

Notions of Place

April 15 - June 17, 2023



detail: *Sites of Remembrance and Notations for Locating Home*,
LaRissa Rogers

Hilary Baker · Joyce Dallal · Natalie M. Godinez
Kio Griffith · Flora Kao · Lauren Kasmer
LaRissa Rogers · Jenny Yurshansky · HK Zamani

Curated by Lauren Kasmer.

Photography by Jordan Rodriguez.



The AGCC exhibitions program is made possible with support from the following organizations:



Notions of Place



Hilary Baker

Birch Slice Paintings, 2022

Acrylic paintings on white birch and Aspen wood.

The birch slice paintings are reminiscent of the souvenirs travelers once purchased as mementos of their road trips. These “souvenir” portraits document local life in rural California. The narrative that runs through them is the story of my community, the small town of Ojai, California. The birch slices depict both the rural and industrial landscape, as well as the resident wildlife whose habitats shrink as the landscape inevitably changes. My concern is that the landscape is leaving us, and we are running the risk of losing our humanity in the process. If we retain our appreciation of our place in the natural world, the efforts to preserve our history enhances our lives. –Baker

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Hilary Baker: Birch Slice Paintings



Antenna (Fence), 2022
Acrylic on white birch
7 x 5.5 inches
\$950



B3, 2022
Acrylic on white birch.
6 x .5 inches.
\$950



Bighorn, 2022
Acrylic on white birch
6.5 x .5 inches
\$950



Camarillo, 2022
Acrylic on white birch
6 x .5 inches
Not for sale.



Container Ship 1, 2022
Acrylic on white birch
6.5 x .5 inches
\$950



Coyote, Shell Station, 2022
Acrylic on white birch
7 x .5 inches
Not for sale.



Hanford, 2022
Acrylic on white birch
6 x .5 inches
\$950



Highway, 2022
Acrylic on white birch
7 x .5 inches
\$950



Tracks, 2022
Acrylic on Aspen wood
8 x 5 inches
\$950



Pumpjacks, 2022
Acrylic on white birch
6.5 x 5 inches
Not for sale.

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Joyce Dallal & Lauren Kasmer

Homesitē, 1992 - Present

Cabinetry containing tableaus featuring items and memories contributed by Los Angeles residents.

Not for sale.

Homesitē Recipe Exchange, 1992 - Present

Installation.

Not for sale.

Homesitē is an ongoing artwork by Joyce Dallal and Lauren Kasmer about the city of Los Angeles as one's home. The piece was created in the early 1990's and has been displayed throughout Los Angeles County in retail and public spaces, museums, and galleries over the last 30 years. The installation consists of a series of structures emblematic of the landscape and architecture of Los Angeles that display objects, tableaus, and stories contributed by residents reflecting where we live and where we came from.

In 2009 the project expanded to include the *Homesitē Exchanges*, where the definition of home was widened to include how we define ourselves through what we wear and what we eat. The *Homesitē Recipe Exchange* focuses on the connection between food and home, and is an opportunity to share a recipe, memory, or story about a dish that means home to you.

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Natalie M. Godinez

Aquí es donde soñamos / This is where we dream, 2023

Relief printing and embroidery on fabric.

Not for sale.

The border is a place full of possibilities, somewhere where people come to look for better opportunities or with the hope of crossing to el otro lado (the other side). Many people grow up in this place with the looming presence of militarization, enforcement, and barriers. The borderlands are where people thrive and dream regardless of the oppressive systems around them. This piece aims to illustrate the feeling of growing up on the border in Tijuana and how it is similar to migrating and having a continued sense of in-betweenness. The artist's mother tongue is emphasized but underlined by English, now the language that dominates a lot of her daily life, the language her daughter is growing up in. The snails carry their home like we carry our culture, with symbols of growth throughout. Watchful eyes represent a sense of surveillance, both literal and figurative.

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Kio Griffith

The Third Rail, 2023

Video projection

Navigating parent care during COVID altered my trajectory in such unexpectedly diverse ways, my sensors derailed and everything had to be relearned. The floating points that connect the parent to the child by way of universal truth required reevaluating. Where I landed on the anniversary of the ending of the Pacific War in 2020 was a motherless home with hints of an accident that would inevitably change her functioning lifestyle. The reverberations from this event placed myself on an indeterminable orbit, one that seems to trigger sequences of bifurcations and uncome-at-able noumenons. The performative semaphores of *The Third Rail* hint at the psychophysics of yearning and detachment, tracing shadows of an unascertainable time. –Griffith

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Flora Kao

Coastline: Nike Missile Site, 2023

Oil rubbing on canvas, 6 x 9 feet.

\$3,000

Coastline: White Point, 2023

Oil rubbing on canvas, 6 x 18 feet.

\$8,000

Flora Kao's new installations explore transcendence and rebirth after a heartbreaking season of grief and isolation. Persevering through catastrophic loss and change, Kao's earth rubbing series records the topography of gardens and beaches where the artist sought solace during intense emotional turmoil. *Coastline* features oversize rubbings of White Point Beach in San Pedro, exploring touch, bodily knowledge, memory, mapping, and the meaning of place.

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Flora Kao

Prayer Tree, 2020

Salvaged silk and olive branches, 7 x 2 x 4 feet.

Not for sale.

Giving new life to the amputated limbs of a neighbor's olive tree, *Prayer Tree* responds to the tumultuous cries of Black Lives Matter. Each branch is tied with fluttering silk prayer leaves in a rainbow of skin tones.

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LaRissa Rogers

Sites of Remembrance and Notations for Locating Home, 2023

Tiles comprised of soil from childhood home in VA, C&H sugar factory, CA, Pen Park, VA, and Hawaii, archival photographs, 73 x 41 x 11.5 inches.
Not for sale.

Sites of Remembrance and Notations for Locating Home juxtapose personal and familial imagery with historical – to articulate diasporic distance and placemaking to those distanced from their homeland. The images construct a fractured narrative that cannot be entirely understood due to the destruction of ancestral knowledge and the gaps in the archive. The imagery becomes a form of re-memory acknowledging the interconnectedness of Black and Asian communities and histories.

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Lauren Kasmer

Notions of Place, 2023

Multimedia installation with video, furnishings, and wearable objects
Not for sale.

The *Notions of Place* installation by Lauren Kasmer creates an invitation to inhabit an area within the Angels Gate Cultural Center Gallery. Works from the *Momenta* series, a solo exhibition online and *Equipoise*, an installation with live streamed activations, composed as pandemic responses, are now newly recreated and include the poetic non-narrative video *Mount* (whose title refers to the surmounting or overcoming an obstacle and to the geologic formation of a mountain), the wool rug *Assemblage* and the *Fallen Oak Leaves* repurposed couch. All incorporate her series of photographs and live action captures of the remains of her home fire and the environments ravaged after the most recent Southern California wildfires. Other elements include meditation rugs composed from her digitally printed textiles that were remaindered from the wearable art that previously appeared in each of her installations/performance projects over the last ten years. The bulky wearables, created especially for this exhibition, are composed of upcycled vintage remnants of her mother's fashion design clothing line. In casual performances, Kasmer will activate the *Notions of Place* installation by inviting any gallery visitor to adorn themselves in the aforementioned wearables and partake of foods that reflect her birthplace and heritage.

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Notions of Place elements:

Fallen Oak Leaves, couch, vintage couch with dye sublimation print on fabric, 27 1/2 x 102 x 36 inches.

Thrush, wingback chair, vintage chair with dye sublimation print on fabric 34 x 20 x 27 inches.

Assemblage, rug, hand tufted wool & viscose rug, 6 x 9 feet.

Remnant Meditation Rug 1, composed of textile scraps remaindered from photographic wearables, 42 x 50 inches.

Remnant Meditation Rug 2, composed of textile scraps remaindered from photographic wearables, 28 x 41 inches.

Czech Toothbrush Rug 1, composed of textile scraps remaindered from photographic wearables, 40 x 22 inches.

Bulky Wearables x 3, composed of vintage fabric scraps remaindered from Irene Kasmer Inc. clothing firm, variable dimensions.

Mount II, 2023

Video, 13 minutes, 25 seconds

Concept/Director/Producer: Lauren Kasmer

Director of Photography: Shohei Fukushima

Director of Photography: Alicia Robbins

Editor: William Allen

Soundtrack: Jennifer Ricciardi

Performers: Satoe Fukushima, Misato Daryl Rose Iida, Yuki Ishihara, Michelle Lai, Cilka Mark, Yuko Nakata, Monthira Soonthorsarathool

Thank you rugs/ wearables: Yueying Cao, Satoe Fukushima, Imani Heath, Vithavas Khatawong, Jaime Odabashian, Monthira Soonthorsarathool

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Jenny Yurshansky

Blacklisted: A Planted Allegory (Memoriam), 2015

Digitally printed polyester voile, fan, nails, 59 x 88 x 5 inches.

\$3,500

Memoriam features a hanging draped piece of fabric. Embedded within the material is a photograph that documents the last day of the artist's attempt to create an invasive plant asylum. The image printed on the fabric records the moment just after shutting off all of the grow lights. All that can be seen are the corporeal water stains left behind on the shielding screen and the faintly visible impressions of the plants that lie just beyond. These are the last echoes of the living matter that formed the substance of the works in the exhibition before everything was cast away. This indexical 'Veronica's Veil' is the same size as the original scrim and functions as a memento mori for the entire project.

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HK Zamani

House of Veneer, 2008 - 2016

Digital print on vinyl, 96 x 144 inches.

\$3,000

Excerpt from catalog essay by Tim Christian for House of Veneer:

Taking as his point of departure the iconic Geodesic Dome, as designed by the 20th Century visionary R. Buckminster Fuller, Zamani embarked on an exploration of the failure of utopian ideals. The very use of veneer in the production of the work speaks volumes about the state of the world today. A veneer is merely a finish, an image, even a reproduction of the real intended to fool the eye and lead the beholder into a state of ignorant pleasure. The veneer has no depth, no weight and no future. It is in point of fact a lie. The image of the dome in elegant decay strikes the viewer like a blow: "What does this mean?" "This is not what I know to be true." It laid waste to the hope instilled within architecture as object and subject of our salvation. What came to be a symbol of the triumph of the Modern era (despite its journey from hippie to genius) suddenly falls apart. The fabric is tattered and torn, the framework is splintered and broken, and the very essence of the image begins to fade into memory leaving the viewer not with a shining reflection of our moral and intellectual superiority, but rather a dissolving memory, a small sense of loss, nostalgia for what we never knew we didn't have. We have stumbled, with the artist, upon the ephemeralization of the icon itself.

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HK Zamani

Flying Dome for Flash Animation, 2008

Fabric, armature, hardware, 18 x 36 inches.

Not for sale.