

RESISTING

The image features six distinct, curved, white-edged objects scattered on a light-colored concrete floor. Each object has a different colored top surface: green, yellow, red, blue, light blue, and white. The objects appear to be made of a smooth, possibly plastic or ceramic material, and are arranged in a loose, non-linear pattern across the frame.

Educator's Guide ARCHIVE MACHINES

**Los
Angeles
Municipal
Art
Gallery**

The Show.

While LAMAG's physical gallery remains closed due to COVID-19, we are amplifying our commitment to our mission to respond to the diversity of human experiences that shape Los Angeles. Though meeting the moment online, LAMAG maintains its essential functions established by its 60 years precedent of fostering a space for local artists to address social critique and discourse with contemporary matters. With this in mind, LAMAG has shifted this year's juried exhibition, *ARCHIVE MACHINES*, to an interactive web format inviting Los Angeles artists and visitors to engage with the activities of archives. *ARCHIVE MACHINES* brings together jury selected artists whose works explore the ways in which archival structures and materials are interpreted, appropriated, and interrogated.

The juried exhibition brings together 44 artists selected by a jury comprising of Olivian Cha, Curator and Collections Manager, Corita Art Center, Los Angeles; Kerstin Erdmann, Director & Partner, Galería OMR, Mexico City and Director of the MA program Contemporary Art, Markets and Management at Centro in partnership with the Sotheby's Institute of Art; and Rita Gonzalez, Terri and Michael Smooke Curator and Department Head Contemporary Art, LACMA, Los Angeles.

An archive "machine" connotes a powerful mechanism for telling one's own story—whether it be through an urgently recorded video of a situation, a collection of public records, an heirloom tale preserved by word of mouth, found ephemera, or cherished memorabilia. It is through such operations that the artists endeavor to examine the archive as a conceptual vehicle to de-center dominant interpretations and encourage plural perspectives.

ARCHIVE MACHINES gathers artworks in an arc of four sections that will explicitly explore the activities of: REVISIONING, RESISTING, REWIRING, and RELATING. These sections are a means to critically query the modalities behind the construction and circulation of narratives.

In further dialogue with archival discourses and the aim to revisit and rethink contexts, the curatorial framework for the presentation of artworks will follow the structure of “living archives”, with the exhibition taking a cumulative course, growing throughout the duration of the show. The developing nature of the exhibition will also introduce opportunities for visitor participation through the launch of a new salon-style series of topical response prompts as a source for community interaction and virtual convening. We encourage you to revisit and join in the conversation.

Selected artists include: Jamie Adams, Sasha Bergstrom-Katz, Arezoo Bharthania, Johanna Breiding, William Camargo, Woohee Cho, Helen Chung, Caroline Clerc, Tom Comitta, Natalie Delgadillo, Nick Flessa, Boz Garden, Carla Jay Harris, stephanie mei huang, Malisa Humphrey, Danny Jauregui, Nova Jiang, Farrah Karapetian, Dina Kelberman, david kelley, Wesley Larios, Ahree Lee, Audrey Leshay, Keaton Macon, Helena Min, Maura Murnane, Silvi Naçi, Julie Orser, Tyler Matthew Oyer, Lena Pozdnyakova and Eldar Tagi, Felix Quintana, Amir Saadiq, Lenard Smith, Allison Stewart, Tianyi Sun, Kyle Tata, Leticia Velasquez, Keith Walsh, Camille Wong, Evelyn Hang Yin, Sarita Zaleha, Rachel Zaretsky, and Jody Zellen.

The artists in the RESISTING Educator’s Guide create artworks that question, challenge and resist against the status quo of social, political issues and events.

The Show.

Release Schedule

July 30, 2020: *ARCHIVE MACHINES'* first section, *REVISIONING* featuring artists: Jamie Adams, Caroline Clerc, Natalie Delgadillo, Danny Jauregui, Dina Kelberman, Audrey Leshay, Maura Murnane, Lenard Smith, Allison Stewart and Rachel Zaretsky.

August 13, 2020: *RESISTING* features: Johanna Breiding, Woohee Cho, Boz Garden, Malisa Humphrey, Nova Jiang, Farrah Karapetian, Keaton Macon, Silvi Naçi, Amir Saadiq and Keith Walsh.

September 10, 2020: *REWIRING* features: Sasha Bergstrom-Katz, Arezoo Bharthania, Tom Comitta, stephanie mei huang, David Kelley, Ahree Lee, Julie Orser, Lena Pozdnyakova and Eldar Tagi, Tianyi Sun, Kyle Tata and Camille Wong.

October 1, 2020: *ARCHIVE MACHINES* will conclude with *RELATING* featuring artists: William Camargo, Helen Chung, Nick Flessa, Carla Jay Harris, Wesley Larios, Helena Min, Tyler Matthew Oyer, Felix Quintana, Leticia Velasquez, Evelyn Hang Yin, Sarita Zaleha and Jody Zellen.

Follow @lamagbarnsdall on Instagram, Facebook and Twitter for virtual programs with the exhibition artists, related art-making activities, and more.

The Artist.



Micro-ruins

ceramic, glaze, engobe

green (5 3/16 x 2 1/4 x 8 1/4 inches)

white (3/4 x 5 x 9 inches)

light blue (4 1/2 x 1 x 8 1/4 inches)

blue (3 1/2 x 3 1/2 x 7 inches)

red (6 x 2 1/2 x 7 inches)

yellow (7 x 2 3/4 x 8 inches)

2019

Nova Jiang (b. 1985, China) lives and works in Los Angeles

Nova Jiang's recent series of sculptures use ceramic 3D-printing technology. Her sculptures reconfigure 3-D digital scans of objects from museum collections. She uses computer software and spends time to meticulously model each object. These artworks are digitally saved as files then stored and backed up in the digital computer cloud.

Jiang's research focuses on how "identity is shaped by archives assembled from the remnants of destructive forces." Her fictional destruction or dismantling of an imaginary object into shattered pieces is a form of *resisting* past interpretations of archived historical objects. Dismantling and resisting the status quo, fosters the opportunity for the viewer to reimagine past archival systems and to create new ideas, concepts and histories surrounding the objects in the museum collections. Her artworks are created to represent dismantled, broken sculptures to recontextualize and rethink the history of an object and then view it from a new perspective to create new meanings.

The Artist.

Micro-ruins is a series of imaginary enlarged broken ceramic pieces and is a metaphor for transformed cultural memory. The pieces are based on Chinese vases in the collection of the Asian Art Museum in San Francisco. Jiang considers “ceramic shards as indestructible remnants of a brittle whole...” The project started while Jiang was doing research in the museum’s archives. She was interested in tracing the trading paths traveled by Chinese antiquities “from their aristocratic holdings on the mainland to the stock of Japanese dealers who had the pieces confiscated.” This collection was sold and liquidated by the U.S. government during World War II.

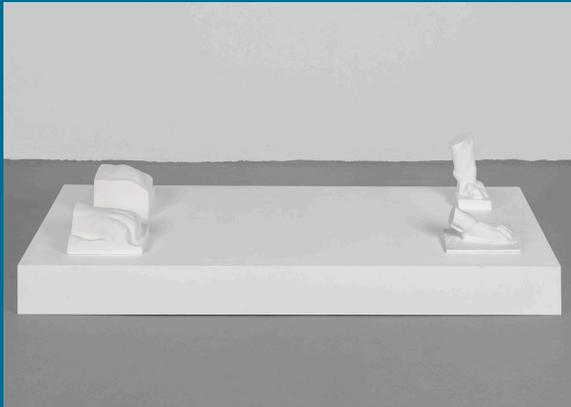
Jiang’s sculpture *Empire (Amaravati, Knidos, Nereid, Prudhoe)* uses 3-D models of four lion’s feet modeled from sculptures of guardian lions in the British Museum. The original sculptures that inspired this piece were from Greece, India, Egypt and Sudan. The remnants of the ceramic lion’s feet are arranged to suggest that the entire ceramic lion’s body had been part of the sculpture.

The Artist.

The meanings of archives and importance of objects are contingent upon who is archiving, collecting the objects and writing their histories, which can create a limited perspective. The museum archives of 3-D scanned artworks help to make often inaccessible collections into available material for fostering academic research, dialogue and critique, and provides an opportunity to re-examine prior histories.

Nova Jiang holds an MFA from UCLA. She has had recent exhibitions at LAXART, Los Angeles; Centre Pompidou, Paris; Telfair Museums, Savannah; National Taiwan Museum of Fine Arts, Taichung; ICC, Tokyo among other venues. Nova is the recipient of Fellowships from AIR | LACI, Skowhegan, Eyebeam and Wave Hill as well as major public art commissions from Westfield/UCLA, the City of Cambridge and the City of Sacramento.

Art Activity.



Empire (Amaravati, Knidos, Nereid, Prudhoe)
ceramic, engobe
12 x 21½ x 57 inches
2019

Activity: Imaginary animal paws sculpture

Grades: 6 - 12

Nova Jiang's artwork *Empire (Amaravati, Knidos, Nereid, Prudhoe)* shows fragments of an imaginary **sculpture** of a lion's paws that were modeled after sculptures of guardian lions from different countries. Jiang's artworks ask us to think about the stories and histories of objects in museum collections and to resist old interpretations and create new meanings for the art objects. When we look at her sculpture, we can imagine that there had been a ceramic lion's body attached to the four paws.

What you will need*

Any type of clay (air-dry, polymer, dough-like or homemade salt clay*)

- A covering for your work area
- Wax paper or other flat surface
- Plastic spoons or other utensils to shape your clay
- Paper towels

Art Activity.

- Container with a small amount of water (Note: do not use a lot of water, otherwise the clay will become too wet)
- Cardboard or recycled corrugated board to use as the platform for your sculpture

Optional: Clay shaping tools, sponge, tempera or acrylic paint, paint brush

**Please check with your parent or guardian before creating a clay sculpture. *Do not dispose of clay or the water in the sink.*

Art Activity.

Sculpture: Three-dimensional art made by one of four basic processes: carving, modelling, casting or constructing.

Step 1: Look at images of animal paws, or imagine an animal in your mind. Take a small piece of clay and roll it into a ball.

Repeat this four times.

Step 2: Use your fingers or shaping utensils to sculpt each ball into four paws. Place the clay paws aside onto the wax paper.

Step 3: Add details and texture to the animal paws. If needed, use a very small amount of water on your fingertips to smooth any area. Place the four paws on each of the four corners of the cardboard.

Step 4: Allow the clay to dry.

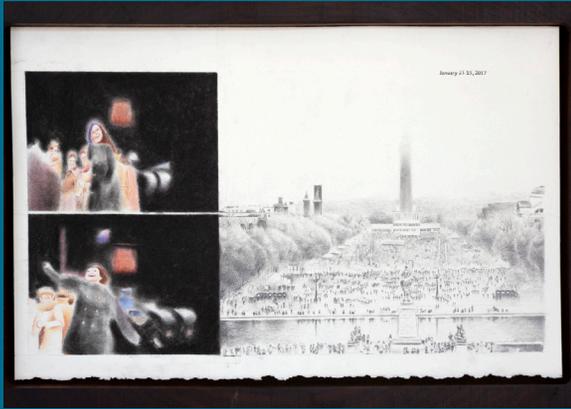
Step 5: Optional - After the clay is completely dry, paint the sculptures with a thin layer of white glue and let this dry.

You can also use tempera or acrylic paint. *Note: do not add any water since the clay will become wet.*

Your sculpture is fragile, so handle it carefully!

Optional drawing: Draw what the entire body of the animal looks like to display next to your animal paws sculpture.

The Artist.



Mary Tyler Moore/Women's March [1979-1970]
conte, graphite and pencil on
paper, black walnut frame
18 x 12 ¼ inches
2019

Keaton Macon (b.1985, San Bernardino, CA) lives and works in Los Angeles

Keaton Macon creates drawings, objects, wooden frames and installations to refer to past events. Macon is interested in how history is represented, how collective memory shapes histories, and how gaps in knowledge and experiences are produced and interpreted. His artworks in this exhibition: *The G.O.A.T. and the Southern Strategy [1968-1963]* and *Mary Tyler Moore/Women's March [1979-1970]* depict well-known people, as well as historical sports, political and social justice events.

In his piece *The G.O.A.T. and The Southern Strategy [1968-1963]*, he drew a portrait of basketball player LeBron James. Macon says his “jump off point” for creating this piece was when LeBron James won a National Basketball Association title. G.O.A.T. is an acronym for “The Greatest of All Time” referring to LeBron James. Another historical event referenced in this artwork is when Trump accepted the Presidential nomination at the Republican National Convention in 2016.

The Artist.

Macon refers to these events as “against all odds” occurrences. These took place within a month of each other at the Quicken Loan Arena in Ohio. Both events signaled a change in how “using certain tactics could achieve results”. Next to his drawing of James are contour drawings showing two heads of past Presidents Reagan and Nixon, as well as Trump, to create what he calls a “three-headed monster”. Macon states: “In the case of Trump (and Nixon and Reagan before him), a strategy of “southern politics” was used to win.”

Macon’s other artwork, *Mary Tyler Moore/Women’s March 1979-1970* references the action of resisting and resistance by taking to the streets to protest. This piece depicts still photographic images from the opening sequence of the Mary Tyler Moore show from the 1970’s next to a drawing of the Women’s March in 2017 against Trump on the day he was inaugurated as President. Macon notes that Mary Tyler Moore, who was a proponent for Women’s Rights, passed away the same week that Trump was inaugurated.

Each artwork in this series “Rings” is framed. Macon creates visual experiences that focus the viewer in the present time, rather

The Artist.

than attempting to piece together details of past events. One of his methods for accomplishing this is by repurposing the wood from a black walnut tree that was dying and was felled in 2016. He purchased a slab of this tree from a lumbar yard to build frames for his artworks. Since the rings on a cross-section of a cut tree show its age, Macon uses the tree rings as a metaphor or symbol to represent the past and a cumulative number of years. Each “time laden” frame then becomes a holder or a “bracket for a set of dates and events” referencing the “linked nature” of events.

Self-expression and social commentary have always been part of his work. During Macon’s youth, he was introduced to the arts through pop culture, skateboarding graphics and serials such as “The Far Side.” He says he appreciated these sources as “digestible but coded visual language and their tendency to re-contextualize pop culture imagery within their subcultures’ frame.” He also was influenced by a similar aesthetic on fliers for parties, indie hip-hop and punk shows.

The Artist.

Macon received an MFA from California Institute of the Arts and a B.A. in Studio Art from California State University of San Bernardino. His work has been exhibited at 356 Mission, AR Projects, Laurel Doody, PØST, RAFFMA at California State University San Bernardino, Shosanna Wayne, and was part of the KChung project series at The Hammer. This year Macon is included in the MexiCali Biennial and The Other Places Art Fair.

Art Activity.



The G.O.A.T. and the Southern Strategy [1968-1963]
graphite on paper, black walnut
frame
15 ¼ x 9 ¼ inches
2019

Keaton Macon's drawing shows a portrait of the athlete (LeBron James) who worked hard with his team to accomplish a goal of winning a basketball championship. Create a drawing that represents a goal you would like to accomplish in school, an extracurricular activity or in your future. What is important to you and what would you do to achieve this goal?

What you will need

- Paper
- Pencils or other drawing utensils
- Eraser

Optional:

- Markers or other drawing utensils
- Scissors
- Thick paper, cardstock, construction paper or recycled box or corrugated cardboard to make a frame

Art Activity.

Questions for viewing

- Who do you see in these portraits and why do you think the artist shows them in the same artwork?
- What historical events are represented and what story do you think the artist wants to communicate?
- Who is someone that worked hard to reach a goal or became an advocate to speak out for an important goal or issue?
- What is a goal or cause that you believe is important to work hard to achieve or stand up for?
- When was a time you thought something was impossible to accomplish or “against all odds”, but you kept trying and then achieved your goals?
- What would it feel like to achieve one of your goals?

Art Activity.

Portrait and Self-portrait: An image of a person such as a drawing, painting or photograph, usually showing their face.

A self-portrait is an image of the artist creating the artwork.

Step 1: Visualize an important meaningful goal that you would like to accomplish. On the back of the paper, write your goals and list different ideas of how you would achieve one of your goals.

Step 2: Use a pencil to draw an outline of your self-portrait as well as images of your goal.

Step 3: Fill in the details using pencil or other drawing utensils. Imagine how you would feel and convey this emotion in your drawing. Add text to describe your goal.

Step 4: Optional - Create a frame using cardboard or corrugated board and then add color to the frame.

Resources.

Nova Jiang www.novajiang.com

Keaton Macon www.keatonmacon.com

Cover artwork caption: Nova Jiang, *Micro-ruins*, 2019. courtesy of the artist.

Los Angeles Municipal Art Gallery

lamag.org



@LAMAGBarnsdall

#LAMAGPlay #LAMAGLearn #ARCHIVEMACHINESatLAMAG

Accessibility

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