

LAMAGLEARN: Archives and Relating Today Talk Transcript
Saturday, October 24, 2020 at 1 PM

1

00:00:03,360 --> 00:00:08,720
Hello everyone,

2

00:00:05,120 --> 00:00:11,840
Welcome! My name is Jamie Costa

3

00:00:08,720 --> 00:00:12,719
and my preferred pronouns are she and

4

00:00:11,840 --> 00:00:15,200
her,

5

00:00:12,719 --> 00:00:16,480
and I am the Gallery Experience

6

00:00:15,200 --> 00:00:19,359
Associate at the

7

00:00:16,480 --> 00:00:20,720
Los Angeles Municipal Art Gallery, and on

8

00:00:19,359 --> 00:00:23,439
behalf of the gallery,

9

00:00:20,720 --> 00:00:25,680
we're excited to present today's program,

10

00:00:23,439 --> 00:00:28,160
Archives and Relating Today

11

00:00:25,680 --> 00:00:29,359
in conjunction with our current online-

12

00:00:28,160 --> 00:00:32,399
only exhibition

13

00:00:29,359 --> 00:00:34,239
ARCHIVE MACHINES. Today's program was

14

00:00:32,399 --> 00:00:37,280
developed in response to the

15

00:00:34,239 --> 00:00:37,920
ongoing quarantine and the quote-unquote

16

00:00:37,280 --> 00:00:40,399
Archive,

17

00:00:37,920 --> 00:00:41,760
which in a lot of different ways has

18

00:00:40,399 --> 00:00:44,960
been reconsidered

19

00:00:41,760 --> 00:00:47,120
in relation to online media and the way

20

00:00:44,960 --> 00:00:50,640
in which people's histories are

21

00:00:47,120 --> 00:00:52,480
told in this conversation. Directors

22

00:00:50,640 --> 00:00:54,559
of some of the Los Angeles-based

23

00:00:52,480 --> 00:00:57,039
institutions will share the

24

00:00:54,559 --> 00:00:58,559
incredible archive-based work their

25

00:00:57,039 --> 00:01:00,800
organizations do

26

00:00:58,559 --> 00:01:02,399
and how they've continued to serve their

27

00:01:00,800 --> 00:01:05,439
communities in both

28
00:01:02,399 --> 00:01:08,720
physical and digital spaces.

29
00:01:05,439 --> 00:01:12,159
Before I introduce our moderator,

30
00:01:08,720 --> 00:01:14,560
I do have a few housekeeping bits,

31
00:01:12,159 --> 00:01:15,920
the first being please make sure your

32
00:01:14,560 --> 00:01:18,799
microphone is muted

33
00:01:15,920 --> 00:01:20,560
during these speakers,Â presentations, and

34
00:01:18,799 --> 00:01:24,640
we will have a few minutes toward the

35
00:01:20,560 --> 00:01:27,520
end of the program for a Q&A, so

36
00:01:24,640 --> 00:01:28,479
if you have any questions, feel free to

37
00:01:27,520 --> 00:01:32,479
enter them

38
00:01:28,479 --> 00:01:34,159
in the chat box. And as a reminder, the

39
00:01:32,479 --> 00:01:36,880
program is being recorded

40
00:01:34,159 --> 00:01:38,640
so it can be made available on LAMAG,Âs

41

00:01:36,880 --> 00:01:41,840

website at a later date

42

00:01:38,640 --> 00:01:43,759

and be distributed to the folks who

43

00:01:41,840 --> 00:01:44,960

are unable to join us for today's live

44

00:01:43,759 --> 00:01:46,880

program.

45

00:01:44,960 --> 00:01:49,119

And finally, if you feel comfortable,

46

00:01:46,880 --> 00:01:49,920

please include your preferred pronouns

47

00:01:49,119 --> 00:01:53,360

in your

48

00:01:49,920 --> 00:01:56,240

screen name or in the chat.

49

00:01:53,360 --> 00:01:58,479

And with that, I'm honored to introduce

50

00:01:56,240 --> 00:02:01,600

our moderator for today's program,

51

00:01:58,479 --> 00:02:02,399

Umi Hsu, and I'll read out their bio

52

00:02:01,600 --> 00:02:05,439

before I

53

00:02:02,399 --> 00:02:08,239

turn it over to them. Umi Hsu

54

00:02:05,439 --> 00:02:08,879
is a public humanist and strategic

55
00:02:08,239 --> 00:02:12,000
designer

56
00:02:08,879 --> 00:02:15,440
with research and organizing agendas for

57
00:02:12,000 --> 00:02:17,120
equity in arts, technology, and civic life.

58
00:02:15,440 --> 00:02:18,640
They are currently the Director of

59
00:02:17,120 --> 00:02:22,640
Content Strategy at

60
00:02:18,640 --> 00:02:24,879
ONE Archives Foundation. Previously, Hsu led digital

61
00:02:22,640 --> 00:02:27,680
and data initiatives at the City of Los

62
00:02:24,879 --> 00:02:30,239
Angeles Department of Cultural Affairs.

63
00:02:27,680 --> 00:02:31,840
They teach as adjunct faculty at Art

64
00:02:30,239 --> 00:02:34,959
Center College of Design

65
00:02:31,840 --> 00:02:37,120
and USC Marshall School of Business

66
00:02:34,959 --> 00:02:38,560
and have published extensively on

67
00:02:37,120 --> 00:02:41,840
digital media,

68

00:02:38,560 --> 00:02:43,280
data, and Internet culture. As a sound

69

00:02:41,840 --> 00:02:45,599
ethnographer and artist,

70

00:02:43,280 --> 00:02:46,400
Hsu has received fellowships and awards

71

00:02:45,599 --> 00:02:48,720
from the

72

00:02:46,400 --> 00:02:50,879
National Endowment for the Arts, American

73

00:02:48,720 --> 00:02:54,000
Council for Learned Society,

74

00:02:50,879 --> 00:02:56,000
Shuttleworth Foundation, and LA Metro and

75

00:02:54,000 --> 00:02:58,560
has works presented by the

76

00:02:56,000 --> 00:02:59,519
Rubin Museum, Japanese American National

77

00:02:58,560 --> 00:03:02,959
Museum,

78

00:02:59,519 --> 00:03:05,599
and CTM Festival in Berlin.

79

00:03:02,959 --> 00:03:06,159
And with that, I,Äm going to turn it over

80

00:03:05,599 --> 00:03:08,560
to you,

81

00:03:06,159 --> 00:03:08,560
Umi.

82
00:03:13,200 --> 00:03:20,000
Thank you Jamie. Hi everyone, welcome.

83
00:03:16,959 --> 00:03:22,000
I'm delighted to be here adjacent to the

84
00:03:20,000 --> 00:03:24,480
brilliant and the fierce-minded

85
00:03:22,000 --> 00:03:26,720
folks who have been preserving people's

86
00:03:24,480 --> 00:03:30,400
history and building community archives

87
00:03:26,720 --> 00:03:31,519
for a long time. Archiving is a labor

88
00:03:30,400 --> 00:03:33,120
of love

89
00:03:31,519 --> 00:03:34,799
with so much thoughtfulness that goes

90
00:03:33,120 --> 00:03:37,840
along every step

91
00:03:34,799 --> 00:03:39,519
of the process and I

92
00:03:37,840 --> 00:03:41,120
am very excited to hear from our

93
00:03:39,519 --> 00:03:44,840
panelists today

94
00:03:41,120 --> 00:03:47,360
to see how they each do their work

95

00:03:44,840 --> 00:03:47,760
and along the process of doing their

96

00:03:47,360 --> 00:03:49,280
work,

97

00:03:47,760 --> 00:03:51,360
the kind of thoughtful questions that

98

00:03:49,280 --> 00:03:54,000
they ask

99

00:03:51,360 --> 00:03:55,920
and then how they answer them for not

100

00:03:54,000 --> 00:03:58,319
only for the practices that they do,

101

00:03:55,920 --> 00:03:58,959
institutions that they work for and lead,

102

00:03:58,319 --> 00:04:03,680
but also

103

00:03:58,959 --> 00:04:05,760
for the larger community that they serve.

104

00:04:03,680 --> 00:04:07,120
So I was told that I have a few jobs

105

00:04:05,760 --> 00:04:10,799
to do. I'm going to introduce

106

00:04:07,120 --> 00:04:14,400
all the panelists, so I'll do that and

107

00:04:10,799 --> 00:04:15,760
I will moderate a discussion among the

108

00:04:14,400 --> 00:04:18,079
panelists,

109
00:04:15,760 --> 00:04:18,959
and at the very end I will be taking

110
00:04:18,079 --> 00:04:22,560
questions

111
00:04:18,959 --> 00:04:25,440
from all of y'all in the audience.

112
00:04:22,560 --> 00:04:27,120
And hopefully we'll be watching

113
00:04:25,440 --> 00:04:30,240
time too, so it's many jobs

114
00:04:27,120 --> 00:04:32,800
and be multitasking a little bit.

115
00:04:30,240 --> 00:04:34,800
So thank you all for coming. Without

116
00:04:32,800 --> 00:04:35,600
further ado, I will introduce all of our

117
00:04:34,800 --> 00:04:37,440
panelists.

118
00:04:35,600 --> 00:04:39,919
I'm going to start with Hailey. Hailey

119
00:04:37,440 --> 00:04:40,960
Loman is a multi-disciplinary artist

120
00:04:39,919 --> 00:04:44,000
working in sculpture,

121
00:04:40,960 --> 00:04:45,919
installation and performance. Hailey is

122

00:04:44,000 --> 00:04:49,199
the Co-Founder and Director of Los

123

00:04:45,919 --> 00:04:51,800
Angeles Contemporary Archive (LACA),

124

00:04:49,199 --> 00:04:53,520
an artist-run archive and a

125

00:04:51,800 --> 00:04:55,040
non-circulating library in which

126

00:04:53,520 --> 00:04:57,199
contemporary creative processes are

127

00:04:55,040 --> 00:05:00,160
recorded and preserved.

128

00:04:57,199 --> 00:05:01,720
She also founded Autonomous Oral History

129

00:05:00,160 --> 00:05:05,759
Group

130

00:05:01,720 --> 00:05:09,199
(AOHG), a cooperative that examines the

131

00:05:05,759 --> 00:05:12,000
ethics that operate in a leadership role.

132

00:05:09,199 --> 00:05:13,680
I'm a huge fan of LACA, and by the way,

133

00:05:12,000 --> 00:05:16,720
LACA has a really amazing

134

00:05:13,680 --> 00:05:18,800
Instagram account that I follow daily.

135

00:05:16,720 --> 00:05:20,560
I'm very excited to hear from Hailey

136
00:05:18,800 --> 00:05:24,160
today.

137
00:05:20,560 --> 00:05:26,479
Next, we will have John Malpede. John Malpede

138
00:05:24,160 --> 00:05:28,400
is a director, performer, writer and

139
00:05:26,479 --> 00:05:31,039
founder of the theater ensemble Los

140
00:05:28,400 --> 00:05:32,880
Angeles Poverty Department. The company's

141
00:05:31,039 --> 00:05:33,680
mission is to create performances

142
00:05:32,880 --> 00:05:36,960
that connect

143
00:05:33,680 --> 00:05:40,160
lived experiences to social forces

144
00:05:36,960 --> 00:05:42,080
that shape the lives of poor people.

145
00:05:40,160 --> 00:05:43,680
Malpede has produced community-engaged

146
00:05:42,080 --> 00:05:47,199
projects throughout the U.S.

147
00:05:43,680 --> 00:05:50,000
and in the U.K., in the Netherlands, France,

148
00:05:47,199 --> 00:05:50,479
and Belgium. He has received a New York

149

00:05:50,000 --> 00:05:52,560

Dance

150

00:05:50,479 --> 00:05:54,000

and Performance , 'Bessie, ' Award, San

151

00:05:52,560 --> 00:05:57,280

Francisco Art

152

00:05:54,000 --> 00:05:58,800

Institute, 's Kent Award, the LA Stage

153

00:05:57,280 --> 00:06:01,360

Alliance Ovation Award

154

00:05:58,800 --> 00:06:03,680

and various fellowships from the NEA,

155

00:06:01,360 --> 00:06:05,440

California Arts Council and more.

156

00:06:03,680 --> 00:06:07,360

I've been following the incredible work

157

00:06:05,440 --> 00:06:09,280

of the LA poverty department as I

158

00:06:07,360 --> 00:06:12,000

moved here nine years ago.

159

00:06:09,280 --> 00:06:12,000

Welcome, John.

160

00:06:12,960 --> 00:06:19,280

Okay, next is Ami.

161

00:06:16,160 --> 00:06:22,160

Amitis Motevalli is an

162

00:06:19,280 --> 00:06:23,759
artist born in Iran. She explores the

163
00:06:22,160 --> 00:06:26,880
culture and survival of people

164
00:06:23,759 --> 00:06:30,560
living in poverty, conflict, and/or

165
00:06:26,880 --> 00:06:33,600
war. Her experience as a trans-national

166
00:06:30,560 --> 00:06:35,680
migrant is foundational in her work.

167
00:06:33,600 --> 00:06:37,039
Amitis is also the director of William

168
00:06:35,680 --> 00:06:39,840
Grant Still Arts Center,

169
00:06:37,039 --> 00:06:41,840
a multi-arts exhibition and educational

170
00:06:39,840 --> 00:06:43,440
space focusing on community histories

171
00:06:41,840 --> 00:06:46,240
and broadening canons

172
00:06:43,440 --> 00:06:48,000
through the arts. Motevalli is

173
00:06:46,240 --> 00:06:51,120
invested in research, collaboration,

174
00:06:48,000 --> 00:06:53,840
and the potential of art to expand thought.

175
00:06:51,120 --> 00:06:55,599
In the fall of 2014, she was a visionary

176
00:06:53,840 --> 00:06:56,160
and oversaw a city-wide initiative

177
00:06:55,599 --> 00:06:58,400
called

178
00:06:56,160 --> 00:07:00,639
LA/Islam Arts Initiative, which brought

179
00:06:58,400 --> 00:07:02,960
together multiple institutions,

180
00:07:00,639 --> 00:07:04,479
with local organizations as well as

181
00:07:02,960 --> 00:07:04,960
artists, curators and thinkers to

182
00:07:04,479 --> 00:07:07,360
question

183
00:07:04,960 --> 00:07:09,199
Art Historical definitions of Islamic

184
00:07:07,360 --> 00:07:12,639
Art and regions.

185
00:07:09,199 --> 00:07:13,680
I had the honor of helping Ami with this

186
00:07:12,639 --> 00:07:15,599
initiative

187
00:07:13,680 --> 00:07:18,080
with digital and content strategy when

188
00:07:15,599 --> 00:07:21,199
I was working at DCA

189

00:07:18,080 --> 00:07:24,080
and I am so excited about reconnecting

190
00:07:21,199 --> 00:07:24,080
with Ami today.

191
00:07:24,639 --> 00:07:31,759
Finally, we have Carol A. Wells.

192
00:07:28,560 --> 00:07:35,280
Carol's earned her Bachelor's in History

193
00:07:31,759 --> 00:07:36,800
and Masters in Art History at UCLA.

194
00:07:35,280 --> 00:07:38,880
She taught the history of art and

195
00:07:36,800 --> 00:07:40,960
architecture for 13 years

196
00:07:38,880 --> 00:07:42,400
at California State University in

197
00:07:40,960 --> 00:07:45,599
Fullerton.

198
00:07:42,400 --> 00:07:46,240
Wells has published numerous articles

199
00:07:45,599 --> 00:07:49,759
and

200
00:07:46,240 --> 00:07:51,840
catalogue essays on political poster art

201
00:07:49,759 --> 00:07:53,440
and has produced over 100 political

202
00:07:51,840 --> 00:07:57,199
posters exhibitions

203

00:07:53,440 --> 00:07:59,680
since 1981. Wells

204

00:07:57,199 --> 00:08:01,360
is the Founder and Executive Director of the

205

00:07:59,680 --> 00:08:02,160
Center for the Study of Political

206

00:08:01,360 --> 00:08:05,520
Graphics,

207

00:08:02,160 --> 00:08:06,639
which is an incredible treasure trove of

208

00:08:05,520 --> 00:08:09,360
political

209

00:08:06,639 --> 00:08:10,000
and graphic design history. I'm thrilled

210

00:08:09,360 --> 00:08:11,680
to hear

211

00:08:10,000 --> 00:08:13,759
Carol talk about her long-term

212

00:08:11,680 --> 00:08:17,199
engagement with archives today.

213

00:08:13,759 --> 00:08:17,199
Welcome everyone.

214

00:08:18,879 --> 00:08:24,879
So, archiving and collecting comes in

215

00:08:22,080 --> 00:08:25,280
different shades and practices, and for

216

00:08:24,879 --> 00:08:27,360
this

217
00:08:25,280 --> 00:08:28,479
first question that I have for you, it's

218
00:08:27,360 --> 00:08:31,520
more or less a promise,

219
00:08:28,479 --> 00:08:34,800
less of a question. I just, I'm curious

220
00:08:31,520 --> 00:08:36,479
just how you define archive in your work.

221
00:08:34,800 --> 00:08:38,240
Tell us a bit about how archiving and

222
00:08:36,479 --> 00:08:40,479
collecting fits into your work

223
00:08:38,240 --> 00:08:41,680
and in the wonderful organizations that

224
00:08:40,479 --> 00:08:43,360
you lead.

225
00:08:41,680 --> 00:08:45,440
Now I know that many of you are

226
00:08:43,360 --> 00:08:47,519
activists and artists and curators

227
00:08:45,440 --> 00:08:49,680
in addition to being collectors and

228
00:08:47,519 --> 00:08:50,800
archivists, so we also love to hear

229
00:08:49,680 --> 00:08:52,560
kind of how you think about the

230
00:08:50,800 --> 00:08:55,519
relationships between these different

231
00:08:52,560 --> 00:09:00,160
things that you do.

232
00:08:55,519 --> 00:09:03,200
And, so it looks like

233
00:09:00,160 --> 00:09:04,320
among our panelists, Hailey has been

234
00:09:03,200 --> 00:09:07,440
unmuted.

235
00:09:04,320 --> 00:09:11,200
Would you be willing to go first?

236
00:09:07,440 --> 00:09:14,720
Yeah, okay great, thank you

237
00:09:11,200 --> 00:09:17,920
so much, Jamie, LAMAG, and

238
00:09:14,720 --> 00:09:21,040
Umi, and everyone that's joining us today.

239
00:09:17,920 --> 00:09:24,000
I'm Hailey Loman.

240
00:09:21,040 --> 00:09:26,160
I'm the co-founder and director of Los

241
00:09:24,000 --> 00:09:28,640
Angeles Contemporary Archive.

242
00:09:26,160 --> 00:09:29,360
LACA is an art archive and library

243

00:09:28,640 --> 00:09:31,600
that collects

244
00:09:29,360 --> 00:09:33,440
underexposed artistic modes of

245
00:09:31,600 --> 00:09:34,959
expression happening in our current

246
00:09:33,440 --> 00:09:38,800
moment.

247
00:09:34,959 --> 00:09:41,200
So, what we collect is,Äi,Äiah thank you,Äi,Äi

248
00:09:38,800 --> 00:09:43,200
what we collect is ephemera associated

249
00:09:41,200 --> 00:09:45,760
with artistic production.

250
00:09:43,200 --> 00:09:46,480
For example, remnants of performances or

251
00:09:45,760 --> 00:09:49,600
events,

252
00:09:46,480 --> 00:09:52,800
recipe,Äi,Äireceipts, ha, recipes,Äi,Äium,

253
00:09:49,600 --> 00:09:57,440
also, studio leases, documentation,

254
00:09:52,800 --> 00:10:00,480
transcripts. LACA houses around 5000

255
00:09:57,440 --> 00:10:02,839
physical artist publications and many of

256
00:10:00,480 --> 00:10:05,120
those are limited editions or unique

257

00:10:02,839 --> 00:10:08,399
prints.

258

00:10:05,120 --> 00:10:11,519
So, how we started

259

00:10:08,399 --> 00:10:12,399
was LACA grew out of frustration with

260

00:10:11,519 --> 00:10:14,320
how little

261

00:10:12,399 --> 00:10:16,000
object donors typically contribute to

262

00:10:14,320 --> 00:10:18,720
their own metadata

263

00:10:16,000 --> 00:10:20,399
or the descriptions of their materials.

264

00:10:18,720 --> 00:10:22,320
LACA archivists work closely with

265

00:10:20,399 --> 00:10:23,120
artists to input their descriptive

266

00:10:22,320 --> 00:10:25,519
metadata

267

00:10:23,120 --> 00:10:27,120
into the database, allowing them to

268

00:10:25,519 --> 00:10:30,959
contextualize their material

269

00:10:27,120 --> 00:10:30,959
and knowledge in their own terms.

270

00:10:31,360 --> 00:10:34,560
So, as a repository of knowledge then

271
00:10:33,600 --> 00:10:36,720
LACA

272
00:10:34,560 --> 00:10:38,000
is a platform to debate how information

273
00:10:36,720 --> 00:10:40,240
is valued.

274
00:10:38,000 --> 00:10:41,519
We work on making the collection and our

275
00:10:40,240 --> 00:10:45,200
programming

276
00:10:41,519 --> 00:10:48,079
inclusive of things, such as storytelling

277
00:10:45,200 --> 00:10:49,760
the ghostly and psychic, the spiritual

278
00:10:48,079 --> 00:10:52,160
and the silenced.

279
00:10:49,760 --> 00:10:53,200
It's a space to acknowledge lived

280
00:10:52,160 --> 00:10:56,079
experiences

281
00:10:53,200 --> 00:10:57,760
becoming memory and maintain an equal

282
00:10:56,079 --> 00:11:02,000
value towards

283
00:10:57,760 --> 00:11:04,880
what is absent in the stacks. So,

284

00:11:02,000 --> 00:11:04,880
thank you so much.

285

00:11:06,640 --> 00:11:15,839
John is next.

286

00:11:21,519 --> 00:11:27,760
Hi folks. So,

287

00:11:24,800 --> 00:11:28,640
Los Angeles Poverty Department, as Umi

288

00:11:27,760 --> 00:11:31,600
mentioned,

289

00:11:28,640 --> 00:11:32,959
is a, it started as a

290

00:11:31,600 --> 00:11:35,920
performance group,

291

00:11:32,959 --> 00:11:36,880
for people living in Skid Row in Los

292

00:11:35,920 --> 00:11:39,600
Angeles.

293

00:11:36,880 --> 00:11:40,240
So, I don't know if you can scroll

294

00:11:39,600 --> 00:11:43,680
down on this,

295

00:11:40,240 --> 00:11:47,920
is that possible? Yeah.

296

00:11:43,680 --> 00:11:51,360
So, Skid Row is a, you know,

297

00:11:47,920 --> 00:11:53,600
Skid Row is a sandwich between the Arts

298
00:11:51,360 --> 00:11:56,320
District and the rest of Downtown.

299
00:11:53,600 --> 00:11:58,160
In the 70s, you know, it's been under

300
00:11:56,320 --> 00:11:59,440
development pressure and desire to get

301
00:11:58,160 --> 00:12:01,040
rid of it for, and

302
00:11:59,440 --> 00:12:03,760
you know make a bazillion dollars

303
00:12:01,040 --> 00:12:06,560
instead, uh since the 70s,

304
00:12:03,760 --> 00:12:07,279
when activists managed to save

305
00:12:06,560 --> 00:12:09,680
the

306
00:12:07,279 --> 00:12:11,440
housing in between Main Street and

307
00:12:09,680 --> 00:12:13,920
Alameda Seventh and Third.

308
00:12:11,440 --> 00:12:14,639
That became Skid Row. And a

309
00:12:13,920 --> 00:12:17,440
neighborhood

310
00:12:14,639 --> 00:12:18,079
that only people living in low-income

311
00:12:17,440 --> 00:12:20,720
housing

312
00:12:18,079 --> 00:12:21,360
or shelters or on the street as we all

313
00:12:20,720 --> 00:12:24,880
know

314
00:12:21,360 --> 00:12:26,800
could live there, and as a result

315
00:12:24,880 --> 00:12:28,399
the organizing continued, and the

316
00:12:26,800 --> 00:12:29,040
community got stronger and stronger and

317
00:12:28,399 --> 00:12:30,560
stronger

318
00:12:29,040 --> 00:12:32,320
while it's continued to be under the

319
00:12:30,560 --> 00:12:35,519
threat of displacement.

320
00:12:32,320 --> 00:12:36,959
This project, this is a special

321
00:12:35,519 --> 00:12:39,200
archive called , 'Walk the Talk,' .

322
00:12:36,959 --> 00:12:40,720
Among, we have, 'a lot of our

323
00:12:39,200 --> 00:12:42,160
projects are really research intensive,

324

00:12:40,720 --> 00:12:44,560
like right now we're working

325
00:12:42,160 --> 00:12:45,440
with other activist groups in Skid

326
00:12:44,560 --> 00:12:47,680
Row around, Æi, Æi

327
00:12:45,440 --> 00:12:49,120
in dialogue with the City about the new

328
00:12:47,680 --> 00:12:49,760
development plan that's coming down the

329
00:12:49,120 --> 00:12:52,639
pike.

330
00:12:49,760 --> 00:12:53,839
But , ÆúWalk the Talk, Æù is a project that

331
00:12:52,639 --> 00:12:55,600
started out, Æi, Æiit was going to be like a

332
00:12:53,839 --> 00:12:57,200
Hollywood Walk of Fame that acknowledged

333
00:12:55,600 --> 00:13:00,079
the activist history

334
00:12:57,200 --> 00:13:01,760
in Skid Row, and of course like all

335
00:13:00,079 --> 00:13:02,959
good public art projects, it ran into a

336
00:13:01,760 --> 00:13:04,800
lot of opposition,

337
00:13:02,959 --> 00:13:06,079
specifically from Jan Perry who was then

338

00:13:04,800 --> 00:13:07,760
the Council Person,

339

00:13:06,079 --> 00:13:09,200
and the Business District who didn't

340

00:13:07,760 --> 00:13:11,839
want to see that happen.

341

00:13:09,200 --> 00:13:12,639
So, we had always intended it to have

342

00:13:11,839 --> 00:13:15,839
a

343

00:13:12,639 --> 00:13:18,160
parade element, and if you see here we

344

00:13:15,839 --> 00:13:19,839
now have we interview, there's a

345

00:13:18,160 --> 00:13:21,680
community-nominating process, people who

346

00:13:19,839 --> 00:13:23,279
have done important things in Skid Row

347

00:13:21,680 --> 00:13:25,519
are nominated by the community and

348

00:13:23,279 --> 00:13:27,600
interviewed at length, like two hours,

349

00:13:25,519 --> 00:13:29,440
and then we make a parade,Äi,Äithis year

350

00:13:27,600 --> 00:13:30,480
we couldn't make a parade,Äi,Äiwhere we make

351

00:13:29,440 --> 00:13:32,800
little

352
00:13:30,480 --> 00:13:34,399
performances and have a brass band.

353
00:13:32,800 --> 00:13:36,560
Little performances that tell

354
00:13:34,399 --> 00:13:38,079
the stories in their words from their

355
00:13:36,560 --> 00:13:40,720
interviews.

356
00:13:38,079 --> 00:13:42,880
We couldn't do a parade this year. We

357
00:13:40,720 --> 00:13:46,720
instead launched this website that,

358
00:13:42,880 --> 00:13:48,399
that made all of the,Äi,Äithe

359
00:13:46,720 --> 00:13:50,720
software had already been specially

360
00:13:48,399 --> 00:13:52,880
designed, by Rob Oxhorn. It was

361
00:13:50,720 --> 00:13:53,839
available in our Skid Row History Museum

362
00:13:52,880 --> 00:13:55,519
and Archive.

363
00:13:53,839 --> 00:13:57,360
Now it's available online and this is

364
00:13:55,519 --> 00:13:59,120
the site where you can

365
00:13:57,360 --> 00:14:01,600
click on any one of these people on the

366
00:13:59,120 --> 00:14:03,839
left, and

367
00:14:01,600 --> 00:14:04,959
yeah,Äi,Äiyeh, click on, note it down like,Äi,Äi

368
00:14:03,839 --> 00:14:09,120
yeah, okay.

369
00:14:04,959 --> 00:14:11,279
Angelia Harper, Coach Ron, anybody,Äi,Äi

370
00:14:09,120 --> 00:14:12,560
yeah, and then you'll see the portrait of

371
00:14:11,279 --> 00:14:16,320
Coach Ron.

372
00:14:12,560 --> 00:14:18,000
There's also,Äi,Äiwe can have the

373
00:14:16,320 --> 00:14:19,760
the interview of Coach Ron if you scroll

374
00:14:18,000 --> 00:14:21,040
back up, you can click on the interview

375
00:14:19,760 --> 00:14:24,639
of Coach Ron,Äi,Äi

376
00:14:21,040 --> 00:14:27,519
the bio, the interview, which you can

377
00:14:24,639 --> 00:14:29,440
you can follow it, and click on any part

378

00:14:27,519 --> 00:14:30,880
in the interview and it'll go there,

379
00:14:29,440 --> 00:14:33,519
and then you can see the performance we

380
00:14:30,880 --> 00:14:34,959
did about Coach Ron in the street.

381
00:14:33,519 --> 00:14:37,279
In this case, in this case, because it was

382
00:14:34,959 --> 00:14:38,959
2020, we did it on Zoom, actually.

383
00:14:37,279 --> 00:14:40,480
The prior years, we do it every two years,

384
00:14:38,959 --> 00:14:42,160
because it takes about seven,

385
00:14:40,480 --> 00:14:44,160
seven or eight months to make it, between

386
00:14:42,160 --> 00:14:47,199
the nominating process

387
00:14:44,160 --> 00:14:50,320
and the parade.

388
00:14:47,199 --> 00:14:52,160
So, all of our archiving

389
00:14:50,320 --> 00:14:53,040
efforts at the Skid Row History Museum

390
00:14:52,160 --> 00:14:54,720
and Archive,

391
00:14:53,040 --> 00:14:56,560
which is the space we inhabit when we

392

00:14:54,720 --> 00:14:58,639
can,

393

00:14:56,560 --> 00:15:00,160
it's all about, you know, representing

394

00:14:58,639 --> 00:15:02,720
that this is a neighborhood

395

00:15:00,160 --> 00:15:05,040
and it's all about ensuring its

396

00:15:02,720 --> 00:15:13,839
vitality and resisting its displacement.

397

00:15:05,040 --> 00:15:13,839
That's why we archive.

398

00:15:16,800 --> 00:15:24,639
Thank you so much, john. Ami,

399

00:15:20,880 --> 00:15:26,480
are you next? Yes, hi everyone.

400

00:15:24,639 --> 00:15:28,480
I'm going to talk mostly about the

401

00:15:26,480 --> 00:15:31,600
William Grant Still Art Center,

402

00:15:28,480 --> 00:15:31,600
and uh, Å¶

403

00:15:31,839 --> 00:15:35,440
maybe talk to you about the annual Black

404

00:15:33,519 --> 00:15:36,160
Doll show, but also talk to you about a

405

00:15:35,440 --> 00:15:39,440
lot of the

406
00:15:36,160 --> 00:15:41,440
archives that we have gathered.

407
00:15:39,440 --> 00:15:42,720
We collect to a certain extent, but

408
00:15:41,440 --> 00:15:44,480
mostly we gather.

409
00:15:42,720 --> 00:15:46,399
William Grant Still Art Center was

410
00:15:44,480 --> 00:15:49,040
opened in 1977,

411
00:15:46,399 --> 00:15:50,560
and the person behind it actually was

412
00:15:49,040 --> 00:15:52,240
Maxine Waters, where

413
00:15:50,560 --> 00:15:54,560
she really felt like the community

414
00:15:52,240 --> 00:15:58,160
needed an art center

415
00:15:54,560 --> 00:16:01,519
that could be of multi-arts use

416
00:15:58,160 --> 00:16:03,279
and named after, you know, the composer

417
00:16:01,519 --> 00:16:05,040
Dr. William Grant Still who was living in

418
00:16:03,279 --> 00:16:05,360
the neighborhood. So we've been around

419

00:16:05,040 --> 00:16:08,720

for

420

00:16:05,360 --> 00:16:11,120

that long, for 43 years. For 40 years now,

421

00:16:08,720 --> 00:16:12,880

we're coming upon the 40th annual Black

422

00:16:11,120 --> 00:16:15,680

Doll Show,

423

00:16:12,880 --> 00:16:16,079

we have hosted the annual Black Doll

424

00:16:15,680 --> 00:16:18,000

Show,

425

00:16:16,079 --> 00:16:19,839

and that's the longest running

426

00:16:18,000 --> 00:16:20,639

exhibition actually in the City of Los

427

00:16:19,839 --> 00:16:22,880

Angeles.

428

00:16:20,639 --> 00:16:25,440

And I see the Black Doll Show as sort of

429

00:16:22,880 --> 00:16:27,360

the first form of archive that

430

00:16:25,440 --> 00:16:29,040

existed at the William Grant Still Art

431

00:16:27,360 --> 00:16:31,839

Center, I mean there were many others,

432

00:16:29,040 --> 00:16:34,160
but, but really the most significant

433
00:16:31,839 --> 00:16:37,440
because it was really archiving

434
00:16:34,160 --> 00:16:39,120
history, it was archiving

435
00:16:37,440 --> 00:16:43,120
psychology, it was

436
00:16:39,120 --> 00:16:46,800
archiving pedagogy, and art all

437
00:16:43,120 --> 00:16:47,680
through visual arts. So we continue that

438
00:16:46,800 --> 00:16:49,120
tradition.

439
00:16:47,680 --> 00:16:50,880
You can just scroll through the

440
00:16:49,120 --> 00:16:52,959
images, I,Äm not going to talk about one

441
00:16:50,880 --> 00:16:55,279
particular thing.

442
00:16:52,959 --> 00:16:57,199
With our exhibitions we also put on

443
00:16:55,279 --> 00:16:59,839
programs and it's really about an

444
00:16:57,199 --> 00:17:01,279
archive that goes beyond what you can

445
00:16:59,839 --> 00:17:03,600
tactilely handle.

446
00:17:01,279 --> 00:17:05,280
We want the archive to be things that we

447
00:17:03,600 --> 00:17:08,559
can

448
00:17:05,280 --> 00:17:08,880
pedagogically disseminate, either orally

449
00:17:08,559 --> 00:17:12,640
or, Æì, Æì

450
00:17:08,880 --> 00:17:13,039
orally, Æì, Æì or visually. We host workshops

451
00:17:12,640 --> 00:17:16,160
that

452
00:17:13,039 --> 00:17:18,559
teach doll-making and

453
00:17:16,160 --> 00:17:20,160
keep the tradition alive. We do quilting,

454
00:17:18,559 --> 00:17:22,799
we do archiving,

455
00:17:20,160 --> 00:17:23,839
we've had numerous archiving workshops

456
00:17:22,799 --> 00:17:27,199
and,

457
00:17:23,839 --> 00:17:30,000
it's really a community that already

458
00:17:27,199 --> 00:17:30,799
comes with so many collectors, so it was

459

00:17:30,000 --> 00:17:33,840
really just

460
00:17:30,799 --> 00:17:36,880
like it was the easiest thing to do.

461
00:17:33,840 --> 00:17:39,280
When I started working at the William

462
00:17:36,880 --> 00:17:42,000
Grant Still Art Center 16 years ago,

463
00:17:39,280 --> 00:17:43,440
I met a gentleman by the name of C.

464
00:17:42,000 --> 00:17:46,720
Jerome Woods,

465
00:17:43,440 --> 00:17:48,960
who was a Special Ed teacher, and

466
00:17:46,720 --> 00:17:50,000
C. Jerome Woods came to me one day with

467
00:17:48,960 --> 00:17:53,039
boxes

468
00:17:50,000 --> 00:17:55,520
of,Äi,Äishoe boxes,Äi,Äiand in it,

469
00:17:53,039 --> 00:17:57,120
I opened up,Äi,Äiand I was one of the first

470
00:17:55,520 --> 00:17:59,200
people that got to open up these shoe

471
00:17:57,120 --> 00:18:02,720
boxe,Äi,Äiand in it I saw

472
00:17:59,200 --> 00:18:06,000
an immense treasure of photographs,

473

00:18:02,720 --> 00:18:09,200
ephemera archives from,

474

00:18:06,000 --> 00:18:13,039
at the beach, some of the most amazing

475

00:18:09,200 --> 00:18:16,240
and oldest photographs of Sir Lady Java

476

00:18:13,039 --> 00:18:18,240
and the history of Jules Catch One,

477

00:18:16,240 --> 00:18:19,520
so he had been collecting all of this

478

00:18:18,240 --> 00:18:22,720
while he was a teacher

479

00:18:19,520 --> 00:18:24,400
and a dancer. And we've met other people

480

00:18:22,720 --> 00:18:27,039
throughout our time,

481

00:18:24,400 --> 00:18:28,880
and decided that because we have so many

482

00:18:27,039 --> 00:18:30,559
amazing collectors in the neighborhood

483

00:18:28,880 --> 00:18:33,840
that some people call, Äì, Äì

484

00:18:30,559 --> 00:18:35,440
what is it, hoarders? I'm not familiar

485

00:18:33,840 --> 00:18:37,440
with some of the terminology, the

486

00:18:35,440 --> 00:18:38,880
derogatory terminology around it because

487
00:18:37,440 --> 00:18:42,640
for me it's all

488
00:18:38,880 --> 00:18:43,520
gems. And we brought people together

489
00:18:42,640 --> 00:18:45,760
and started to,Äi,Äi

490
00:18:43,520 --> 00:18:47,360
this right here, West Adams Collectors

491
00:18:45,760 --> 00:18:50,559
Club, we started to

492
00:18:47,360 --> 00:18:53,360
actually host some workshops where we

493
00:18:50,559 --> 00:18:54,960
were teaching folks that were keeping

494
00:18:53,360 --> 00:18:57,840
their histories. And

495
00:18:54,960 --> 00:18:58,880
in West Adams and South Central LA, a

496
00:18:57,840 --> 00:19:01,039
lot of people were

497
00:18:58,880 --> 00:19:02,640
keeping their own histories because

498
00:19:01,039 --> 00:19:04,640
histories of

499
00:19:02,640 --> 00:19:07,200
people of color, in particular poor

500
00:19:04,640 --> 00:19:09,120
people of color, was not being canonized,

501
00:19:07,200 --> 00:19:10,000
was not being documented, and so people

502
00:19:09,120 --> 00:19:12,960
had to take it upon

503
00:19:10,000 --> 00:19:13,360
themselves. People had to do clippings

504
00:19:12,960 --> 00:19:16,000
and,

505
00:19:13,360 --> 00:19:17,360
and pick up things and hold on to

506
00:19:16,000 --> 00:19:18,720
them because they knew that it was going

507
00:19:17,360 --> 00:19:21,840
to be important.

508
00:19:18,720 --> 00:19:25,600
And we brought folks together, we

509
00:19:21,840 --> 00:19:27,840
taught people through other librarians

510
00:19:25,600 --> 00:19:30,640
and archivists from our community.

511
00:19:27,840 --> 00:19:32,640
Delana Hunter is now doing a lot of work

512
00:19:30,640 --> 00:19:34,320
at UCLA, but she led some of our

513

00:19:32,640 --> 00:19:36,799
workshops and she's in that photo-

514
00:19:34,320 --> 00:19:40,480
photograph.

515
00:19:36,799 --> 00:19:43,200
And we basically worked to

516
00:19:40,480 --> 00:19:44,960
uh, catalog, preserve, talk about

517
00:19:43,200 --> 00:19:46,880
digitization. We do work with

518
00:19:44,960 --> 00:19:49,919
digitization and we are starting a

519
00:19:46,880 --> 00:19:52,640
program where we're going to start

520
00:19:49,919 --> 00:19:53,360
a partnership with a local institution

521
00:19:52,640 --> 00:19:55,919
to

522
00:19:53,360 --> 00:19:57,919
help people digitize all of their

523
00:19:55,919 --> 00:20:00,000
works and preserve them that way,

524
00:19:57,919 --> 00:20:01,360
knowing that digitization isn't the be

525
00:20:00,000 --> 00:20:04,799
all and end-all.

526
00:20:01,360 --> 00:20:08,480
And basically continuing, Æ, Æour

527
00:20:04,799 --> 00:20:11,200
our mission is not only to acknowledge,

528
00:20:08,480 --> 00:20:13,120
exhibit, and work with the archives of

529
00:20:11,200 --> 00:20:15,520
our community, but also

530
00:20:13,120 --> 00:20:17,039
to make sure that next generations

531
00:20:15,520 --> 00:20:19,360
continue

532
00:20:17,039 --> 00:20:20,080
preserving their histories because we

533
00:20:19,360 --> 00:20:22,159
haven't

534
00:20:20,080 --> 00:20:23,520
seen a huge revolution in the world

535
00:20:22,159 --> 00:20:25,360
where

536
00:20:23,520 --> 00:20:27,440
the people who are marginalized are

537
00:20:25,360 --> 00:20:31,520
being canonized, and until that happens,

538
00:20:27,440 --> 00:20:31,520
it's still necessary for us to maintain

539
00:20:32,840 --> 00:20:37,919
this.

540

00:20:34,400 --> 00:20:38,559
Thanks so much Ami. And finally, we have

541
00:20:37,919 --> 00:20:42,320
Carol,

542
00:20:38,559 --> 00:20:42,320
Carol Wells, are you ready?

543
00:20:46,320 --> 00:20:49,840
Carol, you're muted.

544
00:20:51,200 --> 00:20:54,320
I do that all the time, sorry. Me,

545
00:20:53,520 --> 00:20:57,919
too.

546
00:20:54,320 --> 00:20:59,360
Um,

547
00:20:57,919 --> 00:21:01,039
the Center for the Study of Political

548
00:20:59,360 --> 00:21:04,080
Graphics is

549
00:21:01,039 --> 00:21:06,960
31 years old and we have,

550
00:21:04,080 --> 00:21:08,720
at the moment, right over 90,000 human

551
00:21:06,960 --> 00:21:10,000
rights and protest posters from all over

552
00:21:08,720 --> 00:21:12,240
the world.

553
00:21:10,000 --> 00:21:13,600
It is, about 40 percent of the

554

00:21:12,240 --> 00:21:17,120
collection is international,

555

00:21:13,600 --> 00:21:20,240
so 60/40 about a 60/40 split between U.S.

556

00:21:17,120 --> 00:21:22,799
and international. The um, the

557

00:21:20,240 --> 00:21:23,679
the bulk of the archive, the bulk of the

558

00:21:22,799 --> 00:21:27,120
collection

559

00:21:23,679 --> 00:21:29,760
is 1960s to the present, but we do have

560

00:21:27,120 --> 00:21:32,320
things going back to the 19th century.

561

00:21:29,760 --> 00:21:34,080
But of the post-World War II collection,

562

00:21:32,320 --> 00:21:35,600
we actually are the largest collection

563

00:21:34,080 --> 00:21:38,320
in the United States

564

00:21:35,600 --> 00:21:40,559
of post-World War II graphic materials,

565

00:21:38,320 --> 00:21:42,400
and I think there's,

566

00:21:40,559 --> 00:21:44,240
I mean we're about in the top three

567

00:21:42,400 --> 00:21:46,240
political,Äi,Äithe three largest

568
00:21:44,240 --> 00:21:47,280
uh, political poster archives in the

569
00:21:46,240 --> 00:21:50,400
world.

570
00:21:47,280 --> 00:21:51,600
So, and the other two have been,

571
00:21:50,400 --> 00:21:54,400
were founded by

572
00:21:51,600 --> 00:21:55,200
major institutions or governments

573
00:21:54,400 --> 00:21:58,080
and they were

574
00:21:55,200 --> 00:22:00,080
started in the 20s or 30s, and we're

575
00:21:58,080 --> 00:22:02,880
almost as large as they are and we were,

576
00:22:00,080 --> 00:22:04,080
we started with nothing, no budget, no

577
00:22:02,880 --> 00:22:06,320
institution,

578
00:22:04,080 --> 00:22:07,520
and collecting things that were not

579
00:22:06,320 --> 00:22:10,400
exactly

580
00:22:07,520 --> 00:22:11,039
popular with governments, any governments

581
00:22:10,400 --> 00:22:12,880
and,

582
00:22:11,039 --> 00:22:15,200
and that was just 31 years ago, so it's

583
00:22:12,880 --> 00:22:17,840
amazing how quickly we've grown.

584
00:22:15,200 --> 00:22:20,000
And we've grown that quickly, and it was

585
00:22:17,840 --> 00:22:21,840
interesting when Ami said that they are

586
00:22:20,000 --> 00:22:23,760
mainly a gatherer but they do some

587
00:22:21,840 --> 00:22:26,000
collection, I'd never made that

588
00:22:23,760 --> 00:22:29,120
distinction until I heard Amy,

589
00:22:26,000 --> 00:22:31,120
Ami talk about that. And

590
00:22:29,120 --> 00:22:32,960
we it started with my personal

591
00:22:31,120 --> 00:22:34,960
collection, which actually started out of

592
00:22:32,960 --> 00:22:38,320
my political organizing.

593
00:22:34,960 --> 00:22:40,640
So when I was in Nicaragua in 1981,

594

00:22:38,320 --> 00:22:41,919
actually, I actually collected my

595
00:22:40,640 --> 00:22:45,120
first poster and

596
00:22:41,919 --> 00:22:47,039
became, my life changed and with that

597
00:22:45,120 --> 00:22:48,480
Nicaragua trip and a poster literally

598
00:22:47,039 --> 00:22:50,799
changed my life, so I have

599
00:22:48,480 --> 00:22:52,799
very personal experience of the power of

600
00:22:50,799 --> 00:22:53,600
graphics and the power of images and the

601
00:22:52,799 --> 00:22:55,919
power of,

602
00:22:53,600 --> 00:22:57,360
of the ability of a poster to change

603
00:22:55,919 --> 00:23:00,640
someone's life.

604
00:22:57,360 --> 00:23:02,960
But we have we have two primary

605
00:23:00,640 --> 00:23:04,000
programs. One is our exhibition program.

606
00:23:02,960 --> 00:23:07,760
We've done

607
00:23:04,000 --> 00:23:08,559
many dozens, I mean, of exhibitions,

608

00:23:07,760 --> 00:23:11,360
some were just

609

00:23:08,559 --> 00:23:13,039
one, for one time only. Some, most of

610

00:23:11,360 --> 00:23:15,600
them are intended to travel,

611

00:23:13,039 --> 00:23:17,600
and then our other project is our

612

00:23:15,600 --> 00:23:21,360
digitization, our access

613

00:23:17,600 --> 00:23:24,320
project. So for the,

614

00:23:21,360 --> 00:23:27,120
literally the center started, I

615

00:23:24,320 --> 00:23:30,880
started it as a resource for activists,

616

00:23:27,120 --> 00:23:33,440
as a way of getting material to use

617

00:23:30,880 --> 00:23:34,880
for didactic purposes. When we did

618

00:23:33,440 --> 00:23:37,039
demonstrations,

619

00:23:34,880 --> 00:23:38,640
the same people would come, and people

620

00:23:37,039 --> 00:23:40,400
would honk or,

621

00:23:38,640 --> 00:23:42,320
when they drove by, but they didn't

622
00:23:40,400 --> 00:23:43,840
really necessarily learn that there was

623
00:23:42,320 --> 00:23:44,559
a support group, they'd learned

624
00:23:43,840 --> 00:23:46,320
there was a

625
00:23:44,559 --> 00:23:47,679
group of people that opposed what the

626
00:23:46,320 --> 00:23:49,279
government was doing,

627
00:23:47,679 --> 00:23:50,799
or supported what the government was

628
00:23:49,279 --> 00:23:54,159
doing in some cases.

629
00:23:50,799 --> 00:23:56,080
Not that I can think of but,

630
00:23:54,159 --> 00:23:58,240
but for the most part, you were really

631
00:23:56,080 --> 00:24:01,279
reaching the converted.

632
00:23:58,240 --> 00:24:03,679
But an exhibition, would,

633
00:24:01,279 --> 00:24:05,440
which would be in a library or a school

634
00:24:03,679 --> 00:24:07,520
or a community center,

635
00:24:05,440 --> 00:24:09,120
would give people a chance at their own

636
00:24:07,520 --> 00:24:10,480
speed, at their own level, at their own

637
00:24:09,120 --> 00:24:12,799
comfort level

638
00:24:10,480 --> 00:24:14,640
the ability to learn about what

639
00:24:12,799 --> 00:24:16,720
this is all about.

640
00:24:14,640 --> 00:24:18,799
And it was also interesting that we

641
00:24:16,720 --> 00:24:21,919
could get, you know,

642
00:24:18,799 --> 00:24:24,400
20 people to help organize an exhibition,

643
00:24:21,919 --> 00:24:26,240
and,Äì,ÄìI'm sorry, 20 people organized a

644
00:24:24,400 --> 00:24:28,640
protest demonstration,

645
00:24:26,240 --> 00:24:29,840
but the movement, the activists who were

646
00:24:28,640 --> 00:24:33,200
very committed, very,

647
00:24:29,840 --> 00:24:33,919
very intense, um didn't understand the

648

00:24:33,200 --> 00:24:36,640
importance of

649
00:24:33,919 --> 00:24:37,039
art. They had a very ,Äúart for art

650
00:24:36,640 --> 00:24:38,640
sake,Äù,

651
00:24:37,039 --> 00:24:40,720
bourgeois definition of art as

652
00:24:38,640 --> 00:24:42,320
decoration, art as entertainment,

653
00:24:40,720 --> 00:24:44,480
art as background to keep people

654
00:24:42,320 --> 00:24:46,240
interested when you're changing speakers,

655
00:24:44,480 --> 00:24:48,000
but they didn't understand that art was

656
00:24:46,240 --> 00:24:50,960
central to the revolution

657
00:24:48,000 --> 00:24:51,360
and to social change and the people in

658
00:24:50,960 --> 00:24:53,440
um,

659
00:24:51,360 --> 00:24:55,919
in central America the people in Africa,

660
00:24:53,440 --> 00:24:58,080
the activists, they understood it.

661
00:24:55,919 --> 00:24:59,039
But because of the dominance in many

662

00:24:58,080 --> 00:25:01,360
ways of,

663

00:24:59,039 --> 00:25:02,880
of Hollywood, of the media, and of course

664

00:25:01,360 --> 00:25:05,679
of the U.S. government,

665

00:25:02,880 --> 00:25:07,440
during the 50s and the blacklisting

666

00:25:05,679 --> 00:25:09,200
and the literally wiping-out of a

667

00:25:07,440 --> 00:25:11,600
progressive generation

668

00:25:09,200 --> 00:25:13,600
of political artists, we really kind of

669

00:25:11,600 --> 00:25:16,720
fell back into the definition of

670

00:25:13,600 --> 00:25:19,039
art that was available to us as opposed

671

00:25:16,720 --> 00:25:21,520
to art as an activist,À,À

672

00:25:19,039 --> 00:25:23,120
essential to activism, as really central

673

00:25:21,520 --> 00:25:25,440
to social change.

674

00:25:23,120 --> 00:25:27,200
So, we, you know, basically it was my

675

00:25:25,440 --> 00:25:29,360
husband and I that kind of put these

676
00:25:27,200 --> 00:25:30,880
first exhibitions on because the rest of

677
00:25:29,360 --> 00:25:32,640
the movement that would happen to

678
00:25:30,880 --> 00:25:34,400
organize the protest didn't see the

679
00:25:32,640 --> 00:25:36,400
point of doing an exhibition

680
00:25:34,400 --> 00:25:38,400
and an entire new audience would

681
00:25:36,400 --> 00:25:40,480
be reached with these exhibitions.

682
00:25:38,400 --> 00:25:42,240
So it was really, it was something that I

683
00:25:40,480 --> 00:25:44,720
the more I did it, the more I realized

684
00:25:42,240 --> 00:25:47,520
the importance of continuing to do it.

685
00:25:44,720 --> 00:25:48,240
We, we, so it started with my own

686
00:25:47,520 --> 00:25:50,799
collection of,

687
00:25:48,240 --> 00:25:51,840
you know, 3,500, 5,000 posters that I

688
00:25:50,799 --> 00:25:53,760
collected

689

00:25:51,840 --> 00:25:55,600
when I would, you know, give lectures

690

00:25:53,760 --> 00:25:57,279
and I would go all over the country,

691

00:25:55,600 --> 00:25:58,559
and every place had a left bookstore, and

692

00:25:57,279 --> 00:25:59,840
all these left bookstores had all these

693

00:25:58,559 --> 00:26:03,440
leftover posters

694

00:25:59,840 --> 00:26:05,600
from events that didn't get distributed.

695

00:26:03,440 --> 00:26:07,440
So, that was really the origin of the

696

00:26:05,600 --> 00:26:09,600
initial, of the initial collection and

697

00:26:07,440 --> 00:26:11,279
once we were

698

00:26:09,600 --> 00:26:12,640
known, once we started getting known,

699

00:26:11,279 --> 00:26:14,000
people started giving us their

700

00:26:12,640 --> 00:26:15,919
collections.

701

00:26:14,000 --> 00:26:17,919
But, every time we do it and we, we've

702

00:26:15,919 --> 00:26:18,400
gotten tens of thousands from other

703
00:26:17,919 --> 00:26:19,840
people,

704
00:26:18,400 --> 00:26:22,000
and we're still getting them, so anybody

705
00:26:19,840 --> 00:26:23,440
out there who has posters or goes to

706
00:26:22,000 --> 00:26:24,640
protests

707
00:26:23,440 --> 00:26:25,840
and you don't know what to do with them, or

708
00:26:24,640 --> 00:26:27,120
even if you do know what to do with them,

709
00:26:25,840 --> 00:26:28,080
think about giving them to us because

710
00:26:27,120 --> 00:26:30,400
that's really how we

711
00:26:28,080 --> 00:26:32,799
continue to collect and continue to grow

712
00:26:30,400 --> 00:26:35,919
and to continue to have a very diverse

713
00:26:32,799 --> 00:26:38,559
archive. The majority of the archive

714
00:26:35,919 --> 00:26:40,080
is dealing with marginalized communities,

715
00:26:38,559 --> 00:26:42,240
struggles that don't make

716
00:26:40,080 --> 00:26:43,360
the, you know, the, the corporate press

717
00:26:42,240 --> 00:26:47,200
that aren't dealt with,

718
00:26:43,360 --> 00:26:48,240
and our exhibition programs have a

719
00:26:47,200 --> 00:26:50,400
um,

720
00:26:48,240 --> 00:26:52,880
every exhibition has a community

721
00:26:50,400 --> 00:26:54,960
curatorial committee that is made up of

722
00:26:52,880 --> 00:26:57,679
members of the community

723
00:26:54,960 --> 00:26:59,279
that produce the posters and or that the

724
00:26:57,679 --> 00:27:02,480
communities that the posters

725
00:26:59,279 --> 00:27:03,520
are about. So there's no, no exhibition

726
00:27:02,480 --> 00:27:05,679
that we do

727
00:27:03,520 --> 00:27:06,960
is done separate from the communities

728
00:27:05,679 --> 00:27:10,000
that they are

729

00:27:06,960 --> 00:27:11,279
referencing. And so every exhibition has

730
00:27:10,000 --> 00:27:12,960
their own unique,

731
00:27:11,279 --> 00:27:14,720
I call them community curatorial

732
00:27:12,960 --> 00:27:17,360
committees, but we,

733
00:27:14,720 --> 00:27:18,399
once we, once we decide what exhibition

734
00:27:17,360 --> 00:27:19,919
we're going to do,

735
00:27:18,399 --> 00:27:21,440
well then we put together the committee

736
00:27:19,919 --> 00:27:23,360
for everyone.

737
00:27:21,440 --> 00:27:25,520
Sometimes we come up with our own

738
00:27:23,360 --> 00:27:28,960
exhibition themes, sometimes people

739
00:27:25,520 --> 00:27:31,039
from the outside communities,

740
00:27:28,960 --> 00:27:33,200
communities outside the center will say,

741
00:27:31,039 --> 00:27:36,159
will you do an exhibition on this?

742
00:27:33,200 --> 00:27:37,679
And so, the, the themes come from both

743

00:27:36,159 --> 00:27:40,720
within the organization

744

00:27:37,679 --> 00:27:42,799
and from out-outside the organization,

745

00:27:40,720 --> 00:27:43,760
so that's another way that the diversity

746

00:27:42,799 --> 00:27:45,600
is,

747

00:27:43,760 --> 00:27:48,000
is maintained in the organization. And

748

00:27:45,600 --> 00:27:51,279
every time we do a new exhibition

749

00:27:48,000 --> 00:27:52,640
we start with the, the posters that are

750

00:27:51,279 --> 00:27:54,480
in the collection,

751

00:27:52,640 --> 00:27:57,039
then the curatorial committee will say,

752

00:27:54,480 --> 00:27:59,360
okay, you're missing this, this, and this,

753

00:27:57,039 --> 00:28:00,159
and so then they become part of the

754

00:27:59,360 --> 00:28:02,960
outreach

755

00:28:00,159 --> 00:28:04,320
to gather posters to really fill out

756

00:28:02,960 --> 00:28:06,000
what we're missing.

757
00:28:04,320 --> 00:28:07,360
And I know we'll talk more about the

758
00:28:06,000 --> 00:28:09,200
digitization,

759
00:28:07,360 --> 00:28:11,200
but at this point, I think I've

760
00:28:09,200 --> 00:28:14,159
probably gone over my time.

761
00:28:11,200 --> 00:28:16,240
But we are, we're really pushing

762
00:28:14,159 --> 00:28:17,919
the digitization right now, a lot of that

763
00:28:16,240 --> 00:28:20,000
because it's Covid-19,

764
00:28:17,919 --> 00:28:21,600
but we'll, we were actually doing that

765
00:28:20,000 --> 00:28:22,159
before and we can talk more about that

766
00:28:21,600 --> 00:28:24,399
later.

767
00:28:22,159 --> 00:28:25,679
And just one last thing, we are fighting

768
00:28:24,399 --> 00:28:28,720
eviction right now,

769
00:28:25,679 --> 00:28:31,159
there is a,

770

00:28:28,720 --> 00:28:32,559
a petition on our website,

771

00:28:31,159 --> 00:28:34,640
politicalgraphics.org,

772

00:28:32,559 --> 00:28:36,960
it,Ãs not just the Center for the Study

773

00:28:34,640 --> 00:28:38,960
of Political Graphics, but about a dozen

774

00:28:36,960 --> 00:28:40,240
peace and justice groups that have

775

00:28:38,960 --> 00:28:42,960
been functioning in

776

00:28:40,240 --> 00:28:44,640
Los Angeles for many years and so, please,

777

00:28:42,960 --> 00:28:46,399
sign the petition opposing

778

00:28:44,640 --> 00:28:48,240
the eviction of all of the peace and

779

00:28:46,399 --> 00:28:52,960
justice groups and the peace center.

780

00:28:48,240 --> 00:28:54,960
Thank you. Thank you so much Carol,

781

00:28:52,960 --> 00:28:56,399
it's so interesting to hear from all

782

00:28:54,960 --> 00:28:58,080
of you, and,

783

00:28:56,399 --> 00:29:00,480
you know, for each project there is,

784
00:28:58,080 --> 00:29:03,440
there's a unique relationship to

785
00:29:00,480 --> 00:29:05,200
the politics of archiving and, and I'm

786
00:29:03,440 --> 00:29:06,640
just curious like, I think in general we

787
00:29:05,200 --> 00:29:08,880
know that to archive something, to

788
00:29:06,640 --> 00:29:11,840
preserve and collect it, is to ascribe

789
00:29:08,880 --> 00:29:13,120
value to it, right. So how do you deal

790
00:29:11,840 --> 00:29:17,039
with the politics

791
00:29:13,120 --> 00:29:19,200
of archiving, the privilege that,

792
00:29:17,039 --> 00:29:21,039
you know, either becomes an outcome of it,

793
00:29:19,200 --> 00:29:23,360
or, you know, have to deal with the

794
00:29:21,039 --> 00:29:24,799
institutional, kind of, dynamics of that,

795
00:29:23,360 --> 00:29:26,399
and also, how do you deal with the

796
00:29:24,799 --> 00:29:28,399
relationship to the community whose

797

00:29:26,399 --> 00:29:31,200
experience is archived

798

00:29:28,399 --> 00:29:31,200
in your work?

799

00:29:35,360 --> 00:29:41,520
Hailey, are you interested in taking,Äì,Äì

800

00:29:38,399 --> 00:29:42,320
great. I can go first. I'm happy that Carol's

801

00:29:41,520 --> 00:29:45,520
talking about

802

00:29:42,320 --> 00:29:48,799
her eviction, that's,

803

00:29:45,520 --> 00:29:50,080
that's emergent stuff that's

804

00:29:48,799 --> 00:29:53,520
happening right now.

805

00:29:50,080 --> 00:29:56,240
So how do I deal with the politics

806

00:29:53,520 --> 00:29:57,679
of the archive,Ä¶ and I think that this has

807

00:29:56,240 --> 00:30:01,360
been by having

808

00:29:57,679 --> 00:30:04,000
a clear grasp of my role.

809

00:30:01,360 --> 00:30:06,480
So I,Äôm an artist as well as an

810

00:30:04,000 --> 00:30:08,480
archivist and oral historian,

811
00:30:06,480 --> 00:30:10,399
and I make a clear distinction between

812
00:30:08,480 --> 00:30:12,799
the organizational aspect

813
00:30:10,399 --> 00:30:14,799
which I identify as my artwork, and then

814
00:30:12,799 --> 00:30:17,120
the custodianship

815
00:30:14,799 --> 00:30:19,840
and the contents inside of LACA that I

816
00:30:17,120 --> 00:30:22,159
deem as other people's art,

817
00:30:19,840 --> 00:30:23,520
where I,Ãm strictly caretaker and

818
00:30:22,159 --> 00:30:26,159
archivist.

819
00:30:23,520 --> 00:30:28,320
So, while these roles may seem blurry,

820
00:30:26,159 --> 00:30:29,600
I,Ãve created very strong boundaries when

821
00:30:28,320 --> 00:30:33,360
my art stops

822
00:30:29,600 --> 00:30:35,120
and someone else's begins. I create

823
00:30:33,360 --> 00:30:38,240
organizations as an artist

824
00:30:35,120 --> 00:30:40,559
because,Äi,ÄiI have noted down,Äi,ÄiI think it's

825
00:30:38,240 --> 00:30:42,480
a fruitful role to think up more

826
00:30:40,559 --> 00:30:44,720
equitable and functional institutional

827
00:30:42,480 --> 00:30:47,120
systems.

828
00:30:44,720 --> 00:30:48,480
And I also investigate the problematics

829
00:30:47,120 --> 00:30:51,279
of legitimizing

830
00:30:48,480 --> 00:30:52,799
so-called official accounts of history

831
00:30:51,279 --> 00:30:56,399
and then the ways in which we preserve

832
00:30:52,799 --> 00:30:56,399
our thoughts, objects, and bodies.

833
00:31:00,399 --> 00:31:05,600
Well, I would like to speak on this.

834
00:31:03,600 --> 00:31:07,600
At the William Grant Still, a lot of the

835
00:31:05,600 --> 00:31:10,399
archives that we present

836
00:31:07,600 --> 00:31:11,120
are items that are, that have

837

00:31:10,399 --> 00:31:15,120
historically

838
00:31:11,120 --> 00:31:16,960
not been presented by major institutions,

839
00:31:15,120 --> 00:31:18,960
that are housed in the community. One

840
00:31:16,960 --> 00:31:21,679
thing that's very important to us

841
00:31:18,960 --> 00:31:22,320
is that we present to our community, the

842
00:31:21,679 --> 00:31:25,679
community,

843
00:31:22,320 --> 00:31:26,720
the original archives. So. we get the

844
00:31:25,679 --> 00:31:30,320
actual items

845
00:31:26,720 --> 00:31:30,320
and present it. And

846
00:31:30,480 --> 00:31:34,640
a lot of people really are frightened by

847
00:31:32,720 --> 00:31:36,720
that, they're like oh, but what about the

848
00:31:34,640 --> 00:31:37,360
liability, what if something happens to

849
00:31:36,720 --> 00:31:39,360
it.

850
00:31:37,360 --> 00:31:40,960
I mean, when it comes to theft and such,

851
00:31:39,360 --> 00:31:45,360
or damage,

852
00:31:40,960 --> 00:31:48,880
by human hands, it doesn't happen.

853
00:31:45,360 --> 00:31:52,159
The people in our community really value

854
00:31:48,880 --> 00:31:54,159
and care for everything that we have

855
00:31:52,159 --> 00:31:56,080
up on the walls or hanging or,

856
00:31:54,159 --> 00:31:57,600
in whatever way that we present it. So

857
00:31:56,080 --> 00:32:01,600
it's really incredible

858
00:31:57,600 --> 00:32:03,679
in that sense. And also, it's really about

859
00:32:01,600 --> 00:32:06,240
bringing the community voices in their

860
00:32:03,679 --> 00:32:08,399
particular histories, and so

861
00:32:06,240 --> 00:32:10,399
when it comes to privilege, yeah, there is

862
00:32:08,399 --> 00:32:11,440
a privilege because we are privileging

863
00:32:10,399 --> 00:32:14,480
those who have

864

00:32:11,440 --> 00:32:16,320
had the ability to collect these. That

865
00:32:14,480 --> 00:32:19,919
means that they've had

866
00:32:16,320 --> 00:32:22,399
access to housing,

867
00:32:19,919 --> 00:32:24,399
and they've had some sort of

868
00:32:22,399 --> 00:32:26,840
position in their life where they have

869
00:32:24,399 --> 00:32:30,720
been able to collect these items.

870
00:32:26,840 --> 00:32:32,880
We are trying to expand out and work

871
00:32:30,720 --> 00:32:34,960
with communities beyond that because

872
00:32:32,880 --> 00:32:37,600
for a very long time we've also had a

873
00:32:34,960 --> 00:32:40,799
large community of houseless individuals.

874
00:32:37,600 --> 00:32:43,200
We have a community of sex workers,

875
00:32:40,799 --> 00:32:45,279
and we want to document and canonize all

876
00:32:43,200 --> 00:32:46,640
of that and in particular the cultural

877
00:32:45,279 --> 00:32:49,679
aspects of

878

00:32:46,640 --> 00:32:49,679

all of those histories.

879

00:32:54,559 --> 00:32:57,760

It's interesting that, Ami talked about

880

00:32:56,640 --> 00:33:00,880

the

881

00:32:57,760 --> 00:33:01,919

human damages, doesn't exist with the

882

00:33:00,880 --> 00:33:04,799

collections,

883

00:33:01,919 --> 00:33:06,480

the archives that she has, they very

884

00:33:04,799 --> 00:33:07,519

much happen with the archives that we

885

00:33:06,480 --> 00:33:10,080

have.

886

00:33:07,519 --> 00:33:11,279

And they're destroyed as much by the

887

00:33:10,080 --> 00:33:14,799

people who

888

00:33:11,279 --> 00:33:17,039

love them, who, you know, who don't,

889

00:33:14,799 --> 00:33:18,799

do not see their historical importance

890

00:33:17,039 --> 00:33:20,240

or their artistic importance,

891

00:33:18,799 --> 00:33:22,480
and they will throw them in the trash

892
00:33:20,240 --> 00:33:24,320
after a demonstration.

893
00:33:22,480 --> 00:33:25,840
Or the artists who make them but didn't,

894
00:33:24,320 --> 00:33:27,760
these, these are not art,

895
00:33:25,840 --> 00:33:28,960
these are their posters for the movement

896
00:33:27,760 --> 00:33:30,080
and they don't even keep their own

897
00:33:28,960 --> 00:33:33,360
copies and have to come

898
00:33:30,080 --> 00:33:34,399
to us, to borrow them back, which

899
00:33:33,360 --> 00:33:38,000
also happens a lot,

900
00:33:34,399 --> 00:33:40,000
surprisingly a lot. But the

901
00:33:38,000 --> 00:33:42,080
primary damage is by the people who hate

902
00:33:40,000 --> 00:33:44,480
them, and a poster is intended

903
00:33:42,080 --> 00:33:45,760
to push people's buttons. A poster is

904
00:33:44,480 --> 00:33:48,320
intended, Æì, Æì

905
00:33:45,760 --> 00:33:50,640
posters take very strong positions,

906
00:33:48,320 --> 00:33:52,960
the majority of posters are against

907
00:33:50,640 --> 00:33:54,559
the government, otherwise,Äi,Äithe

908
00:33:52,960 --> 00:33:55,519
government doesn't need posters anymore,

909
00:33:54,559 --> 00:33:57,440
they used them until,

910
00:33:55,519 --> 00:33:59,600
till television came on, that was the

911
00:33:57,440 --> 00:34:00,799
primary way of getting ideas that the

912
00:33:59,600 --> 00:34:02,640
government had. Think of

913
00:34:00,799 --> 00:34:04,320
,ÄúUncle Sam wants you,Äù, think of all

914
00:34:02,640 --> 00:34:06,000
those recruiting posters that were U.S.-

915
00:34:04,320 --> 00:34:08,320
government produced,

916
00:34:06,000 --> 00:34:09,040
but since TV, they've got,

917
00:34:08,320 --> 00:34:10,480
you know, they've got,

918

00:34:09,040 --> 00:34:12,399
they've got the White House, they've got

919
00:34:10,480 --> 00:34:14,879
the New York Times, they've got the,

920
00:34:12,399 --> 00:34:16,879
you know, the major networks, so

921
00:34:14,879 --> 00:34:19,200
they don't need posters. Much more cost-

922
00:34:16,879 --> 00:34:21,119
effective to get this stuff on TV.

923
00:34:19,200 --> 00:34:23,040
But, you know, just look at, you know, the,

924
00:34:21,119 --> 00:34:24,240
Robbie Conal used to have all these posters on

925
00:34:23,040 --> 00:34:25,119
the streets and how many of them just,

926
00:34:24,240 --> 00:34:26,720
you know, people,Äi,Äi

927
00:34:25,119 --> 00:34:28,399
either people try to take them off to

928
00:34:26,720 --> 00:34:31,040
collect them for,

929
00:34:28,399 --> 00:34:31,839
for their own use, either fun, financial,

930
00:34:31,040 --> 00:34:33,919
or,

931
00:34:31,839 --> 00:34:35,760
you know, political, or they were

932

00:34:33,919 --> 00:34:37,599
destroyed. They were just, you know,

933

00:34:35,760 --> 00:34:39,280
they really made people angry and

934

00:34:37,599 --> 00:34:41,520
they try to destroy them.

935

00:34:39,280 --> 00:34:43,679
We had, you'd think it'd be safe to have

936

00:34:41,520 --> 00:34:45,839
something in a library,

937

00:34:43,679 --> 00:34:48,399
we had some Black Panther Party

938

00:34:45,839 --> 00:34:50,320
posters in a library up in Sacramento

939

00:34:48,399 --> 00:34:52,399
State, and the librarian called me up,

940

00:34:50,320 --> 00:34:54,079
she says, I'm really sorry, but it was

941

00:34:52,399 --> 00:34:56,720
so fast we didn't, we couldn't stop it, we

942

00:34:54,079 --> 00:34:59,040
just know it was a woman with a,

943

00:34:56,720 --> 00:35:01,280
keys, because we, we can't afford

944

00:34:59,040 --> 00:35:02,960
putting glass over them, so we put,

945

00:35:01,280 --> 00:35:05,440
with a shrink wrap, so they're, they're

946
00:35:02,960 --> 00:35:07,760
protected from you know, fingerprints, or

947
00:35:05,440 --> 00:35:08,800
or food, but if somebody really wants

948
00:35:07,760 --> 00:35:11,760
to destroy them,

949
00:35:08,800 --> 00:35:12,800
they can. And so there was a, an

950
00:35:11,760 --> 00:35:14,960
Eldridge Cleaver

951
00:35:12,800 --> 00:35:16,480
For President poster in the Peace

952
00:35:14,960 --> 00:35:18,560
and Freedom party in 1968,

953
00:35:16,480 --> 00:35:21,280
everybody's talking about 1968 now, and

954
00:35:18,560 --> 00:35:23,119
she'd taken her keys and she stabbed,

955
00:35:21,280 --> 00:35:24,880
you know, that Eldridge

956
00:35:23,119 --> 00:35:26,480
Cleaver poster. I don't know why,

957
00:35:24,880 --> 00:35:28,640
I mean, I can think of lots of reasons,

958
00:35:26,480 --> 00:35:30,480
but I don't know why, whatever her reason was.

959

00:35:28,640 --> 00:35:31,920

And um, we were actually able to

960

00:35:30,480 --> 00:35:34,240

salvage the poster,

961

00:35:31,920 --> 00:35:35,680

you know, there were no holes in it.

962

00:35:34,240 --> 00:35:37,040

But even if there had been holes in it,

963

00:35:35,680 --> 00:35:38,160

we would have used it anyway, and that

964

00:35:37,040 --> 00:35:39,599

would have been, that would have been

965

00:35:38,160 --> 00:35:40,560

another story, that would have been

966

00:35:39,599 --> 00:35:42,960

another layer

967

00:35:40,560 --> 00:35:44,720

of the story to tell about, about this

968

00:35:42,960 --> 00:35:47,520

poster.

969

00:35:44,720 --> 00:35:49,280

And so, so we have to,Äì,Äìwe have to be,

970

00:35:47,520 --> 00:35:51,760

initially when I started doing

971

00:35:49,280 --> 00:35:53,280

exhibitions back in ,Äô81, we had no

972

00:35:51,760 --> 00:35:55,520
security requirements at

973
00:35:53,280 --> 00:35:57,440
all. We never said ,Äüdon't put them by a

974
00:35:55,520 --> 00:35:58,160
window, don't put them by a door, don't,Äì,Äì

975
00:35:57,440 --> 00:36:00,800
you know,

976
00:35:58,160 --> 00:36:02,240
and then as people started taking them

977
00:36:00,800 --> 00:36:03,760
because they loved them or they hated

978
00:36:02,240 --> 00:36:05,359
them,

979
00:36:03,760 --> 00:36:07,760
then we said, you know what, have somebody

980
00:36:05,359 --> 00:36:08,240
in the room. You know, no they don't need

981
00:36:07,760 --> 00:36:10,000
a gun,

982
00:36:08,240 --> 00:36:11,440
in fact, I don't want them to have a gun,

983
00:36:10,000 --> 00:36:13,040
but there needs to be a body,

984
00:36:11,440 --> 00:36:15,280
somebody in the room that can at least

985
00:36:13,040 --> 00:36:18,960
deter people from,

986
00:36:15,280 --> 00:36:18,960
from defacing them or taking them.

987
00:36:24,000 --> 00:36:27,839
Can I say something?

988
00:36:28,079 --> 00:36:32,960
Okay, so I think, well I mentioned with

989
00:36:31,040 --> 00:36:36,079
Walk the Talk, for example, that,

990
00:36:32,960 --> 00:36:38,240
that particular archive is a,Äì,Äì

991
00:36:36,079 --> 00:36:40,640
there's a community-nominating process

992
00:36:38,240 --> 00:36:42,560
that starts in our festival for all

993
00:36:40,640 --> 00:36:44,880
Skid Row artists in October,

994
00:36:42,560 --> 00:36:45,920
and anybody in the community can

995
00:36:44,880 --> 00:36:47,040
nominate

996
00:36:45,920 --> 00:36:48,560
someone who they want to have

997
00:36:47,040 --> 00:36:49,520
acknowledged in Walk the Talk and then,

998
00:36:48,560 --> 00:36:51,359
there's a

999

00:36:49,520 --> 00:36:53,119
process that goes forward of that. So

1000
00:36:51,359 --> 00:36:55,440
those are, that's how those,

1001
00:36:53,119 --> 00:36:56,640
the communities involved in that. We

1002
00:36:55,440 --> 00:36:59,440
also, you know, we do,

1003
00:36:56,640 --> 00:37:01,280
we,Äi,Äia lot of our activities are sort of

1004
00:36:59,440 --> 00:37:03,359
circular in a certain way, like we do,

1005
00:37:01,280 --> 00:37:04,320
we do exhibitions. So we did an

1006
00:37:03,359 --> 00:37:07,440
exhibition called

1007
00:37:04,320 --> 00:37:08,079
,ÄúZillionaires against Humanity,,Äù which

1008
00:37:07,440 --> 00:37:11,839
was how,

1009
00:37:08,079 --> 00:37:13,760
deviously the initiative to

1010
00:37:11,839 --> 00:37:17,680
create a Skid Row Neighborhood Council

1011
00:37:13,760 --> 00:37:19,359
was defeated. And so,

1012
00:37:17,680 --> 00:37:20,880
we worked with the Skid Row Formation

1013

00:37:19,359 --> 00:37:23,760
Committee to,

1014

00:37:20,880 --> 00:37:25,119
to present everything that, I mean, which

1015

00:37:23,760 --> 00:37:26,160
we had actually been involved in the

1016

00:37:25,119 --> 00:37:28,880
whole thing, but

1017

00:37:26,160 --> 00:37:29,760
anyway,Äi,Äito present all of their active,Äi,Äih

1018

00:37:28,880 --> 00:37:31,839
their,

1019

00:37:29,760 --> 00:37:33,920
their documents of what had happened, and

1020

00:37:31,839 --> 00:37:36,480
along with

1021

00:37:33,920 --> 00:37:37,359
Adrian Riskin, the Michael Kohlhaus

1022

00:37:36,480 --> 00:37:39,839
blog, who,

1023

00:37:37,359 --> 00:37:41,119
who sort of did the backstory on how the

1024

00:37:39,839 --> 00:37:43,280
thing was defeated,

1025

00:37:41,119 --> 00:37:44,640
and created an exhibition of all that

1026

00:37:43,280 --> 00:37:48,079
stuff, which then

1027
00:37:44,640 --> 00:37:51,760
became also part of the archive.

1028
00:37:48,079 --> 00:37:54,800
So, and we did like another project,

1029
00:37:51,760 --> 00:37:55,599
we did it, we had read at

1030
00:37:54,800 --> 00:37:58,800
one point that

1031
00:37:55,599 --> 00:38:01,359
Daytona Beach, Florida was very,

1032
00:37:58,800 --> 00:38:01,839
was a big recovery haven, because of all

1033
00:38:01,359 --> 00:38:03,680
these

1034
00:38:01,839 --> 00:38:05,200
rich, there are all these expensive

1035
00:38:03,680 --> 00:38:07,040
recovery programs there,

1036
00:38:05,200 --> 00:38:09,280
and people stay in the community after

1037
00:38:07,040 --> 00:38:11,599
they get out of the programs.

1038
00:38:09,280 --> 00:38:13,440
And we decided Skid Row was actually

1039
00:38:11,599 --> 00:38:16,880
the biggest recovery community in

1040
00:38:13,440 --> 00:38:18,800
in America, because people, they have

1041
00:38:16,880 --> 00:38:20,160
their free programs. People get clean and

1042
00:38:18,800 --> 00:38:21,359
recover and they stay in the community

1043
00:38:20,160 --> 00:38:23,440
because of the housing.

1044
00:38:21,359 --> 00:38:25,119
So we did a project called , 'Biggest

1045
00:38:23,440 --> 00:38:28,400
Recovery Community Anywhere, ' ,

1046
00:38:25,119 --> 00:38:30,079
and we sort of, you know, interviewed a

1047
00:38:28,400 --> 00:38:31,440
number of people in the,

1048
00:38:30,079 --> 00:38:33,520
in the neighborhood, who were active in

1049
00:38:31,440 --> 00:38:35,440
the recovery community.

1050
00:38:33,520 --> 00:38:37,520
And that became, also became a

1051
00:38:35,440 --> 00:38:39,599
performance and part of the archive.

1052
00:38:37,520 --> 00:38:40,720
And then we, then a lot of the activists

1053

00:38:39,599 --> 00:38:42,560
in the neighborhood

1054
00:38:40,720 --> 00:38:44,079
over the years have given us

1055
00:38:42,560 --> 00:38:46,640
collections like

1056
00:38:44,079 --> 00:38:47,599
LA Cans, Steve Diaz gave us LA Cans, Æ

1057
00:38:46,640 --> 00:38:51,680
collection around,

1058
00:38:47,599 --> 00:38:55,119
when they got the, the hotel uh

1059
00:38:51,680 --> 00:38:58,400
conversion moratorium, city-wide.

1060
00:38:55,119 --> 00:39:01,440
And Molly Lowry who's passed away,

1061
00:38:58,400 --> 00:39:02,640
who started LAMP, the first day

1062
00:39:01,440 --> 00:39:06,480
center for,

1063
00:39:02,640 --> 00:39:07,359
for dealing with mental health

1064
00:39:06,480 --> 00:39:09,599
issues for,

1065
00:39:07,359 --> 00:39:10,800
for homeless men and women. She,

1066
00:39:09,599 --> 00:39:13,440
she gave us

1067
00:39:10,800 --> 00:39:14,160
part of her archive when she passed away.

1068
00:39:13,440 --> 00:39:17,760
And

1069
00:39:14,160 --> 00:39:19,680
Alice Callahan, also a housing activist,

1070
00:39:17,760 --> 00:39:20,480
who started Scooter Housing Trust,

1071
00:39:19,680 --> 00:39:23,040
and

1072
00:39:20,480 --> 00:39:26,000
Los Familias del Pueblo has also given

1073
00:39:23,040 --> 00:39:26,000
us a bunch of stuff. So

1074
00:39:26,960 --> 00:39:31,119
that's how we, you know, the community

1075
00:39:29,200 --> 00:39:34,160
is engaged.

1076
00:39:31,119 --> 00:39:37,760
You know, I wanted to mention,

1077
00:39:34,160 --> 00:39:39,520
there was, in 2008,

1078
00:39:37,760 --> 00:39:41,040
there were sets of developers that

1079
00:39:39,520 --> 00:39:42,079
were coming to West Adams that really

1080

00:39:41,040 --> 00:39:45,920
wanted to,

1081
00:39:42,079 --> 00:39:49,359
start to take advantage of

1082
00:39:45,920 --> 00:39:50,880
people losing their homes, and so in 2010,

1083
00:39:49,359 --> 00:39:53,440
we were slated to get shut

1084
00:39:50,880 --> 00:39:55,280
by the Department of Cultural Affairs.

1085
00:39:53,440 --> 00:39:57,680
Our community fought that.

1086
00:39:55,280 --> 00:39:59,280
And the first exhibition I got to

1087
00:39:57,680 --> 00:40:01,359
curate as Director, because I was

1088
00:39:59,280 --> 00:40:03,040
actually laid off, and then I was

1089
00:40:01,359 --> 00:40:04,400
demanded by the community to be brought

1090
00:40:03,040 --> 00:40:07,839
back as the Director,

1091
00:40:04,400 --> 00:40:10,000
and first exhibition I curated, it

1092
00:40:07,839 --> 00:40:11,359
was the 50th anniversary of SNCC,

1093
00:40:10,000 --> 00:40:13,520
Student Nonviolent Coordinating

1094
00:40:11,359 --> 00:40:14,960
Committee, so we got a lot of archives

1095
00:40:13,520 --> 00:40:16,400
from SNCC, and this was at the

1096
00:40:14,960 --> 00:40:17,119
encouragement of a lot of community

1097
00:40:16,400 --> 00:40:19,440
members.

1098
00:40:17,119 --> 00:40:21,440
The name of our exhibition was ,ÄúHell No,

1099
00:40:19,440 --> 00:40:23,119
We Won't Go,,Äù and it made perfect sense

1100
00:40:21,440 --> 00:40:24,000
because, you know, that was Kwame

1101
00:40:23,119 --> 00:40:25,920
Ture,Äôs

1102
00:40:24,000 --> 00:40:27,599
statement about going to Vietnam, but

1103
00:40:25,920 --> 00:40:31,119
also made perfect sense for,

1104
00:40:27,599 --> 00:40:34,240
for us. One of the walls was a collection

1105
00:40:31,119 --> 00:40:36,720
from Imam Jamil Al-Amin, who is

1106
00:40:34,240 --> 00:40:37,359
also known as Hraf Brown, and the entire

1107

00:40:36,720 --> 00:40:40,160
wall,

1108
00:40:37,359 --> 00:40:40,720
almost the whole wall was all stuff

1109
00:40:40,160 --> 00:40:43,440
about

1110
00:40:40,720 --> 00:40:44,960
pigs. So it was like, police posters, and

1111
00:40:43,440 --> 00:40:47,119
almost every single one of them

1112
00:40:44,960 --> 00:40:48,240
called police pigs or had imagery with

1113
00:40:47,119 --> 00:40:51,520
pigs in it,

1114
00:40:48,240 --> 00:40:53,040
and we had the most police visits,

1115
00:40:51,520 --> 00:40:54,800
and they would take pictures next to

1116
00:40:53,040 --> 00:40:56,319
this wall actually, so I thought that was

1117
00:40:54,800 --> 00:40:59,280
kind of fascinating, and I thought I

1118
00:40:56,319 --> 00:40:59,280
would share that as well.

1119
00:41:02,560 --> 00:41:08,960
Thanks so much for sharing. I think,

1120
00:41:07,040 --> 00:41:10,160
I feel like you, you've sort of

1121

00:41:08,960 --> 00:41:12,960
touched on this already,

1122

00:41:10,160 --> 00:41:13,520
like so much of archiving work is from

1123

00:41:12,960 --> 00:41:15,119
what I,

1124

00:41:13,520 --> 00:41:17,119
what I'm hearing from you, is this

1125

00:41:15,119 --> 00:41:18,480
sort of ,Äütaking an activist stance,Äù, right.

1126

00:41:17,119 --> 00:41:20,560
I mean like,

1127

00:41:18,480 --> 00:41:23,200
wanting to do something with history, so

1128

00:41:20,560 --> 00:41:25,760
then we can create some sort of change

1129

00:41:23,200 --> 00:41:27,440
in the future. And that can mean

1130

00:41:25,760 --> 00:41:29,119
various different things depending on

1131

00:41:27,440 --> 00:41:29,599
the communities that you work with, but

1132

00:41:29,119 --> 00:41:31,599
like,

1133

00:41:29,599 --> 00:41:32,880
just overall, like how do you foreground

1134

00:41:31,599 --> 00:41:35,920
social justice

1135
00:41:32,880 --> 00:41:37,839
in how you do your work as, you know,

1136
00:41:35,920 --> 00:41:40,640
in the archival work that you do.

1137
00:41:37,839 --> 00:41:41,760
Like can you say a bit more about that,

1138
00:41:40,640 --> 00:41:44,319
is it

1139
00:41:41,760 --> 00:41:46,880
kind of working with communities, community-

1140
00:41:44,319 --> 00:41:49,839
decision making processes?

1141
00:41:46,880 --> 00:41:51,839
What else do you think about when you're,

1142
00:41:49,839 --> 00:41:54,640
you know, when you're executing your work

1143
00:41:51,839 --> 00:41:57,680
with the idea of social justice or the

1144
00:41:54,640 --> 00:42:00,560
mission of social justice in mind?

1145
00:41:57,680 --> 00:42:01,440
Yeah, I can talk on this. So, we built

1146
00:42:00,560 --> 00:42:04,079
LACA to be

1147
00:42:01,440 --> 00:42:05,760
a vehicle for artists to pursue their

1148

00:42:04,079 --> 00:42:08,160
social justice aims,

1149

00:42:05,760 --> 00:42:08,960
and we're committed to facilitating

1150

00:42:08,160 --> 00:42:11,599
this type of

1151

00:42:08,960 --> 00:42:13,200
artistic production, research, and thought.

1152

00:42:11,599 --> 00:42:16,880
But,

1153

00:42:13,200 --> 00:42:20,400
so there's very clear social justice

1154

00:42:16,880 --> 00:42:23,760
projects that we take on.

1155

00:42:20,400 --> 00:42:26,240
These past couple months, alongside

1156

00:42:23,760 --> 00:42:28,000
a group of artists, we are developing an

1157

00:42:26,240 --> 00:42:29,920
abolitionist certificate

1158

00:42:28,000 --> 00:42:31,119
program that can be implemented by art

1159

00:42:29,920 --> 00:42:34,240
spaces.

1160

00:42:31,119 --> 00:42:36,319
So this is everything from resource-

1161

00:42:34,240 --> 00:42:38,560
sharing, to alternatives to calling the

1162
00:42:36,319 --> 00:42:41,599
police for art spaces,

1163
00:42:38,560 --> 00:42:44,880
generating self-analysis of

1164
00:42:41,599 --> 00:42:48,079
sort of like day-to-day operations.

1165
00:42:44,880 --> 00:42:50,160
And then I think that,

1166
00:42:48,079 --> 00:42:51,440
I mean looking back with the start of

1167
00:42:50,160 --> 00:42:54,160
LACA,

1168
00:42:51,440 --> 00:42:57,359
our first years we were really

1169
00:42:54,160 --> 00:43:01,040
trying to make ourselves a

1170
00:42:57,359 --> 00:43:05,040
neutral acquirer of goods.

1171
00:43:01,040 --> 00:43:07,680
So I was operating

1172
00:43:05,040 --> 00:43:09,119
in a mode of trying to remove my

1173
00:43:07,680 --> 00:43:11,760
fingerprints,

1174
00:43:09,119 --> 00:43:14,000
or any curatorial choices from the

1175
00:43:11,760 --> 00:43:17,200
archival process.

1176
00:43:14,000 --> 00:43:18,880
This I deemed was like, good

1177
00:43:17,200 --> 00:43:22,160
custodianship.

1178
00:43:18,880 --> 00:43:23,839
I mean, we tried to,

1179
00:43:22,160 --> 00:43:26,480
we tried to accomplish this by asking

1180
00:43:23,839 --> 00:43:27,440
artists to provide details, to input

1181
00:43:26,480 --> 00:43:29,119
their data,

1182
00:43:27,440 --> 00:43:30,960
to decide what should be saved and go

1183
00:43:29,119 --> 00:43:34,400
into the collection.

1184
00:43:30,960 --> 00:43:37,520
But now I,Äm coming to the idea that

1185
00:43:34,400 --> 00:43:38,960
biases are rather inevitable and should

1186
00:43:37,520 --> 00:43:42,640
be

1187
00:43:38,960 --> 00:43:46,079
made transparent and explored.

1188

00:43:42,640 --> 00:43:48,720
So an example of this

1189
00:43:46,079 --> 00:43:49,280
is what we're working on right now, which

1190
00:43:48,720 --> 00:43:52,839
is

1191
00:43:49,280 --> 00:43:54,400
this ,Áúfinding aid,Àù for Patricia

1192
00:43:52,839 --> 00:43:57,680
Fernandez's

1193
00:43:54,400 --> 00:43:59,680
project, which

1194
00:43:57,680 --> 00:44:02,319
is like a 10-year capsule project called

1195
00:43:59,680 --> 00:44:03,839
,ÁúBox: A Proposition for 10 years,Àù.

1196
00:44:02,319 --> 00:44:06,319
And what we've done is we've gathered

1197
00:44:03,839 --> 00:44:07,920
oral accounts from the artists,

1198
00:44:06,319 --> 00:44:10,560
we're taking Young Chung who's the

1199
00:44:07,920 --> 00:44:14,640
receiver of the artworks oral account,

1200
00:44:10,560 --> 00:44:17,680
we have,Àì,Àithe finding aid

1201
00:44:14,640 --> 00:44:20,880
is, we're experimenting with it and

1202

00:44:17,680 --> 00:44:24,160
we're adding in an archivist, no,

1203

00:44:20,880 --> 00:44:25,760
an ethical reflection into it and I've

1204

00:44:24,160 --> 00:44:29,920
been thinking about,

1205

00:44:25,760 --> 00:44:33,119
while working, while developing

1206

00:44:29,920 --> 00:44:35,040
Fernandez's archive, kind of, Æì, Æì

1207

00:44:33,119 --> 00:44:37,280
there's been repair work between women

1208

00:44:35,040 --> 00:44:39,359
that's been, that's been going on and

1209

00:44:37,280 --> 00:44:41,280
this is actually, we're noting this in

1210

00:44:39,359 --> 00:44:44,480
her archive.

1211

00:44:41,280 --> 00:44:47,760
So I think by keeping track of my own

1212

00:44:44,480 --> 00:44:50,480
internal monologue, I acknowledge

1213

00:44:47,760 --> 00:44:53,119
my state, like my particular state of

1214

00:44:50,480 --> 00:44:56,480
being during the acquisition

1215

00:44:53,119 --> 00:44:58,960
and,Äi,Äiand how I'm feeling. So

1216
00:44:56,480 --> 00:45:00,640
I think bias work can be pretty ugly

1217
00:44:58,960 --> 00:45:04,640
sometimes, but

1218
00:45:00,640 --> 00:45:07,200
I,Äôm adamant that places like LACA

1219
00:45:04,640 --> 00:45:08,400
shouldn't shy away from this kind of

1220
00:45:07,200 --> 00:45:11,440
reflexive work

1221
00:45:08,400 --> 00:45:11,440
or accountability work.

1222
00:45:13,680 --> 00:45:18,720
Super interesting, thank you so much.

1223
00:45:16,800 --> 00:45:22,079
Would anybody else like to comment on

1224
00:45:18,720 --> 00:45:22,079
this? Carol?

1225
00:45:22,240 --> 00:45:27,599
The,Äi,ÄiI mean for the transparency of

1226
00:45:26,319 --> 00:45:29,599
the Center for the Study of Political

1227
00:45:27,599 --> 00:45:32,720
Graphics is like straight up front.

1228
00:45:29,599 --> 00:45:34,240
I mean it was founded as a resource for

1229

00:45:32,720 --> 00:45:35,920
activists that were opposing U.S.

1230

00:45:34,240 --> 00:45:39,040
intervention in Central America.

1231

00:45:35,920 --> 00:45:41,119
So that's kind of, and

1232

00:45:39,040 --> 00:45:43,200
in creating a title I tried to create a

1233

00:45:41,119 --> 00:45:44,960
new, a neutral name

1234

00:45:43,200 --> 00:45:46,640
that sounded more academic, that would

1235

00:45:44,960 --> 00:45:49,280
give a more, you know,

1236

00:45:46,640 --> 00:45:50,960
a more, a more neutral-sounding,

1237

00:45:49,280 --> 00:45:52,560
academic, you know, ,ÄCenter for the Study

1238

00:45:50,960 --> 00:45:54,640
of Political Graphics,Ä,

1239

00:45:52,560 --> 00:45:55,760
but it was always so neutral

1240

00:45:54,640 --> 00:45:57,359
most people started thinking it was

1241

00:45:55,760 --> 00:45:58,079
electoral posters, which is something

1242

00:45:57,359 --> 00:45:59,839
that we,Äì,Äì

1243
00:45:58,079 --> 00:46:01,200
if people give them to the us, we'll

1244
00:45:59,839 --> 00:46:02,720
collect them,

1245
00:46:01,200 --> 00:46:04,400
but we don't go after them because

1246
00:46:02,720 --> 00:46:07,359
they're usually very

1247
00:46:04,400 --> 00:46:08,079
boring and it's not really, you know,

1248
00:46:07,359 --> 00:46:10,160
elections

1249
00:46:08,079 --> 00:46:11,200
do not social change bring about,

1250
00:46:10,160 --> 00:46:13,280
although this,

1251
00:46:11,200 --> 00:46:16,319
this current election could definitely

1252
00:46:13,280 --> 00:46:19,359
bring about serious social change. So

1253
00:46:16,319 --> 00:46:20,400
we're, you know, although I don't think

1254
00:46:19,359 --> 00:46:21,760
I've collected

1255
00:46:20,400 --> 00:46:23,680
electoral posters from this one yet.

1256

00:46:21,760 --> 00:46:27,040

Maybe I'd better start.

1257

00:46:23,680 --> 00:46:29,040

But we actually, maybe you

1258

00:46:27,040 --> 00:46:32,160

know, the vast majority of the collection

1259

00:46:29,040 --> 00:46:35,040

is left of center.

1260

00:46:32,160 --> 00:46:36,560

For several reasons. One, the majority of

1261

00:46:35,040 --> 00:46:38,240

protests in the world are against

1262

00:46:36,560 --> 00:46:39,599

governments, the majority of governments

1263

00:46:38,240 --> 00:46:42,800

are right.

1264

00:46:39,599 --> 00:46:44,480

Right to far right. And

1265

00:46:42,800 --> 00:46:46,560

since the majority of the posters we

1266

00:46:44,480 --> 00:46:50,319

have are made in the U.S. and that's been

1267

00:46:46,560 --> 00:46:51,200

the primary, Äi, Äi poster makers are

1268

00:46:50,319 --> 00:46:53,839

obviously on

1269

00:46:51,200 --> 00:46:54,880
on the left, until recently. Until very

1270
00:46:53,839 --> 00:46:58,400
recently.

1271
00:46:54,880 --> 00:47:01,520
But the other part of that is

1272
00:46:58,400 --> 00:47:02,800
that our community that we're

1273
00:47:01,520 --> 00:47:04,560
working with

1274
00:47:02,800 --> 00:47:06,640
are the ones that are making these

1275
00:47:04,560 --> 00:47:07,119
protest posters. So our community not

1276
00:47:06,640 --> 00:47:09,680
only

1277
00:47:07,119 --> 00:47:11,359
are the things we started collecting, but

1278
00:47:09,680 --> 00:47:12,960
that the community that we work with

1279
00:47:11,359 --> 00:47:14,640
primarily is also

1280
00:47:12,960 --> 00:47:16,960
left of center. And so this is

1281
00:47:14,640 --> 00:47:19,040
reflecting our community,

1282
00:47:16,960 --> 00:47:20,800
with all of its, you know all of

1283

00:47:19,040 --> 00:47:24,000
its diversity that certainly

1284

00:47:20,800 --> 00:47:27,440
the left is not monolithic in any way.

1285

00:47:24,000 --> 00:47:27,760
But people started giving

1286

00:47:27,440 --> 00:47:30,960
us

1287

00:47:27,760 --> 00:47:31,359
right-wing posters and they fit in

1288

00:47:30,960 --> 00:47:33,200
our

1289

00:47:31,359 --> 00:47:34,720
collection criteria. Our collection

1290

00:47:33,200 --> 00:47:37,119
criteria is

1291

00:47:34,720 --> 00:47:39,040
it must be overtly political. Everything

1292

00:47:37,119 --> 00:47:41,280
is political, every advertisement, every

1293

00:47:39,040 --> 00:47:43,839
movie poster, everything is political.

1294

00:47:41,280 --> 00:47:45,680
But they're not overtly political. So we

1295

00:47:43,839 --> 00:47:47,760
only collect overtly political

1296

00:47:45,680 --> 00:47:50,720
objects, and objects that were made in

1297
00:47:47,760 --> 00:47:53,440
multiples. So we don't collect handmade

1298
00:47:50,720 --> 00:47:54,880
one-of-a-kind posters, even if it has

1299
00:47:53,440 --> 00:47:57,280
the same message.

1300
00:47:54,880 --> 00:47:58,480
Part of the reason is practical, it's

1301
00:47:57,280 --> 00:48:01,119
space. We have

1302
00:47:58,480 --> 00:48:03,520
not a lot of space. But the bigger reason

1303
00:48:01,119 --> 00:48:03,920
is because it was founded as a resource

1304
00:48:03,520 --> 00:48:07,680
for

1305
00:48:03,920 --> 00:48:08,960
activists. The multiple has an organizing

1306
00:48:07,680 --> 00:48:11,119
aspect to it.

1307
00:48:08,960 --> 00:48:14,240
Where if I have, you know, this is my

1308
00:48:11,119 --> 00:48:18,319
poster, I made it, this is ,Áú I hate war,Äù,Äì,Äì

1309
00:48:14,240 --> 00:48:21,440
that's my feeling. But if I make, you know,

1310
00:48:18,319 --> 00:48:25,200
15 copies of this by Xerox, I give, I find

1311
00:48:21,440 --> 00:48:27,599
15 people that want to carry it with me,

1312
00:48:25,200 --> 00:48:29,200
or wherever they are, then that becomes

1313
00:48:27,599 --> 00:48:32,480
an organizing

1314
00:48:29,200 --> 00:48:34,079
action. And then we would take it.

1315
00:48:32,480 --> 00:48:36,480
So we don't take one of a kind but we

1316
00:48:34,079 --> 00:48:39,760
will take something that was, you know,

1317
00:48:36,480 --> 00:48:42,480
a small amount, 10 or 15. So a lot of

1318
00:48:39,760 --> 00:48:44,400
the posters are made by organizations, by

1319
00:48:42,480 --> 00:48:46,800
artists working with organizations

1320
00:48:44,400 --> 00:48:48,319
or artists that feel so strongly that

1321
00:48:46,800 --> 00:48:50,880
they will put the resources

1322
00:48:48,319 --> 00:48:52,240
into producing them and then giving

1323

00:48:50,880 --> 00:48:53,920
them to organizations.

1324
00:48:52,240 --> 00:48:55,839
And then the organizations help with the

1325
00:48:53,920 --> 00:48:56,720
distribution, so. Those, that's the

1326
00:48:55,839 --> 00:49:00,720
limiting.

1327
00:48:56,720 --> 00:49:02,480
We have I would say if we have

1328
00:49:00,720 --> 00:49:04,720
two percent of the collection is

1329
00:49:02,480 --> 00:49:05,760
right-wing, some of them came from the

1330
00:49:04,720 --> 00:49:08,240
FBI,

1331
00:49:05,760 --> 00:49:10,480
that the FBI produced right-wing images.

1332
00:49:08,240 --> 00:49:13,280
I mean obviously that's

1333
00:49:10,480 --> 00:49:14,720
being redundant, what images would the

1334
00:49:13,280 --> 00:49:15,280
FBI would produce that would not be

1335
00:49:14,720 --> 00:49:17,119
right-wing.

1336
00:49:15,280 --> 00:49:18,960
But they claimed to be left-wing images,

1337
00:49:17,119 --> 00:49:21,520
that was kind of the irony. They claimed

1338
00:49:18,960 --> 00:49:22,880
to come from the Black Panther Party

1339
00:49:21,520 --> 00:49:24,079
and they weren't. They were

1340
00:49:22,880 --> 00:49:26,480
intended to sow

1341
00:49:24,079 --> 00:49:27,839
dissent between the Black Panther Party

1342
00:49:26,480 --> 00:49:29,839
and Ron Karenga, "Us

1343
00:49:27,839 --> 00:49:30,880
group, so there was some very very

1344
00:49:29,839 --> 00:49:33,520
devious

1345
00:49:30,880 --> 00:49:34,960
cointelpro activities using

1346
00:49:33,520 --> 00:49:36,800
political graphics.

1347
00:49:34,960 --> 00:49:38,559
But some are actually, you know, put out

1348
00:49:36,800 --> 00:49:39,599
by the Tea Party or people who work with

1349
00:49:38,559 --> 00:49:44,079
the Tea Party.

1350

00:49:39,599 --> 00:49:45,680
We have an issue right now. I will,Äi,Äi

1351
00:49:44,079 --> 00:49:47,520
the vast majority of the stuff we have

1352
00:49:45,680 --> 00:49:49,280
is donated. We don't,Äi,Äi we neither have the

1353
00:49:47,520 --> 00:49:51,119
budget to buy stuff

1354
00:49:49,280 --> 00:49:52,400
and so we're always getting

1355
00:49:51,119 --> 00:49:54,079
posters donated, including

1356
00:49:52,400 --> 00:49:55,680
most of the right-wing stuff is

1357
00:49:54,079 --> 00:49:58,240
donated.

1358
00:49:55,680 --> 00:49:58,720
But there's a poster I just saw that's

1359
00:49:58,240 --> 00:50:01,040
uh,

1360
00:49:58,720 --> 00:50:02,559
supporting Amy Coney-Barrett, that it

1361
00:50:01,040 --> 00:50:04,079
would be important for the archive to

1362
00:50:02,559 --> 00:50:07,280
have.

1363
00:50:04,079 --> 00:50:07,760
But it's made by a an anti-choice

1364

00:50:07,280 --> 00:50:10,319
group.

1365

00:50:07,760 --> 00:50:12,480
I will not give them money.

1366

00:50:10,319 --> 00:50:13,760
I will not. And I know they wouldn't

1367

00:50:12,480 --> 00:50:15,040
donate, as soon as they look us up

1368

00:50:13,760 --> 00:50:16,160
they're going to see all our pro-choice

1369

00:50:15,040 --> 00:50:18,400
stuff.

1370

00:50:16,160 --> 00:50:20,240
So it's just real,Äì,Äì I mean, I made you take

1371

00:50:18,400 --> 00:50:23,040
a picture of it and use that. But

1372

00:50:20,240 --> 00:50:24,480
it's, it's an interesting, you

1373

00:50:23,040 --> 00:50:27,200
know, it's an interesting

1374

00:50:24,480 --> 00:50:28,720
challenge of having the archive really

1375

00:50:27,200 --> 00:50:30,960
represent,

1376

00:50:28,720 --> 00:50:32,079
even if not equal representation

1377

00:50:30,960 --> 00:50:34,880
because, you know,

1378
00:50:32,079 --> 00:50:35,680
this is clearly a left of center

1379
00:50:34,880 --> 00:50:37,760
resource

1380
00:50:35,680 --> 00:50:39,280
primarily, but we have whatever we

1381
00:50:37,760 --> 00:50:42,160
can get.

1382
00:50:39,280 --> 00:50:43,599
And then how to do that you know in

1383
00:50:42,160 --> 00:50:47,200
this political climate it's,

1384
00:50:43,599 --> 00:50:47,200
it's a constant challenge.

1385
00:50:47,280 --> 00:50:50,880
I would like to also discuss the

1386
00:50:50,240 --> 00:50:54,000
fact that

1387
00:50:50,880 --> 00:50:56,960
I think one of the

1388
00:50:54,000 --> 00:50:59,119
ways I, Æ, Æiyears ago I worked with a group

1389
00:50:56,960 --> 00:51:00,800
of friends and we founded a school for

1390
00:50:59,119 --> 00:51:02,559
social justice. It was a

1391
00:51:00,800 --> 00:51:03,839
middle school initially, and it grew into

1392
00:51:02,559 --> 00:51:06,319
a larger

1393
00:51:03,839 --> 00:51:08,319
space and more people came on, and that

1394
00:51:06,319 --> 00:51:09,839
was when I really realized that social

1395
00:51:08,319 --> 00:51:11,200
justice means different things to

1396
00:51:09,839 --> 00:51:13,359
different people.

1397
00:51:11,200 --> 00:51:15,440
So for some people social justice is

1398
00:51:13,359 --> 00:51:18,880
really about the oppression of others.

1399
00:51:15,440 --> 00:51:21,920
So for us, one of the ways that we

1400
00:51:18,880 --> 00:51:22,240
believe that we engage in social justice

1401
00:51:21,920 --> 00:51:25,599
on

1402
00:51:22,240 --> 00:51:29,280
our end is, I mean,

1403
00:51:25,599 --> 00:51:32,240
really trying to present

1404

00:51:29,280 --> 00:51:33,200
archives in a way that is not

1405
00:51:32,240 --> 00:51:36,800
necessarily

1406
00:51:33,200 --> 00:51:40,079
linear and is not necessarily through

1407
00:51:36,800 --> 00:51:42,800
one media. And you know we

1408
00:51:40,079 --> 00:51:45,040
we want to engage as many senses as

1409
00:51:42,800 --> 00:51:48,319
possible so that we

1410
00:51:45,040 --> 00:51:50,960
give access and get

1411
00:51:48,319 --> 00:51:51,680
access from different people. And that's

1412
00:51:50,960 --> 00:51:54,160
been a really

1413
00:51:51,680 --> 00:51:56,720
important factor in how we engage with

1414
00:51:54,160 --> 00:51:56,720
archives.

1415
00:51:58,800 --> 00:52:03,920
That's so great. I love that you,Àì,Àì

1416
00:52:02,079 --> 00:52:05,280
so many of you have such creative ways of

1417
00:52:03,920 --> 00:52:06,480
talking about how to integrate social

1418
00:52:05,280 --> 00:52:08,000
justice into your mission. It's like what you

1419
00:52:06,480 --> 00:52:10,160
collect, how you collect,

1420
00:52:08,000 --> 00:52:11,280
what you make available, and how do you

1421
00:52:10,160 --> 00:52:13,359
think about kind of

1422
00:52:11,280 --> 00:52:14,960
accessing. So this next question is

1423
00:52:13,359 --> 00:52:18,319
actually about access.

1424
00:52:14,960 --> 00:52:21,359
How do people access your collections? Is

1425
00:52:18,319 --> 00:52:23,040
digital the main avenue to access your

1426
00:52:21,359 --> 00:52:25,280
archive?

1427
00:52:23,040 --> 00:52:28,559
How have you transformed your points of

1428
00:52:25,280 --> 00:52:30,319
access since the start of the pandemic?

1429
00:52:28,559 --> 00:52:32,319
That's very much on our present mind

1430
00:52:30,319 --> 00:52:34,559
right now. And also,

1431

00:52:32,319 --> 00:52:36,720
are there any sort of

1432
00:52:34,559 --> 00:52:40,559
advantages and disadvantages of

1433
00:52:36,720 --> 00:52:45,359
using internet as a place

1434
00:52:40,559 --> 00:52:45,359
to make available your archive?

1435
00:52:45,680 --> 00:52:50,400
Yeah, at LACA we're extremely

1436
00:52:48,160 --> 00:52:52,640
reliant on our online database.

1437
00:52:50,400 --> 00:52:53,680
It's another tool we have to

1438
00:52:52,640 --> 00:52:56,079
visualize

1439
00:52:53,680 --> 00:52:57,280
connections happening in in our creative

1440
00:52:56,079 --> 00:53:01,119
communities.

1441
00:52:57,280 --> 00:53:02,800
I can give an example. I mean,

1442
00:53:01,119 --> 00:53:04,480
so when you type in an artist's name you

1443
00:53:02,800 --> 00:53:06,640
quickly see something like, the artist

1444
00:53:04,480 --> 00:53:09,200
donated ephemera.

1445
00:53:06,640 --> 00:53:10,880
Let's say there's a recording that

1446
00:53:09,200 --> 00:53:12,000
they've done with KCHUN radio,

1447
00:53:10,880 --> 00:53:14,240
then at the time that they were involved

1448
00:53:12,000 --> 00:53:15,680
in someone else's publication, and then

1449
00:53:14,240 --> 00:53:18,960
their studio lease,

1450
00:53:15,680 --> 00:53:22,400
from the lease collection.

1451
00:53:18,960 --> 00:53:25,440
So it may not seem particularly grand,

1452
00:53:22,400 --> 00:53:26,960
but it can lead to, I think by

1453
00:53:25,440 --> 00:53:29,599
being able to see these connections,

1454
00:53:26,960 --> 00:53:31,520
it can lead to productive conversations

1455
00:53:29,599 --> 00:53:34,240
on how art gets made and what the state

1456
00:53:31,520 --> 00:53:37,680
of art making is right now.

1457
00:53:34,240 --> 00:53:39,599
But yeah I mean we've really had to

1458

00:53:37,680 --> 00:53:41,839
reassess what makes

1459
00:53:39,599 --> 00:53:42,960
a neighborhood library that you can just

1460
00:53:41,839 --> 00:53:46,319
pop into

1461
00:53:42,960 --> 00:53:49,680
during the pandemic.

1462
00:53:46,319 --> 00:53:54,000
It has been a conflict for me

1463
00:53:49,680 --> 00:53:58,000
to be both a welcoming space, an inviting

1464
00:53:54,000 --> 00:54:01,440
place, but also to ensure the folks who

1465
00:53:58,000 --> 00:54:04,559
volunteer here and work here, safety.

1466
00:54:01,440 --> 00:54:06,559
so I mean on a logistical level, we've

1467
00:54:04,559 --> 00:54:10,800
created outdoor workstations

1468
00:54:06,559 --> 00:54:14,720
for researchers who want to access

1469
00:54:10,800 --> 00:54:17,520
the physical materials.

1470
00:54:14,720 --> 00:54:18,319
And while every item on the stack has an

1471
00:54:17,520 --> 00:54:20,960
entry

1472
00:54:18,319 --> 00:54:21,520
into the database, we're doing like a

1473
00:54:20,960 --> 00:54:24,079
massive

1474
00:54:21,520 --> 00:54:25,119
scanning and, "which I'm sure all of us

1475
00:54:24,079 --> 00:54:27,760
are doing, "

1476
00:54:25,119 --> 00:54:28,800
but we're also taking, "one thing

1477
00:54:27,760 --> 00:54:31,040
that's important to me,

1478
00:54:28,800 --> 00:54:33,200
which some of the slides showed, is that

1479
00:54:31,040 --> 00:54:38,079
we're taking oral history accounts

1480
00:54:33,200 --> 00:54:40,400
of more of our collections.

1481
00:54:38,079 --> 00:54:41,119
John, is there anything you would like

1482
00:54:40,400 --> 00:54:44,559
to

1483
00:54:41,119 --> 00:54:47,119
say about access? Yes, I mean,

1484
00:54:44,559 --> 00:54:48,799
we are about

1485

00:54:47,119 --> 00:54:50,480
being a place where people are.

1486
00:54:48,799 --> 00:54:52,720
So it's very, it's about, it's

1487
00:54:50,480 --> 00:54:53,440
about a community resource for people to

1488
00:54:52,720 --> 00:54:56,079
be there,

1489
00:54:53,440 --> 00:54:57,680
whether it's for, you know, a conversation,

1490
00:54:56,079 --> 00:55:00,000
a rehearsal, an exhibition,

1491
00:54:57,680 --> 00:55:01,119
an event initiated by anybody in

1492
00:55:00,000 --> 00:55:03,520
the community.

1493
00:55:01,119 --> 00:55:04,799
Or, you know, the film nights we do

1494
00:55:03,520 --> 00:55:07,839
or all kinds of stuff like that,

1495
00:55:04,799 --> 00:55:10,240
as well as the archiving. So

1496
00:55:07,839 --> 00:55:11,839
it's a, one of our archivists actually,

1497
00:55:10,240 --> 00:55:12,880
Henry Apodaca, one of our media

1498
00:55:11,839 --> 00:55:14,880
archivists is

1499
00:55:12,880 --> 00:55:16,160
like adamant about, you know we want

1500
00:55:14,880 --> 00:55:17,760
people to come in here.

1501
00:55:16,160 --> 00:55:19,280
We want people to interact with the

1502
00:55:17,760 --> 00:55:21,760
other people in the community.

1503
00:55:19,280 --> 00:55:23,520
So we have, of course, done all these

1504
00:55:21,760 --> 00:55:25,359
different things, like I said.

1505
00:55:23,520 --> 00:55:27,920
Actually, the archives that I showed

1506
00:55:25,359 --> 00:55:29,760
earlier, the Walk the Talk archive,

1507
00:55:27,920 --> 00:55:31,200
that, all that software that had been

1508
00:55:29,760 --> 00:55:34,000
designed in the whole thing,

1509
00:55:31,200 --> 00:55:35,119
it had been available but not

1510
00:55:34,000 --> 00:55:37,839
online up until

1511
00:55:35,119 --> 00:55:38,960
up until the pandemic. So we've done that

1512

00:55:37,839 --> 00:55:42,000
and other things

1513
00:55:38,960 --> 00:55:42,720
to make things more accessible, but you

1514
00:55:42,000 --> 00:55:44,319
know,

1515
00:55:42,720 --> 00:55:46,000
it's really about people being in the

1516
00:55:44,319 --> 00:55:47,200
space. And I didn't,

1517
00:55:46,000 --> 00:55:48,319
I didn't speak to the last question

1518
00:55:47,200 --> 00:55:49,440
because I couldn't remember what the

1519
00:55:48,319 --> 00:55:52,319
question was after

1520
00:55:49,440 --> 00:55:53,119
a long time, but briefly I'll

1521
00:55:52,319 --> 00:55:56,240
say something.

1522
00:55:53,119 --> 00:55:58,000
So about five years ago,

1523
00:55:56,240 --> 00:56:00,160
we did an exhibition with Roston Wu

1524
00:55:58,000 --> 00:56:01,839
called , 'The Back Nine,'

1525
00:56:00,160 --> 00:56:03,520
because we heard that the city was going

1526

00:56:01,839 --> 00:56:05,680
to redo the planning

1527

00:56:03,520 --> 00:56:08,079
of downtown. We were worried what

1528

00:56:05,680 --> 00:56:10,160
would happen to Skid Row.

1529

00:56:08,079 --> 00:56:12,400
We made a miniature golf course that

1530

00:56:10,160 --> 00:56:14,319
was playable and themed around zoning

1531

00:56:12,400 --> 00:56:15,920
out of the end. The whole department of

1532

00:56:14,319 --> 00:56:16,720
City Planning as well as everyone from

1533

00:56:15,920 --> 00:56:19,359
the neighborhood

1534

00:56:16,720 --> 00:56:21,440
came and played it. And out of

1535

00:56:19,359 --> 00:56:22,559
that a coalition called Skid Row Now in

1536

00:56:21,440 --> 00:56:24,000
2040 came

1537

00:56:22,559 --> 00:56:25,599
to maintain a dialogue with the

1538

00:56:24,000 --> 00:56:27,839
Department of City Planning. The

1539

00:56:25,599 --> 00:56:29,520
exhibition we had there now

1540
00:56:27,839 --> 00:56:30,880
when things closed down,Äi,Äiit's still

1541
00:56:29,520 --> 00:56:33,280
there actually,Äi,Äi

1542
00:56:30,880 --> 00:56:34,160
is how to house 7,000 people in Skid Row,

1543
00:56:33,280 --> 00:56:37,440
which was what

1544
00:56:34,160 --> 00:56:40,319
Skid Row Now 2040, the community

1545
00:56:37,440 --> 00:56:41,680
alliance came up with as things they

1546
00:56:40,319 --> 00:56:43,680
wanted to see in the future.

1547
00:56:41,680 --> 00:56:45,200
So we've actually, and we've maintained

1548
00:56:43,680 --> 00:56:47,280
our dialogue with the city,

1549
00:56:45,200 --> 00:56:49,440
and actually the latest iteration of

1550
00:56:47,280 --> 00:56:50,319
their plan has incorporated a lot of the

1551
00:56:49,440 --> 00:56:53,040
community

1552
00:56:50,319 --> 00:56:54,799
suggestions. So all these things, the

1553

00:56:53,040 --> 00:56:57,200
exhibition led to

1554

00:56:54,799 --> 00:56:59,359
a dialogue with the city led to the

1555

00:56:57,200 --> 00:57:01,359
organization, the community led to

1556

00:56:59,359 --> 00:57:02,559
the city readjusting their plan and it's

1557

00:57:01,359 --> 00:57:06,240
ongoing.

1558

00:57:02,559 --> 00:57:06,240
And I,Äll stop.

1559

00:57:08,240 --> 00:57:15,200
Yeah, I can,Äwe're

1560

00:57:11,520 --> 00:57:16,960
increasing our digital use.

1561

00:57:15,200 --> 00:57:19,119
We were starting to do that before the

1562

00:57:16,960 --> 00:57:20,640
pandemic but the pandemic has actually

1563

00:57:19,119 --> 00:57:23,119
made it absolutely

1564

00:57:20,640 --> 00:57:25,440
critical, because before people

1565

00:57:23,119 --> 00:57:28,480
would come into the archive and research

1566

00:57:25,440 --> 00:57:30,400
in the space. We've got only

1567
00:57:28,480 --> 00:57:32,400
less, maybe a third of the collection is

1568
00:57:30,400 --> 00:57:34,400
cataloged and only 10 percent

1569
00:57:32,400 --> 00:57:36,240
of the collection is digitized. And

1570
00:57:34,400 --> 00:57:39,440
before the pandemic,

1571
00:57:36,240 --> 00:57:42,480
we only had about 4,000 researchable

1572
00:57:39,440 --> 00:57:43,440
online of those. Of the 10,000 digitized

1573
00:57:42,480 --> 00:57:46,400
images only

1574
00:57:43,440 --> 00:57:48,079
less than half were online. So

1575
00:57:46,400 --> 00:57:49,520
fortunately the exhibition that was

1576
00:57:48,079 --> 00:57:50,880
supposed to be actual physical

1577
00:57:49,520 --> 00:57:52,079
excavation that was supposed to go up

1578
00:57:50,880 --> 00:57:54,400
downtown,

1579
00:57:52,079 --> 00:57:56,559
the funders said, you know, making a

1580
00:57:54,400 --> 00:57:57,359
digital exhibition is fine, so we did

1581
00:57:56,559 --> 00:58:00,960
that.

1582
00:57:57,359 --> 00:58:02,160
But then we used the other time

1583
00:58:00,960 --> 00:58:03,599
that we had because people weren't

1584
00:58:02,160 --> 00:58:05,440
coming in, we didn't have volunteers, we

1585
00:58:03,599 --> 00:58:08,240
didn't have researchers,

1586
00:58:05,440 --> 00:58:10,400
staff had time to do other things, we

1587
00:58:08,240 --> 00:58:11,920
put more posters online. So now

1588
00:58:10,400 --> 00:58:13,680
we've literally doubled the amount of

1589
00:58:11,920 --> 00:58:15,040
posters that we have online, go from

1590
00:58:13,680 --> 00:58:16,559
4,000 to 8,000

1591
00:58:15,040 --> 00:58:18,960
for research, but that's, you know,

1592
00:58:16,559 --> 00:58:19,520
that's leaving,Äi,Äithere's still 82,000 left

1593

00:58:18,960 --> 00:58:22,720
to

1594
00:58:19,520 --> 00:58:25,599
deal with but they're not digitized.

1595
00:58:22,720 --> 00:58:26,559
So I,Äm really grateful for the

1596
00:58:25,599 --> 00:58:29,760
ability

1597
00:58:26,559 --> 00:58:32,960
to digitize and to get the stuff online,

1598
00:58:29,760 --> 00:58:34,400
but there's a big ,Äúbut,Äù. The people who

1599
00:58:32,960 --> 00:58:35,920
find our stuff online,Äì,Äì

1600
00:58:34,400 --> 00:58:37,839
first of all, there's a digital divide.

1601
00:58:35,920 --> 00:58:38,880
And as you see by all this online and

1602
00:58:37,839 --> 00:58:40,880
learning,

1603
00:58:38,880 --> 00:58:43,280
the middle class households have no

1604
00:58:40,880 --> 00:58:46,240
problem getting a computer for every kid

1605
00:58:43,280 --> 00:58:46,559
and having internet access. The, you know,

1606
00:58:46,240 --> 00:58:49,040
the

1607
00:58:46,559 --> 00:58:50,000
income challenge communities, if they're

1608
00:58:49,040 --> 00:58:53,200
lucky to have one

1609
00:58:50,000 --> 00:58:55,440
computer, which kid gets it?

1610
00:58:53,200 --> 00:58:56,480
And a lot of them, you know, don't,Äi,Äi

1611
00:58:55,440 --> 00:58:59,200
can't afford internet.

1612
00:58:56,480 --> 00:59:00,559
That's the whole utility. So they

1613
00:58:59,200 --> 00:59:02,480
were going to the library.

1614
00:59:00,559 --> 00:59:04,720
They can't go to the libraries anymore.

1615
00:59:02,480 --> 00:59:07,839
So the digital divide that existed

1616
00:59:04,720 --> 00:59:09,119
pre-pandemic is even bigger now. So

1617
00:59:07,839 --> 00:59:11,200
that's a big,

1618
00:59:09,119 --> 00:59:12,319
that's a big problem with

1619
00:59:11,200 --> 00:59:14,559
digital.

1620

00:59:12,319 --> 00:59:16,319
The other issue with digital is that,

1621
00:59:14,559 --> 00:59:18,160
like we have an exhibit every year,

1622
00:59:16,319 --> 00:59:19,920
we've had a partnership with Mercado La

1623
00:59:18,160 --> 00:59:23,359
Paloma. That's downtown

1624
00:59:19,920 --> 00:59:24,559
South LA, it's a majority Latinx

1625
00:59:23,359 --> 00:59:26,559
community,

1626
00:59:24,559 --> 00:59:28,480
mainly working class, but it's a very

1627
00:59:26,559 --> 00:59:29,920
diverse audience, plus a lot of

1628
00:59:28,480 --> 00:59:32,319
tourists come because the food's so

1629
00:59:29,920 --> 00:59:33,359
great. So people would come see our

1630
00:59:32,319 --> 00:59:35,520
exhibits,

1631
00:59:33,359 --> 00:59:36,559
our exhibitions, that really had no idea

1632
00:59:35,520 --> 00:59:38,000
that they were there.

1633
00:59:36,559 --> 00:59:39,839
Some people came because to see the

1634
00:59:38,000 --> 00:59:40,720
exhibition, but most people come because

1635
00:59:39,839 --> 00:59:42,880
of the food

1636
00:59:40,720 --> 00:59:44,319
or a meeting hall, and then they say, oh,

1637
00:59:42,880 --> 00:59:47,760
what's this all about?

1638
00:59:44,319 --> 00:59:50,400
You don't have that, that chance

1639
00:59:47,760 --> 00:59:51,440
meeting, that chance seeing a poster or

1640
00:59:50,400 --> 00:59:53,119
an exhibition

1641
00:59:51,440 --> 00:59:54,720
when you're on the internet

1642
00:59:53,119 --> 00:59:56,160
because you're looking for

1643
00:59:54,720 --> 00:59:59,520
something specific.

1644
00:59:56,160 --> 01:00:01,119
So again, it's like

1645
00:59:59,520 --> 01:00:02,960
speaking to people who want to know what

1646
01:00:01,119 --> 01:00:05,200
you're talking about, but it's not,

1647

01:00:02,960 --> 01:00:06,480
it's not this chance occurrence.

1648
01:00:05,200 --> 01:00:10,000
It,Äs way, way, way

1649
01:00:06,480 --> 01:00:10,000
limited with the internet.

1650
01:00:10,079 --> 01:00:14,079
You know, I appreciate a lot of what

1651
01:00:11,839 --> 01:00:16,559
Carol just said about the digital

1652
01:00:14,079 --> 01:00:17,280
divide. Our center does not have the

1653
01:00:16,559 --> 01:00:20,319
capacity

1654
01:00:17,280 --> 01:00:22,240
to digitize anything. So we are having to

1655
01:00:20,319 --> 01:00:24,640
partner right now with institutions.

1656
01:00:22,240 --> 01:00:26,000
We, like I said, we are not currently a

1657
01:00:24,640 --> 01:00:28,400
repository. We have an

1658
01:00:26,000 --> 01:00:30,240
anti-space that we're hoping to be able

1659
01:00:28,400 --> 01:00:33,599
to raise money for so that we can open

1660
01:00:30,240 --> 01:00:35,760
that space and that will be a repository.

1661
01:00:33,599 --> 01:00:37,839
However, and that's at the Old Washington

1662
01:00:35,760 --> 01:00:42,240
Irving Library, that's been

1663
01:00:37,839 --> 01:00:45,280
deeded over to us. However,

1664
01:00:42,240 --> 01:00:47,119
we really grapple with this

1665
01:00:45,280 --> 01:00:49,599
because a lot of our community members

1666
01:00:47,119 --> 01:00:52,720
don't want things digitized.

1667
01:00:49,599 --> 01:00:56,240
There is a sexiness

1668
01:00:52,720 --> 01:00:59,200
to a lot of the items that we present

1669
01:00:56,240 --> 01:01:01,440
that is unfortunate sometimes and

1670
01:00:59,200 --> 01:01:02,880
becomes very exploitative and we don't

1671
01:01:01,440 --> 01:01:06,000
want to participate

1672
01:01:02,880 --> 01:01:07,839
in the ongoing of that exploitation.

1673
01:01:06,000 --> 01:01:10,799
So we're really thinking about the ways

1674

01:01:07,839 --> 01:01:12,960
that we present. We have

1675
01:01:10,799 --> 01:01:14,960
some digitization that we've done

1676
01:01:12,960 --> 01:01:17,920
whenever we've been able to, you know,

1677
01:01:14,960 --> 01:01:18,640
take my laptop in or someone else on

1678
01:01:17,920 --> 01:01:20,160
the staff.

1679
01:01:18,640 --> 01:01:22,799
The Department of Cultural Affairs gives

1680
01:01:20,160 --> 01:01:25,040
us absolutely no equipment whatsoever.

1681
01:01:22,799 --> 01:01:27,119
So with that said, we kind of have to

1682
01:01:25,040 --> 01:01:28,160
bring in our own and try and do what we

1683
01:01:27,119 --> 01:01:29,680
can with whatever

1684
01:01:28,160 --> 01:01:31,440
archives come in from the

1685
01:01:29,680 --> 01:01:32,160
community and the exhibitions that we

1686
01:01:31,440 --> 01:01:35,040
have.

1687
01:01:32,160 --> 01:01:35,839
We, someone actually asked a

1688

01:01:35,040 --> 01:01:38,240
question about

1689

01:01:35,839 --> 01:01:40,079
digital platforms. Thanks to Umi we

1690

01:01:38,240 --> 01:01:41,760
were introduced to Airtable and we're

1691

01:01:40,079 --> 01:01:43,760
able to kind of like, do

1692

01:01:41,760 --> 01:01:45,440
whatever we can. We find ways to do

1693

01:01:43,760 --> 01:01:45,920
whatever we can for free, you know,

1694

01:01:45,440 --> 01:01:47,839
because

1695

01:01:45,920 --> 01:01:49,520
like I said we don't get funding,

1696

01:01:47,839 --> 01:01:50,720
we have trouble getting funding because

1697

01:01:49,520 --> 01:01:52,480
we're a city facility.

1698

01:01:50,720 --> 01:01:54,240
We're not funded by cultural affairs

1699

01:01:52,480 --> 01:01:55,920
very well, and so

1700

01:01:54,240 --> 01:01:58,000
all other forms of funding we can't

1701

01:01:55,920 --> 01:01:59,359
really receive because of the fact that

1702
01:01:58,000 --> 01:02:02,079
we're a city facility.

1703
01:01:59,359 --> 01:02:03,200
It,Äs a strange dynamic. So it's

1704
01:02:02,079 --> 01:02:06,480
really a lot of

1705
01:02:03,200 --> 01:02:08,480
interacting and working hand-in-hand

1706
01:02:06,480 --> 01:02:10,079
with community members so that we can do

1707
01:02:08,480 --> 01:02:12,960
the work that we have to do

1708
01:02:10,079 --> 01:02:13,680
to continue keeping these histories

1709
01:02:12,960 --> 01:02:17,520
alive.

1710
01:02:13,680 --> 01:02:19,119
And the other aspect of it is to,Äi,Äi

1711
01:02:17,520 --> 01:02:21,359
first of all, I mean when it comes to

1712
01:02:19,119 --> 01:02:24,240
tactile pieces,

1713
01:02:21,359 --> 01:02:25,039
digital is once again not the be-all and

1714
01:02:24,240 --> 01:02:27,280
end-all.

1715
01:02:25,039 --> 01:02:29,359
Those platforms change. I mean, how many

1716
01:02:27,280 --> 01:02:30,079
of y'all used to use the floppy disks?

1717
01:02:29,359 --> 01:02:31,760
You know,

1718
01:02:30,079 --> 01:02:33,680
I just had to go and have a bunch of

1719
01:02:31,760 --> 01:02:36,720
floppy disks converted to

1720
01:02:33,680 --> 01:02:37,680
have our archive from the

1721
01:02:36,720 --> 01:02:41,119
past.

1722
01:02:37,680 --> 01:02:44,640
So actually trying to

1723
01:02:41,119 --> 01:02:46,480
find alternative means of

1724
01:02:44,640 --> 01:02:49,839
maintaining these archives are really

1725
01:02:46,480 --> 01:02:49,839
important to us as well.

1726
01:02:51,200 --> 01:02:58,319
Thanks so much everyone. So

1727
01:02:55,039 --> 01:02:59,599
I think we have,Äi,Äihow much time, 10 minutes

1728

01:02:58,319 --> 01:03:03,760
left,

1729
01:02:59,599 --> 01:03:06,720
Jamie? And we do have one prepare,Äi,Äi

1730
01:03:03,760 --> 01:03:07,839
sorry, Jamie? I'm sorry, we could do,

1731
01:03:06,720 --> 01:03:10,000
if everyone is,Äi,Äi

1732
01:03:07,839 --> 01:03:11,760
hopefully we'll stick around a little

1733
01:03:10,000 --> 01:03:13,440
bit longer, we can,

1734
01:03:11,760 --> 01:03:15,440
just because there are some really great

1735
01:03:13,440 --> 01:03:18,559
questions some folks have been

1736
01:03:15,440 --> 01:03:22,240
putting in the chat, we can

1737
01:03:18,559 --> 01:03:23,440
spend about another like ,closer to 20

1738
01:03:22,240 --> 01:03:25,839
minutes,

1739
01:03:23,440 --> 01:03:27,760
including just a few minutes for the

1740
01:03:25,839 --> 01:03:30,720
Q&A.

1741
01:03:27,760 --> 01:03:31,920
Okay, that sounds good. All right, I've got

1742

01:03:30,720 --> 01:03:35,599
my marching order.

1743

01:03:31,920 --> 01:03:37,200
So this next question,

1744

01:03:35,599 --> 01:03:38,960
it's actually about long-term

1745

01:03:37,200 --> 01:03:40,960
preservation and

1746

01:03:38,960 --> 01:03:42,160
I just, you know I just want to make

1747

01:03:40,960 --> 01:03:45,200
sure that there's also time

1748

01:03:42,160 --> 01:03:49,119
for Q&A with the audience,

1749

01:03:45,200 --> 01:03:50,720
so, if the panelists would like to answer

1750

01:03:49,119 --> 01:03:52,559
this question

1751

01:03:50,720 --> 01:03:54,240
about the ethical considerations that

1752

01:03:52,559 --> 01:03:58,559
you make when you're

1753

01:03:54,240 --> 01:04:00,160
making a preservation plan, particularly

1754

01:03:58,559 --> 01:04:01,920
with regards to technology

1755

01:04:00,160 --> 01:04:03,440
infrastructure.

1756
01:04:01,920 --> 01:04:05,039
What questions do you ask when you make

1757
01:04:03,440 --> 01:04:07,440
these decisions, and

1758
01:04:05,039 --> 01:04:08,880
you know, I think some of you began to

1759
01:04:07,440 --> 01:04:11,200
touch on it

1760
01:04:08,880 --> 01:04:12,880
and I'd love to just hear a bit more

1761
01:04:11,200 --> 01:04:17,119
about how you think about technology and

1762
01:04:12,880 --> 01:04:19,760
preservation. Yeah, I like this question

1763
01:04:17,119 --> 01:04:20,640
because so many archives are deemed

1764
01:04:19,760 --> 01:04:23,119
archives

1765
01:04:20,640 --> 01:04:24,960
because they have a long-term

1766
01:04:23,119 --> 01:04:28,720
preservation strategy,

1767
01:04:24,960 --> 01:04:31,200
which is fair, but this does not

1768
01:04:28,720 --> 01:04:33,119
always make sense for particularly

1769

01:04:31,200 --> 01:04:36,160
community archives.

1770

01:04:33,119 --> 01:04:39,520
For LACA it was really informative for

1771

01:04:36,160 --> 01:04:41,359
us to develop our preservation policy,

1772

01:04:39,520 --> 01:04:43,119
because while we have a system where our

1773

01:04:41,359 --> 01:04:46,720
materials are stored

1774

01:04:43,119 --> 01:04:49,839
and valued equally,

1775

01:04:46,720 --> 01:04:50,799
suddenly we had to ask, like, if there

1776

01:04:49,839 --> 01:04:52,880
is a fire,

1777

01:04:50,799 --> 01:04:54,799
what would be the thing you run out with,

1778

01:04:52,880 --> 01:04:58,400
what would be the thing that you save?

1779

01:04:54,799 --> 01:05:00,640
First tier, second tier, last tier.

1780

01:04:58,400 --> 01:05:01,680
I mean that's what I like about

1781

01:05:00,640 --> 01:05:03,680
archival work

1782

01:05:01,680 --> 01:05:05,200
is that there's the theory and then

1783
01:05:03,680 --> 01:05:07,920
there's praxis,

1784
01:05:05,200 --> 01:05:08,480
where you have to kind of resolve these,

1785
01:05:07,920 --> 01:05:12,000
these,

1786
01:05:08,480 --> 01:05:15,200
ideas. So I think Zach

1787
01:05:12,000 --> 01:05:18,559
Whitworth wrote in the question

1788
01:05:15,200 --> 01:05:19,680
about if we ever had to close our

1789
01:05:18,559 --> 01:05:23,440
doors.

1790
01:05:19,680 --> 01:05:26,480
And we

1791
01:05:23,440 --> 01:05:29,280
think about this as an exercise.

1792
01:05:26,480 --> 01:05:31,280
So we would go as an entire group, there

1793
01:05:29,280 --> 01:05:33,520
would be no de-accessioning

1794
01:05:31,280 --> 01:05:36,559
allowed. We would go somewhere that's

1795
01:05:33,520 --> 01:05:38,000
like-minded and autonomous,

1796
01:05:36,559 --> 01:05:39,839
and this archive would also have to

1797
01:05:38,000 --> 01:05:42,319
allow artists to

1798
01:05:39,839 --> 01:05:44,160
play their key role in shaping their

1799
01:05:42,319 --> 01:05:47,359
materials.

1800
01:05:44,160 --> 01:05:50,319
We don't imagine ever doing this,

1801
01:05:47,359 --> 01:05:52,960
but it's, I think, an exercise that we

1802
01:05:50,319 --> 01:05:57,280
have to constantly be

1803
01:05:52,960 --> 01:06:00,400
asking. And I wrote down a note

1804
01:05:57,280 --> 01:06:01,359
that was something I really enjoyed, a

1805
01:06:00,400 --> 01:06:04,559
colleague said.

1806
01:06:01,359 --> 01:06:07,039
So the economy of LACA

1807
01:06:04,559 --> 01:06:09,520
is a losing one. We house decaying

1808
01:06:07,039 --> 01:06:11,680
objects, ideas, bodies.

1809

01:06:09,520 --> 01:06:13,760
But what I hope is that we also preserve

1810
01:06:11,680 --> 01:06:15,760
the vitality of lives as they're living

1811
01:06:13,760 --> 01:06:17,760
in the present.

1812
01:06:15,760 --> 01:06:19,039
So I thought that that was really nice.

1813
01:06:17,760 --> 01:06:20,960
And I know that this is, Æì, Æì

1814
01:06:19,039 --> 01:06:23,119
I mean, it's meaningful work for me, but I

1815
01:06:20,960 --> 01:06:33,839
know it's really meaningful work for

1816
01:06:23,119 --> 01:06:33,839
all of us.

1817
01:06:34,640 --> 01:06:38,400
On our end, like I said, I mean one

1818
01:06:36,720 --> 01:06:41,119
of the things I appreciate about

1819
01:06:38,400 --> 01:06:41,839
everyone who's present here

1820
01:06:41,119 --> 01:06:45,280
today

1821
01:06:41,839 --> 01:06:47,119
is that they are an alternative to

1822
01:06:45,280 --> 01:06:49,760
major institutions.

1823

01:06:47,119 --> 01:06:52,559

And major institutions are currently

1824

01:06:49,760 --> 01:06:56,240

hiring amazing curators who become very,Äi,Äi

1825

01:06:52,559 --> 01:06:56,799

endear themselves to people who

1826

01:06:56,240 --> 01:06:59,760

have

1827

01:06:56,799 --> 01:07:02,480

archives in our community, in

1828

01:06:59,760 --> 01:07:05,760

particular in South Central and East LA.

1829

01:07:02,480 --> 01:07:08,559

And then

1830

01:07:05,760 --> 01:07:09,920

when they go into these institutions,

1831

01:07:08,559 --> 01:07:12,160

they're prisons.

1832

01:07:09,920 --> 01:07:13,760

The institution,Äi,Äitheir libraries are

1833

01:07:12,160 --> 01:07:15,520

prisons for these archives. The

1834

01:07:13,760 --> 01:07:18,640

communities in which they come

1835

01:07:15,520 --> 01:07:21,119

out of no longer have access to them.

1836

01:07:18,640 --> 01:07:22,720
And so, I think it's really important

1837
01:07:21,119 --> 01:07:26,160
for archives to live

1838
01:07:22,720 --> 01:07:29,839
and breathe in in smaller settings,

1839
01:07:26,160 --> 01:07:32,240
in communities like you have here. And

1840
01:07:29,839 --> 01:07:33,039
currently, like I said the archives that

1841
01:07:32,240 --> 01:07:35,520
we work with

1842
01:07:33,039 --> 01:07:37,200
are housed with the people that have

1843
01:07:35,520 --> 01:07:40,079
collected them.

1844
01:07:37,200 --> 01:07:42,319
So that's where they stay.

1845
01:07:40,079 --> 01:07:44,319
We're working with them on ways to try

1846
01:07:42,319 --> 01:07:46,640
and preserve it and keep it themselves

1847
01:07:44,319 --> 01:07:48,640
so that they can exhibit it and they can

1848
01:07:46,640 --> 01:07:49,839
present it to the community,

1849
01:07:48,640 --> 01:07:53,119
and they can

1850
01:07:49,839 --> 01:07:53,839
give access for study, not just to a Phd

1851
01:07:53,119 --> 01:07:57,119
candidate,

1852
01:07:53,839 --> 01:07:59,599
but to someone around the corner who

1853
01:07:57,119 --> 01:08:00,960
decides that they just want to learn

1854
01:07:59,599 --> 01:08:03,599
about

1855
01:08:00,960 --> 01:08:04,640
whatever it is that's been collected. So

1856
01:08:03,599 --> 01:08:06,480
I think,

1857
01:08:04,640 --> 01:08:08,000
I think in terms of ethics one of the

1858
01:08:06,480 --> 01:08:10,559
things that we really think about

1859
01:08:08,000 --> 01:08:11,920
is how an archive is presented, the

1860
01:08:10,559 --> 01:08:16,880
context.

1861
01:08:11,920 --> 01:08:16,880
And then how it will live on as well.

1862
01:08:21,600 --> 01:08:28,080
Carol, you're muted.

1863

01:08:24,880 --> 01:08:30,560
Sorry. I just want to, you know,

1864
01:08:28,080 --> 01:08:31,120
support what Ami just said because, you

1865
01:08:30,560 --> 01:08:32,719
know,

1866
01:08:31,120 --> 01:08:34,640
the library,Äi,Äibecause we're always dealing

1867
01:08:32,719 --> 01:08:37,359
with this. What happens when,

1868
01:08:34,640 --> 01:08:39,120
you know, we can't deal with it or need

1869
01:08:37,359 --> 01:08:40,000
to find someplace else or merge with an

1870
01:08:39,120 --> 01:08:42,239
organization and,

1871
01:08:40,000 --> 01:08:44,560
you know, the independence is really

1872
01:08:42,239 --> 01:08:47,199
critical, not only for the fact that

1873
01:08:44,560 --> 01:08:49,199
people can't get into these institutions,

1874
01:08:47,199 --> 01:08:50,400
but also because the issue of

1875
01:08:49,199 --> 01:08:52,159
censorship.

1876
01:08:50,400 --> 01:08:55,120
The only time we've had exhibitions

1877

01:08:52,159 --> 01:08:58,400
censored are at universities.

1878

01:08:55,120 --> 01:09:02,000
And so, we have freedom to do

1879

01:08:58,400 --> 01:09:03,839
anything we want to do

1880

01:09:02,000 --> 01:09:05,600
as far as topics go,Äi,Äiwe've done some

1881

01:09:03,839 --> 01:09:07,440
pretty out there topics,Äi,Äi

1882

01:09:05,600 --> 01:09:09,040
but we no Board of Directors at

1883

01:09:07,440 --> 01:09:10,319
university,Äs going to let us go

1884

01:09:09,040 --> 01:09:12,319
do what we want to do. In fact, we had an

1885

01:09:10,319 --> 01:09:15,600
exhibit at USC , many,Äi,Äi

1886

01:09:12,319 --> 01:09:19,359
in 1992, the 500th anniversary

1887

01:09:15,600 --> 01:09:21,839
of, you know, Columbus,

1888

01:09:19,359 --> 01:09:23,759
and the title was ,Ä500 years since

1889

01:09:21,839 --> 01:09:26,239
Columbus: The Legacy Continued.,Ä So the

1890

01:09:23,759 --> 01:09:28,319
legacy was exploitation and genocide and

1891
01:09:26,239 --> 01:09:30,719
colonialism, etc.

1892
01:09:28,319 --> 01:09:32,560
And it went up that one of the

1893
01:09:30,719 --> 01:09:34,719
Chicano organizations on campus

1894
01:09:32,560 --> 01:09:36,400
sponsored it, and when, Æì, Æì

1895
01:09:34,719 --> 01:09:38,480
as soon as one of the Board of Directors

1896
01:09:36,400 --> 01:09:40,400
who was Italian saw it,

1897
01:09:38,480 --> 01:09:42,719
said, took a personal offense that there

1898
01:09:40,400 --> 01:09:44,400
was anti-Columbus and ordered it down.

1899
01:09:42,719 --> 01:09:46,239
And not only that, he ordered, he put a

1900
01:09:44,400 --> 01:09:48,080
whole series of restrictions

1901
01:09:46,239 --> 01:09:50,000
against student groups doing exhibitions

1902
01:09:48,080 --> 01:09:51,759
and public spaces after that.

1903
01:09:50,000 --> 01:09:53,199
So, all you need is one

1904
01:09:51,759 --> 01:09:54,640
controversial,Äi,Äiexact same thing happened

1905
01:09:53,199 --> 01:09:56,480
with Loyola Law School.

1906
01:09:54,640 --> 01:09:57,920
Students had one of our exhibits,

1907
01:09:56,480 --> 01:09:59,840
somebody complained.

1908
01:09:57,920 --> 01:10:01,120
They were a law school, free speech,Äi,Äithey

1909
01:09:59,840 --> 01:10:03,120
couldn't order it down, because that

1910
01:10:01,120 --> 01:10:03,679
would have been,Äi,Äibut they put disclaimers

1911
01:10:03,120 --> 01:10:04,800
up,

1912
01:10:03,679 --> 01:10:07,520
and then they put all kinds of

1913
01:10:04,800 --> 01:10:09,360
restrictions, including,Äi,Äi

1914
01:10:07,520 --> 01:10:11,199
they kept getting more and more strict

1915
01:10:09,360 --> 01:10:12,080
until they needed a faculty

1916
01:10:11,199 --> 01:10:13,840
approval.

1917

01:10:12,080 --> 01:10:15,679
So that's what happens in

1918
01:10:13,840 --> 01:10:17,600
institutions.

1919
01:10:15,679 --> 01:10:19,679
Many of you may know the artist Barbara

1920
01:10:17,600 --> 01:10:20,480
Carrasco, she's a really good friend and

1921
01:10:19,679 --> 01:10:23,120
she had

1922
01:10:20,480 --> 01:10:23,920
one of her, her portrait of Dolores

1923
01:10:23,120 --> 01:10:26,080
Huerta

1924
01:10:23,920 --> 01:10:27,920
and other artwork that she did was in

1925
01:10:26,080 --> 01:10:29,440
the Library of Congress.

1926
01:10:27,920 --> 01:10:31,760
And she was in Washington D.C. and she

1927
01:10:29,440 --> 01:10:33,199
wanted to show someone her work.

1928
01:10:31,760 --> 01:10:36,000
She didn't have a letter from her

1929
01:10:33,199 --> 01:10:38,239
publisher that she was working on a book,

1930
01:10:36,000 --> 01:10:40,000
that she was not allowed to show her own

1931

01:10:38,239 --> 01:10:42,880
work,Äi,Äito see her own work.

1932

01:10:40,000 --> 01:10:44,080
She had to call someone, she knew someone

1933

01:10:42,880 --> 01:10:46,239
in the government,

1934

01:10:44,080 --> 01:10:47,120
who called the Library of Congress saying, let

1935

01:10:46,239 --> 01:10:48,400
her see her work.

1936

01:10:47,120 --> 01:10:50,400
But most people don't have those

1937

01:10:48,400 --> 01:10:52,560
contacts. So

1938

01:10:50,400 --> 01:10:54,640
it's, they take

1939

01:10:52,560 --> 01:10:56,960
care of them, they preserve them,

1940

01:10:54,640 --> 01:10:59,840
but they,Äi,Äithe access is very, very,

1941

01:10:56,960 --> 01:10:59,840
very limited.

1942

01:11:01,920 --> 01:11:07,440
Yeah, I'd say,

1943

01:11:05,550 --> 01:11:09,679
I,Äöd say

1944

01:11:07,440 --> 01:11:10,640
that first of all, I agree with

1945
01:11:09,679 --> 01:11:13,360
what

1946
01:11:10,640 --> 01:11:13,840
Ami and Carol were saying

1947
01:11:13,360 --> 01:11:16,880
about,

1948
01:11:13,840 --> 01:11:18,400
about independence. You know, just

1949
01:11:16,880 --> 01:11:20,480
generally speaking,

1950
01:11:18,400 --> 01:11:21,840
being an independent organization

1951
01:11:20,480 --> 01:11:22,560
that, I mean beyond the archive of

1952
01:11:21,840 --> 01:11:25,440
everything,

1953
01:11:22,560 --> 01:11:27,600
we found that being independent

1954
01:11:25,440 --> 01:11:30,480
allows us to be independent.

1955
01:11:27,600 --> 01:11:32,480
You know, and avoids a lot of the, a

1956
01:11:30,480 --> 01:11:33,840
lot of,

1957
01:11:32,480 --> 01:11:35,199
yeah. We wouldn't be able to do a lot of

1958

01:11:33,840 --> 01:11:36,480
the things we've done if we were not

1959

01:11:35,199 --> 01:11:37,600
independent, if we were part of some

1960

01:11:36,480 --> 01:11:39,120
large organization.

1961

01:11:37,600 --> 01:11:41,440
And I want to thank Hayley for bringing

1962

01:11:39,120 --> 01:11:42,320
up such things, things that we,Äi,ÄiI'll bring

1963

01:11:41,440 --> 01:11:44,239
back to our

1964

01:11:42,320 --> 01:11:46,159
archivist to think about, like what to

1965

01:11:44,239 --> 01:11:47,120
carry out during a fire. We never thought

1966

01:11:46,159 --> 01:11:50,000
about that.

1967

01:11:47,120 --> 01:11:50,320
We thought, you know, I mean everything

1968

01:11:50,000 --> 01:11:52,080
is,

1969

01:11:50,320 --> 01:11:54,480
as far as I know, everything or nothing

1970

01:11:52,080 --> 01:11:55,840
is what I would say. And I also,

1971

01:11:54,480 --> 01:11:57,920
and I also agree with what you said

1972
01:11:55,840 --> 01:12:01,120
about not splitting up the collection.

1973
01:11:57,920 --> 01:12:03,600
And again, what Ami said, like once

1974
01:12:01,120 --> 01:12:04,560
something goes into a university

1975
01:12:03,600 --> 01:12:06,560
archives, what

1976
01:12:04,560 --> 01:12:08,000
Carol said, you can't get access to

1977
01:12:06,560 --> 01:12:11,280
it. Because we were actually,

1978
01:12:08,000 --> 01:12:13,679
someone who I

1979
01:12:11,280 --> 01:12:14,960
respect very much, who's an independent

1980
01:12:13,679 --> 01:12:15,840
publisher, who's also working with

1981
01:12:14,960 --> 01:12:18,239
archives,

1982
01:12:15,840 --> 01:12:18,880
just as we're,Äi,Äireally just as we're starting

1983
01:12:18,239 --> 01:12:20,320
this, he was,Äi,Äi

1984
01:12:18,880 --> 01:12:23,040
or even before, he was talking about

1985
01:12:20,320 --> 01:12:26,000
maybe, you know, moving our archives to

1986
01:12:23,040 --> 01:12:27,600
to, "just the LAPD archives," to a

1987
01:12:26,000 --> 01:12:29,920
university.

1988
01:12:27,600 --> 01:12:31,760
And our board said, what? We'll never

1989
01:12:29,920 --> 01:12:35,520
be able to get access to anything for

1990
01:12:31,760 --> 01:12:39,120
exhibition for anything. And so that was

1991
01:12:35,520 --> 01:12:42,640
the end of that. So, anyway, thank you for

1992
01:12:39,120 --> 01:12:45,280
all your things that jiggled my brain.

1993
01:12:42,640 --> 01:12:45,840
You know, in talking about the

1994
01:12:45,280 --> 01:12:47,679
fire.

1995
01:12:45,840 --> 01:12:48,880
Thank you for reminding me of that,

1996
01:12:47,679 --> 01:12:51,440
and thank you Hayley for

1997
01:12:48,880 --> 01:12:52,560
mentioning it initially. I come from

1998

01:12:51,440 --> 01:12:55,760
people whose

1999
01:12:52,560 --> 01:12:56,719
entire histories were burned during the

2000
01:12:55,760 --> 01:12:58,480
crusades,

2001
01:12:56,719 --> 01:13:00,000
and so there was no opportunity to

2002
01:12:58,480 --> 01:13:02,400
really carry anything out,

2003
01:13:00,000 --> 01:13:05,120
and oral histories and finding

2004
01:13:02,400 --> 01:13:07,840
alternative ways of archiving are really

2005
01:13:05,120 --> 01:13:08,320
important. I saw performance, I want to

2006
01:13:07,840 --> 01:13:11,199
say,

2007
01:13:08,320 --> 01:13:12,880
and I mean I've seen many

2008
01:13:11,199 --> 01:13:13,840
performances that were super important,

2009
01:13:12,880 --> 01:13:15,520
of course, but

2010
01:13:13,840 --> 01:13:17,600
there was a performance by Ron Athey

2011
01:13:15,520 --> 01:13:20,800
years ago where

2012

01:13:17,600 --> 01:13:24,480
he stood on a glass plate and

2013

01:13:20,800 --> 01:13:25,920
across from him was, "I want to say it was

2014

01:13:24,480 --> 01:13:28,560
Julie Tolentino

2015

01:13:25,920 --> 01:13:30,080
across from him, "and every time he

2016

01:13:28,560 --> 01:13:33,280
performed an act

2017

01:13:30,080 --> 01:13:34,880
of bloodletting, she did as well, while

2018

01:13:33,280 --> 01:13:37,440
they kind of smeared their blood, which

2019

01:13:34,880 --> 01:13:40,719
was their personal DNA and archive,

2020

01:13:37,440 --> 01:13:43,440
on this glass plate. And

2021

01:13:40,719 --> 01:13:44,080
it was so reverberating for me

2022

01:13:43,440 --> 01:13:47,440
because

2023

01:13:44,080 --> 01:13:50,320
it really talked about this, "the minute

2024

01:13:47,440 --> 01:13:51,600
details of archives and the many, many

2025

01:13:50,320 --> 01:13:55,199
different

2026
01:13:51,600 --> 01:13:55,199
ways that an archive can be

2027
01:13:55,280 --> 01:14:01,840
preserved and histories can be preserved,

2028
01:13:58,000 --> 01:14:01,840
as well.

2029
01:14:05,280 --> 01:14:08,560
I love just how like,Äi,Äiall my

2030
01:14:07,600 --> 01:14:10,159
questions,

2031
01:14:08,560 --> 01:14:12,159
you know, kind of take us to a whole

2032
01:14:10,159 --> 01:14:13,120
different realm and kind of talking

2033
01:14:12,159 --> 01:14:15,360
about the counter-

2034
01:14:13,120 --> 01:14:17,440
values of, you know, what archives are

2035
01:14:15,360 --> 01:14:18,880
supposed to be long-lasting or a huge,

2036
01:14:17,440 --> 01:14:20,960
institutionalized,Äi,Äiyou're saying that

2037
01:14:18,880 --> 01:14:21,920
actually, it's important to keep a small

2038
01:14:20,960 --> 01:14:24,719
human scale

2039
01:14:21,920 --> 01:14:25,920
and, like, stay tuned to the mission of

2040
01:14:24,719 --> 01:14:28,960
the community.

2041
01:14:25,920 --> 01:14:30,640
One question that came up in the chat

2042
01:14:28,960 --> 01:14:31,280
box, I just want to make sure that we

2043
01:14:30,640 --> 01:14:33,040
have

2044
01:14:31,280 --> 01:14:34,880
a little bit of time to address it, if

2045
01:14:33,040 --> 01:14:36,960
you're up for it,Äi,Äiso there's a question

2046
01:14:34,880 --> 01:14:39,760
about the end of archives, like the end

2047
01:14:36,960 --> 01:14:43,840
of things. At what point could

2048
01:14:39,760 --> 01:14:43,840
archives no longer be sustained?

2049
01:14:52,159 --> 01:14:56,800
And I'm assuming this is a physical

2050
01:14:54,159 --> 01:15:00,560
archive that we're referencing.

2051
01:14:56,800 --> 01:15:02,640
And like I said, I think that as,Äi,Äi

2052

01:15:00,560 --> 01:15:03,600
I think that archives continue, I think

2053
01:15:02,640 --> 01:15:05,280
that we have to

2054
01:15:03,600 --> 01:15:07,040
be much broader in the ways that we

2055
01:15:05,280 --> 01:15:09,199
think about an archive.

2056
01:15:07,040 --> 01:15:10,880
If you're talking about paper documents,

2057
01:15:09,199 --> 01:15:13,920
if you're talking about

2058
01:15:10,880 --> 01:15:15,280
objects, certainly there could be an

2059
01:15:13,920 --> 01:15:17,760
end.

2060
01:15:15,280 --> 01:15:19,600
But if we're not, if we're talking about

2061
01:15:17,760 --> 01:15:21,760
transmitting ideas, if we're talking

2062
01:15:19,600 --> 01:15:25,199
about expressing those ideas

2063
01:15:21,760 --> 01:15:28,159
through touch, through word,

2064
01:15:25,199 --> 01:15:31,199
through sound, then it becomes something

2065
01:15:28,159 --> 01:15:31,199
entirely different.

2066

01:15:33,360 --> 01:15:36,719
But it's also, what, I mean,Äì,Äì

2067

01:15:39,840 --> 01:15:46,880
okay, you know in this, in this

2068

01:15:43,280 --> 01:15:49,840
period of time where climate change is

2069

01:15:46,880 --> 01:15:51,520
overriding, you know, the entire world as

2070

01:15:49,840 --> 01:15:53,199
we know it, I mean that's,Äì,Äì

2071

01:15:51,520 --> 01:15:55,840
you know, it's a, there's a real question

2072

01:15:53,199 --> 01:15:57,199
of mass extinction, which has already

2073

01:15:55,840 --> 01:15:59,840
started,

2074

01:15:57,199 --> 01:16:00,960
and, you know, so I mean I could, but if

2075

01:15:59,840 --> 01:16:03,040
there's no people, I mean

2076

01:16:00,960 --> 01:16:04,239
people who have archives are basically

2077

01:16:03,040 --> 01:16:06,239
optimists because they

2078

01:16:04,239 --> 01:16:08,080
they assume there,Äôs going to be a future.

2079

01:16:06,239 --> 01:16:08,800
And there's a future for people

2080
01:16:08,080 --> 01:16:11,040
to

2081
01:16:08,800 --> 01:16:13,040
want to learn about other times and

2082
01:16:11,040 --> 01:16:16,239
other places and other cultures and

2083
01:16:13,040 --> 01:16:16,719
other issues, so I think we're,

2084
01:16:16,239 --> 01:16:18,960
we're,

2085
01:16:16,719 --> 01:16:20,880
we're in a moment which I find a very, Äi, Äi

2086
01:16:18,960 --> 01:16:22,640
not just me, but a very

2087
01:16:20,880 --> 01:16:26,239
existential moment,

2088
01:16:22,640 --> 01:16:29,520
and you know, what happens

2089
01:16:26,239 --> 01:16:30,320
with civilization, with

2090
01:16:29,520 --> 01:16:32,560
humanity,

2091
01:16:30,320 --> 01:16:33,600
with life in general and in

2092
01:16:32,560 --> 01:16:36,400
specific.

2093
01:16:33,600 --> 01:16:37,199
So I think that's, you know, think of

2094
01:16:36,400 --> 01:16:38,800
how many,Äi,Äi

2095
01:16:37,199 --> 01:16:41,040
all those papers, think of the library in

2096
01:16:38,800 --> 01:16:42,560
Alexandria that was burnt to the ground

2097
01:16:41,040 --> 01:16:45,040
and there's nothing left.

2098
01:16:42,560 --> 01:16:46,880
So we only have certain,Äi,Äiyou know, the

2099
01:16:45,040 --> 01:16:48,640
objects that remain are the objects

2100
01:16:46,880 --> 01:16:49,280
primarily by the rich and powerful that

2101
01:16:48,640 --> 01:16:51,199
were done,Äi,Äi

2102
01:16:49,280 --> 01:16:52,560
the stone buildings, the super structures,

2103
01:16:51,199 --> 01:16:54,239
and stuff. The wooden,

2104
01:16:52,560 --> 01:16:56,080
the wooden structures, the straw

2105
01:16:54,239 --> 01:16:58,800
structures that the average

2106

01:16:56,080 --> 01:16:59,679
person, whatever that means, lived in, they

2107
01:16:58,800 --> 01:17:01,600
don't exist.

2108
01:16:59,679 --> 01:17:03,920
But the pyramids exist, the cathedrals

2109
01:17:01,600 --> 01:17:05,600
exist, so you'll have,Äi,Äiyou'll have certain

2110
01:17:03,920 --> 01:17:08,719
things that will survive

2111
01:17:05,600 --> 01:17:10,719
for the folks that come from out

2112
01:17:08,719 --> 01:17:12,880
of space in five million years, they,Äöll say,

2113
01:17:10,719 --> 01:17:15,280
what was this? What was the civilization

2114
01:17:12,880 --> 01:17:16,719
or lack of civilization all about?

2115
01:17:15,280 --> 01:17:18,960
But that's, that's really

2116
01:17:16,719 --> 01:17:21,280
an existential question of

2117
01:17:18,960 --> 01:17:22,560
is there going to be a future for

2118
01:17:21,280 --> 01:17:24,640
people to

2119
01:17:22,560 --> 01:17:26,560
to be around to do this kind of research?

2120
01:17:24,640 --> 01:17:28,320
I mean I,Äm still optimistic but we don't

2121
01:17:26,560 --> 01:17:31,360
have a lot of time to make that,Äi,Äi

2122
01:17:28,320 --> 01:17:33,760
to make the right moves.

2123
01:17:31,360 --> 01:17:35,040
So Carol I think is both optimistic

2124
01:17:33,760 --> 01:17:36,880
and apocalyptic,

2125
01:17:35,040 --> 01:17:38,480
and that sort of covers the

2126
01:17:36,880 --> 01:17:40,560
waterfront there.

2127
01:17:38,480 --> 01:17:42,400
I think you know in a way archives are

2128
01:17:40,560 --> 01:17:45,440
no different than any other,

2129
01:17:42,400 --> 01:17:47,520
you know, artistic activity or small

2130
01:17:45,440 --> 01:17:48,719
community organization. They're all, you

2131
01:17:47,520 --> 01:17:50,880
know, they all

2132
01:17:48,719 --> 01:17:52,800
sort of exist precariously from moment

2133

01:17:50,880 --> 01:17:55,360
to moment and only by,

2134
01:17:52,800 --> 01:17:55,920
you know, clever adaptations they go

2135
01:17:55,360 --> 01:17:58,320
on for,

2136
01:17:55,920 --> 01:17:59,520
you know, in the case of Carol's, 31 years

2137
01:17:58,320 --> 01:18:02,960
or whatever, you know.

2138
01:17:59,520 --> 01:18:03,920
And so as long as they're valued

2139
01:18:02,960 --> 01:18:06,800
by somebody,

2140
01:18:03,920 --> 01:18:07,280
somebody will find, people will find a

2141
01:18:06,800 --> 01:18:09,280
way

2142
01:18:07,280 --> 01:18:11,440
to make clever adaptations and keep

2143
01:18:09,280 --> 01:18:15,199
things going and I think that's the,

2144
01:18:11,440 --> 01:18:15,199
that's my share of the optimism I guess.

2145
01:18:20,480 --> 01:18:24,239
Hayley, did you have anything to add to

2146
01:18:24,840 --> 01:18:27,840
this?

2147

01:18:30,159 --> 01:18:33,440

You're muted. Nope?

2148

01:18:33,600 --> 01:18:37,520

Okay. Well I think we're pretty much at

2149

01:18:36,960 --> 01:18:40,800

time,

2150

01:18:37,520 --> 01:18:43,360

if nobody wants to add any final remarks.

2151

01:18:40,800 --> 01:18:46,080

I,Äm checking, like speakers-wise, any

2152

01:18:43,360 --> 01:18:46,080

final remarks?

2153

01:18:49,440 --> 01:18:56,880

Carol,Äi,Äbecause I take my hand away.

2154

01:18:55,120 --> 01:18:58,159

What John just said is interesting about,

2155

01:18:56,880 --> 01:18:59,840

you know, being optimistic and

2156

01:18:58,159 --> 01:19:02,560

apocalyptic at the same time.

2157

01:18:59,840 --> 01:19:04,000

I think so many things that as,

2158

01:19:02,560 --> 01:19:07,280

maintaining an archive

2159

01:19:04,000 --> 01:19:09,040

are contradictory. I mean here we're

2160

01:19:07,280 --> 01:19:10,159
trying to save things that were intended

2161
01:19:09,040 --> 01:19:13,360
to be ephemera.

2162
01:19:10,159 --> 01:19:15,280
There's a contradiction. We're both

2163
01:19:13,360 --> 01:19:17,440
trying to protect the objects

2164
01:19:15,280 --> 01:19:18,320
and get them seen by as many people as

2165
01:19:17,440 --> 01:19:20,960
possible.

2166
01:19:18,320 --> 01:19:23,440
There's a contradiction. So so many of

2167
01:19:20,960 --> 01:19:26,719
the things that we are doing

2168
01:19:23,440 --> 01:19:29,040
have polarized aspects to

2169
01:19:26,719 --> 01:19:31,120
them, they're contradictory to them,

2170
01:19:29,040 --> 01:19:33,040
that I think that,Ãs,

2171
01:19:31,120 --> 01:19:34,719
that's part of being an archivist

2172
01:19:33,040 --> 01:19:35,440
is being able to maintain two things

2173
01:19:34,719 --> 01:19:38,320
that

2174
01:19:35,440 --> 01:19:41,840
don't, you know, cannot exist at the

2175
01:19:38,320 --> 01:19:41,840
same time and you try to do both.

2176
01:19:43,280 --> 01:19:47,920
That's beautiful. Thank you so much for

2177
01:19:45,840 --> 01:19:50,560
offering that final remark.

2178
01:19:47,920 --> 01:19:52,480
I think there's no better ending to

2179
01:19:50,560 --> 01:19:55,360
talking about the end of things, right?

2180
01:19:52,480 --> 01:19:56,400
I'd like to thank all of our awesome

2181
01:19:55,360 --> 01:19:58,960
panelists today

2182
01:19:56,400 --> 01:20:00,320
and also I'd like to thank Jamie and

2183
01:19:58,960 --> 01:20:03,360
Daniela from

2184
01:20:00,320 --> 01:20:04,800
LA Municipal Art Gallery, and it's been a

2185
01:20:03,360 --> 01:20:07,280
lovely conversation.

2186
01:20:04,800 --> 01:20:08,480
Jamie did you want to say anything

2187

01:20:07,280 --> 01:20:10,639
else?

2188
01:20:08,480 --> 01:20:12,080
Yeah, I just, you know, just again on

2189
01:20:10,639 --> 01:20:15,199
behalf of the

2190
01:20:12,080 --> 01:20:18,400
gallery, just a massive thank you to

2191
01:20:15,199 --> 01:20:20,880
our program speakers, Ami, John,

2192
01:20:18,400 --> 01:20:22,159
Carol, and Hayley, for sharing your

2193
01:20:20,880 --> 01:20:25,360
insights and

2194
01:20:22,159 --> 01:20:28,320
just really truly, the really inspiring

2195
01:20:25,360 --> 01:20:30,080
and groundbreaking work

2196
01:20:28,320 --> 01:20:31,920
that you're doing.

2197
01:20:30,080 --> 01:20:33,360
It's really important work and I really

2198
01:20:31,920 --> 01:20:34,719
hope that

2199
01:20:33,360 --> 01:20:36,560
everyone here who is a part of the

2200
01:20:34,719 --> 01:20:38,960
conversation

2201
01:20:36,560 --> 01:20:40,080
really checks them out if you haven't

2202
01:20:38,960 --> 01:20:41,840
been familiar with them

2203
01:20:40,080 --> 01:20:43,120
and the work that they do, and we'll make

2204
01:20:41,840 --> 01:20:45,280
sure to send

2205
01:20:43,120 --> 01:20:47,040
links to everyone too, just so you have

2206
01:20:45,280 --> 01:20:49,360
that.

2207
01:20:47,040 --> 01:20:51,280
And then just thank you Umi for

2208
01:20:49,360 --> 01:20:52,320
moderating today's program and just for

2209
01:20:51,280 --> 01:20:55,760
your really

2210
01:20:52,320 --> 01:20:58,080
thoughtful questions. It was

2211
01:20:55,760 --> 01:21:00,239
a really fantastic conversation and I'm

2212
01:20:58,080 --> 01:21:02,320
so happy that we have the capability of

2213
01:21:00,239 --> 01:21:05,120
recording things so we have this,

2214

01:21:02,320 --> 01:21:05,760
we have this, we can have this available.

2215
01:21:05,120 --> 01:21:07,520
And

2216
01:21:05,760 --> 01:21:09,840
thank you to everyone who joined us

2217
01:21:07,520 --> 01:21:13,280
for today and for your questions,

2218
01:21:09,840 --> 01:21:15,840
and just one final plug, if you have

2219
01:21:13,280 --> 01:21:17,199
not seen ARCHIVE MACHINES, I highly

2220
01:21:15,840 --> 01:21:20,639
encourage you to check it out

2221
01:21:17,199 --> 01:21:22,480
at LAMAG,Ãs website, and we'll make sure

2222
01:21:20,639 --> 01:21:24,080
to share that with everyone too, along

2223
01:21:22,480 --> 01:21:26,400
with the other goodies.

2224
01:21:24,080 --> 01:21:28,080
Thank you again everyone, have a

2225
01:21:26,400 --> 01:21:31,400
great rest of your weekend,

2226
01:21:28,080 --> 01:21:34,400
and stay safe and we'll see you again

2227
01:21:31,400 --> 01:21:34,400
soon.

