

**Los  
Angeles  
Municipal  
Art  
Gallery**

# **COLA 2019**

**Gallery Guide**



In this exhibition eleven Los Angeles artists premiere their new work. Featuring sculpture, installation, drawing, sound and photographs by Juan Capistrán, Enrique Castrejon, Kim Fisher, Katie Grinnan, Sabrina Gschwandtner, Alice Könitz, Olga Koumoundouros, Sandy Rodriguez, Stephanie Taylor, Peter Wu and Jenny Yurshansky. This work is the outcome of the City of Los Angeles (COLA) Individual Artist Fellowship for visual arts awarded by the Department of Cultural Affairs. Founded in 1997, COLA honors the relationship between Los Angeles, its artists and the city's identity as an international arts capital.

In this gallery guide you will find a brief interview with each artist by curator Ciara Moloney.

# Juan Capistrán

Ciara Moloney: Hi Juan! Tell us about your journey to becoming an artist — what shaped your practice?

Juan Capistrán: I had many instances growing up that guided me towards becoming an artist. I grew up watching and trying to emulate the drawing skills and creative tinkering of my brother (seven years my senior). My older sister, the first in our family to go off to college, majored in art and graphic design. By my teenage years I was into graffiti, so she made it a point to expose me to contemporary art. She hoped I would channel that creative impulse into more art.

I also had a high school art teacher who was very influential. He was a revolutionary French immigrant who did not shy away from voicing his political and life views. It was May '68 every day in his class. I attended Otis College of Art when it was still across from MacArthur Park. Afterwards, I attended UC Irvine for graduate school because I wanted to work with Daniel Joseph Martinez.

CM: In our conversations, you mentioned that the guerrilla-style interventions documented in these photographs meant a return to an earlier way of working... How did this come about?

JC: The city landscape has always had a profound effect on me. The histories of place and of a site, the scars on the terrain, they all have stories to tell. It amazes me now, how much of the city has changed in just a few short years, but at the same time, there are so many places that have remained untouched. It is

in those places that I have always drawn influences from and made references to. It is home.

CM: You grew up in Los Angeles and saw firsthand the riots of 1992. How did that experience inform these works and the selection of these sites in South Los Angeles?

JC: I grew up in a time and area of Los Angeles that was very violent. The riots of '92 seemed like any other day. Years of subjugation of a community of people exploded for the rest of the city and world to see. These new projects are rooted in the aftermath; the forgotten landscapes, the scars that remain peppered across the neighborhoods. The “what now?” feeling that still lingers after almost thirty years.

# Enrique Castrejon

Ciara Moloney: Hi Enrique, can you talk about how you became an artist?

Enrique Castrejon: As a first-generation college-attending, queer Mexican immigrant who came into the US as an undocumented youth, it's even more pressing now to show the contributions that a Mexican immigrant can make in the arts! Obtaining my legal permanent residency and then U.S. citizenship, I attended Art Center College of Design in Pasadena for my BFA and CalArts in Valencia for my MFA, where I experienced different perspectives and learned about art history with amazing contemporary artists who challenged my ideas and helped shape my current practice.

CM: How has your work at the LA LGBT Center informed the work in this exhibition?

EC: I have worked at the LA LGBT Center for over fifteen years, off and on, in various positions from an HIV testing counselor, a Community Embedded Disease Intervention Specialist, focused on getting individuals who test positive for HIV/STIs into treatment; and now as a Senior Research Coordinator focusing on understanding how drug use affects the immune system of HIV positive and negative men, targeting Black and Latinx men.

We work within a marginalized population volunteering to share

their experiences while contributing to the understanding of health outcomes in this study.

I'm interested in producing work that creates a dialog about HIV and how it affects Black and Latinx men at greater rates, reflecting how healthcare encourages advocacy within our communities, to empower ourselves and to help those in need. If a person tests HIV positive, receiving treatment to reduce the virus into undetectable levels prevents transmission of the virus to others! Undetectable = Untransmittable. End HIV stigma!

CM: We talked about your desire to make queer people of color more visible in public discourse, but also your refusal to objectify these bodies. How did you mediate these impulses?

EC: For this project, I selected queer nude Black and Latinx men to address the importance of body affirmation and to confront the homophobia and stigma that surrounds sexuality and sexual health. I chose images from advertising, gay magazines and social media. In breaking these bodies from their original sites, I interfered with the codified commercial language that objectifies such bodies to sell us something. I further fragmented and abstracted the bodies, then reconfigured and rescaled them, adding dimensionality.

In the gallery, the bodies are measured and emanate with public health data that presents health trends and helps disseminate information. These bodies also resemble friends and lovers that came into my life, looked out for each other, and became HIV advocates.

# Kim Fisher

Ciara Moloney: Hi Kim! How did you end up becoming an artist?

Kim Fisher: I grew up in the seventies in New Jersey. I spent a lot of my childhood parked in front of the television in the “TV” room of my home. In this TV room, several framed exhibition posters decorated the wood paneled walls. One of the posters was a reproduction of Picasso’s *Desmoiselles D’Avignon*. When not totally consumed with a show (or maybe during commercials) I must have looked at this on and off from about age three to thirteen.

The image scared me; it looked ugly; it perplexed me; it was crowded. So much peach and red, and then that blue — crazy! For years I couldn’t get my head around it. There was a brief period when I thought the figures with the masks were baboons and that the cornucopia at the bottom of the picture had a steak in it! The image constantly evolved as well as my thoughts and opinions. (I don’t think I understood the poster was an image of an actual painting until about 2nd grade — mind blown!)

Anyhow, I think all this has a lot to do with why I became so interested in art. And for the record, while I still like this painting very much, Picasso is not my favorite artist.

CM: You have a long and somewhat complicated relationship to painting, which has taken a few turns in your career. In this show you have worked almost entirely with photography, screenprinting, collage and installation... How would you



currently define your relationship to the medium?

KF: As long as my relationship with painting is complicated, I know I'm interested in working within painting. The day I take it for granted or go on automatic mode — check my vitals.

But seriously, I do consider all of this work within my investigation of painting. I think that the way an artist constructs an artwork tells the viewer about what they're thinking. I'm interested in borders, edges and where things meet, both as a subject and structurally.

CM: These works reference public and private space and incorporate photographs that you have taken of various sites in the city. What is it about Los Angeles in particular that inspires you and how does this manifest itself in your new work?

KF: My life is in Los Angeles so that's where my subject is. Light, color, texture, impermanence, edges. I often bring unrelated things together. I'm a re-arranger — that's the collage aspect.

I'm obsessed with privet hedges in LA because they're everywhere you turn. You can only be on one side of them. Borders galore here in Los Angeles — dividing up people and spaces: front, back, public, private, and set-like too! Towering higher sometimes than any building in sight. This work has a sidewalk nature, passer-by like. There's a directionlessness and a hyper lucid stare at "nothingness."

# Katie Grinnan

Ciara Moloney: Hi Katie, can you talk about the relationship that you have drawn between consciousness and landscape in these works?

Katie Grinnan: I'm fascinated by different ontological states such as meditation, dreaming, hallucinating, waking, and even dying. Having my brainwaves read during sleep at the lab for Non Invasive Brain to Machine Interface Systems at the University of Houston seemed like a way to see what parts of the brain were active during sleep. Yet the data obscures the narrative translation of a dream, and in some ways, narrative is the binding force of identity. In dreams, the mind wants to spin a story, and the confabulations point to the fragility of our thought systems, perceptions and sense of self.

With precarity on my mind, I was also regularly traveling to the evocative site of Death Valley. Its vastness decenters human existence. You can get a sense of the geological conditions that formed it: the volcanic activity, carving by flooding, the dried lakebed, the mineral sedimentation, crystallization and the extreme heat and cooling. I began thinking about the slow meditative stillness, and the fast glitch-like traumatic shifts in the land as a metaphor for mental activities. The desert seems like the ultimate site of projection.

CM: You have created sculptural instruments and worked with musicians for earlier projects — how did those works inform *5 Seconds of Dreaming*? How has collaborating with musicians informed your work?

KG: *5 Seconds of Dreaming* expands on the notion of translating vision into sound explored in previous works such as *Observatory*, where the sightlines from the observatory at Chichen Itza were converted to sound, or the *Astrology Orchestra*, where my astrological birth chart seen from all the planets in our solar system became the acoustic system.

In *5 Seconds of Dreaming*, the system is derived from EEG data, which is directly embedded in the roads of the landscape of the instrument carved by the CNC. The lengths of the data spikes dictate the string paths and notes. I knew intuitively that stable tuning for these instruments would be nearly impossible and that I would need to work with highly skilled musicians who had the ability to adapt to its idiosyncrasies.

I was so lucky to meet Kozue Matsumoto and Eugene Moon. We have been talking about this project for over a year. We had conversations about the practicalities of the instruments including the material and thickness, the type of strings, the tuning and peg adjustments, and the height. But we also spoke about music traditions, practices and philosophies.

Kozue stressed that any visual system could serve as a score and that the material carrying the score could also be considered. This was the gestation for thinking about the score (the data set) unfolding onto a rock or a tree, compressing the massive time shifts... the time it takes to form a rock, or a tree in contrast with the five seconds of human brain activity. The performance also changes depending on the duration. Five seconds can last twenty minutes or an hour, which speaks to the subjective nature of time within a dream.

# Sabrina Gschwandtner

Ciara Moloney: Hi Sabrina, can you tell us about your journey to becoming an artist?

Sabrina Gschwandtner: The summer before my senior year of high school, I took a course titled “Film & Psychoanalysis” at Harvard University in which we watched films that were meant to depict altered states of consciousness. Because I loved studying film, I majored in semiotics and avant-garde film at Brown University.

I started knitting during breaks from the dense theory I was reading during my final semester; while stitching, my academic frame of mind would turn meditative. Through textiles, I first conceived of working with film as a sculptural material, and textile work later led me to think about sewing together strips of film to create a new form of cinematic montage.

CM: You have stitched reels from the films of three female filmmakers in these works. Why did you decide to work with these artists in particular?

SG: These are the first works in a larger series, called *Cinema Sanctuary Studies*, which I began to develop in early 2018. In response to the misogyny unleashed by Trump's election and the #metoo movement in Hollywood, I conceived of the *Cinema Sanctuary*, an installation and movie theater space that will

honor the pioneering women active at the advent of cinema. It will house new, large-scale film quilts, all made from 35mm prints of films directed by these female pioneers.

I started with these three in order to work with a range of different kinds of filmmaking. The earliest film I chose is the 1897 *Serpentine Dance* film by Alice Guy-Blaché, who is well-known as the first female filmmaker and who was key to the invention of narrative cinema. I think this film is a good representation of early cinema because it's a document of fascinating movement.

CM: Your previous works are marked by color but these new works are black and white. Why this shift? Can you also talk about the significance of the patterns that you've drawn on?

SG: The original films were in black and white. For the Guy-Blaché quilt, I wanted to not get in the way of the joyful movement captured in the film. Even when the print is looked at as a series of stills, it animates itself.

I chose a quilt pattern that could mimic the kind of circular movement Mrs. Bob Walter performs in the film. I love the way the seams in the quilt cut off various parts of the dancer's body, creating new forms that are in keeping with interpretations of the billowing dress, which can resemble flowers or insects.

# Alice Könitz

Ciara Moloney: Hi Alice! Where does your interest in urban and wilderness survival skills stem from? Did you set out to dedicate a pavilion to these practices or did the work emerge in a more fluid way?

Alice Könitz: The interest in urban and wilderness survival is one that I have had all my life. Recently it got rekindled by an 18 day hike in the Sierras. Carrying all my food in my backpack, I constantly thought about how to make the backpack lighter and the food tastier.

On the one hand, there is the exhilarating pleasure of being able to extend one's personal boundaries towards areas that are otherwise inaccessible, and to move with as little baggage as possible. On the other hand, there are some quite existential environmental concerns and a general interest in how we organize our lives, an interest that seems to creep into almost all of my work.

I ended up taking classes with Christopher Nyerges, the author of a plant guide that I had purchased before the hike. He is an ethnobotanist, and has written multiple books on plants, foraging and survival. He turned out to be a legendary foraging expert and he does nature walks in the Los Angeles Forest.

I work in a process-oriented way. I prefer making decisions while I work on a piece to having it all laid out from the start. As I am writing this, the pavilion is almost finished, and I know that there will be objects in the pavilion, but I'm not yet sure what

they are, or what they mean. I want to leave this open until it's done.

When I started, I made a plan with exact computer drawings for all the wooden parts to be cut on a numerically-controlled machine, but then I decided against using it; I wanted to cut the pieces as I go, as I needed them. I ended up using fewer wooden boards than I had initially planned. The size of the pavilion was determined by me standing next to a mock up, figuring out what felt right.

CM: The pavilion can support the weight of one person and inside are a mix of functional objects (e.g. sticks to make fire) and objects that have only the appearance of functionality (e.g. the Topo Chico bottles). Is this distinction important, between functional and non-functional?

AK: I included the bottle made from Topo Chico packaging because I thought the other, completely functional, and thematically rational objects needed something else for good measure. We'll see where it goes.

# Olga

# Koumoundouros

Ciara Moloney: Hi Olga! Can you talk about how you ended up becoming an artist?

Olga Koumoundouros: I have memories of going to free art programs in the park with my grandmother. I drew pictures at home, but in these free art programs I got into making small sculptures and process-based crafts. I loved using my hands and, later on in life, shop classes in public junior high school rocked my boat.

In high school, my mom paid for me to attend an after school program at the local community center. This was a big deal in my family for me to do something like this. No one had gone to college and so paying for school wasn't normal in our household. I felt out of my league, but I was encouraged and supported by all the adults there as they liked my ideas and wanted to help me manifest them in clay. This was the first time I thought of myself as an artist.

CM: You've worked with various mediums throughout your practice; why did you decide to work with ceramics for your work in COLA?

OK: As an artist that thinks about critical philosophy foremostly, my material choices are not arbitrary. It was at the Center for Contemporary Ceramics that I learned about the chemistry



of various clay bodies and glaze techniques as they went through the firing process. The chemistry and transformation component was new and interesting to me. I experimented a lot there and confronted my ego about needing to produce “resolved” objects, while addressing the cultural assumptions of clay, as well as the brutality and transformational potential of firing.

I kept trying to break down the idea of the vessel, of traditional binaries and limited belief systems, yet build a bodily form for this exhibition. It was new for me to make a figurative form. I needed the language of some bodily components to be clay, to be of the earth and of past traditions, and to go beyond its mythologies, like the flying fish.

CM: Tell us more about why you chose the figure of a flying fish to represent your story.

OK: A flying fish is a hybrid animal that occurs in nature for millions of years, moving between the elements of water and air. The flying fish is always coping and adapting to evade predators, whether through its camouflage abilities, so that it's mistaken as a bloom, or the fact that, later in life, it develops pectoral wings to get itself out of reach.

I liked the Greek etymology *εξοκόιτος* (exokoitos, meaning “outside sleeper”) which also speaks to its adaptability. I also liked that the ancient matrilineal Minoan culture painted flying fish on its vases. This character is a hybrid mythical and futuristic protagonist in my short story titled, “Eve and the Two Silvias,” where it breaks from confining traditions aligned with power and domination and tracks its own specific history.

# Sandy Rodriguez

Ciara Moloney: Hi Sandy! Tell us about your journey to becoming an artist.

Sandy Rodriguez: I have always known I was an artist and it was solidified at sixteen when I was recruited to attend Los Angeles County High School for the Arts. I come from three generations of Mexican and Chicana artists and frequented museums and cultural spaces.

CM: Your new work features a range of places and scenes from the history of Los Angeles. Can you talk more about why you decided to feature these subjects?

SR: I am mapping sites across the city from conquest to caging in the City of Los Angeles. I have plotted the sites of the missions, detention centers, jails, juvenile detention facilities, child detention centers, immigration detention centers, 19th century lynching sites, Terminal Island, where Japanese-Americans were arrested en masse and sent to internment camps, and the sites where residents were caged during “Operation Wetback” in Elysian Park. I have also included the activities of the Magonistas, a Mexican political movement in LA.

CM: Can you talk about your use of natural pigments — what do these colors signify?

SR: I am painting in colors of the Americas that have been used in the Mesoamerican artistic tradition. The pigments are very lightfast and permanent and are derived from earth

and minerals sourced in the American Southwest and Mexico. The organic colorants are extracted from bark, insects, mushrooms and plants. Others are a combination of an organic color and a clay that stabilizes an otherwise fugitive color, a process that dates to the 3rd century.

Walnut ink, which I use to create my brown lines, derives from a large, edible deciduous tree that is native to the region and is connected to healing and artistic practice. Iron oxide, yellow ochre, azurite, malachite are all mineral and earth pigments symbolic of this land and the realm of the underworld. Red is from an insect dye: cochineal. It is a translucent red that references the solar and terrestrial realm. It signifies *Mexicanidad* and bloodline. Mayan Blue, Mayan Green and Mayan Yellow represent the fusing of both the solar realm and underworld referencing creation itself. I use the Mayan colors to stand in for the Central American and Mexican communities that have been targeted by the current administration.

The rainbow is drawn from the frontispiece of Book XII of the Florentine Codex that recounts the Spanish conquest of Mexico from the Nahua perspective, written in the 1550s. The rainbow is also referenced in Book VII of this 2,000 page opus and is associated with serenity. I am invoking this as a symbol of hope in these difficult times.

# Stephanie Taylor

Ciara Moloney: Hi Stephanie! Tell us about your artistic background.

Stephanie Taylor: I came to art from writing, and loving words and phrases, and wanting to work with them in some way. I didn't want to simply include words; I wanted to transform them and make them into something else. I realized during grad school that I could use the underlying sounds of words without replicating them, by creating rhymes.

Two words that rhyme share the same basic sound but mean different things. I soon realized that I could categorize all syllables as having one primary vowel sound. For instance, *Cat* has the primary sound of "A", while *Dog* has the primary sound of "O". There's a piano scale called the pentatonic scale, which is comprised of 5 notes and I realized I could pair each vowel sound with a note on the piano, turning any sentence into music.

CM: Walk us through the process of creating *Municipal Art Song*.

ST: For this song, I first made two rhymes of *Municipal Art: Tuned his ship, pull start* and *Centripetal Chart*, both of which reminded me of a captain steering his ship in a certain direction, which is what I was trying to do. Next I broke down "municipal art" into individual syllables and made a rhyme of each syllable, all the while trying to express the purpose of municipal (public) art and why it's important. For example, with "Myoo for the many lot of you," "myoo" is the "mu" from "municipal."

The last part of the song is spoken. It is taken directly from the

mission statement of the Department of Cultural Affairs. It states that “Arts and culture are important vehicles for social change,” and, “creativity is the lifeblood of LA.”

It seems crucial, now more than ever, to remember that artists do important work which helps people to see the world in new ways, and to celebrate the fact that Los Angeles is a city of artists, musicians, actors and all kinds of other creative people. Our creativity, which can appear in a certain light as selfishness or narcissism is in fact, also a force of collective social advancement.

CM: You mentioned that your songs are inspired by *Schoolhouse Rock!* — does your work share a similar educational intent?

ST: The short answer is no. I believe the best way for art to *educate*, is to be the most itself, and to do whatever it needs to do, in order to be the best artwork it can be, without the burden of education or a *purpose* such as conveying of information.

Sometimes the most directly didactic work is the least effective, because the art part is lost. Better to make a work of art for its own sake, and let the experiencing of that thing be the education.

# Peter Wu

Ciara Moloney: Hi Peter! Tell us how you became an artist — what shaped your practice?

Peter Wu: Growing up in an isolated Canadian town of 3,000 people definitely had an impact on me. Solace was found within my imagination. During my first year of undergrad at the University of Windsor, I was introduced to conceptual art. This was a liberating experience for me. I remember going to the library one summer and checking out as many books as I could around the subject. This was when I realized art could be an intellectual pursuit.

CM: The title of your work is borrowed from Mary Shelley's *Frankenstein*. Was this text your starting point for the work, or was it your interest in technology and its implications for humanity?

PW: Yes, Mary Shelley's *Frankenstein: Or, the Modern Prometheus* was the impetus for this series of work. I was already working within the genre of science fiction and Shelley's novel seemed to be a natural progression to the work I was making at the time. While *Frankenstein's* themes and dark tonality are still present, the work has evolved to encompass ideas of artificial intelligence, future identities, and how technology is altering our perception of reality.

CM: The installation is very carefully calibrated and draws on a complex range of technical programs — tell us about the process involved in creating this new work.

PW: There are many programs which I had to learn to execute this piece. The process involves digitally sculpting my likeness and animating it with speech from texts generated by artificial intelligent bots, funneling that to another 3D modeling program to create additional animation effects, transferring that to an editing suite, then finally to a video mapping application. None of this would be able to be accomplished without YouTube tutorials (haha). The time to render all of this is extensively long. #renderlife

# Jenny Yurshansky

Ciara Moloney: Hi Jenny! First things first, how did you end up becoming an artist.

Jenny Yurshansky: My parents are Soviet-Jewish refugees who emigrated from Moldova. I was born in Rome and grew up in Los Angeles. Shifting between borders and cultures has been the narrative of my life and has influenced my work.

My research has been on the impact of migration on cultural values and norms; I am interested in the legacies of loss and trauma that refugees carry, that replay in the continuum of their lived experience. I use absence and erasure to slow down the time it takes to experience the work, creating time for dialogue with the works' larger issues.

CM: How did you decide which medium was most appropriate for your installation?

JY: In 2016, I took my mother back to Moldova, a place that she does not often talk about, because of so many painful associations that exist for her. We happened to visit the cemetery where her grandfather is buried and his twelve foot high headstone, which is sculpted in the shape of a limbless tree and feels like it's part of the woods around it.

I had never known about this cemetery, the monument, the



entire story, until walking into it by chance three years ago with mother, a first for the both of us.

I made a rubbing of the headstone's surface on dressmaker's muslin, normally used as a throwaway for pattern making, that my mother and I have since embroidered with green thread. (My grandmother was a couture-level seamstress whose skill saved her when she had to flee for her life and it is a gift she shared with me.)

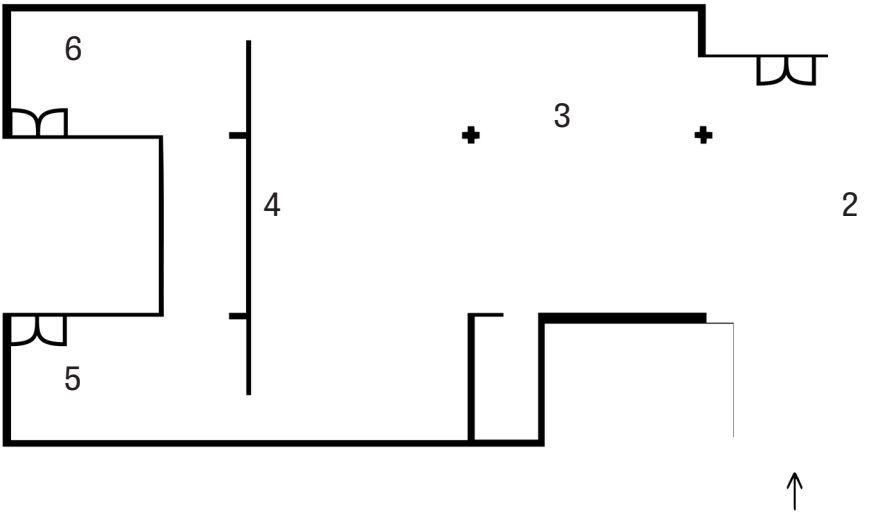
There will also be a number of steel armatures carrying green optometric glass, called precision blanks, used for prescription glasses. The contradiction of a lens — that is meant to help one see more clearly — is a foil to the difficulties with memory that refugees have as a result of trauma.

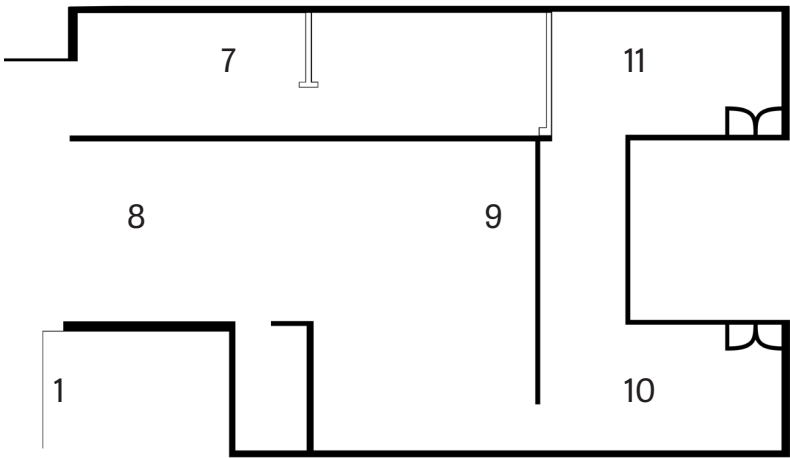
CM: *A Legacy of Loss (Shroud)* examines the matrilineal history of your family. You enlisted your mother's help in the embroidery, which took several months of painstaking work to complete. How did that process impact on the meaning of the work?

JY: This body of work has meant trying to see through what is avoided, forgotten or suppressed; the traumas mean that there is so much distancing.

It is only in those hours that we have sat together, through the silences, the shared frustration and rewards of working on something this scale and the shared physical manifestation of this gift of sewing that we learned from her mother, that it is possible for these memories to bubble up. She will never answer my questions directly, so it was only through this activity that we would find space to have those conversations that are otherwise impossible to have.

# Gallery map





## **List of works**

### **1. Stephanie Taylor**

*Municipal Art Song*, sound installation, 1 minute 57 seconds  
2019

### **2. Alice Könitz**

*Domestic Pavilion*, mixed media, 2019

### **3. Katie Grinnan,**

*5 Seconds of Dreaming (instruments)*, CNCed laminated wood (red oak, poplar, and walnut laminated plywood) derived from EEG data, from 5 seconds of dreaming, wood pegs, nylon koto strings, metal dulcimer hitch pins, 2019  
*rock score*, cochineal, iron oxide, citrus powder, pigment, matte medium on rock, 2019

*tree score*, carved ash tree, painted steel stand, 2019

*tree map of instruments*, carved eucalyptus, cochineal, iron oxide, matte medium, 2019

### **4. Kim Fisher**

*Los Angeles Hedge*  
(*Torn Vermillion*, *Torn Nickel Yellow*, *Very Good Genes*,  
*Dum-Dums / Fruit Punch*, *Benedict Canyon*)

*Torn Vermillion*, oil on aluminum, 2019

*Torn Nickel Yellow*, oil on aluminum, 2019

*Very Good Genes*, oil and screen print on aluminum, 2019

*Dum-Dums (Fruit Punch)*, hand printed screen prints on aluminum, 2019

*Benedict Canyon*, collaged inkjet printed paper, 2019

*Woman Behind Rocks*, aluminum collaged hand printed screen prints, 2019

*Woman Leaning on Station Wagon*, aluminum collaged hand printed screen prints, 2019

## **5. Enrique Castrejon**

*You, me, and all of us are in this together / Reach out to those that don't know their status*, foam core board, steel pins, acid-free archival glue, acrylic paint, pastels, sepia, graphite, pigmented ink, pastels, black marker, paper, artist tape, thumbtacks, 2019

## **6. Sabrina Gschwandtner**

*Cinema Sanctuary Study 1: Marion E. Wong's 1917 The Curse of Quon Gwon: When the Far East Mingles with the West*, 35mm black and white polyester film, polyester thread, 2019

*Cinema Sanctuary Study 2: Alice Guy-Blaché's 1897 Serpentine Dance by Mrs. Bob Walter*, 35mm black and white polyester film, polyester thread, 2019

*Cinema Sanctuary Study 3: Germaine Dulac's 1927 The Seashell and the Clergyman*, 35mm black and white polyester film, polyester thread, 2019

## **7. Juan Capistrán**

*Psychogeography Of Rage (sending up searchlights in the form of flames) Broadway*, lightjet print, 2019

*Psychogeography Of Rage (sending up searchlights in the form of flames) Western*, lightjet print, 2019

*Psychogeography Of Rage (sending up searchlights in the form of flames) MLK*, lightjet print, 2019

*Psychogeography Of Rage (the riot inside me raged on)*, fiberboard, paint, wood, mylar balloons, 2019

## **8. Olga Koumoundouros**

*Silvias find the new moon*, porcelain and stoneware clay bodies, glazes, brass, copper, iron, silver, rose quartz, tiger eye, paper, polymers, sawhorse, foam, bungee cords, spandex leggings, paint, 2019

## **9. Sandy Rodriguez**

*Rainbows, Grizzlies and Snakes, Oh My! - Conquest to Caging in the City of Los Angeles, (diptych)*, hand processed watercolor on amate paper, 2019

*Toyon- Heteromeles arbutifolia- California Holly*, hand processed watercolor on amate paper, 2019

*Donketsip- Islay- Prunus ilicifolia-Hollyleaf Cherry*, hand processed watercolor on amate paper, 2019

*Takápe wáshut- Nogales - Juglans californica -Southern California Walnut*, hand processed watercolor on amate paper, 2019

*Wet- Encino -Quercus agrifolia - Coast live Oak (Fall)*, hand processed watercolor on amate paper, 2019

## **10. Jenny Yurshansky**

*A Legacy of Loss (Shroud)*, dressmaker's muslin, pearl embroidery floss, gravestone rubbing wax, steel, cotton thread, enamel, 2019

*A Legacy of Loss (Disperse)*, charred steel, precision blank optometric glass, 2019

*A Legacy of Loss (Encounter)*, slide projectors, dissolve unit, slides, steel projector stand, glass, polyester voile, wood, fan, 2019

## **11. Peter Wu**

*Or, the Creatures of Prometheus II*, glow-in-the-dark PLA 3D print, wood, translucent fabric, mapped HD video projections with sound, 6 minutes 42 seconds loop, 2019



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