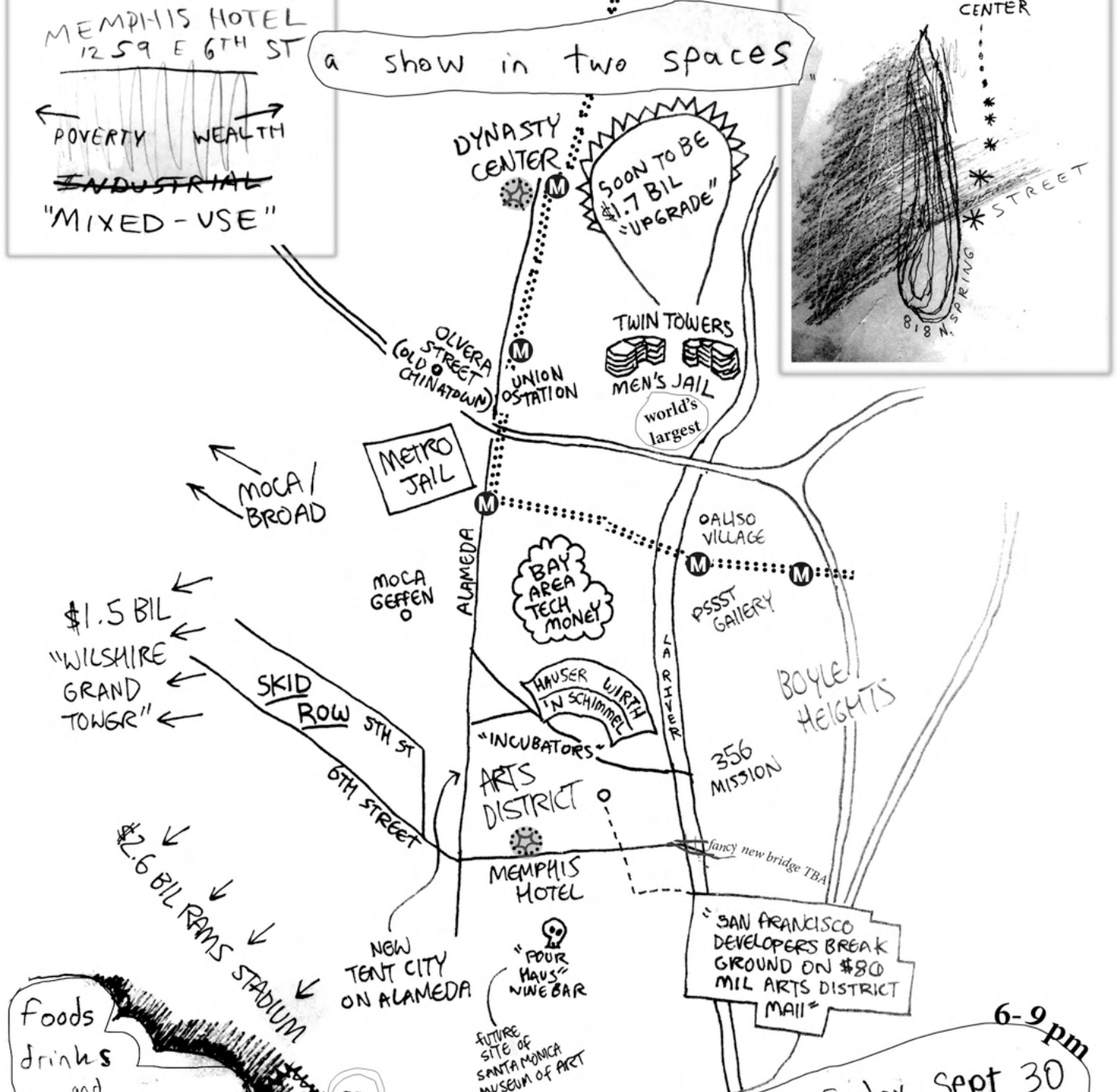
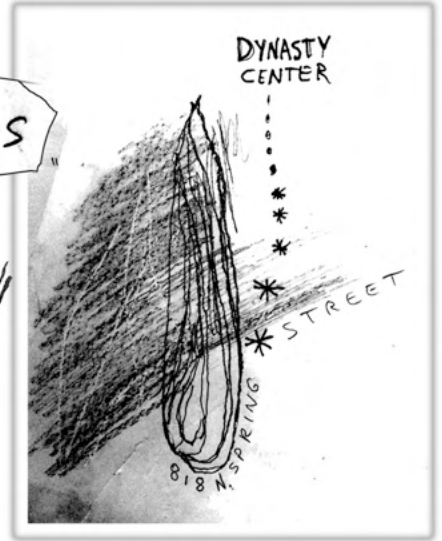


OFF THE GOLD LINE

MEMPHIS HOTEL
1259 E 6TH ST

← POVERTY WEALTH →
~~INDUSTRIAL~~
"MIXED-USE"

a show in two spaces



\$1.5 BIL
"WILSHIRE
GRAND
TOWER"

\$2.6 BIL RAMS STADIUM

Foods
drinks
and
[SCREENING]
Saturday OCT 1
at Memphis Hotel

8 PM

6-9 pm
open Friday Sept 30
Saturday Oct 1
and by appointment

GOLD LINE SHOW 1: (“OFF THE GOLD LINE”)

**September 25, Sunday:
Final dinner/meeting before install**

**September 25 - 29:
Install**

**September 30, Friday:
Opening/ Unwrinkled Ear (Dynasty
Center)**

**October 1, Saturday
Opening/ Screenings in evening
(Memphis Hotel)**

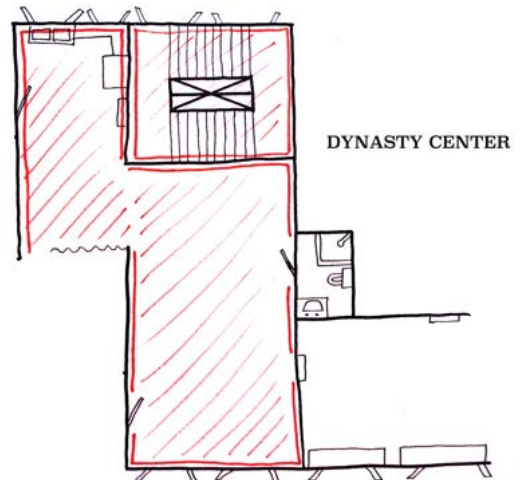
**October 8, Saturday
Readings followed by 1259 railyard
show**

**October 9, Sunday
Screenings?**

**October 13, Thursday
Screening (Dynasty Cent)**

**October 14, Friday
Unwrinkled Ear/Closing (?)**

**Taralyn and Jean-Luc’s “requiem for a
dream”:**



**“Off The Gold Line”
The Memphis Hotel / Worker’s
Lodge
Saturday, October 1
-
Exhibition Catalogue**

what is enough - we are enough - context
takes form after the form
humanity informs humanity;
collective/community/a building of support
requires action, stability, strong individual
parts
connection to
space/place/territory/city/infrastructure---
implicated unconsciously
anywhere is good enough to show art
gentrification the new colonialism
we are in a state of emergency and we
have no other choice but to create

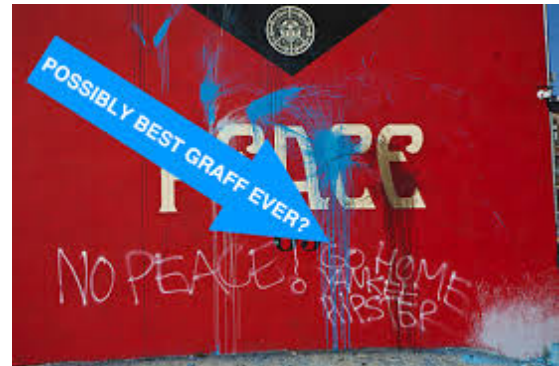
Except that we are so distracted by
financial woes, debts, social
pressures, soulless value-production
systems--that we have MANY other
choices than but to create! The
trickle-down market system based on
arbitrary social hierarchies and
stock-market-like speculation KILLS
action and community. Why do we make
art, and for whom? How many artists
answer knowledgeably that they used to
try for that “idealism” or
“radicalism” but that *sigh* at some
point “you have to buckle down and pay
the bills” ?

**TEAR INTO THE QUESTION OF SELF-
DETERMINATION. THE UNION THAT IS
SOVEREIGNTY.**

*ours, mine, yours, theirs
art worlds all over the map and none of
them feel like home
inspiring their citizens to make art for all
the wrong reasons
a community brought together under the
spectacle of success and stardom
is an impoverished community indeed*

law, and jobs, are what make society

*and institutions dole out reputations,
become mausoleums
Can we say our work is directed by a
messy chaotic communal will,
and by the external things we can’t control,
And just try to be honest to those things?*



<http://www.habenundbrauchen.de/wp-content/uploads/2015/12/AG-Arbeit-Poster.pdf>

**LAND IS REVOLUTION:
GEOPOLITICAL: WORLD
ORDERS: THE CRIMINAL
JUSTICE SYSTEM AND
ECONOMIC
SUPERSTRUCTURES AGAINST
PEOPLE OF COLOR IN THE
CITY OF LOS ANGELES**

GA - gentrifiers anonymous

*despite the mountains of gold that have
been built in downtown los angeles it still
remains vulnerable*



rich history reduced to lofts

root shock : a traumatic stress reaction related to the destruction of one's emotional ecosystem.

there are enough shoe stores

with enough shoes

to make me wonder

why there are shoeless people

&

there are enough galleries

with enough art

to make me wonder

why there are people with no art

<https://www.kcet.org/shows/artbound/boyle-heights-gentrification-art-galleries-pssst>

- "They simply planted themselves here without taking our input into consideration or without any kind of community process."
- "What's problematized this situation with PSSST more is the representation... they are saying that they are equivalent to the community. But that is not so."
- While they are certainly not the first gallery to set up in Boyle Heights, unlike their more discreet neighbors, they are the first to announce their intentions to establish themselves as an experimental art space in one of the neighborhood's industrial enclaves.

Check list: art as occupation

- Is your rent doubled because a few kids with brushes were relocated into that dilapidated building next door?
- Have your feelings been designed, or do you feel designed by your iphone?
- Or is access to art (and it's production) on the contrary being withdrawn, slashed, cut off, impoverished and hidden behind insurmountable barriers?

-a paradoxical mix of recognizing one's rather precarious position, financial fragility, the need for DIY ethos etc; while also acknowledging one's privileges/gifts--having a space to work in, a friend group, an education, 'free time'

HOW DOES THE TITLE INFORM THE INTENTION OF THE SHOW? What does the metro say about this city, our proximity yet distance, accessibility, etc?

Our spaces are implicated as relics of a past history of LA, a worker's history. * Great Western Smelting & Refining co. (WV) Especially when viewing the city of Los Angeles through the means of transportation. From its Individualistic reconfiguration as a car city, which can partially be argued that highways and the boom of 1950's car culture is a direct response to the Cold War. Specifically ringing Engel's ideas of transportation that works for the whole and for all. Explore the history of Los Angeles through clips from movies/tv that shows the city through transportation. How it continually keeps us so separate from each other in the city. Discussing the form of modern Los Angeles, how it is artificially created; from disconnected and removed capital grounded in GMC's and the Federal government's ulterior motives... Which can creep into American Car Culture and intertwined with big balled masculinity. ~~ The natural extension into how Prisons and Policing is directly tied into the most persuasive and base form of oppression in modern America. Los Angeles County Jail system biggest one in the world, ay what up.



aesthetic regime

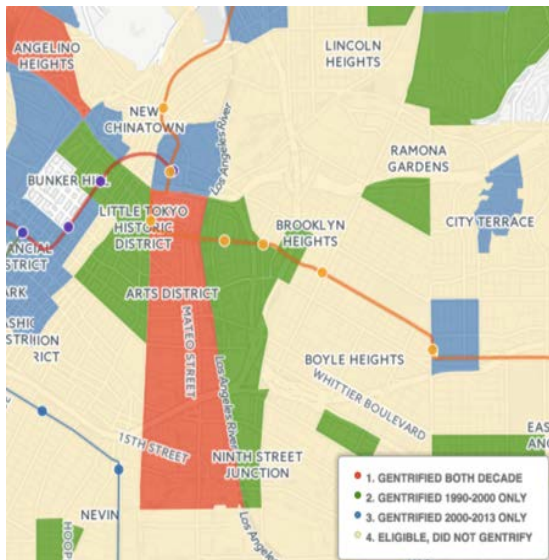
(WV) One aspect I'd love to explore would be the history of migration in Los Angeles; from the story of

Filipinos in the turn of the century, to the Great Migration of African Americans in the mid twentieth century, to the Mexican waves of migration, and eventually the Central American migration of the late 70's - the mid 00's, etc. Exploration of the different reasons peoples have to migrate to Los Angeles, what narrative and chronology are they participating in, and how that is depicted in various forms of media (papers, TV, Movies, etc). Using something relatively objective like the U.S. Census, to depict a map of various cultures coming through and seeing the marks and evolutions of neighborhoods. Tracing culture to land and its peoples, in order to reach a point that can be able to say "hey history is not a distant thing, it is traceable to life times, to generations. How are we choosing to honor history, and more importantly which history?" The untold stories, that continually go untold because there is a sever lack of critical thinking in LAUSD. Poor peoples are detached and removed from cultural and ethnic studies. There is no outlet, let alone any awakening to histories that don't place the white male gaze in the dead center of all popular media. Popular media that is generated comes directly from

"possession through dispossession" -Fred Moten

"I wonder if I could long work in a field where the demand for quality it determined by the taste and education of a mass not noted for any outstanding qualities save intellectual myopia and monetary greed. And then I wonder what field is not affected one way or another by the mass taste. And I also wonder if I am trying to rationalize something I don't quite understand. But fie on these unanswered questions and fie on those who pose them. There are stories to be written, drinks to be drunk, and women to be ravished, and...alas, money to be made. We shall ride the bouncing ball and fight gamely to avoid being on the bottom when it bounces...that is all ye know and all ye need to know. Amen."

--Hunter S. Thompson, *The Lonesome Highway: Vol. 1*, pg. 96

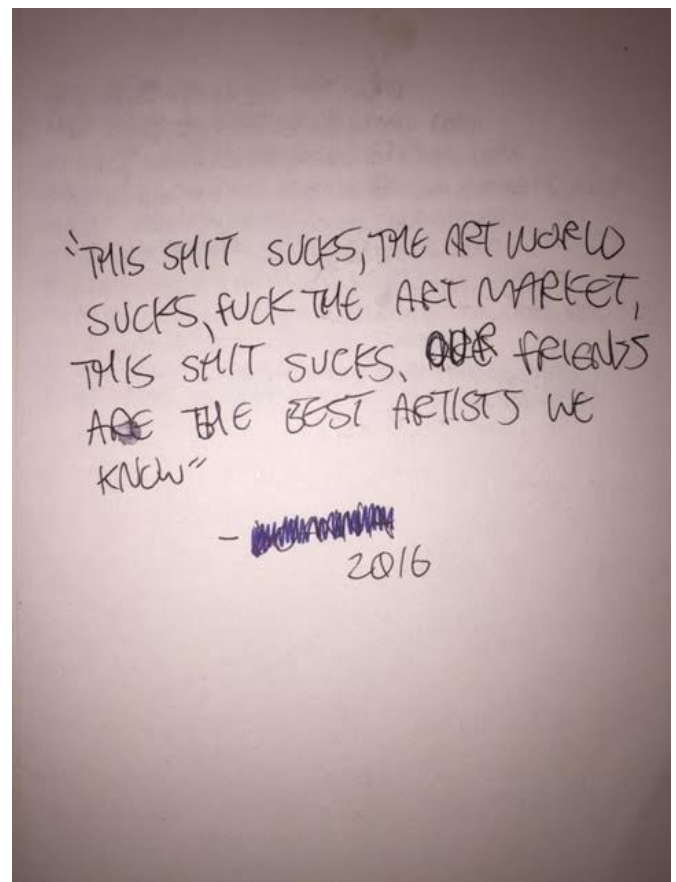


the same said city we are discussing and exploring. The generation two times removed from the transgressive revolutionary one in the 1960's. One that has gone through Crack Cocaine, the destruction of the Black middle class, Destruction of Labor unions and the modern indentured servitude, dehumanization of Latino migrants. Striped from sovereignty and now actively being striped of place, its the only natural next time late capitalism's purses next.

GANG INJUNCTIONS/LA YOUTH AND THE PRISON SYSTEM :

https://drive.google.com/file/d/0B6_Vov1yeU2dnNnSExvWU9ldzQ/view?usp=sharing

https://drive.google.com/file/d/0B6_Vov1yeU2b1pTRnBsZnFfQkk/view?usp=sharing



*(AL)The last Sumerian king -
 I had one of those solitary fortuitous smiles today. It was one of those which gathers, isolates and calcifies via a pale flock of thoughts that our bound together by the smile and become a single helix shaped strand suspended from the stormy firmament of work-a-day motions.
 As is often the case, I happen to be riding the train when suddenly I am at the mercy of a chemical process of this nature. It signals a departure of my attention away from a podcast about the succession of ruling kings in Sumer, Nubia and ancient Egypt. I was trying to do the math in my head, qualifying the corresponding astrological ages to these particular phases of history, counting backwards from the culmination of this millennia in its passage through the present. This exercise must have struck a particular chord as I imagined the rosary of celestial bodies fixed to the ecliptic, swinging from the pendulum of the ages in their steadfast trajectory as cities are ascended from the alluvial toil and thrust of human bodies to be leveled again under the aegis of that same locomotion.
 It is a thought that reevaluates my sullen preoccupation with pills and drunkenness and speculates that the condition is only a romantic fixation on the shades of feelings about things; a kind of sadness synesthesia that begets a series of divine supplications--
 Give me loneliness that feels like rain
 Give me solipsism that feels like wine
 Give me guilt that feels like martyrdom
 Give me weakness that feels in retrospect like a slight of hand, tumbling down into one of those icy northern craters of shadowy regret like trickle down economics
 I am a mere mortal, just a shlumpadik Jewish bartender for hire on Christmas Eve, I don't ask for much*

Give me an acre of land in the blue ridge mountains and I will plant a plum tree temple for all my friends

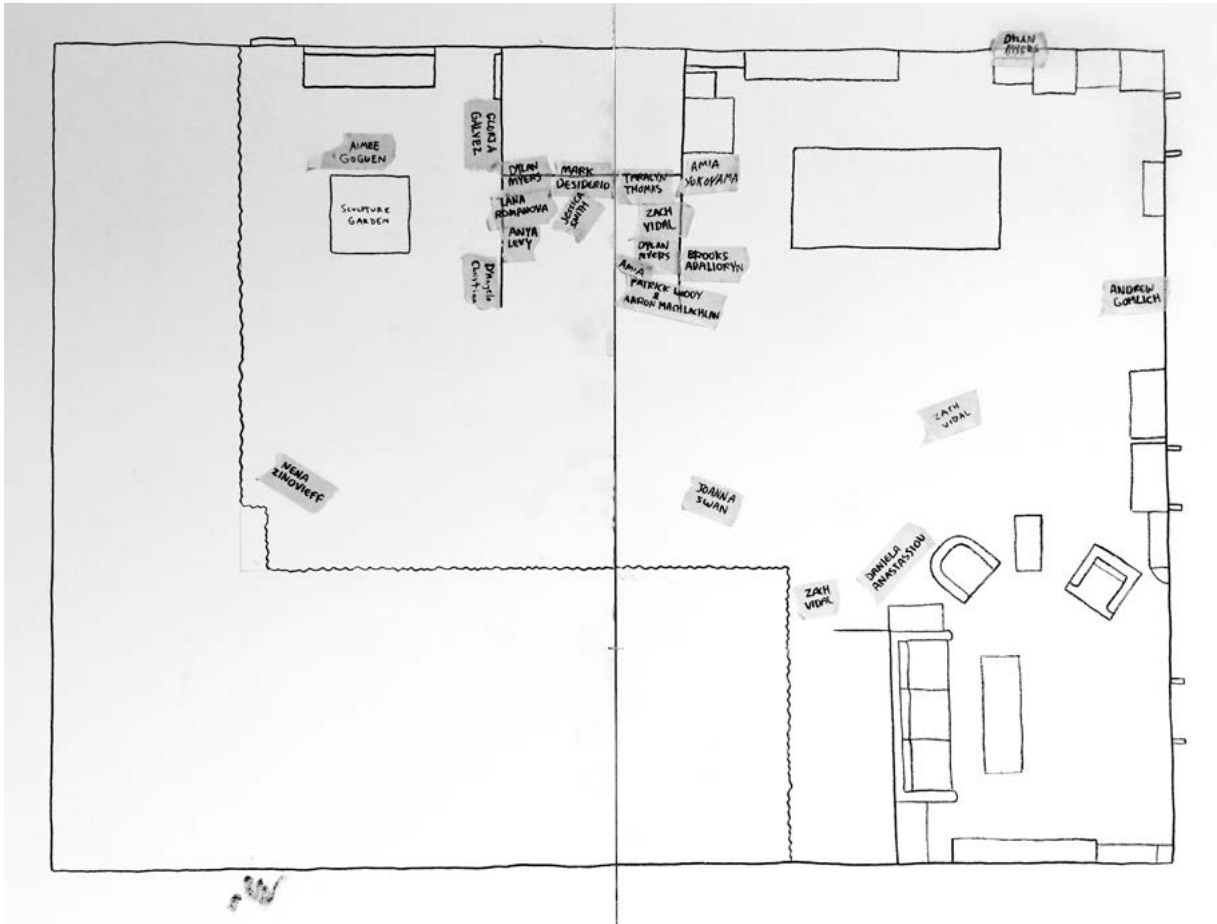
After a 1963 fire at the original Memphis Hotel:



MFA programs are to the world of art what gentrification is to your neighborhood.

— Sarah Schulman —

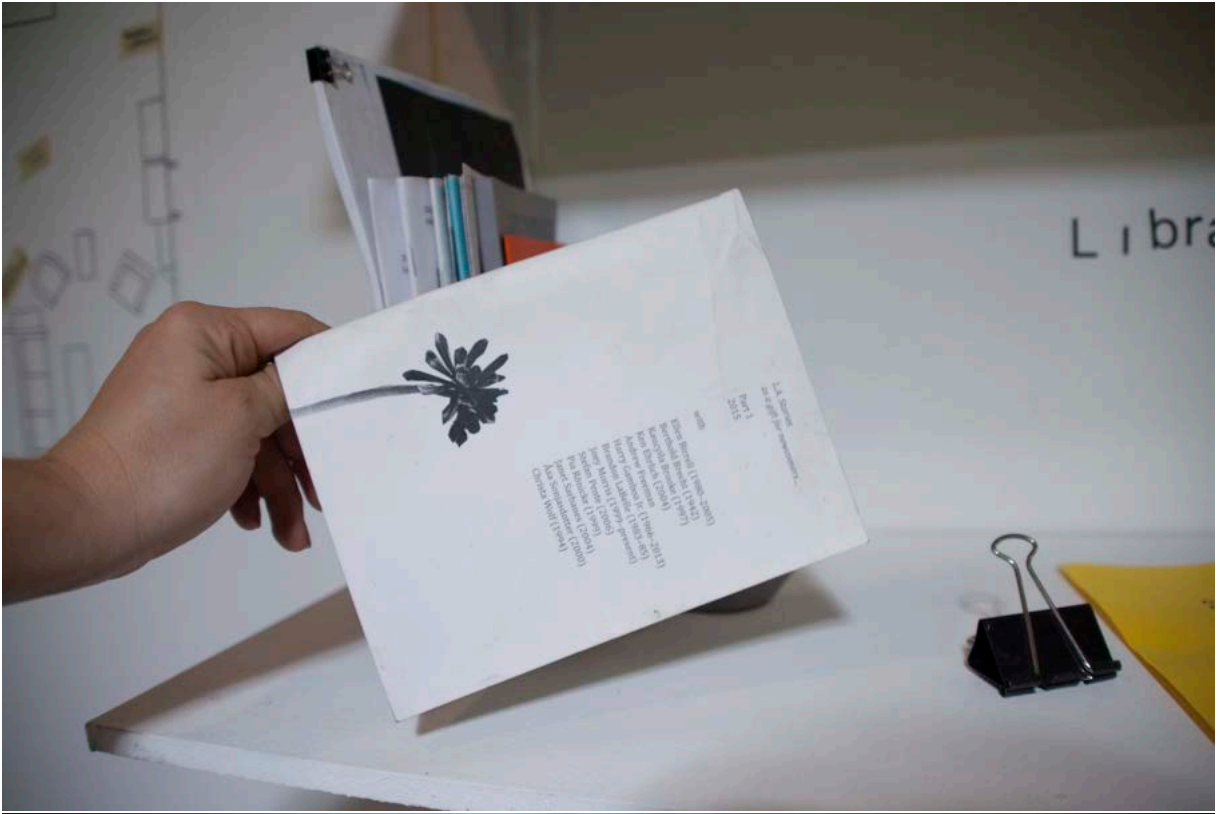
AZ QUOTES



Participating artists:

Gloria Galvez
 Chelsea Rector
 Helena Grierson
 Karissa Hahn
 Lior Shamriz
 Andrew Choate
 Joey Cannizzaro
 Taralyn Thomas
 chelseagtuggle
 Svetlana Romanova
 Patrick Woody & Aaron
 MachLachlan
 Amia Yokoyama
 Aimee Goguen

Magnus Flowers
 Nicole Spagnola
 Nena Zinovieff
 Andy Gohlich
 Deangelo Christian
 daniela Anastassiou
 Dylan Myers
 marx.desiderio
 Caitlin Adams
 Walter Vargas
 Anya Levy
 Zach Vidal
 Joanna Swan
 Cole's Kickback



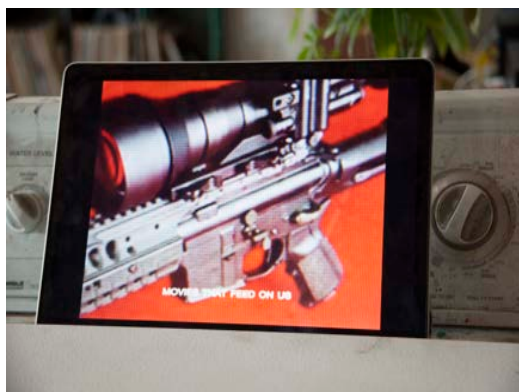


Brooks AdaLioryn

Angel Matter

Love wings, red pigment, digital print

2016



Daniela Anastassiou

Razorback

Video

2016





Markus Desiderio

I didn't know what I did but I know I do
Oil paint on quad paper, 28cm x 36cm
2016

Ain't your keeper damn sure ain't going to be your reaper
Oil paint on quad paper, 28cm x 36cm
2016



Andrew Gohlich

Directions (Sespe Condor Sanctuary, Los Padres National Forest, California)

Silver gelatin print
2016

Apples (Boulder Creek Path, Boulder, Colorado)

Silver gelatin print
2016

Tiny House (Deep End Ranch, Santa Paula, California)

Silver gelatin print
2016

Tiny House (Closer) (Deep End Ranch, Santa Paula, California)

Silver gelatin print
2016

Planter Orbs (23701 Adamsboro Dr, Newhall, CA 91321)

Silver gelatin print
2016

Aimee Goguen
Triangle Borf
Video
2010
Triangle Borf
Wood and green paint
2010



Anya Levy

Fantasy is place where it rains

Pen and ink on paper, 48 x 36

2016



Dylan Myers



Csie besser als wir (better them than us)
Acrylic, plastic, wood, pewter
2016



Command Decision



Card stock, acrylic, plastic
2016



Lana Romanova
Untitled
Plaster and purple glitter
2015



Joanna Swan
Clear vinyl
2016



Jessica Smith



Untitled
Ceramic Object
2016





Taralyn Thomas

Untitled

Digital print in clip frame, 10 x 8
2016

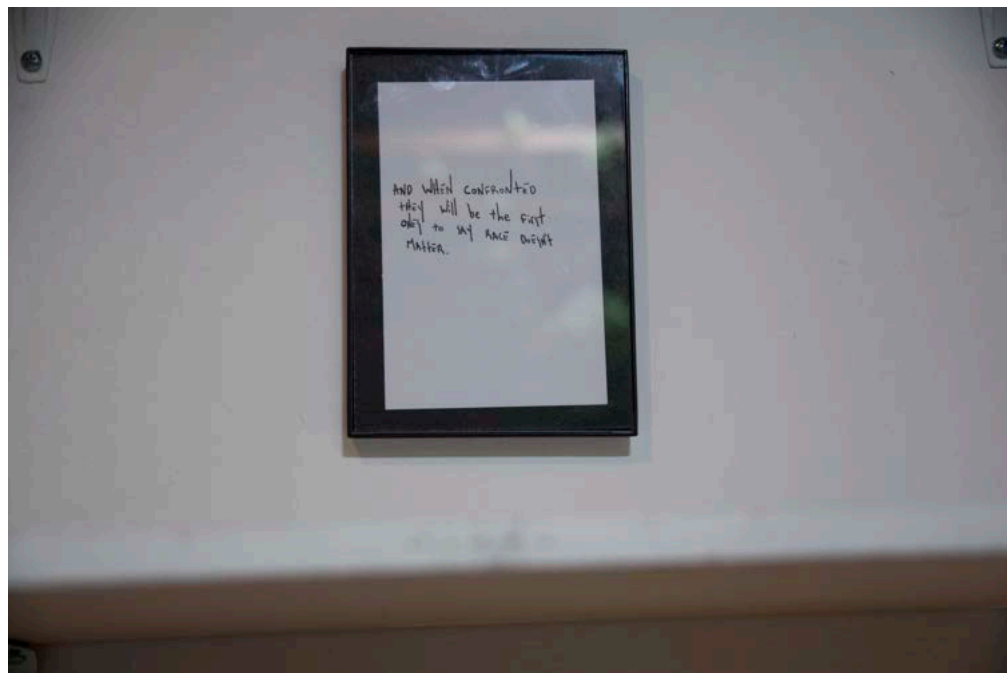
Untitled

Digital print in clip frame, 10 x 8
2016

Patrick Woody & Aaron MachLachlan
Jennifer Aniston (?)
2016



Deangelo
Christian
Untitled
2016



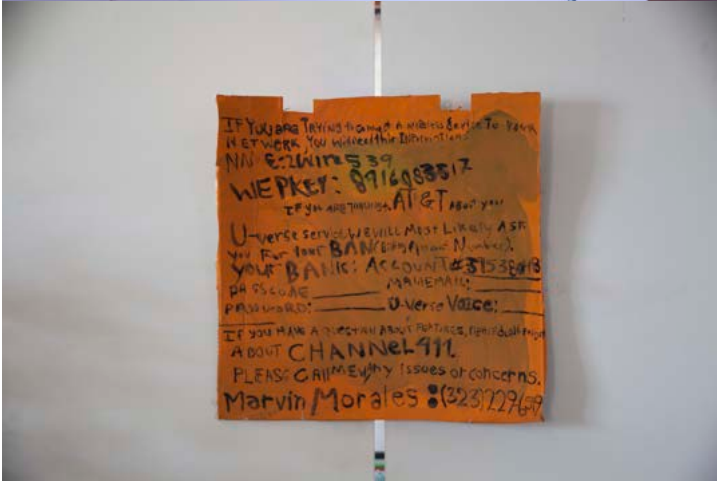
Nena
Zinovieff
*A dream I had
when I was
alone for
seven years*
Video
2016





Amia Yokoyama
2016





Zach Vidal

How to be a Mensch

Acrylic and spray paint on cardboard

2016

Wifi Password

Acrylic on Cardboard

2016

Untitled

Wood, spray paint, candle stick, shelf

2016

