

# CONCORD

1010 N SAN FERNANDO ROAD , LOS ANGELES, CA 90065

for immediate release:

*do we surf the wake?*

opening reception Oct. 14th - 7-10p  
through Nov. 12th



*do we surf the wake?* re-reads the Birth of the LA Art Scene (Pacific Standard Time) and our local history through the notion of communities of difference. The curatorial impulse follows suit by presenting artists that identify both with Los Angeles, falling within the lineage of its art history, and a more global point of view; by calling places such as Palestine, Iran, Denmark, New Zealand, Haiti and the Ukraine their home or at least a point of origin.

Ramak Fazel  
Yung Jake  
Jumana Manna  
Michala Paludan + Amy Howden-Chapman  
Andy Robert  
Sean Snyder

Curated by Arjuna Neuman

The museum-history complex too often determines its stories through protagonists. The obvious agenda is fiscally motivated. Like a Hollywood celebrity – a big name artist returns big-bucks as museums strive for blockbuster shows, all the while satisfying the collector elite at the top of the art food chain. But this isn't a lament for the way the art world is, nor the real world at large. No, this show, Concord's first show is an attempt to read its own history and to put forward an interpretation of "The Birth of the LA Art Scene".

In reading our own collective history, against the grain of the Institutionally Authorized History Writers (The Getty et al), we look to the place itself, Los Angeles as foundational of its own art scene. What about Los Angeles led to such a rich and diverse period of cultural production, current and passed?

The very genetic nature of the city is a short answer, its de-centralized cartography and sprawling infrastructure – at least this is what makes LA different from other metropolises.

Once we step outside of the protagonist-led-paradigm of history, we see that the LA art scene is still dense with micro-communities. This reveals a quilt-like design to the city (aerial view) as well as how it appears culturally through the diversity of its art movements (urban form as cultural content and vice versa).

Meanwhile the individual patches (of land and schools of thought) maintain their community integrity topographically, through buffer zones (how long is one LA block?) between neighbourhoods. This is the suburban model, designed for spaces between houses versus New York's stacked, cultural bleed.

Gang territories (see also the CalArts Mafia) typify this genetic quality of the city, where opposing yet integral communities exist side-by-side within the larger, unified fabric of Los Angeles.

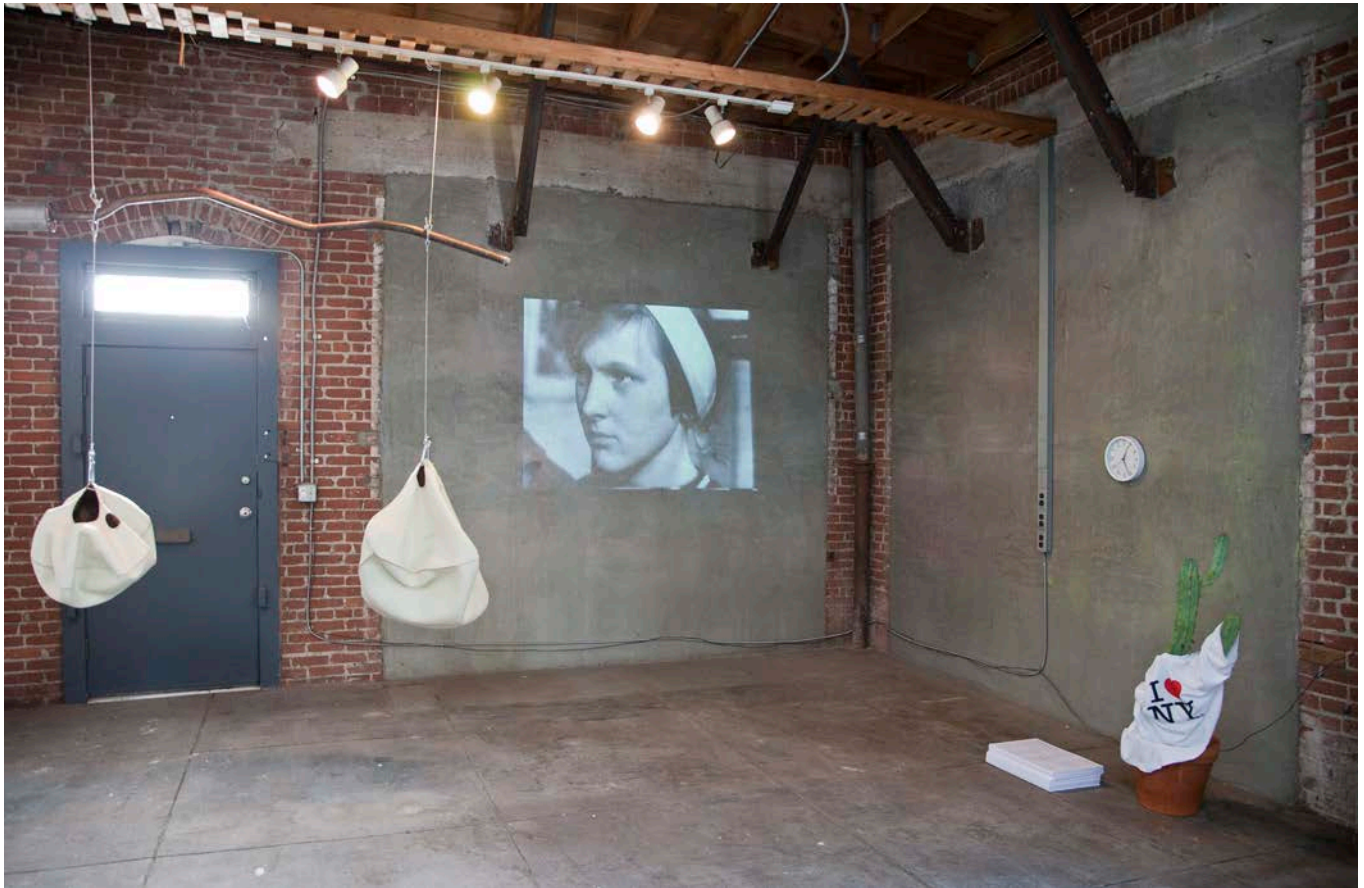
The plurality of the LA art scene was/is composed through these multiple close-knit schools of thinking (feminism, Chicano art, video art and institutional critique etc), which when considered as a unified whole, as the "Los Angeles Art Scene", becomes a community made up of difference. A collective of distinct micro-communities that together celebrate diversity in a way that only a city as dysfunctional as Los Angeles could germinate.



installation shot



detail



installation shot

## Concord

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[www.concordspace.com](http://www.concordspace.com)

<https://www.facebook.com/event.php?eid=163589593729846&ref=ts>

CONCORD IS AN EXPERIMENTAL INITIATIVE IN THE EARLY STAGES OF DEVELOPMENT. IT IS AN ARTIST RUN SPACE, A COMMUNITY NODE, A HOME, A PLACE TO EAT AND A GROWING CLUSTER OF IDEAS AND PASSIONS.