



2018-2019



VISITING ARTISTS IN RESIDENCE

Sophia Balagamwala
Carla Bengtson
Rick Buckley
Brit Bunkley
Anthony Discenza
Erin Fletcher and Ashley Biser
Angelica Falkeling and Madison Bycroft
Andrea Gardner
ha:ar - Hande Şekerciler and Arda Yalkın

Alexandra Hopf
Susan Kleinberg
La Pocha Nostra
Marie Markman
Chuni Park
Karlsson Rixon
Emmalea Russo
The Winter Office

LOCAL ARTISTS AND ORGANIZATIONS IN RESIDENCE

Luciana Abait
Lita Albuquerque
Jeff Beall
Henriëtte Brouwers
Clayton Campbell
Continuum Montage - Susan Harper
Susanna Bixby Dakin
Dance Alive Center
Debra Disman
Marina Day
EZTV (Kate Johnson and Michael J. Masucci)
Bernadette Fox
Yvette Gellis

Highways Performance Space
Dyna Kau
Arzu Arda Kosar
Dan Kwong
Leslie Labowitz-Starus
Suzanne Lacy
John Malpede
David McDonald
Lionel Popkin
Post Mango
Susan Suntree
Christopher Tin
Dan S. Wang



DEBRA DISMAN

Debra Disman is a Los Angeles-based artist working primarily in the form of the book, both as a solo practitioner and in the public sphere of community engagement. As a maker and teaching artist, she creates work and projects which push the boundaries of the book into new forms and materials.

Her work has shown both locally and nationally in venues as diverse as Tag Gallery, Los Angeles; Ashton Gallery, San Diego; The Brand Library and Art Center, Glendale, CA; The Long Beach Museum of Art, Long Beach; The University of the Arts, Philadelphia; The Charles E. Young Research Library at UCLA, Los Angeles; The University of Puget Sound, Puget Sound; and the Los Angeles Municipal Art Gallery.

Disman was the featured artist for the Big Read in LA in 2016, showing at the Mike Kelley Gallery at Beyond Baroque in Venice, CA; and was the recipient of a WORD: Artist Grant/Bruce Geller Memorial Prize in 2016 to



Debra Disman, *Profusion*, 2018. Mixed media. 8.75 x 24.5 x 7.75 inches. Photo by Elon Schoenholz. Courtesy of the artist.

create *The Sheltering Book*, a life-sized book structure designed as a catalyst for community creativity. She was commissioned by LA's Craft Contemporary Museum to create an interactive book for the 2017 exhibition *Chapters: Book Arts in Southern California*.

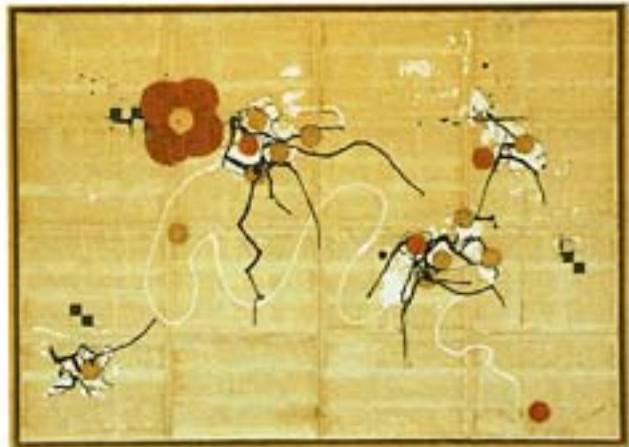
She was a Studio Resident at the Camera Obscura Lab, Santa Monica in 2018, and has been awarded four Artist-in-Residence grants from the City of Los Angeles Department of Cultural Affairs since 2017 to work with the communities of Sunland-Tujunga and Granada Hills in LA.



MARINA DAY MENTOR

Marina Day's art making is a meditative form of experience and communication. She forms materials that are fragmentary yet familiar; old maps, prescriptions, ledgers, stamps, fabrics, children's game pieces, journals. Her collages are missives documenting the precarious preciousness of life. Every scrap is used as evidence. Day is represented by the Pavel Zoubok Gallery in New York. Her work is in the permanent collection at J. Thomas McCarthy Library at the Mount St. Mary's Doheny Campus in Los Angeles. A catalogue raisonné of her work, *Marina Forstmann Day: Under the Dressing Table or, Lifting My Skirt*, was published by Carmelina Press in 2018.

In 2018, 18th Street Arts Center presented a solo retrospective exhibition featuring the work of Day, a long-time 18th Street Arts Center resident artist. Marina Day is a prolific artist in sculpture and mixed media collage



Marina Day, *Armistice*, 2003. Mixed media. 65.5 x 33 inches. Courtesy of the artist.

with a body of work spanning over three decades. Day's lifelong practice of art-making is reflected in a selection of works on paper and sculptures representing multiple bodies of work. Day, who first exhibited her work publicly at the age of twelve, has maintained a studio at 18th Street Arts Center for nearly 20 years. She attended Georgetown University in Washington DC, and Pacifica Graduate Institute in Santa Barbara, California.



Guests engaging in an arts workshop in Debra Disman's Open Studio at 18th Street Arts Center's Pico Block Party on June 1, 2019. Photo by Erica Rodriguez.

In other words, it was the neighborhood where more communities of color could invest in property and find housing. A tight-knit community of astounding resilience sprung up in this area, exemplified by luminaries like Thelma Terry and Nathaniel Trives, but it continues to face displacement pressures due to skyrocketing property values. One of our goals with the map was to shine a light on the stories of resilience in this community, and the texture of its artistic and cultural accomplishments—especially for those in power who might have a say in how the neighborhood develops. The City of Santa Monica is working on a Neighborhood Plan for the Pico District, and Cultural Affairs Director Shannon Daut remarked at a recent Creative Placemaking Summit that the map has been a valuable source of both information and influence to the City in how they craft their process.

Reaching an audience of city planners and cultural leaders was important to us initially, as well as having the map as a tool for artists who wished to engage with the community. However, following on the success of Pico Block Party, we want to find more ways to make the map accessible and useful to a much broader swath of the neighborhood and region. We won a key grant from the Institute for Museum and Library Services to bring the map into a new phase—not only by adding 60 additional assets, but also developing interpretive layers for different

audiences. These include a Story Table digital “tour” of the Black History of Santa Monica (highlighting interviews from our map) that was developed by summer interns Rocio Garcia and Sylvana Gutierrez, and developing map-based curriculum in collaboration with teachers at Santa Monica High School. We hope to add additional historical context, deeper research, and additional Story Table “tours” in partnership with Annette Kim’s Urban Spatial Geography class at the University of Southern California (USC), historian Alison Rose Jefferson, and the Cultural Affairs Department of the City of Santa Monica.

We now realize that this map has the potential to be so much more than a reference, or a database, or a platform. Rather, it is a catalyst for a network of authentic and deepening relationships that are just now beginning to thrive. Relationships that began with the map as a touchpoint, have now developed far beyond that: we are partnering with the Santa Monica Public Library on a series of placemaking initiatives; the City on important public art projects; Santa Monica High School teachers on curriculum; and Community Corp of Santa Monica (the city’s largest non-profit affordable housing developer) on providing arts workshops to their residents. We now see ourselves less as an oasis or retreat and more as an octopus—a hub with many arms, with neurons and nerve-endings embedded with our partners. There is so much more to discover, but at least now we know we don’t need to do it alone. As we waded into the past together, so too do we imagine the future. ■

