

AFTER VICTOR PAPANEK:

T H E
F U T U R E
IS NOT
WHAT IT USED
TO BE

DAVE HULLFISH BAILEY

C A M L A B

KEN EHRLICH & MATTHIAS HEYDEN

RAFA ESPARZA

ROBBY HERBST

OLGA KOUMOUNDOUROS

LIZ NURENBERG

MICHAEL PARKER

JEFF CAIN - CURATOR

THROUGH SEPTEMBER 6, 2015

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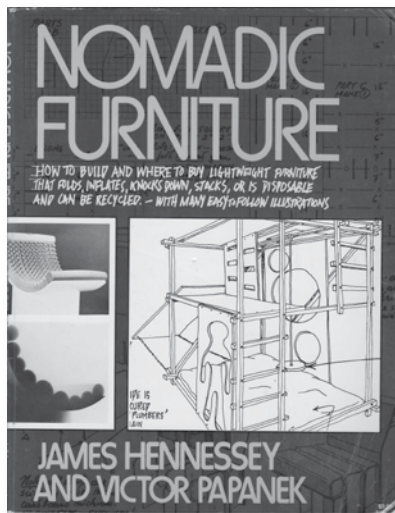
> FOLD ON DOTTED LINE to cover introduction and acknowledgements - IRENE TSATSOS



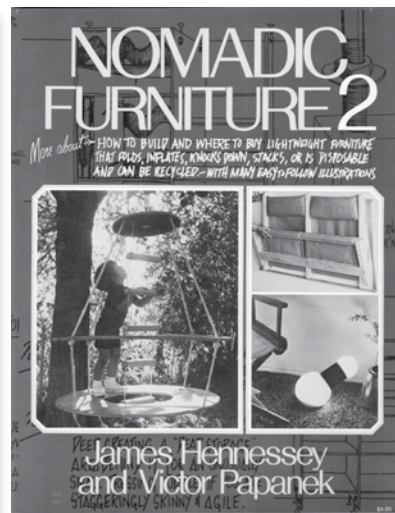


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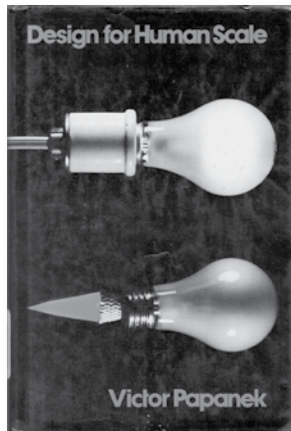
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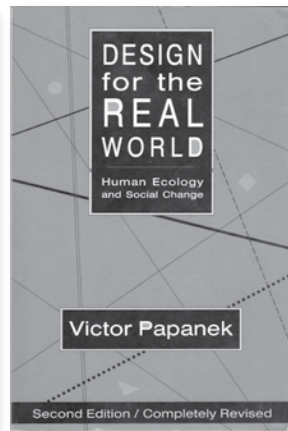
1973



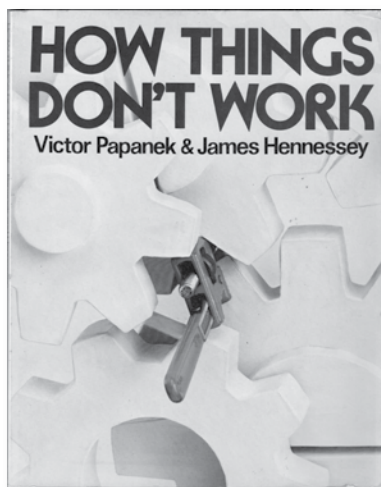
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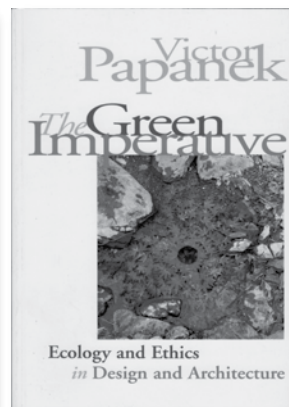
1983



1985



1995



1995

The only important thing about design is how it relates to people

— Victor Papanek



After Victor Papanek: The Future is Not What it Used to Be explores the legacy of Papanek's design practice and its relevance in the visual arts. Victor Papanek (1923, Vienna-1998, Lawrence, KS) was an American industrial designer, writer, educator, and early advocate of sustainable, socially responsible and human-centered design.

Papanek taught and lectured widely around the United States and Europe. He had a lasting impact in Southern California, where he was a founding dean at California Institute of the Arts. He was briefly a student of Frank Lloyd Wright and later discovered a strong ally in Buckminster Fuller, who wrote the introduction to his book *Design for the Real World: Human Ecology and Social Change* (1971). The book's pioneering ideas and unflinching critique of current design practices was a polarizing force in the design community. However, it ultimately became one of the most widely read books in the field and laid ground for the contemporary "design thinking" approach to multidisciplinary innovation championed by firms such as IDEO.

Papanek was emphatic about human-centered design. The name of this exhibition comes from the title of an article Papanek wrote in 1988 about his deep concern with the potential negative impact created by products and services offered by the burgeoning high-tech sector. He encouraged designers to pause and reexamine decisions driven by procedural design systems and to instead consider a multidisciplinary human-centered approach that embraces the intricacies of ergonomics, ecology, archeology, psychiatry, cultural history, anthropology, biology, ethnology, and human geography. This emphasis of the

design object as defined primarily by its multidisciplinary relationship to the user, as opposed to the authorship of the designer, echoes in art Lygia Clark's notion of the relational object and later Nicolas Bourriaud's book *Relational Aesthetics*.

The critical tone in Papanek's writing marks his active resistance to institutionalized design practices and opens another connection to contemporary art. He argues that industrial design was harmful, unsafe, frivolous, and lacked innovation. Too much design research was focused on the desires of affluent people, while innovative design solutions for minority communities, the poor, the disabled, and the elderly remained unexplored. His writing is a critique of the design establishment from within and resonates with the traditions of institutional critique by artists such as Hans Haacke and Michael Asher, the latter of whom taught with Papanek at CalArts.

While Papanek did not intend to influence art, his vision often runs parallel to works of object-oriented social practice, research-based interventions, performative sculptures, and other critical art activities. He was openly enthusiastic about sharing knowledge and encouraged others to build from his ideas. Papanek did not believe in patents, arguing they stymied innovation and prevented urgent design solutions from reaching their audiences. He instead offered all of his intellectual property for free, for future innovators to modify, iterate, and interpret — even as art.

The artworks exhibited in *After Victor Papanek* take a variety of formal and conceptual approaches; some are new projects that are direct interpretations of existing Papanek ideas, while others are existing works that have a resonant dialogue with common themes or forms in his oeuvre. This exhibition invites the viewer to consider these artworks within the context of Papanek's vision and as a critical confluence to refresh dialogues between sculpture, social-practice, human-centered design, and community participation.

Jeff Cain, curator

LIZ
NURENBERG

06



Conversation Piece #001, 2013
foam and fabric



Courting Chair, 2015
wood, vinyl, and foam

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07

LIZ

NURENBURG

Conversation Piece #001, 2013

foam and fabric

Courting Chair, 2015

wood, vinyl, and foam

Conversation Piece #004, 2014

foam, fabric, funnel, and plastic tube

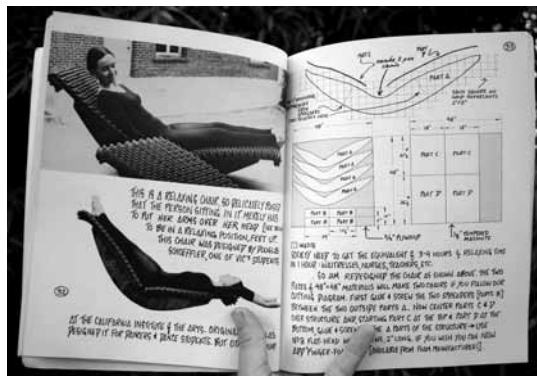
Liz Nurenborg explores intimacy, awkwardness and personal space by creating soft, interactive sculptures as a counteraction to the isolating aspects of modern technology.

Conversation Pieces #001 and #004 are sculptures that examine the space of interpersonal communication and invite viewers to decide their level of participation. One may physically interact with these works, or simply imagine their use. *Conversation Piece #001* is designed for two people to secure each other's undivided attention. *Conversation Piece #004* allows two people to speak to each other without facing each other. The objects are intended to support efforts to engage with one another with a heightened sense of awareness and consciousness.

Nurenborg's *Courting Chair* is a direct response to the "relaxing chair" in *Nomadic Furniture I* (page 33), designed by one of Papanek's students at CalArts. Originally designed for dancers, the "relaxing chair" is encouraged to facilitate rest. It shifts from an upright position to a reclining position based on the user's arm position. Nurenborg modifies this idea from a solitary experience to an intimate experience between two people, who rely on each other for balance while facing each other.



Design is an iterative discipline, where each version improves on the ideas of the previous prototype. Papanek did not patent any of his ideas and encouraged others to use them for future innovations. While at CalArts, he co-taught a class with Allan Kaprow, who made performance scores that others could perform and reinterpret. Their classroom collaboration inspires consideration of Papanek's design ideas as unpatented performance scores that invite constant iterative reinterpretations.



From "Nomadic Furniture," spread 32-33, 1973.



Conversation Piece #004, 2014
foam, fabric, funnel, and plastic tube

Robby Herbst



I + We:
Collective Movement Workshop, 2015
Group Bondage Game (center)
Remnants from workshops, mixed media

> FOLD ON DOTTED LINE to cover ROBBY HERBST info



Robby
Herbst

I + We: Collective Movement
Workshop, 2015
Remnants from workshops mixed media

I + We: Collective Movement Workshop was a series of structured group activities, conceived of by Robby Herbst, that became the basis of a 90-minute participatory art work that explored collective and political identity. The project was developed during a research residency in Washington DC where Herbst explored the US government's relationship to citizen action- particularly around the War on Poverty and the social upheavals of the 1960s. Herbst found that much of his research could be modeled within the concept of the Ladder of Participation, developed by social advocate Sherry R. Arnstein. Herbst's games were centered around a series of drawings and four "props," each of which acted as an interactive object (social sculpture) for participants to use to explore their social identity.

Game descriptions are as follows:

Group Bondage Game: Four participants discuss their positive and negative experiences being a part of a group or collective while their wrists and ankles are all bound.

The Ladder Of Citizen Participation: Participants are asked to figure out a way to stack and hold unsecured ladder rungs, labeled with Arnstein's typologies, so that a single group member can climb to the top.

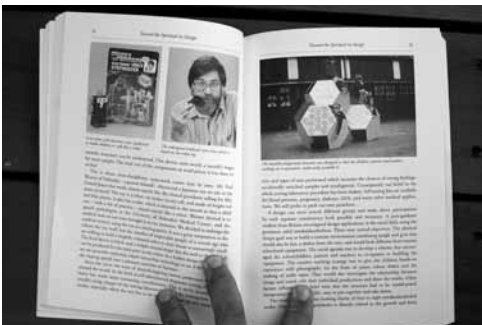
Social Movement Slide: Paired individuals state opposing positions in social movement and attempt to find balance and slide.

Masked Dialectic Game: Participants break into groups of two. They prepare masks by using chalk to write the name of a thing they oppose. Swapping masks, they experience pushing and are pushed back by that which they oppose, testing the nature of their opposition.

From "The Green imperative,"
spread 62-63, 1995.



Herbst's use of objects to facilitate play and social exploration is related to Papanek's use of developing human-centered design to facilitate models of participation for children. Papanek designed a climbing frame for children and their communities in Northern Ireland. The plywood tetrakaidecahedron frame is a kit that is assembled by parents and teachers. Inside, a Kodak slide projector and cassette player provide sound and color slides. Parents and teachers help the children develop their own content by using easy to use cameras and recording equipment to document their friends, homes, and lives.



I + We:
Collective Movement Workshop, 2015
The Ladder of Citizen Participation
Remnants from workshops, mixed media

I + We:
 Collective Movement Workshop, 2015
 Social Movement Slide
 Remnants from workshops, mixed media





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I + We:
Collective Movement Workshop, 2015
Masked Dialectic Game
Remnants from workshops, mixed media

MICHAEL PARKER



Steam Egg 2, 2014
Mirrors, insulation, mortar, steel,
aluminum, steam generator, porcelain,
stoneware, copper, cotton, vinyl,
douglas fir.

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Michael
Parker

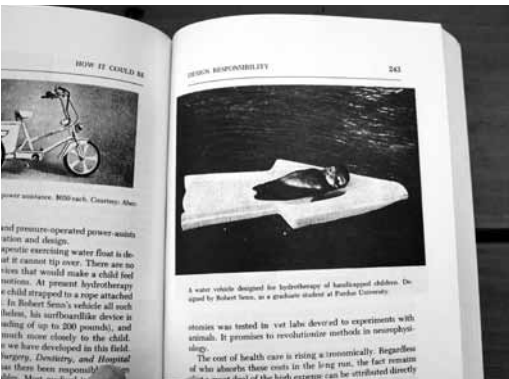
Steam Egg 2, 2014
Mirrors, insulation, mortar, steel,
aluminum, steam generator, porcelain,
stoneware, copper, cotton, vinyl,
douglass fir

Michael Parker built *Steam Egg* in 2010 after a travel grant funded study of utopian and dystopian sites, including the Sabbath day Lake Shaker community in Maine and the cities of Berlin, Auroville, and Mumbai. Compelled by the therapeutic rituals of these communities, often in contrast with harsh surroundings, Parker envisioned making a womb-like therapeutic sauna as a participatory sculpture. Parker's *Steam Egg* became a social space where guests would come to his studio and have custom-mixed herbal steam. When Parker created the next iteration, *Steam Egg 2*, he designed it to be portable so that it could reach different locations and communities.



Papanek dedicated the first chapter of *How Things Don't Work* (1977) to the American bathroom, for which he designed various flexible and adaptable therapeutic devices. He cited the "California Hot Tub," a vernacular design based on a heated prefabricated metal trough, as an ideal example of communal and nomadic bathing hardware.

One of Papanek's criticisms of the design field was its exclusion of disabled and special needs people, whose needs for therapeutic devices he saw as a vast field for design innovation. In *Design for the Real World* Papanek cites one of his graduate students at Perdue who designed an ergonomic flotation device that allowed children with degenerative muscle diseases to propel themselves in water safely, often for the first time. Design for real human need allowed the user the physically therapeutic act of exercise and the psychological benefits of self-empowerment.



From "Design for the real world," page 243, 1984.



From "How things don't work," page 4, 1995.

Dave
Hullfish
Bailey



Toponymic Proposal #2, 2014
Installation detail, Mixed Media



Toponymic Proposal #2, 2014
Installation detail, Mixed Media



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Dave
Hullfish
Bailey

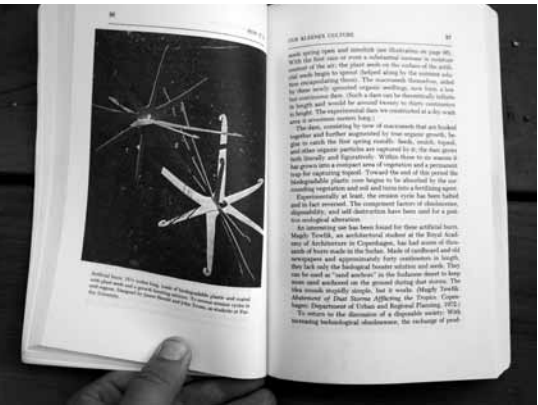
Toponymic Proposal #2, 2014
mixed media

Dave Hullfish Bailey has generated an open-ended and associative investigation into policies that have shaped educational practices, land management, and landscape in the Western US. The site of Drop City, a 1960s counter-cultural artist community in southern Colorado that was an inspiration to Papanek, also inspired Bailey to investigate land-use and landscape in the area. Bailey characterizes the 18th century governmental land surveys, which remain applicable today, as "a bureaucratic bit of utopianism intended by Thomas Jefferson and other proponents to produce a democratic nation of educated 'yeoman farmers'." This division, indicated by fencing in the Colorado landscape, became the key to funding and fostering public education in an area of the American West often associated with nomadism. The maps seen in *Toponymic Proposal #2 (Comanche Grasslands)* identify the Jeffersonian grid and those sections appointed to education, indicated by blue squares. Associating the fence with the establishment of education, Bailey has developed models of tumbleweed-like structures designed to catch in fences, where drifts of sand would accumulate into large mounds. Bailey proposes that large letterforms introduced into the landscape and seeded with his tumbleweed "pixels" could transform, through nature's intervention, into earthwork-scale letters that could be read from aerial perspectives and would appear in satellite imagery of the earth.

Bailey's associative method is a model of research and learning. The mapping and conceptual models poetically invite us to ask how we experience the landscape as a location for learning and how as a culture we design education.

Papanek was interested in landscape and ecology, and specifically how design could collaborate and integrate with natural processes. He cites a student project in Design for the Real World that is a biodegradable plastic burr coated with plant seeds. Much like Bailey's tumbleweed "pixels," it is designed for the wind to move around the landscape and generate new plant growth to reverse erosion.

Bailey and Papanek share the idea that deep, interdisciplinary research is the precondition of design. Papanek's writings are filled with mind-maps and conceptual models on a variety of issues. Like Bailey's concern with educational design, Papanek realized that the best solution to a problem is not necessarily to design objects, but to design systems. In *How Things Don't Work*, Papanek's design for a more ecological lawnmower was to design a system of neighborhood lawnmower sharing, so that individuals need to own less and can simultaneously build a tighter neighborhood through community interaction.



From "Design for the real world," spread 96-97, 1984.



Toponymic Proposal #2, 2014
Installation detail, Mixed Media



Toponymic Proposal #2, 2014
Installation detail, Mixed Media

CAMI LAB

28

Your Body is Not the Same Today as
Yesterday (for Lygia and Irigaray), 2015
Hinged wood, gold mirrored acrylic, lipstick
(optional)

OLSA
KOUNOUN-
dour'OS

> FOLD ON DOTTED LINE TO COVER CAMI LAB info

29

CamLab

a collaboration between ANNA MAYER
and JEMIMA WYMAN

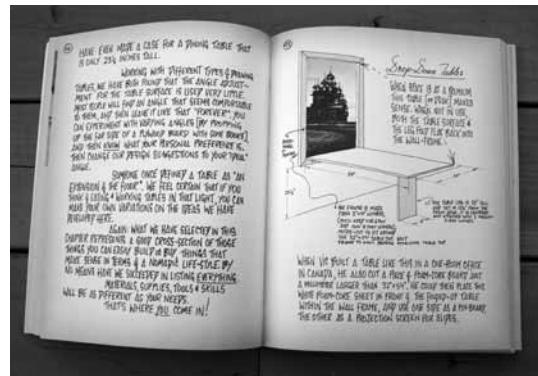
Your Body is Not the Same Today as Yesterday (for Lygia and Irigaray), 2015

hinged wood, gold mirrored acrylic,
lipstick (optional)

Your Body is Not the Same Today as Yesterday (for Lygia and Irigaray) is a direct response to a drop-down table designed by Papanek for a temporary one-room office. The plans were published in *Nomadic Furniture 1* (page 43), which, along with *Nomadic Furniture 2* (1974), was a manual for creating "lightweight furniture that folds, inflates, knocks down, stacks, or is disposable and can be recycled" as solutions to the transitory needs of modern life. The books promise to enable readers to "have more by owning less" through embracing DIY processes and using inexpensive, locally sourced, and sustainable materials. These designs express a utopian and idiosyncratic self-reliance and also critique the problems of wasteful over-consumption, cultural homogenization, and social and economic instability created and enforced by industrialized design processes.

The CamLab team reconfigured Papanek's basic off-the-shelf design of the drop-down table to represent abstracted female anatomy through multiple possible configurations. The drop-down version of *Your Body...* seen here incorporates Papanek's economical design that allows the table to commandeer not only the realms of 'inside' and 'outside', but also the 'underside' and 'reflective.' The social sculpture plays with the very idea of economy v. excess; a user looking into the golden mirrored acrylic would see a vista on what fills this vagina. Naming their piece in honor of artist Lygia Clark and feminist philosopher Luce Irigaray further asserts the feminine and feminist history while calling to question the gender politics of DIY self-reliance.

CamLab's use of central core imagery comes from their commitment to an exploration of embodiment and encouraging the valuing of female bodies. With the understanding that rendering the yonic is a complicated endeavor in a media culture that obsessively underscores and undermines (the) pussy, CamLab insists on 'going there' as a way to resist and reclaim the symbol, pointing out how the vagina is actually not empty, but rather quite full. It is, like a table, the site of pleasure, process, and production.



From "Nomadic Furniture," spread 42-43, 1973.



OLGA
KOUNOUNDOUROU

32

Together and Apart Always, 2015
Hammock, baby monitor, speakers, quilt,
acrylic, plaster, and sound

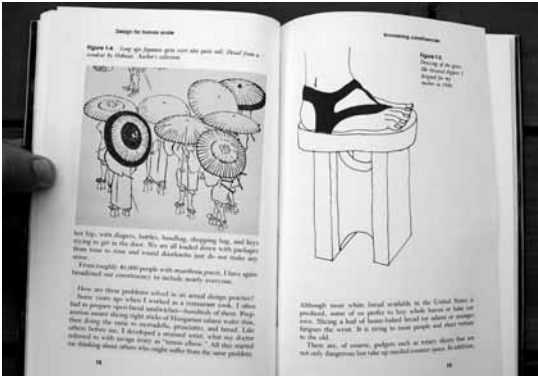
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> FOLD ON DOTTED LINE to cover OLGA KOUNOUNDOUROU info

OLGA
Koumoundouros
dourous

Together and Apart Always, 2015
hammock, baby monitor, speakers,
quilt, acrylic, plaster, and sound

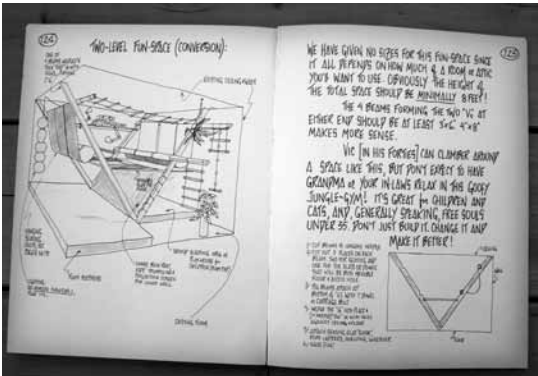
Olga Koumoundouros is a sculptor whose inventive material practice actively engages ideas of labor, class, feminism, and sustainability. *Together and Apart Always*, developed for this exhibition, addresses the psychological complexity, economic demands, and overall functionality of the single-parent household. The elements of the sculpture - a hammock, quilt, baby monitor, and stereo system - are repurposed and altered with paint and poured plaster. Together they make a personal portrait of the life of the artist and her ten-year-old son that poignantly expresses the intimacy of shared space and the difficulty of separation.



From "Design for human scale," spread 18-19, 1983.

Papanek was deeply committed to engaging the living needs of families and individuals, especially if the larger design community underserved them. He refused to accept the artificial delin-eation that any group of people is "too small for concern." One of Papanek's earliest designs, developed while he was still in school, was a custom pair of elevated Geta sandals for his mother who was only 4 feet 11 inches tall and too short to comfortably work at standard height kitchen counters.

Papanek's two books on nomadic furniture explored a series of self-contained living areas filled with materials, tools, and furniture geared to very specific living experiments, many of them focusing on the needs of children. In the pictured living module, Papanek proposes a conversion unit for turning extra attic space into a "fun-space" for children.



From "Nomadic Furniture 2," spread 124-125, 1974.



rafa
esparza

36

37

Zoquipan, 2015
Foam and fabric

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Rafa
Esparza

Zoquipan, 2015
foam and fabric

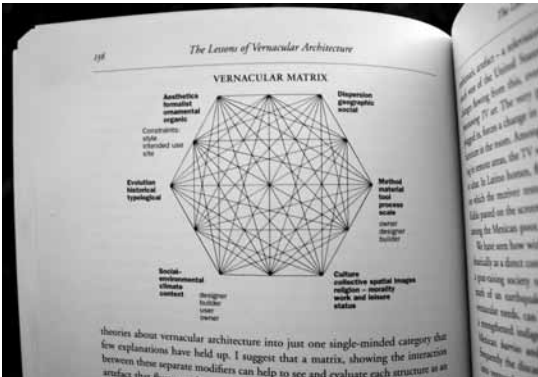
The title Zoquipan is the Nahuatl word for "in the mud." Zoquipan is a fire pit composed of adobe bricks made out of local ingredients that include dirt, straw, horse dung, and water from the Los Angeles River. Along with members of his family, Rafa Esparza made the bricks during a month long, labor-intensive residency at the Bowtie, a not-for-profit public art space on California State Park land near the Frogtown neighborhood of Los Angeles. Zoquipan is a proposal for what forms the bricks can take - a fire pit that doubles as an open grill.

Esparza grew up in an unincorporated area of east Pasadena and frequently visited local parks with his family, including Santa Anita Park in Arcadia and Memorial Park, Pintoresca, and Brookside parks in Pasadena. As a child, he remembers grills stationed throughout the parks that served their various populations: families, organized groups, schools, and the houseless individuals that lived there. Throughout the years those grills have become obsolete; while many parks allow visitors to bring their own portable cooking grills, the houseless populations have been left without a place to create warmth or cook their own food.

During the course of the exhibition, Esparza wrote a letter to the Mayor of Pasadena to gift the fire pit to the city of Pasadena and invited the city to collaborate to find a site that can house the pit for open and public use. [TK]

Papanek was interested in using local materials and traditional building methods and was specifically interested in adobe and earth-based building across the world. Local materials are often sustainable economically and ecologically and support the techniques and styles of craft that evolve to address cultural and ecological needs. Papanek referred to these design traditions as vernacular design, meaning that they were largely anonymous and that they evolved through collaboration and refinement over time instead of by clear design authorship.

Esparza's project Zoquipan operates according to Papanek's definition of vernacular materials and, more specifically, allows the viewer to contemplate the vernacular use of fire pits in public spaces in Pasadena and speculate on the meaning of their disappearance and Esparza's proposed reemergence.



From "The green imperative," page 136, 1995.

Olga
Kounoundouros

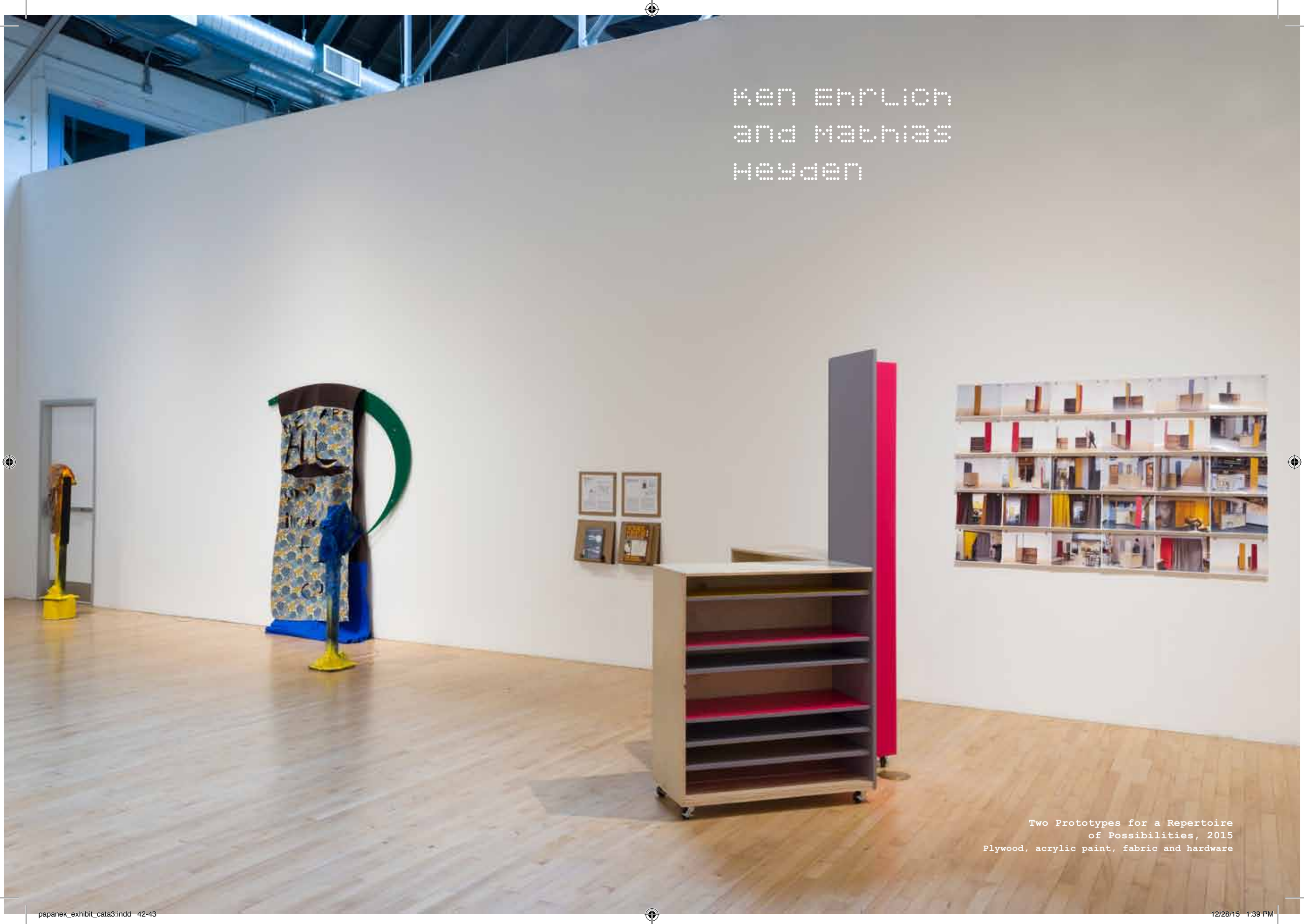
Together and Apart Always, 2015
Hammock, baby monitor, speakers, quilt,
acrylic, plaster, and sound



Together and Apart Always, 2015
Hammock, baby monitor, speakers, quilt,
acrylic, plaster, and sound



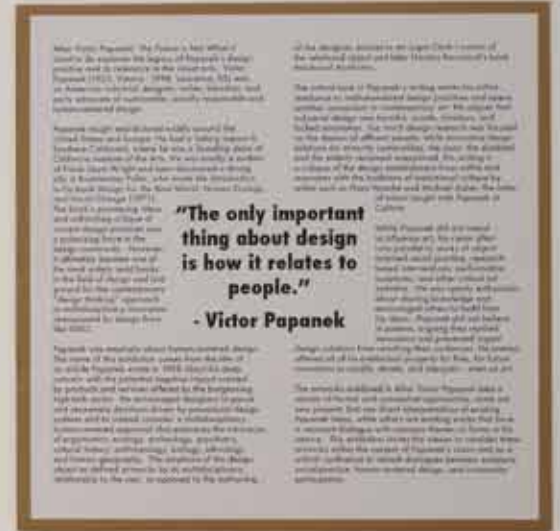
KEN ENGLISH
AND MATTHIAS
HELDEN



Two Prototypes for a Repertoire
of Possibilities, 2015
Plywood, acrylic paint, fabric and hardware



44



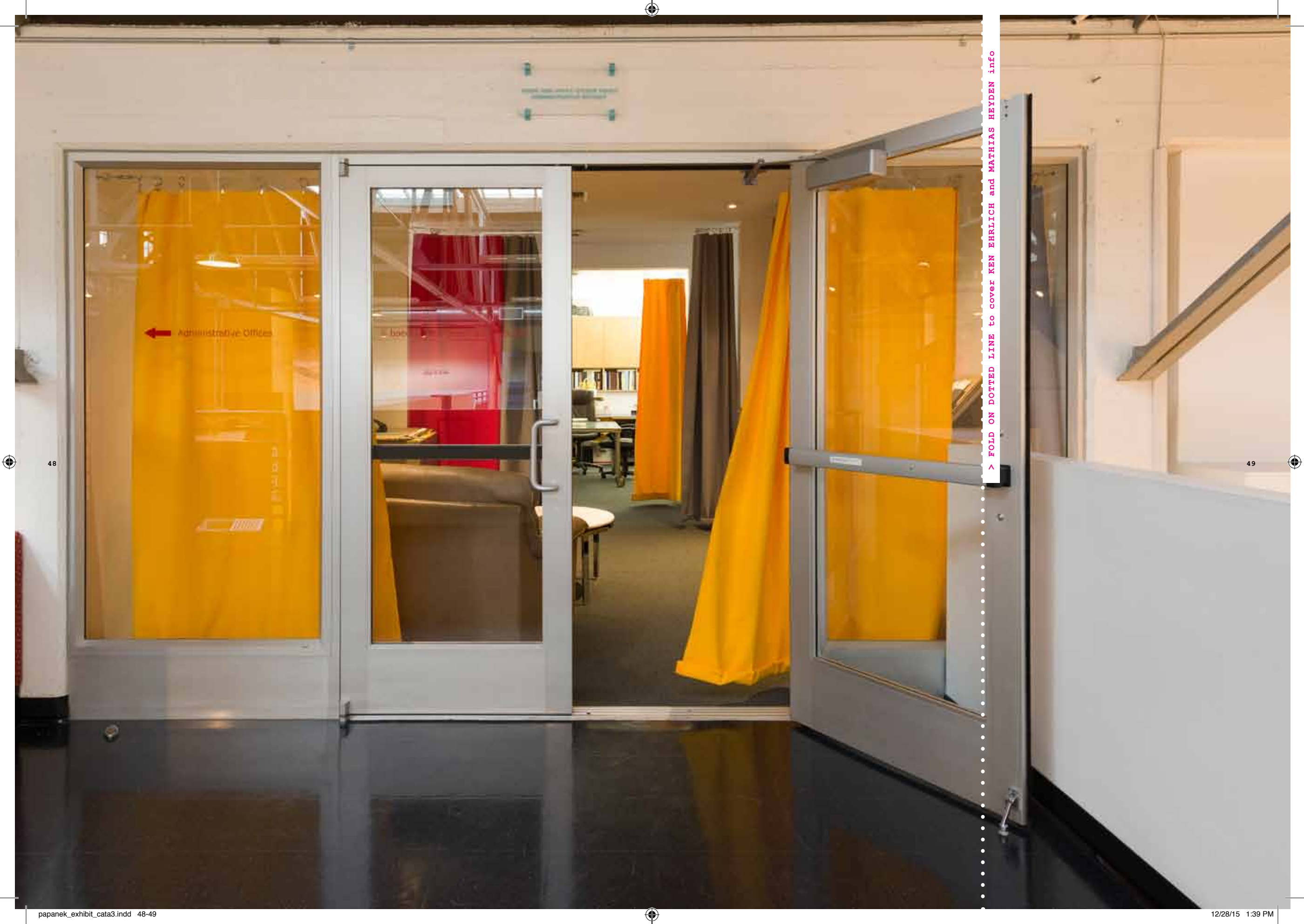
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47

Two Prototypes for a Repertoire
of Possibilities, 2015
Plywood, acrylic paint, fabric and hardware



Ken Ehrlich and Mathias Heyden

Two Prototypes for a Repertoire of Possibilities, 2015
plywood, acrylic paint, fabric,
and hardware

Artist Ken Ehrlich and designer/architect Mathias Heyden collaborated on *Two Prototypes for a Repertoire of Possibilities* specifically for this exhibition.

Using Papanek's user-centric research model, Ehrlich and Heyden interviewed Armory staff members, asking how and where they get together to socialize at work, how they have breaks and where, and if they break alone or with others.

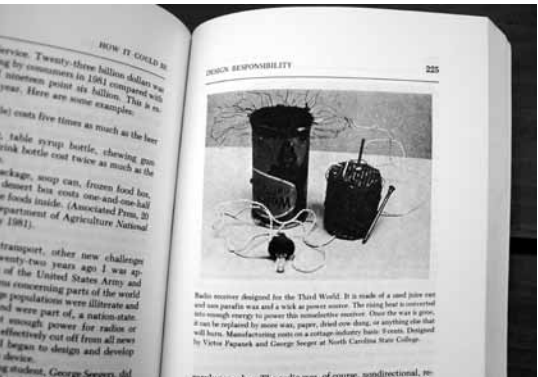
Based on their research, Ehrlich and Heyden created two open-ended prototypes that address the public and private needs of Armory staff. The first is informed by a desire expressed by staff members for spaces for rest and reflection; the result is a prototype of divided curtains that offer flexible, temporary private spaces in the staff break room on the second floor. The second is a pair of portable shelf/table-like objects that support staff sociability and can function as a divider, bar, information kiosk, storage cabinet, or a combination of uses. These models are open for staff use for the duration of the exhibition. Depending on staff feedback, the artists will adapt, finalize, or remove the prototypes.



From "Design for the Real World," spread 64-65, 1984.

Designing for highly specific ergonomic situations to aide in a person's social functionality was a specific area of research for Papanek. In *Design for the Real World*, he highlights a perching and reclining structure that accommodates eight different positions for restless children so that their natural impulses can be normalized in a classroom setting.

Papanek was interested in community-specific development and encouraged users to customize designs to their liking. One of his most famous designs was a candle-powered radio receiver made primarily out recycled materials that allowed villages without electricity to get media for news and information. Since the function of the object was the most important, and encasement added cost, Papanek invited users to "complete" the design by decorating the can to their liking according to local craft customs.



From "Design for the Real World," page 225, 1984.

ARTIST BIOS:

DAVE HULLFISH BAILEY lives and works in Los Angeles. His approach to investigating sites is focused upon how geography, physical infrastructure, and social narratives of emancipation intersect in specific places. Bailey's performative staging of research mobilizes standard tools of intellectual enlightenment (empirical inspection, historical contextualization, scientific analysis, etc.) alongside more heuristic techniques including language games and hypothetical scenarios. Recent exhibitions and projects include *Broken Country*, Malmö Konsthall (2013); *For the blind man in the dark room looking for the black cat that isn't there*, Contemporary Art Museum St. Louis, ICA London, De Appel and other venues (2009-10); *Surrounded by Squares: Dave Hullfish Bailey and Nils Norman*, Raven Row, London (2009); Lyon Biennial 2007; *What's Left to its own Devices (On reclamation)*, Casco Office for Art, Design and Theory, Utrecht (2007).

CamLab, the collaborative practice of **ANNA MAYER** and **JEMIMA WYMAN**, began at the California Institute of the Arts, Valencia in 2005. Mayer and Wyman are united by a common interest in phenomena such as scopophilia (the sexual pleasure derived from looking at objects), embodied knowledge, and the destabilization of a singular subjectivity. CamLab believes that a contemporary politics of pleasure must acknowledge the contiguity of language and body in facilitating a spectrum of experience that includes alterity, intimacy, and humor. Solo shows have been mounted at the Leslie Dick (Dan Graham) art space (2009) and Sea and Space Exploration (2008), both Los Angeles, and at Gallery 400 at University of Illinois/Chicago (2007). In 2012 CamLab staged three event-based works at the Museum of Contemporary Art, Los Angeles through the museum's *Engagement Party* initiative. Camlab's work has been included in group exhibitions at Torrance Museum of Art (2012) and Fellows of Contemporary Art (2009) and has performed in Los Angeles at the Hammer Museum (2012) and at The Lounge at Redcat (2008), all Los Angeles venues. In 2015, CamLab is Occidental College's Wanlass Artist-in-Residence, in which Mayer and Wyman will teach a class, organize an exhibition, produce new collaborative work, and program from an autonomous structure of their own design built on campus.

KEN EHRLICH is an artist based in Los Angeles. His project-based art practice explores the social dimensions of architecture, technology, design, and infrastructure. He has exhibited internationally in a variety of media, including video, sculpture, and photography. His work has recently been featured at High Desert Test Sites, 29 Palms, CA; 356 S. Mission, Machine Project, and Wilding-Cran Gallery, all in Los Angeles and all in 2014. Every second Sunday he co-hosts an audio hour of music,

poetry, and sound on KCHUNG radio. Ehrlich currently teaches in the School of Critical Studies at California Institute of the Arts, is a lecturer in the Department of Art at University of California, Riverside, and is active in The Public School - Los Angeles.

RAFA ESPARZA was born, raised, and is currently living in Los Angeles. He is a multidisciplinary artist whose work ranges from installation, sculpture, drawing, painting, and predominantly live performance. Woven into Esparza's work are his interests in history, personal narratives, and kinship. He is inspired by his own relationship to colonization and the disrupted genealogies that come forth as a result of this history. Esparza is persistent in staging situations where he attempts to experience a time and space inaccessible to him. Through live performance, Esparza utilizes site-specificity, materiality, memory, and (non)documentation as his primary tools to interrogate, critique, and examine ideologies and power structures. Esparza has performed in a variety of spaces ranging from community engaged places such as AIDS Project Los Angeles (2010) to non-profit institutions including Los Angeles Contemporary Exhibitions (2011, 2012, 2013); Human Resources, Los Angeles (2011 and 2013); Highways Performance Space, Santa Monica (2012); and at progressively more public sites throughout the city of Los Angeles. He is a 2014 Art Matters grantee and recipient of an Emerging Artist 2014 California Community Foundation Fellowship for Visual Artists, as well as a 2015 recipient of a Rema Hort Mann Foundation Emerging Artist Grant.

ROBBY HERBST is an artist, writer, and radically oriented cultural organizer. His interdisciplinary work engages contemporary and historic experiments in socio-political aesthetics. He is a co-founder and former editor of the critical art collective *Journal of Aesthetics & Protest*, as well as the instigator of the geographically sited critical-landscape projects of the Llano Del Rio Collective. Herbst is the 2014 winner of the Graue Award for a public project to be completed in 2015 in San Francisco exploring the legacy of the humanist New Games Movement. In the past he has presented solo projects at Human Resources, Los Angeles (2014); Dumbo Art Center, New York (2012); David Patton Projects, Los Angeles (2009); Southern Exposure, San Francisco (2007); among others. Group exhibitions include the Hammer Museum, Los Angeles (2012); NGBK, Berlin (2010) and Museum of Contemporary Art, Los Angeles (2008). Herbst is a recipient of a Warhol Foundation writer's grant for essays exploring the relationship between social practice art and political protest. He is a frequent contributor to KCET's *Artbound*, and has written for other art and activist publications and books. Herbst co-edited with Nicole Antebi and Colin Dick-

ey the book *Failure! Experiments in Aesthetic And Social Practice*(JOAAP Press, 2008), and was the executive editor of *An Atlas Of Radical Cartography* (JOAAP Press, 2008). In 2015 he co-organized, with artist Elana Mann, *Chats About Change* at California State University Los Angeles, and Los Angeles Contemporary Exhibitions, a symposium on art and social change in Southern California.

MATHIAS HEYDEN is a Berlin-based architect and the co-founder of the community project K 77, through which he engaged as political activist and cultural worker, inhabitant and builder, craftsman and designer. From within his studio ISPARA he co-produced, among other works, the event and book *Hier entsteht. Strategien partizipativer Architektur und räumlicher Aneignung (Under Construction. Strategies of Participative Architecture and Spatial Appropriation*, with Jesko Fezer, 2003-2004), the exhibition and pamphlets *An Architektur 19 - 21: Community Design. Involvement and Architecture in the US since 1963* (with Oliver Clemens, Jesko Fezer, Sabine Horlitz, Anita Kaspar, Andreas Müller, 2008), and the research and show *Where if not us? Participatory Design and its Radical Approaches* (with Ines Schaber, 2010-2013). Parallel to lecturing in Europe and the US, he was guest professor at the Academy of the Fine Arts in Nürnberg, and is research assistant at the Chair of Urban Design and Urbanization at the Institute of Architecture, Technical University Berlin.

OLGA KOUMOUNDOUROS lives and works in Los Angeles. Her art objects and site - determined installations currently examine the economics and class mobility within the dynamics of all labor that provides sustenance for daily living. Koumoundouros's work has been exhibited at venues nationally and internationally including the Hammer Museum, Los Angeles (2013); The Tang Museum, Saratoga Springs, NY (2013); Salt Lake City Art Center, Salt Lake City (2010); Project Row Houses, Houston (2010); Redcat, Los Angeles (2009); Stadshallen Bellfort, Bruges, Belgium (2009); Adamski Gallery, Berlin (2008); The Studio Museum in Harlem, Harlem (2007); among others.

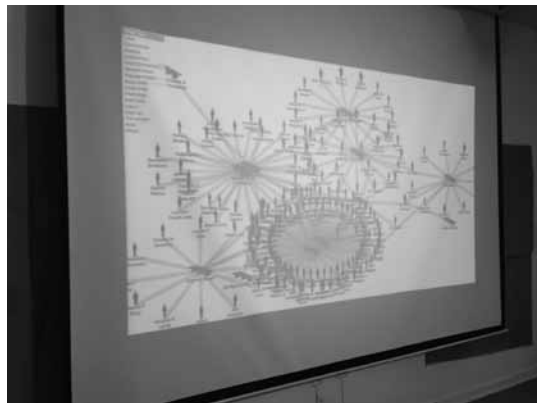
LIZ NURENBERG is a Los Angeles-based artist whose art counteracts the isolation impressed upon us by modern technology, by enlisting the full body and appealing to multiple senses to explore intimacy, awkwardness, and personal space. Using fabric, upholstery foam, and polyfill, Nurenberg creates soft sculptures that act as props for the viewers to use or inhabit, allowing the body, or multiple bodies, to become a component of the sculptural outcome. She received a Bachelor of Fine Art from Grand Valley State University in 2003 and a Master of Fine Art from Claremont Graduate University in 2010. She is a part-time lecturer at California State University Northridge and an Educational Associate at

Otis School of Art and Design. Nurenberg received a California Community Foundation Emerging Artist Grant in 2014 and has exhibited in Southern California and in the Midwest. Solo exhibitions include Autonomie Gallery, Los Angeles (2012) and Claremont Graduate Gallery, Claremont (2010). Group exhibitions include Craftswoman House Temporary Residency at *Institute for Labor Generosity Workers and Uniforms*, Long Beach, CA (2014).

MICHAEL PARKER is a Los Angeles-based artist working within the discourse of human agency and collective action. His experiential and performative projects question ideas of hierarchy and labor by engaging with unexpected partners: linemen-in-training, sauna enthusiasts, State Park employees, and citrus growers. His goal is to create specific yet open frameworks, and provide the tools for people to contribute to the activation of the artwork. Parker's urban earthwork, *The Unfinished* (2014), is a 137-foot long obelisk-shaped excavation on a post-industrial site along the Los Angeles River. *Juicework*(2015) transformed the Los Angeles gallery Human Resources with over 1000 stoneware tools, objects, tree slabs, cushions, and water features into an extractive exhibition of California land, labor, light, citrus, and psychedelic speculation. He is a recipient of grants from the California Community Foundation and the Center for Cultural Innovation and received a Printed Matter Award for Artists. Parker teaches sculpture at California State University, Long Beach and holds a BA from Pomona College and an MFA from the University of Southern California.

JEFF CAIN,exhibition curator, is an artist, and designer, whose studio, entitled the Shed Research Institute, explores site-specific and interdisciplinary research projects. Cain is full-time faculty at the University of Southern California Roski School of Fine Arts and is a founding faculty of the University of Southern California Irvine and Young Academy of Arts, Technology, and the Business of Innovation. Until recently, he was the Exhibition Designer and Curator for University of California/Riverside ARTSblock, where he organized *Matt Lipps: Horizon/s* (2012); *Render:New Construction in Video Art* (2012); and *Asher Hartman: Halfway to Vegas* (2012). Cain also organized *Utopia!* at the LA County Fair (2006), which was the first photo exhibition curated through online crowdsourcing, and the radio programming for his project RHZ Radio, which was a finalist for the Prix Ars Electronica in digital communities. His work has been featured in the Getty Museum's *California Video*, Los Angeles County Museum of Art, Los Angeles Contemporary Exhibitions, and many other southern California art spaces, and internationally in the Busan and Havana Biennials, the Lisbon Architecture Triennale, and the Center for Contemporary Art in Kyiv, Ukraine.

AFTER VICTOR PAPANЕК: The Future Is Not What It Used To Be
PUBLIC PROGRAMS



**MAPPING POWER:
Exploring Intersubjective Power
Relationships with ROSTEN WOO
and THE LLANO DEL RIO COLLECTIVE**

JUNE 14, workshop

In 2014 the Llano Del Rio Collective commissioned from Rosten Woo a printed guide to understanding power relationships in the City of Los Angeles. Woo choose to do a study of the "power analysis tool" used by the Los Angeles-based community organization SCOPE LA to map social dynamics in strategic social change campaigns. This popular organizing workshop uses a visual methods to organize and develop knowledge within a group that modified power analysis, to use to approach their own political and social constellations.

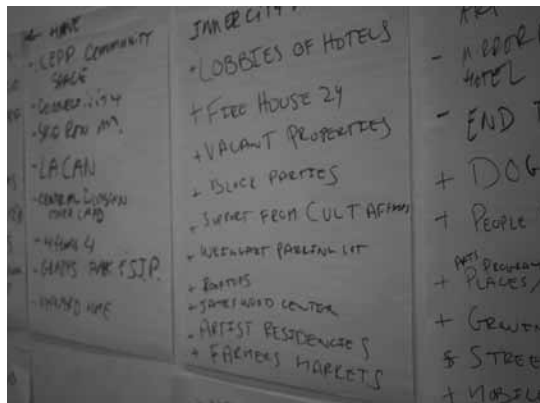




LOS ANGELES POVERTY DEPARTMENT

JULY 25, charrette

Victor Papanek argued that design was not an innovative field because it repeatedly solved the same luxury problems for the same people, and that only by widening the audience of design would the field find real innovation and break out of a closed loop. Los Angeles Poverty Department (LAPD) hosted a charrette on how to carve out cultural space in Los Angeles's Skid Row. City officials, artists, designers, and residents of Skid Row visualized sustainable business and spatial models for a neighborhood that has almost no cultural offerings for its residents.

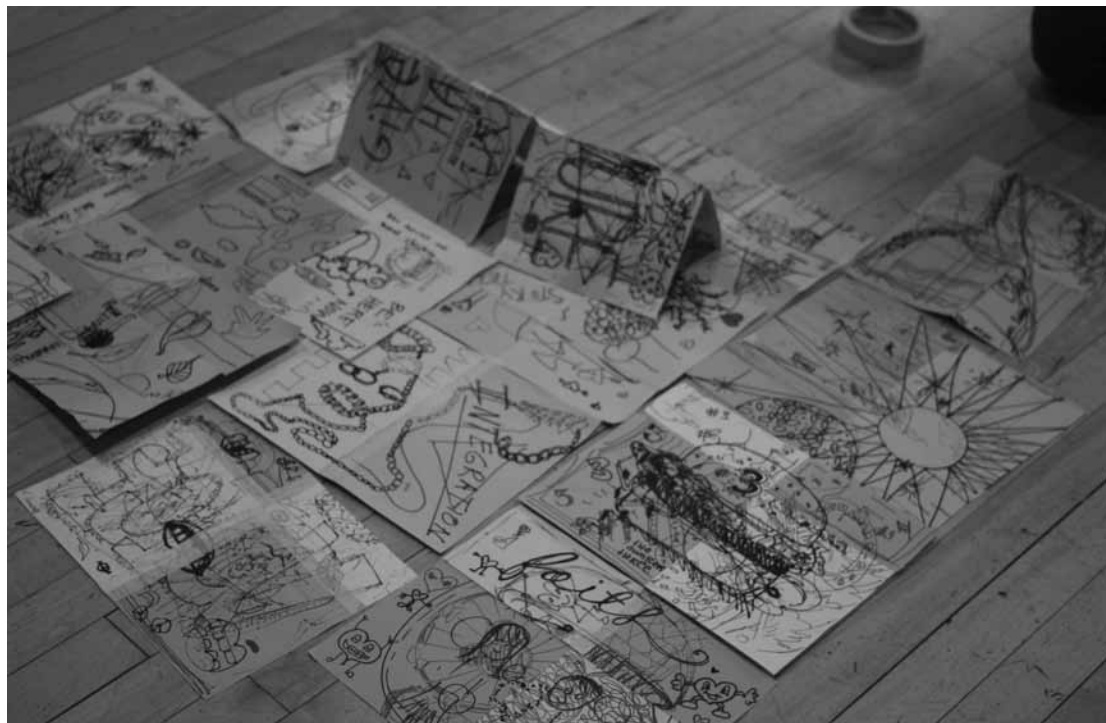




VERYNICE DESIGN, *GIVE-HALF*

AUGUST 1, charrette

Matthew Manos, founder of verynice and author of *How to Give Half of Your Work Away for Free*, offered a series of rapid-making activities inspired by Victor Papanek and the concept of "giving half." Victor Papanek always defended that designers should donate 10% of their time, talent, and skills to volunteering. Matthew Manos, founder of the design firm verynice Design Design, hosted a workshop on his functioning business model in which 50% of all work is dedicated to pro-bono design. Manos has identified 43 different models of how business can carve out a more human centered approach by using volunteer and gift economies. "I have tried to demonstrate that by freely giving 10 percent of his time, talents, and skills the designer can help," said Victor Papanek. "Actually... it's more like 50 percent," says Matthew Manos.



**ARMORY CENTER FOR THE ARTS
AND SPURLOCK POIRIER LANDSCAPE
ARCHITECTS**

AUGUST 16, charrette

The Raymond Street entrance of the Armory includes a public art space, a social space, and a green space. How could this area be revisioned to serve all of these needs better? Victor Papanek repeatedly advocated for site-responsive connections between environmental and social responsibility, showing that ultimately constructed and natural environments work best when fully interdependent. With guidance from landscape architecture firm Spurlock Poirier, the Armory held a public charette for revisioning the front gardens and social space.



RELATED PROGRAMS

PLAY-PLAY-CRAY-CRAY!
by Gawdafful National Theater,
featuring Asher Hartman,
Joe Seely, Andy Daley, and friends

JUNE 21, workshop

Known for their innovative works at the intersection of theater and performance as well as their deft manipulation of affect and space, **Gawdafful National Theater** explored human-centered design through the performative gesture with participants. Using ordinary materials, everyday feeling states, and available space, the group explored the nature of theater, play, and liberation in the present moment.



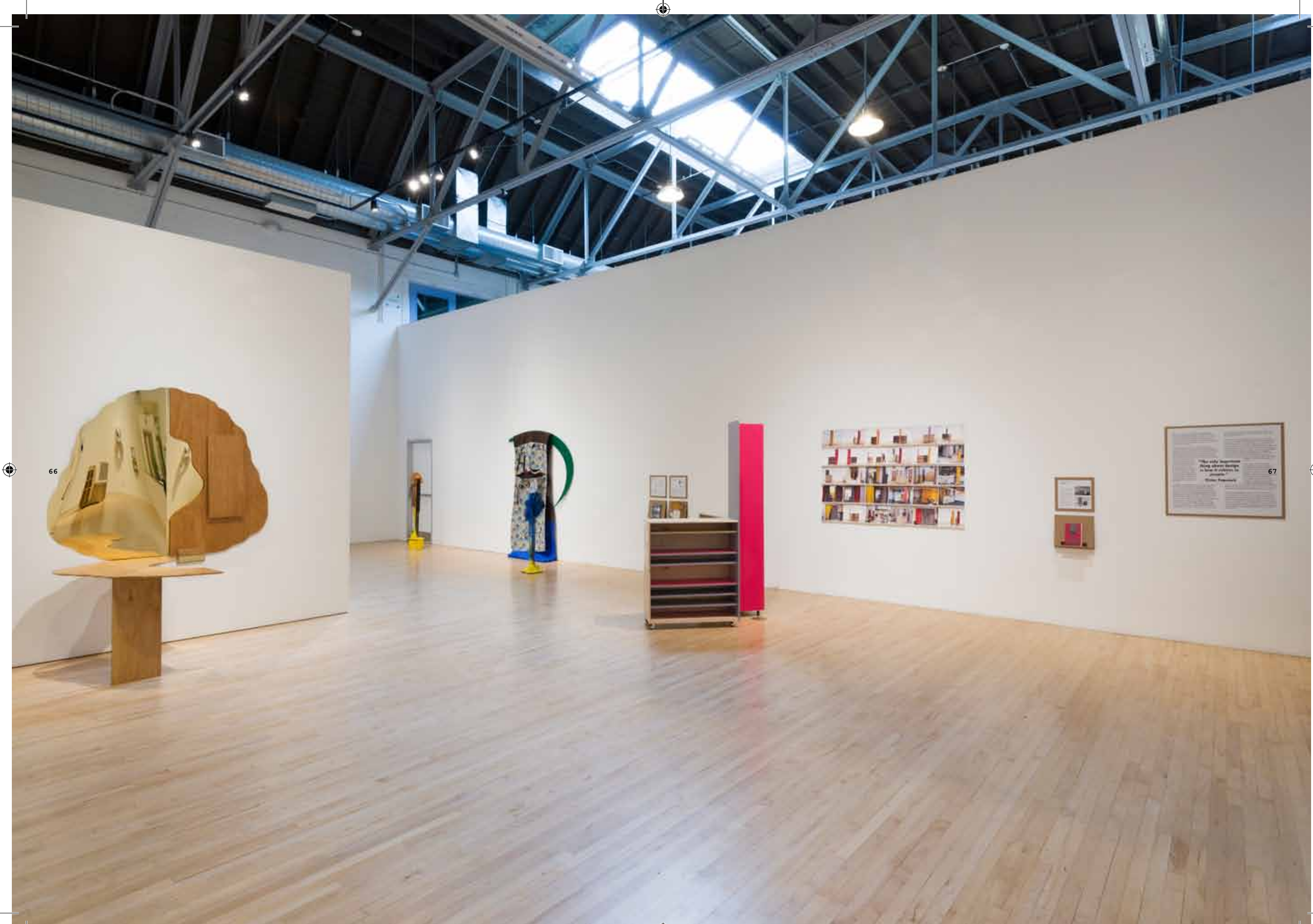


GROUP by ROBBY HERBST

JULY 15, dance performance

Developed from distinct group exercises and play scenarios initiated by **Robby Herbst** at experimental political workshops, protest situations, and oddball events, a series of movements examined and explored the ways we experience being in groups, emotionally, psychologically, structurally, politically.





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This publication accompanies the exhibition **After Victor Papanek: The Future is Not What it Used to Be**, organized by artist and curator Jeff Cain for the Armory Center for the Arts, Pasadena, CA from May 10 through September 6, 2015. The exhibition and publication are made possible by a generous grant from the National Endowment for the Arts.

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All works in *After Victor Papanek: The Future is Not What it Used to Be* are courtesy of the artist. Robby Herbst's *Social Movement Railslide*, *Collective Interrogation Apparatus*, and *Oppositional Dialectics Game* (all 2014) and *Ladder for Citizen Participation* (2013) are courtesy of the artist and Artist Pension Trust Los Angeles collection. Olga Koumoundouros's *Together and Apart, Always* (2015) features a sound piece by Olga Koumoundouros and Corey Fogel, with Niko Jerrard and the song "Daylight" by Ramp ©1977 and is courtesy of the artist and Susanne Vielmetter Los Angeles Projects. Michael Parker extends thanks for the production of *Steam Eggto* Eli Lichter-Mark, Wesley Hicks, Mark Ditchkus, Jeannette Viveros, and Brianna Allen, with additional thanks to Troy Rounseville, Jim Haag, Kat Cox, Stefan Meyer, Dawn Ertl, Krista Feld, Katie McRaven, Sam Medeiros, Diego Palacios, Juliette Johnson, Nic Gaby, Vi Ha, Lisa and Lenny Saavedra, Allesandro Thompson, Davis Menard, Lisa Williams, Nissa Gustafson, Lisa Anne Auerbach, Mark Allen, Ian Byers-Gamber, Michael O'Malley, Pomona College Museum and its art majors, CSULB Sculpture and Ceramics Departments, and Alyse Emdur.

> FOLD ON DOTTED LINE to hide CREDITS info

