

Alan Nakagawa  
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## ARTIST BIO

Alan Nakagawa is an interdisciplinary artist primarily working with sound, occasionally incorporating video, sculpture, drawing, painting, performance, food and most recently perfumes. He has combined his passion for sound and color; research; as well as memory and listening into a robust and eclectic art career. Nakagawa is currently the Artist in Resident for the Pasadena Buddhist Temple through Side Street Projects.

Nakagawa is currently working on a book about his unique experience of being the artist-in-residence at nine institutions (2016-2019). The book will be an anatomy of experiences that collectively trained him to become an artist drawn to and capable of working in private and public institutions.

He is the host of VISITINGS Radio Show, a podcast about artists who practice public engagement; co-founder of the now defunct non-profit arts collective Collage Ensemble Inc. (1984-2011) and curated Ear Meal Webcast (2010-2016), a webcast documenting the Los Angeles experimental music and sound arts community.

Nakagawa was the first Creative Catalyst Artist in Resident for the Los Angeles Department of Transportation. He has presented his work at the Hirshhorn Museum in Washington DC, the Orange County Museum of Art and the Los Angeles County Museum of Art. He is a recipient of two Art Matters grants, City of Los Angeles Artist Fellowship, California Community Foundation Mid-Career Artist Fellowship and a Monbusho Scholarship. He received a Masters of Fine Arts from University of California Irvine and a Bachelors of Fine Arts from Otis/ Parsons School of Art and Design.

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## EXHIBITIONS/ PROJECTS

- 2019 [UNDER A MUSHROOM CLOUD: HIROSHIMA, NAGASAKI AND THE ATOMIC BOMB](#), group, Japanese American National Museum, LA CA
- 2019 [CENTENNIAL ALUMNI EXHIBITION](#), group, Otis College of Art and Design, Westchester CA
- 2019 [HIGHLIGHTS FROM THE PERMANENT COLLECTION](#), group show, Cerritos College, CA
- 2019 [INVISIBLE TEA HOUSE/ Pasadena Art Night interventions](#), Pasadena Buddhist Temple, Pasadena CA
- 2019 [INVISIBLE TEA HOUSE/ Obon art interventions](#), Pasadena Buddhist Temple, Pasadena CA
- 2019 [UNFINISHED PROOF NINOMIYA](#), solo exhibit, pop ups and workshops, CalState Dominguez Hills, Carson CA
- 2018 [RESCUE\(S\)](#), solo exhibition of three installations, Orange County Museum of Art, Santa Ana CA
- 2018 [122 HOURS OF INK](#), Printmaking Residency, group exhibition, Cerritos College, Norwalk CA
- 2018 [HER DREAM TENT](#). SoundScene, DC Listening Lab, Hirshhorn Museum, Washington DC
- 2018 [MOTHER PORTRAITS](#) (in petri dishes), group exhibition, curated by Kim Abeles, Keystone Gallery, L.A. CA
- 2018 [ALAN NAKAGAWA SOLO SHOW](#), Visitors Welcome Center, LA CA
- 2017 [MUDSLING](#) (sound installation), Descanso Gardens, La Cañada CA
- 2017 [EAR MEAL THE EXHIBITION](#), SoundPedro, Flood, Angels Gate Cultural Art Center, San Pedro CA
- 2017 [NOTES ON DRAWING](#), Solo Exhibition, Slanguage Studio/ LAX ART, Hollywood CA
- 2016 [MATERIAL MESSAGE](#), Miasto Szczecin, Obroncow Stalingradu 17, Szczecin, Poland
- 2016 [MYTH NO MYTH, AIR](#) and exhibition, Getty Villa, Malibu CA
- 2016 [BROADCAST](#), curated by Kim Abeles & Ken Marchionno, Keystone Gallery, Los Angeles
- 2016 [MUDSLING](#), Solo Exhibition, Groundspace Project, L.A. CA
- 2015 [OYAJI; THE BREAKDOWN OF THE BICAMERAL MIND](#), COLA Exhibition, L.A. Municipal Art Gallery
- 2015 [ALEURONE LAYER AND THE COSMIC UNDERSTANDING OF COMMUNICATION](#), black & white silent animation sci-fi, A Measure of Salt Exhibition, Hikmet Loe (Curator), Granary Art Center, Ephraim, Utah.
- [2014 CONICAL SOUND TEST #1, REVERB, Torrance Art Museum, CA](#)
- 2014 [CONICAL SOUND TEST #2](#), Oherenhoch, Berlin Germany
- [2013 SAGRADA FAMILIA Field Recording, University of Barcelona](#)
- [2013 MOONDOG POLE, Soundwalk 2013, Long Beach CA](#)
- [2012 FIRST IN SPACE; THE RIDE, with Joseph Tepperman, Soundwalk 2012, Long Beach CA](#)
- [2011 SOUND FOREST, percussion installation, CicLAvia 2011, Los Angeles CA](#)
- [2011 COOL, 2 hour sound loop for the Coolhaus Ice Cream Truck, Soundwalk, Long Beach CA](#)
- [2010 SOUND BED, mobile sound sculpture, Soundwalk 2010, Long Beach CA](#)
- [2009 SOUND TAXI, Otonomiyaki, 2009 Soundwalk, Long Beach CA](#)
- [2009 POTA POTA, Otonomiyaki, sound installation, Glendale Arizona Jazz and Blues Festival](#)
- [2008 FOUNDSOUND, producer, sound collaborations with Otonomiyaki, Steve Roden, Steven M. Irvin, Mona Kasra \(Collage Ensemble Inc.\), Mike the Poet & Mary Tyler Smores; solo performance by Joseph Hammer, 3-day public opening of BCAM at Los Angeles County Museum of Art, LA CA](#)

## PUBLIC ART

- 2019 [UNFINISHED PROOF NINOMIYA WINDOW](#), Sustainable Little Tokyo Windows, LA CA
- 2017 [SOUND FOREST & SURVEY](#), Great Streets, various locations, LA CA
- 2017 [STREET PERFUME BUS STOP AND POP UP](#), Mar Vista Great Streets/ Vision Zero
- 2017 [STREET HAIKU's](#), 36 signs with 36 LA-based poets, Mar Vista Great Streets, LA CA
- 2017 [ZINE IT ON PICO](#), Pico Blvd Great Streets, LA CA
- 2017 [IM CROSSING HERE](#), Proyecto Pastoral, Self Help Graphics, Great Streets
- 2016 [WORLD DAY OF REMEMBRANCE/ LA ROAD CONCERT](#), LADOT AIR, Los Angeles CA
- 2015 [HOMAGE TO MISORA HIBARI](#), Little Tokyo Utility Box Project, Little Tokyo Service Center/ JACCC
- [2011 SOUND FOREST, CicLAvia](#)
- [2008 PERCUSSION FOREST, BCAM opening, LACMA, LA CA](#)

## PERFORMANCES

- 2019 [PEACE RESONANCE; HIROMISHIMA/WENDOVER](#), Under the Mushroom Cloud, opening, Japanese American National Museum, LA CA
- 2019 [NINOMIYA POP UP](#); Gardena Obon, Pasadena Obon with students from CalState Dominguez Hills
- 2018 [STREET HAIKUS SOUNDSCAPE 112418](#), piano, drums, video projection, Mar Vista Artwalk, Mar Vista CA
- 2018 [PEACE RESONANCE; Hiroshima/ Wendover](#). SoundScene, Hirshhorn Museum, Washington DC
- 2018 [WORLD PREMIER: Peace Resonance; Hiroshima/Wendover and Conical Sound](#); Simon Rodia/ Antoni Gaudi, Human Resources, L.A. CA

- 2017 SPEED KILLS, guerilla animation projections, Echo Park Film Center AIR, LA CA
- 2016 SOUTHERN CALIFORNIA SOUNDSCAPE ENSEMBLE, Flood, Long Beach CA
- 2016 ALEURONE LAYER AND COSMIC UNDERSTANDING OF COMMUNICATION, Eternal Telethon, Human Resources, Chinatown LA CA
- 2016 MATERIAL MESSAGE, curated by Olga Dziubak, City Hall, Szczecin, Poland
- 2016 CARECEN FUNDRAISER, Carecen, LA CA
- 2014 CONICAL SOUND TEST, Reverb Exhibition, Torrance Art Museum, Torrance CA
- 2013 ALAN&EVA, w/Evitzkaya PJ, NIU Espai Artistic Contemporay, Barcelona Spain
- [2013 ORGAN OF CORTI \(Premier\), East LA REP, Los Angeles CA](#)
- [2013 ISO CUBE IMPROVISATION, Deluxe Burrito/Shangrila, Joshua Tree CA](#)
- [2013 ORGAN OF CORTI \(excerpt\), Studio Spring 2013, Redcat, LA CA](#)
- 2013 ORGAN OF CORTI (excerpt), Alexis Disselkoen studio class, University of Southern California
- 2012 EAR DIORAMA EAR, Iso Cube and electronics, Eternal Telethon, Side Street Projects, Pasadena, CA
- 2012 1 IMAGE 1 MINUTE, group recitation, X-TRA 15th Anniversary, ForYourArt, LA CA
- [2012 ROYAL PAIN 3.0, solo electronic music and video performance, Ear Meal webcast](#)
- 2012 EAR DIORAMA EAR, Iso Cube and electronics, Lost Coast Culture Machine, Fort Bragg CA
- 2012 EAR DIORAMA EAR, Iso Cube and electronics, Luggage Store, San Francisco CA
- 2012 RICHARD WOOD & FRIENDS, Iso Cube and electronics, 322 Club, Sierra Madre CA
- [2012 SASAKI, pop corn, stove, oscillators, effects, FUKUSHIMA memorial curated by Mari, the wulf. LA CA](#)

#### FILM & VIDEO

- 2017 SPEED KILLS, Echo Park Film Center AIR, public projections/ DTLA
- 2015 [ALEURONE LAYER AND THE COSMIC UNDERSTANDING OF COMMUNICATION](#), black & white silent animation sci-fi, A Measure of Salt Exhibition, Hikmet Loe (Curator), Granary Art Center, Ephraim, Utah.
- [2013 GUS](#)
- [2012 LINE TO LIGHTENING FIELD, group show, Lost Coast Culture machine, Fort Bragg CA](#)

#### AWARDS AND GRANTS

- 2019 Project Grant(s), Pasadena Art Alliance
- 2016 Artist Fellowship, ART MATTERS FOUNDATION, NY NY
- 2014 City of Los Angeles (COLA) Artist Fellowship, Department of Cultural Affairs, City of L.A.
- 2013 Cultural Exchange International, University of Barcelona
- Artist in Residence, LA Department of Cultural Affairs
- 2013 USA Arts, crowd source fundraiser for Sound Bed fabrication
- 2012 Mid-career Artist Fellowship, California Community Foundation

#### PUBLICATIONS & MEDIA

- 2019 [ARTISTS IN DOTS, Public Art Review, Issue #59](#)
- 2019 [INVISIBLE TEA HOUSE, Kent Matsuoka, Colorado Boulevard](#)
- 2019 [CSUDH, RAFU SHIMPO, LA, CA](#)
- 2019 [OCMA, LA Times](#)
- 2019 [OCMA Người Việt , OCMA](#)
- 2019 [OCMA, Orange County Registry](#)
- 2018 [ARTISTS AND ENGINEERS, Stateline, PEW](#)
- 2017- [VISITINGS RADIO SHOW, host and curator](#)
- 2018 SOAP EAR, written by Lyle Daniels
- 2018 HYPERALLERGIC, World Premier, written by Matt Stromberg
- 2018 ARTSPACE , (Japanese) [Article by Kio Griffith](#)
- 2018 [ALAN NAKAGAWA & DAVID BELL, The People, KCHUNG Radio](#)
- 2018 [VISITORS WELCOME SPACE, Conversation with Prima Jalichandra-Sakuntabhai](#)
- 2017 URBAN CHANGE, Christian Science Monitor
- 2017 SOUND ARTIST, Folk Life, Smithsonian Museum
- 2017 WOULD BE SABOTEURS TAKE HEED zine, cover art
- 2016 [CREATIVE CATALYST, Vision Zero LA website, LADOT, LA CA](#)
- 2016 [CREATIVE CATALYST, Alissa Walker, Gizmodo](#)
- 2015 [OUTSIDE THE LINES TOO, Souris Hong, Perigee Books](#)
- 2015 [FABRIK MAGAZINE, COLA exhibition](#)
- 2015 [SENTINEL, MacDowell Artist Colony Medal Day, New Hampshire](#)
- 2014 [ARTBOUND, KCET TV, directed by Tom Clancey and Produced by Juan Devis](#)
- 2014 [FORTH MAGAZINE, Cordary Art Exhibition, Hawthorne CA](#)

- 2013 ALAN&EVA, CCCB Online Website, Barcelona Spain
- 2013 [ARTBOUND, KCET Internet](#)
- 2012 [Otis School of Art and design, OMAG, Alan Nakagawa](#)
- 2012 Long Beach Gazette, Soundwalk, Long Beach CA
- 2012 [ATLAS SETS, Glenn Bach](#)

#### LECTURES & WORKSHOPS

- 2019 KAWATA-AYON-COURAGE, a collaborative mail art project with the Museum of Contemporary Art and the Go For Broke Education Center, LA CA
- 2019 PUBLIC PRACTICE, Karla Diaz instructor, CalState Long Beach CA
- 2019 Artist Lecture, CalState Long Beach CA
- 2019 Artist Lecture, Fine Arts Gallery, CalState Dominguez Hills
- 2019 ALTERNATIVE PRACTICES/ Alexis Disselkoen and Maura Bowers, Art Center, Pasadena CA
- 2019 Common Ground Series, Isabell Harada & Alan Nakagawa, LA Contemporary Archive
- 2019 Community Arts, Instructor: Gabie Strong, Otis College of Art and Design, LA CA
- 2019 Active Workshop, Arts4LA
- 2018 Write Large Press: Tanzila "Taz" Ahmed, Alan Nakagawa & Jenny Yang, Beach=Culture, Annenberg Community Beach House, Santa Monica CA
- 2018 Artwork, Lecture Hall, Joe Lewis class, UC Irvine, CA
- 2018 Artwork, Art 101, Craig Cree Stone class, CalState Long Beach, CA
- 2018 Artwork, Alternative materials, Jessica Rath class, Art Center @ Visitors Welcome Center, LA CA
- 2018 Artwork, Shannon Scrofano & Eyvind Kang class, CalArts, Valencia CA
- 2017 ART PRACTICE, Joseph Kunkel's class, School of Fine Arts, George Washington University, DC
- 2017 PODCASTING, moderated by Torrey Malatia, Brown Arts Initiative, Brown University, Providence RI
- 2017 ART PRACTICE, School of HUMANITIES, Brown University, Providence RI
- 2017 ART PRACTICE, Anne Bray's class, School of Digital Arts, University of Southern California
- 2017 ART TALK, panel discussion, El Segundo Museum of Art, El Segundo CA
- 2017 ALAN NAKAGAWA AIR, Artist Gardens, Speed Kills animation, Echo Park Film Center LA CA
- 2017 EAR MEAL WEBCAST, AIR, Echo Park Film Center, LA CA
- 2017 ORAL HISTORY, AIR, Echo Park Film Center, LA CA
- 2017 ALAN NAKAGAWA, Creativity, Folk Life, Smithsonian Museum, Washington D.C.
- 2017 re|ACT: SONIC ECOLOGIES, panel discussion, Brown Arts Initiative, Brown University, Rhode Island
- 2016 MIERLE LADERMAN UKELES Peace Table, Panelist, Queens Museum, NY
- 2015 ORAL HISTORY PRACTICE, Guest Lecturer, CalArts, Valencia CA
- 2014 ART OPPORTUNITIES, Guest Lecturer, Metro Art, City of Santa Clarita, Santa Clarita CA
- 2013 ALAN NAKAGAWA, Sound Art and Experimental Music, Artist Residency, University of Barcelona
- 2013 ALAN NAKAGAWA, Oral History Techniques, University of Barcelona
- 2013 ALAN NAKAGAWA, Art Institute, San Bernardino CA
- 2013 ORGAN OF CORTI (excerpt), Alexis Disselkoen studio class, University of Southern California
- 2013 ALAN NAKAGAWA, LA & Culture Class, University of Southern California

#### ARTIST RESIDENCIES/ AIR

- 2019-20 Pasadena Buddhist Temple, Side Street Projects, Pasadena CA
- 2018-19 Little Saigon: Eight Field Trips Generating, Orange County Museum of Art, Santa Ana CA
- 2018-19 Creative Strategist Artist in Resident, Los Angeles County Library/ LAC Arts Commission
- 2018-19 Ninomiya Photography Archive, Praxis Art, CalState Dominguez Hills, L.A. CA
- 2017 PRINTMAKING AIR INVITATIONAL, Cerritos College, Norwalk CA
- 2017 -18 LA Great Streets AIR, LA Mayor's Office, LA CA
- 2017 Echo Park Film Center AIR, LA CA
- 2016-17 [CREATIVE CATALYST AIR, LADOT City of Los Angeles](#)
- 2016 GETTY VILLA, Myth Not Myth, Education Department, Malibu CA
- 2015 MACDOWELL ART COLONY, Peterborough, New Hampshire
- 2015 SMITHSONIAN, Museum of American History, Washington D.C.
- 2013 UNIVERSITY OF BARCELONA, Sound Arts Graduate Program/ Sagrada Familia, Barcelona Spain

#### EDUCATION

- 2016 Institute of Art and Olfaction, Chinatown, LA CA
- 2015 Sewing Lessons, Sew LA, Atwater, Los Angeles CA
- 2010 Oral History Program Workshops, University of California Los Angeles
- 1990 Theater Design, Japan University, Monbusho Scholarship, Tokyo Japan
- 1988 Japanese Language, Osaka School of Foreign Studies, Monbusho Scholarship, Osaka, Japan

*Alan Nakagawa CV 2018*

1988 MFA, Studio Arts, University of California Irvine  
1986 BFA, Studio Arts, Otis Art Institute, Los Angeles CA  
1985 Mural Training Program, Social & Public Art Resource Center, Venice CA  
1977-83 Drum Lessons, Hugh Allison, Drum City, Hollywood CA  
1973-80 Shizue Yamashiro Art School, Los Angeles CA

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I am deeply honored to be nominated for the 2020 Contemporary Collectors of Orange County Fellowship Award by Curator Cassandra Coblenz of the Orange County Museum of Art.

My six-month exhibition in OCMA's new space was an exciting opportunity to create three inter-disciplinary installations that were opportunities for me to investigate issues that I've been highly interested in for the past several years; immigration, dreams, memory, hearing and history.

In many ways, my art practice is steered by systems of personal research; art as self-curriculum. I am continually interested in learning, digging deeper into subject matters that relate to issues that are personal. While I connect the "dots", I want to have a balance between elevating the "research" to its maximum relatability while orchestrating welcoming yet slightly oddly juxtaposed elements.

I am attaching items for your and the other selection panelists consideration. If I can be of further help, please do not hesitate to contact me. Again, thank you for this opportunity.

Alan Nakagawa  
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"crunchy over smooth"

Work sample list

Alan Nakagawa/ cafelala@yahoo.com/ [alannakagawa.com](http://alannakagawa.com)

2019-20

links available to each work

1. **Unfinished Proof Ninomiya Window**, 2019-20, vinyl print, 102"w x 65"h, [Sustainable Little Tokyo, LA CA](#).

As part of the SLT curated Little Tokyo Windows project, this design was created for the original storefront window that once was the Ninomiya Photography Studio, a collage of various images that was part of my research as the CSUDH Gerth Archive A.I.R. focusing on the Ninomiya Photography Archive.

2. **Unfinished Proof Ninomiya Time Machine**, 2018-19, vinyl panoramic image, steel structure, seating, audio system, sound loop, 18' diameter, 8' height

One of eight works in response to a year research of the Ninomiya Photo Collection at the Gerth Archives/ California State University Dominguez Hills, where gallery visitors were encouraged to sit inside a panoramic environment consisting of three decades of Japanese American funeral and cultural event photographs immersed in a sound bath made up of the interior acoustics of the velodrome on CSUDH campus and the storefront formerly the Ninomiya Photo Studio in Los Angeles (1940-1980)

3. **Unfinished Proof Ninomiya Pop Up**, 2019

During the six months of the gallery exhibition at CSUDH, pop up events coincided. CSUDH students supported me at booths including a reproduction of the Ninomiya Studio. Visitors were encouraged to take selfies and post them with the #unfinishedproofninomiya . Additional information was disseminated about the exhibition including the Unfinished Proof Ninomiya Zine.

4. **Rescue**, 2019, watercolors, sculpture, Jungian dream analysis audio, video, drawing, 25'l x 40' x 15'h

Multi-media response to a dream where my mother and I where in a car and entered a park consumed by tsunami waves of thousands of robed and hooded Klu Klux Klan members.

5. **Peace Resonance: Hiroshima/ Wendover as a Room**, 2019, Aluminum sound beds, speakers, synchronized audio loop system, video, lighting, 40'l x 25'w x 15'h, Orange County Museum of Art, curated by Cassandra Coblentz

A vibratory experience made up of three sound beds that shook from the audio mash up of the interior recordings of the Hiroshima Atomic Dome and the Wendover Hangar in Utah where the



Enola Gay flew out of to go drop the atomic bomb on Hiroshima, ending WWII. My family is from Hiroshima Japan.

6. [Her Dream Tent](#), 2018, Hirshhorn Museum, fabric, wood, audio, perfume, 6'h x 4'w x 10'l

A sound tent inspired by a dream where Vera Rocha, late Chieftess of the Gabrielino/ Shoshone Nations could sculpt water. I designed this piece specifically for SoundScene 2018, a sound arts festival in Washington D.C. during the summer.

7. [Perfume Bus Stop](#), 2017, bus stop, perfume, perfume dispenser, printed vinyl decals, 8'h x 5'l x 9'w

This is one of three works for the Mar Vista Great Streets Public Art Project. For this bus stop at Venice Blvd and Centinela Avenue, I developed three perfumes inspired by local history which rotated monthly in this perfume dispenser which was decorated with information about the perfumes and Street Haikus about traffic safety written by local poets.

8. [Street Haiku's](#), 2017 (on going), 18" x 18", 36 street signs

This is one of three works for the Mar Vista Great Streets Public Art Project. I worked with L.A. based poets including poets from Mar Vista's Philosophers Stone Poetry. I requested haiku's about pedestrian and traffic safety. 36 poets donated original poems and I designed a motif to counter the government street signage. The important fact about this project is that it's the first time the LA Department of Transportation installed a sign not only facing traffic but also on the opposite side on the pole. I wanted to symbolize LADOT's new commitment to not only traffic safety but also pedestrian safety.

9. [We're Walking Here](#), temporary street crossing signage, 2016, L.A. Greet Streets

I was asked to design an art project in collaboration with East LA social service organization Proyecto Pastoral. We worked with local residents, arts organization Self Help Graphics, Chicana arts collective Ni Santas and photographer Rafa Cardenas. A series of resident-based crossing signage were temporarily installed along streets to raise safety awareness. The signs now decorate Proyecto Pastorals campus for homeless women.

10. [TIMED](#), temporary installation, sound, sound bed, charcoal on stone, former silkscreen cleaning shack at Cerritos College CA for FAR BAZAAR, 2017

I was invited by Cerritos Colleges Sergio Teran and James MacDevitt to design a sound installation in a shack that was formerly the cleaning facility for the printmaking department. This was part of the art departments campus that was soon to be demolished. This was one of the prototypes of Peace Resonance: Hiroshima/Wendover. The shack shook with the subsonic heavy soundscape of the recording of the interior of the Hiroshima Atomic Dome. Inside the small building was a sound bed vibrating also with the soundscape (visitors were encouraged to



lay on it), a drawing of the dome on a slab of stone (inspired by Cave of Forgotten Dreams, a film by Werner Herzog). The two-day FAR BAZAAR was accented by the surprise visit by three Hiroshima Bomb Survivors.

11. [Little Saigon: Six Field Trips Generating](#), 2016, Orange County Museum of Art, with the guidance of community leaders of Little Saigon, Orange County CA, we designed six field trips open to anyone who wanted to learn about the district and the Vietnamese diaspora. Plein Air sessions were also conducted at several of the field trips. Documentation of each field trip was added to an installation at the OCMA. A digital file of the entire project including photos, interviews, videos and artworks were given to all the participating organizations and the UC Irvine Southeast Asian Archive.

12 [Little Saigon: Six Field Trips Generating](#), 2016, [Orange County Museum of Art](#)

The final of six field trips was to one of the newest religious institutions in Little Saigon, Chua Dieu Nu Buddhist Temple. The visit included a drawing session in the temple and a private tour by one of the resident Monks.

13. [Little Saigon: Six Field Trips Generating](#), 2016, [Orange County Museum of Art](#)

One of the six field trips was to the Museum of Republic of Vietnam which included a tour by one of the Museum's volunteers who accounted his personal experience in Vietnam and his exile to the USA due to conflict with the communist government.

14. [Cornell Said Birdhouses are Dream Catchers; for Shizue Yamashiro](#), sculpture, sound, perfume, 2018, Visitors Welcome Center, L.A. CA

A work inspired by the shadow boxes by Joseph Cornell at the Chicago Art Museum. After three days of drawing the collection in the museum, I got a little dehydrated and hallucinated someone whispering in my ear "Bird houses are dreamcatchers". When I got back to L.A., I designed this work in a matter of minutes. It's a sleep station/ time machine.

15. [Whittling Wednesday](#), 2018, Visitors Welcome Center, L.A. CA

I designed a series of workshops to engage with gallery visitors to my solo exhibition at Visitors Welcome Center. One of the weekly events was Whittling Wednesdays where the public was invited to bring their carving tools and as we sat working on wood art, they were encouraged to discuss issues of the week in a safe and welcoming environment.

16. [OYAJI: the breakdown of the bicameral mind](#), Barnsdall Municipal Art Gallery, LA CA, 2014

I received the City of L.A. Artist Fellowship at the age of 49, the exact age my Father died of cancer in 1989. This sound-based installation is my portrait of my late Father including a sound loop of field recordings that remind me of him: horse racing at Santa Anita Race Park, the frying

of vegetable tempura, the Pacific Ocean, and Mahjong. Two sound beds vibrated with these sounds that also included Royal Rife sound clusters that related to the specific cancer my Father died from. Above was a lamp in the shape of the freight ship that my Mother and Father met on while immigrating from Hiroshima to Los Angeles in 1957.

ONCE UPON A TIME....  
昔々....







FREE  
ZINE

Pappi Chat















From a BIRDS EYE view  
TRAFFIC moves  
idle STREAMS  
Water to the SEA

John Salsford

Street Art  
© 2011

I carry MY LOAD  
So Glad  
to be on the  
ROAD  
that will take me home

Miguel Lopez

Thoughts Floating  
careens  
On a pavement of LIFE  
RIDE  
with care  
and don't RUSH

al Tanya

Curiosity  
is a street map  
with  
no streets  
it finds in ITSELF

Al Tanya

THE STREET PERFUME

this month: Ink-Town

IT JCDcaux



**GIANT**  
THE GIANT ONES  
HBO





**BIKE LANE**

MANEEL 9/13 1611 PROPERTY CITY OF LOS ANGELES •

CURIOSITY

*is a street map*

*with no streets*

*fill them in yourself*

*street haiku/LADOT*

*Johnny CHO*



