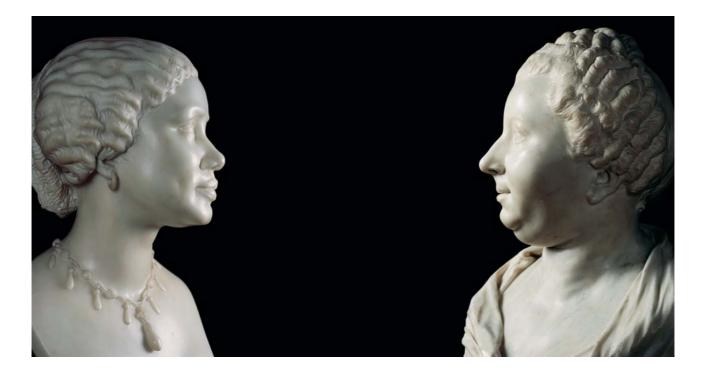
Ken Gonzalez-Day



Three Graces, Los Angeles, CA, 2015. Lightjet print, 22 x 38 in. Courtesy the artist and Luis De Jesus Los Angeles.



Past Present, 2015. Lightjet print, 22 x 30 in. Courtesy the artist and Luis De Jesus Los Angeles.



Untitled (Henry Weekes, Bust of an African Woman [based on a photographic image of Mary Seacole]; and Jean-Baptiste Pigalle, Bust of Mme. Adélaïde Julie Mirleau de Neuville, née Garnier d'Isle, The J. Paul Getty Museum, Los Angeles, CA), 2011. Courtesy the artist and Luis De Jesus Los Angeles.

Ken Gonzales-Day is a Los Angeles-based artist whose interdisciplinary practice considers the historical construction of race and the limits of representational systems ranging from the lynching photograph to the museum display. "The Searching for California Hang Trees" series offered a critical look at the lack of documentation of lynching sites, while the "Erased Lynching" series sought to address the larger erasure of Asians, blacks, Latinos, and Native Americans from the history of lynching. The "Profiled" series looked even further back into history to consider how the sculptural depiction of race, and its display, contributed to racial formation today.