



Heesoo Kwon, *Leymusoom Garden: New Sun*, 2024. Courtesy the artist.

Artists' Film International

DREAM STATES

3 March - 31 December 2025

LACE Presents: Artists' Film International

Saturday, August 2, 2025, 2-7 PM
Philosophical Research Society, Los Angeles, CA
3910 Los Feliz Blvd, Los Angeles, CA 90027

LACE is proud to present the 2025 edition of Artists' Film International (AFI'25), a touring film program which is collectively curated and presented by sixteen international arts organizations and convened by Forma. AFI'25 introduces the work of talented moving image artists to worldwide audiences, and will be live over 300 days, with exhibitions, screenings and public programs hosted across four continents. This year the AFI partners have commissioned or selected recent artists' films which respond to the theme **"Dream States."**

LACE's selection for AFI'25 is *Leymusoom Garden: New Sun* (2024) by Heesoo Kwon. Kwon's oneiric visual language and unique animation style allow her to create memoryscapes of personal and community liberation. The film rewrites mythical matrilineal histories through utopian and whimsical abstractions of time, space, and memory to ultimately bring forth healing and transformation.

Artists' Film International 2025 partner venues:

argos centre for audiovisual arts, Brussels, **Belgium**, Center for Contemporary Arts Afghanistan in eXiLe e.V., (CCAA in EXiLe), Frankfurt, **Germany**, Crawford Art Gallery, Cork, **Ireland**, Cultural Centre of Belgrade, Belgrade, **Serbia**, Forma, London, **UK**, Fundación Proa, Buenos Aires, **Argentina**, Galleria d'Arte Moderna e Contemporanea di Bergamo (GAMeC), Bergamo, **Italy**, Istanbul Modern, **Türkiye**, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, **USA**, Museum of Contemporary Art and Design (MCAD) Manila, **Philippines**, mmag foundation, Amman, **Jordan**, Project 88, Mumbai, **India**, Sapieha Palace, branch of the Contemporary Art Centre (CAC), Vilnius, **Lithuania**, Southwark Park Galleries, London, **UK**, Tramway, Glasgow, **Scotland**, Tromsø Kunstforening, Tromsø, **Norway**, Video-Forum of Neuer Berliner Kunstverein (n.b.k), Berlin, **Germany**

Featuring works by: Dalia Al Kury, Sanja Anđelković, Anca Benera & Arnold Estefan, Babu Eshwar Prasad, Anette Gellein, Abdul Hamid Mandgar, Heesoo Kwon, Cocoy Lumbao, Raffaella Naldi Rossano, Isabelle Nouzha, Elinor O'Donovan, Ahmet Rüstem Ekici & Hakan Sorar, Sin Wai Kin, Kialy Tihngang, Mykolas Valantinas, Melisa Zulberti

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ARTISTS'
FILM
INTERNATIONAL

LACE
Los Angeles
Contemporary
Exhibitions

FILMS

01

Melisa Zulberti

Sobre sí mismo / About Itself (2023), 6:07 min

Selected by: Fundación Proa, Buenos Aires, Argentina

The body becomes a focal point for exploring movement in relation to its surroundings. Its displacement doesn't follow a straight path or fixed destination but unfolds in a shifting rhythm of oscillations, falls, and suspensions—instability as a constant state.

02

Sin Wai Kin

The Fortress (2024), 22:00 min

Selected by: Forma and Southwark Park Galleries, London, UK

Sin Wai Kin's *The Fortress* deconstructs the archetype of 'Man' as a stand-in for humanity, revealing how the construction of the subject of the Enlightenment persists in ideas of personhood today. The film critiques Western-centric knowledge systems, exposing existence as fragmented and plural. By unraveling identity and power, *The Fortress* challenges the notion of a fixed reality and rejects hegemonic narratives of human experience.

03

Anette Gellein

Dyke Dreams (2024), 7:20 min

Selected by: Tromsø Kunstforening, Tromsø, Norway

An erotic commercial gradually transforms into a horror movie, where the characters claw their way through each other's bodies. Drawing inspiration from Kenneth Anger's *Kustom Kar Kommandos* (1965), *Dyke Dreams* can be seen as a tribute to his iconic piece, touching on the Stavanger oil industry, the Americanization of Norwegian culture, and queer loneliness.

04

Babu Eshwar Prasad

Dear Chalam (2024), 15:00 min

Selected by: Project 88, Mumbai, India

Dear Chalam can be read as a eulogy for a dear friend, a journey through the landscape of cinema, and of making and sharing films. A poetic assemblage, the film dips into Chalam Bennurkar's powerful documentary practice, his involvement with the Odessa Collective and commitment to cinema as a people's movement—all of which come alive as potent strands in a letter that forms the central thread of the film. The film moves beyond a personal remembering of a singular life to think more widely about cinema, and its potentialities in a process of constant recalibration and re-imagination.

05

Isabelle Nouzha

Dystopian Patterns (2019), 6:43 min

Selected by: argos centre for audiovisual arts, Brussels, Belgium

Made in 2019, the city symphony *Dystopian Patterns* reorders the rubble of a city left in ruins. It could be Beirut after one of its many disasters, tried and tested by external forces, but it could be any other city, void of human presence. By uncovering the disquieting mysteries that seem to have escaped our weary senses, the black-and-white time-lapse video of Isabelle Nouzha depicts a 'waking nightmare' rather than a dream. Natural light casts long and restless shadows on the walls of the city, seemingly predicting the dystopian chaos unleashed onto the world by the rise of the far right politics and the COVID pandemic in the following years.

06

Mykolas Valantinas

Lullaby's Fault (2023), 16:15 min

Selected by: Sapiuha Palace, branch of the Contemporary Art Centre (CAC), Vilnius, Lithuania

Lullaby's Fault (2023) explores the interior of a fractured and incoherent psyche. Set in rural Lithuania, it follows twin brothers whose vivid imaginations turn innocent play into violence. Rather than depicting violent acts directly, the film shifts its focus to their aftermath. Alternating between past and present, it explores the surreal, fragmented logic of a mind struggling to process trauma and find healing.

07

Dalia Al Kury

Levitations (2024), 18:45 min

Selected by: mmag foundation, Amman, Jordan

Two sisters in the diaspora transcend a therapy session and end up traveling in a mysterious and dreamy liberated Palestine.

در رحم فينيطسلف ةلود يف نارفاست امهيسرفن نادجتل يسفن جالع ةسلج رجهملا يف ناتقيقش زواجتت

08

Heesoo Kwon

Leymusoom Garden: New Sun (2024), 14:21 min

Selected by: Los Angeles Contemporary Exhibitions (LACE), Los Angeles, US

Leymusoom Garden explores the Korean shamanistic worldview, the Dokkaebi folk myth (도깨비), the Mago creator myth, Skywoman myth, Kwon’s female ancestors, and her community. The garden becomes a sanctuary for Kwon to confront generational trauma by collecting oral histories from elders, clearing out the weeds of past traumas, and sowing new seeds that will flourish.

*****Brief intermission (30 min)*****

09

Anca Benera & Arnold Estefan

Rehearsals for Peace (2023), 16:26 min

Selected by: Video-Forum of Neuer Berliner Kunstverein (n.b.k), Berlin, Germany

In *Rehearsals for Peace* (2023) Benera & Estefan tackle Europe’s re-militarization by drawing on local Transylvania folk traditions for warding off evil spirits.

10

Cocoy Lumbao

Untitled (2022), 11:32 min

Selected by: Museum of Contemporary Art and Design (MCAD) Manila, Philippines

Using found footage from a 1994 video recording of his parents, Cocoy Lumbao explores how technology shapes the way humans interact and connect with each other. Intended as a love letter to their children back in the Philippines, the couple’s video message combines everyday parental advice with the delight of testing out “new technology,” in this case, a new portable video camera.

11

Abdul Hamid Mandgar

Colorless (2020), 6:55 min

Selected by: Center for Contemporary Arts Afghanistan in eXiLe e.V., (CCAA in EXiLe), Frankfurt, Germany

This film describes the legal status of children and women in the geography called Afghanistan, attempting to impress its viewer with a cinematic narrative.

12

Kialy Tihngang

Neyinka and the Silver Gong (2024), 24:30 min

Selected by: Tramway, Glasgow, Scotland

Drawing from archival records that date the presence of Black people in Scotland to the precolonial 9th century, this film imagines a group of ‘blue men’—enslaved North Africans brought to Ireland and the Scottish Hebrides by Vikings—who escape captivity and form a maroon clan on an uncharted Scottish island. Tihngang constructs a rich lore and material culture for this displaced community, reflecting on their identity formation in a foreign land.

13

Raffaella Naldi Rossano

SERPENTINA. Per un mūsēum senza tempo (2023), 9:44 min

Selected by: Galleria d'Arte Moderna e Contemporanea di Bergamo (GAMEC), Bergamo, Italy

The artist proposes a collaborative initiation/action with the local polyphonic female choir from the rural village of Belvì, Sardinia. It stems from an encounter with the archetype of the gongilo in ‘Letters from Prison’ by Gramsci, a native of Sardinia, and in the Museum of Natural Sciences in Belvì. The film brings together some scenes taken inside the abandoned Natural Science Museum and others of the action held in the village by Naldi Rossano together with the group of women. The community of Belvì, with its oral and scientific knowledge, is invited by the artist to be in relation

with the traditional oral histories from the Mediterranean around the sacredness of nature, with the intention of reactivating the museum as a container of diverse narratives.

14
Sanja Andelković
Look up! I'm No Canopy- I'm a Messenger (2022), 17:00 min
Selected by: Cultural Centre of Belgrade, Belgrade, Serbia

The work draws a strong reference from the book *Insect singers: A Natural History of the Cicadas* (1929) and it creates its own new hybrid myth. It looks into speculative zoology/ entomology, but predominantly the historical/biological attributes of *Magicicada septendecim*. Music and text for this experimental prophecy were written using references from the Orthodox chants, but deconstructed towards a different context, riddle-like, abstract thoughts about climate change, famine, anxieties, etc.

15
Ahmet Rüstem Ekici and Hakan Sorar
The Pond (2023), 3:25 min
Selected by: Istanbul Modern, Türkiye

The Pond (2023) explores transformation, memory, and the connection between humans and nature. Inspired by 5,000-year-old Seyitömer votive vessels and frog migrations to Palazoğlu Pond, the AI-generated film reimagines a world where natural cycles intertwine with cultural motifs. It reflects on metamorphosis, humanity's interpretations of nature, and the traces left behind through time.

16
Elinor O'Donovan
Wild Geese 2: Wilder Geese (2023), 4:01 min
Selected by: Crawford Art Gallery, Cork, Ireland

Filmed in Stöðvarfjörður, Iceland, the film is a playful response to the poem 'Wild Geese' by Mary Oliver, contemplating the extent to which the universe is concerned with our individual problems. Featuring Barry Manilow, cosmic nihilism and the self-involved thoughts of Wild Geese, this is a tongue-in-cheek consideration of the relationship between our natural surroundings and our imagination.

ARTISTS

Dalia Al Kury (she/her) is an acclaimed film director whose work navigates cross-genre storytelling. Her films explore the resilience and political unconscious of the everyday hero in the Arab World. In addition to her rich practical experience, Dalia is well-grounded in academic study; she holds an MA from Goldsmiths, University of London, and a PhD in artistic research at the Norwegian Film School. Dalia's film practice is character driven and pendulums between staging memories and simulating past experiences , to staging dreams and hopeful speculation of our collective futures. Both approaches from staging in documentary to Speculating through fiction- are deeply rooted in pausing the question "what if" to offer another possible narrative. Dalia uses filmmaking not as a way to document reality, but as a way of commanding it, through active and radical imagining of justice and liberation.

Sanja Andelković (she/her) (1991, Novi Sad) audio-visual and textual researcher-artist, based between Novi Sad, Serbia and Vienna, Austria. Dedicated to the field of played/speculative practice, where she reconsiders her own position within the system of gender, socio-political roles and/or traumatic moments of personal history, and examines the way in which the idea of 'home' is changed in the historical, geographical, or environmental context. Currently, she is a PhD candidate at the University of Applied Arts Vienna. Her professional artistic endeavors include mentions at Ars Electronica (Linz, Austria, 2021); awards from Prince Claus Fund (Amsterdam, The Netherlands, 2021), The 59th October Salon (Belgrade Biennial, Serbia, 2022), Secondary Archive Award (Katarzyna Kozyra Foundation, Poland, 2022) and Dimitrije Bašičević Mangelos Award (YVAA, Belgrade, Serbia, 2023). Most recently, she is cooperating with anthropologist Hsiu-ju Stacy Lo on a speculative CGI feature film and playwright Deborah Lara Schaefer on a theater play for Theater Neumarkt (Zurich, Switzerland).

Anca Benera and Arnold Estefan have worked together since 2011, currently based in Vienna. They have recently participated in exhibitions and biennials including Manifesta 15, Barcelona (2024); Creative Time Summit, New York (2024); 1st Klima Biennale Wien (2024); Art Encounters Timișoara, Romania (2024 – solo); Neuer Berliner Kunstverein, Berlin (2023, solo); Biennale Jogja XVII, Yogyakarta, Indonesia (2023);

Laboral Centro de Arte, Gijon, Spain (2023); 5th Kyiv Biennale, Vienna (2023); Whitechapel London (2022); Museum Tinguely, Basel (2022); Migros Museum, Zürich (2021); 39th EVA International – Ireland’s Biennial (2020). In 2022 they were awarded the Birgit Jürgenssen Prize by the Austrian Ministry of Culture. In 2023 they became creative fellows at the Post-Socialist Art Center (SAVA) at UCL London.

Babu Eshwar Prasad trained at the Faculty of Fine Arts, MSU, Vadodara. Prasad's practice spans across painting, sculpture, sound, photography and film. His short films have screened at various venues and film festivals worldwide. Prasad's feature films Gaalibeeja (Wind Seed) and Hariva Nadige Maiyella Kaalu (A running river is all legs) have screened at MAMI, Bangalore International Film Festival, 3rd | South Asian Film Festival, Kochi Biennale, K21 Museum Dusseldorf, the Smithsonian National Museum of Asian Art, the International Documentary and Short Film Festival, Kerala and Experimenta Bangalore.

Working at the nexus of visual art and film, **Anette Gellein's** (they/them) practice revolves around themes of power, politics, sexuality, gender, and emotion. Drawing inspiration from camp and horror, German Expressionism, literature, avant-garde cinema, and queer politics, they create visual poems that reveal hidden emotional landscapes. Gellein holds a Bachelor's degree from Nordland College of Art and Film and a Master's degree from the Glasgow School of Art. Born in 1995 in Sola, they moved back to Stavanger in 2019. They have exhibited their work at a number of prestigious venues both nationally and internationally, including Kunsthall Oslo, the Liaison of Independent Filmmakers in Toronto, Galleri Opdahl, Atelier Nord in Oslo, Tromsø Art Association, and Kunstnernes Hus Kino. Gellein has also participated in film festivals such as the Oberhausen Film Festival in Germany, Oslo Pix, and AMIFF (Arctic Moving Image and Film Festival) in Norway.

Abdul Hamid Mandgar, a young Afghan filmmaker, won the Best Director award at the Herat International Women's Film Festival and won 18 other awards. Hamid has made 8 short films, all about women, children and war in Afghanistan. After the Taliban took control of Afghanistan, Abdul Hamid moved to France.

Heesoo Kwon (she/they) is a Korean-born multimedia artist who considers art-making a socio-ritualistic, archival and auto-ethnographic practice. Employing 3D animation, modeling and artificial intelligence technologies as procreant, shamanic tools, she engages in the queering of familial relationships, the rewriting of mythic matrilineal histories, and the building of decentralized worlds and memoryscapes, as seen in her autobiographical feminist religion Leymusoom and her Firefly series of AI-augmented childhood photographs. In Kwon’s heterotopic hyperspaces, she abstracts (conceptions of) time and memory, transcending the burdens/legacies of sacrifice, trauma and patriarchal violence to offer instead transformative modes of liberated existence, love and community.

Selected exhibitions include Los Angeles County Museum of Art, Los Angeles, CA; Cantor Arts Center at Stanford University, Stanford, CA; Buk Seoul Museum of Arts, Seoul, South Korea; Huis Marseille, Amsterdam, Netherlands; EFA Project Space, New York, NY; San Francisco Arts Commission Gallery, San Francisco, CA; Blinkers Art & Project Space, Winnipeg, Canada; West Den Haag, Netherlands; and WMA Space, Hong Kong. She was awarded the 2023 San Francisco Bay Area Artadia and the 2025 Eureka Fellowship from the Fleishhacker Foundation.

Cocoy Lumbao (he/him) is a visual artist, writer, and curator based in Manila, Philippines. He has regularly curated shows and written for several galleries’ catalogs and exhibition notes. His artworks, which are primarily in the form of video, have also been shown both locally and internationally in art exhibitions like Futura Manila (2008) and Complete & Unabridged (2012) in Osage Gallery, Hong Kong; the traveling exhibition Move On Asia in Korea and Europe (2008–2014); ArtStage Singapore (2015) and The Surface of the World in MCAD (2015), in Manila. His writings have also appeared in the form of essays in several publications like art magazines, artist’s monographs, journals, and a book on selected contemporary Filipino artists.

He was the 2017 Filipino artist-in-residence to Gasworks, London, UK; was a writing fellow for the 18th Ateneo National Writer’s Workshop; co-curator of the Manila Biennale: Open City, and co-founder of Lost Frames, a screening platform for discussing artists’ moving image. He is the lead curator for this year’s edition of Manilabang Show: The Metro Art Fair in One Ayala, Makati; and the curator for the upcoming Fotomoto: A Photography Exhibition for ArtFair PH in 2025. He currently teaches at UP College of Fine Arts in Quezon City.

Raffaela Naldi Rossano (b. 1990, Naples) is a multi-disciplinary artist who explores a wide range of media, including installation, video, sculpture, text, drawings and performance. Her research has its roots in her psychology studies centred on Jungian and Gestalt Theory, after which she received an MA in photography and moving image at Goldsmiths, University of London; its premises are her investigation of memories and intergenerational transmission. Her artistic practice thrives at the intersection of

new archeology, desire and collective unconscious, domesticity, interspecies kinships, craft and queer theory, together with the reinterpretation and re-writing of mythologies, in the context of the Mediterranean area starting from her hometown Napoli in Southern Italy.

Naldi Rossano is part of the 16th edition of the Sharjah Biennial with a newly commissioned installation. Her film WARP (2022) was awarded the Special Prize for an Emerging Talent at SMAFF St. Moritz Film Festival and has been exhibited at Fantasmagoriana, LIAF22, Lofoten International Art Festival 2024, and at Cinema Galleggiante in Venice. Her artworks are in the public collection of Museo Madre in Naples and private collections in Italy and abroad.

Isabelle Nouzha (she/her) graduated from LUCA School of Arts Brussels, Belgium. In her work she combines film, video, and photography. Violent elements often dictate her scenarios as breaking points, traces of historical violence, and marginalized social groups.

Elinor O'Donovan (she/her) (*1995) is a visual artist based in Cork, Ireland, working with film, installation, digital collage, and sculpture to create playful and speculative answers to questions about knowledge, memory, and truth. Using pop culture references and familiar tropes, O'Donovan creates humorous works that often blur the boundaries between fact and fiction, exploring how cultural narratives shape our understanding of ourselves and the world around us.

O'Donovan completed her BA in Intermedia Art at Edinburgh College of Art in 2019. Since then, she has exhibited in solo and group shows in Ireland, the UK, Portugal, Italy, and Mexico. Recent commissions include projects for the Crawford Art Gallery, Cork Midsummer Festival, and the National Sculpture Factory. In 2024, she was shortlisted for the prestigious Golden Fleece Award.

Ahmet Rüstem Ekici and Hakan Sorar form a multidisciplinary artist duo exploring the intersections of archaeology, body, space, and digital media. Their collaborative practice integrates augmented reality (AR), virtual reality (VR), and 3D modeling to reinterpret cultural heritage, focusing on the narrative potential of surfaces and objects.

Ekici's expertise in architecture and his interest in optical perception inform his exploration of spaces shaped by experience, gender, and the body. Sorar, with roots in photography and digital imaging, examines identity and the boundaries between physical and digital realms. Together, they merge traditional storytelling methods with cutting-edge technologies, creating immersive works that challenge the definitions of space, form, and perception. Combining their expertise in architecture, engineering, and design, Ekici and Sorar offer a conceptual approach that bridges archaeology and emerging media, inviting audiences to engage. Their projects have been showcased on international platforms such as Istanbul Modern, Ars Electronica, Mardin Biennial Invited, YARAT Contemporary, Thessaloniki Queer Arts Festival, and Sonar +D.

Sin Wai Kin (they/them) (b. 1991, Toronto, CA) brings fantasy to life through storytelling in moving image, performance, writing, and print. Drawing on experiences of existing between binary categories, their work realizes alternate worlds to describe lived experiences of desire, identification and consciousness. Selected exhibitions include Accelerator, Stockholm (2024); Kunsthall Trondheim, Trondheim (2024); Canal Projects, New York (2025); Blindspot Gallery, Hong Kong (2025). Recent solo exhibitions include MUDAM, Luxembourg (2024); Buffalo AKG Art Museum, New York (2024); Berkeley Art Museum & Pacific Film Archive, Berkeley (2023); Dreaming the End at Fondazione Memmo, Rome (2023); A Dream of Wholeness in Parts at Soft Opening, London (2022); It's Always You at Blindspot Gallery, Hong Kong (2021). Sin's work is held in the collections of Tate Collection, UK; The British Museum Prints & Drawings; White Rabbit Gallery, Sydney; Ferens Art Gallery, Hull; The Ingram Collection of Modern British Art, UK; Buffalo AKG Art Museum, Buffalo; Sunpride Foundation, Hong Kong and M+ Museum, Hong Kong.

Kialy Tihngang (she/her) is a multidisciplinary Glasgow-based visual artist working in moving image, sculpture, textiles, performance, writing, and prints involving elaborate handmade sets, costumes, graphics and props, often in close collaboration with other artists. As a British-born Cameroonian, Tihngang's research-based practice focuses on the global misrepresentation, extraction, and demonisation of Black, and particularly West African cultural practices, but also on her own misremembering, misreading, and romanticisation of said practices, primarily by designing artefacts from reimagined histories and speculated futures. These artefacts combine the dark humour of Nollywood with the aesthetics of retrofuturism, and satirise the visual language of advertisements, films, and products aimed at mass Western audiences. Tihngang uses these tools to explore Blackness, queerness, Britishness, and the crushing structural oppressions that surround these personal themes in absurd ways.

Mykolas Valantinas (he/him) is a Lithuanian artist based in Vilnius. He holds a Bachelor's degree in Philosophy from Vilnius University and a Master's degree in Photography from ECAL (École cantonale d'art de Lausanne) in Switzerland. Valantinas' practice traverses film, photography, and multimedia installation, deeply rooted in personal and collective memory. Valantinas' work has been exhibited internationally, including at Radvila Palace Art Museum, Vilnius (2024) National Art Gallery, Vilnius (JCDecaux Prize 2023), Nida Art Colony (2023), Platform L Gallery, Seoul (2022), among others. Currently, he's preparing his first solo exhibition due in 2025 at Medūza in Vilnius, Lithuania.

Melisa Zulberti (she/they)(Argentina, 1989) is a multidisciplinary artist working as a director, contemporary dancer, visual artist, and creator of performative installations. Her artistic approach focuses on generating interconnections between different languages and aesthetics, integrating performance, visual arts, industrial design, and technology. Her work has been recognized both nationally and internationally. She studied Choreographic Composition at the National University of the Arts (UNA) and Industrial Design at the National University of La Plata (UNLP).

Her works have been presented at festivals, exhibitions, cultural spaces, and major museums, including the São Paulo Biennial (Brazil); La Juan Gallery, Zapadores Museum, La Ciudad del Arte, La Neomudéjar Museum, Medialab Prado, Mutuo Art Gallery, and Paraíso Festival (Spain); Paris Fashion Week and Fête de Saint-Denis (France); and in Argentina at FIBA, Teatro San Martín, MUMBAT, MAR Museum, Materia Prima, Mapa Art Fair, Buenos Aires Fashion Week, the Young Art Biennial, Centro Cultural San Martín, ArtLab, Centro Cultural de la Memoria Haroldo Conti, Fundación Proa, Proa21, and Centro Cultural Borges. Currently, she is developing an adaptation of her piece Sobre Sí Mismo to be presented at the Museum of Latin American Art (MALBA PUERTOS) as part of the Festival No Convencional. At the same time, she is immersed in the creative process of her next work, which will be co-produced and premiered this year at Teatro Colón.

ABOUT LACE

LACE champions artists, curators, and cultural workers who explore and defy boundaries through socially-engaged projects. We provide platforms within and beyond our space for diverse communities to connect deeply with challenging contemporary art.

While the contemporary art community in Los Angeles has grown and expanded over the years, LACE plays a unique role in the L.A. art scene. Without the constraints of a commercial gallery, LACE is free to serve as venue for the incubation of and discourse on emerging and experimental works. LACE maintains long-term relationships with a community of artists who value the support of its staff and interns. More than a venue in which to hold exhibitions or events, LACE is a partner in highlighting a diverse array of works and ideas for the public, including those from outside the traditional art world.