



REWIRING

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 REWIRING section create artworks that encourage the viewer to rewire, reimagine and reconfigure outdated modes of perception and thinking. By unlearning past beliefs about old systems there is an opportunity to discover and hear new perspectives.

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.



*Timesheet: November 4 – 10,
2018*

weaving

40 x 70 inches

2019

Ahree Lee (b. 1971, Seoul, South Korea) lives and works in Los Angeles

Ahree Lee is a multi-disciplinary artist working in video, new media, and textiles. Lee's work addresses identity, gender expectations, stereotypes, community, family and culture. Her works examine how we can actively participate in rewiring outdated modes of thinking about stereotypes and biases. Lee approaches her art practice as a scientist would, by gathering research and conducting experiments. Instead of working with facts, her data captures human memories, emotions and experiences. She transforms mundane, ephemeral activities and daily tasks that are usually performed by the undervalued domestic labor of women, into works of art that have a “tangible monetary and cultural value.”

This current series of weavings stem from Lee's research comparing weaving to computer technology. Lee examines how the history of technology is connected to the weaving that was often considered women's work. Technology is often considered a male-dominated field of work, but Lee learned that women were instrumental in the

The Artist.

development of computing and that it was a female mathematician named Ada Lovelace who wrote the first computer program in the 19th century.

The value and worth assigned to female labor differed throughout history. Lee states, “the history of textile production shows how women and those without power were exploited for economic gain.” Gender and socio-economic inequalities continue and women are still under-valued. With this body of works, Lee’s intention is to try to elevate and acknowledge “the forgotten history of women computer programmers and how women were integral to the creation of computer technology”.

The origin of the word technology comes from the Greek word “techne”, meaning “art” or “craft”. The design and origin of the first computers were inspired by weaving looms that created patterned, textured and multi-toned fabrics. Lee makes an analogy between the binary nature of computing and the technology that came from the weaving loom. Computer technology uses a binary code of ones and zeros; weaving is also binary and uses two sets of threads. Vertical threads are set on the loom first and form the warp. The horizontal

The Artist.

weft threads cross the warp at right angles and are woven into multiple repeating rows under and over the warp threads to create fabric.

Lee participates in weaving communities in Southern California and believes that through teaching weaving and coding, technology can be introduced to a broader audience and more women can get involved. With regards to disparities and income inequities for women in technology jobs, she seeks to bring attention to the issues of justice and how to end injustices. Lee feels that the artist's role is to create positive change and to use their collective voices to provide imagination and a vision of what the future can be.

Ahree Lee received her B.A. from Yale University and her M.F.A. from Yale School of Art. Her commissions include the Asian Art Museum in San Francisco, the O1SJ Biennial, the Orange County Center for Contemporary Art, and the Sundance Channel. She was Artist in Residence at the Women's Center for Creative Work in the fall of 2019, has an upcoming residency at Santa Fe Art Institute, and is a Rema Hort Mann Foundation Emerging Artist Award nominee.

Art Activity.



Timesheet: November 4 – 10, 2018 (detail view)
weaving
40 x 70 inches
2019

Activity: Create a paper weaving

Grades: 6 - 12

In 2018 during an artist's residency at the Women's Center for Creative Work in Los Angeles, Ahree Lee used neutral colored yarn to create weavings. Her artworks explored issues of stereotypes and gender expectations regarding who usually performs daily household work and other tasks. She kept track of the time she spent on labor and tasks. She assigned a different color yarn for each activity and gave each category a name including: housework, child care, art practice, non-household work and sleep. Lee created one weaving for each day of the week to document her activities. What daily activities have you seen performed by someone because of their gender? How are activities valued or not valued depending upon who performs them?

Art Activity.

What you will need*

- One 8 ½ x 11" or 9 x 12" piece of cardstock or construction paper, or any type of thick paper
- A variety of papers, recycled papers, magazines
- Scissors
- Pencil
- Glue or glue stick

Optional: Ruler, string, yarn, ribbon, wrapping paper or safe recycled materials

**Please check with your parent or guardian before using and cutting any items.*

Art Activity.

Questions for viewing

- What are some objects at home that are made using woven thread, yarn or fibers?
- What do you think of the artwork's title "Timesheet", and what is the artist trying to say with the title?
- What type of artwork could you create that tells a story about your daily tasks and the amount of time you spend on each activity?
- How does Lee's artwork encourage the viewer to rewire their thinking and unlearn ideas surrounding gender expectations, stereotypes, and biases?
- Describe a time you were stereotyped and were asked to do something based on your gender and how that made you feel.
- How can people create a non-judgemental inclusive environment where everyone, regardless of gender, can have opportunities to be successful in technology or any field they choose to work?

Weaving: The craft or action of producing a woven textile or piece of cloth by interlacing horizontal and vertical sets of yarn, fiber or other material.

Art Activity.

Making a paper loom

Step 1: Fold one sheet of cardstock or thick paper in half horizontally and match the two edges. Crease the fold and place the folded side closest to you.

Step 2: Use a pencil and ruler to make five evenly spaced vertical lines that start at the fold upwards towards the end of the paper, leaving a 1" border from the open top edge. If you don't have a ruler, draw the lines freehand.

Step 3: Cut five slits on the pencil lines. *Do not cut all the way to the edge.* Unfold the paper and lay it flat. It's ok if the lines are not perfectly straight.

Art Activity.

Preparing the materials

Step 4: Measure and cut 8 – 10 paper strips, yarn or ribbon pieces measuring between 9” – 11” long. Pieces should be approximately ¼” – 1” wide. They do not have to be perfect, they can even have wavy edges! Have fun cutting and experimenting with different widths for the paper strips. If you have string, yarn, ribbon or other recycled materials such as newspapers or magazines, cut some of those as well.

Weaving each row

Step 5:

Row one: Start at the top by weaving the paper under the left edge of the paper loom. Continue weaving the paper over and under through all of the cut openings until you get to the end of the first row.

Row two: Weave the paper over the paper loom edge. Continue weaving under and over until you get to the end of the second row.

Art Activity.

Repeat this alternating pattern for each row, starting with either over or under on the left side.

Carefully slide each row upward so they are next to each other. The alternating rows of the loom and woven papers will create a checkerboard design.

Cutting and gluing the edges of each row

Step 6: Carefully cut the excess paper and other materials that extend beyond the edges.

Step 7: Use a glue stick or glue to attach the ends of the rows on the front and back of the paper loom.

You have created a woven artwork!

Optional: Label each row with the activities that you did in one day and write how much time you spent on each task or activity.

Resources.

Ahree Lee www.ahreelee.com

Cover artwork caption: Ahree Lee, *Pattern: Code* (video still), 2019. courtesy of the artist.

Los Angeles Municipal Art Gallery

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