

A WALK TO REMEMBER

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JOHN BALDESSARI

JENNIFER BORNSTEIN

MEG CRANSTON

MORGAN FISHER

EVAN HOLLOWAY

PAUL MCCARTHY

RUBEN ORTIZ TORRES

ALLEN RUPPERSBERG

ERIC WESLEY

CURATED BY JENS HOFFMANN

LOS ANGELES

CONTEMPORARY EXHIBITIONS

"FOR THE PERFECT FLANEUR, FOR
THE PASSIONATE SPECTATOR, IT IS
AN IMMENSE JOY TO SET UP HOUSE
IN THE MIDDLE OF THE MULTITUDE,
AMID THE EBB AND FLOW OF MOVE-
MENT, IN THE MIDST OF THE
FUGITIVE AND THE INFINITE."

CHARLES BAUDELAIRE

A Walk to Remember was an exhibition that invited a group of Los Angeles based artists to conceive and carry out guided tours through neighborhoods and areas of the city with which they have a particular relationship or affinity and which deal specifically with the rich cultural history of the city.

The exhibition's concept stands in relation to Walter Benjamin's concept of the flâneur as a figure who derives pleasure from the hustle and bustle of the city streets, who moves purposelessly among the urban crowd with the eye of the artist to become the spectator of contemporary life and urban scenes. Yet, *A Walk To Remember* diverts from Benjamin's idea in multiple ways as it examines a common phenomenon of early 20th century Europe in relation to the postmodern condition of a city like Los Angeles in which walking is clearly a thing of the past. In addition, in giving each walk a purpose and in trying to bring various locations and social and cultural relations of the city to the audience the exhibition reaches beyond what Benjamin described as an "aimless affair."

Members of the audience taking part in a walk were each given a disposable camera to document their individual impressions of the artists' walks from their distinct perspectives. The cameras were collected at the end of a walk and the photographs generated were shown inside the gallery space along with maps of the city outlining the different routes. A small brochure including descriptions and maps of all walks was available, enabling the audience to follow the tours individually should they wish.



“THE POWER OF A ROAD IS
DIFFERENT WHEN ONE IS WALKING
ALONG IT FROM WHEN ONE IS
FLYING OVER IT BY AIRPLANE.”

WALTER BENJAMIN

A conversation between Cuauhtémoc Medina (CM) and Jens Hoffmann (JH)

CM★ We all know that Los Angeles is regarded as a city to be explored on four wheels. In a city that discriminates public transport users, and reserves strolling for theme parks and malls, walking seems to have a certain intention of resistance. How do you understand your intention of invoking the flâneur in a social space dominated by freeways and drive in facilities? Is it truly possible to immerse oneself in the multitude in a city like Los Angeles, beyond the "crowd" of frustrated drivers in a traffic jam?

JH★ What you describe is of course the stereotypical idea of Los Angeles as the ultimate car city, a model for a car-centric 20th Century American Dream. It is interesting to remember that in the area around Los Angeles Contemporary Exhibitions (LACE) in Hollywood most of the land was used for farming and for growing oranges until the mid-1930s when the big building boom kicked in. In the area of LACE, on Hollywood Boulevard, people actually walk as it has become a bit like a Los Angeles version of Times Square, basically an open air Hollywood theme park. The star of Ginger Rogers is right in front of the entrance of LACE, which was something I really liked as it reflects an icon or symbol of Hollywood and the tourist industry of LA. But you are right, it is not possible to completely immerse oneself in a city like LA with the idea of understanding it completely. It is just too diverse and too multilayered and the realities in the city are very complicated and different. So a more fragmented approach was needed for this exhibition.

When I was invited by LACE to curate an exhibition for them I wanted to understand the context I was working in, the city of Los Angeles. It was in a way a continuation of research I had been doing there and a follow up to an exhibition I did two years before in 2003 called *A Show That Will Show That A Show Is Not Only A Show* also based on the idea of an exploration of Los Angeles. This was an

exhibition for which I did two months research gathering together about 80 art works that in my opinion reflected the artists, and the cultural as well as political situation in LA. I started with an empty gallery (The Project Gallery of Christian Hay) and added art works day by day while moving along with my research which involved talking to writers, critics, curators and doing countless studio visits everyday.

CM★How abstract is this approach to the city? Or is it that you describe this strategy as specific in any way to Los Angeles.

JH★One aspect that was important to me was that I wanted to bring something from Europe to LA, something that is very European in a way. It was this particular way that we move around in Europe to explore a city. I wanted to translate this to the particularities and conditions of LA, a city in which people normally do not walk. At the same time the idea also stemmed from looking at strategies of West Coast Conceptual art and also the apparent class differences. The people who have a car are middle or upper class, the underprivileged are the ones in the buses and the ones who walk. As you know, everything is geared towards cars in LA so if you do not have a car it makes you automatically an outsider and excludes you from a lot of possibilities. Not only all the drive-through culture but also your mobility is very limited. If you have no car and you live in Pasadena and want to go to Venice Beach it can take you up to a day by public transport. When one walks one perceives the city in a different way. Especially when you walk to places that you normally go to by car, like a drive-through restaurant for example. They will not serve you if you go to the drive through window of a burger place for example. But what is also interesting is that there are in fact quite a lot of people who walk and take buses and that they have developed their own neighborhoods in which one can

walk, like downtown LA for example which is predominantly a Mexican and Central American area now. The other end of this spectrum would be Beverly Hills where they do not even have sidewalks. What interested me in this regard was the fact that the people who are coming to LACE are privileged and all have cars and never really walk. I wanted to make them walk and see the city from a different perspective and through the eyes of the artists.

CM ★ One significant element of your display is the disjointed distribution of city blocks and sectors on the blue wall, describing the routes taken by artists. Although such a scheme clearly refers to the Situationist city maps, Los Angeles appears here as an archipelago: an oceanic or sky-like emptiness with scattered territories mapped on it. To what extent these maps are describing the artists involved more than a social reality? In other words, are these routes intending to suggest the viewer the space that identifies with your collaborators? Do you understand the direction of the walks as a matter of the artists' identity? On a different level, why did you choose to suggest the line of the horizon on those maps?

JH ★ Exhibition design is one of the main foci of my work as a curator and that stems from my background in theater. I am interested in the idea of staging an exhibition and use it as a platform for a performative and relational situation. The colors on the walls are indeed about the idea of dividing the earth from the sky with a horizon line and are taken from the flag of LA where the blue represents the infinite possibilities that can be found there, the green represents the idea of prosperity and the gold that I used for the lettering and the names of the artists symbolizes the promise of wealth. The maps are all taken from the Thomas Guide, a guide that everyone uses in LA to get around. The maps are the common ground on which everyone meets each other. No matter if you are a driver or a walker, the maps still look the same. They are placed without touching each other to present the reality of division and segregation

in LA. It is one city but in fact it is also many different cities in which you find again many different cities. LA is the urban equivalent of a Matruschka, the famous Russian doll. The idea of the horizon is an old metaphor, we all have our horizon in terms of our intellectual capacities, in terms of our knowledge, and the show is intending to open up "new" horizons for the visitors, the artists and myself. All the walks were supposed to tell the audience something new about the city but at the same time tell you more about the relationship the artists, all from LA, have with the city and how the city also is a source of inspiration for them that they keep coming back to developing their own work.

CM★ Artists appear in your exhibition as social explorers: erudites of their locality, able to direct others on a new geography of urban myths and marvels. In general, was it the case that the artists involved had a clear idea of the tours they wanted to produce right from the beginning? In other words, were you collecting an already existing geographical knowledge, or these routes emerged from the process of the exhibition itself?

JH★ It went both ways. I invited artists to participate whose work I knew already was concerned with issues that I wanted to raise with the show. I was very specific about the selection the way that I invited people from various generations, from various cultural backgrounds and from various artistic backgrounds. Most of them had an idea immediately. I think only one or two had to think about it longer. I wanted the artists to tell their own story and their history as artists and human beings alongside the story of this very young city. The local narrative connects with the personal narrative and vice versa.

CM★ *A Walk to Remember* involves a paradoxical relation between immediacy and documentation, or to be precise, between the offer of a direct access to the city and the successive mediation of the artists involved, the photographs of the visitors and your role as an initiator and conductor

of the process. To what extent is the audience expected to consume the actual cultural routes and / or the structure of the exhibition's production? Are you not concerned with the outward self-referentiality of the curatorial process of this exhibition? How do you understand the balance between the fascination people could have in the specific routes provided by artists, and the consumption of the curatorial strategy?

JH★ I was very keen to understand how the audience would perceive the walks and what their impressions and thoughts would be during the walks. So I thought to give each audience member a disposable camera that they would hand over to us at the end of each walk. The films were developed and the images placed in the gallery next to the map of the walk they did. The show functioned on various levels, the walks themselves and the display in the gallery space, which was a totally different but equally important experience. I was interested how the walks could actually generate a show that would not only be about documentation but would really be a show in its own right. All of my exhibitions are self-reflexive in the way that they address issues of the curatorial process, it is just something that has always been part of my approach and at this stage it happens just as one element among many others. Of course I am conscious about it but it is not something I need to constantly flag up. The exhibition offers so many points of entry that the audience does not need to actually really think about the curatorial aspects of the show but if they want to there is lots to engage with. I really understand all the different aspects as being part of one endeavor and they are all equally important: the walks, the gallery exhibition, the photos by the audience, the curatorial reflections, the exhibition design as well as the overall composition of the show that I directed.

Cuahtémoc Medina★ is an art critic, curator and historian based in Mexico City

Jens Hoffmann★ is the curator of *A Walk To Remember*

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"ALL TRULY GREAT THOUGHTS ARE
CONCEIVED BY WALKING."

FRIEDRICH NIETZSCHE

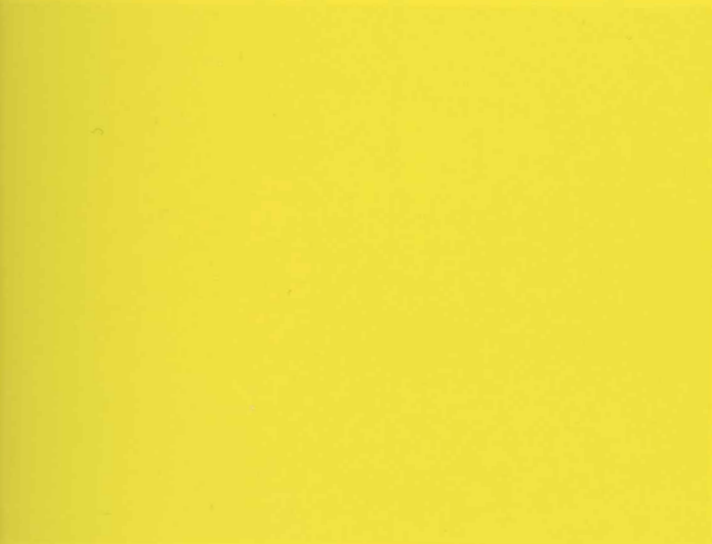
THE WALKS

THE NEW YORK PUBLIC LIBRARY

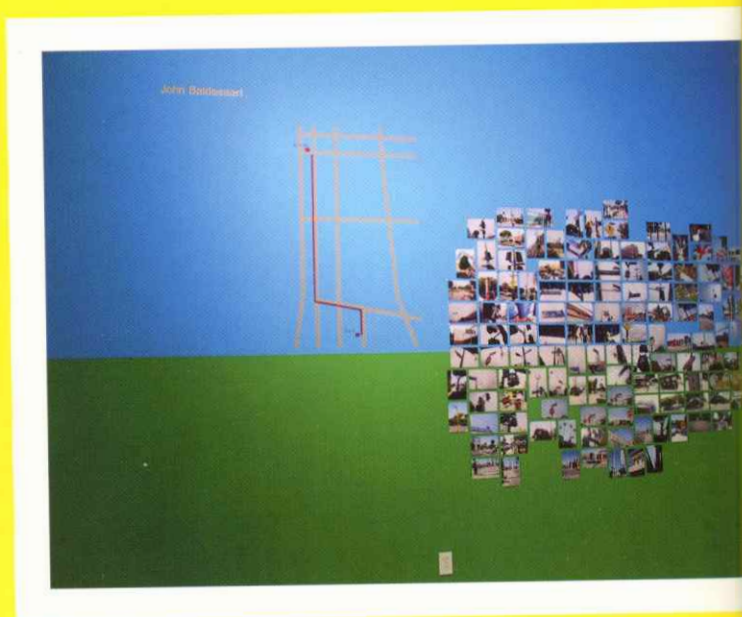
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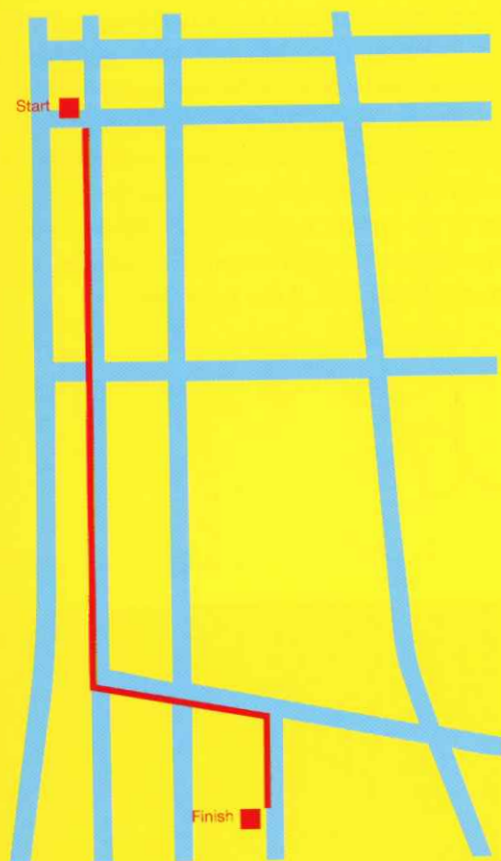
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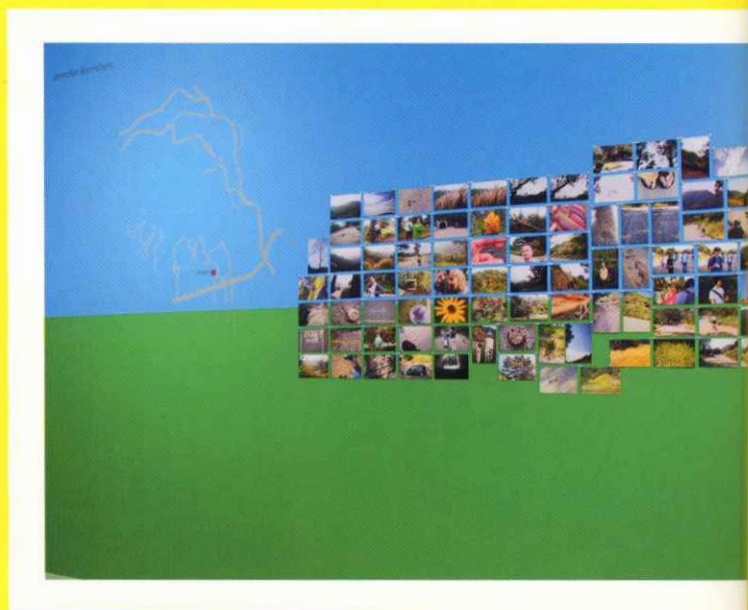
Each person to photo: All the intersection street signs from my studio at Bay and Main Streets, Santa Monica to my second studio on 6th Street and Vernon Ave, In Venice. I will provide map.





Start: Bay and Main Streets, Santa Monica
Finish: 6th Street and Vernon Ave, Venice

Griffith Park is one of the largest municipal parks in the country, and also one of the few public community spaces in Los Angeles. The park is located in the center of the city yet remains relatively untouched by its urban setting. Woodpeckers, rattlesnakes, owls, hawks, tarantulas, coyotes, and deer can be seen on a regular basis, co-habiting with human visitors on the trails. Starting at or near the Vermont Avenue gate, these walks will explore the parks trails, wildlife, and inhabitants. The first hike will follow the main fire trail up to the highest point in the park, starting at the Bird Sanctuary, climbing up past Dante's Peak, and ending at the top of Mt Hollywood. The second will follow the fire trail along the tip of the ridge that separates Los Angeles from the San Fernando Valley, loop around the Hollywood sign, and end at the Observatory tunnel. The third will start at the Golf Course cafeteria, pass through the tennis courts, and follow the eastern ridge of the park up to the watertower at the top of Commonwealth Avenue. Approximate walking time: 1 – 2 hours. The walks will not be extremely strenuous, but bring appropriate clothing, sunscreen, and binoculars, if you have them.





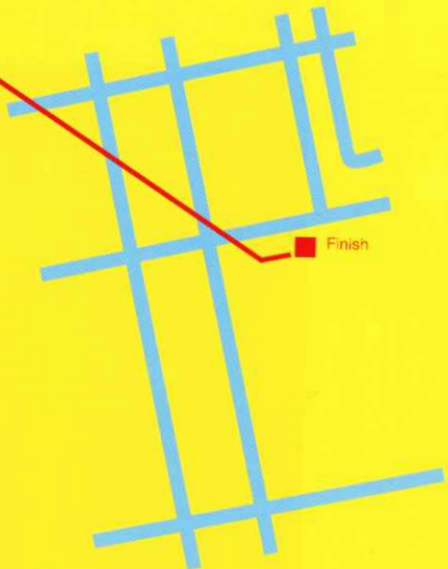
Start / Finish: Vermont Avenue Gate, Griffith Park

My walk will take place on the grounds of the Sherman Indian High School in Riverside. The Sherman Indian High School is one of three remaining off reservation Indian boarding schools in the United States. The school has a rich (sometimes tragic) history. Today it is a generally positive place. The students at the school come from many different tribes and from all over the United States. The walk will be on one of the festival days. The school says everyone is welcome to attend these events.





Start

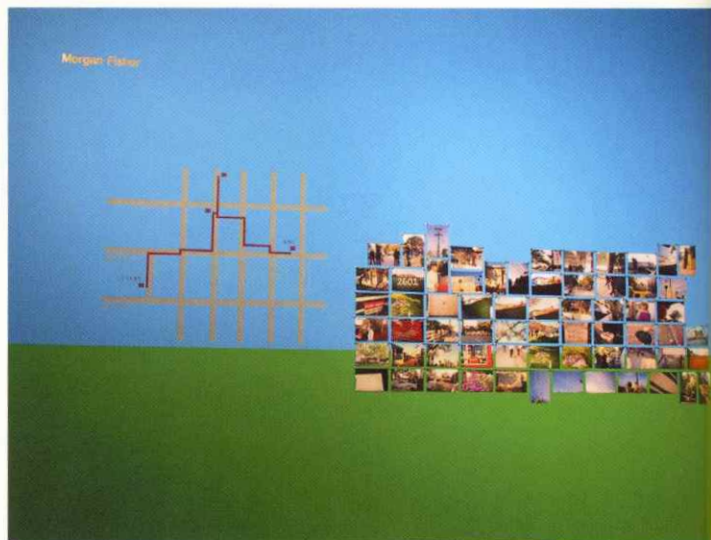


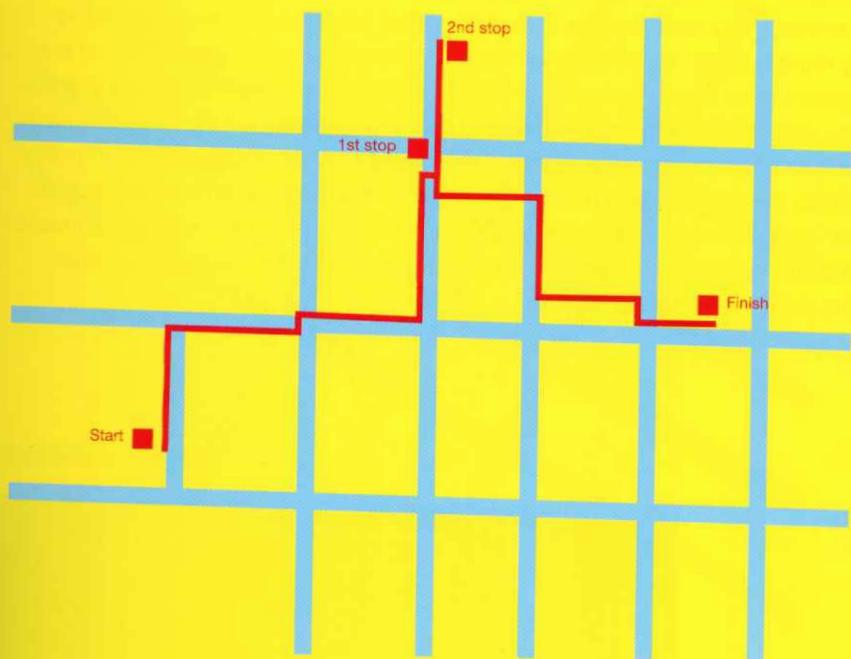
Finish

Start: Bunker Hill, Downtown

Finish: Sherman Indian High School, Riverside

This walk connects two places in Santa Monica where I lived for a total of more than 20 years. Along the way, my walk takes a digression to visit the site of a house where a friend of mine once lived, then follows the path that I took each morning to buy the newspaper, and ends with a visit to the former location of an art gallery that helped me to enter the Los Angeles art world. My walk illustrates the cliché that in Los Angeles buildings are liable to disappear. The first place where I lived was torn down and replaced by apartment buildings. The second place, although still standing, will doubtless be torn down and replaced with condominiums. The house where my friend lived is also gone. On my walk there is very little that is photogenic or of intrinsic visual interest. The neighborhood is zoned for multiple housing units on each lot. It is without architectural distinction, or distinction of any kind. The modest bungalows that were first built there are almost all long gone, replaced first by apartments and more recently by condominiums. The apartment buildings, thrown up in the 1940s, 50s, and 60s, are likely to stay. Some are probably still under rent control. Others might have been converted to condominiums, so there is no single owner who can liquidate the building. Most of the walk is about my memories, triggered by what is no longer there for others to see. The participants cannot readily verify the facts, for which there is only partial evidence in the cityscape that remains. Participants will have to take my word for what used to be there, and take my word for the value that these things had for me, and the value of the memories they have given me.





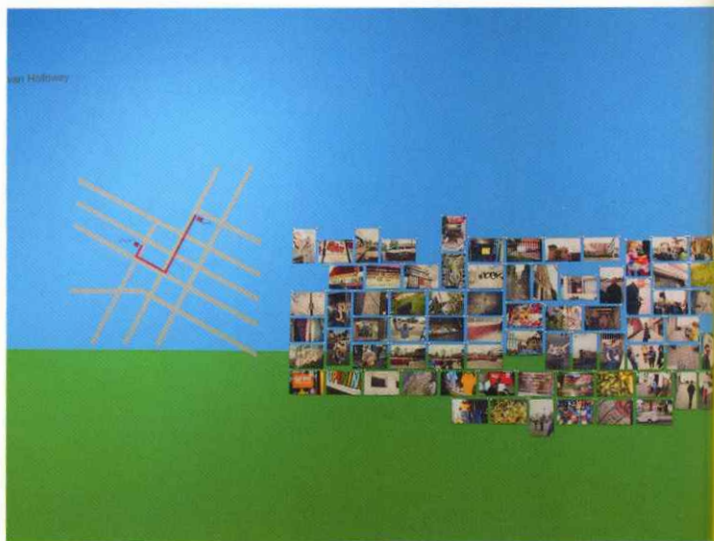
Start: 25th Street, Santa Monica

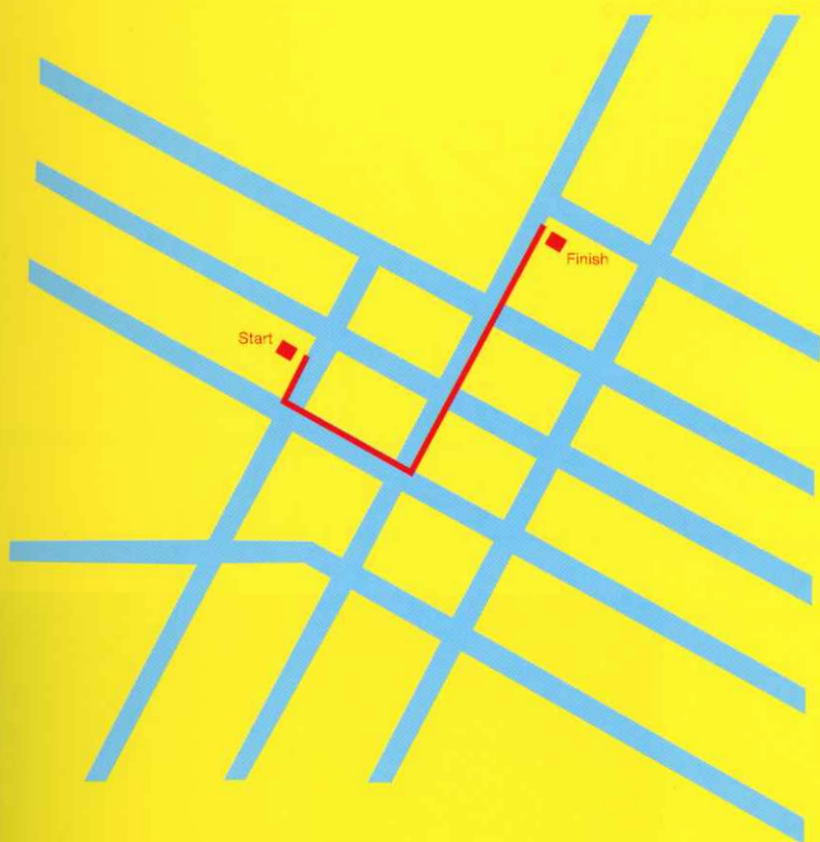
1st stop: Princeton Street, Santa Monica

2nd stop: Princeton Street, Santa Monica

Finish: Santa Monica Boulevard, Santa Monica

This is the walk from my studio (James M. Wood Boulevard) to the subway station at 7th and Alvarado. This walk includes a great deal of information about Los Angeles history. Large Victorian style homes, the only evidence of this neighborhood's once glamorous past, form a perverse backdrop to the most degraded and sad prostitution market in Los Angeles. Pedestrians are regularly offered opportunities to purchase fake IDs, illicit subway tokens, black market cigarettes, and various illegal intoxicants. One can stop on the way at Los Angeles's oldest deli to enjoy what is widely regarded as the finest pastrami sandwich in the region. This neighborhood deeply affects my practice. I am keenly aware of my privilege as I walk through it. And I'm a little scared. I was mugged on this very route in 2002. This short walk begins in the disputed territory of two of Los Angeles's most famous gangs: the Mara Salvatrucha and the 18th St. gang. Later in the walk, depending on which side of the street you are on, you can also meet members of the famed Crazy Riders. The epicenter of Los Angeles Rampart police scandal, the neighborhood is also the home to many freshly arrived immigrants from Central America, making it an excellent neighborhood for delicious pupusas and plantains. While this walk is a little dangerous, people traveling in groups, in the daytime, should be safe.

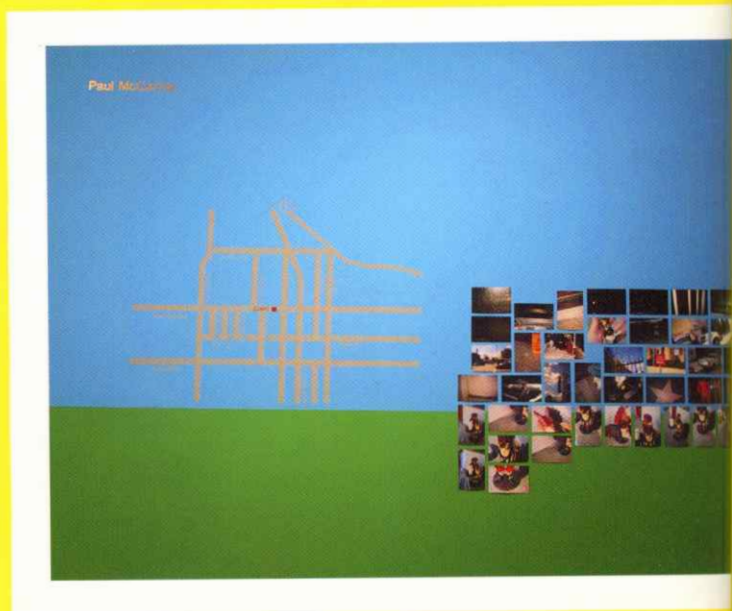




Start: James M. Wood Boulevard, MacArthur Park

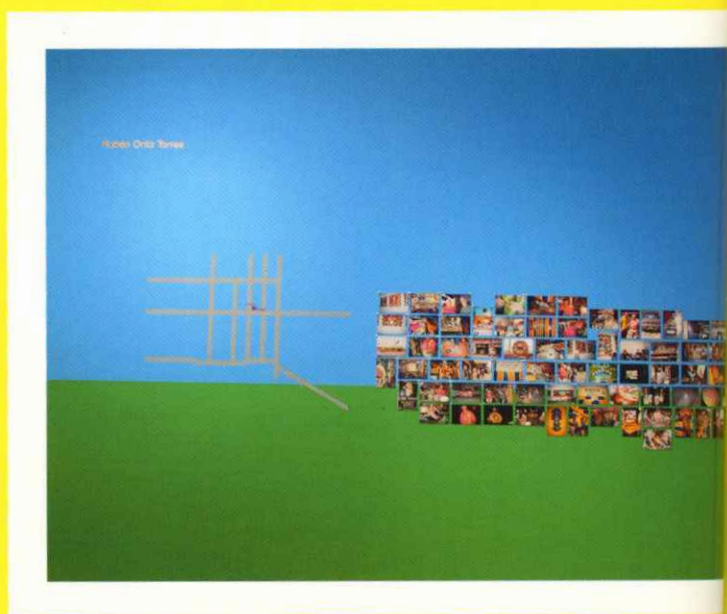
Finish: Subway station, 7th and Alvarado, MacArthur Park

The walk proposes defining the parameters of a walk that could be "performed" by anyone who cares to do so. The idea is to walk the same route a number of times and to experience how one sees things differently when they become familiar. For this walk the audience will not need to come together as a group but can simply set out a walk for them self individually that they will then walk for at least ten times in row. Start and finish for the walk should be Los Angeles Contemporary Exhibitions on Hollywood Boulevard.





We will admire and smell "El Pedorrero" (The Farter) on Whittier Boulevard in the core of East Los Angeles. This muffler shop is also a museum that holds a collection of a "million" items. Its founder and director, Bill Al Capone Mufflers, describes it as a corporation while also functioning as a laboratory and an architectural marvel. In fact, with its own flag and its blue, yellow and white chromatic scheme, it seems to be its own nation. At "El Pedorrero" Bill customizes cars, invents new 3D chessboards and self-standing ice cream cones while at the same time developing his own philosophy. For these walks Bill will open special rooms to show us rare pieces and new additions to the collection. We will have the opportunity to learn the meaning of his color theory, the relation between mechanics, flatulence and philanthropy and the scope of his research and enterprise directly from this Renaissance man of the 21st century. Certainly this particular model of cultural institution in the East side of the city deserves to be visited and analyzed.





Start / Finish: Whittier Boulevard, East Los Angeles

A tour of the present looking for the past amongst the sites most meaningful to the young artist as he mined the Hollywood of his dreams for the art of his future. This is a personal WHATEVER BECAME OF sort of tour looking for glimpses of what was and still partially is thanks in part to my still surviving memory and to some of the artworks that were made at the time which have now become a part of Los Angeles's cultural history. The lights on the "before" may have grown dim but the after has only grown brighter with time and I will attempt to share what I can with the visitors on the tour. The axis of the tour, as we try to locate our present in my past, will be a visit to some of the major sites that figure in this particular history. By looking to compare the What's Here to the What's Gone, exclaiming to each other "Yes, that is the same!" or "No, it's lost forever," I hope the tour can find and enlarge the details of the art and the life that once existed there. The resulting photos will tell the tale.

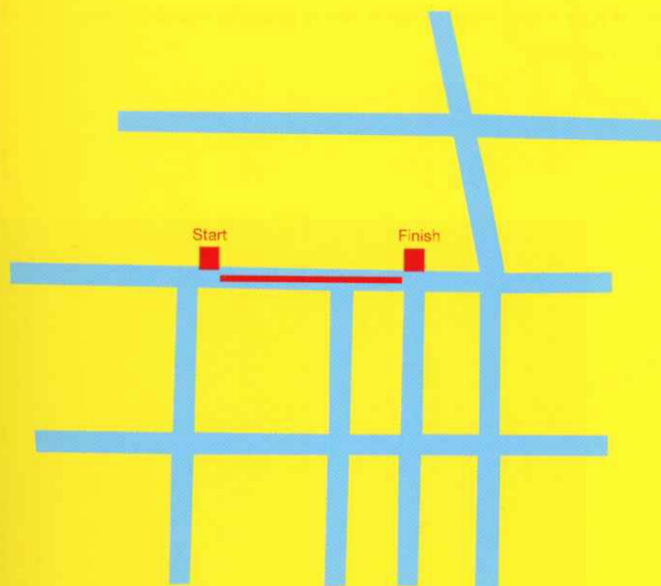
Hollywood was my beat in those days and the personal and the public are mixed forever. But with a collection of old postcards from HOLLYWOOD and a selection of personal photos taken at the time and the place of the adventures, I hope the details of this particular blending of art and life can live again.

We will visit the site of my first studio I Hollywood at 7507 Sunset Blvd. This is a building with much local history in that it was not only my illegal home off and on for many years but also the site of my first solo exhibition in 1969. It was also the inaugural exhibition of the Eugenia Butler Gallery located not far away on La Cienega Blvd. This gallery has an important legacy in the history of art in Los Angeles but that is another tour. The work I presented was titled Location and it was built and shown in one of the offices I used as a studio. The visitor to the gallery had to then drive to this location in order to view the work. It was one large, walk-in work, which filled the entire room but was still independent from the space itself. Later on the studios of Bas Jan Ader and David LaManella would also be in this building and I continued to use it as a base for many years. Numerous other works were done in the surrounding neighborhood and we will look for their traces.

We will visit the historic site of Al's Grand Hotel at 7175 Sunset Blvd. This was my second major environment / installation / performance / business after Al's Café in 1969, and was opened in conjunction with the 24 Young Artists exhibition then at the LA County Museum in 1971. This work took almost an entire year to complete and as I was still living up the street, trudging back and forth every day, part of the time without a car, the entire neighborhood is a goldmine of memories and we will see what we can find in them.

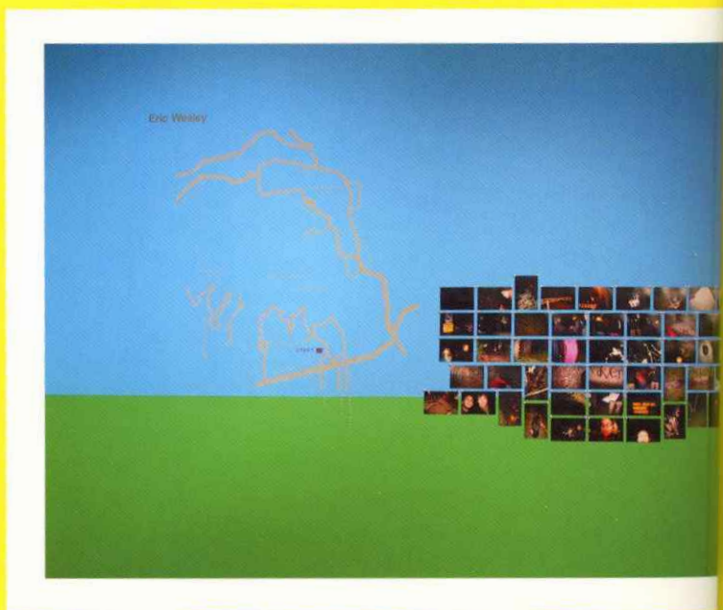
The interest in site and location was a primary subject for me during this period and can be seen primarily in the small photo books produced in 1968 and 1970 titled *23 Pieces* and *24 Pieces* (recently reprinted by JRP Press in Geneva). The books consist of small B&W photos of locations around Los Angeles with the addresses listed in the back. Various locations around Hollywood were used in these works so there is an excellent opportunity to compare and contrast. We will return to the scene to see what there is left of these "pieces."

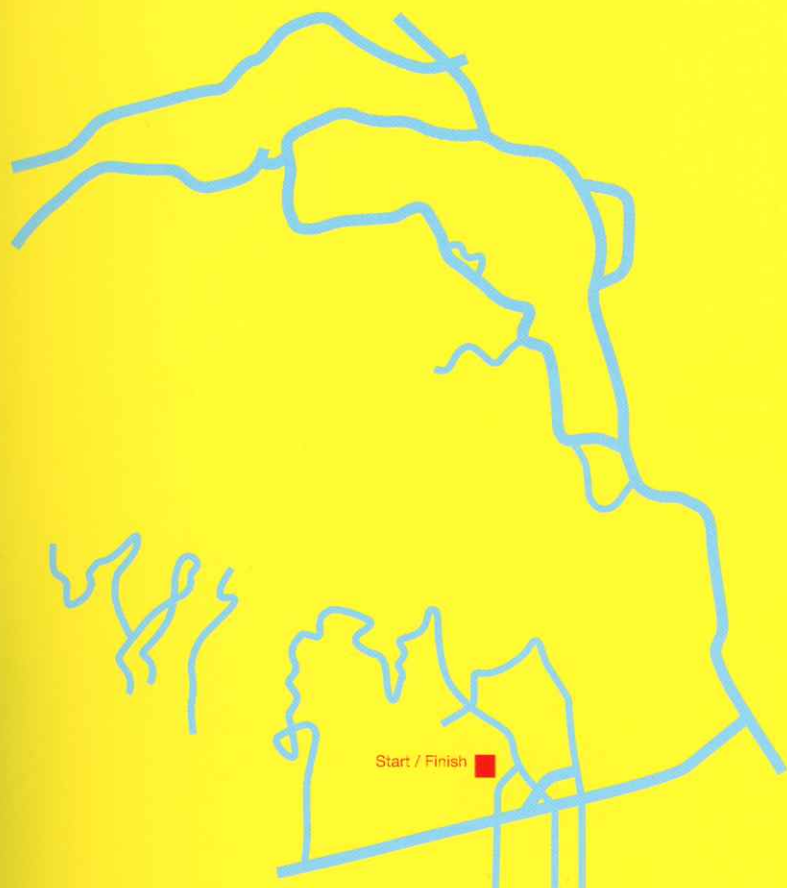
For the many years I lived in Hollywood I was thrilled. For a young boy from the Midwest coming to Los Angeles to go to art school, Hollywood was the jewel in the crown of a brand new place. When I was actually living there it was the best of all possible worlds and that other life that existed then, combined with my youth, makes the idea of a re-visitation tour, at least for me, truly *A Walk to Remember*. I hope you will join me.



Start / Finish: Sunset Boulevard, Hollywood

My walk is a guided walk through a section of Griffith Park. The walk will start at the base of the park near Los Feliz and extend upward, hopefully to a peak. I plan a midnight hike through the wilderness accompanied by the telling of ghost stories. There exists a rumor that the property which is now Griffith park was donated to the city by Griffith J. Griffith near the turn of the century as a bribe to get him off attempted murder charges (he shot his wife in the head). Research into this topic has proved this story impossible as the shooting took place some years after the donation of the park. However the development of facilities at the park (the Greek theatre and observatory) were proposed by Griffith after the attempted murder. I believe the rumor developed from the fact that the courts went easy on the defendant as a result of his previous deeds (he got only two years for the crime). The story is interesting; Griffith was borderline crazy, he thought his wife was conspiring against him with the hope to kill him and take over the world. I imagine her ghost in the hills telling my tourist on the hike tails of her wandering. I am interested in telling other ghost stories as well: bout the Griffith situation the combination of beauty, nature, love, murder and the cosmos (stars and the observatory itself). All interest me. I will keep the whole thing open, maybe not even say a word just walk, maybe have some people make noises in the hills as we walk... ghost sounds.

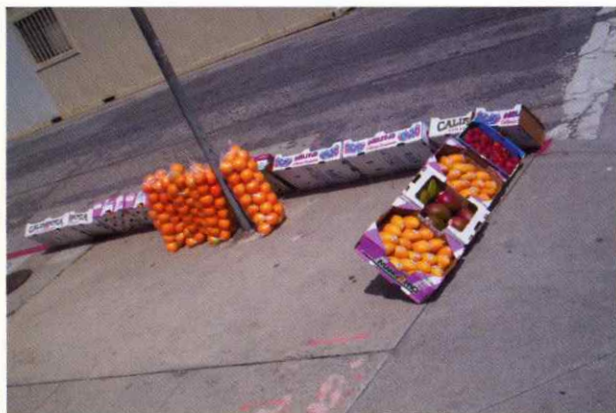




Start / Finish: Vermont Avenue Gate, Griffith Park

"WALKING IS MAN'S BEST MEDICINE."

HIPPOCRATES



- Fruits at the intersection -



Adam 27/02/05



Michael 18/02/05



Robert 18/02/05



John 18/02/05



Michael 18/02/05



Adam 27/02/05



Carrie 18/02/05



Marshall 27/02/05



Michael 18/02/05



Carrie 18/02/05



Dan 27/02/05



Adam 27/02/05



Daniel 18/02/05



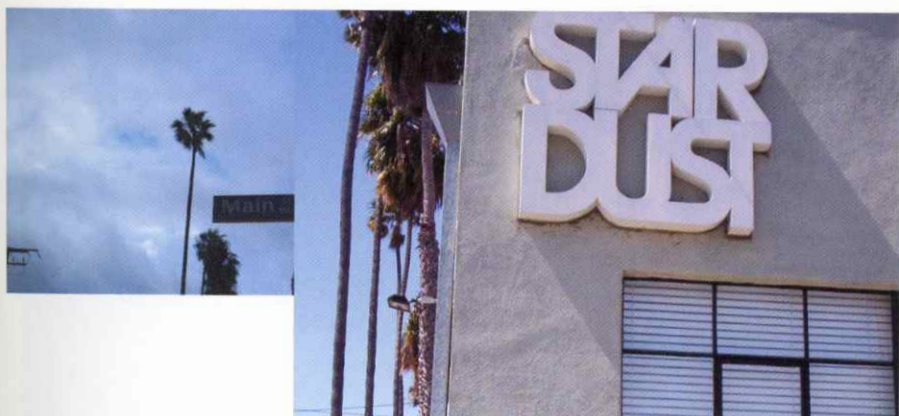
Robert 18/02/05



Michael 18/02/05



Carrie 18/02/05



- Main Street -



Alicia 18/02/05



Thomas 27/02/05



Todd 18/02/05



Thomas 27/02/05



Kathleen 27/02/05



Suzanne 27/02/05



Kathleen 27/02/05



Todd 18/02/05



Alicia 18/02/05



Daniel 18/02/05



Alicia 18/02/05



Carrie 18/02/05



Robert 18/02/05



Carrie 18/02/05



Todd 18/02/05



Todd 18/02/05



- Griffith Park -



Megan 12/03/05



Susan 12/03/05



Alex 12/03/05



Armando 12/03/05



Jamie 12/03/05



Megan 12/03/05



Megan 12/03/05



Alex 12/03/05



Brandon 12/03/05



Ida 12/03/05



Megan 12/03/05



Alex 12/03/05



Brandon 12/03/05



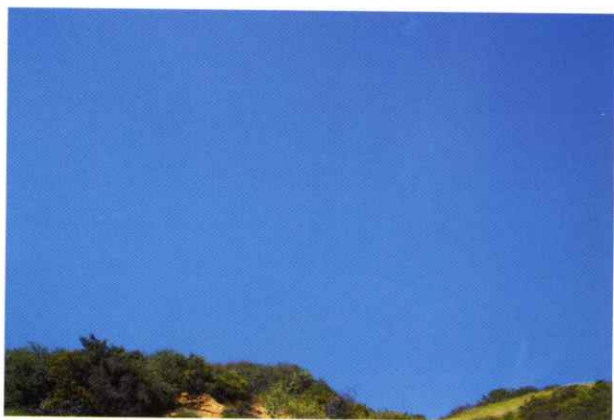
Brandon 12/03/05



Armando 12/03/05



Armando 12/03/05



- Dante's trail -



Ida 12/03/05



Alex 12/03/05



Bobby 12/03/05



Jack 12/03/05



Armando 12/03/05



Bobby 12/03/05



Ida 12/03/05



Bobby 12/03/05



Susan 12/03/05



Ida 12/03/05



Brandon 12/03/05



Bobby 12/03/05



Bobby 12/03/05



Ida 12/03/05



Jamie 12/03/05



Armando 12/03/05



- Running track, at Sherman Indian High School -



Joel 15/04/05



Alex 15/04/05



Ross 15/04/05



Ross 15/04/05



Frances 15/04/05



Joseph 15/04/05



Alex 15/04/05



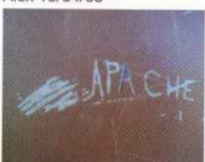
Bruce 15/04/05



Joseph 15/04/05



Alex 15/04/05



Joseph 15/04/05



Joel 15/04/05



Joel 15/04/05



Joel 15/04/05



Jon 15/04/05



Ross 15/04/05



- Sherman Indian High School -



Marc 15/04/05



Charles 15/04/05



Charles 15/04/05



Leah 15/04/05



Alex 15/04/05



Mary 15/04/05



Mary 15/04/05



Alex 15/04/05



Ross 15/04/05



Suzanne 15/04/05



Charles 15/04/05



Alex 15/04/05



Charles 15/04/05



Suzanne 15/04/05



Jack 15/04/05



Ross 15/04/05



- Proposed site for apartment buildings on 25th Street -



Andre 27/02/05



Roman 27/02/05



Andre 27/02/05



Kay 27/02/05



Annette 27/02/05



Damian 27/02/05



Christopher 27/02/05



Damian 27/02/05



William 27/02/05



Andre 27/02/05



Christopher 27/02/05



Andre 27/02/05



Andre 27/02/05



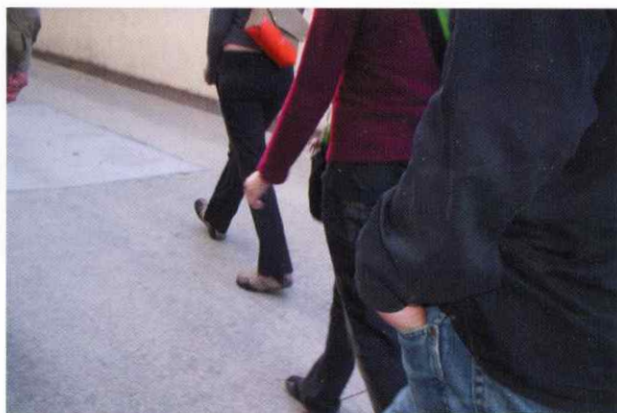
Andre 27/02/05



William 27/02/05



James 27/02/05



- Walking on Princeton Street -



Kay 27/02/05



Damian 27/02/05



Damian 27/02/05



Joel 27/02/05



Christopher 27/02/05



Kay 27/02/05



Damian 27/02/05



Christopher 27/02/05



Robert 27/02/05



Damian 27/02/05



Damian 27/02/05



Christopher 27/02/05



Annette 27/02/05



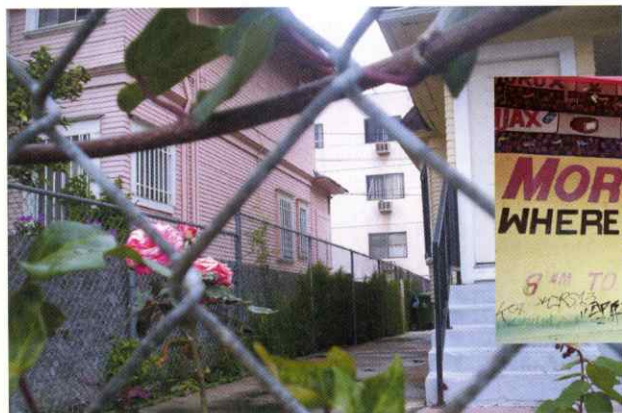
Annette 27/02/05



William 27/02/05



Joel 27/02/05



- James M. Wood Boulevard -



Antonio 19/03/05



Robert 19/03/05



Jennifer 19/03/05



Susan 19/03/05



Robert 19/03/05



Daniel 19/03/05



Guy 19/03/05



Daniel 19/03/05



Daniel 19/03/05



Daniel 19/03/05



Jennifer 19/03/05



Robin 19/03/05



Robin 19/03/05



Susan 19/03/05



Jennifer 19/03/05



Ryan 19/03/05



- MacArthur Park area -



Guy 19/03/05



Jaime 19/03/05



Jaime 19/03/05



Antonio 19/03/05



Antonio 19/03/05



Antonio 19/03/05



Ryan 19/03/05



Jaime 19/03/05



Robert 19/03/05



Jaime 19/03/05



Antonio 19/03/05



David 19/03/05



Robert 19/03/05



Robert 19/03/05



Jaime 19/03/05



Susan 19/03/05



- Fried Chicken -



Enrique 19/03/05



Enrique 19/03/05



Enrique 19/03/05



Enrique 19/03/05



Enrique 19/03/05



Enrique 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



- Fried Chicken (again) -



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Karl 19/03/05



Bridget 19/03/05



Bridget 19/03/05



Bridget 19/03/05



Bridget 19/03/05



Bridget 19/03/05



- El Pedorrero -



Kirk 10/03/05



Juliet 10/03/05



Juliet 10/03/05



Katheryn 10/03/05



John 10/03/05



Juliet 10/03/05



Katheryn 10/03/05



Juliet 10/03/05



John 10/03/05



John 10/03/05



Liz 10/03/05



Katheryn 10/03/05



John 10/03/05



Herman 10/03/05



Juliet 10/03/05



Katheryn 10/03/05



- Whittier Boulevard -



Juliet 10/03/05



John 10/03/05



John 10/03/05



Kirk 10/03/05



Herman 10/03/05



Corey 10/03/05



Corey 10/03/05



Ramon 10/03/05



Kirk 10/03/05



Corey 10/03/05



John 10/03/05



Ramon 10/03/05



Corey 10/03/05



John 10/03/05



Liz 10/03/05



Ramon 10/03/05



- 7175 Sunset Blvd -



Justin 02/04/05



Tessa 02/04/05



Peter 02/04/05



Steve 02/04/05



Peter 02/04/05



Peter 02/04/05



Peter 02/04/05



Peter 02/04/05



Steve 02/04/05



Louis 02/04/05



Louis 02/04/05



Natalia 02/04/05



Natalia 02/04/05



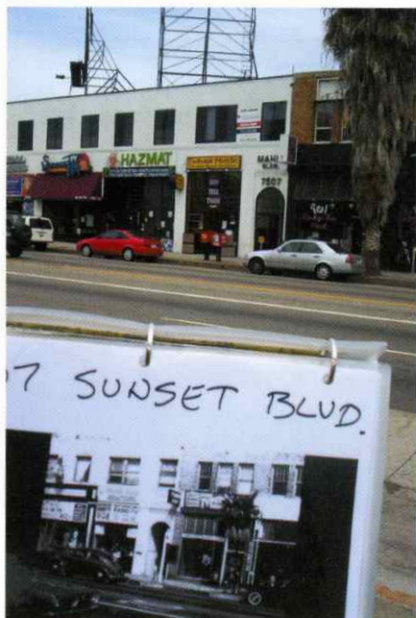
Justin 02/04/05



Peter 02/04/05



Tessa 02/04/05



- 7507 Sunset Blvd (now and then) -



Peter 02/04/05



Fran 02/04/05



Fran 02/04/05



Justin 02/04/05



Tessa 02/04/05



Steve 02/04/05



Justin 02/04/05



Steve 02/04/05



Peter 02/04/05



Aaron 02/04/05



Natalia 02/04/05



Alissa 02/04/05



Aaron 02/04/05



Howard 02/04/05



Tessa 02/04/05



Howard 02/04/05



- Moon over Griffith Park -



Jefferey 25/02/05



Jessie 25/02/05



Alex 25/02/05



Mark 25/02/05



Erica 25/02/05



Jefferey 25/02/05



Kyle 25/02/05



Rob 25/02/05



Erica 25/02/05



Jefferey 25/02/05



Erica 25/02/05



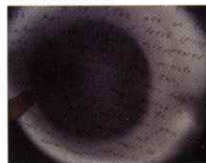
Alex 25/02/05



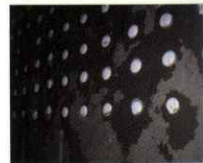
Jack 25/02/05



Jessie 25/02/05



Kyle 25/02/05



Maurice 25/02/05



- Griffith Park by night -



Elizabeth 25/02/05



Ella 25/02/05



Lucy 25/02/05



Alex 25/02/05



Maurice 25/02/05



Jefferey 25/02/05



Elizabeth 25/02/05



Mark 25/02/05



Lucy 25/02/05



Mark 25/02/05



Benjamin 25/02/05



Lucy 25/02/05



Derek 25/02/05



Alex 25/02/05



Lucy 25/02/05



Elizabeth 25/02/05



"AS PEOPLE ARE WALKING ALL
THE TIME, IN THE SAME SPOT,
A PATH APPEARS."

JOHN LOCKE

A Walk To Remember
Curated by Jens Hoffmann

Los Angeles Contemporary Exhibitions
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Managing Director Bridget DuLong
Program Coordinator Karl Erickson
Communications Coordinator Matt Lipps

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