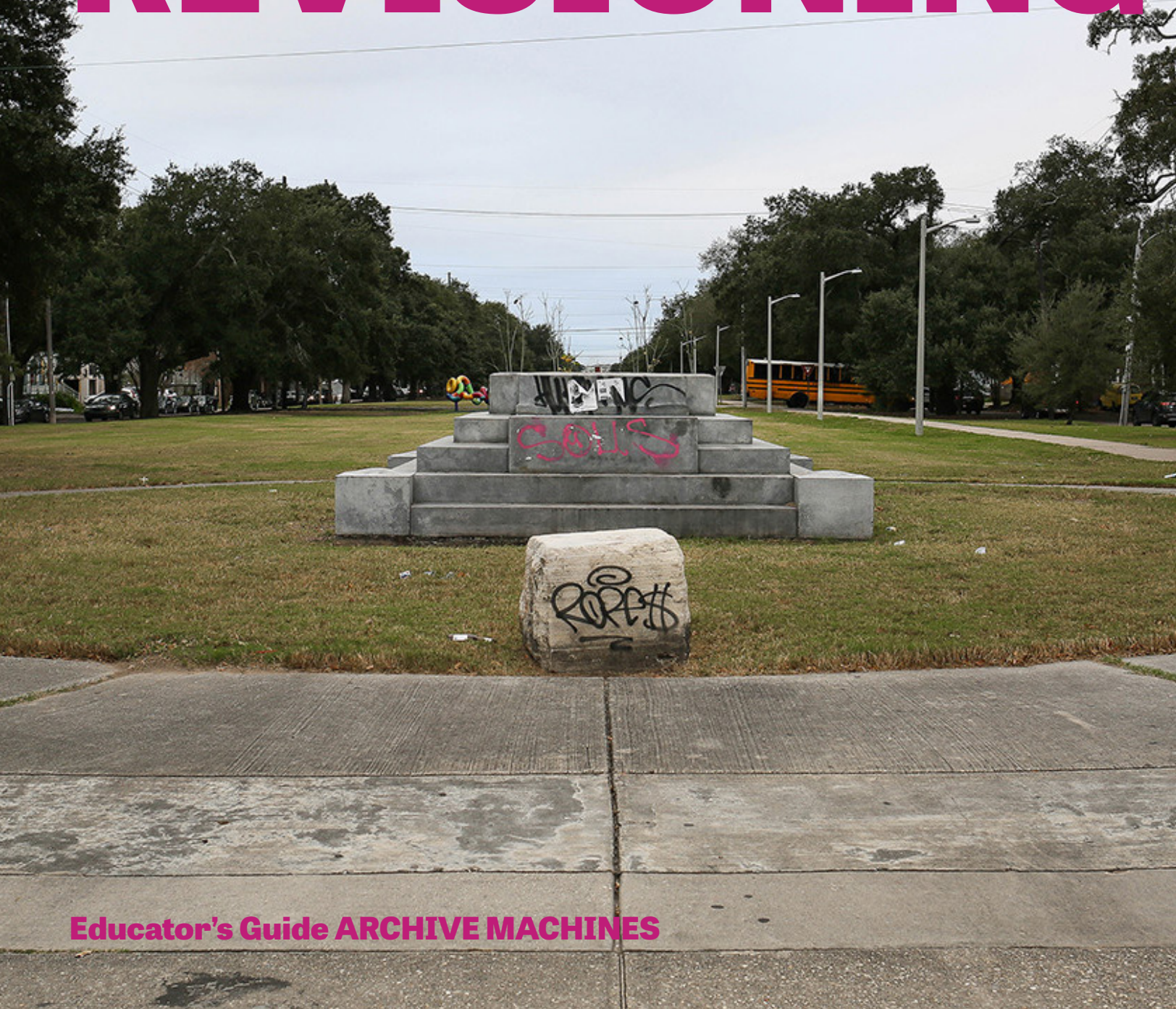


REVISIONING



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.

The Show.

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 REVISIONING Educator’s Guide reflect on what we have learned from the past. They invite us to re-imagine, reconsider and re-evaluate U.S. history and personal history from a new perspective or point of view.

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.

Allison Stewart (b. 1968) lives and works in Los Angeles

Allison Stewart's artworks explore the construction of history's identity through its relics, rituals, and mythologies. In her series of photographs in *Archive Machines*, she documented confederate monuments that have been removed. Stewart began documenting these prior to the deaths, unrest and protests of 2020. There has been nationwide attention and there is now a movement to create social and political change through the removal of confederate monuments. Stewart's photograph shows an empty stone platform in New Orleans, Louisiana. A monument was dedicated in 1911 on the 50th anniversary of the inauguration of Jefferson Davis, who was the "President of the Confederate States of America". This monument stood until it was removed in 2017. The 1911 dedication event was a Whites Only ceremony that included children dressed in red, white, and blue creating a Confederate living battle flag and singing Dixie (a song celebrating the South.) The United States has over 1,700 confederate monuments in public spaces across the nation. The majority of confederate monuments were donated by an organization of Southern white women called, "United Daughters of

The Artist.



*Lee Circle, New Orleans,
Louisiana Donated by The Robert
E. Lee Monument Association
Installed 1884
Removed 2017
archival pigment print
24 x 36 inches
2019*

the Confederacy (UDC)”. The eleven Confederate states that seceded (separated from the Union of the U.S.) during the Civil War in 1860-1865 were: South Carolina, Mississippi, Florida, Alabama, Georgia, Louisiana, Texas, Virginia, Arkansas, North Carolina, and Tennessee. They called themselves “The Confederate States of America.” The Confederate states fought the Civil War so they could maintain the use of African-Americans as slave labor.

The number of donations for monuments was the highest between 1890 - 1920 and 1950 - 1965. The UDC put up monuments to confederate soldiers in many outdoor areas in the U.S. During these years in the Southern states that had been part of the Confederacy, the UDC also controlled what was taught in schools and written in history books about slavery and the Civil War. Stewart notes that these monuments do not teach the full history of the Civil War and were intended to show white supremacy. Monuments were erected after the Civil War during the Jim Crow era. Jim Crow era laws legalized and enforced racial segregation of African Americans in the south. The purpose of these laws were to prevent contact between African Americans and white people as equals. The activities and

The Artist.



Removed Albert Sidney Johnston monument, University of Texas, Austin Texas Commissioned and donated by University of Texas regent George W. Littlefield Installed at University of Texas Littlefield Fountain 1919 Moved to the South Mall 1933 Removed 2017 archival pigment print 24 x 36 inches 2018

freedoms of African Americans were severely restricted. Some examples were only being allowed to sit in designated locations on a bus, train, a restaurant and all other places. There were separate restrooms and water fountains. All aspects of everyday life were affected. As a reaction to the Civil Rights protests of the 1950s and 1960s, Confederate monuments continued to be erected in the Southern states.

Allison Stewart grew up in Houston, Texas and currently lives in Los Angeles, CA. She received her MFA in Photography from California State University Long Beach and her BFA in Painting with a minor in Art History from the University of Houston. Her work has been published, and exhibited internationally and is included in public and private collections.

Art Activity.

Activity: Design a community monument

Grades: 6 - 12

Imagine you had the opportunity to create a monument in a public space in your community. This monument would memorialize (remember and represent) an important social justice cause, a person or group who has created positive change in your community or the world. Think of a cause or someone that is meaningful that you would like others to know about through a monument. Some ideas for a theme for a monument are: civil rights; social, economic and environmental justice, food equity, animal welfare issues, or a person who has stood up for others to overcome injustices. You can honor a teacher, a family member, friend or organization.

What you will need

- Paper (2 - 3 pieces)
- Pencil
- *Optional:* other drawing utensils, ruler

Art Activity.

Questions for viewing

- Have you ever visited a monument? If so, where was it located and what do you remember about it?
- Describe what you see in the photo - what story does this image communicate? What do you think was on the stone platform and why?
- What meaning does this empty platform and location have in the absence of a monument?
- How does the removal and revisioning of monuments remind and educate us about tragic historical events?
- How can monuments be used in communities in a positive way and what can their role be in the future?
- What event or person should be memorialized and what stories should monuments communicate?

Monument: a structure, statue, stone or metal plaque placed in a public area to memorialize (remember or honor) a person or historical event.

Art Activity.

Step 1: Choose an important cause, social justice issue, or a person who has helped people that you want to memorialize in a community monument. What could you design to honor this cause or person? Write your ideas on a piece of paper. Next to your notes, do some quick sketches (drawings) of your monument.

Step 2: On a second piece of paper, develop one of your ideas. Draw the monument and then add details including the measurements: height, width and depth of each section.

Optional: if you have a ruler, you can measure and label the segments, using a scale measurement of $1/16$ " inch = 1' foot (this is how designers and architects create scale drawings to let the viewer know the size of the structures.)

Step 3: Write a list of the materials you could use to construct your monument or statue. Describe the textures and what each material would be used for and symbolize.

Step 4: What else can you add to your monument? Draw the area you imagine installing this. Would it be on a platform in a park, on a street, would there be plants, trees, a garden or water around it? After you complete your drawing, at the bottom or back of the paper, write a caption with the title, materials, dimensions and date you would install the monument.

Art Activity.

Optional questions for reflection, writing and discussion:

- Describe or write why your monument or statue is important and why others need to learn about this cause or person.
- How has this person or cause affected you in a positive way and made a difference in the world?
- How would the location where you would install the monument have an impact on your community?

The Artist.

Lenard Smith (b. 1975) lives and works in Los Angeles

Lenard Smith is an interdisciplinary artist working primarily in the photographic medium. Smith explores a variety of media and is drawn to assemblage sculpture. He refers to his artworks as “photographic compositions of objects.” The objects in his photographs are personal and found objects. Smith creates photo documentations of arrangements of mundane (common) items, which become a photographic still-life. When objects are grouped together, juxtaposed next to each other and viewed together as a group there is a revisioning, where the symbolism and meanings of the individual objects create new narratives (stories) and ideas. Smith examines what he calls the “complexities of the banal” where he shows that everyday, found and simple objects have meaning and visually communicate ideas.

Smith searches his surroundings to identify and choose which objects to include in his photographs. One of the ways he transforms the importance and hierarchy (order) of what he calls “lonely found objects” is to “balance” and combine them with his personal objects.

The Artist.



Lenard Smith
After Ye Must Be Born Again
archival pigment print
30 x 40 inches
2019

Smith says that, “often, this results in a juxtaposition of the traditional principles and elements of art against my attempts to create various depths, literal and figurative, within an image.”

Smith has worked across several genres of photography. He uses both large format and 35mm cameras to capture portraits, still-life, abstract and conceptual imagery. Photography has been exciting and meaningful to him since starting to take photographs at the age of seven after his father gave him his first camera. He says the camera “became a connector to first hand witnessing and recording was part of my early understanding of remembering empathy.” His formal approach to taking a photograph is to focus on the act of looking, before he releases the shutter to take a picture.

Lenard Smith received his Master of Fine Arts Degree in Advanced Photographic Studies from Bard College, New York. Smith has received commissions from The Studio Museum in Harlem, New York and for No Alla Violenza in London, United Kingdom. Smith’s interest in artist books has led him to working as a self-publisher and with independent publishing houses to produce limited editions

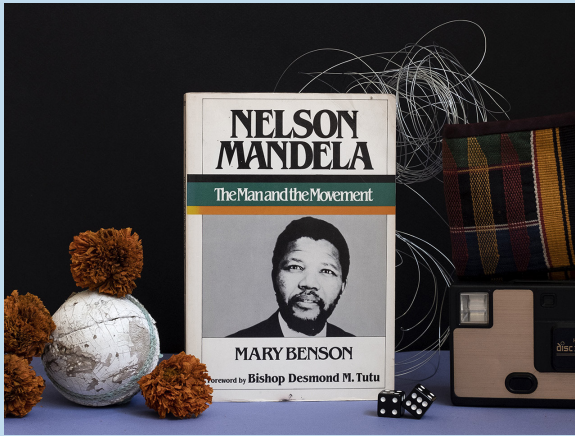
The Artist.



that have been available at The New Museum (New York), Printed Matter (New York), Dashwood Books (New York), and The Hammer Museum in Los Angeles.

His Name Is Kofi
archival pigment print
20 x 24 inches
2020

Art Activity.



New Movements
archival pigment print
16 x 20 inches
2020

Activity: Create a found object photographic composition

Grades: 6 - 12

Lenard Smith looks around his home environment and chooses a variety of objects to use in his photographs. He uses his camera to create what he calls “photographic compositions” to document objects grouped next to each other as a still-life, assemblage or sculpture. The objects in Smith’s artworks serve as a photographic archive of different aspects of his life.

Look around your home - what objects can you find to group together in a photograph to tell a visual story about you?

What you will need*

- Objects that you have at home
- An area to set the items, a table or area on the floor
- A cell phone or other type of camera
- *Optional:* paper and pencil

*Please check with a parent or guardian before moving objects

Art Activity.

Questions for viewing:

- Describe each object in Smith's photograph and write what each one might mean to the artist. What does each object symbolize to you?
- What story does each object tell on its own? What is your interpretation of the narrative (story) for the objects together?
- How would the story change if you were to remove one or more of the objects or arrange them in a different way?
- How is there a revisioning (change) of the meanings of the objects when they are placed together as opposed to being looked at as a single object?
- If you were to tell a story about yourself using only objects at home, what would you use to document this story and why? What story would you want to share about yourself?

Art Activity.

Archive: A place to store historical materials such as photographs, letters or other documents, objects and memories of a person, event or place.

Step 1: Look around your home to find objects that you would like to photograph*. (*Please check with a parent or guardian before you touch or move any items.)

Step 2: Gather at least three objects and place them on a flat surface such as a table, chair or the floor. Take the time to think about how you will arrange the objects and what story you want to communicate and how the objects relate to each other.

Step 3: Use a cell phone or any type of camera to document your still-life arrangement. If you don't have a phone or camera, you can use any drawing utensils to draw the arrangement on paper.

Step 4: Write a narrative (story) about your photographic composition. Share the image with others and ask them to describe their interpretations of the objects and the narrative.

Art Activity.

Optional questions for reflection, writing and discussion:

- What objects can you find at home that tell a story about you, your experiences and memories?
- Describe how each item has meaning on its own and how their meanings change or are enhanced by grouping them with other personal and found objects.
- What are other ways to tell a story about your objects?
- Which object is the most meaningful to you and why?

Resources.

Allison Stewart www.Allison-Stewart.com

Lenard Smith www.lenardsmith.work

Cover Image: Allison Stewart, *Removed Jefferson Davis*, archival pigment print, 24 x 36 inches, 2019

Los Angeles Municipal Art Gallery

lamag.org



@LAMAGBarnsdall

#LAMAGPlay #LAMAGLearn #ARCHIVEMACHINESatLAMAG

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