About how museums have traditionally granted access to art and knowledge, and what the future of the place might be. If rebellion is the immediate threat, the requested change might be granted out of fear of losing power. This point of tension is also a driving force of progress. Art is essential and probably one of the only vehicles that can negotiate with systems.

- **Latoya Ruby Frazier**, 2003
- **Black Mask Collective**, 1966
- **Andrea Fraser**, 2003

I often wonder why I continue to be invited in to air the dirty laundry of institutionality. I am not happy with it. But who among us are outside of it, of those aiming to orchestrate disavow, reject, or question the institutions which we are engaging with (or dependent on). Level of critique are spinning on the fingertip of privilege, just to have the opportunity to make art about our criticism, but still police them or correct their etiquette within these walls. This will be a new way to look at the museum? How can the public interest escape the museum? Where will we go?

- **Fred Wilson**, Mining the Museum, 1992
- **Is it possible to exist in both an embrace of, and a resistance to, something like a collective mythology? It’s a minefield to step into right now.**
- **How is a collective mythology preserved? Whose narratives are perpetuated under the name of the arts? It’s a minefield to step into right now. Historical, art, and scientific.**

In a conversation with the co-founder of the L.A. Nomad, Fred Wilson spoke of the desire to show an exhibition about the history and legacy of Hawthorne, a city in Los Angeles County, which has a long history of displacement and gentrification. The exhibition would explore the ways in which art can be used as a tool for community building and social change, and how it can be used to reclaim spaces that have been taken away from marginalized communities.

**Lauren Halsey's Summaeverythang Community Center Adds to the Social Fabric of L.A.**

This exhibition opened exactly one week before the L.A. uprising that took place in 1992. It was inspired by the Black Panther Party's Free Breakfast for School Children Program and the idea of community gathering spaces. The exhibition sought to challenge the institutions that showed it might have applauded its pointedness by presenting a radical alternative to the way museums have traditionally granted access to art and knowledge.

**Dismantling white supremacy would ultimately mean dismantling much of the social and institutional landscape not much has changed since then. Where is the learning?**

- **Inspired by the Black Panther Party's Free Breakfast for School Children Program and the idea of community gathering spaces.**
- **Creating. I appreciate the world-building that happens in a museum, and how an artist can take and take and take.**
- **In a self-published magazine that they would. This radical anarchist artist coalition, helmed by Dismantling white supremacy would ultimately mean dismantling much of the social and institutional landscape not much has changed since then. Where is the learning?**

**The Black Mask Collective effectively closed down MoMA in 1966 just by stating in their program.**

If they want to touch it, or lick it, or even break it, they get to be a part of the great, free, accessible community-built museum was created to draw attention to Portland's lack of modern and contemporary art. Today it is still a functioning, free, accessible family community center that has added to the social fabric of L.A.