

VISITINGS Curriculum

This curriculum is co-authored by artist Alan Nakgawa, Hikaru Haneda, and Jessica Rath as part of ArtCenter College of Design's Professional Practices for Fine Artists Course.

Why the primer is needed for students

I should get engaged within the civic dialogue but how?

During the current uprisings and before, students ask for models of working outside the gallery/museum. They question access to and ethics within the market system. The VISITINGS Radio Show consists of over 40 interviews with people working outside the gallery/museum system. These stories provide students with meaningful ways to share experiences, recognize their own communities, and build work with others.

Why a primer is needed for an institution

The VISITINGS Radio Show can lay the groundwork for the expansive field of working outside the gallery. These accessible 30 minute interviews include origin stories, backgrounds, strategies, and the real world experiences of collaborations, communities, collectives making art together. One sheet introductions and simple exercises can inspire students, teach histories of socially engaged art, and generate discussions on the ethics and innovation in publicly engaged work.

Full Artist List

<https://www.alannakagawa.com/visitings-radio-show>

(Highlighted Names contains links to google docs intro-paragraphs)

Elon Schoenholz

[Karla Diaz](#)

3D PPE Artist network: Ed Giardina & Devon

Tsuno

Carol Zou

[Jackie Amezcua](#)

John Malpede/ LA Poverty Department

Man One

[Tanya Aquiliga](#)

Leslie Kimiko Ward

Michael Rippens

Stephen Van Dyke

Daniela Barbani

Jessica Ceballos y Cambell

Tanzilla Taz Ahmed

Jon Revett and Amarillo Ramp

Corita Kent Foundation with Olivian Cha

Sara Daleiden

Rosten Woo

Charles "Chuck" Harrison

[Las Fotos Project/ Jess Castillo](#)

Cognate Collective

Linda Ravenswood

Salome Asega

Sean Starowitz

Maryam Hosseinzadeh

Jim Bachor

Teresa Flores/ Experimental Quesadilla

[Las Imaginistas](#)

Teresita De la Torre

[Tomorrow Girls Troop](#)

Cynthia Herrera

Danny Gamboa

[Jelsonorama](#)

Introduction Show

[Dorian Wood](#)

Joseph Kunkel

Emiko Atherton

[Karen Mack](#)

Neha Choksi

Grace Hwang

Amitis Motevalli

Dan McCleary

Jim Fox

Hikmet Loe

[Raquel Gutierrez](#)

[Sarah Williams](#)

Mierle Ladderman Ukeles

Sue Maberry

[Betty Yui Chinatown Artist Brigade](#)

Chicano Art Park

Haruko Tanaka

Melly Trochez

Camilo Cruz

Chiwan Choi

Maria Gaspar

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Background

VISITINGS Radio Show

In 2017, Alan Nakagawa was invited by Dicky Bahto of the Echo Park Film Center to contribute to a new radio collaboration between DubLab and Machine Projects. Through a brainstorming session with artist Jess V. Castillo (Las Fotos Projects) and other artists, VISITINGS Radio Show was created. Since its inception, Alan has interviewed over 40 artists who work outside galleries/museums. The show is periodically featured on OPTICAL TRACKS/ Echo Park Film Center on DUBLAB radio and is available on iTunes and SoundCloud.

Alan Nakagawa

Alan Nakagawa is an interdisciplinary artist who works with sound, video, sculpture, drawing, paint, performance, text, food, and most recently perfumes. He co-founded the non-profit arts collective Collage Ensemble Inc. (1984-2011) and was the curator of Ear Meal Webcast (2010-2016). Since 2014, he has created semi-autobiographical sound-based environments including *Peace Resonance; Hiroshima/Wendover* which combines recordings of the Hiroshima Atomic Dome (Hiroshima, Japan) and Wendover Hangar (Utah) and *Conical Sound; Antoni Gaudi and Simon Rodia* which combines recordings of Watts Towers (Los Angeles) and the Sagrada Familia (Barcelona, Spain). As an artist in residence at Los Angeles Department of Transportation (LADOT), Nakagawa collaborated with LADOT workers and patrons to produce numerous projects including a podcast, *Ghost Bike* project to memorialize bike fatalities, and *Street Haikus* installation. His work has been supported by Art Matters, a City of Los Angeles Artist Fellowship, and the California Community Foundation Mid-Career Artist Fellowship. He currently resides in Los Angeles' Koreatown. <https://alannakagawa.com>

Collage Ensemble Inc. (1984-2011). Alan explain their process:

In 1984, Luchy Garcia, Kio Griffith and I split from a rock band we were in and started doing multi-disciplinary art performances in Los Angeles. As the years went on, Kio and Luchy left and other artists joined, but it was always about collaboration, inter-ethnic experience, and multimedia/ inter-disciplinary work. We met each week, talked about stuff that happened to us or a hot news topic, pre-internet, and brainstormed about things we wanted to know more about. By 1988, the collective had become a 501(c)3 non-profit art organization and we produced a full length performance at the Japan America Theater in LA called KODOMO Micro Operas. In the 1990's, there were many iterations of Collage Ensemble Inc. We presented in Japan, Mexico and primarily in LA. By the end of the 1990's we focused on specific communities in LA: Produce District, Union/7th Street, puppetry community, multi-ethnic food culture, and immigration. From the mid 90's to the early 2000, the core was Alessandra Moctezumna, Steven M. Irvin, and Brandy Maya Healy. From the mid 2000 to 2010's Mona Kasra became a key collaborator. Throughout Collage Ensemble Inc.'s span over 150 artists joined the group for at least one project. We were consistent and open to any media. It was an honor to work with all of these artists. <https://alannakagawa.com/#/collage-ensemble-inc/>

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Video intro with artist Alan Nakagawa (3 minute)

<https://www.youtube.com/watch?v=oKAqiQ4Bn9Y&feature=youtu.be>

Initial Questions to ask class

- What communities are you involved in, did you grow up in, and identify with?
- What are the qualities of a community that make you feel welcome?

Provide background historic moments for context:

- Socio/Political Work (1930s/1940s) WPA; murals & socio-political photo documentarians)
 - Feminist Movement (1960s/1970s) Mierle Laderman Ukeles, Woman's Building, St. Elmo Village, Suzanne Lacy
 - Multiculturalism (1990s) Adobe L.A., Great Leap
 - Community Arts (1980s) Los Angeles Poverty Department
 - Socially Engaged Art (2010's) Tomorrow Girls Troop, Ambos, Slanguage
 - Multi-Racial Unity and the BLM as artist project (2016-2021) Crenshaw Dairy Mart, Auntie Sewing Squad
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In Class Workshop

Listen to an interview. Report back. Include:

- Screen-share photos
- Introduction to the artists' work and the communities they are a part of
- Name the place, histories, empowerments and erasures that they live with and in
- Share a specific project or aspect that interests you
- Address some key concepts of publicly engaged work listed below
- Address some questions specific to each artist listed below

Key Concepts

- What drew the artist into this work? What question did they have?
- What is the origin story of the group or artist?
- How did the artist(s) come up with their name or project name?
- How does the artist guide instead of "lead" or "direct" within a group?
- What kind of ethical and structural decisions came up in their process?
- What is the artwork? Is it a corn cart that trades dreams for corn? Is it a relationship?
- What tools, resources, expertise did the artist(s) have to offer the community?
- Were there times in which the artists stepped aside from action within a community?

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Tomorrow Girls Troop Interview

<https://docs.google.com/document/d/1Pf1qYu1XwXVs9fsYmdjy8dUoOw5N13LCNtn-I4CXdeM/e/dit?usp=sharing>

- How can we grow a project with others?
- How do small projects build into bigger one?
- Compare Guerrilla Girls' work with that of Tomorrow Girls Troop and how they both address injustice.

Las Fotos Projects

https://docs.google.com/document/d/1-_j_lx-orw-Gf2THZR9PkoKxqIDjWISnAL5_3Fxybvo/edit?usp=sharing

- What are the differences between hierarchical and horizontal organizational structures.
- Do organizations require a "leader" or can an organization be facilitated by a group?
- Using the Las Fotos Projects Interview and online research, look at how the cis-male founder/director of **Las Fotos Projects** stepped down to forefront female leaders.

Tanya Aguiniga

<https://docs.google.com/document/d/1O-kRbdkQWSlmtc02xOwn3NvGWqfh8BKXopMDq-e4PmY/edit?usp=sharing>

- Reflect on how **Tanya Aguiniga's** origin story and how she originally connected to border work.
- Reflect on how the artist moves from solo projects (museum/gallery) to the collective AMBOS and performance work.

LAS IMAGINISTAS

<https://docs.google.com/document/d/12UT87KRN0dIJT33eWpC-ag4yBpNZ6v3xbyddQezmPHo/edit?usp=sharing>

- Art schools teach western european ideas about art-making including the myth of originality and capitalist valuing systems for art. **LAS IMAGINISTAS** work with vendors' carts has been the site/object of artwork before. It is not unique. Explains how the process and interpretation by the artist and collaborators creates a unique situational work.
- How did **LAS IMAGINISTAS** facilitate the community as a whole authoring the artwork?
- Describe the process the artists set up the project *Taller de Permiso*.

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Jetsonarama

https://docs.google.com/document/d/1GJ9_w3C1ka3b5piCKCcPAErYJ5rnNaOK_fweh1KQ8fk/edit?usp=sharing

- Consider how respect for time, authorship, and autonomy are at play in the work of Jetsonarama. In what ways within his practice does he respect the culture he speaks about while acknowledging that he is not a descendent of the Navajo Nation.
- How does **Jetsonarama** build trust and help his patients and community understand the context of the work?

Michael Rippens

<https://soundcloud.com/alan-nakagawa-188259702/michael-rippens-visitings>

- **Michael Rippens** creates a neighborhood gathering in front of his house by offering a cup of coffee to the community. Neighbors are invited to submit a comment about the neighborhood onto a message board. As the weekly gathering continues, new friendships form, people bring snacks and even coffee beans.
- Brainstorm a proposal for a similar model in your neighborhood.

Karen Mack and LA Commons

<https://docs.google.com/document/d/1fj8AVpG68tfkVMEZbxpvV4XqCD9KWo24FkGGYPQsqco/edit?usp=sharing>

- How do we keep cultural legacies of different parts of our cities?
- What does Alan mean when he speaks about **Karen Mack** as being in the “relationship business”?
- What imagery does the LA Commons website use? How does this present a story different than that of typical creative “outcomes” or “products.”

Take Home Assignment

Peruse the one sheets on each of the 12 artists highlighted. See what resonates. Listen to an interview. Report back to your class with a screen-share of photos and an overview including an introduction to the group, location, politics, erasures, empowerments. Use the key concepts below and aspects that inspire you!

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