

TEOM RUINS



a radical approach to remembrance

COMMUNITY QUILTING BEE 2022 ARTISTS:

DAV BELL

GK BIGLER

OHAN BREIDING

QUINN COREY

IAN COZZENS

LAURA DEVEBER

MIKE KNIVES

LAUB

MARTHA LAUB

EDDIE SIERRA POLLOCK

LARA SALMON

THE REVOLUTION SCHOOL (RINO KODAMA / WEAVER,
KRISTEN MITCHELL / GRADIENT)

R SILVER

KAYLA TANGE

FOR THIS YEAR'S QUILT WE WERE INVITED BY LA
ARTCORE TO PARTICIPATE IN THE GROUP SHOW
*ALIEN RACE: ENVISIONING SITES OF OUR FUTURE
ANCESTORS.*

WE DEVELOPED THE QUILT THEME *NEON RUINS*
SPECIFICALLY WITH *ALIEN RACE* IN MIND,
CONSIDERING RADICAL APPROACHES OF
REMEMBRANCE AS A WAY TO SEE INTO THE
FUTURE.

TOGETHER, AS WE SEWED, WE CONTEMPLATED:

✦ IN WHAT WAYS CAN THE PAST ILLUMINATE
THE PRESENT AND GUIDE THE FUTURE?

✦ HOW ARE WE SHAPED BY THE COLLECTIVE
MEMORY / HOW DO WE SHAPE THE COLLECTIVE
MEMORY?

✦ HOW CAN WE GIVE NEW LIFE TO WHAT IS NO
LONGER SEEN AS USEFUL?

SPECIAL THANKS TO PRANAY REDDY AND LA ART-
CORE FOR INCLUDING US IN YOUR PROGRAMMING,
TO JENNIFER MOON FOR LETTING US SEW NIGHT
AND DAY IN YOUR GARAGE (AND MESS UP YOUR
KITCHEN) AND TO ALL THE DEDICATED SEWERS
THAT MAKE THESE QUILTS POSSIBLE.

LAARTCORE.ORG
COMMUNITYQUILT.ART

DAV BELL
www.visitorwelcomecenter.art



I MADE A PORTRAIT OF LAUB, THE WAY I REMEMBER HIM THE LAST TIME WE WERE TOGETHER, CRAMMED SHIRTLESS WITH A BUNCH OF STUFF IN THE BACK OF HIS CAR. HE WAS ABOUT TO FLY TO NEW ZEALAND, SOMETHING LIKE A VACATION, BUT IT WAS NOT GOING TO HAPPEN, WITHOUT HIS SUNGLASSES WHICH WERE MISSING, AND WE HAD TO TURN BACK. THE TRIP WAS NOT HAPPENING OTHERWISE, FOR HIM. IT WAS SIMPLY A MOMENT I UNDERSTOOD, IN A YEAR(S) WHERE LITTLE MADE SENSE.

Dav Bell (b. 1983, Tampa, FL) is an artist and independent arts organizer who directs the Los Angeles-based art gallery Visitor Welcome Center, which he founded in 2016. Much of his work and collaborative projects are inspired by his upbringing on a southern California ecological preserve, where he was raised in family of environmentalists. He is interested in storytelling, lyricism, and craft, and through Visitor Welcome Center, he works with artists to cultivate tangible and creative possibilities of lifelong artistic and soulful connections. Through connection, acknowledgement, and relationship building, art becomes a possibility towards truth and reconciliation.

GK BIGLER
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MONUMENTS HELP US, PERSONALLY AND COMMUNALLY, TO REMEMBER THE THINGS WE DEEM WORTH REMEMBERING. I USED A TRADITIONAL PIECING METHOD TO CREATE AN ANGULAR SHAPE TO REPRESENT THE TOP OF A PILLAR.

I INCLUDED A COMBINATION OF GREEN SCRAPS FROM AN OLD ABANDONED PROJECT AND A NEON GREEN CONSTRUCTION COMPANY T-SHIRT THAT MY PARTNER RECEIVED ON A TEMP JOB WHERE THE TASK INVOLVED BREAKING DOWN A LARGE TEMPORARY STRUCTURE.

SOMETIMES, WHEN BOGGED DOWN BY DEEP WORRY ABOUT THE FUTURE, I NEED HELP REMEMBERING THE RESILIENCY AND FLUIDITY OF NATURE. I MADE THIS BLOCK IN AN EFFORT TO REASSURE MYSELF, AND HOPEFULLY OTHERS, TO TRUST IN THE DYNAMIC POWERS AND SACRED WISDOM OF OUR PLANET. WE ARE, AND OUR FUTURE ANCESTORS WILL BE, A PART OF ITS DIVINE PROCESSES OF CREATION AND DESTRUCTION.

LEANING INTO THIS TRUST ALLOWS US THE ENERGY AND FOCUS NEEDED TO RESIST THE FORCES THAT ARE ACCELERATING CLIMATE DISASTERS AROUND THE WORLD. I HOPE THAT OUR FUTURE ANCESTORS WILL SEE OUR MONUMENTS: PHYSICAL EVIDENCE OF OUR ACTIVISM, REMNANTS OF OUR VALUES SOLIDIFIED THROUGH OUR ART - AND KNOW WHO WE WERE WELL ENOUGH TO REMEMBER US.

Grace K. Bigler is a textile artist, maker, and quilter in Portland, OR. Through sewing, they work earnestly to create joy and to honor meaning in every project, big and small. Dynamic patterns meet keen color schemes in a mix of traditional and modern piecing, made deliberately with intention and care. With a background in education and youth development work, Grace is a quilter and artist interested in both teaching and learning from others in creative community.

OHAN BREIDING

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@ohanbreiding



MORE THAN A CENTURY BEFORE VESUVIUS DESTROYED POMPEII AND ITS NEIGHBORING TOWNS, ALASKA'S MOUNT OKMOK'S ERUPTED IN 43 B.C.E AND TRIGGERED GLOBAL COOLING THAT MAY HAVE CONTRIBUTED TO THE FAMINE AND UNREST THAT LED TO THE DEMISE OF THE ROMAN REPUBLIC. FAST FORWARD TO THE YEAR 2010, EYJAFJALLAJÖKULL IN ICELAND ERUPTS AND HALTS AIR TRAVEL THROUGHOUT EUROPE. MY RESEARCH PROJECT, TIME IS A VOLCANO, EXPLORES VOLCANOS AS AGENTIAL ACTORS THAT PROPOSE NEW FORMS OF TEMPORALITY, DESIRE AND EMBODIMENT. INSTEAD OF REDUCING THE NATURAL LANDSCAPE AS A BACKDROP FOR HUMAN-CENTERED DRAMA, THIS PROJECT CENTERS DISPARATE YET INTERRELATED VOLCANIC LOCALES AND EVENTS, IN ORDER TO SPECULATE ON VOLCANIC LANDSCAPES AS TRANS, IMAGINATIVE SITES OF KNOWLEDGE PRODUCTION.

Through photography, video installation, and varying forms of collaboration, I invite viewers to feel how resistance might move our bodies and to pay attention to the places that hold us as we persist. I employ a queer-feminist lens to the discussion of ecological care by amplifying geological and aquatic landscapes of struggle and resistance. My practice is committed to representing subjects that are marked "deviant" or illegible, and to experimenting with forms of world-making that can serve as an alternative to state-sanctioned legitimization, gendered and racialized hierarchies.

QUINN COREY

www.quinncorey.com
@quinntronix



THE IMAGE GLOWS UNDER A BLACKLIGHT, IS 12"X12" AND IS DONE ON VINATAGE JAMS FABRIC AND NEON LINEN.

As an Artist I use the language of spectacular culture to convey the feeling of the world we live in while proposing a Counter-Spectacle to the grim news reel reality of everyday life. I strive to create a visual world defined by the karmic magic of the universe and not the finite limitations of reality; a spectacle based on the ideas of culturally revolutionary activity, fun, imagination and inspiration.

IAN COZZENS

secretdoorprojects.org

FLYING GEESE, WITH THE BIG CENTRAL TRIANGLE AND TWO OUTER SMALLER TRIANGLES, IS A TRADITIONAL PATCHWORK BLOCK. LETTING THEM STACK UP IN VERTICAL STRIPS/STRIPES, & NOT BEING TOO PICKY ABOUT SYMMETRICALITY OR “MATCHING”, IS A CLASSIC WAY OF LAYING THE GEESE OUT TO



MAKE A BLANKET AS YOU SEW THE INDIVIDUAL BLOCKS, USING WHATEVER FABRIC YOU HAVE AT HAND. I THINK ABOUT THE REPEATED FLYING GEESE BLOCKS AS DELINEATING A JOURNEY, WATCHING THE FLIGHT OF GEESE OVERHEAD FROM UNKNOWN STARTING POINT TO UNKNOWN DESTINATION. WHILE MAKING THIS SQUARE, I ALSO CAME TO SEE IT AS A LANDSCAPE, WITH MOUNTAINS & VALLEYS & ROADS... HUMAN MARKS ACROSS A SCARRED YET STILL BEAUTIFUL EARTH.

THE BROWN FABRICS ARE QUILTING COTTONS, ONE TRADITIONAL FLORAL PRINT AND ONE “NEW STYLE”/FAUX BATIK PRINT. THE YELLOW NEON/REFLECTIVE FABRIC IS FROM A PAIR OF TORN SAFETY PANTS I FOUND RUN OVER IN THE STREET NEXT TO THE CONSTRUCTION SITE FOR THE NEW 6/10 CONNECTOR HIGHWAY IN PROVIDENCE... AND THE PINK FABRIC IS FROM A VICTORIA’S SECRET BRANDED UMBRELLA, FOUND BROKEN AFTER A STORM ON BROAD STREET. SAFETY IS IMPORTANT! AND CUTE PINK COLORS ARE ALSO IMPORTANT. :D

Ian Cozzens lives in Providence, RI. He has made quilts, shelves, gardens, wallpaper, spaces, sculptures, and many drawings and prints... and he’s currently fixing up a non-zero number of sailboats. He works as the Resident Artist Mentor in Printmaking at New Urban Arts, a drop-in art studio for high schoolers. Ian is a queer man, a sailor, a bike rider, and a Scorpio.

Ian is interested in building details & systems, perspective drawing, textile production history, non-hierarchical projects, & urban coastline access... He believes in getting one’s hands on the material world, the importance of beauty, and the malleable and/or arbitrary nature of reality.

LAURA DEVEBER

@rumblesstrip



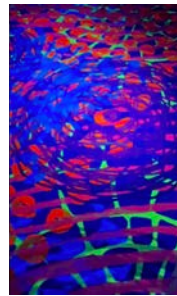
NEON COLORS ARE MY FAVORITE! THINKING A LOT ABOUT COLLECTIVE MEMORY ENCAPSULATING THE COMPLEXITY OF OVERLAPPING AND CONFLICTING EXPERIENCES, I CHOSE AN INTERRUPTED ZIG ZAG PATTERN WITH REPETITION OF COLORS TO CHALLENGE THE IDEA THAT TIME MOVES LINEARLY OR SIMPLY. INCLUDED IN THE SQUARE IS HAND KNIT LACE AND YARN SCRAPS.

My mom taught me how to sew when I was a kid, a skill that sparked an interest in textile art, particularly knitting. I am a scenic carpenter by trade and my primary art form is actually music performing mostly in punk/hardcore bands.

MIKE KNIVES

mikeknives.etsy.com

@mikeknives



I WENT A LITTLE MORE LITERAL WITH THE IDEA FOR NEON RUINS AND MADE TWO TOWER RUINS. WHICH GIVES THE APPEARANCE OF THE TOWERS GUARDING THE NATURAL DYE FABRIC FLOWER PRINTS.

(IN COLLABORATION WITH R SILVER.)

I ALSO SCREEN PRINTED THE BACK OF THE QUILT USING UV GLOW IN THE DARK INK.

Born and raised in Rhode Island textile artist and screen printer works in their studio in Providence. They are a maker of clothing and plush sculptures and installation pieces.

LAUB
@thisislaub



I STARTED WITH A YARD EACH OF FIVE DIFFERENT NEON COLORED PIECES OF FABRIC. I SEWED THEM TOGETHER, EACH TIME CUTTING THEM UP INTO MORE AND MORE PIECES, AND RESEWING THE CUT PIECES, AGAIN AND AGAIN, UNTIL I GOT TO A POINT WHERE I COULDN'T CUT ANYMORE WITHOUT THE SEW LINES COMING APART. I WAS THINKING ABOUT DISINTEGRATING AND REBUILDING PATTERNS HAPPENING SIMULTANEOUSLY, LIKE HOW CERTAIN PLANTS WILL DIE AND GROW UPON THE DEAD PARTS.

Laub is an artist living and working in Los Angeles using glass, ceramics, textile, and music. He is currently working towards a deep tissue massage license. If you have any questions or are interested in receiving a massage please call or text Laub at 562-583-5773.

MARTHA LAUB

THE POISON OF MY ANCESTRAL PATH IS MOSTLY RESOLVED.

AS I IMAGINED, REMEMBERED AND OBSERVED MY JOURNEY- IT COMES IN COLOR. I LOVE COLOR- IN MY HOUSE, IN MY

CLOTHES, IN MY HAIR (NOW PURPLE, BLUE AND RED). MY MOTTO FOR NOW IS "IF IT HAS TO BE GREY- I WILL MAKE IT FUN! AND I WILL BE AN OLD LADY WHO DANCES IN RAIN STORMS!"

SO, AS I THOUGHT OF THE COLORS- TRYING TO INTEGRATE NEON CHALLENGED ME, AS I AM NOT TOO MUCH OF A FAN OF NEON COLORS. OFF TO THE FABRIC STORE I WENT- SCANNING, PULLING, COMPARING, PUTTING PACK, GETTING VARIOUS FABRICS CUT. (IT IS SO EXCITING TO FEEL THE BAG WITH THE WEIGHT OF THE FABRIC AS MY MIND PAINTS THE PICTURE OF HOW THEY WILL COME TOGETHER!)

IN WHAT WAYS CAN THE PAST ILLUMINATE THE PRESET AND GUIDE THE FUTURE?

FOR ME, MY ANCESTRY IS CIRCULAR- THE PAST INFLUENCES THE NOW AND THE FUTURE- FOR GOOD OR NOT SO GOOD.

JUST AS I HAVE DONE AND DO THE BEST I CAN WITH WHAT I HAVE- SO I NOW REALIZE AND LOOK WITH MORE COMPASSION ON MY ANCESTORS AND HOW THEY LIVED AND INFLUENCED MY PAST, PRESENT AND FUTURE.

HOW ARE WE SHAPED BY THE COLLECTIVE MEMORY/ HOW DO WE SHAPE THE COLLECTIVE MEMORY?

SO, I HAVE WORKED AND CRIED AND TRIED TO CHECK OUT EARLY. I HAVE TALKED AND TRIED DIFFERENT ADVICE I HAVE RECEIVED. I HAVE WALKED, SLOGGED THROUGH, TRIED TO NUMB, AND TRIED TO DESTROY THE CIRCLE AND HAVE FINALLY COME OUT TO THE PLACE OF "COLOR WITH CRACKS." A PLACE WHERE, LIKE KINTSUGI, THERE WILL BE CRACKS AND I WILL REPAIR THEM WITH GOLD.

"KINTSUGI, ALSO KNOWN AS KINTSUKUROI, IS THE JAPANESE ART OF REPAIRING BROKEN POTTERY BY MENDING THE AREAS OF BREAKAGE WITH LACQUER DUSTED OR MIXED WITH POWDERED GOLD, SILVER, OR PLATINUM."

BY CONTINUING TO ACKNOWLEDGE THE CRACKS AND NOT



ALLOWING THEM TO OPEN WIDER- I AM ATTEMPTING TO SHAPE A BETTER FUTURE FOR MYSELF AND THE PEOPLE I LOVE.

HOW CAN WE GIVE LIFE TO WHAT IS NO LONGER SEEN AS USEFUL?

ACKNOWLEDGE IT, DON'T JUDGE, OR CATEGORIZE IT, OBSERVE HOW IT FITS IN MY PRESENT AND MY PAST, MAYBE SIT WITH IT AWHILE AND GIVE IT BACK TO GOD AND THE UNIVERSE, CREATING A BEAUTIFUL, GLOWING PLACE WAITING TO BE FILLED WITH LIGHT.

SO, THE QUILT SQUARE. WHEN SOMEONE SAYS, QUILT, MY MENNONITE PRACTICE- USES FABRIC. I LOVE FABRIC- IT'S TEXTURES, COLORS, PLIABILITY.

THE BLACK CENTER ON THE QUILT SQUARE, IS THE BOILING UP OF THE POISON AND THE "NOT SO GOOD" OF MY/OUR PAST. TRYING TO PUSH IT BACK DOWN RESULTS IN A HOST OF OTHER PROBLEMS. I BELIEVE OUR EMOTIONS ARE MANIFESTED IN PHYSICAL ILLNESS IF WE DO NOT ACKNOWLEDGE AND REPAIR THE FAULTY THINKING THAT GOES WITH THOSE EMOTIONS.

THE BLACK DOTS ARE THE MOVEMENT OF WHAT NEEDS REPAIR INTO MANAGEABLE BITES.

THEN, AT SOME POINT IN THE JOURNEY, WE MUST WALK THROUGH THE FIRE OR THE EMOTIONS TO A PLACE OF COLOR. THE FIRE I WALKED THROUGH INVOLVED SEVERAL WISE WOMEN AND SETTINGS THAT GUIDED THE WALK GENTLY. THERE WAS ENERGY WORK, GUIDED VISUALIZATIONS, DIFFICULT QUESTIONS AND EVENTUALLY, A REPHRASING OF THE EMOTION FOR THE BETTER.

AS THE EMOTIONS ARE TEASED OUT- THE COLOR BEGINS TO FLOW AND SEPARATE OUT FROM THE DARKNESS- INTO BRIGHT SOLID NEON- SURE AND STRONG. INTO SHINY NEW EMOTIONS AND APPROACHES TO PREVIOUSLY DANGEROUS THOUGHTS AND PRACTICES.

FINALLY- THE PLACE OF A MILLION COLORS- THE HAPPY, GOOD, USEFUL, PRODUCTIVE AND POSITIVE THOUGHTS AND PRACTICES. THE CRACKS WILL ALWAYS BE THERE, BUT THERE IS BEAUTY IN THE TEXTURE AND MOVEMENT OF THE CRACKS AND I CAN ALWAYS GET OUT MY GOLD PAINTBRUSH AND REPAIR THEM.

THANKS!

(MARTHA LAUB CONTINUED....)

P.S. YOU ARE INVITED TO TOUCH, RUFFLE, CUT OFF A SMALL PIECE AS A REMEMBRANCE OR GUIDE. SHARING OUR JOURNEY IS ANOTHER IMPORTANT PART TO SHAPING AND ILLUMINATING OUR FUTURE AND THE FUTURE.

Wife, mother, grammy, cat lover, pianist, lover of God and my church, enjoy making people happy with food, volunteer, caregiver, enjoy light and glass and color. Survivor and no longer a victim, organizer, more introvert, nature lover, especially the mountains around me and the lake in Maine. I am never bored and I like to be busy.

EDDIE SIERRA POLLOCK

@eddieworld6



“OIL WAS FORMED FROM THE REMAINS OF TINY SEA ANIMALS AND PLANTS THAT LIVED MILLIONS OF YEARS AGO IN A MARINE (WATER) ENVIRONMENT BEFORE THE DINOSAURS.” AND ITS REALLY SAD WHEN SOMEONE YOU LOVE QUILTS JIFFY BECAUSE YOU GO FROM SPENDING 60 (+) HOURS A WEEK TOGETHER TO NOT TALKING AT ALL. AND EVERYONE QUILTS HEHE

Eddie Sierra is an interdisciplinary artist living and working in Los Angeles. They make paintings, sculptures, performances, and writing focusing on a hybridization of humor/grief, pleasure/pain, and magic/ordinary.

LARA SALMON

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I RECENTLY INHERITED THE NEON RUIN EMBROIDERED ON THIS QUILT SQUARE. IT IS A GLASS FLASK FROM THE LATE 1ST TO EARLY 2ND CENTURY AD, FOUND IN CYPRUS BY THE MINING COMPANY MY GREAT GRANDFATHER WORKED FOR. I LOVE THE WAY IT SPARKLES IN THE AFTERNOON SUN. I WILL TAKE IT BACK TO THE CYPRUS NEXT YEAR, AS ITS RETURN IS LONG OVERDUE.

Lara Salmon is a performance artist and writer based in Los Angeles, California. She works internationally, composing location-specific performances that address global socio-spheres. Through connecting with land- or city-scape, her practice explores the endurance of a body which is at times pervaded by chronic pain.

THE REVOLUTION SCHOOL:

RINO KODAMA / WEAVER

KRISTEN MITCHELL / GRADIENT

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A BEI (BELIEF ENTITY IDENTIFIER; PRONOUNCED 'BAE') IS TRAUMA-INFORMED SOMATIC MACHINE LEARNING IN THE FORM OF A ROBOT ANIMAL WHO HELPS US OPERATE FROM A PLACE OF ABUNDANCE. OUR QUILT SQUARE DESIGN EMERGED THROUGH A COLLABORATIVE EXERCISE SKETCHING AND IMAGINING WHAT OUR BEI'S MIGHT BE LIKE. FROM THIS WE REALIZED THEY WANTED TO BE TOGETHER. THEN LAUB SEWED THE DESIGN INTO THIS AMAZING QUILT! THE BEI PROJECT CONTINUES TO UNFOLD AND WILL BE EXPLORED IN THE UPCOMING THINKY FEELY TANK PROGRAM HOSTED BY THE REVOLUTION SCHOOL AND FEMINIST CENTER FOR CREATIVE WORK.

THE REVOLUTION SCHOOL: RINO KODAMA / WEAVER KRISTEN
MITCHELL / GRADIENT CONTINUED.....

We are an open collective of artists, magicians, activists, hackers, academics, psychokinetics, witches, scientists, healers, empaths, thieves, chemists, archivists, gamers, freaks, friends, allies, and enemies (aka Superheroes and Scroogers).

We began in August 2020 to form the two action teams, Operation Scrooge and League of Superheroes. The Revolution School has since expanded to process, inspire, support, and facilitate actualizing projects by members of Rev School that embody and animate the Two Principles of The Revolution:

1. Always* operate from a place of abundance**
2. Always choose the most expansive*** route

* Always means pertaining to any manner of actions that can be deemed revolutionary.

** Abundance is knowing you are enough for the mere fact that you exist.

*** Expansive is reaching beyond binaries, hierarchies, and capital, which is simultaneously a shift from a classical/Newtonian physics worldview to quantum physics co-worldings.

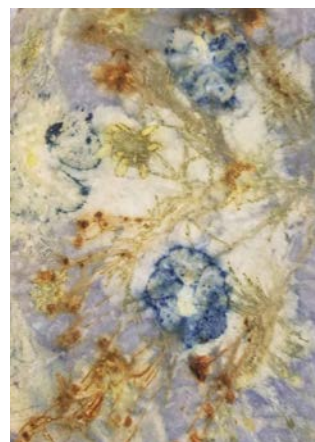
Note: One can "only" decipher the most expansive route when one is operating from a place of abundance. The most expansive route can change from moment to moment as we move with spacetime and take account of and be accountable for the continually shifting specificities of entanglements and intra-actions with apparatuses, bodies, and material-discursive practices that co-produce subjects/objects and the world's becoming.

We believe the primary reason someone holds onto and extracts power and resources is because of unacknowledged, unprocessed, and unloved trauma.

A Scrooger is someone who actively befriends their traumas and, therefore, can have expansive relationships with another person's traumas.

A Superhero is someone who actively offers alternatives to carceral-based institutional apparatuses that have become naturalized.

R SILVER



FOR THIS YEAR'S QUILT SQUARE, I COLLABORATED WITH MIKE KNIVES, A SILK SCREEN ARTIST WITH A MAXIMALIST, NEON AESTHETIC. WE SOUGHT TO MELD OUR VASTLY DIFFERENT AESTHETIC LANGUAGES INTO ONE UNIFIED VISION WHICH COULD BOTH BE MORE THAN THE SUM OF ITS PARTS.

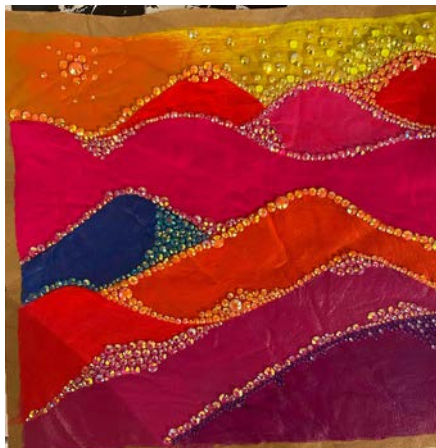
I ECOPRINTED A PIECE OF CANVAS WITH HOLLYHOCK AND MARIGOLD FORAGED FROM THE NEIGHBORHOOD I WAS TEMPORARILY LIVING IN FOR THE SUMMER. ECOPRINTING CREATES A TIMESTAMP OF AN EPHEMERAL TIME AND PLACE. THE SAME EXACT PRINT OFTEN APPEARS DRASTICALLY DIFFERENT DEPENDING ON THE STAGE OF GROWTH, TIME OF YEAR, AND SOIL IT GROWS. I THEN HANDED MY ECOPRINTED FABRIC OFF TO MIKE WHO ADDED APPLIQUES, USING FABRIC HE HAD PERSONALLY SCREEN PRINTED.

R. Silver the co-founder, co-organizer, and the head of web at the Community Quilting Bee. She finds natural dyeing a grounding process, that ties her to a specific point in time and location. Outside of her art practice she spends most of her time studying information security and traveling.

KAYLA TANGE

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@kayla.tange



I WAS DREAMING OF KOREA'S MOUNTAINOUS LANDSCAPES AND HOW EVEN BEFORE I TRAVELED BACK THERE TO VISIT MY COUNTRY OF ORIGIN MY BODY ALREADY KNEW THAT'S WHERE IT FELT AT EASE. I WAS DREAMING OF FEELING WHOLE AGAIN ENVELOPED BY NEON SUNSETS WHERE LONGING WAS A PAST MEMORY.

Kayla Tange is a Los Angeles-based artist born in South Korea and adopted by a Japanese American family. Psychic boundaries, desire, and permanence are recurring themes in her work. She is part of diaspora collectives Han Diaspora Group, Hwa Records, and Chosun Family, as well as sex worker-run shows Cyber Clown Girls and Stripper Co-op, which focus on fundraising, mutual aid, and community building through performance. Tange is also known under the stage name Coco Ono where she expresses emotional and societal confines – often in dark humor. Coupling her experiences while recalibrating her own narrative, the work is created to facilitate meaningful dialogue around death, mutation, and our need for belonging and compensation for emotional and physical labor. She has performed or exhibited at Human Resources, Highways Performance Space, REDCAT, Torrance Art Museum, Performance Studies International, Melbourne, OUTFEST, Asian Pacific Film Festival, Wexner Center for the Arts, and Institute of Contemporary Art San Francisco. She holds a BA from the University of California Los Angeles with a major in Art and a minor in Gender Studies.

