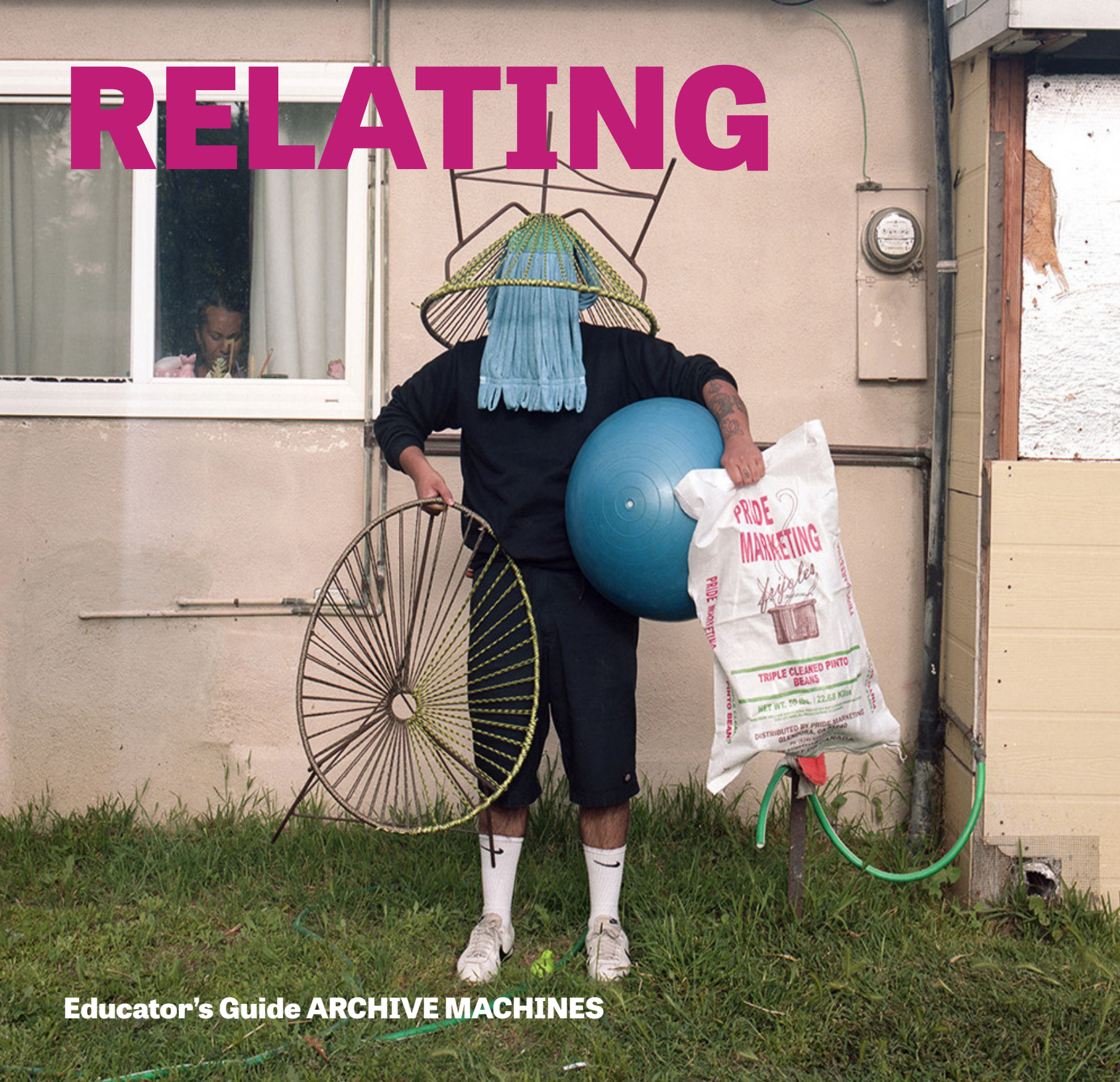


RELATING



Educator's Guide ARCHIVE MACHINES

Los
Angeles
Municipal
Art
Gallery

The Show.

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

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

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

will explicitly explore the activities of: *Revisioning*, *Resisting*, *Rewiring*, and *Relating*. These sections are a means to critically query the modalities behind the construction and circulation of narratives.

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

The artists in the RELATING section explore racial, environmental and socio-economic injustices within their communities and globally. The artworks in Relating bring these issues to the forefront to facilitate gaining a better understanding of what other people and communities have endured.

The Show.

Release Schedule

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

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

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

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

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

The Artist.



All That I Can Carry
archival inkjet print
30 x 24 inches
2020

William Camargo (b. Anaheim, CA) lives and works in Anaheim, CA

William Camargo uses photography, installation, political public performances and community archives in his art practice. His works address issues of race, socio-economic issues, Chicana/Latina histories, systemic oppression, and the marginalization that often excludes Brown and Black photographers of color from history. Camargo navigates and explores the forgotten stories, histories, invalidation and disempowerment of Brown people in his hometown of Anaheim, California. Disempowerment deprives a person or group, of their power and authority and makes people and their ideas unimportant.

He researches and confronts social constructs and racism by using contemporary news stories as well as “local and concealed histories to create a collective meaning and validate the accounts of Brown people as knowledge.”

The Artist.

Camargo's intention is to “provoke new interpretations that show the legacies and hidden histories of the underrepresented” in his community and to document “the effects of systematic erasure” of people of color and to create what he refers to as a counter-narrative to past inequities.

Family histories are important to Camargo. His photographs are an extension of himself, while simultaneously serving as extensions of the Mexican/American/ Chicanx/Latinx Brown people of color that he stands up for each day. Camargo's photographs are a response to found archives of the city of Anaheim “through a historical art praxis that manifests as series-based artworks and strategies that address geographic place.” Some examples of what Camargo addresses are the praxis (a customary, regularly done practice) of oppression, exclusion and stereotyping.

The COVID-19 pandemic has made the existing socio-economic and racial disparities and inequities more evident. During the shutdowns during the pandemic, Camargo created an identity-based concept for his series *As Much As I Can Carry*. His goal was to document his life at home with his parents, who are considered essential workers.

The Artist.

His mother works in a grocery store and his father is a janitor in an assisted living facility. Camargo staged narrative photographs using and making do with objects already on hand at home that reflected aspects of him, his family, their culture and history. The photograph *All That I Can Carry* depicts the artist surrounded by objects from his parents' backyard. The items are symbolic with cultural references, such as a chair made in Mexico, the mop that his father uses in his janitorial work, and even the style and brand of shoes he is wearing holds symbolism.

The photograph, *We Gunna Have To Move Out Soon Fam!* stemmed from his community's experiences of gentrification. He created the photos with the hope of affecting the practice of house flipping. This type of buying and rapid selling of houses and apartment buildings is generally a method that displaces predominantly Black and Brown people in communities of color, as well as low income, immigrants, seniors, and the disabled. In this photograph Camargo communicates ongoing issues in communities throughout Southern California, as developers and others purchase properties and force people out of the communities that they and their families have lived in for years.

The Artist.

Camargo is the son of immigrants and is a first-generation college graduate. He grew up in public housing in the '90s. During his youth, a disposable camera, and later a point and shoot camera were his first experiences with photography. He had such enthusiasm and interest in photography, that sometimes he would shoot several photos without his parent's permission. It was his early images that inspired him to begin archiving family photographs and later to document the Latinx Diaspora.

William Camargo is an arts educator, photo-based artist, arts advocate and community archivist born and raised in Anaheim, California. Education and his art practice are mutual. Camargo says that most of his teaching begins with encouraging students to engage with their family histories and archives and to “position my students to hold power and change within their lived experiences.” He imagines how to “challenge the canon”, which are the rules and principles in photography and to “be able to deconstruct it and see more BIPOC folks (Black, Indigenous and People of Color) in slideshows and creating lesson plans around BIPOC photographers that challenge genres.”

The Artist.

He currently serves as Commissioner of Heritage and Culture in the city of Anaheim. Camargo is the founder and curator of Latinx Diaspora Archives, an Instagram archive page that elevates communities of color through family photos. Before moving to Los Angeles, Camargo worked as a photojournalist in Chicago. He also worked as a photojournalist in Los Angeles and Mexico. Camargo attained his MFA from Claremont Graduate University, a BFA at the California State University, Fullerton, and an AA in photography from Fullerton College.

Art Activity.



Activity: Social justice video message or protest sign

Grades: 6 - 12

William Camargo's photographs explore excluded and forgotten stories, histories, invalidation and disempowerment of people of color in his hometown of Anaheim, California. His photograph, *We Gunna Have to Move Out Soon Fam!* conveys the important issue of gentrification occurring in many communities. Think about how you would communicate an important issue using only a few written words. How can your artwork help others to learn about, relate to and gain an understanding of the inequities and struggles of others? How can your artwork facilitate empathy and create positive changes?

*We Gunna Have to Move Out
Soon Fam!*

archival inkjet print

30 x 24 inches

2020

Art Activity.

What you will need*

- Large pieces of paper, poster board or recycled corrugated cardboard. If you do not have large paper or cardboard, you can use 8 ½ x 11" paper and hold the paper horizontally in landscape format.
- Markers or other drawing utensils. Ideally thick tipped markers so the words can be easily read.
- Cell phone, camera, tablet, camera, laptop or computer

Optional: a stand for your phone, camera or tablet (or ask a parent or guardian to help with your video)

**Please check with a parent or guardian before using any items or making a video.*

Art Activity.

Questions for viewing

- What do you think the artist is communicating through the items he is holding and the clothes he is wearing?
- Why might this person be holding these objects?
- What could the title *All That I Can Carry* be a metaphor or symbol for? How might this title refer to a group of people who have endured systematic disempowerment, displacement and migration?
- Have you ever had to move from your home and if so, what did that feel like? What emotions did you feel having to leave a home? What were the circumstances?
- What are the consequences of gentrification? How does gentrification affect families and communities?
- How can photographs help the viewer to feel empathy and to relate to the person in the image?
- If you were going to create an artwork about an injustice that you have faced, what materials or objects would you use and what title would you give your artwork?

Vocabulary.

Gentrification: This often occurs when low income renters, middle class communities, homeowners and businesses are forced out of their long-time neighborhoods and communities. Gentrification is a practice done by real estate developers, people of wealth or privilege. Apartments, homes and businesses are demolished and then new ones are built which are not affordable to low or low-middle income or working class people. This often occurs in communities of color. This process dramatically changes the character of a community as more affluent residents and businesses move into the neighborhood. Rents, the cost of homes and businesses in gentrified areas become unattainable for those who were displaced.

Step 1: Write a list of three issues that are important to you. Choose one that you would like to share with others in a video or a sign.

Step 2: Use markers to write a message, brief sentence or word on one or more pieces of paper or cardboard.

*The paper or board should be large enough to cover your face, just like William Camargo did in his images.

Art Activity.

Step 3: If you create a video, make multiple pages of paper cue-cards with your message and stack them in the order you want the words to flow. Practice holding the papers and rehearse how fast you will remove each paper and drop it to the ground to reveal the next word. Have the first word or sentence on top and the last word will be on the bottom of the stack. If you create one sign, hold it in front of your face and have someone take a photograph.

Step 4: Set up the camera, computer or tablet. Do a test to check that your signs are in the frame and make sure they cover your face. Hold the sign or the stack of paper cue cards and get ready to make your video. It may be helpful to have a parent, guardian or family member assist with this.

Step 5: Time yourself as you rehearse to make sure your video is no longer than 30 seconds.

Step 6: Create your video or sign to communicate the topic you chose. Write a title for your video or photograph.

Resources.

William Camargo www.williamcamargo.com

Cover artwork caption: William Camargo, *All That I Can Carry*, 2020. courtesy of the artist.

*Get permission from a parent or guardian and share your video by tagging us @lamagbarnsdall and using the hashtags #ARCHIVEMACHINESatLAMAG and #LAMAGplay

Los Angeles Municipal Art Gallery

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#LAMAGPlay #LAMAGLearn #ARCHIVEMACHINESatLAMAG

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