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'WeHo Artes' Launches Wednesday with 'In West Hollywood'

Tue, Aug 22, 2017 By Staff



"Mulholland Drive: On the Road to David's Studio" (after David Hockney's "Mulholland Drive: The Road to the Studio," 1980). Ramiro Gomez, 2015.

West Hollywood will kick-off WeHo Artes, a series of special programming that celebrates The Getty Foundation's "Pacific Standard Time: LA/LA," with the opening reception tomorrow of "In West Hollywood", an exhibition featuring works by West Hollywood artists [Ramiro Gomez](#) and [David Feldman](#).

Gomez's work currently is included as part of a Pacific Standard Time: LA/LA show, "Home—So Different, So Appealing," at the L.A. County Museum of Art (LACMA). Photographer and filmmaker David Feldman has documented many of Gomez's art installations, and in many cases his work is the only surviving documentation of site-specific artwork that Gomez has chosen to leave on site.

The reception will take place on Wednesday from 7 to 9 p.m. at the West Hollywood Library, 625 N. San Vicente Blvd., south of Santa Monica. The reception is free and open to the public; advance RSVPs are required by emailing nschonwetter@weho.org.

Gomez, the son of undocumented Mexican immigrants who are now U.S. citizens, is known for addressing immigration and for drawing attention to laborers who are virtually invisible but indispensable for maintaining the perfectly manicured homes, pools, and gardens of Los Angeles.

He attended the California Institute for the Arts, but left school to work as a live-in nanny with a West Hollywood family, an experience that did much to inform his subsequent artistic practice. A longtime resident of West Hollywood, the imagery that Gomez sees in and around WeHo has served as inspiration for his art. In this exhibition, one of Gomez's contributions includes an image of a worker with a leaf blower in front of the iconic pink wall at the Paul Smith store adjacent to West Hollywood.

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David Feldman, left, and Ramiro Gomez

Gomez's first public artwork to be on extended display is a site-specific figurative mural called "The Caretakers" (Los Cuidadores), which was installed in West Hollywood Park in 2013, and one of Gomez's studies for the mural is included in this exhibition. The mural includes imagery of three nannies named Daisy, Elsa and

Lucy, based on real-life nannies whom Gomez met while working as a nanny himself. Gomez also created an original artwork based on West Hollywood Park that will be exhibited for the first time as part of In West Hollywood.

Gomez has exhibited throughout the country, including at the Chicago Humanities Festival, the Whitney Museum of American Art in New York City and the Los Angeles County Museum of Art. This month, LACMA announced its acquisition of one of his works, "Cut-Outs," as part of its permanent collection.

Feldman has chronicled Gomez's work through photography and film. His short film, "Los Olvidados," a documentation of Gomez's artistic process before, during and after an art installation in the Sonoran Desert of Arizona, was the winner of the Oxford Film Festival in 2015.

The City of West Hollywood will host a free screening of "Los Olvidados" followed by an artists' talk with Feldman and Gomez on Nov. 15 at 7:30 p.m. at the City Council Chambers, 625 N. San Vicente Blvd. south of Santa Monica.

During the upcoming months, West Hollywood is celebrating "Pacific Standard Time: LA/LA" with other special thematic programming called WeHo Artes. This encompasses programming funded by The Getty Foundation, as well as related projects presented by the City of West Hollywood.

The "In West Hollywood" exhibition, which runs through March 2018, is presented in association with the Charlie James Gallery. More information about PST: LA/LA, is available online.



Tagged david feldman, ramiro Gomez, weho artes

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PrEP: The Revolution That Didn't Happen

In July 2012, the FDA approved Truvada for the prevention of HIV (PrEP). It was hailed by CDC and many activists as a prevention revolution. CDC recommended that 500,000 gay men take the drug which it recently raised to 1.2 million. Gilead Sciences, the maker of Truvada, has spent millions funding community groups to promote the drug and more money enticing doctors to prescribe it. Thousands of articles have been published about PrEP. Two and a half years later according to CDC only 21,000 people are on the drug in the United States. Any objective observer has to conclude that most patients don't want to take Truvada and doctors are not recommending it.

The failure of PrEP to catch on isn't the biggest problem. The big problem is that CDC has abandoned promoting other prevention methods such as condoms. STD rates which indicate high levels of unprotected sex are soaring across the board and yet budgets for the diagnosis and treatment of STDs are being cut. Funding for HIV testing, outreach and linkage to care are flat or declining.

We know that when people with HIV are treated and their virus is brought down to undetectable levels they are rendered non-infectious to others. Yet, in the United States only about 30% of the HIV infected population have their virus under control - a very bad situation.

AHF has made clear that we believe that PrEP is a good solution for individuals who have multiple partners and never use condoms. However, we do not believe that it is a proven public health solution. How long will it take for CDC to catch on to the failure of this strategy? In the meantime, our country is unprotected against the spread of HIV and other STDs.

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