

FLOW | OBSTRUCTION

PROCESS.DIALOGUE.INQUIRY

JENNIFER CELIO / MYRIAM GURBA / DULCE SOLEDAD IBARRA

OLGA LAH / TIFFANY LE / ANNA BEATRICE SCOTT

JUNE 8 – AUGUST 2, 2018



Southern California has long had a maddening relationship with water, and Long Beach is no exception. Development in local waterways has included the construction of river channels, ports, and oil wells -- interlaced with myriad streets, freeways, rail, and human paths. The human impulse to continuously reimagine the landscape has confronted ongoing flows of people into the region, and those configurations have left many living on the margins.

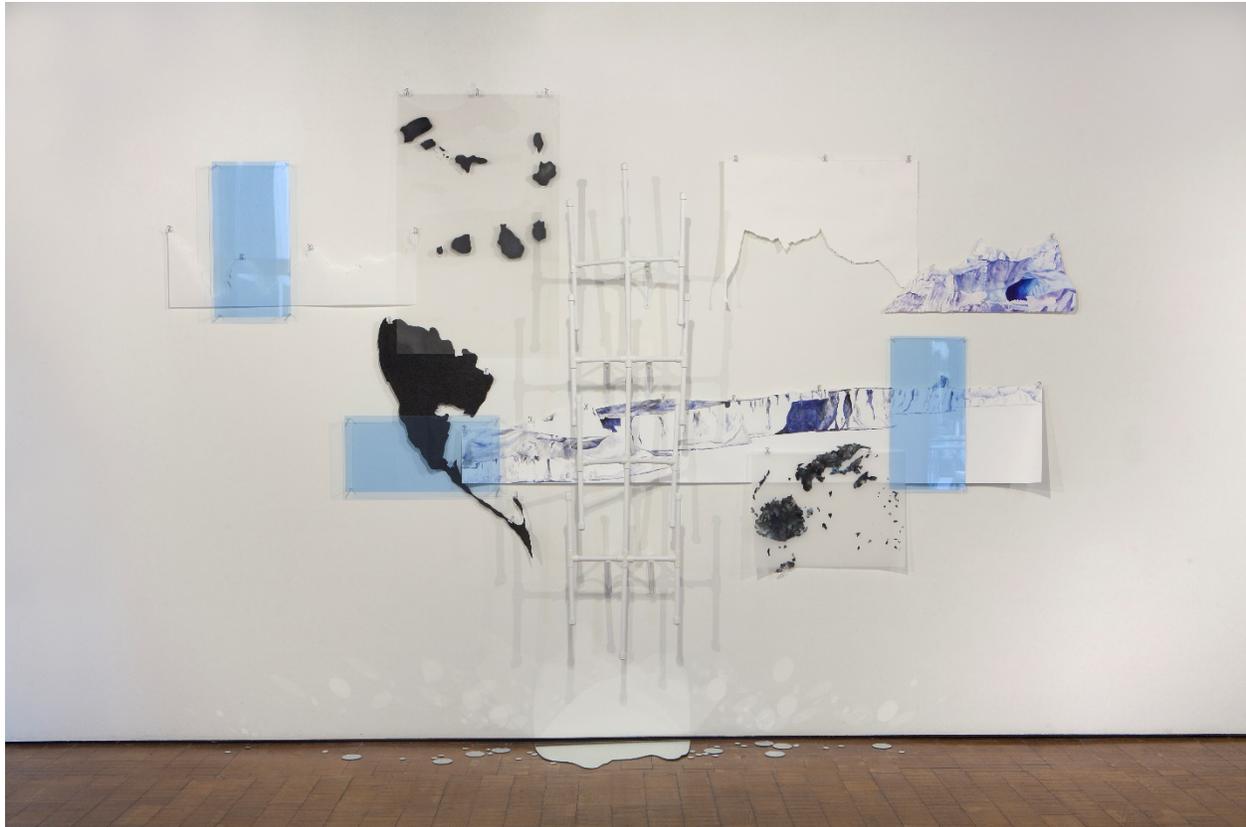
Rooted in space and place, *dialogue*, social exchange, and experimentation, *Flow | Obstruction* honors the artistic process, allowing visitors to witness in real time a deep collective *inquiry* of the various flows and obstructions between Long Beach waterscapes and human and consumer flows. Beginning with unexpected blank walls and an open conversation among the artists, this exhibition offers a rare glimpse into *process*, where artists will potentially explore ecology, homelessness, goods movement, violence, migration, the corporeal, displacement, indigeneity, and gentrification.

The gallery becomes a dialogic space where artists commune with government agencies, non-profits, community advocates, visitors -- and each other. Artists will be accessible onsite one hour per week, and ongoing dialogue and inquiry is intended to directly influence the artists' process. *Flow | Obstruction* will be constructed – and reconstructed – over the summer as the conversation unfolds.

JENNIFER CELIO

Jennifer Celio is a native of Southern California who loves Los Angeles. Jennifer received a B.F.A. in Drawing and Painting from California State University, Fullerton in 1996. She was raised in the suburbs of L.A. and now lives and works in Long Beach, CA. Her work has been exhibited in solo exhibitions at Cristinerose Gallery and Kathleen Cullen Fine Arts in New York City, Haphazard Gallery and the Creative Artists' Agency in Los Angeles, CA, romo gallery in Atlanta, GA, Bandini Art in Culver City, CA, California State University Dominguez Hills in Carson, CA, Moorpark College in Moorpark, CA, and Phantom Galleries in Long Beach, CA. Her drawings represented the Southern California region in a 2015 biennial at the National Museum of Women in the Arts in Washington, DC. Her work has also been included in exhibits in New York, Los Angeles, San Francisco, Atlanta and Houston; and Berlin, Mexico, Colombia, and Canada; and in other museum exhibits in San Francisco, CA, Long Beach, CA, Laguna Beach, CA, and Indianapolis, IN. She is a member of the artist and curator collective Durden and Ray, based in downtown Los Angeles.

She is the recipient of individual artist grants from the Pollock-Krasner Foundation (2012), The City of Los Angeles (C.O.L.A.) Individual Artist Fellowship (2014), The Center for Cultural Innovation's Artists' Resources for Completion grant (2012), a nominee for the Rema Hort Mann Foundation's (NY, NY) L.A. Art Grant Initiative (2013), the City of Long Beach, CA, Professional Artist Grant (2010), and the Hoff Foundation (2008). She was awarded a residency at Yaddo (Saratoga Springs, NY) in 2014 and was the Artist-In-Residence at the Long Beach Museum of Art in May 2016. Her artwork has received critical review in such publications as The Los Angeles Times, LA Weekly, Art Papers, The Wall Street Journal, The Washington Post, Art Ltd. Magazine, Artillery Magazine, Juxtapoz Magazine, Fabrik Magazine, Art and Cake Los Angeles, Beautiful/Decay, The Huffington Post, Flavorpill, New American Paintings (2003,) The Orange County Register, and The Atlanta Journal-Constitution.



Jennifer Celio

Rising and falling (Antarctica)

100 x 120 x 13"

watercolor on Yupo and paper; wood; cut paper; handmade paper; spray paint on mylar; cut paper on acetate; plexiglass; shaped mirror and mirrors
2017



Jennifer Celio

Green boots

53 x 44 x 5"

watercolor on Yupo; paper; vinyl; cardboard; lights; thread and
2017



Jennifer Celio

But is it selfie heaven?

80 x 36 x 3"

watercolor and charcoal on Yupo paper and cut paper

2017



Jennifer Celio

Gravity will do its thing

48" tall, 45" wide, 65" deep

found objects (beach trash), blankets, cardboard, concrete, house paint, spray paint, lights, fan, noise machine

2018



Jennifer Celio

714/713

62 x 61 x 4"

cardboard; Flashe on canvas; metal, watercolor paper; wood
2017

MYRIAM GURBA

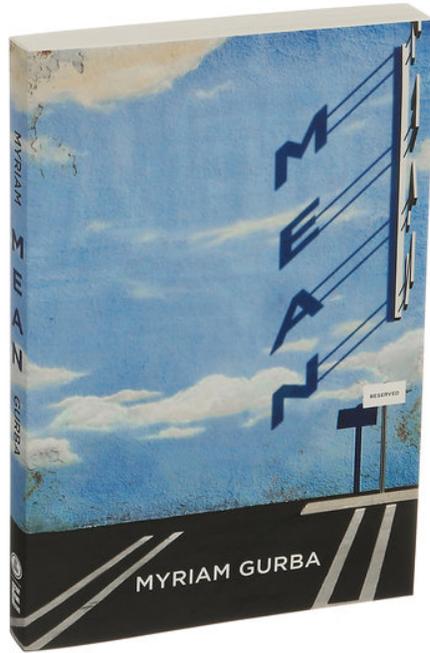
Myriam Gurba is a writer, artist, and teacher who has lived in California all of her life. Her art has been shown in community centers, museums, galleries, Instagram and refrigerator doors. The New York Times describes her latest book, *MEAN*, as "a scalding memoir that comes with a full accounting of the costs of survival, of being haunted by those you could not save and learning to live with their ghosts." Gurba is interested in exploring violence against women and the role California waterways play in the discovery of female bodies.



Myriam Gurba
MEriam, a photographic series



Myriam Gurba
MEriam, a photographic series



Myriam Gurba
MEAN, book cover

DULCE SOLEDAD IBARRA

Born in Chino, California and now residing in Long Beach, California, Dulce Soledad Ibarra is a first generation multi-disciplinary artist, curator, designer, and non-profit arts advocate with special interests in community and identity-emphasized arts and opportunity. As a practicing artist, Ibarra discusses issues of generational guilt and cultural identities in videos and installations, and recently has been inviting the public to partake in the dialogue via workshops and participatory work. Looking through queer Xicanx perspective, the work is fueled by emotional labor, personal research and analyzation.

The Xicanx identity echoes the chant of "ni de aquí, ni de allá" (neither from here, nor there), which are used to challenge the complexities of a cultural in-between of Latinx diaspora, systematic racism and classism, and gender dysphoria. Ibarra utilizes these intersections and divides by addressing histories of European and Mesoamerican craft traditions. In works like *Manos de Oro* and *Quisiera Ser Más Que el Pasado Pero Aquí Estoy en el Presente*, the focus is on the ideas of labor; the shame, guilt, and pride of watching a father work under a beaming sun for decades as a gardener. The material of gardening machinery gilded with gold leaf became a method of framing the guilt and placing value on labor while referencing an allergy to gold jewelry inherited from Ibarra's father.

Examining the discourse of community housing has led to recent work involving the history of the piñata as sculpted objects of displacement, relating this craft to the use of art in the systemic issue of gentrification. In a similar fashion to Hans Haacke's *MoMA Poll* (1970), this ongoing project *Piñatas y Preguntas: Seeking Answers in Internal/External Conflicts* asks participants difficult, open-ended questions. The Spanish used the craft and entertainment of the piñata as means of manipulation to colonize indigenous people of North and Central America. Developers and city planners understand how the arts can manipulate the public in moving into new spaces, pricing out and displacing the residents that currently occupy those areas. For Ibarra, this piece and its past/future iterations aspire to create and continue conversations about gentrification being an arts' matter and to consider those who contribute to it.

Ibarra studied at California State University Long Beach and has shown at institutes such as Wignall Museum of Contemporary Art, Angels Gate Cultural Center, and the Guggenheim Gallery at Chapman University. Ibarra has written and researched for the exhibition catalog and provided assisted curation of *Far-Sited: California International Sculpture Symposium* (University Art Museum, 2015) and *COASTAL/BORDER* (Angels Gate Cultural Center, 2017).



Dulce Soledad Ibarra

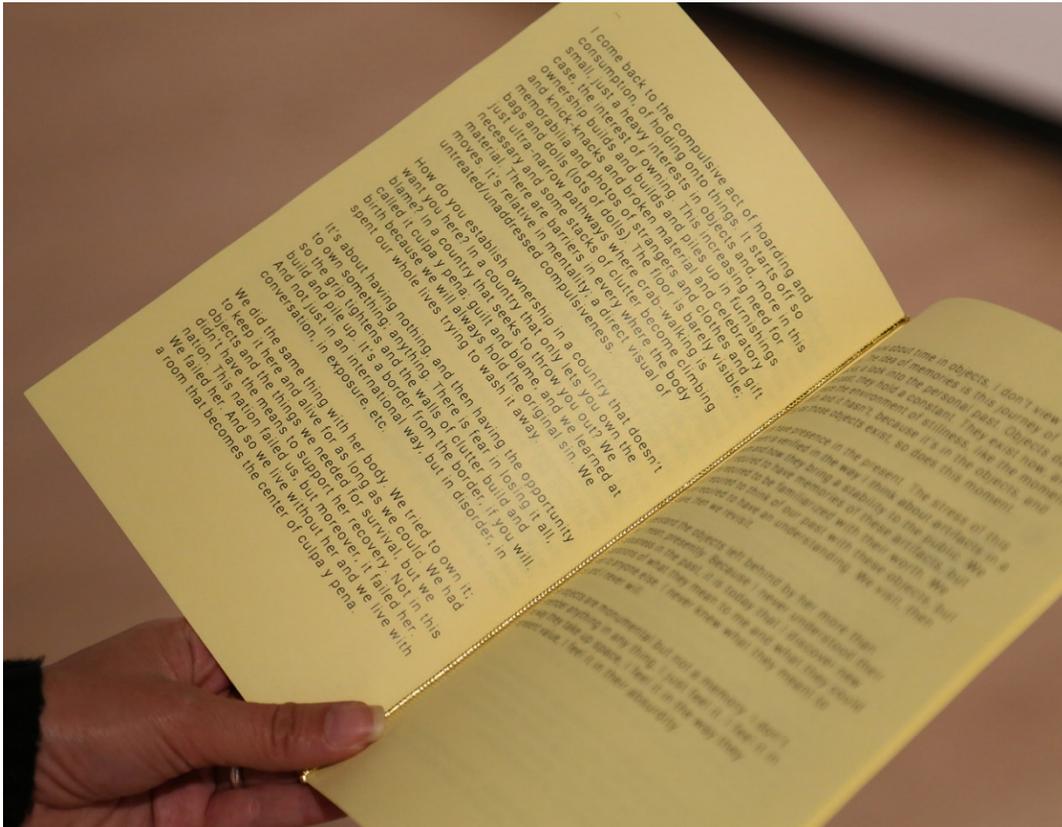
Piñatas y Preguntas: Seeking Answers in Internal/External Conflicts

Papier mache, cardboard, tissue paper, twine, pens, paper, vinyl, participatory installation

various dimensions

2017





Dulce Soledad Ibarra

Recuerdos

Found objects, yellow paint, mixed media installation

Various dimensions

2017



Dulce Soledad Ibarra

Manos de Oro

Found gardening tools, gold leaf, turf, yard waste, video installation.

Various dimensions

2016

OLGA LAH

Olga Lah is a second generation Korean-American, born and raised in the Los Angeles area. She now resides in Long Beach, California. She received a double B.A. in Studio Art and Art History from the University of California at Riverside. She also received an M.A. in Theology from Fuller Theological Seminary. She creates room size installations that explore ideas on existence, perception and transcendence. She has exhibited at the Craft and Folk Art Museum, Los Angeles; Orange County Museum of Art, Newport Beach; Torrance Art Museum, Torrance; Los Angeles Contemporary Exhibitions; Los Angeles Municipal Art Gallery; Los Angeles International Airport. Her work has been featured in the Los Angeles Times, LA Weekly, OC Weekly, KCET Artbound and Los Angeles Magazine. Her awards include an Artist Fellowship with the Arts Council for Long Beach, the Korea Arts Foundation of America Biennial Award and the Goldman Fellowship for residency at the Djerassi Resident Artist Program.

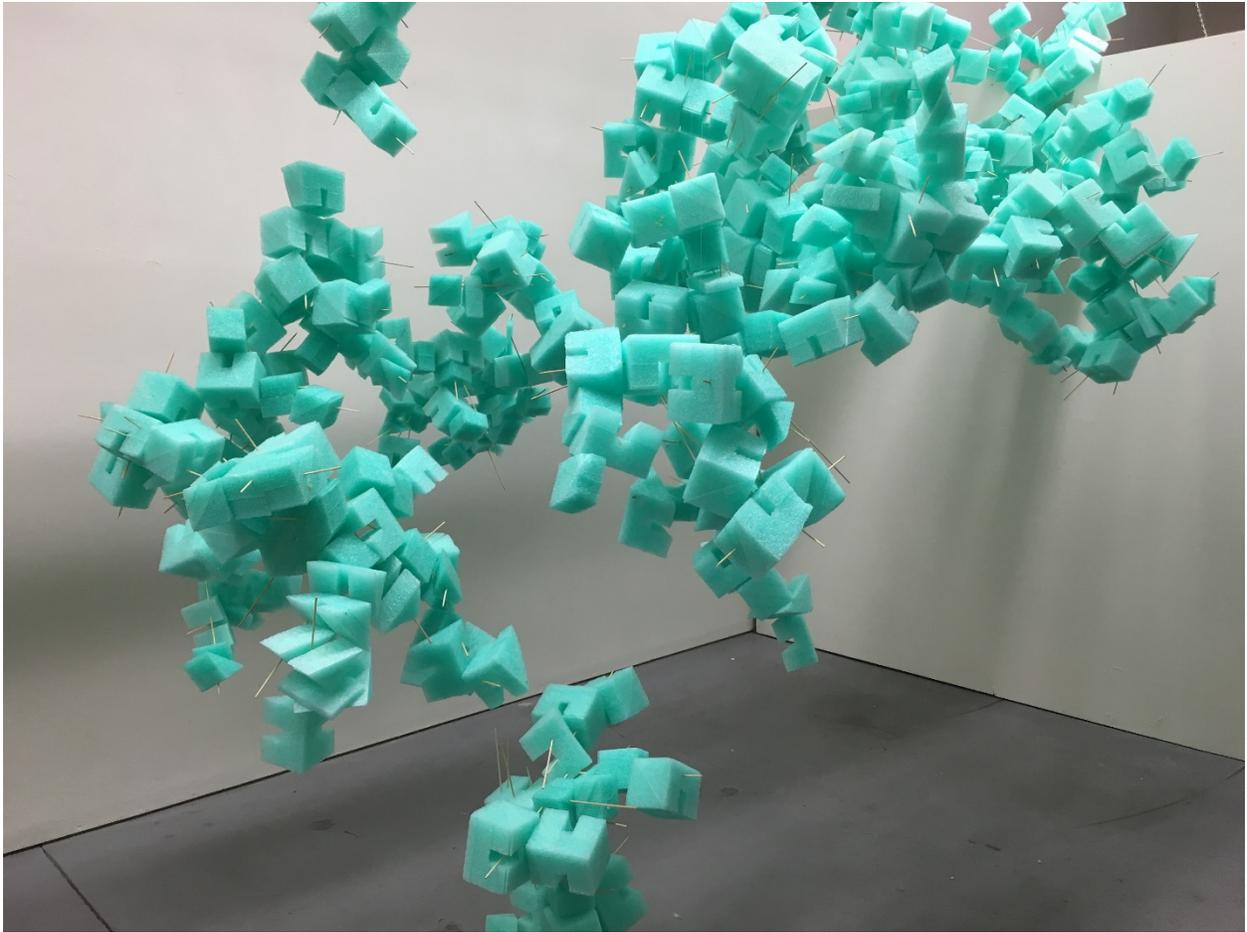


Olga Lah

Propagate

Specimen container lids

2012



Olga Lah

Habitus Construction
Packaging foam and skewers
2016



Olga Lah

Lucent Shifts
Reflective plastic
2017

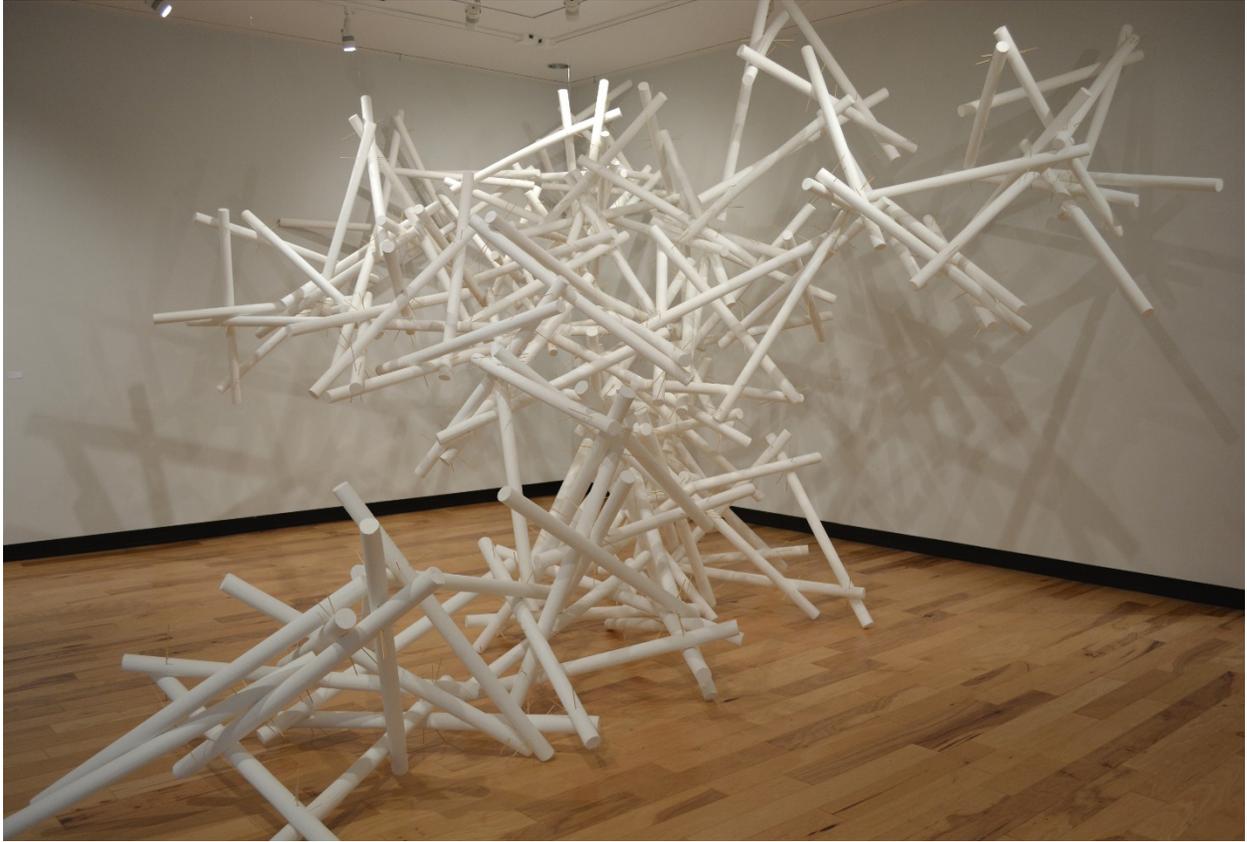


Olga Lah

Amass Swell

Various foam materials

2015



Olga Lah

Convergence
Foam and Skewers
2016

TIFFANY LE

I'm a Vietnamese-American freelance illustrator (and daily bunny wrangler), born and raised in the Little Saigon area of Southern California. I graduated from CSULB with a MFA in Illustration in 2016, and outside of commissioned and contracted work, I continue to investigate and tackle themes towards cultural legacy, literary and legendary accounts of women and mythical beasts, my struggle with identity as a daughter of Vietnamese refugees, and my perspectives as a South-East Asian American woman on daily existence and the contemporary world at large.



Tiffany Le

Tragic Waters (study series)
2017



Tiffany Le

Auspicious Meal for Thought
2016



Tiffany Le

Auspicious Meal for Thought
2016

ANNA BEATRICE SCOTT

With a doctorate in Performance Studies from Northwestern and extensive training in traditional, collaborative performance from the African Diaspora, Anna Beatrice Scott practices performance at the intersection of dance, digital devices and text, on stages, in blogs, books and through strategic marketing plans. She has presented her solo performance work in traditional and non-traditional spaces around the country including the REDCAT, MIT, Express Yourself Festival in Chicago's Grant Park, Bayview Opera House in San Francisco, streets around Los Angeles as well as a few international sites like the Slaghuset in Malmö, Sweden and Teatro Castro Alves in Salvador-Bahia, Brasil. She has work archived at the Schomburg Center for Research in Black Culture. Her current practice engages the politics of data.



Anna Beatrice Scott

*Ibeshe, RickyDoc's Traveling Hoodoo Medicine Show, Syracuse University
2015*

Photo by Peter Wetherbee



Anna Beatrice Scott

Egun of Petroleum; *SACKED* presented at the REDCAT Studio
Winter 2011
screenshot from video courtesy of the artist



Anna Beatrice Scott

Living; *The Bliss Point* presented at LAX Festival
2017

photo by Steve Gunther



Anna Beatrice Scott

Sign Me Up; For Kara, Gigi & N'em, presented at 4 Headed Dance, Highways Theater, 2013

Photo by Rollence Patugan



Anna Beatrice Scott

Deva Cleansed, *Telematic Hungry Ghosts* with Ritsu Katsumata, Presented live at Art Institute of Pittsburgh while I performed in Riverside, California
2008

Photo by Raphael Xavier