios* (God's eye) motif of colored concentric squares, traditionally woven by the Huichol Indians, and spin it out into three dimensions. Planes of wrapped yarn occupy the faces of polyhedra, in turn structured by metal rods. The facture of the early pieces is transparent in the high modernist tradition: the viewer sees (or thinks he sees!) exactly how the piece was constructed. With the *God's Eyes*, Cunningham came up with an ingenious, radiantly simple solution to some of modernism's most well-worn binaries: hard/soft, armature/facade, inside/outside, object/support. The shadowy inside spaces of the sculptures, glimpsed through narrow breaks in the weave and at the edges of each design's faces, posit a subdued interior world, one that the viewer is unmistakably beckoned to enter.

Found throughout Huichol temples, *ojos de dios* are regarded as shamanistic portals, places through which humans and the deity can perceive each other. Cunningham's relationship to this highly specific tradition, long since commercialized in Huichol yarn paintings for the tourist trade, is not simple. She is obviously no Huichol—indeed the average American is more likely to encounter a God's-eye form in a kindergarten classroom than on a Mexican mountaintop. Nevertheless these sculptures resonate with the ancient modalities of sacred geometry and pose vexed but urgent questions about the spiritual meanings and utopian possibilities of geometric abstract art today.

The breakthrough video *Hypercube* (2006) introduced another layer of cultural reference to this geometric domain, that of the fourth dimension. In the film, an unseen narrator (voiced by Cunningham) introduces the concept of the hypercube, a theoretical solid that exists in a fourth spatial dimension. Just as a square can be seen as a two-dimensional representation of a cube, so, it is observed,

a cube can be seen as a three-dimensional representation of a hypercube. The animated image track, which shows rotating hypercubes seen first orthogonally and then in perspective, bears a striking resemblance to the box-kite forms of Cunningham's earlier sculptures. The notion that there exists a spatial dimension that is invisible to us is then used as a springboard for psycho-philosophical speculations on the nature of knowledge, existence, and the body. (The bulk of the material in the film is appropriated: the spoken text is taken from the book *The Fourth Dimension* [1922] by the Russian esoteric philosopher P. D. Ouspensky, and the stunning vector-graphics animations are from an award-winning 1978 film by the mathematicians Thomas Banchoff and Charles Strauss.) *Hypercube* mobilizes the arcane (and, it must be said, archaic) literature on the fourth dimension to produce an ethereal mood of transparency. The video slyly frames the sculptures, proposing an extraspatial model for their physical origin, as if they had been deposited from a higher, invisible plane.

In Cunningham's most recent work, occasioned by the C.O.L.A. exhibition, yarn and thread become their own autonomous support, loosely woven on a handloom into textiles. Displaying simple bands of color, these coarse fabrics reveal the structure of their warp and weft in explicit detail. The weavings are draped or pinned onto vertical metal rods, in turn stationed on floor supports that variously allude to desert architecture, garden follies, and theatrical sets. The expanded human scale of these works can be seen as an evolution of Cunningham's previous sculpture but also draws from her ongoing experiments with performance, video, and theater. Literal space dividers, the sculptures engage the relationship between viewer and object but also that between viewer and viewer. While they unquestionably hark back to the history of minimalism and the famous question of its theatricality, their material thinness and transparency stand in sharp contrast to the heavy industrial materials associated with that movement. The works raise familiar but unsettled questions about weaving as a metaphor and about the gendering of facture, process, materials, and space itself.

Benjamin Lord



KRYSTEN CUNNINGHAM



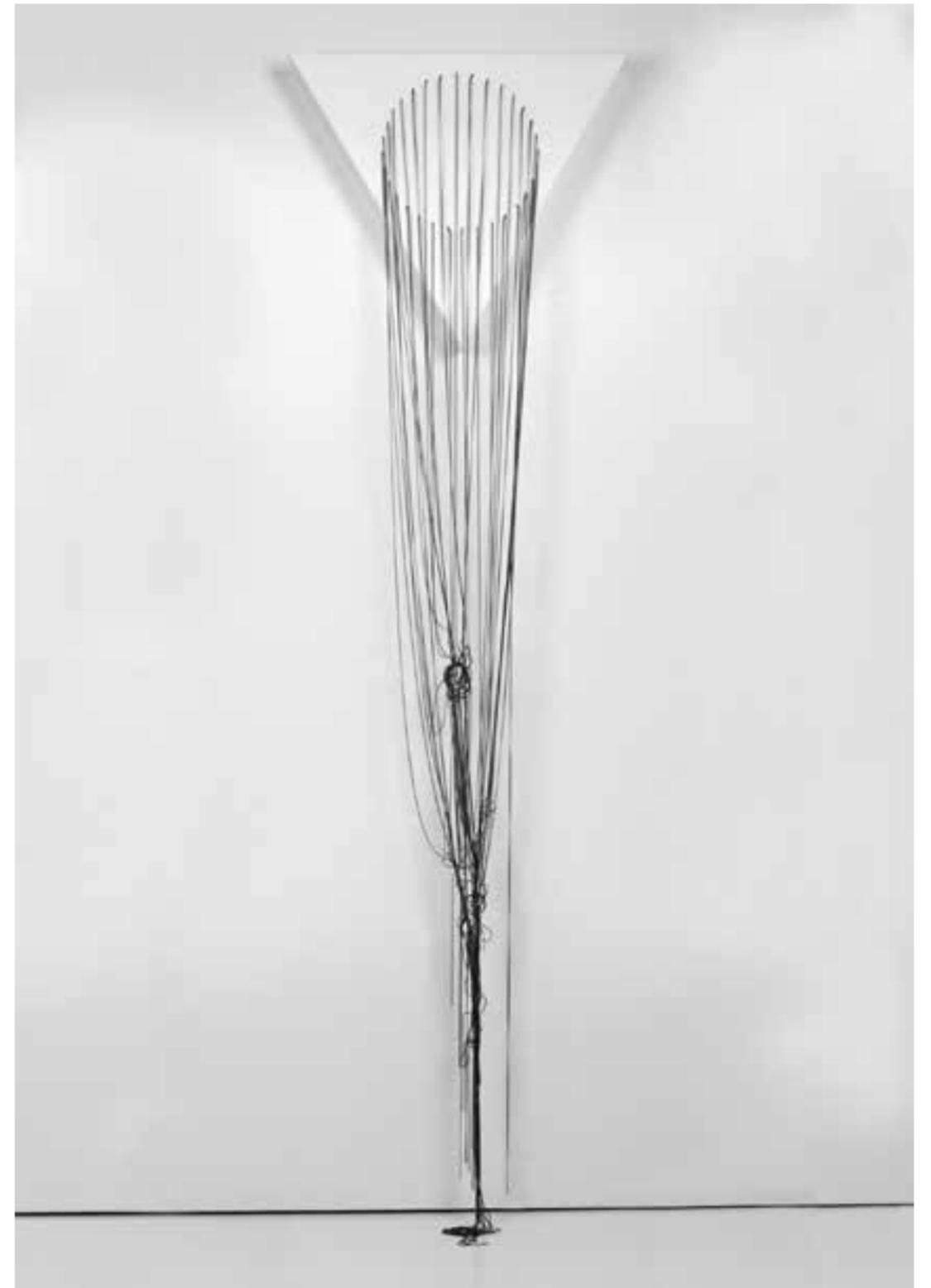
22 *Stone and Tapestry*, 2012–13 (detail); cotton, silk, wool, dye, powder-coated steel, silver, cement, stone, wood; 84 x 60 x 24 inches



23 *Stone and Tapestry*, 2012–13; cotton, silk, wool, dye, powder-coated steel, silver, cement, stone, wood; 84 x 60 x 24 inches



*Triangle and Chains*, 2012; medium-density fiberboard, brass chain, spray paint, epoxy; 77 x 22 x 5 inches



*Circle and Chains*, 2012; medium-density fiberboard, brass chain, spray paint, epoxy; 77 x 22 x 5 inches

## RAMIRO DIAZ-GRANADOS

Born 1971 in Santa Monica, CA  
Lives and works in Los Angeles (Highland Park)

**Education**

M.Arch, University of California, Los Angeles, 2003  
B.Arch, Southern California Institute of Architecture (SCI-Arc), Los Angeles, 1996

**Selected Exhibitions and Installations**

2012  
SCI-Arc Graduation Pavilion Competition, SCI-Arc Library, Los Angeles  
*Go Figure*, SCI-Arc Main Gallery, Los Angeles (solo)  
2010  
*Architecture of the Urn*, Lundgren Gallery, Seattle  
2008  
*C-hub*, SCI-Arc Library, Los Angeles (solo)  
2006  
*Vertical Garden*, MAK Center, Vienna

**Selected Bibliography**

Diaz-Granados, Ramiro. "Craft Works: On How to Get Medieval." *ACSA Journal* (forthcoming, 2013).

Lubell, Sam. "Work: SCI-Arc's Chub Table." *Architectural Record* 196 (May 2008), <http://archrecord.construction.com/archrecord2/work/0805/SCI-Arc.asp>.

## Ramiro Diaz-Granados: Amorphis

*Above all, what can be said of the shape of clouds ("How is a cloud outlined?"). When the question is formulated like this, it proceeds from a certain confusion between the signified and the referent and between sign and substance.*  
—Hubert Damisch

The word amorphous conjures that which is geometrically elusive, evoking Paul Valéry's definition of the shapeless—things that evade the possibility "to replace them by an act of drawing or clear recognition."<sup>1</sup> The work of Amorphis embraces the tenuous qualities of recognition that some forms evoke, or what could be called compromised forms of legibility. In some instances the formal legibility of the work approaches a nearly anamorphic logic, as in the exhibition *Go Figure* (SCI-Arc Gallery, 2012), in which the thickened line that meandered through the gallery suggested a multitude of originary figures yet settled fixedly on none. Each latent figure inscribed by the line work becomes partially compromised through the coloration of the piece, which was applied to the faces of aluminum that make up the substance of the line in such a way that the torquing of the line figure also literally pulls these colored surfaces through the space. A cyan, magenta, yellow, or black surface defining one part of the line begins to dissolve into a perforated line punctuated by the folded tabs of aluminum that operate as joints. This attitude toward coloration, in which color indexes the involution of geometry and simultaneously unsettles the stability of any figure that may be produced, creates a flickering effect between figure and substance. Likewise, in the design of the Tumbleweed pavilion (2012), a particular vantage point vis-à-vis the structure enables a nearly anatomical figure to emerge from the line work. The clarity of this body subsequently recedes in legibility as one moves around or through the architectural object, provoking a change in the posture of the inscribed figure and providing the structure with differential depth. In the Smiley Bar project (2012), a different kind of amorphousness is present. In this case a two-dimensional figure of a smile undergoes a series of transformations that liberate the smile from the human face. Ultimately what is rendered tangible in the wood that forms the bar is no longer a smiling face but rather a diffuse "smiley-ness" that oscillates in tandem with the multidirectionality of the wood grain. The material properties of the architectural object vex its formal legibility to produce a

more provocative form of coherence between the two.

In Amorphis's C.O.L.A. project, *Adumbrated Figure*, the obsession with figure is targeted toward the territory between face and body. A single iconic facial profile is transformed into a series of drawings and objects that oscillate between visual legibility and physical sensation and are delivered through line and mass. The objects consist of three similar profiles that are revolved into a six-foot-tall bodyface rendered in cast foam. As one moves around the objects, the legibility of the profile gives way to the physicality of a suggested body, or line gives way to mass. The drawings are based on the ten original Rorschach inkblot tests (a psychological tool developed in the early twentieth century to evaluate emotional functioning or identify what were referred to as "thought disorders"). Based on the profiles of the inkblots, the drawings are hyperindexical notations producing a mass of lines that allude to faces and bodies and promote "thought disorders."

The projects of Amorphis challenge the conventional distinction between drawing and object. In this work objects are to a certain extent delineations that have become materialized, suggesting that the drawing is not necessarily the precursor of the form but rather that the form may instantiate itself as the drawing of matter through space. Not unlike the attempt to outline a cloud, this elicits the impression of occupying a space somewhere between the drawing and the object, an ambivalent state that allows for multiple forms of legibility to coexist. Each of Amorphis's projects evokes a multitude of possible affiliations related to its particular attitude toward geometry, form, posture, material, and coloration. If one task of architecture is to provoke more profound forms of engagement between itself and those who encounter it, the work of Amorphis certainly figures highly in this regard.

Marcelyn Gow

**Notes**

Epigraph: Hubert Damisch, *A Theory of /Cloud/: Toward a History of Painting*, trans. Janet Lloyd (Stanford, CA: Stanford University Press, 2002), 191.

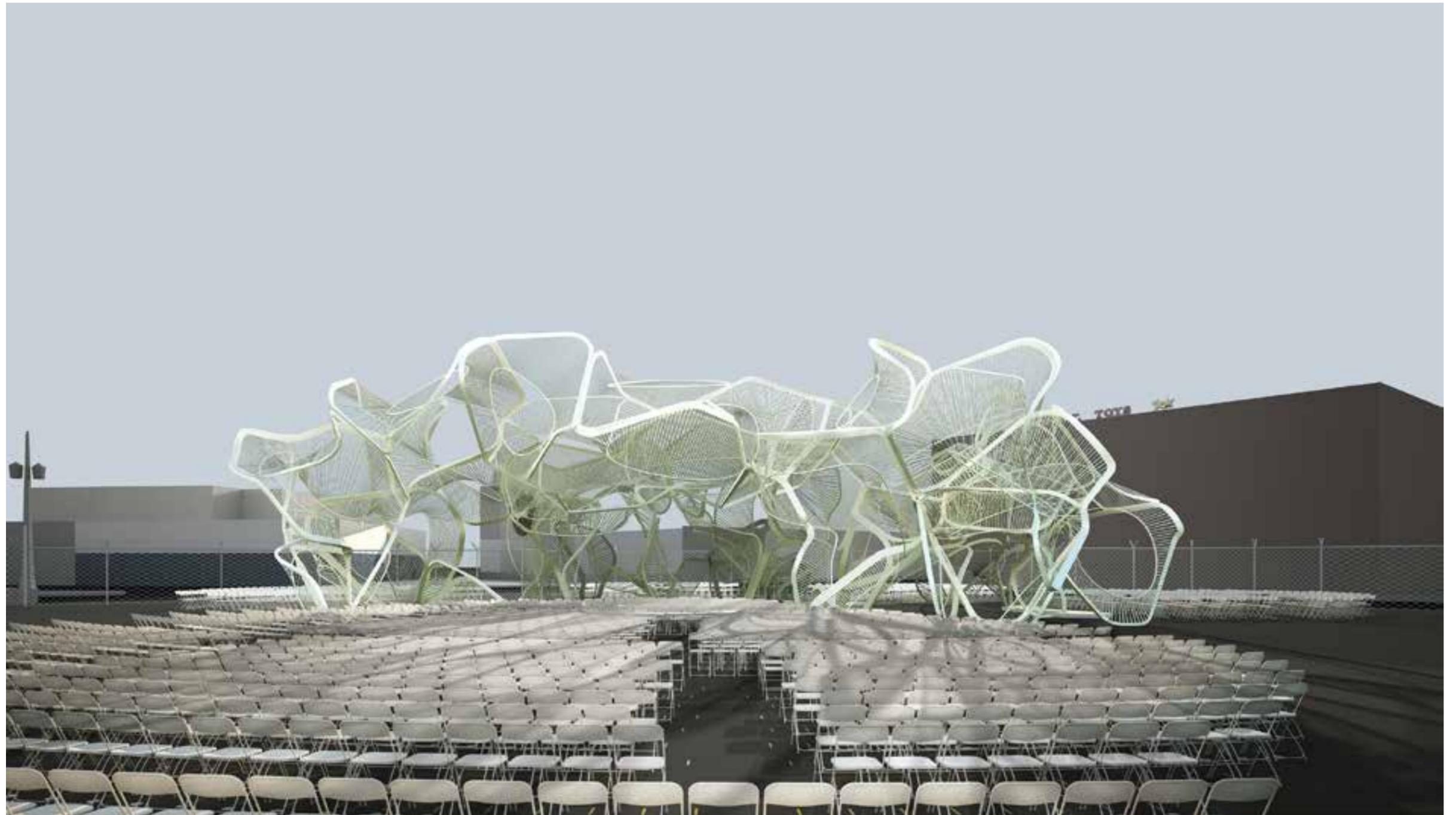
1. Paul Valéry, quoted *ibid.*, 194–95.



RAMIRO DIAZ-GRANADOS



Go Figure, installation view, SCI-Arc Main Gallery, Los Angeles, 2012



Tumbleweed, SCI-Arc temporary pavilion, 2012  
Like its namesake, this proposal for a temporary pavilion promotes a rootless object that has seemingly rolled into the site and been trapped

in a corner. It is composed of a pile of contorted loops that are constantly deviating from a legible silhouette and are structurally suspect. Each loop is designed as a variable right triangle in section with a

compression rod and shade fabric tightly bound to it. The pavilion provides a covered canopy for up to 250 seats and shaded coverage for up to 1,200 in the late afternoon.

## SAMANTHA FIELDS

Born 1972 in Cleveland  
Lives and works in Los Angeles  
Professor of Art, California State University,  
Northridge

**Education**

MFA, painting, Cranbrook Academy of Art,  
Bloomfield Hills, MI, 1998  
BFA, painting, Cleveland Institute of Art,  
1995

**Selected Exhibitions**

2012

*Be Careful What You Wish For*, Western  
Project, Los Angeles (solo)

*Painted Desert*, Lancaster Museum of Art  
and History, Lancaster, CA

2011

*No Object Is an Island*, Cranbrook Academy  
of Art Museum, Bloomfield Hills, MI

*My House Is Your House*, Statler Waldorf  
Gallery, Los Angeles

2010

*From a Safe Distance*, Kim Light / Lightbox,  
New York (solo)

*Altimetry*, Terminal 1, Los Angeles  
International Airport, curated by Mark

Steven Greenfield, Department of Cultural  
Affairs, City of Los Angeles

2009

*Containment*, 2680 Kim Light / Lightbox, Los  
Angeles (solo)

*Eco-Logic*, Cypress College Art Gallery,  
Cypress, CA

**Selected Bibliography**

Lewis, Joseph. "Samantha Fields at Kim  
Light / Lightbox." *Art in America* 95 (October  
2007): 221.

Melrod, George. "Eden Is Burning." *Art Ltd.*  
(March–April 2010): 30.

Myers, Holly. "Hip, without Forgoing  
Tradition." *Los Angeles Times*, March 9,  
2007.

Samantha Fields:  
Clear in the Haze

Sometimes it's through moments of deep uncertainty that we ultimately find our way. If not an adage, this is surely an oft-repeated truth, but what does it mean exactly? To understand the statement—and, in a parallel perceptual realm, the mutable yet intoxicating surfaces of Samantha Fields's new paintings—we must take it apart. To find one's way implies that there is a route to be discovered, and not just any route but the right one. To bemoan not knowing suggests that somewhere out there clarity is lurking, waiting for us to simply recognize and understand it. Despite the inherent impossibility of the task, we want to know, to be certain of where we are headed or what we understand our role to be. Paradoxically, following the logic of our would-be adage and of Fields's striking canvases, we make room for comprehension within the very space of recognizing and accepting incertitude.

Fields's longtime exploration of looking, specifically at nature but more generally at the world around us, has led her on dangerous expeditions into rather than away from fires and storms in an effort to document the power of weather. It was on one of these journeys that she came upon, quite literally, a deer in the headlights. In photographing it (badly, in her own estimation), she transformed her own practice, setting her work on a new path, one less about looking at nature and more about looking at looking, a metacognitive approach that grounds the new paintings but sounds much headier than the actual emotional, perceptual, and aesthetic experiences that they engender.

Fields has continued to paint from what she refers to as "failed photographs" while also taking new pictures of the landscape, intentionally photographing through blurry windows and at skewed angles, allowing the imperfections of one medium to enhance and dramatize the potentiality of another. Using a camera equipped with a high-speed lens capable of shooting in low light, she is able to capture the glow and lurch of nocturnal scenes often missed by the casual viewer, particularly one sitting in a car speeding down a freeway. Through a meticulous process of spraying fine mists of paint, layer upon layer, over a smooth canvas, Fields continues to expand on the integration of would-be flaws in the photographic process, painting in sun spots that showed up on images of works-in-progress as well as the elegant hexagonal lens flares produced by a particular camera.

One hazy midnight landscape, horizontally streaked with pale blue, *Passenger* (2013), could easily be described as nonobjective were it not for a faint line of trees at its center. It is based on a photograph taken from the window of a car driven by Fields's husband, the artist Andre Yi, as it sped down a darkened highway on the Olympic Peninsula, in Washington State. *Passenger* is less an image of a landscape at night and more a depiction of seeing and experiencing, being and viewing. By choosing to make this strange and blurry photograph the impetus for a painting, Fields suggests that site doesn't matter or, rather, that its import is located wherever we encounter it.

The C.O.L.A. grant, designed to offer artists the opportunity for experimentation, seems the perfect context for a visual exploration of uncertainty and fugue; interestingly, in painting images of faulty photographs and in-between spaces, Fields has arrived at a place of depicting the precise but fleeting nature of presence. The oncoming headlights of a car at night become a brilliant orb in the center of a concentric composition in *Nocturne 2, Eugene* (2013), easing into a charcoal gray ground tinged with blue like the rays of a star in the night sky or the trail of an elusive jellyfish deep in the sea. One of Fields's first large works on paper, the painting vacillates between landscape, however ordinary, and abstraction. It deftly transforms the everyday into something magical, a feat to be sure, but more important to her project, I think, is the way the painting becomes something that is neither here nor there, not the journey nor the process but a finite and distinct collision of light and time and memory catapulted slowly and carefully into being.

Annie Buckley



SAMANTHA FIELDS



Almost, 2013, acrylic on canvas, 8 x 10 inches;  
courtesy of the artist and Western Project



Eugene 2, 2013, acrylic on paper, 54 x 42 inches; courtesy of the artist and Western Project



*Passenger*, 2013, acrylic on canvas, 50 x 60 inches; 36  
courtesy of the artist and Western Project



*Eugene 3*, 2013, acrylic on paper, 54 x 42 inches; courtesy of the artist and Western Project

## JUDITHE HERNÁNDEZ

Born 1948 in Los Angeles  
Lives and works in Los Angeles  
(Highland Park)

**Education**

MFA, drawing and sculpture,  
Otis Art Institute, Los Angeles, 1974  
BFA, drawing and sculpture,  
Otis Art Institute, Los Angeles, 1972

**Selected Exhibitions**

2011

*La vida sobre papel*, National Museum  
of Mexican Art, Chicago (solo)  
*L.A. Xicano: Mapping Another L.A.;*  
*The Chicano Art Movement*, Fowler  
Museum at UCLA, Los Angeles (part of  
*Pacific Standard Time: Art in L.A. 1945–1980*)  
1989

*Le démon des anges: 16 artistes Chicanos  
autour de Los Angeles*, Halle du Centre de  
Recherche pour le Développement Culturel,  
Nantes, France  
1983

*Judithe Hernández: Works on Paper*,  
Cayman Gallery, New York (solo)  
1978

*The Aesthetics of Graffiti*, San Francisco  
Museum of Modern Art  
1975

*Los Four*, Oakland Museum, Oakland, CA

**Selected Bibliography**

Costa, Octavio. "Instantaneas, tiempo y  
muerte en la pintura de Judithe Hernández."  
*La Opinión*, August 3, 1979.

Noriega, Chon A., Terezita Romo, and  
Pilar Tompkins Rivas, eds. *L.A. Xicano*.  
Los Angeles: UCLA Chicano Studies  
Research Center Press, 2011.

Rechtman, Ana. "La vida sobre papel,  
una exposición de Judithe Hernández."  
*Contratiempo*, April 2011, [http://  
contratiempo.net/2011/04/la-vida-sobre-  
papel-una-exposicion-de-judithe-hernandez/](http://contratiempo.net/2011/04/la-vida-sobre-papel-una-exposicion-de-judithe-hernandez/).

Judithe Hernández:  
*Mysteries Reclaimed, Voices Unbound*

Judithe Hernández is a pioneer. At sixteen, she became the first recipient of the Future Masters Scholarship (1965), enabling her to attend Otis Art Institute. In 1974 she was the first Chicana to earn an MFA for her scholarly examination of the emergent iconography of Chicano art and accompanying visual portfolio. She is the only woman ever invited to join the seminal Chicano artists' collective Los Four; she also distinguished herself during the Los Angeles mural renaissance of the 1970s by mixing classical compositions with urban calligraphy, pushing the aesthetic boundaries between fine art, graffiti, and folk art. In 1983 her solo exhibition at the Cayman Gallery in New York made her the first Chicana to extend her artistic reach beyond the West Coast.

Hernández has always sought out the unexpected. Her inspiration emerges from poetry, urban vernacular, women's experiences, Mesoamerican cosmology, and Catholic narratives. The mixed-media work produced for the C.O.L.A. fellowship is clearly grounded in the Western artistic traditions of Renaissance portraiture and the modernist concern for surface and process. Yet her work is not derivative. She explores philosophical questions regarding humanity, filtered through the lens of Chicana/o iconography and mythology. Throughout her career she has interpreted the female form as a universal human figure rather than a portrait of an individual. Visual precedent also includes the nineteenth-century symbolists, for whom the female figure was central, portrayed as a virgin or seductress. Hernández rejects this patriarchal visual vocabulary of objectification by delineating calm, emboldened women warriors; self-possessed *luchadoras* armed for battle and rebirth. These are women of divine grace whose deerlike purity symbolizes their ancient elemental nature. The deer—an indigenous symbol of creation, human origins, and the feminine—provides multilayered meaning throughout this series and is evocative of womanhood's intrinsic power.

The centerpiece of Hernández's C.O.L.A. project is *Les Demoiselles d'Barrio* (2013), in which she offers an alternative interpretation of one of modern art's most compelling works: Pablo Picasso's *Les Demoiselles d'Avignon* (1907). Like Picasso, Hernández stages a *tab-leau vivant*, but although she incorporates visual echoes of the original, she rejects his objectification of the female figures. Hernández

humanizes and empowers them, and unlike Picasso's women, who are distant and emotionally absent, all but one of Hernández's engage the viewer with their gazes. Intense, beautiful, their minds at work, they are gathered together as a unit. The central seated figure suggests self-assurance and independence, as does the figure in another of Hernández's new works, *L'Épée de Sainte Jeanne* (2013), who is seemingly ready to lunge forward. Setting aside Picasso's cubist perspective, Hernández introduces a philosophical facet. The enigmatic figure—her arms crossed over her chest, her eyes closed—is meditative and solemn. The artist challenges the viewer to consider her significance given the title of the work. These women reside within our current reality: they are the maidens of the barrio, women in charge of themselves and more.

Each of these new works has the haunting, lyrical quality that we have come to expect from Hernández: a multidimensional aesthetic and intellectual perspective offered by a mature artist who has attained complete mastery of her medium.

Karen Mary Davalos



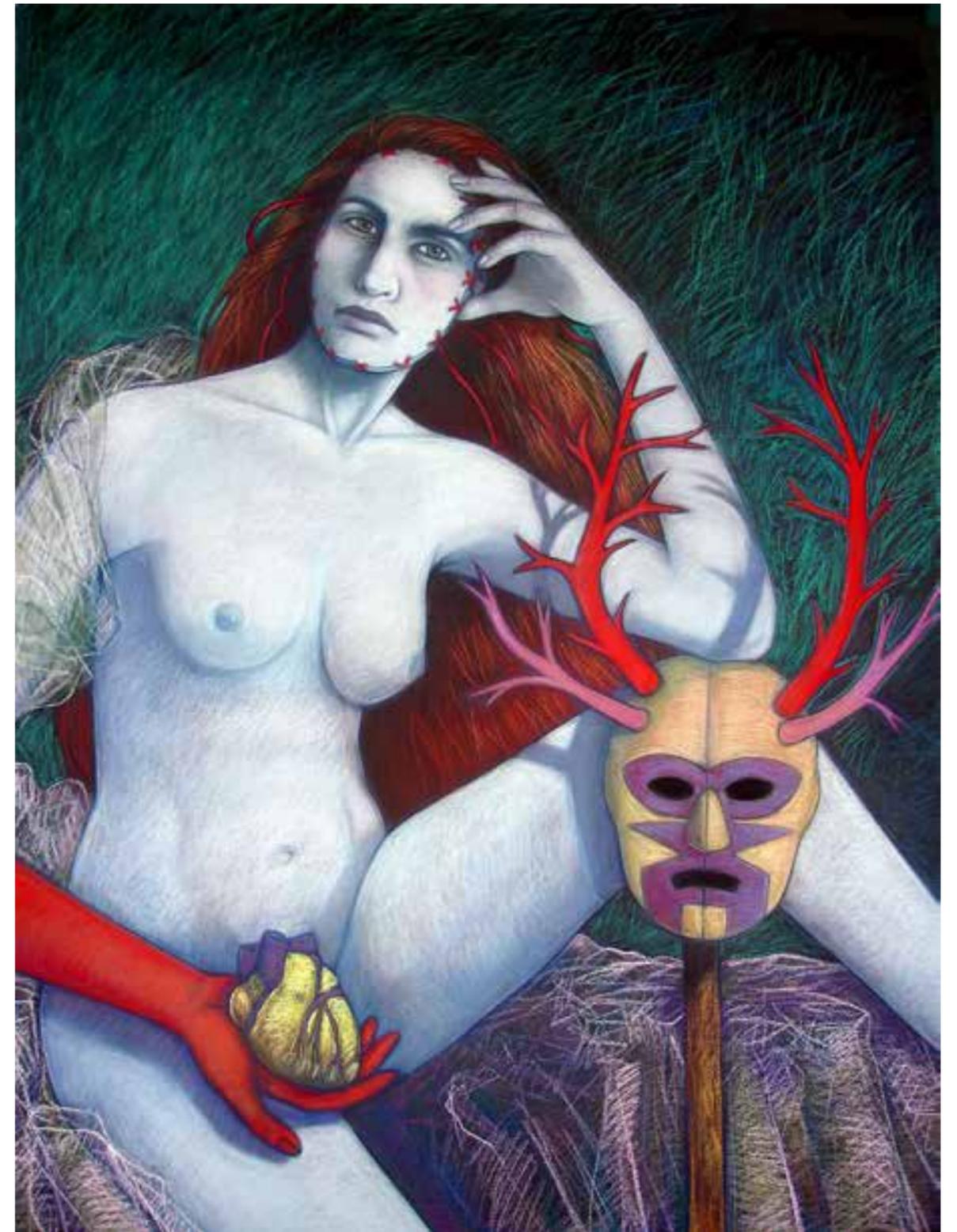
JUDITHE HERNÁNDEZ



*Las Luchadoras*, from *The Luchadora Series*, 2010; pastel on paper; 30 x 44 inches



*The Punishment of Eve*, from The Adam & Eve Series, 2010; pastel on paper; 44 x 30 inches



*The Trophy*, from The Luchadora Series, 2010; pastel on paper; 44 x 30 inches

## CAROLE KIM

Born 1961 in Cambridge, MA  
Lives and works in Pasadena, CA

**Education**

MFA, integrated media/film/video, California Institute of the Arts, Valencia, 2003  
MFA, printmaking, Cranbrook Academy of Art, Bloomfield Hills, MI, 1987  
BA, studio art, Brown University, Providence, RI, 1984

**Selected Exhibitions and Projects**

2012

*Furnace*, site-specific installation and performance, Automata, Los Angeles; with Scott Cazan, Phil Curtis, Jesse Gilbert, Moses Hacmon, Odeya Nini, Oguri, Morleigh Steinberg, Roxanne Steinberg  
*CC' (Carole Kim/Carmina Escobar): Filamento*, live video installation and performance, Open Gate Theater Series @ the Moose Lodge, Glendale, CA

2011

*Burrow*, site-specific installation and performance, Lehrer Architects, Los Angeles; with Phil Curtis, Lyn Horton, Shel Wagner Rasch, Theresa Wong  
*Scan*, AxS Festival 2011: Fire and Water, Wind Tunnel Gallery, Art Center College of Design South, Pasadena, CA; with Aaron Drake, Jesse Gilbert, Moses Hacmon, Oguri, Roxanne Steinberg

2010

*In one ear . . . and in another: Iteration #1*, collaborative live-feed video installation, Holter Museum of Art, Helena, MT

2009

*N1*, video installation, New Original Works Festival, REDCAT, Los Angeles; with Alex Cline, Dan Clucas, Oguri, Moses Hacmon, Adam Levine

**Selected Bibliography**

Lewin, Marla. "A New Voice at the REDCAT's New Original Works Festival." *Global Film Village*, August 31, 2009.

Lincoln, Marga. "Where Silence Meets Cacophony." *Helena Independent Record*, October 21, 2010.

Looseleaf, Victoria. "NOW Festival at REDCAT." *Los Angeles Times*, July 31, 2009.

## Carole Kim

Carole Kim gives little direction about how to openly engage her multimedia performances, which integrate the moving image, theatrical elements, experimental music, and dance, conjuring a feeling of mixed anticipation and wonder. Drawing on Jacques Lacan's discussion of the mirror image as "the threshold of the visible world," Kaja Silverman elaborates, in her book of that title, the processes of identification and desire. Silverman's definition of looking—in which "to look is to embed an image within a constantly shifting matrix of unconscious memories"—aptly describes Kim's recent series of collaborative performances.<sup>1</sup> Against layers of hanging mesh scrims, projections of light, moving bodies, and live-feed video, images collide and converge, dematerialize and engender multiple scopic planes, or what Kim describes as an "amplified hybrid phenomenological space."<sup>2</sup> Maurice Merleau-Ponty described perception as "not a science of the world . . . not even an act . . . it is the background from which all acts stand out, and is presupposed by them. The world is not an object such that I have in my possession the law of its making; it is the natural setting of, and field for, all my thoughts and all my explicit perceptions."<sup>3</sup> Engaging this notion, Kim invites the viewer to be aware of the act of perceiving. Her ethereal environments serve on one level as a folding and unfolding of depth and on another level as a threshold of the visible.

These ideas are perhaps best clarified by a brief discussion of *Scan* (2011), a multimedia installation that integrated video, live music, dance, and live-feed video. Playing on the multiple significations of the word *scan*, including to gloss over and to examine closely, the performance metaphorically evokes the process of "scanning" through which sense data is broken down, built up, and transferred. In *Scan*, Kim deftly uses light and movement in a participatory exchange with musicians and dancers. Altering perception through fissures of form—the scrim suddenly fractures into filaments, which in turn unravel and reveal liminal or interstitial spaces—she presents a loose narrative in which laboring bodies continually transform, disappear, and reemerge in correspondence with the falling stream of mutating elements projected on the screen. Such distortion and augmentation of perceptual boundaries evoke a need in the viewer to find some kind of anchor in memory and imagination or in the iterative traces of a dancer's movement and/or to share some

common ground with the other people in the darkened room. At the same time, Kim exhorts her viewers to let go of the ways in which we see and listen in order to viscerally apprehend how we become aware of and bound to the world. In a kind of improvisational call-and-response with a revolving roster of musicians, dancers, and writers, she both mediates and invites the viewer to respond, by way of encouraging the viewer's mind to wander, be it to the threshold of another dimension or back to the present moment. Reconfiguring, condensing, and translating this experience into stand-alone installations at the Los Angeles Municipal Art Gallery will be a challenge that I anticipate Kim will meet with rigor and intelligence.

Susette Min

**Notes**

1. Kaja Silverman, *The Threshold of the Visible World* (New York: Routledge, 1996), 3.
2. Carole Kim, quoted in Los Angeles Municipal Art Gallery, C.O.L.A. 2013, [http://www.lamag.org/?page\\_id=2300](http://www.lamag.org/?page_id=2300).
3. Maurice Merleau-Ponty, preface to *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 2002), xi–xii.



CAROLE KIM



VAULT #2: Rings, 2013; video projection installation; sound by Toshimaru Nakamura (Egrets/Samadhisound); 144 x 96 x 174 inches



VAULT #1: Understory, 2013; video projection installation; sound by Toshimaru Nakamura (Egrets/Samadhisound); 144 x 96 x 174 inches



*Furnace*, 2012; site-specific installation on two floors, Automata, LA;  
dancers: Morleigh Steinberg (left), Oguri (right)

## NERY GABRIEL LEMUS

Born 1977 in Los Angeles  
Lives and works in Altadena, CA

**Education**

MFA, California Institute of the Arts,  
Valencia, 2009  
Skowhegan School of Painting and  
Sculpture, Skowhegan, ME, 2008  
BFA, Art Center College of Design,  
Pasadena, CA, 2007

**Selected Exhibitions**

2013

*A Hero Ain't Nothin' but a Sandwich*,  
Charlie James Gallery, Los Angeles (solo)  
2012

*Made in L.A. 2012*, organized by the  
Hammer Museum and LA><ART,  
Los Angeles Municipal Art Gallery  
*Go Tell It on the Mountain*, California African  
American Museum, Los Angeles

2010

*Black Is Brown and Brown Is Beautiful*,  
Charlie James Gallery, Los Angeles (solo)  
2009

*Friction of Distance*, Steve Turner  
Contemporary, Los Angeles (solo)  
*OZ: New Offerings from Angel City*, Museo  
Regional de Guadalajara, Jalisco, Mexico

**Selected Bibliography**

Feil, David A. "Round 33: The Seventh  
House." *Art Lies*, no. 68 (Spring–Summer  
2011). <http://www.artlies.org/article.php?id=2051&issue=68&s=0>.

Griffin, Jonathan. "Made in L.A. 2012."  
*Frieze*, no. 149 (September 2012). <https://www.frieze.com/issue/review/made-in-la-2012/>.

Hunt, Amanda. "Nery Gabriel Lemus."  
*Made in L.A. 2012*, by Anne Ellegood et al.,  
227, 247–50. Los Angeles: Hammer Museum;  
Munich: DelMonico Books • Prestel, 2012.

Jao, Carren. "Domestic Affairs: The  
Poetically Political Art of Nery Gabriel  
Lemus." *Artbound*, KCET, February 20,  
2013. [http://www.kcet.org/arts/artbound/  
counties/los-angeles/ner-y-gabriel-lemus-  
charlie-james-gallery.html](http://www.kcet.org/arts/artbound/counties/los-angeles/ner-y-gabriel-lemus-charlie-james-gallery.html).

**Selected Awards and Honors**

2013

The Rema Hort Mann Foundation Award

Nery Gabriel Lemus:  
At the Intersection of Opposing Forces

The first time I visited Nery Gabriel Lemus's studio, I encountered a drawing of two combs intersecting, forming an X floating over the white ground: one comb thin and blue, teeth up, the other brown with a tan streak and a handle, its teeth down and penetrating the prone blue object. It's a provocative, even violent image but typical of Lemus's approach in that the drawing is as fastidious as it is calculated to cut in several directions at once. Titled *Wyllin Out* (2007), the work is only one component of a larger project on and around the fade—a hairstyle (or really a category of styles rife with variation) shared by African American and Latino communities. The fade is, of course, a haircut that stands in for a larger network of signs that recur throughout Lemus's work: racial and gender identity, social formations and cultural pressures, and the friction that often occurs when communities overlap or merge.

Again and again, Lemus locates forces in opposition. He does so with a wide array of means and is equally likely to incorporate the imagery of mass media as the homespun objects of "folk" culture. In *Until the Day Breaks and the Shadows Flee* (2010), initially realized for Project Row Houses in Houston, he adapted imagery depicting domestic violence from inexpensive Mexican graphic novels, painting the panels in a grid directly on the gallery walls in flat sepia brown. Removing the text from the speech bubbles in the original images, he reshaped the narrative to further emphasize the desperate intensity of these interpersonal confrontations as well as the insidious and pervasive nature of such imagery in popular "entertainment."<sup>1</sup> In *Alfombra Domestica* (2012), Lemus adopted the traditional multihued Guatemalan rug made from dyed sawdust while incorporating stenciled text in Spanish and English bluntly bearing witness to domestic abuse ("Machismo mata todos los dias," "He says it won't happen again," and so on). For the opening of *Made in L.A. 2012*, the work was positioned at the entrance of the Los Angeles Municipal Art Gallery, and these straightforward messages were rendered illegible, the explicit signals of trauma blurred to abstraction, as viewers walked across the rug and activated its fugitive surface. If the work's construction was labor-intensive, then its obliteration was startlingly sudden. For the 2013 C.O.L.A. exhibition, Lemus will further investigate his Guatemalan heritage through the topic of immigration: using painting and

video, he draws us into the life of his mother, who immigrated to the United States from Guatemala.

In 2012 Lemus organized a group exhibition titled after James Baldwin's autobiographical novel *Go Tell It on the Mountain*.<sup>2</sup> Published in 1953, Baldwin's novel examined the paradoxical role of the Christian church in the African American community—on the one hand, offering inspiration, if not salvation, and on the other, serving up hypocrisy and repression. Through a diverse selection of artists—including Rev. Ethan Acres, Andrea Bowers, Nikki Pressley, and Erika Rothenberg—whose varied works seemingly address this duality, Lemus expanded outward from his own focus on the intersection of opposing forces. Beyond simply articulating paradox, he positions each conflict as a locus for dialogue and action—and as the threshold for working through the difference or differences that emerge, inevitably, within or between communities. This is the crux of his engagement.

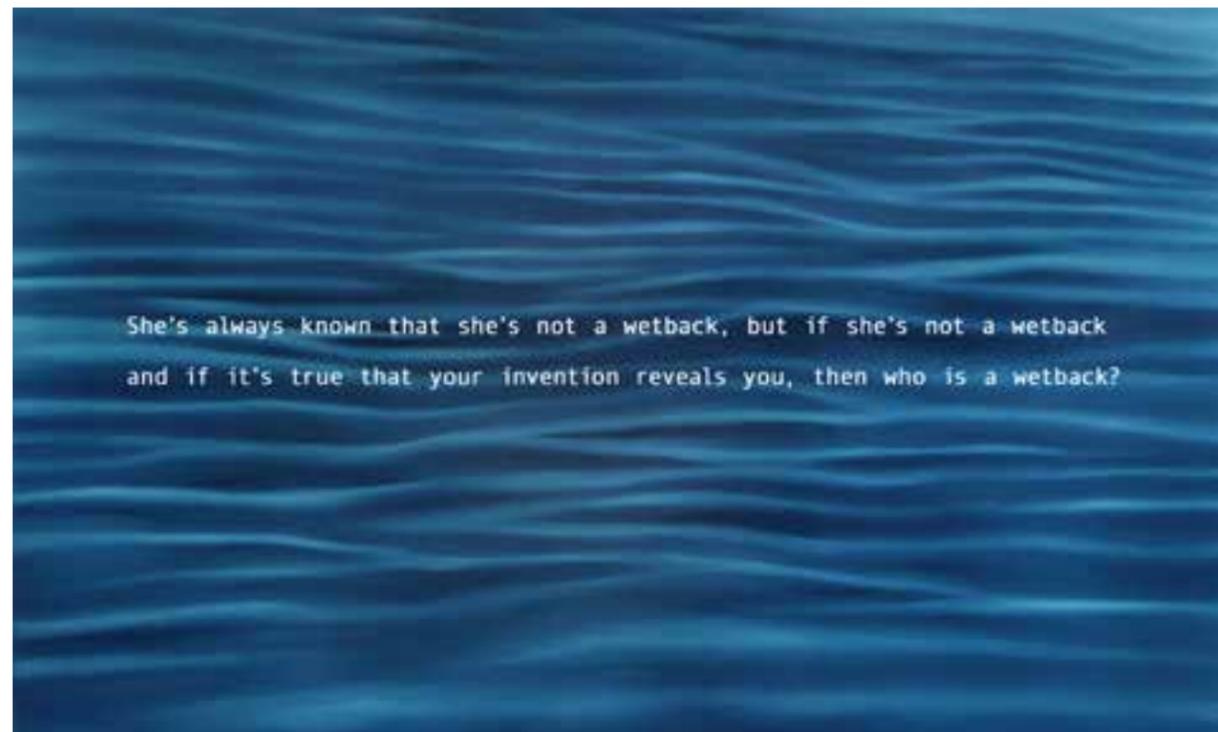
Michael Ned Holte

**Notes**

1. A second, larger version of *Until the Day Breaks and the Shadows Flee* was included in *Made in L.A. 2012* at the Los Angeles Municipal Art Gallery.
2. *Go Tell It on the Mountain* was on view at Charlie James Gallery, Los Angeles, January 14–February 18, 2012, and presented with additional artists at the California African American Museum, Los Angeles, October 4, 2012–April 7, 2013.

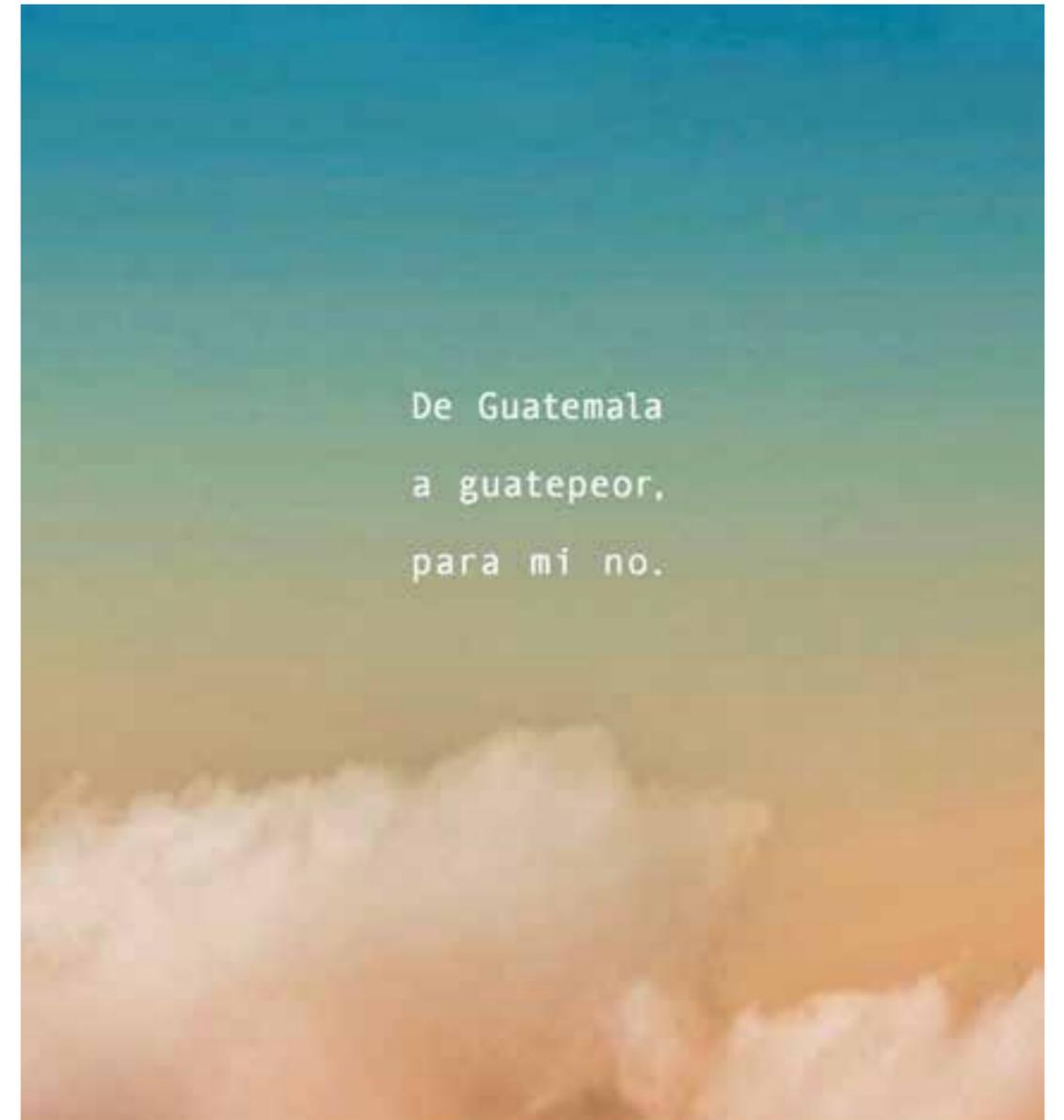


NERY GABRIEL LEMUS



*My Mother Did Not Come from Outer Space*, 2013; 52  
oil on canvas; 41 x 72 inches; courtesy of the artist  
and Charlie James Gallery

*She's Always Known That She's Not a Wetback*,  
2013; oil on canvas; 41 x 72 inches;  
courtesy of the artist and Charlie James Gallery



53 *De Guatemala a Guatepeor*, 2013; oil on canvas;  
24 x 22 inches; courtesy of the artist and Charlie  
James Gallery

**REBECA MÉNDEZ**

Born 1962 in Mexico City  
Lives and works in Los Angeles (Westwood)  
Professor, Design Media Arts,  
University of California, Los Angeles

**Education**

MFA, Art Center College of Design,  
Pasadena, CA, 1996  
BFA, design, Art Center College of Design,  
Pasadena, CA, 1984

**Selected Exhibitions**

2012

*Rebeca Méndez: At Any Given Moment*,  
Nevada Art Museum, Reno (solo)  
*Each Day at Noon: Rebeca Méndez*,  
Café Hammer, Hammer Museum,  
Los Angeles (solo)

2011

*Rebeca Méndez*, Museum of Contemporary  
Art, Oaxaca, Mexico (solo)

2009

X Bienal de Arte, Cuenca, Ecuador

2004

*Rebeca Méndez: Iridescent*, Laguna College  
of Art and Design, Laguna Beach, CA (solo)  
1998

*Rebeca Méndez: Selections from the  
Permanent Collection of Architecture and  
Design*, San Francisco Museum of Modern  
Art (solo)

**Selected Bibliography**

Bradner, Liesl. "On View: 'Energy' at Art  
Center College of Design in Pasadena."  
*Los Angeles Times*, October 24, 2010.

Hodge, Brooke. "Seeing Things: 'Getting  
Upper.'" *T Magazine* (blog), *New York  
Times*, May 12, 2011. <http://tmagazine.blogs.nytimes.com/2011/05/12/seeing-things-getting-upper/?ref=t-magazine>.

Schwarz, David. *Strangest Thing: An  
Introduction to Electronic Art through  
the Teaching of Jacques Lacan*. London:  
Routledge, forthcoming.

**Selected Awards and Honors**

2012

National Design Award, Communication  
Design, Cooper-Hewitt, National Design  
Museum, Smithsonian Institution

Rebeca Méndez:  
*Circum/bi/polar*

In 2010 Rebeca Méndez traveled to Long-yearbyen, the largest city in Norway's Svalbard archipelago, to join an international group of artists, scientists, architects, and educators on an Arctic expedition. Participating in a three-week residency program aboard the *Noorderlicht*, a two-masted ice-class sailing vessel, the group explored one of the most remote and unusual places on earth. Among the locations the participants visited was the research village of Ny-Ålesund, where scientists from Norway, the Netherlands, Germany, the United Kingdom, France, India, Italy, Japan, South Korea, and China come to work, remaining for one to two years before returning to their home countries. They journey back and forth dozens of times in the course of their scientific investigations, establishing a periodic migratory pattern not unlike those of many animals and birds.

Méndez had initially heard about the arctic tern from her husband, Adam Eeuwens, who had spotted it while living in Iceland; she finally got to see the bird herself in 2006, during a residency there. On her visit to Svalbard she became reacquainted with this extraordinary creature and its migratory existence. Traversing the globe from north to south and back, this member of the family Sternidae is a tireless migrant whose medium-size frame effectively conceals its almost unnatural stamina: an inner force compels the bird to undertake an annual circumpolar migration totaling 44,300 miles. It flies from the North Pole, over the west coast of Africa and the east coast of Brazil, and arrives at the South Pole, where it settles down for the winter. With the arrival of spring, the arctic tern retraces its journey to the North Pole. Catching the trade winds north of the equator, it will arrive at its destination in the month of June, in time to nest. This pattern will be repeated every year during the bird's life span of approximately thirty years.

Méndez's channeled her incipient interest in the life and migratory habits of the arctic tern into a poster that she designed in collaboration with Eeuwens for the eleventh edition of the International Poster Biennial of Mexico in 2010. Seeing the bird again in Ny-Ålesund gave her the impetus to commence a project that would help her understand what she refers to as "the edges of the world"—remote, extreme, and often precariously fragile environments—and their relationship to our lives. Pairing her own experiences in the Arctic Circle with

her observations about human and animal migration, Méndez has created *Circum/bi/polar*, which is included in the C.O.L.A. exhibition.

*Circum/bi/polar* consists of photographs and a projected video. The six 32-by-48-inch photographs show various aspects of the research village at Ny-Ålesund, including the scientists at work and the surrounding Arctic landscape; an 80-by-56-inch photograph shows the arctic tern in flight. The video spotlights a journey the artist took to a remote location in Svalbard, where, in the midst of a blizzard, she attempted to plant the Mexican flag. Carrying out an act that the Spanish conquistadores would routinely perform when they arrived at a new post in the New World, the Mexican-born Méndez tried to claim this inhospitable land on behalf of her native country. Appearing as a tiny black speck on an immense white landscape, the artist struggles to accomplish her mission until the intense winds tear the flag out of her hands: she ultimately accepts the futility of her efforts and walks away.

*Circum/bi/polar* is a visual study of the understanding of human existence and its interconnection with the earth, as well as an attempt to come to terms with this relationship. According to Méndez, her expedition to the polar region has led her to see the world in more precise ways than ever before: observing the arctic tern's behavior has sharpened her awareness not only of life's vulnerability but also of the ability of living creatures to triumph over extreme circumstances. By taking the bird as the subject of an ongoing art project, she aims to draw parallels between its life and her own. *Circum/bi/polar* is one more step in this direction.

Alma Ruiz

**Notes**

Rebeca Méndez's expedition to Svalbard in 2010 was supported by a California Community Foundation Fellowship.



REBECA MÉNDEZ



80° 01' 00" N, 2013; archival ink-jet print;  
32 x 48 inches



Glacier Ice 1 (Monacobreen), 2013; archival ink-jet print; 32 x 48 inches



Never Happened Again, *Glaciers 2*, 2012; single-channel video projected at architectural scale, color, silent; 8:48 minutes



*Circum/bi/polar 1 (Arctic Tern)*, 2013; archival ink-jet print; 80 x 56 inches

## REBECCA MORRIS

Born 1969 in Honolulu  
Lives and works in Los Angeles  
(Lincoln Heights)

**Education**

MFA, School of the Art Institute  
of Chicago, 1994  
Skowhegan School of Painting and  
Sculpture, Skowhegan, ME  
Postbaccalaureate studio certificate,  
School of the Art Institute of Chicago, 1992  
BA, Smith College, Northampton, MA, 1991

**Selected Exhibitions**

2013

*Southafternoon*, Kunsthalle Lingen,  
Lingen, Germany (solo)

2012

*Phantom Limb: Approaches to Painting  
Today*, Museum of Contemporary Art,  
Chicago

2010

Harris Lieberman Gallery, New York (solo)

*Ambigu: Contemporary Painting between  
Abstraction and Narration*, Kunstmuseum  
St. Gallen, St. Gall, Switzerland  
2006

*For Abstractionists and Friends of the  
Non-Objective*, Galerie Barbara Weiss,  
Berlin (solo)

2005

*Rebecca Morris: Paintings, 1996–2005*,  
Renaissance Society at the University  
of Chicago (solo)

**Selected Bibliography**

Smith, Roberta. "Rebecca Morris."  
*New York Times*, January 7, 2011.

Westfall, Stephen, and Dierich  
Diederichsen. *Rebecca Morris: Paintings,  
1996–2005*. Chicago: Renaissance Society  
at the University of Chicago, 2005.

Wilson, Michael. "Rebecca Morris, Harris  
Lieberman." *Artforum* 49 (February 2011): 228.

Rebecca Morris:  
Some Observations

The watercolor paint that Rebecca Morris uses to make her drawings is fugitive, requiring great attention and control, assuredness and an economy of means, the exacting and decisive nature of an expert calligrapher. Each drawing is refined, like a letter in an alphabet. How long did it take for the letterform *R* to emerge fully formed, with its lanky vertical, its graceful curve, and its sassy kick to the side? How many manuscripts were illuminated before the twin summits of the letter *M* unveiled their stately peaks? The first time Morris showed me her drawings, I looked at each one and had the same thought over and over: for this one that I am holding here, how many were made and thrown aside? Each one seemed elemental, crystalline, and reductive. Her drawings breathe a palpable energy, the result of the combination of tremendous skill and immense desire in a great exhalation of strange beauty through improvisation.

There is a casual vibe to Morris's paintings, but it's important that I qualify what I mean by "casual." The paintings are *not* superficial or noncommittal. Not in the slightest. And they aren't informal or messy either. But they do privilege personal expression over convention and conformity. They are cool. They have the kind of cool, casual feeling that signals mastery. They are cool in the way that only something that is so totally itself and unlike anything else can be. This kind of cool comes from tending to details with limitless fascination, from repeating gestures over and over. It's not to be mistaken for mannerism, though. What I'm talking about here can't be achieved through mimicry. What I'm talking about here can come only from a long journey into one's calling. It has to be earned.

Abstraction is not an esoteric or rarified language; it is all around us, all the time. The palette and vocabulary of marks and shapes in Morris's paintings have a direct relationship to contemporary life, suggesting that painting exists within rather than outside of or adjacent to the mundane. The space of painting is not immune to the forces of the world beyond it. Paintings are not above, outside of, or separate from the rest of the world. They are part of the conversation. Morris's paintings are a peculiarly articulate voice in this conversation. As an amalgam of gestures, meaningfully arranged, they present themselves to us in an articulate way. They are assertive and plainspoken. They state their case clearly.

And they are articulate in another way too. In Morris's paintings, spaces within their spaces are articulated by outlines, or perhaps a shape is underlined, or maybe a space is delineated by a clean metallic glimmer overlaid on a dingy, paint-spattered canvas. These demarcations are not structures laid bare, nor are they merely marks; they are subjects unto themselves with all the richness and history of a letterform in an alphabet. In proximity to one another, strung together in contiguous patchworks, leafed together and interwoven, these utterances take shape and make meaning. Grids drawn with a wobbly freehand, intentionally dripping and bleeding: these are a grammar. Outlines and underlines are punctuation, defining and completing ideas. Color is poetry, but when it really sings, it becomes even more intimate: it is timbre. The gestures are letters, and the composition is the story they tell.

Corrina Peipon



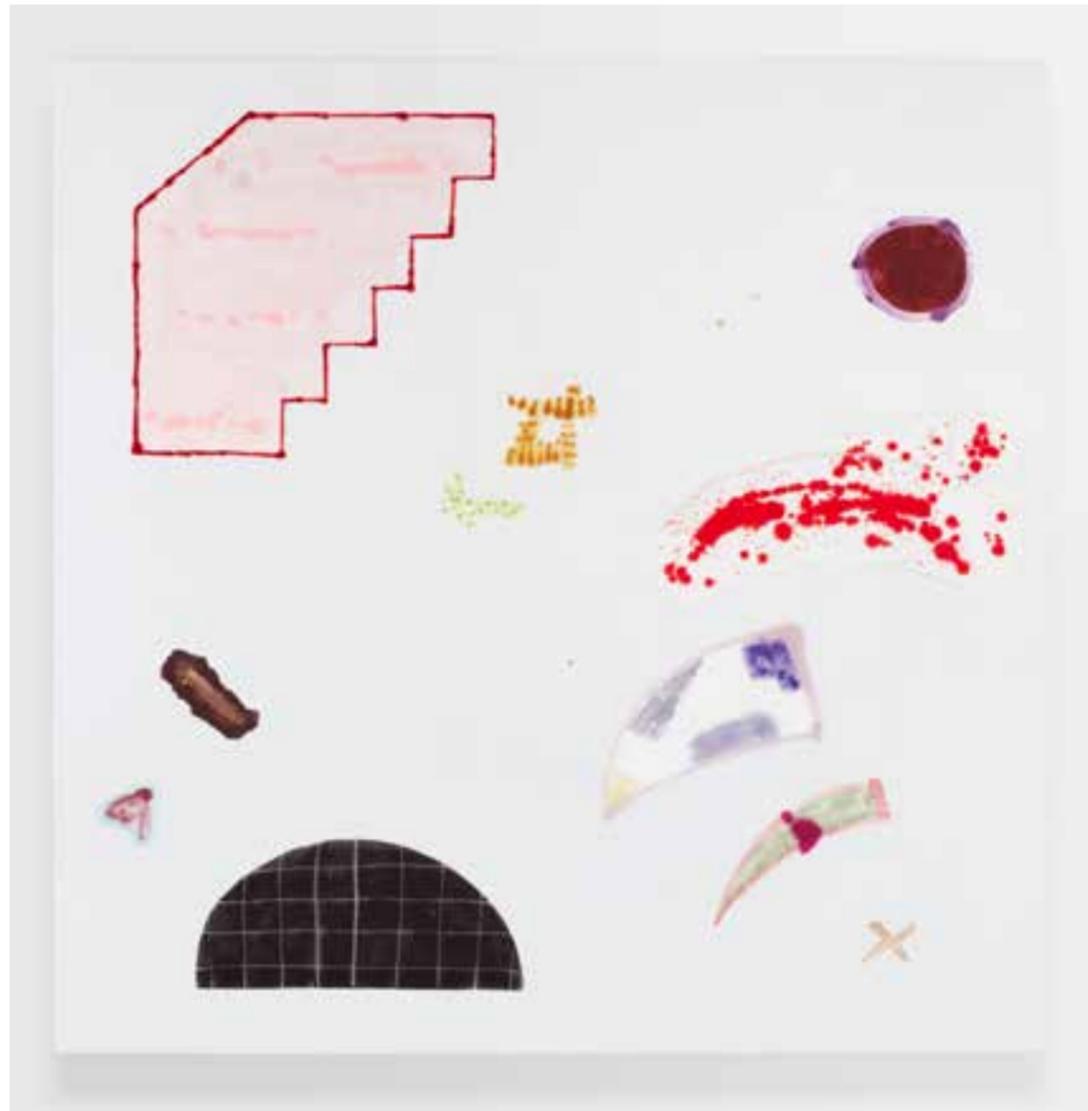
REBECCA MORRIS



Untitled (#07-13), 2013; oil on canvas; 80 x 82 inches 62



Untitled (#06-13), 2013; oil on canvas; 87 x 80 inches



Untitled (#05-13), 2013; oil on canvas; 79 x 79 inches 64



Untitled (#02-13), 2013; oil on canvas; 106 x 80 1/2 inches

**MALATHI IYENGAR**

Born 1954 in Bangalore, India  
Lives and works in Sherman Oaks, CA

**Education**

MFA, dance (choreography and performance), University of California, Los Angeles, 1996  
Professional Designation Certificate (art and design), University of California, Los Angeles, 1977–80  
BS, chemistry, botany, and zoology, Bangalore University, Bangalore, India, 1972

**Selected Performances**

2010  
Shivaya, Rangoli Dance Company, Nate Holden Performing Arts Center, Los Angeles, and Scherr Forum Theatre, Thousand Oaks Civic Arts Plaza, Thousand Oaks, CA  
2009  
Paintings of the Divine, Barnsdall Gallery Theatre, Los Angeles  
2008  
Patanjali, Santa Monica College Performing Arts Center, Santa Monica, CA  
2005  
Rangoli Dance Company performances, Madrid Theatre, Canoga Park, CA  
2004  
Punyakoti, Julia Morgan Theatre, Berkeley, CA

**Selected Bibliography**

Iyengar, Malathi. *Dance and Devotion: A Hand Book on Bharatanatyam Dance and Traditional Prayers for Students Pursuing Indian Classical Dance*. Sherman Oaks, CA: Rangoli Foundation for Art and Culture, 2004.

**Malathi Iyengar**

Malathi Iyengar has just handed me a cool glass of homemade almond milk. I am embarrassed to tell her that, as a Minnesota native, I am tasting it for the very first time. Suddenly on a new journey, I automatically turn on my internal GPS, which tries to triangulate familiar guideposts using wine vernacular: strong mahogany-nut foundation, round mouth feel, notes of cardamom, saffron, sweet yet not cloying, with a brightly refreshing finish. Next there's her glistening tomato rasam soup, and I'm transported again to a new world.

The United States has historically been considered part of "the New World," and Los Angeles is the current epicenter of that identity. With more than five hundred miles of freeways and 45 million trips per day by Angelenos speaking more than two hundred languages, there are infinite journeys to be taken. Los Angeles is a piece of rangoli art, a mandala made with peacock-hued flower petals, flour, rice, sand, and people. When you meet Malathi Iyengar, you'll find yourself at a creative launch point, and before you can fasten your seat belt, you're off! Navigating the cultural freeway of L.A. forces all of us to evolve, to ask questions about our own cultures, our identities, ourselves.

Being awarded a C.O.L.A. Individual Artist Fellowship provides a new creative path for this brilliant choreographer, dancer, writer, and visual artist. Iyengar met her husband only five days before their arranged marriage and within eight months had moved from Bangalore, India, to Los Angeles. She then pursued a fierce and innovative trajectory beyond the confines of what is considered a conventional life for an Indian woman, leading the Rangoli Foundation for Art and Culture for more than twenty-five years on a journey with dancers and audiences. This courageous creative path of persistent exploration has an inherent contradiction. The classical Indian dance form known as Bharatanatyam has a long history, and while she embraces this tradition, Iyengar continually develops and extends it, transcending her culture by learning from other cultures. In this way she strives for universality in movement, music, and stories.

This is a story that is being written now, as the global community inexorably becomes more intertwined. People around the world are beginning to truly connect in a new global culture and are struggling to acknowledge a shared humanity. As with all myths and legends, the scale of this story may be great, but

ultimately it is an intensely personal one, as we are all part of it. In her C.O.L.A. project, Iyengar will tell her own story of navigating within the West when her soul is in the East, an unfolding journey of identity on a changing cultural map.

As I finish the last of her miraculous soup, Iyengar is laughing while simultaneously being ruthlessly blunt about herself. She has never choreographed such a personal, modern story using the evolving physical vocabulary of Bharatanatyam dance. Quite frankly, it frightens her. But as a true artist, she is propelled forward by her intense curiosity and courage. My seat belt is now on. . . . I'm ready for the ride!

Christopher Taylor



MALATHI IYENGAR



## MICHAEL WHITE

Born 1930 in Houston  
Lives and works in Los Angeles

**Education**

Music studies, Contra Costa College,  
Richmond, CA, 1948

**Selected Performances**

2011

Michael White Quintet, tour the ARTS.MWQ,  
Croatian Cultural Center of Greater Los  
Angeles, San Pedro, CA

2010

Michael White and Leisei Chen, Alice  
Coltrane Tribute, Royce Hall, University of  
California, Los Angeles

1977

Michael White Quartet, FESTAC '77, Lagos,  
Nigeria

1973

Michael White Quartet, Montreux Jazz  
Festival, Montreux, Switzerland

1965

John Handy Quintet, Monterey Jazz Festival,  
Monterey, CA

1962

John Coltrane Quartet with Special Guests,  
Jazz Workshop, San Francisco

**Selected Bibliography**

Buti, Luca. "Michael White Quintet: Note  
acute che suonano universali." *Jazz Maga-  
zine (Italy)* 57 (August 1, 2007): 32–33.

Kuramoto, Kenichi. "Michael White."  
In *Spiritual Jazz: Jazz Next Standard*  
(Japanese), by Mitsuru Ogawa, 78–79. Tokyo:  
Rittō Myūjikkū, 2006.

"Michael White." In *The Rough Guide to  
Jazz*, by Ian Carr, Brian Priestley, and Digby  
Fairweather, 856–57. 3rd ed. London: Rough  
Guides, 2004.

Michael White:  
Divine Vehicle

Emanating a rippling aura, shining and bright, he slowly walked up to the stage. He was just as free as a bird, soaring, his energy resonating through the whole band and his warm, unique sounds embracing the entire club. I was simply mesmerized by him. "Who is this man?" I wondered. I really loved his sounds, and my inner voice said clearly, "Someday you will play music with him." Next thing I knew, he was off the stage and came to my table, saying, "I am not trying to pick you up, but can I sit next to you? I like your energy." This was my first encounter with Michael White, in 1993.

Ten years later, miraculously, we reunited. Michael said that for many years he had been looking for a unique sound, which would entail a female voice, to complete the concept of his band. When I later joined his recording project *Voices*, I witnessed how he drew the best out of all the musicians, making space for creativity and allowing uniqueness to blossom individually and collectively. He weaves in, spontaneously and organically, his blessed quietness, kindness, and peace while driven internally by a rich reservoir of passion. He lives in the *now*: the essence of jazz. Michael reminded me how, in jazz, synergy between musicians is of the highest importance. Soon we became partners in life and music, pursuing our mutual artistic visions and endeavors, staying true to our cores—the spiritual energy of Love, Healing, Inspiration, Hope. The Michael White Quintet was born, and it became our life's vital mission.

As time went on, I discovered that Michael White is also a truly groundbreaking living legend, a jazz violinist and composer whose spirit, vision, and sound continually open and heal the bodies, minds, and spirits of listeners around the world. His musical life began more than seven decades ago with his Western classical training under maestros from Germany and Italy and his performance as the first black violinist in the Young People's Symphony of Berkeley. Later he set aside some of his classical training in order to innovate his own techniques and cultivate a sound that he felt suited violin as a solo leading instrument in jazz and modern music. Michael also worked his way through tradition to progressions of jazz. He performed with luminaries such as John Coltrane, Sun Ra, Pharoah Sanders, and countless others and was cofounder of the first jazz fusion band, the Fourth Way. As a leader he composed and recorded twelve

major albums that included more than forty-five compositions, and he toured nationally and internationally. Albums such as *Spirit Dance*, *Pneuma*, and *The Land of Spirit and Light* have been reissued in recent years, some four decades after their original release dates, as a result of high demand from new and old listeners alike, who call Michael their "Spiritual Jazz Master."

A young artist named Edward LaRose wrote to us: "Listening to Michael for the first time I instantly felt changed. As if his sound opened another dimension. . . . These listening moments are rites of passage, where the music educates you and changes the course of your life. For me the example of Michael White, the man with the violin was something that I always returned to. . . . Here is this man who recorded this beautiful music; in it you can hear wisdom, love, and enlightenment. The example of your devotion and integrity has inspired me to also be a man of integrity."

As we put it in the description of Michael's 2013 C.O.L.A. project, *Orbit*: "The roots of Jazz have always reflected ancient wisdom and universal spirituality. The concept of *Orbit* entails the universe, space, and the inhabiting of celestial bodies. *Orbit* is a portal of energy that permeates the cosmos and our human inner universe. The orbit of Venus traces the shape of hearts, emanating divine love. The music of *Orbit* reflects universal oneness." This vision is to be presented with Michael's beloved band members and jazz master musicians—Leisei Chen (vocals), Michael Howell (guitar), Heshima Mark Williams (bass), and Kenneth Nash (percussion)—who together form the Michael White Quintet.

Leisei Chen



MICHAEL WHITE



Michael White, from the Impulse Records album [Go with the Flow](#) (1974)



Michael White performing with the Michael White Quintet at Eastside Cultural Center, Oakland, 2012

## WORKS IN THE EXHIBITION

## Visual Artists

LISA ANNE AUERBACH

*American Megazine #1*, 2013  
24-page magazine  
60 x 39 inches (page size)

*American Megazine #1 (cover)*, 2013  
60 x 39 inches

*American Megazine #1 (inside spread)*, 2013  
60 x 78 inches

KRYSTEN CUNNINGHAM

*Circle and Chains*, 2012  
Medium-density fiberboard, brass chain,  
spray paint, epoxy  
77 x 22 x 5 inches

*Filigree*, 2012  
Cotton, steel, enamel paint, brass wire  
49 x 18 x 6 inches

*Gold Talus*, 2012  
Cotton, polyester, acrylic polymer  
38 x 26 x 4 inches

*Partial Fold*, 2012  
Linen, wool, dye, polyvinyl acetate  
39 x 19 x 7 inches

*Triangle and Chains*, 2012  
Medium-density fiberboard, brass chain,  
spray paint, epoxy  
77 x 22 x 5 inches

*Plaster X*, 2012–13  
Wood, cardboard, spray paint, plaster, jute,  
dye, acrylic paint  
68 x 29 x 29 inches

*Stone and Tapestry*, 2012–13  
Cotton, silk, wool, dye, powder-coated steel,  
silver, cement, stone, wood  
84 x 60 x 24 inches

*Untitled (Standing Weave)*, 2012–13  
Wool, linen, urethane  
80 x 21 x 12 inches

*World Line*, 2012–13  
Hydrocal, cardboard, jute, dye, steel,  
enamel paint  
77 x 70 x 30 inches

*For a Theater of Broken Forms*, 2013  
Steel, wood, spray paint  
72 x 30 x 16 inches

*For a Theater of Dotted Lines*, 2013  
Steel, wood, spray paint, dye  
72 x 30 x 10 inches

RAMIRO DIAZ-GRANADOS

*Crollopposto*, 2013  
4 large framed prints  
36 x 84 inches each  
2 large objects  
84 x 42 (diam.) inches

SAMANTHA FIELDS

*11:10 pm*, 2013  
Acrylic on canvas  
28 x 34 inches

*11:10 pm #2*, 2013  
Acrylic on canvas  
52 x 80 inches

*Eugene 1*, 2013  
Acrylic on paper  
54 x 42 inches

*Eugene 2*, 2013  
Acrylic on paper  
54 x 42 inches

*Eugene 3*, 2013  
Acrylic on paper  
54 x 42 inches

*Everyone Loves This Place*, 2013  
Acrylic on canvas,  
28 x 34 inches

*Madison*, 2013  
Acrylic on canvas  
52 x 80 inches

*Passenger*, 2013  
Acrylic on canvas  
50 x 60 inches

*Route 2*, 2013  
Acrylic on canvas  
48 x 48 inches

*Stop*, 2013  
Acrylic on canvas  
28 x 34 inches

JUDITHE HERNÁNDEZ

*The Ascension*, 2013  
Acrylic, paper, and pastel on archival panel  
30 x 40 inches

*Les Demoiselles d'Barrio*, 2013  
Acrylic, paper, and pastel on canvas  
60 x 80 inches (diptych)

*L'Épée de Sainte Jeanne*, 2013  
Acrylic, paper, and pastel on canvas  
40 x 60 inches

*Les Yeux du martyr*, 2013  
Acrylic, paper, and pastel on canvas  
40 x 60 inches

*The Purification*, 2013  
Acrylic, paper, and pastel on archival panel  
30 x 40 inches

CAROLE KIM

*VAULT #1: Understory*, 2013  
Video projection installation  
Sound by Toshimaru Nakamura  
(Egrets/Samadhisound)  
144 x 96 x 174 inches

*VAULT #2: Rings*, 2013  
Video projection installation  
Sound by Toshimaru Nakamura  
(Egrets/Samadhisound)  
144 x 96 x 174 inches

NERY GABRIEL LEMUS

*De Guatemala a Guatepeor*, 2013  
Oil on canvas, 24 x 22 inches  
Courtesy of the artist and Charlie James  
Gallery

*I Was a Stranger and You Welcomed Me*, 2013  
HD video, color, sound  
Approx. 20 minutes  
Courtesy of the artist and Charlie James  
Gallery

*My Mother Did Not Come from Outer  
Space*, 2013  
Oil on canvas, 41 x 72 inches  
Courtesy of the artist and Charlie James  
Gallery

*She's Always Known That She's Not  
a Wetback*, 2013  
Oil on canvas, 41 x 72 inches  
Courtesy of the artist and Charlie James  
Gallery

REBECA MÉNDEZ

*Never Happened Again, Glaciers 2*, 2012  
Single-channel video projected at  
architectural scale, color, silent  
8:48 minutes

*Arctic Sea 1*, 2013  
Archival ink-jet print  
32 x 48 inches

*Circum/bi/polar 1 (Arctic Tern)*, 2013  
Archival ink-jet print  
80 x 56 inches

*80° 01' 00" N*, 2013  
Archival ink-jet print  
32 x 48 inches

*Glacier Ice 1 (Monacobreen)*, 2013  
Archival ink-jet print  
32 x 48 inches

*Ice Forms 1*, 2013  
Sound installation  
11:56 minutes (loop)

*El Norte 2*, 2013  
Single-channel video projected at  
architectural scale, color, silent  
4:26 minutes

*Ny Álesund Arctic Research Station 1*, 2013  
Archival ink-jet print  
32 x 48 inches

*Ny Álesund Arctic Research Station 2*, 2013  
Archival ink-jet print  
32 x 48 inches

*Virgoamna 1*, 2013  
Archival ink-jet print  
32 x 48 inches

REBECCA MORRIS

*Untitled (#06-13)*, 2013  
Oil on canvas  
87 x 80 inches  
Courtesy of the artist and Harris  
Lieberman Gallery, New York

## Performing Artists

MALATHI IYENGAR

Video of choreography and performance  
excerpts: *Shri Ganesha* (2009), *Bhavayami  
Gopalabalam* (2009), *Shivaya* (2010)  
28 minutes

MICHAEL WHITE

*Inspirations for "Orbit"*  
Video combining examples of past musical  
work with photographs by various artists that  
have inspired the new work *Orbit*.  
32 minutes

All works are courtesy of the artist, unless  
otherwise noted.

## 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, theater, traditional/folk art, visual arts, and projects that are multidisciplinary.

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 more than \$57.6 million to local artists, arts organizations, and arts events. In 2012–13 the department offered \$2.2 million in project support to more than 330 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 nonthematic group presentation. 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. 2013 INDIVIDUAL ARTIST FELLOWSHIPS

### ARTISTS

#### Visual / Design Artists

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

#### Performing 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

## 2011–12 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

#### Performing Artists

Paul Outlaw  
Raphael Xavier

#### Literary Artist

Joseph Mattson

### PANELISTS

#### Visual Arts

Linda Arreola  
Sarah Bancroft  
Lauri Firstenberg  
Jesse Lerner  
Scott Ward

#### Performing Arts

Kevin Bitterman  
Cheng-Chieh Yu

#### Literary Arts

Marisela Norte  
Justin Veach

## 2010–11 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

#### Performing Artists

Sheetal Gandhi  
Ian Ruskin

### PANELISTS

#### Visual Arts

Amy Heibel  
Carol Stakenas  
Pilar Tompkins

#### Performing Arts

Alejandra Flores  
Billy Mitchell  
Lionel Popkin

## 2009–10 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

#### Performing 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

## 2008–9 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

### ARTISTS

#### Visual Artists

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

#### Literary Artists

Gloria Enedina Alvarez  
Bruce Bauman

#### Performing Artists

Alejandra Flores  
Lionel Popkin  
Houman Pourmehdi  
Cheng-Chieh Yu

### PANELISTS

#### Visual Arts

Paul J. Botello  
Lisa Henry  
Cindy Kolodziejewski  
William Moreno  
Aram Moshayedi

#### Literary Arts

Michael G. Datcher  
Katharine Haake  
Oliver Wang

#### Performing Arts

Ben Garcia  
Lynette Kessler  
John C. Spokes

## 2007–8 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 Roussev

### PANELISTS

#### Visual Arts

Miki Garcia  
Hirokazu Kosaka  
Ali Subotnick

#### Literary Arts

Teresa Carmody  
Cyrus Cassells  
Amy Gerstler

#### Performing Arts

Luisa Cariaga  
Emiko Ono  
William Roper

## 2006–7 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

### Performing Artists

Hector Aristizabal  
Phil Ranelin  
Heather Woodbury

### PANELISTS

#### Visual Arts

Derrick Cartwright  
Rita Gonzalez  
María Luisa 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

## 2005–6 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

### Performing Artists

Dan Kwong  
William Roper  
Sri Susilowati  
Denise Uyehara

### PANELISTS

#### Visual Arts

Jade Jewett  
Lothar Schmitz  
Pamela Tom  
Irene Tsatos  
Takako Yamaguchi

#### Literary Arts

Eloise Klein Healy  
David Hernandez  
Janice Pober

#### Performing Arts

Adilah Barnes  
Michael Sakamoto  
Dorothy Stone

## 2004–5 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  
Cheri Gaulke  
Wayne Alaniz Healy  
William E. Jones  
Cindy Kolodziejewski  
Lies Kraal  
Ernesto de la Loza  
Steve Roden  
Alison Saar

### Literary Artists

Katharine Haake  
Eloise Klein Healy

### Performing 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

## 2003–4 INDIVIDUAL ARTIST FELLOWSHIPS

### 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

#### Performing Arts

Michael Mizerany  
Johnny Mori  
Licia Perea  
Nicole Werner

## 2002–3 INDIVIDUAL ARTIST FELLOWSHIPS

### 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 Siltan  
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

Frederick Fisher  
Petrola Vrontikis  
Li Wen

#### Performing Arts

Julie Carson  
Ernest Dillihay  
Heidi Lesemann  
Louise Steinman

## 2001–2 INDIVIDUAL ARTIST FELLOWSHIPS

### 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

## 2000–2001 INDIVIDUAL ARTIST FELLOWSHIPS

### 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

## 1999–2000 INDIVIDUAL ARTIST FELLOWSHIPS

### 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

## 1998–99 INDIVIDUAL ARTIST FELLOWSHIPS

### 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

## 1997–98 INDIVIDUAL ARTIST FELLOWSHIPS

### 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  
Todd Gray (photo)  
Betty Lee  
Robin Mitchell  
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

## 1996–97 INDIVIDUAL ARTIST FELLOWSHIPS

### 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  
M. A. Greenstein  
Beverly Grossman  
Victoria Martin  
Stanley Wilson  
Lynn Zelevansky

### Photography

Glenna Avila  
Todd Gray  
Lorenzo Hernandez  
Alma Ruiz  
Venida Korda

PAST C.O.L.A.  
CATALOG DESIGNERS**2012**

Susan Silton, SOS, Los Angeles

**2011**

Jody Zellen

**2010**

Jeffery Keedy

**2009**

Louise Sandhaus, LSD / Louise Sandhaus Design

**2008**

Susan Silton, SOS, Los Angeles

**2007**

Michael Worthington, Counterspace, Los Angeles

**2006**

Garland Kirkpatrick, helveticaJones.com

**2005**

Michael Worthington, Counterspace, Los Angeles

**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 Khourmso  
Christina Kim  
Tatjana Lenders**1999**Heather Caughey  
Henry Escoto  
Vaughn Lui**1996–98**Lau Chi Lam  
Sasha Perez

## CONTRIBUTORS

**Annie Buckley** is an interdisciplinary artist and writer based in Los Angeles and an assistant professor of visual studies at California State University San Bernardino.

**Leisei Chen** is a multicultural jazz vocalist and qigong/taiji artist. As the wife and music partner of Michael White, she expresses their unique sounds, grooves, and mutual artistic visions for humanity.

**Karen Mary Davalos** is professor and chair of the Department of Chicana/o Studies, Loyola Marymount University, Los Angeles.

**Marcelyn Gow** is a partner in the architecture and design collaborative Servo Los Angeles. She also teaches at SCI-Arc—the Southern California Institute of Architecture.

**Michael Ned Holte** is a critic and independent curator who teaches at California Institute of the Arts.

**Benjamin Lord** is a visual artist based in Los Angeles.

**Susette Min** teaches Asian American studies and art history at the University of California, Davis, and is also an independent curator. Her book [Unnamable Encounters: The Ends of Asian American Art](#) is forthcoming from NYU Press.

**Sabrina Ovan** is an assistant professor of Italian studies at Scripps College. She has published essays on Italian film and contemporary philosophy and is presently completing a book on collectivity in Italian narrative. All her other writing includes way more bibliography and footnotes than the present piece.

**Corrina Peipon** is assistant curator at the Hammer Museum, Los Angeles.

**Alma Ruiz** is senior curator at the Museum of Contemporary Art, Los Angeles.

**Christopher Taylor** draws on his many years as an actor, writer, and producer to integrate themes of storytelling and artistic vision into the concrete realm of performance.

C.O.L.A. 2013  
ACKNOWLEDGMENTS

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 2013 C.O.L.A. Individual Artist Fellowships catalog, exhibition, and performances.

We would especially like to thank the following DCA employees for their dedicated work in making the exhibition and performances engaging, educational, and entertaining: Joe Smoke and Christopher Riedesel from the Grants Administration Division; Scott Canty, Sara Cannon, Michael Lewis Miller, Marta Feinstein, and Gabriel Cifarelli from the Los Angeles Municipal Art Gallery; and Will Caperton y Montoya and Martica Caraballo Stork from DCA's Marketing and Development Division.

We also sincerely thank Grand Performances and Michael Alexander for hosting the performances, Michael Worthington and Ania Diakoff for designing the online catalog, and Karen Jacobson for editing it.

*Visual Artists*

LISA ANNE  
AUERBACH

KRYSTEN  
CUNNINGHAM

RAMIRO  
DIAZ-GRANADOS

SAMANTHA  
FIELDS

JUDITHE  
HERNÁNDEZ

CAROLE  
KIM

NERY GABRIEL  
LEMUS

REBECA  
MÉNDEZ

REBECCA  
MORRIS

*Performing Artists*

MALATHI  
IYENGAR

MICHAEL  
WHITE



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