

LAMMAG

Educators' Guide

Getty Foundation Pacific Standard Time: LA/LA

Condemned To Be Modern

September 14, 2017 through
January 28, 2018

Los Angeles Municipal Art Gallery
Department of Cultural Affairs
City of Los Angeles

Jonathas de Andrade - Ressaca Tropical (2009)



Educational Programming

Los Angeles Municipal Art Gallery (LAMAG) is committed to presenting varied exhibitions that inspire visitors of all ages and backgrounds to engage with contemporary works of art created by local and international artists. LAMAG's educational programming celebrates diversity and inclusiveness by providing a variety of interdisciplinary, participatory and immersive creative opportunities for L.A.'s broad communities. Educational and event programming has been created to provide opportunities for cross-cultural and intergenerational dialogue. LAMAG's programs provide an opportunity for a deeper and active visitor experience and to foster diverse museum audiences.

Objectives:

- Visitors of all ages, abilities, and backgrounds will engage with contemporary works of art created by local and international artists.
- To create opportunities for: learning, awareness, discourse, deeper thought and understanding about issues of importance to our students and communities.

During the inquiry-based gallery visit, students will:

- Learn the interconnection between art forms as modes of communication.
- Learn to develop observational and critical-thinking skills across the core subjects as they engage in new learning modalities and methods of communication, self-expression, exploration and reflection on artworks.
- Through active looking and observation of the artworks, students will have the opportunity to learn about, create and construct their own meanings and interpretations of the artworks.
- Discover how artists can communicate through a variety of media.
- Learn to use their imagination when observing artworks, and learn how to express themselves through engaging in discussion about the artworks utilizing vocabulary that is introduced during school visits.

How STEAM is a Part of Our Gallery Visits:

Our visual arts education programming and hands-on art lessons are aligned with select sections of the California State Content Standards for Visual and Performing Arts, Language Arts, Social Science, STEAM curricula, and Common Core State Standards for Language Arts. The works of art and topics addressed provide exciting opportunities for learning about the arts by teaching across core subjects.

The works of art in our exhibitions act as learning tools to engage students as they explore about the interconnection between visual arts, mathematics, technology, science, and language arts. During school tours, students will gain a deeper understanding of these connections and develop critical-thinking skills.

Exhibition Information

Condemned To Be Modern, curated by Curator Clara Kim, brings together the work of twenty contemporary artists who have responded critically to the history of modernist architecture in Latin America. In works produced during the last two decades, these artists explore the effects, contradictions, and contested legacies of modernism in Brazil, Cuba, and Mexico as expressed through ambitious construction of government buildings, public housing, universities, and even new cities during moments of radical political and social change. The architecture and urban planning of these moments continue to serve as critical reference points for artists, providing a sociological exploration that connects architecture with political ideologies, social values, and contemporary reality, while engendering dialogue about the role of government and public policy on the development, preservation, and use of the built environment.

The exhibition includes work by Eduardo Abaroa, Jonathas de Andrade, Leonor Antunes, Alexander Apóstol, Alexandre Arrechea, Ramiro Chaves, Felipe Dulzaides, Carlos Garaicoa, Terence Gower, Tamar Guimarães, Lucia Koch, Runo Lagomarsino, Renata Lucas, Lais Myrrha, Manuel Piña, Mauro Restiffe, Beto Shwafaty, Melanie Smith, Tercerunquinto, Clarissa Tossin, and Héctor Zamora.

Artists

Clarissa Tossin (b. 1973 Brazil, lives and works in Los Angeles)



Ch'u Mayaa, HD single channel projection, 2017, production still

Glossary: appropriation, architecture, Frank Lloyd Wright, Hollyhock House, Latin America

About the Artist

Clarissa Tossin received her MFA from California Institute of the Arts in 2009 and BFA from FAAP, Sao Paulo, Brazil in 2000. She was an artist-in-residence at Skowhegan School of Painting and Sculpture, Maine in 2009. Her work has been shown in the US at the Site Santa Fe, Hammer Museum (LA), Museum of Latin American Art (Long Beach), Artspace (Houston), Blaffer Art Museum (Houston), Museum of Contemporary Art (Detroit), CCA Wattis Institute (San Francisco); and in São Paulo, Brazil at Fundação Iberê Camargo (Porto Alegre), Video Brasil SESC (Sao Paulo); and in Kunsthalle Wien (Vienna), among other locations. Her work synthesizes place, economy, history and narrative into sculptural objects, installations, videos and performances.

About the Artwork

Clarissa Tossin's video was commissioned for PST: LA/LA. It is a response to the influence of Mayan architecture on Architect Frank Lloyd Wright's design of Hollyhock House. Wright designed the residence for Aline Barnsdall to sit at the crown of "Olive Hill" (Barnsdall Park).

It references the Mayan motifs used in Hollyhock House. In her video, a female dancer performs around the exterior of the Hollyhock House, which is presented as a temple. The architecture is used as a stage. The dancer's gestures, movements and poses are inspired by the pictographs and glyphs found on Mayan pottery and murals.

This video shows the direct connection between Latin America and Los Angeles by presenting ideas and theories for the viewer to consider regarding modernist design and how it was used by Frank Lloyd Wright. Tossin presents the Hollyhock House as a palace or temple and has reflected on how Mayan architecture "has been appropriated and transformed by Wright," according to Curator Clara Kim. Tossin also acknowledges the "presence of a Mayan community in the city's current cultural panorama and honoring Aline Barnsdall's vision for the Olive Hill and her involvement with the performing arts."

The title of the video, Ch'u Maya, references an ancient blue pigment that was used in Maya works of art which had great value, historical and cultural significance. This pigment (color) was an important material, and in many instances has lasted through the centuries - sometimes being the only color that has not faded from ancient Maya artifacts.

Questions for Discussion

- How might a dancer or performer communicate stories of ancient cultures and contemporary social issues?
- What are some ways that people express their culture and heritage?
- Can you share how your family celebrates your heritage?
- How did Frank Lloyd Wright appropriate Mayan motifs and architectural elements?
- How would you take one of these motifs to give it your own meaning, and what would it symbolize?

Artists

Alexandre Arrachea (b. 1970 Trinidad, Cuba)



L2VED2CH3, 2015, tapestry, Italian wool and yarn, stainless steel 98" x 79"

Glossary: architecture, metaphor, tapestry

About the Artist

Alexandre Arrachea lives and works in New York City. Arrachea received a BFA from Instituto Superior de Arte (ISA), Havana, Cuba in 1994. Since returning to his individual practice, he focuses on large-scale sculptures and installations that critique surveillance and control. His practice includes installation (first drafted in watercolors), painting, and the use of what he considers objects with “elements of truth”; this last category has included found remnants of places, such as debris, fragments of walls, and measuring tape. He is best known for monumental projects like *NOLIMITS* (2013), the ten sculptures on Park Avenue are riffs on iconic NYC buildings that twist and bend with the source of inspiration as though it were a malleable garden hose.

About the Artist, Continued

In 2015, he won the Artist of the Year award from the Howard and Patricia Farber Foundation during the 12th Bienal de Havana. Arrechea has had individual exhibitions at institutions such as Museo Nacional de Bellas Artes in Havana; PS1 Contemporary Art Center in New York; Los Angeles County Museum of Art (LACMA) in Los Angeles; and the New Museum in New York.

About the Artwork

Arrechea's works use visual metaphors for an ongoing project exploring themes of inequality, cultural disenfranchisement, and the disputed position of art in a global media-driven society. He calls his artworks "social sculptures," through which he explores how public and private spaces are related. The mask-like pattern on the printed tapestry was created from fragments of photographs depicting building corners that the artist documented throughout Havana, Cuba. The rough texture of the tapestry mirrors and represents the dilapidated and aging buildings in Havana.

Questions for Discussion

- What is the first thing you notice about these objects?
- What does this remind you of and why?
- How would you document or keep a record or history of your city, school or home?

Artists

Héctor Zamora (b. 1974 Mexico City, Mexico, lives and works in Lisbon, Portugal)



Hypars, (Intersections series) 2013, poured concrete, dimensions variable

Glossary: architecture, environment, installation, modernism, origami, hypars

About the Artist

Héctor Zamora received a Bachelor's degree in graphic design from the Universidad Autónoma Metropolitana-Xochimilco, Mexico City in 1998. His work transcends the conventional exhibition space, redefining it, reinventing it, generating friction between the common roles of public and private, exterior and interior, organic and geometric, savage and methodical, real and imaginary. With his technical prowess and knowledge of lightweight structures in architecture, and a meticulous emphasis on the process of conceptualization and the construction of each piece, Zamora calls for the participation of the spectator and urges us to question the everyday uses of materials and the functions of space. Zamora subverts each one of his sites, and in some of his interventions he plays with institutional structures, inserting himself at critical points where it is possible to find enough flexibility (i.e. weakness) to generate a reaction.

About the Artwork

Hypars is an installation comprised of nine sculptures created from poured concrete. Each geometric and minimalist sculpture in the vitrine is reminiscent of a large-scale origami piece with symmetrical and precise folds. The sculptures are inspired by the forms used in modernist structures and architecture. His artworks convey elements of architecture and structures found in the urban environment, public spaces, as well as the social use of a space. His works are intended to actively engage the viewer, and ask the viewer to consider and question how materials are used, and how they are utilized within a specific space. Other topics addressed in his artworks are the contrasts of how materials are used in place of another – such as in this installation, where concrete is used to evoke a paper origami form.

Questions for Discussion

- What might these nine sculptures represent?
- Do you think there is any meaning in their size and number?
- What is the first thing that comes to mind when you view this artwork?
- Have you seen these structures before, if so, where?

Visual and Performing Arts Content Standards for California State Public Schools Kindergarten - 12th Grades

1.0- ARTISTIC PERCEPTION

- Processing, Analyzing and Responding to Sensory Information through the Language and Skills Unique to the Visual Arts.
- Students Perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.
- Develop Perceptual Skills and Visual Arts Vocabulary
- Analyze Art Elements and Principles of Design

2.0- CREATIVE EXPRESSION

- Creating, Performing, and Participating in the Visual Arts.
- Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
- Skills, Processes, Materials, and Tools.
- Communication and Expression Through Original Works of Art.

3.0- HISTORICAL AND CULTURAL CONTEXT

- Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts.
- Students analyze the role and development of the visual arts in the past and present cultures throughout the world, noting human diversity as it relates to the visual arts and the artists.
- Role and Development of the Visual Arts
- Diversity of the Visual Arts

4.0- AESTHETIC VALUING

- Responding to, Analyzing, and Making Judgments about Works in the Visual Arts.
- Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
- Derive Meaning
- Make Informed Judgments

5.0- CONNECTIONS, RELATIONSHIPS, AND APPLICATIONS

- Connections and Applications
- Visual Literacy
- Careers and Career-Related Skills

Glossary

- **Appropriation:** the removal of a pre-existing idea/object from its original context; usually leads to the misuse and misinterpretation of its original purpose or significance.
- **Architecture:** the art of creating or describing a building or structural object.
- **Design:** a drawing plan showing the functions and parts of a building or structure on the works.
- **Environment:** the surroundings found within the area that an animal, person, or plant might inhabit.
- **Frank Lloyd Wright:** an American architect who many regard as the greatest American architect of all time. Some of his most famous works include Fallingwater in Pennsylvania, the Solomon R. Guggenheim Museum in New York, and Hollyhock House in Los Angeles.
- **Hollyhock House:** is one of Frank Lloyd Wright's first projects in the Los Angeles area built between 1919 and 1921. The house was designed for oil heiress Aline Barnsdall and was donated to the City of Los Angeles in 1927. In 2007 Hollyhock House received a National Historic Landmark designation.
- **Hypars:** is a shape curved in two directions (hyperbolic parabola). The term hypar was introduced by the architect Heinrich Engel in 1967.
- **Installation:** a term to describe three-dimensional and multi-media artworks that are often designed for a specific place or for a temporary period of time.
- **Kinetic sculpture:** a three-dimensional sculpture that incorporates naturally moving or mechanic parts.
- **Latin America:** a term referring to Spanish or Portuguese speaking countries in the Americas.
- **Metaphor:** a thing viewed as symbolic or representative of something else, usually abstract.
- **Modernism:** a broad movement that took place in western art. It advocated the rejection of past traditions and promoted the innovation and experimentation of different art forms, techniques, materials, etc.
- **Tradition:** the passing down of customs and beliefs from one generation to the next.
- **Utopia:** an imagined place or state of being in which everything is perfect.

For More Information on PST LA/LA:

http://www.getty.edu/pacificstandardtime/#background_more

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Twitter: [@LAMAGBarnsdall](https://twitter.com/LAMAGBarnsdall)

Artist's Websites

Alexandre Arrechea: <https://alexandrearrechea.com>

Clarissa Tossin: www.clarissatossin.net/

Héctor Zamora: <http://www.lsd.com.mx/index>

Accessibility

It is the policy of the City of Los Angeles to provide access to its programs and services for persons with disabilities in accordance with Title II of the Americans with Disabilities Act (ADA) of 1990, as amended.

As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability and, upon request, will provide reasonable accommodation to ensure equal access to its programs, services and activities.

Contact

323.644.6269

lamag@lacity.org

www.lamag.org



DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles

