



# MAKING PLANS

HRLA

03.18.17. — 03.26.17.

ORGANIZED BY Kyle Bellucci Johanson  
+ Matthew Lax

BOOK LAYOUT BY Gia Ahn



**Human Resources**  
410 Cottage Home Street  
Los Angeles, CA 90012

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*ARTISTS:*

Astrovandalistas

Ishi Glinsky

Díaz Lewis

Nuttaphol Ma

Jimena Sarno

Aram Han Sifuentes

Kim Zumpfe

MAKING PLANS

OPEN 03. 18. 17. / **7-10 PM**  
HOURS WED - SUN / **12-6 PM**

SCREENING 03. 26. 17. / **6 PM**

WORKSHOP 03. 25. 17. / **4 PM**

*"Can an institution bear the weight of its own value?...If you had a particular experience...which feels unlikely to be possible in the future, how do you smuggle that experience into the world so that it continues to develop? I'm not so much despairing as asking a question about making plans."*<sup>1</sup>

FRED MOTEN

Moten's quandary deals with institutions and the values placed on the objects and bodies therein. The prevention of viable strategies (i.e., "change") from implementation occurs because the structures through which these plans are made are already broken. *Making Plans* investigates notions of labor and power in the shadow of so-called "late capitalism." However critical of this system, each of the players become complicit in its execution. *Making Plans* does not present a blueprint for solving these problems, but asks for conditions to actively prepare for something else.

Work is the act of building, while buildings are supposedly the products of those efforts. The act of *re-building* implies a revision to a flaw, or a reconsideration of older models. Jimena Sarno's *suspended exploded*, reimagines the chicken coop tended to by



Leon Trotsky, at the estate where he spent his final year of exile in Mexico City. In Sarno's piece, the structure has become un-done or perhaps, mid-assembly, no longer functional to feed or shelter Trotsky's fowl.

Opposite, Kim Zumpfe's *a safe place for people i love or; How I Learned To Stop Worrying and Love Weathering The Storm*, is an imposing, soundproof structure painted lavender, but otherwise borrowing architectural elements from FEMA disaster shelters and mental health facilities. This notion of the "safe space" implies not only a right to a zone of equality (or at least a space "removed" from oppressive discourse), but also an understanding that if such a space exists, it must do so in opposition. A "safe space" can only be realized in response to public admittance of ingrained, unchanging dangers. Pathos and ethos become pathologized, the interior making the viewers willful abstainers, "sitting out" an unfortunate reality.

Aram Han Sifuentes' *A Community of Non-Citizens: Proving Worth of Citizenship Through Stitching Samplers (A Work in Progress)* is an excerpted collection of fifty-one standard letter-sized, linen swatches embroidered by non-US citizen collaborators, bearing the 100 civic study questions and answers for the United States Naturalization Test. Han Sifuentes and a community of collaborators sew under various camouflages of nationalism.



STILL FROM *A DREAM DEFERRED*, TWO CHANNEL VIDEO INSTALLATION, 2016.  
DÍAZ LEWIS

Nuttaphol Ma's *Mr. Proud, why do I have to memorize the Star Spangled Banner?*, is a wall-drawing in the dimensions of a 4' x 8' drywall sheet, turned so as to reflect the approximate orientation of a flag. The piece is the result of an unseen, durational performance which Ma conducts during the graveyard shift from 11PM to 7AM, after the gallery is closed. What remains on view is the outcome of these attempts, directly referring to Ma's own balance of life and practice, juggling teaching alongside a full time retail position. The flag bears several indices of marks: the upper square meaning zheng, "just, upright, or correct," contrasted by the tally marks which denote the progression of the piece, as well as Ma's own "clocking in and out."

The "humble work," as Ma refers to it; the efforts made which unfold un-noticed, un-intended for reception, have a particular human element that becomes increasingly belittled in the age of automation. Astrovandalistas, a translocal collective founded in Mexico City, construct "open

technologies" to transform public space. *An Argument for Technology* is website via custom software, which algorithmically culls specific words and phrases from social media platforms having to do with "art, money, capitalism, jobs." The work of resistance is enacted in a post-human matrix; a narrative is simultaneously created and collapsed in quasi-real-time.

Ishi Glinisky pairs *Giant Button Up* with *War Regalia*. At 130" in length, the towering muslin work-shirt could be a monster-like, pop icon of the workplace, but also a ghostly reminder of the violence afflicted on the body of the worker. This play with scale continues with the war-shirt, modeled after Glinisky's own Tohono O'odham Nation. Primarily made of wool and industrial latex, the piece bears the gradual force of its own weight, slowly pulling itself apart over the duration of the exhibition.

Díaz Lewis' video installation, *A Dream Deferred* depicts a multi-generational game of soccer in the desert. Langston Hughes' 1951 poem, "Harlem" is read as the game progresses, without obvious goals or teams.

Captured simultaneously on 8mm and HD video, the protagonists of the video pass in and out of the two frames, as the two cameras revolve from opposing points on the same axis:

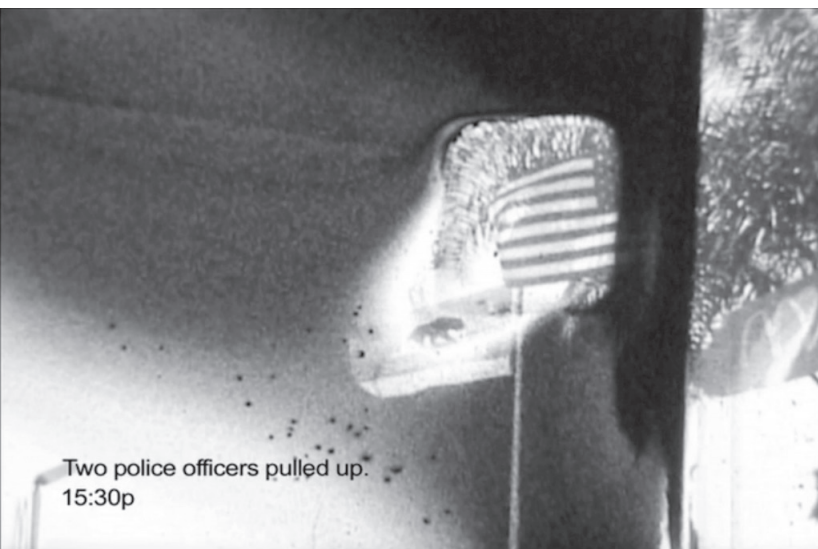
Maybe it just sags  
like a heavy load.

*Or does it explode?*<sup>2</sup>

Examine the roles played individually in the stubborn maintenance of these broken systems. Work to eradicate, that which does not work.

<sup>1</sup> Fred Moten in conversation with Kevin Beasley, *On Poetry and the Turntable*, ed. Triple Canopy, 2015

<sup>2</sup> Langston Hughes, "Harlem" from *Collected Poems*, 1994.



STILL FROM *A GRAIN OF RICE UNDER A MICROSCOPE*, 2013.  
NUTTAPHOL **MA**



Things I've learned  
after three years of  
work about work

*These excerpted notes are a compilation of thoughts and experiences stemming from an ongoing research with my collaborator, Andrew Kachel.*

WORK is the thing we do the most. A social relationship, a mode of contact constantly putting one in touch with total strangers.

It is also an often overlooked—and therefore extremely efficient—instrument of governance. The possibility of labor is the key to access food and shelter; the means to keep us alive, even if sometimes—and for specific kinds of dispensable subjects—barely, just enough to get us back to work. It is a device, structured as a basic need (or a “right”), through which we learn individual moral practices and collective ethical obligations, to obey and respect orders from our bosses, from ourselves. Work is a collective situation where we learn to be and do things TOGETHER. Work is an interaction, a situation often structured in terms of dominance and submission and authorized by the wage-labor contract that shapes the experience of the laborers.

Artistic production, in its tricky, unregulated condition, can sometimes be a fruitful anti-disciplinary practice. Some artists use their artworking to look at the shape of our collaborations, how we access work in contemporary communicative capitalism, how art can bring attention to working conditions, and, sometimes, even modify them, transforming reality. Artworking, and work in general, can help develop and engage freedom-centered politics, embodied and performed as an everyday practice, where material consequences are accessible and evident—even if sometimes discreet and accumulative. It is important to investigate the social dimension of labor politics, the control exerted over one's daily life, spatially, temporally, to consider how to intervene and negotiate the terms of our incursions into work.



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I've been working all day without really leaving my home. I woke up and finished editing those texts I need to get out by the end of the week. I took the car to the mechanic because the dashboard light doesn't turn on and the passenger's window doesn't really close and the engine needed oil, and hoped the crunch won't be too much. After my errand I came back home for the weekly work meeting with [NAME]. We sat in my bedroom, me at my tiny Salvation Army desk, him using a TV table to rest his laptop. We ran the numbers and prepared things for shipping, put books into envelopes, wrote addresses, contrasted information, made sure things were looking nice. We left to go to [CORPORATION NAME] to try to print the business cards and other corporate-looking-feeling paraphernalia we were creating at that time with the aim to look professional. To feel professional. We are professional. I care about every single work we have exhibited, about every single film and video and performance and slide show and piece of writing. I know them. I love them. However, professionalism relies on printed pieces of cardstock with neat edges and matte surfaces, on punctual newsletters, beige and gray-scale colors, Helvetica and Times New Romans, one and a half spacing, justified paragraphs. At least we partially got rid of that one. Of course the printing errand turned into a nightmare and nothing worked at [CORPORATION NAME] so we had to go to [ANOTHER PRINTING PLACE]. Different types, diversity of formats show your growth, your business expansion. So with half the batch in envelopes with printed cards and neat edges we went to the post of office to send them. All this took us 4 hours and I am not exaggerating. After I was done with the shipping odyssey I returned to the writing that I was supposed to finish and all the thinking around it, the sources, the readings, the assignments, the materials, the exercises, don't forget to be smart, and also useful, find a way to instrumentalize but don't forget your soul. The bigger cause. The reason why you do this. I write this and it feels like freedom. But in the end it is also another kind of work.

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The re-purposing of labor towards a social and political goal entails the investment of the individual within a system of solidarity that undermines the ideological precepts championed by capitalist hegemony: individualism, personal success, symbolic and economic accumulation and private sacrifice for the corporate cause. A conscious act of negotiation of the coercive legitimizing framework which determines "Authority"—that is, a human being imbued with power—at the top of labor's social relations.

Still I feel like most of what I do is work. I apply I ponder I think I write I talk I email I text I deliver I hustle I lift I drag I seduce I read I show I finagle I perform I compromise my desires often but not as often as in other places. The act compromising comes with a hard to describe feeling that tastes like a little death, like the dissatisfaction of love and freedom.

**Astrovandalistas** is a translocal collective that focuses on the development of projects that combine research, artistic action, technology and activism under the logics of urban hacking and open knowledge. The members of Astrovandalistas have exhibited individual works in Mexico, Brazil, Germany, Spain, Canada and Chile in collaboration with Medialab-Prado, Marginalia+Lab, Hangar, Nuvem, SESC and Centro Multimedia Mexico.



Born and raised in Tucson, AZ, **Ishi Glinsky** is a sculptor, painter and installation artist, who works and resides in Los Angeles. Glinsky's work is often formed through handmade methods and inspired by materials, both industrial and organic, investigating traditional techniques of his tribe, the Tohono O'odham Nation, to create contemporary homages to sacred events and practices. Exhibitions include Maxwell Alexander Gallery, Erik Firestone Gallery, Tucson MOCA and others.

**Díaz Lewis** - the collaborative duo comprised of Alejandro Figueredo Diaz-Perera and Cara Megan Lewis - create art to prompt social change. After the couple met in 2012, they worked across the divide between Cuba and the US. Now based in Los Angeles, their practice as artists and activists is fueled by deconstructing social processes and the symbols and politics behind them, from two distinct and often opposing angles. Recent exhibitions include "Home Land Security" For Site Foundation, San Francisco (2016); "Soul Asylum" Weinberg Newton Gallery, Chicago (2016); "A Dream Deferred" Aspect/ Ratio, Chicago (2015); "Cul De Sac" Mission Gallery, Chicago (2015); and "The Other's Voice" Rapid Pulse International Performance Art Festival, Chicago (2014). Díaz Lewis were most recently artists-in-residence at the Chicago Cultural Center through the support of the Joyce Foundation. Díaz Lewis are represented by Aspect/Ratio Gallery, Chicago.



**Nuttaphol Ma's** multidisciplinary works align his dreams, consciousness and memories to compose stories about the dreams of leaving and dreams of roots. Ma currently runs a nomadic self-imposed sweatshop entitled The China Outpost that migrates throughout Los Angeles and beyond.

Ma has participated in numerous exhibition spaces including Canadian Museum of Immigration, 18th Street Art Center, The Armory Center for the Arts, Pitzer College Lenzner Gallery, Los Angeles Municipal Art Gallery at Barnsdall, The Fellows of Contemporary Art, Angels Gate Cultural Center, Freewaves, Monte Vista Projects and High Desert Test Sites and the Santa Fe Art Institute. He is a recipient of the Santa Fe Art Institute Thematic Residency on Immigration, École Internationale de New York Residency, Armory Center for the Arts Teaching Artist Fellowship, California Community Foundation Fellowship, The Feitelson Arts Fellowship, Pitzer College Emerging Artist Fellow, 18th Street Art Center Artist Fellow, the Richter Watson Fellowship Fund and the Walker / Parker Memorial Fellowship.

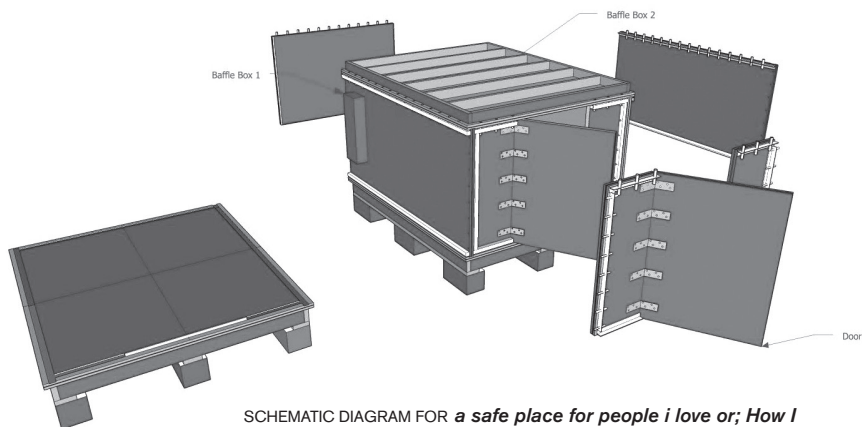
**Jimena Sarno** is a multidisciplinary artist and organizer. She works across a range of media including installation, sound, video, text and sculpture. Born in Buenos Aires, Argentina and currently living in Los Angeles, her experience as a Latin American immigrant living in the Global North informs her practice. She is the organizer of analog dissident, a monthly discussion encouraging intersectional approaches and aimed at radical/immigrant/queer artists. She is the recipient of the 2015 California Community Foundation Fellowship for Visual Artists.

**Aram Han Sifuentes** uses a needle and thread as her tools to examine immigration, citizenship, race and craft, drawing on both personal experiences and shared cultural identity. Her work has been exhibited and performed at the Museum of Contemporary Art, Chicago; Wing Luke Museum of Asian Pacific American Experience in Seattle, Washington; Elmhurst Art Museum in Elmhurst, Illinois; Chung Young Yang Embroidery Museum in Seoul, South Korea; and the Center for Craft, Creativity and Design in Asheville, North Carolina.

Aram is a 2016 Smithsonian Artist Research Fellow and a 2016 3Arts Awardee. She currently has a solo exhibition at the Jane Addams Hull-House Museum (September 2016 – April 2017), and is a resident at the Chicago Cultural Center (February 2017 – May 2017).

**Kim Zumpfe's** work moves between objects, images, and politicized space - to interrogate encounters where there is a collapse of identity, intimacy, and power structures. Through collaborations and individual work, Zumpfe works to expand the potentials of resistance by producing psychological spaces that contain porosities of bent time(s) including the provisional, temporary, transient, unstable, and the illegible.

Zumpfe's work has been exhibited at Diverseworks Houston, Los Angeles Contemporary Exhibitions (LACE), The Hammer Museum, Culver Center for the Arts Riverside, University Art Gallery Irvine, Visual Arts Center Fullerton, and several public and online sites. Zumpfe is a member of Emily O, a free-floating artist collective that questions the relationship between individual and collective processes and identity through organizing artist projects.



SCHEMATIC DIAGRAM FOR *a safe place for people i love or; How I Learned To Stop Worrying and Love Weathering The Storm*, 2017.

KIM ZUMPFEE

## work

work-force

work force

work-forces

work forces

work-out

work-outs

workable

workaday

worked

worker

workers

workforce

workforces

working

workings

workman

workmanship

workmen

workout

workouts

works

workshop

workshopped

workshopping

workshops

work on

work out

work up

## work

## noun

- 1 *a day's work in the fields*: **LABOR**, toil, slog, drudgery, exertion, effort, industry, service; informal grind, sweat, elbow grease; literary travail. **ANTONYMS** leisure, rest.
- 2 *I'm looking for work*: **EMPLOYMENT**, a job, a position, a situation, a post; an occupation, a profession, a career, a vocation, a calling; wage labor; tasks, jobs, duties, assignments, projects; chores. **ANTONYMS** unemployment, retirement.
- 3 *works of literature*: **COMPOSITION**, piece, creation; opus, oeuvre.
- 4 *(works) the complete works of Shakespeare*: **WRITINGS**, oeuvre, canon, output.
- 5 *this is the work of a radical faction*: **HANDIWORK**, doing, act, deed.
- 6 *(works) a lifetime spent doing good works*: **DEEDS**, acts, actions.
- 7 informal *(the works) for only \$60 you can get the works*: **EVERYTHING**, the full treatment; informal the lot, the whole shebang, the full nine yards, the whole kit and kaboodle, the whole ball of wax.

## verb

- 1 *staff worked late into the night*: **TOIL**, labor, exert oneself, slave (away); keep at it, put one's nose to the grindstone; informal slog (away), plug away, put one's back into it, knock oneself out, sweat blood; literary travail. **ANTONYMS** rest, play.
- 2 *he worked in education for years*: **BE EMPLOYED**, have a job, earn one's living, do business.
- 3 *farmers worked the land*: **CULTIVATE**, farm, till, plow.
- 4 *his car was working perfectly*: **FUNCTION**, go, run, operate; informal behave.
- 5 *how do I work this machine?*: **OPERATE**, use, handle, control, manipulate, run.
- 6 *their play worked*: **SUCCEED**, work out, turn out well, go as planned, get results, be effective; informal come off, pay off, do/turn the trick. **ANTONYMS** fail.
- 7 *makeup can work miracles*: **BRING ABOUT**, accomplish, achieve, produce, perform, create, engender, contrive, effect.
- 8 informal *can you work it so I can get in for free?*: **ARRANGE IT/THINGS**, manipulate it/things, contrive it; pull strings, fix it, swing it, wangle it.
- 9 *he worked the crowd into a frenzy*: **STIR (UP)**, excite, drive, move, rouse, fire, galvanize; whip up, agitate.
- 10 *work the mixture into a paste*: **KNEAD**, squeeze, form; mix, stir, blend.
- 11 *he worked the blade into the padlock*: **MANEUVER**, manipulate, guide, edge.
- 12 *her mouth worked furiously*: **TWITCH**, quiver, convulse.
- 13 *he worked his way through the crowd*: **MANEUVER**, make, thread, wind, weave, wend.

## PHRASES

## work on

*leave Hank to me—I'll work on him*: **PERSUADE**, manipulate, influence; coax, cajole, wheedle, soften up, sweet-talk; informal twist someone's arm, lean on.

## work out

- 1 *the bill works out to \$50*: **AMOUNT TO**, add up to, come to, total.
- 2 *my idea worked out*. See **WORK (SENSE 6 OF THE VERB)**.
- 3 *things didn't work out the way she planned*: **END UP**, turn out, go, come out, develop; happen, occur; informal pan out.
- 4 *he works out at the local gym*: **EXERCISE**, train.
- 5 *work out what you can afford*: **CALCULATE**, compute, determine, reckon (up).
- 6 *I'm trying to work out what she meant*: **UNDERSTAND**, comprehend, sort out, make sense of, get to the bottom of, make head(s) or tail(s) of, unravel, decipher, decode, puzzle out; informal figure out.
- 7 *they worked out a plan*: **DEVISE**, formulate, draw up, put together, develop, construct, arrange, organize, contrive, concoct; hammer out, negotiate.

## work up

*he couldn't work up any enthusiasm*: **STIMULATE**, rouse, raise, arouse, awaken, excite.

## CHOOSE THE RIGHT WORD

See **labor**.

These notes show fine distinctions in meaning between closely related synonyms to help you find the best word.







## **THANK YOU**

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