

//////////1988//////////
///AGAINST NATURE///
/BY HOMOSEXUAL MEN//
///DENNIS COOPER///

HE HAS IDEAS,
BIG IDEAS,
HE TELLS ME.
WE'LL SEE.

//////////1988//////////
///AGAINST NATURE///
/BY HOMOSEXUAL MEN//
//RICHARD HAWKINS///

MEMORY IS A
DISTANCING DEVICE &
THUS A CONSTRUCTOR
OF IDEALS.

//////////1988//////////
///AGAINST NATURE///
/BY HOMOSEXUAL MEN//
/////JOHN GREYSON/////

IT'S TIME
TO RECLAIM
OUR RIGHTFUL PLACE
AS THE ARBITERS OF
AESTHETIC
TRANSCENDENCE.

//////////1988//////////
///AGAINST NATURE///
/BY HOMOSEXUAL MEN//
//////////HUDSON//////////

WE LIKE
FLOWERS, ROCKS,
BUNNIES, FAMILIES,
DINNER PARTIES,
NICE CLOTHES,
THE OUTDOORS, CARS,
TV, SHOPPING,
BOOKS, MOVIES,
RECORDS,
LIVE CONCERTS,
DOGS, CATS,
GRANDPARENTS,
GOVERNMENT,
PORNOGRAPHY,
LOVE, SEX.

//////////1990//////////
INSEARCH OF PARADISE
OR ANYWHERE BUT HERE
//////STEVE FAGIN//////

TO A REPORT RUNNING
IN AN AIRLINE
MAGAZINE THAT WAS
PERUSED LAST MONTH
WHILE 20,000 FT OVER
AMERICA DESERTA.
LET'S GO:
ADVENTURERS
WORRIERS
ECONOMIZERS
DREAMERS
INDULGERS

//////////1990//////////
INSEARCH OF PARADISE
OR ANYWHERE BUT HERE
//////BILL HARRIGAN//////

IF YOU TEND TO WORRY
YOU'RE PROBABLY
IN NO DANGER OF
INDULGING;
IF YOU'RE AN ACTIVE
ADVENTURER,
WHO HAS TIME
TO ECONOMIZE?
AND DON'T WE ALL,
ANYWAY,
SPEND MOST OF LIFE
IN A DREAM?

//////////1991//////////
//EXHAUSTED AUTUMN//
//////////
////DODIE BELLAMY////

WHO ARE YOU
AND
WHAT DO YOU WANT
FROM ME?

//////////1991//////////
//EXHAUSTED AUTUMN//
//////////
////LIZ KOTZ////

MELODRAMA EMERGES
IN A LATE
19TH CENTURY WORLD
WHERE THE RELATION
BETWEEN SURFACE
AND STRUCTURE,
APPEARANCE
AND "REALITY,"
THREATEN TO BREAK
DOWN.

//////////1991//////////
//EXHAUSTED AUTUMN//
//////////
////LIZ KOTZ////

OCCUPYING AN
INDETERMINATE SPACE
BETWEEN PROPHECY
AND REMINISCENCE,
THE IMPOSSIBLE
WORLDS ENVISIONED
IN THE CANVASES
SIMULTANEOUSLY
INVOKE
LONGING AND LOSS.

//////////1997//////////
/////HINTERLAND/////

IN THE DESERT OF L.A
///MATT COOLIDGE///

OUT HERE,
IN THE SHADOW
OF THE CITY, WE FIND
CULTURAL ELEMENTS
WHICH HAVE HAD
THE SPACE TO EXPAND
INTO NEW FORMS
AND PROPORTIONS.

THIS IS
THE LANDSCAPE OF
THE POST-APOCALYPTIC
B-MOVIE AND THE DRY
LAKE OF AUTOMOBILE
ADVERTISEMENTS.

/////////2002/////////
///DEMOCRACY WHEN///
///ACTIVISM TODAY///
//TRAN, T. KIM-TRANG//

BUS RIDERS
ACCOMPANIED DOMESTIC
WORKERS AS THEY
NARRATED THEIR OWN
EXPERIENCES OF
CROSSING THE CITY
FROM THE BARRIOS TO
THE HOLLYWOOD HILLS,
RAISING A HOST OF
ISSUES FROM WOMEN'S
LABOR, IMMIGRANT
EXPERIENCE,
AFFORDABLE HOUSING
IN LOS ANGELES,
AND PUBLIC
TRANSPORTATION.

/////////2002/////////
///DEMOCRACY WHEN///
///ACTIVISM TODAY///
///TONE O. NIELSEN//

THE MEDIUM OF
THE ART EXHIBITION
OPENS UP TO
A NUMBER OF
OTHER FIELDS WITH
WHICH ART IS
IN CONSTANT
DIALOGUE.

/////////2002/////////
///DEMOCRACY WHEN///
///ACTIVISM TODAY///
//HIP HOP CONGRESS//

KNOWLEDGE
IS POWER,
AND THE INTERNET
PROVIDES
THE KEY
TO LIMITLESS
SOCIAL CHANGE.

/////////2003/////////
//HIGH PERFORMANCE//
LA'S PERFORMANCE ART
////JENNI SORKIN////

IF YOU DON'T KNOW,
FIND OUT.
IF YOU CAN'T
REMEMBER, GO BACK.
IF YOU DON'T LIKE
IT, CHANGE IT.

/////////2003/////////
//HIGH PERFORMANCE//
LA'S PERFORMANCE ART
////JENNI SORKIN////

AN UNRECOGNIZED
DISCIPLINE
FLOURISHING ON BOTH
EAST AND WEST COASTS
ARTISTS AND CRITICS
ALIKE REACTED
VIGOROUSLY
AND NEGATIVELY
TO THE NEW ART FORM.

/////////2005/////////
/A WALK TO REMEMBER/
//CITY GUIDED TOURS/
/////PAUL MCCARTHY////

THE WALK PROPOSES
DEFINING
THE PARAMETERS OF
A WALK

THAT COULD
BE 'PERFORMED'
BY ANYONE
WHO CARES TO DO SO.

THE IDEA IS TO WALK
THE SAME ROUTE A
NUMBER OF TIMES
AND TO EXPERIENCE

HOW ONE SEES
THINGS DIFFERENTLY
WHEN THEY BECOMES
FAMILIAR.

/////////2005/////////
/A WALK TO REMEMBER/
//CITY GUIDED TOURS/
/////ERIC WESLEY////

I WILL KEEP THE
WHOLE THING OPEN,
MAYBE NOT EVEN SAY
A WORD JUST WALK,

MAYBE SOME PEOPLE
MAKE NOISES
IN THE HILLS
AS WE WALK.

/////////2005/////////
/A WALK TO REMEMBER/
//CITY GUIDED TOURS/
///MORGAN FISHER////

MOST OF THE WALK
IS ABOUT
MY MEMORIES,
TRIGGERED BY

WHAT IS
NO LONGER THERE
FOR OTHERS
TO SEE.

//////////2005//////////
//////CIVIC MATTERS///
/A CULTURAL EXCHANGE
//SISSI WESTERBERG//

IS IT TRUE
THAT PEOPLE IN L.A.
NEED TO BE IN A
CRASH TO INTERACT?

//////////2005//////////
//////CIVIC MATTERS///
/A CULTURAL EXCHANGE
//////ROBBY HERBST////

YOU MAY NOT KNOW
BUT CURRENTLY
THERE IS
A RENAISSANCE OF
SORTS OCCURRING
HERE.

//////////2005//////////
//////CIVIC MATTERS///
/A CULTURAL EXCHANGE
//////KELLY MARTIN////

IT'S RAINING,
BUT I FEEL SO SUNNY

I WANT TO TAKE A
BUCK-NAKED BIKE RIDE
IN THE ON AND OFF
SHOWERS.

//////////2005//////////
//////CIVIC MATTERS///
/A CULTURAL EXCHANGE
//SISSI WESTERBERG//

I'VE BEEN
THINKING A LOT OF
ABOUT SOUVENIRS.

AS A VISITOR
YOU ARE OFTEN
PRESENTED TO THIS
TYPICAL THINGS
THAT MIGHT NOT
HAVE MUCH TO DO
WITH THE REAL LIFE
OF PEOPLE
WHO LIVE THERE
OR EVEN WHAT YOU
EXPERIENCE
AS A VISITOR

//////////2007//////////
//////KARAOKE ICE////
/PUBLIC ART PROJECT/
//////NANCY NOWACEK///

I WOULD DRAW
NEAR TO A HOUSE,
RIGHT UP OUTSIDE IT,

AND LISTEN FOR
THE LIFE OR
EMPTINESS INSIDE.

//////////2007//////////
//////KARAOKE ICE////
/PUBLIC ART PROJECT/
//////KATIE SALEN////

WE GLIMPSED THE
HOUSE IN PASSING.

//////////2007//////////
//////KARAOKE ICE////
/PUBLIC ART PROJECT/
//////MARINA ZURKOW///

NO ONE WOULD
HAVE SUSPECTED THAT
SOMEONE CAPABLE OF
CHANGING THE DESTINY
OF ANYONE LIVED
THERE.