

**DOSSIER:** Since the dawn of the 20th century, artists pursuing their dreams in LOS ANGELES have found a city rich in creative possibilities but often short on creative infrastructure. In response, they've built their own, tucked away in the abundant private homes, apartments and gardens of the city's fertile plain. Exhibitions in closets, bathrooms and garden sheds are amongst the most interesting in a metropolis increasingly at the centre of the globalized art world. Charting a partial map of these domestic spaces over the past 80 years, this special section looks into what architectural historian Reyner Banham called, in *Los Angeles* (1971), 'the rear-view mirror of civilization': a reflection on the past that may orient us on the road ahead

# GALLERY GARDEN GARAGE

**WITH CONTRIBUTIONS BY** Taylor Renee Aldridge, Brian Butler, Liz Craft, Eve Fowler, Emma Gray, Jonathan Griffin, Fritz Haeg, Sarah Lehrer-Graiwer, Pentti Monkkonen, Dave Muller, Jay Ezra Nayssan, Sam Parker, Asha Schechter, Thomas Solomon and Diana Thater *plus specially commissioned photography by Janna Ireland*

'Ansel Addams Family  
Values', 2015, exhibition  
view, Arturo Bandini,  
Los Angeles. Courtesy:  
Arturo Bandini, Los Angeles



# ROADMAP

## 1940-70

### 1941

After starting out in business as a confectioner, maverick dealer **EARL L. STENDAHL** opened his first art gallery in Pasadena in 1913. That same year, his future clients, Walter and Louise Arensberg, began their remarkable modernist art collection at the Armory Show in New York. As documented in *Hollywood Arensberg* (2020) – co-authored by Ellen Hoobler, Mark Nelson and William H. Sherman – by the time the couple relocated to LA in 1927, they had acquired not only the finest works by the Armory Show's most notorious artist, Marcel Duchamp, but equally exceptional pieces by Constantin Brâncuși, Georges Braque, Fernand Léger, Joan Miró, Pablo Picasso and Henri Rousseau.

Stendahl began to dabble in pre-Columbian art in the mid-1930s and, by the end of that decade, he had cornered the LA market – due, at least in part, to the Arensbergs' insatiable appetite for collecting. They bought so many objects from Stendahl that, in 1941, they decided him the adjacent property to their Hillside Avenue home to help offset their mounting debts to his gallery. This arrangement proved particularly advantageous to Stendahl, who regularly hosted his art-addicted neighbours. After Walter Arensberg's death in 1954, Stendahl Galleries moved into a modernist addition, designed by Richard Neutra to accommodate the couple's collection, and remained in operation there until 2016.

**Sam Parker** is the founder of Parker Gallery, which opened in a 1920s Tudor-style home in the Los Feliz neighbourhood of Los Angeles in 2017. He lives in Los Angeles, USA.



Dining room at Hollywood Arensberg, Los Angeles, c.1944, with Paul Klee, *Animal Terror*, 1926, *Jörg*, 1924, and *Prestidigitator (Conjuring Trick)*, 1927, Fernand Léger, *Contrast of Forms*, 1913-14, and André Masson, *Animal Caught in a Trap*, 1929. Courtesy: © Artists Rights Society, New York/ADAGP, Paris; photograph: Fred R. Dapprich

### 1948

When brothers-in-law William N. Copley and John Ployardt decided, in 1948, to open a gallery, they were impelled more by youthful enthusiasm than by expertise. Recently converted to surrealism by Ployardt, Copley had considerable family wealth but little idea of what to do with it. The pair rented a bungalow on Canon Drive in Beverly Hills and ordered a brass plaque engraved with **THE COPLEY GALLERIES**. Ployardt had a connection to Man Ray, then living in Hollywood, whom they cold-called and asked to do a show. Having agreed, the bemused Man Ray introduced them to Marcel Duchamp (then in retirement) and dealer Alexander Iolas. Copley and Ployardt hosted exhibitions by Joseph Cornell, Max Ernst, René Magritte, Roberto Matta, Man Ray and Yves Tanguy, before they closed their gallery less than a year later, chronically in the red, Copley having purchased most of the art himself.

**Jonathan Griffin** is a contributing editor of *frieze*. He lives in Los Angeles.

William N. Copley in Paris, c.1951. Courtesy: © William N. Copley Estate/Artists Rights Society, New York; photograph: Mike de Dulmen







Annie Bianucci, George Evans and Suzanne Jackson in the courtyard of Granada Building, home of Gallery 32, Los Angeles, 1969, gelatin silver print, 20 x 25 cm. Courtesy: Suzanne Jackson

Suzanne Jackson at Gallery 32, Los Angeles, during Elizabeth Leigh-Taylor's solo exhibition, 1969. Courtesy: Suzanne Jackson and Ortizar Projects, New York; photograph: Elizabeth Leigh-Taylor



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## 1968

Multidisciplinary artist Suzanne Jackson was born in St. Louis and grew up in Alaska Territory. She graduated from San Francisco State College in 1966, where she studied theatre and painting, and toured South and Central America as a professional dancer for the US State Department's musical theatre group. Jackson had been sent to Latin America along with this group to assuage the optics of US intervention, but the places she toured – where artists were viewed as crucial to the social fabric – would leave an indelible impression.

When she returned to the US, Jackson settled in LA, where she encountered a white stucco complex, the Granada Buildings, in the Lafayette Park neighbourhood. Built in 1927, the Granada reminded her of the Spanish colonial architecture in Montevideo. She leased a two-storey loft-style space for US\$150 a month, which developed organically from a home and studio into a part-time exhibition space after her friends David Hammons and Timothy Washington encouraged her to organize a show of local artists' work there. In 1968, Jackson opened **GALLERY 32**, where, over a brief but robust two years, she exhibited works by Dan Concholar, Gordon Dipple, Emory Douglas, Hammons, Ron Moore and John Stinson, as well as hosting a landmark show organized by Betye Saar, 'Sapphire, You've Come a Long Way Baby' – the first survey of Black women artists at an LA gallery. The show featured works by Eileen Abdulrashid, Gloria Bohanon, Yvonne Cole Meo, Senga Nengudi (known then as Sue Irons) and Saar herself.

The Granada complex continues to house offices and shops, including O-Town House, a contemporary art gallery and the residence of dealer and curator Scott Cameron Weaver. In 2019, Jackson exhibited a range of abstract and figurative paintings there, as well as archival materials from Gallery 32; visitors were encouraged to sign the original guestbook. During a recent phone conversation, Jackson recalled working as a teacher and dancer to fund the gallery. 'We had to do it for ourselves,' she said. As Jackson learned from her mentor Charles White, carving out a Black creative canon requires great fortitude and collective care.

**Taylor Renee Aldridge** is a writer and visual arts curator at the California African American Museum, Los Angeles. In 2015, along with writer Jessica Lynne, she co-founded ARTS. BLACK, a journal of art criticism from Black perspectives. She lives in Los Angeles.

## 1970

Margo Leavin begins operating a gallery out of her West Hollywood home.



# ART PARK

**LIZ CRAFT, EMMA GRAY, PENTTI MONKKONEN and THOMAS SOLOMON discuss the exhibition programmes they launched in their garages**

**THOMAS SOLOMON** When I moved to LA in the early 1980s, I had been director at White Columns. I was very New York: I wore black, smoked, didn't drive. A lot of the artists I met in LA used their garages as studios so, when I decided to open a gallery in 1988, I found a two-car garage off Fairfax Boulevard and called it The Garage. At the time, the city was dominated by big galleries such as Margo Leavin, Rosamund Felsen and Luhring Augustine Hetzler, but my space was more like 98 Greene Street Loft – the New York gallery that my mother, Holly Solomon, started with Gordon Matta-Clark in 1969 – although it was also very LA: the birthplace of garage rock and Mattel toys. The domestic scale was important, too: I thought of The Garage as a project space where artists could make installations.

**PENTTI MONKKONEN** I remember coming to your gallery in 1995, while I was still in art school, to see a Jorge Pardo show. You showed me his book, *Ten People Ten Books* [1994], which contained the architectural blueprints for a house.

**TS** Yes, if you bought the book, you acquired the rights to build the house. Jorge completed it in 1998 with support from MOCA.

**PM** In those days, art was like an underground cult. It was so exciting as a student to enter the gallery world of LA and find these really avant-gardist things happening, like somebody building a house as an artwork. I ended up doing some of the trim work in that house.

**TS** Jorge was one of a number of young graduates from ArtCenter and CalArts who I invited to exhibit at The Garage. I also asked Sean Landers, who was living in New York but hadn't had a solo show there, as well as Robert Barry and William Wegman, who exhibited work that their galleries hadn't shown or that they kept to themselves but felt was important. I wasn't interested in representing anyone at the time. Eventually, the two-car space became a three, four and five-car space until, in 1991, I moved to a big mechanics garage, which I occupied until 1996.

**EMMA GRAY** My roots lie in New York, too. After I left London, I worked for Anton Kern in SoHo, where all the artists – Monica Bonvicini, Jim Lambie – did installation. When I moved to LA in 2010, I took a tiny space above François Ghebaly, which I called EGHQ, where I organized some really fun installations: Dawn Kasper, for instance, did a Vito Acconci-inspired performance with a lead pipe for an audience of five journalists. I was also inspired by Daniel Reich, who worked for Pat



The Garage, Los Angeles, 1991, designed by Christian Hubert and Andie Zelnio. Courtesy: Hubert|Zelnio archive

**I love the idea that you can curate a good show in a Porta-Potty.**

Emma Gray

Hearn before launching a gallery in the bathroom of his Chelsea apartment in 2001.

**TS** Dan was such an advocate before he tragically passed away. Gracie Mansion's first gallery was also in her bathroom in the East Village.

**EG** I love the idea that you can curate a good show in a Porta-Potty.

**PM** When we started Paradise Garage, we had just spent a year living in New York, and a lot of our friends were starting artist-run spaces there and in Europe. LA seemed to lack that. We wanted to spotlight artists who were either overlooked in LA or might benefit from the opportunity to be in dialogue with other artists here.

**LIZ CRAFT** LA was getting too commercial. Instead of complaining about it, we wanted to try to do something about it.

**PM** Our first show was with our friend Fabian Marti, but we also invited artists we didn't know whose work we admired, like Julien Ceccaldi, as well as those who had been around LA for a long time but hadn't got the attention we thought they deserved, like Keith Boadwee and Charles Irvin.

**LC** We had three tiny houses, a garage and a big yard, so there was room for everything. We were inspired by the artists and the shows we put together, and it was a weirdly productive time, even though we felt like we had no time.

**PM** Speaking of Matta-Clark, for our last show, in 2015, we invited Oscar Tuazon to do an architectural intervention in the garage, since we were tearing down the structure anyway.

**LC** Around the same time, in 2014, we started Paramount Ranch art fair with Freedman Fitzpatrick.

**PM** Our brains were just filled with curating. Eventually, we felt like we needed to go back to the studio and be artists again.



Julien Ceccaldi, 2013, exhibition view, Paradise Garage, Los Angeles. Courtesy: the artist and Paradise Garage, Los Angeles

Janna Ireland, Five Car Garage, 2020, photograph, specially commissioned by frieze. Courtesy: the artist



**EG** When I moved to LA, I had just become a mother, and I was thinking about a life that would incorporate all of who I am. I wanted to be able to cook lunch for my kids, then come downstairs and sell a painting. I moved to the beach because I felt the need for space, especially after being in Manhattan during 9/11. It was good for my kids, too. I bought my house from a guy who spent all his money on cars, so the garage was very bling; it looked just like a Chelsea gallery!

The light and space movement began in Southern California: James Turrell's studio was on Main Street in Santa Monica in the 1960s. My gallery is north-facing so, for painting shows, rather than turn on the lights, I just open up the garage doors and something quite magical happens. For almost every show, I'll simply hand over the keys to the artist and they'll stay in the space. I love the idea that they have freedom without having to worry about money ●

**Liz Craft** is an artist. She lives in Los Angeles.

**Emma Gray** is an artist, advisor and curator. She is the founder and owner of Five Car Garage. She lives in Los Angeles.

**Pentti Monkonen** is an artist. He lives in Los Angeles.

**Thomas Solomon** is a curator and advisor. He is the former director and chief curator of White Columns, New York, USA, and owner of The Garage and Thomas Solomon Gallery, Los Angeles. He lives in Los Angeles.



Opposite page, clockwise from top left  
Janna Ireland, O-Town House, Parker  
Gallery, Del Vaz Projects, Five Car Garage,  
Los Angeles, 2020, photographs,  
specially commissioned by frieze.  
Courtesy: the artist



Laura Cooper, *Nightgown*,  
1995, installation view  
in a joint exhibition with  
Nick Taggart, Bliss,  
Pasadena. Courtesy:  
the artist

Dave Muller is an artist. He lives in Los Angeles.

## 2000

The art scene in LA was very sleepy when I moved there from New York in 1999. I came looking for adventure, but I spent a lot of time alone that first year looking for my people. The following year, I bought a crazy home – part geodesic dome, part subterranean lair – on Sundown Drive in Mount Washington, and began hosting all-day salon gatherings every month or two. I made a primitive website and started an email list, inviting friends to gatherings with just a day or two's notice. No one ever had any other plans so it was easy to be spontaneous. Each **SUNDOWN SALON** took on a topic, theme or craft, attracting widening circles of new friends. I sold the house 15 years later, but my core community of friends and the path of my future work as an artist was completely formed during those years.

**Fritz Haeg** is an artist. He recently relocated from Los Angeles to California's Mendocino coast, where he is reviving the 1970s commune Salmon Creek Farm into a long-term art-commune-farm-homestead-sanctuary-school project formed by many hands.



Fritz Haeg,  
Sundown Salon,  
Los Angeles.  
Courtesy: the artist

## 1980–2000

### 1980

When Tom Jancar and Richard Kuhlenschmidt opened a gallery in the basement of their apartment building in 1980, the LA art scene was particularly sleepy, with most galleries huddled together on a stretch of La Cienega Boulevard. The Los Altos Apartments, a mission-revival complex in the Mid-Wilshire district, was a relic of Hollywood's golden age, its elaborate stucco detailing and palm court in a state of prolonged desuetude. Inspired by the pathbreaking Claire Copley Gallery, which in the 1970s had introduced Angelenos to European conceptualism, **JANCAR KUHLENSCHMIDT** hosted the first West Coast exhibitions of LA artists such as Christopher Williams and William Leavitt, and of New York-based members of the pictures generation, including Louise Lawler, Matt Mullican and Richard Prince, before closing in 1982.

**Evan Moffitt** is senior editor of *frieze*. Originally from Los Angeles, he now lives in New York.

### 1987

Artist Kenneth Riddle opens **BLISS** in a Pasadena bungalow.

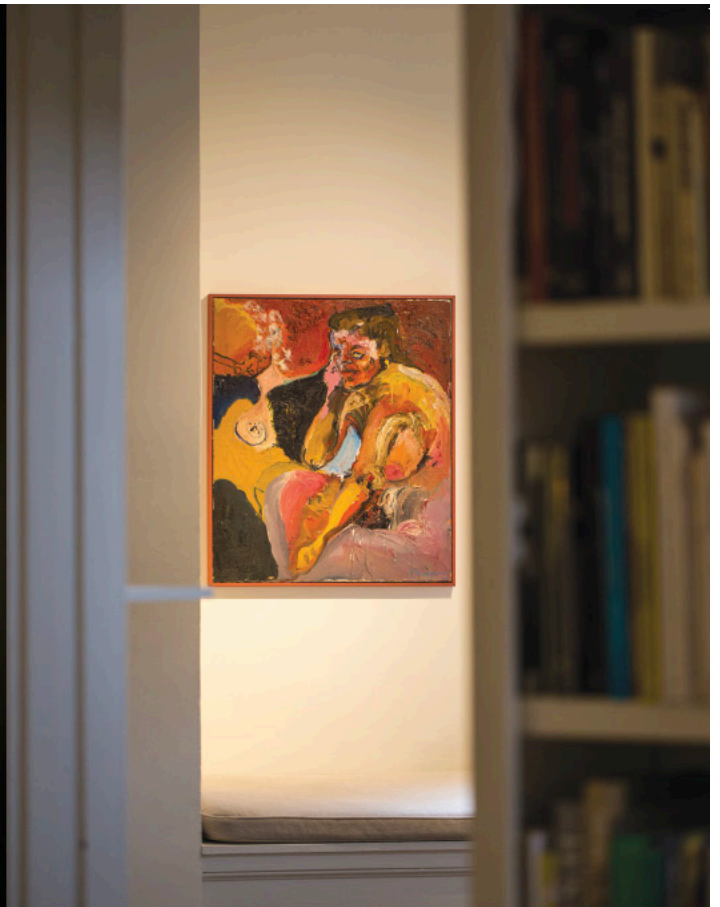
### 1992

Artists Jeanne Patterson and Bill Radawec inaugurate *Domestic Setting*, a series of short-run exhibitions in the homes of friends.

### 1994

After graduating from CalArts in 1993, I moved into a loft in the downtown garment district that was perfect for staging shows. Three-day holiday weekends seemed like a manageable span of time and gave me a name for the project. For the first iteration, in March 1994, Christopher Williams curated work by a group of students from Stuttgart's Metz Akademie. In 1995, I started working for (and playing music with) Mike Kelley. He introduced me to other musicians and artists who performed at **THREE DAY WEEKEND**. The Red Crayola opened for Keiji Haino; Steven Brown of Tuxedomoon showed up unannounced to improvise a clarinet solo. Events have taken place mostly where I've resided or worked at the time, including London, Tokyo and elsewhere. It's taught me to think on my feet, socially, and site-specifically.







# RAINY SEASON

**BRIAN BUTLER, SARAH LEHRER-GRAIWER and DIANA THATER** discuss the conditions that make artist-run spaces flourish in Los Angeles



**DIANA THATER** The bedrock of the LA arts scene has always been its schools: CalArts, UCLA, ArtCenter College of Design. When my generation was starting to show work in the early 1990s, we were very ambitious because we had teachers like John Baldessari, Mike Kelley, Patti Podesta, Charles Ray and Nancy Rubins. None of us had any money but we didn't care. Why not just have a show in your living room?

**BRIAN BUTLER** When the art-market bubble burst in 1989, I had just come back from Europe, where lots of gallerists – including Christian Nagel and Maureen Paley – were showing in domestic spaces. I found an available townhouse at 1301 Franklin Street in Santa Monica that just made sense.

**DT** I think a lot hinged on the recession, followed by the Gulf War and the LA riots. The city went dark for a few years. The only pinpoints of light were those domestic spaces and the artists who showed in them, and congregated at Museum of Contemporary Art openings. We all knew each other: everyone was either a teacher, a student or a recent graduate.

If you think about it, historically, experimentation always happens when there's no market, there's a recession or a war. In the 1960s, there was Fluxus and Judson Dance Theater: things that didn't make money but advanced ideas.

I think it's during these low points in socio-economic history that our culture really leaps forward.

**SARAH LEHRER-GRAIWER** When I started The Finley in 2011, we were in the middle of a recession. I had finished my MFA at ArtCenter four years earlier and was writing freelance, but I wasn't making much money. My family owns the building in Los Feliz where The Finley is located, so I have no overheads. The gallery is in a stairwell with a window: you can see it from the street, so no one has to man it. I had thought about opening a gallery elsewhere, but I believe wholeheartedly that, to paraphrase Lee Lozano, the easiest discipline is the best. I was also interested in engaging with a community that is not about the market, but about exchanges amongst peers.

**DT** Mike Kelley always used to say: 'I don't know why you want to do this. You'll never make any money.' In the 1990s, a lot of us showed at Bliss, a little kunsthalle that Kenneth Riddle started in a house in Pasadena. No one ever tried to sell the art there. Brian, you always specialized in the barely sellable artwork, too.

**BB** Angela Bulloch did one of the first shows at 1301 in 1993. We got a boom box with a touch pad, so that when someone stepped on the apartment doormat, the audio from the shortest fight in heavyweight history would play. I think it was Mike Tyson. It lasted 25 seconds.

Jennifer Steinkamp, 1989, exhibition view, Bliss, Pasadena. Courtesy: the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London

**SLG** Before I opened The Finley, I was aware of The Vanity, which Asha Schechter started in a closet in his Mid-City apartment, and Pauline, the space Mateo Tannatt ran in his home. Being from LA, maybe I took it for granted that a domestic environment would be suited to an art experience, because things here centre more around private than public space.

**BB** Richard Kuhlenschmidt, who started his gallery with Tom Jancar at the Los Altos Apartments in 1980, was also really important, because he was one of the first to start showing CalArts graduates.

**DT** All of those shows were really DIY and we had to learn how to deal with quirky architecture. I did my first real show, 'Oo Fifi', at 1301 in 1992. We couldn't afford screens for the projections, so I just used the walls and covered up the windows with gels. My experience there helped me develop tools I've used throughout my career.

**SLG** That's amazing! I think The Finley is different enough that artists can have fun and try things out in ways that might later become productive for their broader practices. Some have worked on the window and, in 2017, Dianna Molzan used the double-height ceiling to curate a show of hanging mobiles.

Lately, I feel LA is over-saturated with handsome white cubes that have beautiful skylights, but where the viewing experience becomes anonymous, rote. I'm drawn to the contrast of domestic spaces – whether it's a dingy garage or a mansion like Parker Gallery in Los Feliz – that really frame the experience.

**BB** In a way, these spaces are annual. The late 1980s was a rainy season and, all of a sudden, the blossoms were everywhere.

We were ultimately pushed out of Santa Monica because the city eliminated rent control and the building was developed as a tenant-ownership project. But Diana and I kept working together, collaborating on 'The Best Animals Are



## Domestic spaces can create little sub-cultures, pockets of difference and specificity.

Sarah Lehrer-Gralwer



**Above**  
Laura Owens,  
2012, exhibition  
view, The Finley,  
Los Angeles.  
Courtesy: the artist  
and The Finley,  
Los Angeles;  
photograph:  
Andrew Cannon

**Below**  
1301, Los Angeles,  
1992. Courtesy: 1301,  
Los Angeles

the Flat Animals' [1998] at the Schindler House. In 1996, I also worked on a project with Jason Rhoades and Jorge Pardo at the Peter Strauss Ranch, which burned down in 2018. That was the age of the artist intervention – a term that became horribly overused.

**SLG** In the past, there's been a cycle of benign neglect in LA, which meant that artists could make things without much expectation. The recent influx of money and attention has changed everything. When the market and things like Instagram homogenize art, domestic spaces can create little sub-cultures, pockets of difference and specificity. These spaces serve a different scale of audience. Maybe a dozen people see a show, but all of them are brilliant and are impacted by it. That's not just the market: that's history. I think we can still do that. I hope we can **END**

**Brian Butler** is a gallerist and owner of 1301PE, Los Angeles. He is the former director of ARTSPACE (2005–08), Auckland, New Zealand. He lives in Los Angeles.

**Sarah Lehrer-Gralwer** is a writer who publishes the journal *Pep Talk*, co-runs The Finley and teaches at the University of Southern California, Los Angeles. She is the author of *Lee Lozano: Dropout Piece* (2014, Afterall). She lives in Los Angeles.

**Diana Thater** is an artist. In 2020, she had an online solo exhibition at David Zwirner and her work was included in group shows at the San José Museum of Art, USA, and Deichtorhallen, Hamburg, Germany. She lives in Los Angeles.



## 2000–20

### 2008

In the spring of 2008, on a walk in Bronson Canyon, Lucas Michael and I had a conversation about our artist friends who didn't seem to be getting the support we felt they deserved. We decided to invite artists whose work we loved to curate shows in my Hollywood apartment. I sold some of the furniture, painted the walls and floors, and opened **ARTIST CURATED PROJECTS** in August of that year, with a show organized by Alex Segade. The project has changed and now I curate a few solo and group shows each year, mostly including friends and friends of friends. Hayden Dunham's solo exhibition will be on view through 30 January.

**Eve Fowler** is an artist. Her solo exhibition at Gallery 12.26, Dallas, USA, runs from 9 January to 13 February. She lives in Los Angeles.

### 2011

In 2011, I was living in a 1920s apartment in the Miracle Mile neighbourhood of L.A. Its antiquated floorplan included a 2.6-m<sup>2</sup> closet with a built-in shoe rack and vanity desk attached to a wall where a mirror once hung. At the time, I was frustrated with the provincial nature of the LA art world, so I invited artists to do shows in the closet, with the caveat that they had to live elsewhere. I named the space **THE VANITY**. I moved out of the apartment in 2014 and the space occupied closets in other locations, including 356 Mission, CSU Bakersfield and Jenny's, another humbly sized gallery that showed mostly out-of-towners.

**Asha Schechter** is an artist. He lives in Los Angeles.

### 2013

Ben Echevarria opens **RESERVE AMES** in a wooden shed behind his 1906 Craftsman home.

### 2014

Paul Soto opens **PARK VIEW GALLERY** in his apartment near MacArthur Park.

### 2015

Danny First opens **THE CABIN**, a gallery in a backyard shed modelled after the home of Ted Kaczynski, known as the Unabomber.

Michael Dopp and Isaac Resnikoff open **ARTURO BANDINI** in a stucco shed behind their Cypress Park studio.

Artist Micol Hebron opens **THE SITUATION ROOM** in her Eagle Rock garage.



Stephanie Taylor, 2013, exhibition view, Los Angeles Museum of Art. Courtesy: the artist; photograph: Robert Wedemeyer

Aly Helyer, 2020, exhibition view, The Cabin, Los Angeles. Courtesy: the artist and The Cabin, Los Angeles



Kristen Morgin and Julie Schustack's garden. Courtesy: the artists



Janna Ireland, Del Vaz Projects, Los Angeles, 2020, photograph, specially commissioned by *frieze*. Courtesy: the artist

## 2016

In the industrial neighbourhood of Gardena, artists Kristen Morgin and Julie Schustack grow an assortment of crops – including Korean radishes, saffron, loofa and over 30 varieties of tomato – in their garden. In 2016, Schustack converted two planters along the sidewalk into a display garden dedicated to immigrant agriculture, titled **HERE/THEN**. Last year, the garden was filled with barley, strawberries and tomatoes, in homage to the Japanese American farmers who grew these crops in Gardena during the early 20th century, and was accompanied by a text in English and Japanese.

That same year, artists Michael Henry Hayden and Anthony Lepore converted the parking lot in front of their Lincoln Heights studio into a garden packed with fruit trees, root vegetables and a flock of chickens that now supplies more than half of the food they eat. Last year, Hayden founded **SAVE AVENUE 34**, a coalition of community members fighting the development of a housing project on a toxic dumpsite, and enlisted young artists at the Los Angeles Leadership Academy to design informational posters.

The gardens of these artist couples have informed the way I think about **DEL VAZ PROJECTS** – an intimate exhibition platform I began in my apartment in 2014. Now located in Shirley Temple's childhood home in Santa Monica, Del Vaz is currently undergoing redevelopment. Joined by my partner, Max, our nine chickens, six ducks and two beehives, it will expand into a gallery-farmstead, providing arts and agriculture education to various communities throughout LA, with a programme organized around a central question: can the way we grow food change the way we view art?

**Jay Ezra Nayssan** is the founder and director of Del Vaz Projects, Los Angeles. He is currently organizing the exhibition "Technologies of the Self" with artists Max Hooper Schneider, Tetsumi Kudo, Lucas Samaras and Paul Thek, which will open at Marc Selwyn Fine Art, Los Angeles, in February. He lives in Los Angeles.

## 2020

BB Beugelmans and Chris Sharp open **FEUILLETON**, a domestic gallery in Echo Park dedicated to works on paper.