



For Immediate Release: January 3, 2018

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**THE CALIFORNIA AFRICAN AMERICAN MUSEUM ANNOUNCES WINTER SEASON,
FEATURING THE HISTORY OF GOSPEL MUSIC IN L.A. AND A SOLO EXHIBITION OF
RECENT WORK BY ARTIST SHINIQUE SMITH**

Season Launch Party (Can't Stop, Won't Stop!): March 14, 2018 7–9 pm

(Los Angeles, CA) — The California African American Museum (CAAM) announced today that it will present five new exhibitions opening in winter 2018, including an original exhibition about the history of gospel music in Los Angeles; solo exhibitions of new and recent works by artists Shinique Smith, Adler Guerrier, and Nicole Miller; and a two-person show of West Coast landscapes by Eric Mack and Pamela Smith Hudson.

George O. Davis, Executive Director of CAAM said, “CAAM’s winter exhibitions invite visitors to consider numerous facets of life and culture on the West Coast, via a 100+-year survey of how Los Angeles became an important center for gospel music as well as works by five contemporary artists, each of whom in their own creative ways consider our idealized landscape juxtaposed with the realities of our histories.”

CAAM’s winter exhibitions are:

How Sweet the Sound: Gospel Music in Los Angeles

February 8–August 26, 2018



How did Los Angeles become a hub of 20th-century gospel music? With vintage artifacts and photographs, memorabilia, and other fascinating ephemera, *How Sweet the Sound* explores this facet of Los Angeles’ religious history and highlights beloved gospel musicians including James Cleveland, Andraé Crouch, Sallie Martin, and others. The exhibition charts the story of gospel in LA, including the Azusa Street Revival in 1906, the Great Migration to Los Angeles in the 1940’s, musical innovators within black church congregations, its key role during the

Civil Rights era, and the thriving commercial success it enjoyed afterward. Each period contributed to producing a global musical phenomenon that shifted American popular culture and politics—and uplifted the country for generations.

How Sweet the Sound is a collaboration with the University of Southern California (USC) Gospel Music Archive. The exhibition is curated by Tyree Boyd-Pates, history curator and program manager, CAAM, in conjunction with Dr. Daniel E. Walker, founder and curator of the Gospel Music History Archive at the USC Digital Library.

Adler Guerrier: Conditions and Forms for blk Longevity

February 1–August 26, 2018



Adler Guerrier is best known for his work in photography and printmaking that explores the poetics and politics of place. He examines the public space of the street as a site for civil discourse and disobedience and the more private realm of the home and yard as places for meditative observation and reverie—addressing both as political spheres.

Guerrier's new project for CAAM continues his investigation of history's relationship to landscape, picturing what the artist has described as the "limited utopias" enacted within domestic gardens, outdoor spaces, and private yards. In photographs, prints, and drawings, Guerrier offers quiet, subjective observations of the landscapes of Los Angeles and Miami, the artist's hometown. Guerrier explores how both of these 20th-century cities resonate with their early promises of sunshine, space, and self-determination, even as they remain subject to unfulfilled historical demands for prosperity, justice, and civil rights. Capturing the lush sweetness of these places, Guerrier proposes, as the title suggests, intimate conditions and forms for black life and longevity. For this project the artist has returned to the moniker for a fictive radical activist group of his own devising—*blk*—which suggests the critical role imaginaries play in giving shape to the space of liberation. His dreamy works of contemporary landscape offer glimpses into a notion of black utopia that is ephemeral, personal, and grounded.

This exhibition is organized by independent curator Diana Nawi. *Adler Guerrier: Conditions and Forms for blk Longevity* is generously supported by ArtCenter/South Florida. This exhibition is also supported by David Castillo Gallery, Miami.

Shinique Smith: Refuge

March 14–September 9, 2018



For more than a decade, multimedia artist Shinique Smith has employed new, used, and personal recycled clothing, fabrics, and objects—items that exist in the realm of what we call belongings—to construct sculptures, paintings, and site-specific installations. Examining the ways in which these objects resonate on a personal and social scale, Smith's works operate at the convergence of consumption, displacement, and sanctuary. In Smith's hands, these works reveal connections across space, time, and place to suggest the possibility of constructing worlds renewed by hopeful delight.

Smith has relocated to Los Angeles after fourteen years in New York, where she will continue to maintain an East Coast studio. *Refuge*, her first solo show at CAAM, references landscapes of and for the displaced. The growing global epidemic of homelessness and the navigation of private/public for those nomadic populations are central to Smith's exhibition. The lifecycles of care and use evident in found materials and shifting notions of home are mapped and unfold in the gallery space. Smith's bundles and paintings propose moments of abundance, moments of rest, and moments of spiritual reflection. Here, the deliberate acts involved in collage and assemblage are used to explore ideas of hope and belonging, as well as how we as human beings create and share refuge. Boundaries between object and subject, interior and exterior,

and the forgotten and remembered are deferred in favor of a holistic and dynamic presence. *Refuge* proposes that we all belong to each other and have the capacity to build, shelter, and strengthen the ties that hold us together as a people.

This exhibition is curated by independent curator Essence Harden.

Nicole Miller: Athens, California



March 14–September 9, 2018

Southern California-based artist Nicole Miller works with film, video, and photography to explore themes including subjectivity, self-representation, and agency, especially as they relate to African American subjects. In Miller's hands, film becomes a dynamic storytelling tool used to examine under-known histories and identities. For her first exhibition at CAAM, Miller debuts *Athens, California* (2016). The artist captured the stories of students from Washington

Prep High School living in the city of Athens, California, a predominantly black, heavily Hispanic, unincorporated community in the southern region of Los Angeles County. Often cited as one of the most dangerous places in the region, many of the students have been deeply affected by gang violence. Resisting the temptation to be viewed as a documentary film, this presentation explores not only the city and its high school residents, but also the racial segregation that exists in and the inequitable resources that are allocated to this specific neighborhood in Los Angeles.

This exhibition is curated by Naima J. Keith, deputy director and chief curator, CAAM.

Charting the Terrain: Eric Mack and Pamela Smith Hudson



March 14–September 9, 2018

In *Charting the Terrain* new and recent works by Atlanta-based artist Eric Mack and Los Angeles-based artist Pamela Smith Hudson offer nuanced, abstract perspectives on the West Coast landscape. Both artists create intricate compositions of aerial views that are reminiscent of topographic or satellite maps. Their detailed landscapes portray beaches and forests, sites that have recently endured natural and man-made devastation and rejuvenation. Honing in on their surroundings with geometrical, patterned, and grid-like or undulating forms, Mack and Smith Hudson provide new perspectives on this classical genre while reflecting on resolutions to counter environmental disasters.

Over the course of their careers, both of these artists' styles have evolved considerably. Mack commenced as an illustrator and eventually began incorporating broad brushstrokes and layered patterns. Smith Hudson studied printmaking and now makes textured, mixed media works featuring an organic, painterly style. Exhibiting together for the first time and with distinctive visual vocabularies, their work engages in an intriguing dialog about the West Coast.

This exhibition is curated by Vida L. Brown, visual arts curator and program manager, CAAM.

About the California African American Museum

CAAM explores the art, history, and culture of African Americans, with an emphasis on California and the West. Chartered by the State of California in 1977, the Museum began formal operations in 1981 and is a state-supported agency and a Smithsonian Affiliate. In addition to

presenting exhibitions and public programs, CAAM houses a permanent collection of more than four thousand works of art, artifacts, and historical documents, and a publicly accessible research library containing more than twenty thousand volumes.

Visitor Information

Admission to the California African American Museum is free. Visit caammuseum.org for current exhibition and program information or call 213-744-7432 for tours or additional assistance.

Hours: Tuesday–Saturday 10 a.m.–5 p.m., Sunday 11 a.m.–5 p.m. Closed Mondays and national holidays. The California African American Museum is located in Exposition Park at the corner of Figueroa Street and Exposition Boulevard, west of the 110 (Harbor) Freeway. Easy parking is available for \$12 (cash only) at 39th and Figueroa Streets. The Metro Expo line stop Expo Park/USC is a five-minute walk through the Exposition Park Rose Garden to the Museum.

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Images:

Page 1: Choir "Civil Rights is the Issue" photograph in front of San Francisco City Hall [David Johnson photograph archive], BANC PIC 2017.001—PIC. © The Regents of the University of California, The Bancroft Library, University of California, Berkeley

Page 2: Adler Guerrier, *Untitled (In the Shadow of Watts Tower)*, 2017. Archival pigment print, 14 x 21 inches, courtesy the artist and David Castillo Gallery, Miami

Page 2: Shinique Smith, *Sometimes I wonder*, 2016. Acrylic, ink, fabric, collage, ribbon, and objects on canvas over wood panel, 60 x 60 x 8 in., image courtesy the artist

Page 3: Nicole Miller, still from *Athens, California*, 2016

Page 3: Pamela Smith Hudson, *Eric Dolphy's House 1/2*, 2010. Acrylic, mixed-media on panel, 16" x 20"