



**Armory  
Center for the Arts**

# ARMORY CENTER FOR THE ARTS

JULY 10 THROUGH SEPTEMBER 22, 2013



There is an **old** and a **new** consciousness of time.\*

# THE NEW SPIRIT

## *The Armory Show and Tell*



is an exhibition that  
will consist of events;

is an event that will  
comprise an exhibition;

examines the past,  
celebrates the present,  
and informs the future.

## The New Spirit

*There is an old and a new consciousness of time.*

*The Armory Show and Tell* coincides with Armory Center for the Art's 25th season of exhibition programs as well as the 100th anniversary of the historic and radical *Armory Show*, the premise which was to bring the best avant-garde and recent European art to audiences in New York City and to exhibit the works side by side with the best works of US artists. It was a pivotal event in the history of US art, introducing astonished New Yorkers, accustomed to representational art, to modern abstraction and serving as a catalyst and galvanizing force for US artists.

*Perform your practice.*

For the past twenty-five years, Armory Center for the Arts has distinguished itself through its commitment to the notion of artist as educator. Today, *The Armory Show and Tell* has invited current and former Armory teaching artists and audiences to interrogate that idea; it centers around daily public presentations by current and former teaching artists who responded to an invitation to "perform your practice" in Armory's Caldwell Gallery. These artists have been further invited to leave behind a remnant of their events, to be incorporated into an exhibition that expands over its 11-week duration.

*Quackery and anarchy!*

The projects here surprise, amuse, delight, and enlighten: they include a game of art Bingo, conceived of by Justin Lowman and inspired by the famous chess match between Duchamp and Eve Babitz at the Pasadena Museum; a petting zoo and analysis of "cute" by Micol Hebron; an improbable mash-up of line dancing, the work of Jean Arp, and spiritual music, connections among which are drawn by Elizabeth Harvey; and an example of "paying it forward" by Mary Weatherford who, in the spirit of generosity shown to her nearly 20 years earlier by Armory teaching artist Georgia Fee, regifted her invitation to participate in *The Armory Show and Tell* to Lauralee Pope (the only artist involved who has never taught at Armory). Taking an unexpected approach to our invitation, David P. Earle responded by devising a method for managing the detritus from each event and its subsequent integration into the exhibition. Collectively, the entire program embraces a dynamic range of conversations, demonstrations, and interactions around ideas that inform the practices of the 35 participating artists, including: risk analysis, Hawaiian haku leis, silent walking, the connection between painting and cooking, immigration and parallel universes, sweatshop labor, fringe sciences, group identity, growing crystals, mapping hypothetical landmarks, and more.

The inspiration for *The Armory Show and Tell* came from several sources in addition to the "indecent" original *Armory Show*. As we discussed initial ideas for an exhibition, my colleague Sinéad Finnerty-Pyne, Gallery Manager / Assistant Curator, proposed a program of artist-led workshops or other events based on the institution's ongoing encouragement of artists to teach from their practice.

Her suggestion prompted my reflection on a project that occurred at The Arts Club of Chicago (which was founded in 1916 and, like the *Armory Show*, was another radical advocate of modernism). There, in 1993, I mounted *Fluxus Vivus*, an exhibition based around performances by Fluxus artists who travelled to Chicago to perform in the gallery. As with *The Armory Show and Tell*, detritus from each event in The Arts Club's *Fluxus Vivus* was integrated into an exhibition that expanded until its messy, exuberant end.

For his early encouragement of the development of *The Armory Show and Tell* I thank Scott Ward, Armory's Executive Director. My colleagues Elisa Laris, Director of Development, and Sarah Carle, Director of Institutional Giving, have my gratitude for raising the funds necessary to produce this project. Carrie Whitney, Director of Studio Programs and Grace Lacques, Studio Manager, deserve special thanks for supporting this program, as do Lorraine Cleary-Dale, Director of Professional Development, Doris Hausmann, Director of Schools Programs, and Lilia Hernandez, Director of Community Programs, each of whom works or has worked closely with the artists in *The Armory Show and Tell*. Gallery Manager / Assistant Curator Sinéad Finnerty-Pyne has coordinated the complex logistics of this project with characteristic good will and enthusiasm, with support from Getty intern Lenea Sims and Laura Ng, who generously donates her time to keeping our department running smoothly. Considerable tactical support comes from Gallery Attendant Edgar Rodriguez. Benin Marshall captured the spirit of *The Armory Show and Tell* in his design of the manifesto sent to the artists. Bethany O'Hoyt did a commendable

job designing this elegant publication and related graphics, including all gallery signage and the poster that documents each event.

The Pasadena Art Alliance is a dynamic group of women that recognizes and celebrates a healthy dose of "quackery and anarchy" when they see it. A number of Art Alliance members witnessed Armory's inception nearly 25 years ago, which occurred when stakeholders from the defunct Baxter Art Gallery at California Institute of Technology joined forces with those from Pasadena Art Workshops, formerly the education department at the defunct Pasadena Art Museum and now the Norton Simon. Some Art Alliance members were even present at the historic chess match between Eve Babitz and Duchamp at his retrospective at the Pasadena Art Museum in 1963. In that ongoing spirit of risk and adventure, the Pasadena Art Alliance awarded the generous grant that underwrites *The Armory Show and Tell*. We are deeply grateful to them for their vision and their support.

Finally, I would like to thank the artists who are central to this project. Some of them taught at Armory at the beginning, some teach here now – and, as ever, all bring their characteristic passion, playfulness, and insight to the work they do. We are fortunate indeed to have them at the core of this institution.

Irene Tsatsos  
Gallery Director / Chief Curator

## ***The Armory Show and Tell***

All events start at 12:45pm and run 60 minutes.

All events are adult only, unless otherwise specified. Children under 14 must be accompanied by an adult, unless otherwise specified.

### **Stephanie Allespach**

***Tainted Love: Totem***  
**Wednesday, August 28**

The artist invites participants to collaborate on assembling a sculpture that signifies our love for and anxiety about objects of technology. While working, the artist will facilitate conversation around topics such as the collective unconscious, archetypes, industrialization, and modernity, and how the desire to own the newest gadgets, which are supposed to make our lives easier, can simultaneously destroy our environment and make our lives more difficult. Materials used will include collected styrofoam packaging, glue, and paint.

Stephanie Allespach is a German-American artist who lives and works in Los Angeles and Berlin. Her practice explores concepts of political engagement with the poetry of chance encounters through documentary observation and everyday theatricality. She received her BFA at the School of the Art Institute of Chicago and her MFA from the Art Center College of Design in Pasadena. She has exhibited nationally and internationally and has screened, worked, and performed at The J. Paul Getty Museum, Los Angeles County Museum of Art, Southwest Museum, Torrance Art Museum, Fowler Museum, American Cinematheque, Los Angeles Contemporary Exhibitions, and Outpost for Contemporary Art, all in or around Los Angeles, and at Spaces in Cleveland.

### **Edgar Arceneaux**

***New Financial Architectures for Creative Communities***  
**Saturday, August 10**

"I'm on a mission to understand what makes the art scene in Los Angeles region special and different from all other parts of the country. My research project, *New Financial Architectures for Creative Communities* (NFACC), is an analysis of current artistic production paradigms with the goal of finding new modes of working as a creative professional in today's complicated yet vibrant creative economy. What is working, what isn't, and why? What does a more just and equitable financial architecture that reflects the collective aims and values of today's creative community look like? My one-hour workshop will be a presentation on the concepts of NFACC followed by a group discussion to better understand the broader conditions that are affecting us all and propose possible solutions."

Edgar Arceneaux has had solo exhibitions at the Kunstverein Ulm, Germany; Galerie Kamm, Berlin; Frehrkring Wiesehoefer, Cologne; and The Studio Museum of Harlem and Project, both in New York. Recent group shows include *True Stories* at the Witte de With, Rotterdam; *Social Strategies: Redefining Social Realism* at the University Art Museum, Santa Barbara; *Urban Aesthetics* at the African American Museum of Art, Los Angeles; and *One Planet Under a Groove* at the Bronx Museum, New York. He received his BFA from the Art Center College of Design in Pasadena and his MFA from the California Institute of Arts in Valencia.

### **Quinton Bemiller**

**Wednesday, July 17**

"I will demonstrate the painting techniques and strategies I use in my work while explaining my philosophy of painting. I will also discuss cooking because I routinely find parallels between painting and food. Participants will try three short exercises designed to expand their creative understanding of painting. They will also receive a copy of my recipe for roasted chicken, which may change their life."

Quinton Bemiller is a painter, teacher, and curator. He has received individual artist grants from the City of Pasadena and the City of Los Angeles and is represented by Offramp Gallery, Pasadena. He is on the faculty at Chaffey College in Rancho Cucamonga and Norco College in Norco, and is the Director/Curator of the Kellogg Gallery at Cal Poly Pomona University. He operates Los Angeles Art Tours and Classes, which features private educational tours of galleries, studios, and museums locally and nationally. Bemiller received an MFA from Claremont Graduate University in Claremont, a BFA from the Art Institute of Boston at Lesley University, and an AA from Pasadena City College.

### **Eileen Cowin**

**Saturday, August 3**

"My presentation/performance/event will combine my continuing investigation of narrative with my love of storytelling and film. I will be filming this performance of 'readings' and re-enactments."

Eileen Cowin's work has been presented in over 30 solo exhibitions and in more than 165 group exhibitions. Her mid-career survey show *Still (and all)* was mounted at Armory in 2000. Cowin has received numerous awards, among them a fellowship from the National Endowment for the Arts, a commission from the Public Art Fund in New York, an Individual Artist Grant from the City of Los Angeles, an Artist's Fellowship in New Genres from the California Community Arts Foundation, and a California Community Foundation Fellowship for Visual Artists. Her work has been exhibited at The J. Paul Getty Museum and she recently completed two works for the Los Angeles International Airport.

## Denise & Scott Davis

Thursday, July 11

Denise and Scott Davis will do a procedural performance as “Davis & Davis Research Labs.” Participants will anonymously submit written questions about fringe sciences, Denise Davis will read the questions aloud, and Scott Davis will answer them with the aid of a short stack of fringe science books.

Davis & Davis recently exhibited their photographic series, *The Brown Suit Chronicles*, at L2Kontemporary in Los Angeles and presented *Two Headed Monster*, a two-team exhibition with CamLab at the Torrance Art Museum. Solo exhibitions include *Planet X* and *Ring the Changes* at Marx & Zavattero in San Francisco, *Dream Big* at L2Kontemporary, *Small Talents* at the Linda Warren Gallery in Chicago, *Childish Things* at the Riverside Art Museum, and *One Year Later* at Telic Arts Exchange in Los Angeles. Their work has been reviewed in *Whitehot Magazine*, *The Los Angeles Times*, *The San Francisco Chronicle*, *Contemporary Magazine*, *34 Magazine*, *ArtUS*, *Art Papers*, *SF Weekly*, *SF Bay Guardian*, *LA Weekly*, and *Artweek*. Both artists earned MFAs at the California Institute of the Arts in Valencia.

## David P. Earle

*Armory Show and Tell:  
A Proposal for Site and Space*  
July 10 through September 22  
All ages welcome.

One important aspect of the *The Armory Show and Tell* is the integration of residue from each event – freshly minted objects, performance documentation, and multiform detritus – into an evolving exhibition that unfolds over time. David P. Earle responds to this specific aspect of the project’s curatorial premise by creating an environment that, like *The Armory Show and Tell* itself, evolves over an eleven-week period.

Reflecting on conventions of institutional presentation as well as diverse customs of artistic production, Earle has created a system for the installation of what remains from each event, resulting in a display that serves as a lively backdrop to the diverse events of July and August, helping to create a space that allows for both spontaneity and contemplation, integrating artist and audience, practice and display, action and reflection. The work of David P. Earle has been seen at Los Angeles Contemporary Exhibitions, Telic Arts Exchange, and The Fellows of Contemporary Art, all in Los Angeles, and The IFC Center in New York. Recent residencies include Side Street Projects and The Artist Studio, both in Pasadena. Earle is the editor and curator of *The Open Daybook*, a perpetual calendar featuring the work of 365 contemporary artists, which was published in book form by Mark Batty Publisher (Random House) and exhibited at Los Angeles Contemporary Exhibitions. He is a member Monte Vista Projects, an artist run space in Highland Park, Los Angeles.

## Simone Gad

Friday, July 12

Simone Gad will present a spoken word performance “about my growing up as a child of Holocaust survivors and my mom getting me into show biz at the tender age of four, after our immigration to Boyle Heights from Brussels, Belgium where I was born.”

Simone Gad is a painter and assemblage/collage artist who rose to prominence in the Los Angeles art scene in the 1970s. After being introduced to the Fluxus movement in 1972 by Al Hansen, she began making collage and assemblage painting collages on vinyl. An actor, Gad’s work focuses on Hollywood, exploring ideas of celebrity and stardom while providing unique insight into the world of fame. Her career includes numerous exhibits through California, showing at Los Angeles Institute of Contemporary Art and Molly Barnes Gallery, both in Los Angeles, among others.

## Bia Gayotto

Wednesday, August 14

“My work adopts methodologies that involve an engagement with the stories of others. To gain insight into the lives of my subjects I use ethnographic strategies of interviews and fieldwork. My interest lies in exploring the complex relationship between people, places, and stories, examining and translating into visual forms feelings of belonging, displacement, human interconnectivity, and the transitory nature of life. For *The Armory Show and Tell* I [will] do a workshop that consists of pairing ... participants into groups of two and they’ll interview each other.”

Bia Gayotto currently serves as adjunct faculty at the Art Center College of Design in Pasadena and as a visiting lecturer at California State University, Los Angeles. Gayotto’s work has been presented by many institutions nationally and internationally including Orange County Museum of Art; LA Freewaves and Fellows of Contemporary Art, both in Los Angeles; Gendai Gallery, Toronto; Asian Pacific American Institute, New York University; The Breeder Project, Athens; and Museum of Image and Sound, São Paulo. She has received awards from the City of Los Angeles Department of Cultural Affairs, the City of Pasadena Cultural Affairs, Threewalls in Chicago, and Montalvo Arts Center in Saratoga, and was an artist-in-residence at the Banff Centre, Canada. Gayotto obtained an MFA from the University of California, Los Angeles.

## Michelle Glass and Hataya Tubtim

*Ai::RE-Public (Art in the RE-public)*

*Citizen Artists: Field notes on the Replantation of Arvin, CA*

Friday, August 2

All ages welcome. Children under 14 must be accompanied by an adult.

"Fellow citizens, come join us in the revolution to heal the landscape and sow with us!"

Arvin, CA is a farming community 15 miles southeast of Bakersfield that has attracted generations of migrant workers to its fields; it embraced the Oakies during the Great Depression, saw the rise of Cesar Chavez and the United Farm Workers, and today struggles for health, water, and environmental rights for its citizens. Agricultural pollution, drought, and climate change have adversely affected this area of the San Joaquin Valley, once well known for its brilliant and vast wildflower displays. Glass and Tubtim will work with participants to create seed packets that will be planted in Arvin. After being introduced to native wildflowers and their traditional names and meanings, participants will select a wildflower to "adopt," renaming the flower and giving it new meaning as an offering to the land. Planting wildflowers will restore the many colors of the hillside that once existed there.

Michelle Glass is a public artist working in social practice. "I am compelled to work in this field because this type of art is about the human condition. My work strives to build equity and social justice and is relevant to the challenging issues we face in our modern times, including human rights, education, poverty, health, and the environment." Glass has a BA in Art Education with an emphasis in Art Studio Photography from California State University, Los Angeles, and an MFA in Public Practice from Otis College of Art and Design.

Hataya Tubtim is "interested in people and their existence in the places they inhabit. I wonder if communities can really transcend our immediate spaces (both internal and external) to form that global village that I heard of. As I reflect on my experiences, I hope to discover more about my connections to others." Tubtim holds a BFA in Illustration from Art Center College of Design and an MFA in Social Practice from Otis College of Art and Design.

## Emilie Halpern

Friday, July 26

All ages welcome. Children under 14 must be accompanied by an adult.

Emilie Halpern will demonstrate how to grow a variety of crystals using household ingredients, sharing techniques she has used in her own art practice to create sculptures and as part of the Art and Science curriculum taught at Armory over the past decade. Halpern will also share her personal rock collection.

Born in Paris, Emilie Halpern has since relocated to Los Angeles, where she received her BA from University California, Los Angeles and her MFA from Art Center College of Design, Pasadena. Halpern works with photography, sculpture, video, and sound. Her art has been exhibited at Blum & Poe, Richard Telles Fine Art, Pepin Moore Gallery and Laxart, all in Los Angeles; Armory Center for the Arts; Western Bridge, Seattle; and Leo Koenig, New York.

## Elizabeth Harvey

*Line Chance Dance*

Friday, August 16

Ages 8 and up are welcome. Children under 14 must be accompanied by an adult.

"In response to Jean Arp's work, I have been using photography of specific sites and chance processes to make collages and other works. Does Arp's idea that abstract forms can somehow communicate spiritual ideas have resonance today? My workshop will explore this question through movement and music. By playfully combining country western line dancing with spiritual music, I wonder if line dancing could be a form of abstraction, and how dancing in unison could be a form of collage. Participants will explore how moving and listening might become an experience that connects us to the visual and the notion of spirituality in a satisfying way. In line dancing, groups of people line up in rows and dance in unison, each facing in the same direction without touching – similar to the way that Arp's work has multiple parts that float across the surface, suggesting movement and vibration. The line dance itself becomes an abstraction in space and time."

Elizabeth Harvey works in sculpture, installation, and performance. Her solo shows include *Nomadic Nature in Situ: Spring* at the Presidio, San Francisco; *Spread* at Matrushka, Los Angeles; *shy lemons greens cool chocolates* at Greenleaf Gallery, Whittier College, Whittier; and *Panabnorama* at Ed Giardina Gallery, Santa Ana. Group show venues include Armory Center for the Arts; San Francisco Museum of Craft and Folk Art; and the Holland Tunnel Gallery, New York. She has held residencies at Montalvo Art Center, Saratoga, CA; Side Street Projects, Santa Monica; and Dorland Art Colony, Temecula and was a recipient of the Peninsula Artists Grant and the California Arts Council Artists Fellowship.

## Micol Hebron

Saturday, September 21, 7-9pm  
All ages welcome. Children under 14 must be accompanied by an adult.

"I [will] have a petting zoo in the room. [W]hile people pet the animals, I will give a lecture on 'cute' and will give away presents for an hour. I [will] give away one present a minute, for a total of 60 presents. I [will] ask the audience to do something in exchange for a present (like, make me a drawing of one of the cute animals in the petting zoo)."

Micol Hebron has been engaged in individual and collaborative projects in Los Angeles since 1992. Her work frequently explores the artist's relationship to art-making, art history, and modernism in particular. Current projects involve research on ideas of "cute"; the role of nudity as a radical speech act in the actions of colonial era women in America; and the influence of essentialist feminism upon contemporary practice. Hebron is interested in gift economies, evolutionary psychology, and collaborative activity.

## Robby Herbst

*I and We: Collective Movement Workshop For Beginners*  
Wednesday, August 7

What is collective identity?

Sociologist Alberto Melucci suggests that in today's alienated culture people find deep meaning and power through group identities that emerge through political social movements. With *I and We, Collective Movement Workshop For Beginners* individuals will explore their anxieties and their pleasures in becoming one with a group.

Robby Herbst is an interdisciplinarian. Broadly he is interested in socio-political formations, behavioral architecture, languages of dissent, and counter cultures. Exploration of these fields have led him to visual art, writing, group work, independent media, public theory, and event/exhibition organizing. An MFA graduate from California Institute of the Arts in Valencia, Herbst has taught classes and workshops at Hampshire College, New College of California in San Francisco, El Camino College in Torrance, and University of Southern California. He is on the Advisory Council of Sundown Schoolhouse, an experimental pre-/post-graduate program based in Los Angeles. He is a founding editor of the *Journal of Aesthetics and Protest* as well as the Los Angeles Independent Media Center. Recently he co-edited the book *Failure!*

## Robert S. Hilton

Thursday, August 22

Participants will create their own fantasy designs of musical instruments on paper with pencil, under the influence of Hilton's music, which he will play on musical instruments he designed and built. Participants may design instruments or represent the space in which they imagine that music might exist. Hilton will discuss the importance of design in his practice, and demonstrate and play different types of instruments.

Robert S. Hilton designs, builds, and plays unique musical instruments. He often uses and repurposes materials not usually associated with creating musical sounds. His instruments are often sculptural in nature, but music is the ultimate goal. Hilton started making musical instruments in 1974, and since then has played and exhibited his art in numerous major venues.

## Hugo Hopping

*The Rich Legacy of an Elegant Problem*  
Friday, August 30

"We are constantly faced with uncertainty. We can't predict the future nor can we accurately make decisions without taking into account a range of possible outcomes. Risk is part of every decision we make. We need tools to help us deal with risk. The Monte Carlo Method, for example, lets one see all the possible outcomes of one's decisions. It is both a mathematical technique and a simulation – a risk analysis tool – that has been helping nuclear scientists for decades make decisions under uncertainty. Why not use it for the artist? Taking all this into consideration, is the artwork a materialized simulation of all possible outcomes of risk? A decision in form 'exhibiting' the probabilities that have occurred from any choice of action? To this end (and this end alone), this performance will abbreviate for the viewer the artist's going-for-broke decisions when it comes to the problem of making art."

Hugo Hopping is a visual artist from Los Angeles. Over the past decade he has explored four areas of concern that have stemmed from his relationship with conceptual art: aesthetic education, collaborative art production, image production, and design. He lives and works in Copenhagen, Denmark.

## Alice Könitz

**Our Landmarks**  
**Saturday, July 27**  
**Ages 8 and up are welcome.**  
**Children under 14 must be accompanied by an adult.**

“When you describe to someone how to get to your place you might use a landmark to help your guests orient themselves. Using materials from Armory’s recycling bin as well as cardboard, paper, glue, scissors, and pens we will create a model of our city consisting of these landmarks. Together we will locate these landmarks on a makeshift map that may also indicate real or imagined places and institutions, as well as our neighborhoods.”

Alice Könitz’s work often engages with the formal languages of public places and the aesthetics of social conventions. She studied at the Kunstakademie in Düsseldorf and at California Institute of the Arts in Valencia. Her work has been shown in the *2008 Biennial*, Whitney Museum of American Art, New York; *2008 California Biennial*, Joshua Tree and Orange County Museum of Art; *Half Square Half Crazy*, Centre Nationale D’Art Contemporain de la Villa Arson, Nice, France; Hammer Museum, Los Angeles; and the Tirana Biennial in Albania. She has had solo exhibitions at Susanne Vielmetter Projects Los Angeles and Berlin; Laxart and Los Angeles Contemporary Exhibitions, both in Los Angeles; University Art Museum, California State University, Long Beach; Hudson Franklin, New York; and Luis Campaña, Cologne. Könitz’s work has been reviewed in *Artforum*, *Frieze*, *Flash Art*, *Sculpture*, *Art and Text*, *The New York Times*, *Los Angeles Times*, and others. In 2012 Könitz founded the Los Angeles Museum of Art (LAMO), a small-scale private institution that showcases contemporary art and events.

## Olga Koumoundouros

**Saturday, August 31**

What comprises your Dream Home? What do you need to get by? To cope, survive, and thrive?

Each participant will reflect on these questions in a short, private conversation with the artist, during which they will together create a drawing. Using carbon paper and pencils, the artist will produce graphic interpretations of participants’ words and contour line drawings of their bodies joined with the parts of the concept home, while participants will draw whatever they want. When completed, one copy of each drawing will go to the participant who produced it, the other will be displayed at Armory.

Olga Koumoundouros received an MFA from California Institute for the Arts and studied at California State University, Long Beach and the School of the Museum of Fine Arts, Boston. She addresses human classicism, exertion of labor-intensive practices, and the structure of management. Koumoundouros works primarily with industrial materials such as fiber, plywood, plaster, and tar. Her work has exhibited at venues nationally and internationally including Outpost for Contemporary Art, the Hammer Museum, and Redcat, all in Los Angeles; Salt Lake City Art Center; Santa Monica Museum of Art; The Studio Museum of Harlem; Stadshallen Belfort, Bruges, Belgium; and Project Row Houses, Houston.

## Nery Gabriel Lemus

**Friday, August 9**

**All ages welcome. Children under 14 must be accompanied by an adult.**

The artist will create a stuffed animal that addresses issues of childhood. The animal will be modeled around the stuffed animals he grew up with in Guatemala. He will sew by hand and with a machine, stuff the animal, and staple it to a base.

Nery Gabriel Lemus is a contemporary artist who has exhibited nationally and internationally. His most recent solo exhibition, *A Hero Ain’t Nothin’ but a Sandwich*, was at Charlie James Gallery in Los Angeles. He is a recipient of a Rema Hort Mann Foundation award and a City of Los Angeles Individual Artist Fellowship.

## Julie Lequin

**Thursday, August 15**

The artist will discuss an in-progress video project in a multimedia presentation in which she will perform excerpts of dialogues using live and pre-recorded sound. She will discuss where she gets ideas (such as for costumes and props), show images that depict influences, and reveal how her students actually participate in the making of the project (without knowing). Lequin’s multidisciplinary practice interweaves personal history with fictionalized events and circumstances in a manner that constantly blurs the line between the artist as individual and the artist as self-consciously constructed persona.

Julie Lequin is a French-Canadian artist living and working between Los Angeles and Montreal. She has recently exhibited at YYZ Artists’ Outlet, Toronto; the Crisp-Ellert Art Museum, St. Augustine, FL; Utah Museum of Contemporary Art, Salt Lake City; and the International Festival of Francophone Cinema, Acadie, Moncton, New Brunswick. Her work has been published in *Younger Than Jesus Artist Directory* and in publications such as *Art Papers*, *C Magazine*, and *Etc. Magazine*. She has received grants from the Canada Council for the Arts and California Community Foundation and has held residencies at Yaddo, Art Omi, MacDowell Colony, Cow House Studios, and the Recollects in Paris. She received a BFA from Concordia University, Montreal, and an MFA from Art Center College of Design in Pasadena.

## Justin Lowman

Saturday, July 13, 7-9pm

All ages welcome. Children under 14 must be accompanied by an adult.

“Initially upon reviewing *The Armory Show and Tell* prospectus, I scratched my head a little bit wondering how a practice such as mine could translate and fit within such a framework, particularly because my work often accounts for the given conditions and history of place. Interested in the effects/affects of time and movement, I knew what I propose would relate to the historical aspects of the Armory, perhaps tangentially, though significantly.

“When I hear ‘Armory 1913,’ the first thing I think about is Marcel Duchamp’s *Nude Descending a Staircase (2)* – then I fast-forward to his retrospective fifty years later (1963) at the Pasadena Museum of Art. Both landmarks seem fitting to invoke here. Observing the events at fifty year intervals between 1913 and 2013, I take the word ‘Armory’ (not to exclude quackery and anarchy) and the city of Pasadena as ‘readymades.’ Similarly, Duchamp’s persona and history – an artist very much interested in movement, givens (chance), and questions of deliberation within an art context – are also ‘readymades.’ So, time and historical reference in terms of both person and place frame this presentation.

“It is in the spirit of Duchamp and his notorious dedication to the game of chess that I will present a contemporary, and largely ridiculous, variation – *Art Bingo*. Through the hour of play, a social performance will ensue between participants and myself. Each participant will receive a canvas Bingo grid upon which to play. I will draw the number and participants will mark their game boards with special Bingo markers. As the play continues, a ‘winner’ will be determined by time or some other construct yet to be determined. So,

potentially there could be several Bingo matches. The results of the one-hour activity will be various gridded paintings at various levels of finish. The collective game boards will become the exhibition materials to be returned to the participants upon completion. It’s my instinct to provide the participant with a quality experience and souvenir (their own game board).

“Through this process, there is a give and take between the aesthetic decisions of preparation (canvas, markers, etc.), the givens by the game (chance drawing), and final aesthetic decisions via the installation of the Bingo canvases. Hence, rather than proposing art as pure result of chance and process, I reassert the human element of ‘will’ into the ‘machine.’ Through such a social process, we should, most importantly, have fun while contemplating larger philosophical questions of being! The final result is that each participant will have a record of the event, and I will have enjoyed the process of setting things in motion (a teaching impulse to be sure). In addition to playing the game, I am also interested in conversing about a lineage of art that embraces chance and systems of thought, all in varying degrees of control and freedom.”

Justin Lowman has shown work at Los Angeles Contemporary Exhibitions, Armory Center for the Arts, and Cottage Home, all in the Los Angeles area; in various sites on the campus of University of California, Los Angeles and Art Center College of Design in Pasadena; and at *Scream in London*. He founded and runs Parthenia Projects, an artist project housed in a two-stall pole barn, built by his grand in-laws in 1952, and situated in a “sub-rural,” mid-century area in the San Fernando Valley. Lowman received his MFA in Art from Art Center College of Design and two BAs—Art History and Classical Humanities—from the University of Wisconsin, Madison.

## Nuttaphol Ma

*The China Outpost @ The Armory (July 19)*

Friday, July 19

Multidisciplinary artist Nuttaphol Ma relocates a mobile unit of *The China Outpost* – Ma’s self-imposed sweatshop in Chinatown Los Angeles – to Armory Center for the Arts. Ma stages the mobile unit as a platform to demonstrate how he transforms discarded plastic bags into core building materials for the eventual reconstruction of his ancestral house.

Thai-born, Los Angeles-based multidisciplinary artist Nuttaphol Ma has presented work at numerous venues throughout the Los Angeles area, including 18th Street Art Center, Armory Center for the Arts, Lenzner Gallery at Pitzer College, Los Angeles Municipal Art Gallery, Beacon Arts, The Fellows of Contemporary Art, and Freewaves. Ma is a recipient of the following fellowships and residencies: Armory Center for the Arts Teaching Artist Fellowship, California Community Foundation Fellowship for Visual Artists, The Feitelson Arts Fellowship, Pitzer College Emerging Artist Fellow, 18th Street Art Center Artist Fellow, The Mountain School of Art Residency, the Richter Watson Fellowship Fund, and the Walker / Parker Memorial Fellowship. Ma currently runs a self-imposed sweatshop entitled *The China Outpost* at the back of a shopfront gallery within a derelict shopping plaza in Chinatown, Los Angeles.

## Matt MacFarland

*Monster Self-Portrait*

Wednesday, July 24

**Ages 6 and up are welcome. Children under 14 must be accompanied by an adult.**

There is something liberating about depicting oneself in a horrific way with no concerns about resemblance, proportions, or feature placement. It can also be a therapeutic exercise, as the monster can reflect what the artist is feeling in that particular moment. The artist will demonstrate how to create a “monster self-portrait”, using paper, pencils, Sharpies, and tempera paint. A basic monster bust template will be provided to each participant. After the artist’s brief presentation of his monster series, participants will add “monster accessories,” like horns, extra eyes, fangs, wings, etc., with pencils, Sharpie, and tempera paint.

Matt MacFarland employs common materials (dryer lint, butter, toothpaste, and trash) to create work about comedy, tragedy, and how they are intertwined. Recently, he exhibited a series of colored resin sculptures with his studio trash embedded inside and also finished a comic book chronicling his teaching adventures. MacFarland earned a BFA from University of California, Santa Cruz and an MFA from Otis College of Art and Design.

## Tracy Nakayama

*Balance and Harmony through  
Hawaiian Floral Art*  
Saturday, July 20

The artist will demonstrate how to construct traditional Hawaiian haku leis. Participants will construct their own headpieces using a variety of materials such as fresh and dried flowers, pods, and shells. The artist will discuss how floral arts like ikebana and leis have influenced her work. If time permits, participants will make a brush and ink drawing of their finished leis.

Tracy Nakayama was born in Honolulu, Hawaii. She earned a BFA from California College of Arts and Crafts in 1996 while studying with Bay Area printmakers Jack Ford and Ken Rignall and Beat poet Michael McClure; she received an MFA from the School of Visual Arts in 1998. Her early works, sepia-toned ink drawings based on imagery derived from 1970s *Playgirl* magazines and lifestyle advertising, captured the diminishing glow of an era as the last bit of its stash went up in smoke. Their superficial prettiness suggests a resentment toward the psychological baggage of a self-satisfied generation that got to have its cake and eat it too, while also expressing a sincere longing for the emotional, sexual, and material satisfaction being advertised – themes that she continues to explore in her work. Using imagery derived from vintage pornographic sources, Nakayama's work seeks to subvert the male gaze by drawing focus to the artist's hand. In recent years, her work has come to focus on portraiture and figures in landscape that comment on the history of painting. She has exhibited extensively in galleries and museums in the US, Europe, Japan, and Scandinavia. Her work is also part of the Judith Rothschild Contemporary Drawing Collection in the permanent collection of the Museum of Modern Art, New York.

## Ruby Rose Neri

Saturday, August 17

The artist will demonstrate the creation of her ceramic face pots. Using thrown clay vessels, she will assemble figurative sculptural forms. In this process she combines wheel use with hand building techniques.

Ruby Rose Neri was born in San Francisco and lives and works in Los Angeles. Her work was seen recently in *Made in L.A. 2012*, Hammer Museum, Los Angeles; *American Exuberance*, Rubell Family Collection, Miami; and *At Home/Not at Home: Works from the Collection of Martin and Rebecca Eisenberg*, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York. She earned an MFA at University of California, Los Angeles and a BFA at San Francisco Art Institute.

## Jill Newman

*Conversation in Painting*  
Thursday, August 1

"As a teaching artist I think a great deal about how to create a structure to use when considering the non-hierarchical pluralism that is Painting today. Painters are no longer making work with a belief that a particular approach is mandated by a historical trajectory; there is enormous breadth to what is happening within this discipline. Yet, to say 'anything goes' doesn't assist in thinking about or enter the discourse. I have created a taxonomy of 'conversations' happening within Painting today to help do just this. I am interested in presenting this taxonomy and discuss how it intersects some categories recently published by Richard Kalina in the *Brooklyn Rail*."

Jill Newman works in painting as well as drawing, sculpture, and installation. She has presented work at Dumbo Arts Center in Brooklyn; the Banff Centre in Canada; Side Street Projects in Pasadena; and at Los Angeles Contemporary Exhibitions, Kristi Engle Gallery, Mandrake, Fellows of Contemporary Art, and Post, all in Los Angeles. Newman received an MFA from California Institute of the Arts in Valencia and a BS from University of Wisconsin, Madison and currently teaches at University of California, Riverside.

## Elonda Billera Norris

Friday, August 23

Elonda Billera Norris will hold a silent hike in the neighborhood around Armory to attune walkers to their own resonance and their surroundings.

Elonda Billera Norris received her MFA from Claremont Graduate University, Claremont, and her BFA from The University of the Arts in Philadelphia. She has shown nationally and throughout the Los Angeles area. Billera Norris's work proposes that relationships vibrate with our desire for closeness and separateness. Her sculptures, videos, performances, and drawings are an attempt to contain and dissolve the edges. In addition to her art and teaching practice, Billera Norris is a co-founder and co-organizer of Summercamp's *ProjectProject* in El Sereno.

## Ruby Osorio

Thursday, July 25

The artist will pin a series of sheets of paper to the wall. Each sheet will contain either a typewritten phrase referencing her poetic influences over the years or a drawing that she has started but not finished. Participants will select any drawing, respond to it in the spirit of the "exquisite corpse," and pin it back to the wall. Accompanying the session will be an audio track of the artist reciting the written narrative fragments. She will also perform a silent demonstration of transfer drawing.

Ruby Osorio lives and works in Los Angeles, California. Her drawings, paintings, and ceramic sculptures explore notions of the poetic in the representation of femininity and myth. Her work has been exhibited locally and internationally in cities such as London, Tokyo, Mexico City, and Athens, Greece. Solo exhibitions include *Story of A Girl (Who Awakes Far and Away)* at the Contemporary Art Museum St. Louis and Laguna Art Museum, as well as three solo exhibitions at Cherry and Martin Gallery in Los Angeles. Her work has been reviewed by *Los Angeles Times* among other publications, and resides in notable collections such as Eileen Norton Foundation and Hammer Museum.

## Gina Osterloh

*Pulling Apart Voice*  
Thursday, July 18

Gina Osterloh presents *Pulling Apart Voice*, a group performance that pulls apart and plays with fundamental call-and-response phrases. Driven by the desire to slow down the process of articulation, participants (visitors, artists, and actors) will follow a set of timed directions for slowing down, taking pause, and repetition.

Gina Osterloh investigates operations of mimesis and perception within the realm of photography. Her photographs depict constructed lifesize room environments activated through still, serial performances; *papier-mâché* models; and cardboard cutouts. Recent exhibitions include *Anonymous Front*, a solo exhibition at Yerba Buena Center for the Arts, San Francisco; *Contested Destination* at Armory Center for the Arts; *Body Prop*, a solo exhibition at Silverlens Gallery in Manila, Philippines; and *Differentiate*, a two-person exhibition at the University of North Carolina, Chapel Hill. Osterloh holds a BA in media studies from DePaul University in Chicago and an MFA in studio art from the University of California, Irvine.

## Anna Oxygen

*Drawing Songs*  
Saturday, July 13

The artist will create a series of drawings and then record audio based on the drawings. One of the drawings will be left in the gallery with headphones for listening.

Anna Huff is a multi-media artist, composer, and performer. She has toured Europe and the US extensively under the name Anna Oxygen, performing dance pop recitals and interactive performance pieces. Best known for her aerobics performances, she has released several albums of electronic and acoustic music, most recently *This is an Exercise* on indie label Kill Rock Stars. Her performance and video work has been presented at PS1 and New York University, both in New York; The Seattle Art Museum; Portland Institute of Contemporary Art in Oregon; Hammer Museum in Los Angeles; Rohsska Museet in Gothenburg, Sweden. She co-founded media group Cloud Eye Control; the group has performed at numerous venues and festivals including the Images Festival in Toronto, Fusebox Festival in Austin, Redcat in Los Angeles, Exit Festival in Paris, and TBA in Portland. She is also a member of the LA Ladies Choir.

## Josh Peters and Molly Cleator

Thursday, August 8  
All ages welcome.

Artist Josh Peters, along with his weaving teacher, artist Molly Cleator, will demonstrate the IKAT weaving technique, in which thread is coated in wax and dyed in places (like tie-dye, but before the fabric is woven). Ikat is used by many Asian, Central American, and South American cultures to create traditional patterns, though Peters uses it more haphazardly, creating abstract paintings on canvas before the canvas is even canvas.

Josh Peters was born in Boston in 1970 and raised in nearby Sudbury. His work has been included in numerous solo and group exhibitions, including *New American Paintings* at List Visual Arts Center at MIT and at Berliner Kunst Projekt. He received his BFA from University of Massachusetts, Amherst in 1993 and his MFA from Rutgers University in 1996.

Since 1980, Molly Cleator has performed as an artist and actor on stage, screen, television, and radio, and in galleries and cafés. She has performed in numerous solo pieces and in collaborations with Cornerstone Theater, Padua Hills Playwrights Festival, and Art as Spectacle.

## Lauralee Pope

(see Mary Weatherford)

*afoot!*

Thursday, August 29

The game is afoot! Each participant will receive a unique bundle of clues and objects for an hour-long drawing caper. Characteristics include intrigue, memory, and absurdity.

Lauralee Pope lives and works in Los Angeles. She earned her BFA from Otis College of Art and Design in 2002, and her MFA from California Institute of the Arts in 2013. With an exuberant approach to abstract painting, her process-oriented practice is propelled by the interactivity of materials.

## Elena Rosa

*Show and Tell*

Wednesday, July 10

"I make film and video installations that explore gender and performativity through the form of acting. My work is structured through the language of theater and I primarily 'act' in a 'male' gender. [T]he process of becoming or 'building a character' is central not only to the performance but also to the internalization and finally representation of gender roles and reversals. So, for *The Armory Show and Tell* I will do a performance entitled *Show and Tell*. I will take on the role of the artist, Elena Rosa, and perform a scene in which that character does a slide presentation of her artwork. I am always interested in where the performance begins and ends. This performance will be very familiar as to what is expected in an artist's presentation. [I will] build a slippage between what might be perceived as the real artist and the more stylized or dramatic representation of character and type."

Elena Rosa received a Masters of Art from Otis College of Art and Design in Los Angeles and her BA from the Drama Centre London, University of Central Lancashire. Rosa's aesthetic production consists of photography as well as film and video installations that explore performativity through the form of acting. The work inhabits a space between the excessive or exaggerated style of performance and the naturalistic or real. Rosa has shown in Los Angeles venues including JAUS Gallery and Bolsky Gallery.

## Shirley Tse

*Quantum Shirley*

Saturday, August 24

*Quantum Shirley* is a framework the artist uses to produce a series of works in diverse media. *Quantum Shirley* weaves together personal history, New Physics, trade movement and history of colonial products (rubber and vanilla), and the geographical displacement of Chinese nationals in the last century (Chinese Diaspora).

"To escape wars and to seek employment opportunity, my mother's family was displaced in different parts of the South Pacific and became labor force for plantations. My mother's immediate family landed in Malaysia and found work in rubber plantations, and her cousin Simone's family moved further to Tahiti to work in vanilla plantations. My mother and Simone met again in 1968 in Hong Kong when Simone was doing merchandising for her toy import business. My mother moved back to China only to escape it later during Cultural Revolution, when she fled to Hong Kong. Witnessing the financial hardship my mother had to bear, Simone offered to adopt my mother's four children and me, an infant at that time. Everything was arranged for me to be sent on an airplane in the custody of the airline, but my mother withdrew the arrangement in the last minute and I stayed with her. I often wonder what my life would have been had I grown up in Papeete fostered by Simone. All Simone's four children were educated in universities in Paris, and some are quite artistically inclined. Perhaps I would have been an artist anyway. Better yet, I believe, in a parallel world, I speak French, have lived in Tahiti, studied at École Nationale Supérieure des Beaux-Arts, and became an artist. I just simply cannot observe that existence.

"According to quantum theory, if a card falls, it falls on both sides at once. This can be explained by the 'collapse of the wave function,' which basically means that thing exists in many states but then collapses into one state when observed. I am intrigued by the 'validation' of parallel worlds, paradoxes, and the simultaneity offered by quantum physics. It is interesting that an otherwise tragic personal story can be re-interpreted. When a personal story is seen through other scientific, economic, or historical lenses, a radical change or even a reversal of values could take place.

"I [will] talk about my personal story and map the connections of it to colonial trade, China's recent history and multiple-worlds theory...[and] show some images and videos I took in my trip to visit Simone in Tahiti, something I have not yet found form of presenting."

Shirley Tse's work has been included in numerous museums and exhibitions worldwide, including the Biennale of Sydney; Bienal Ceara America, Brazil; Kaohsiung Museum of Fine Arts, Taiwan; Art Gallery of Ontario; Museum of Modern Art, Bologna, Italy; San Francisco Museum of Modern Art; New Museum of Contemporary Art and PS1, both in New York; Kettle's Yard, Cambridge, UK; and Govett-Brewster Art Gallery, New Zealand. Her work has been included in numerous articles, catalogues, and publications including *Sculpture Today* by Phaidon. She received the City of Los Angeles Individual Artist Fellowship, the John Simon Guggenheim Foundation Fellowship, and the California Community Foundation Fellowship for Visual Artists.

## Matt Wardell

Wednesday, July 31

"A couple years ago, I was asked to 'demonstrate something' or lecture to a group of amateur artists in the high desert. Most were 65+ and were a bit confused/outraged about some of Picasso's experiments. While playing records, I walked them through my diverse practice while building a site-specific sculptural installation. While explaining each item's significance, I then requested assistance completing the piece, which culminated in a performance of the constructed object." Today, Wardell will expand on that general premise. Topics of discussion include "my relationship to materials, the rigidness of a 'proper' art career and my interest in the ephemeral, the absurd, humor, and the essential questions of being."

Matt Wardell seeks to prolong a sense of wonder and place the viewer in a lingering position of active assessment. He is interested in how we choose to live and introducing work that facilitates these investigations. Wardell enjoys walking on fences, answering wrong numbers, and giving directions to places he does not know. Uncomfortable laughter, confusion, and irritation tend to be by-products of Wardell's works. He has exhibited at venues throughout the US and Mexico, including Museum of Modern Art in San Francisco, Claremont Museum of Art in Claremont, and at Los Angeles Contemporary Exhibitions, Redcat, Post, Human Resources, Black Dragon Society, Mark Moore Gallery, and Commonwealth and Council, all in Los Angeles. Wardell is a founding member of the artist collective 10lb Ape.

## Mary Weatherford

(see Lauralee Pope)  
Thursday, August 29  
All ages.

"The Armory (Georgia Fee) gave me a job when I moved to Los Angeles and didn't have much going. I needed the income desperately, and will always be grateful. I would like to give my fee and my education time slot to a young artist of my choosing to pay this forward." Mary Weatherford extended an invitation to participate in *The Armory Show and Tell* to artist Lauralee Pope.

Mary Weatherford has shown her paintings at Orange County Museum of Art; California State University at San Bernardino; Laxart and Hammer Museum, both in Los Angeles; PS1 and Parsons School of Design, both in New York; Boston University Art Gallery; Illinois State University at Normal; Museum of Contemporary Art, Tucson; Amherst College; and at other institutions and numerous private galleries around the world. She received her MFA from Bard College, attended the Independent Study Program, Whitney Museum of American Art, and received her BA from Princeton University.

## Jacob Yanes

Wednesday, August 21  
Ages 14 and up.

Jacob Yanes will conduct a workshop/presentation about how the language of classical figuration is embedded in contemporary material culture – in the objects we cherish and use to express our desires and aspirations and in the language we use to express our hopes and dreams. "I'm not an expert," he says, "but it is a deep belief of mine and the foundation of my practice that figurative sculpture communicates the core of our humanity (for better or worse!). In MFA circles, this is almost heresy." Participants will create large-scale drawings based on a "translated" personal object of their choice, one they visualize or recall.

The work of Jacob Yanes was included in *Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles; *FAWC Fellows Exhibition*, Provincetown Art Association and Museum; and *Some Young Los Angeles Artists*, Cardwell Jimmerson Gallery, Los Angeles. He earned a BA at Brandeis University; an MFA at University of California, Los Angeles; and has had residencies at the Skowhegan School of Painting and Sculpture in Maine and the Fine Arts Work Center, Provincetown in Massachusetts.

# JULY

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10 Elena Rosa	11 Denise & Scott Davis	12 Simone Gad	13 Anna Oxygen Justin Lowman
14	15	16	17 Quinton Bemiller	18 Gina Osterloh	19 Nuttaphol Ma	20 Tracy Nakayama
21	22	23	24 Matt MacFarland	25 Ruby Osorio	26 Emilie Halpern	27 Alice Könitz
28	29	30	31 Matt Wardell			

# AUGUST

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 Jill Newman	2 Michelle Glass and Hataya Tubtim	3 Eileen Cowin
4	5	6	7 Robby Herbst	8 Josh Peters and Molly Cleator	9 Nery Gabriel Lemus	10 Edgar Arceneaux
11	12	13	14 Bia Gayotto	15 Julie Lequin	16 Elizabeth Harvey	17 Ruby Rose Neri
18	19	20	21 Jacob Yanes	22 Robert S. Hilton	23 Elonda Billera Norris	24 Shirley Tse
25	26	27	28 Stephanie Allespach	29 Mary Weatherford and Lauralee Pope	30 Hugo Hopping	31 Olga Koumoundouros

David Earle: through September 22

# SEPTEMBER

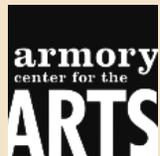
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21 Micol Hebron
22	23	24	25	26	27	28

David Earle: through September 22

This publication accompanies the exhibition *The Armory Show and Tell*, organized by Irene Tsatsos, Director of Gallery Programs and Chief Curator, with Sinéad Finnerty-Pyne, Gallery Manager/Assistant Curator, and presented at Armory Center for the Arts, Pasadena, California, July 10 through September 22, 2013.

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145 North Raymond Avenue  
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The design and text of the inside front and back covers are extrapolated from the manifesto/invitation sent to artists to participate *The Armory Show and Tell*. Manifesto text, Irene Tsatsos; Manifesto design, Benin Marshall.

**All artists** who have ever taught at Armory **are invited to present** or **teach** or **produce** or **demonstrate** or **interrogate** or **illustrate** or **otherwise relate** any aspect of their practice in a festive, engaging, unwieldy, celebratory, provocative, enlightening **exhibition-as-spectacle**.

**Cooperation is possible.\***



## **THE ARMORY SHOW AND TELL**

### **Perform your practice.**

At 12:45 pm on July 10, 2013 and every Wednesday, Thursday, Friday, and Saturday thereafter until August 31, 2013, a once or current Armory teaching artist will stage an hour-long event in Armory's Caldwell Gallery: an open-ended presentation to adults in attendance on his or her work such as a workshop or performance or lecture or sing-along or sewing bee or tarot reading or anything else that illuminates an aspect of his or her practice.

### **The Armory Show and Tell**

invites engagement; promotes hospitality; endorses creativity; reformulates art; celebrates interaction; abets investigation; expresses ideas; annihilates obstacles; advocates education; encourages mistakes; nurtures criticality; defends excellence; welcomes exuberance.

Making, teaching, presenting, and discussing visual culture and ideas can catalyze, inform, and transform individuals, communities, and the world. Artists advocate this evolutionary process through their practices. Armory artists, show and tell us about it!

# *The Armory Show and Tell*

**July 10 through September 22, 2013**

**Armory Center for the Arts**

Stephanie Allespach.....	Wednesday, August 28
Edgar Arceneaux .....	Saturday, August 10
Quinton Bemiller.....	Wednesday, July 17
Molly Cleator.....	Thursday, August 8
Eileen Cowin .....	Saturday, August 3
Denise & Scott Davis.....	Thursday, July 11
*David Earle .....	Wednesday, July 10 through Sunday, September 22
Simone Gad .....	Friday, July 12
Bia Gayotto .....	Wednesday, August 14
Michelle Glass .....	Friday, August 2
Emilie Halpern.....	Friday, July 26
Elizabeth Harvey.....	Friday, August 16
*Micol Hebron.....	Saturday, September 21
Robby Herbst .....	Wednesday, August 7
Robert S. Hilton .....	Thursday, August 22
Hugo Hopping.....	Friday, August 30
Alice Könitz .....	Saturday, July 27
Olga Koumoundouros.....	Saturday, August 31
Nery Gabriel Lemus .....	Friday, August 9
Julie Lequin.....	Thursday, August 15
*Justin Lowman.....	Saturday, July 13
Nuttaphol Ma .....	Friday, July 19
Matt MacFarland.....	Wednesday, July 24
Tracy Nakayama .....	Saturday, July 20
Rubi Rose Neri .....	Saturday, August 17
Jill Newman .....	Thursday, August 1
Elonda Billera Norris .....	Friday, August 23
Ruby Osorio .....	Thursday, July 25
Gina Osterloh.....	Thursday, July 18
Anna Oxygen .....	Saturday, July 13
Josh Peters.....	Thursday, August 8
Lauralee Pope .....	Thursday, August 29
Elena Rosa.....	Wednesday, July 10
Shirley Tse.....	Saturday, August 24
Hataya Tubtim.....	Friday, August 2
Matt Wardell .....	Wednesday, July 31
Mary Weatherford .....	Thursday, August 29
Jacob Yanes .....	Wednesday, August 21

All events except those with \* take start at 12:45pm and end at 1:45pm.  
See schedule and details inside.