

TRANSCRIPT Autry Artists Salons Reimagining Western, Native American, and California Stories through Art

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00:05:58.500 --> 00:06:00.900

Josh Garrett-Davis: Greetings, we're gonna get started here.

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00:06:02.490 --> 00:06:12.960

Josh Garrett-Davis: My name is Josh Garrett Davis. I'm the gamble Associate Curator of Western history. Popular culture and firearms at the Autry Museum, the American West. Thank you all for joining us today.

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00:06:13.650 --> 00:06:26.760

Josh Garrett-Davis: First I want to start by acknowledging that the museum sits on the homelands of the tongue Gabrielle Lino people and that they are the traditional caretakers of that land and that we continue to work with younger folks and learn from their knowledge of this place.

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00:06:28.230 --> 00:06:35.940

Josh Garrett-Davis: I think next like to deeply think our Autry's generous donors and members for making this program happen. They can't possible

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00:06:37.980 --> 00:06:51.540

Josh Garrett-Davis: I'm honored, along with the entre trustees and staff to welcome you to the Autry artists salons with an excuse exclusive behind the scenes look at the past, present and future of the Ted and Marian craver imagination. Gallery

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00:06:52.020 --> 00:06:57.360

Josh Garrett-Davis: As the core exhibition imagined West, which will open about a year from right now.

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00:06:58.200 --> 00:07:10.620

Josh Garrett-Davis: That ambitious project many years in the works now is partly made possible through a major grant the National Endowment for the Humanities, though, I must say that any views findings, conclusions or recommendations expressed in the exhibition are expressed here.

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00:07:10.980 --> 00:07:13.170

Josh Garrett-Davis: Do not necessarily represent those out.

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00:07:15.540 --> 00:07:26.940

Josh Garrett-Davis: So today's program is reimagining Western Native American and California stories through art and joining me today from the archival room of his home studio is a artists Louis de Soto

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00:07:27.600 --> 00:07:40.920

Josh Garrett-Davis: His conceptual sculpture and exquisite pickup truck titled Korea will be featured in imagine West's you'll get a sneak peek of how we were able to safely transport and store this unusual piece coming into the museum.

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00:07:42.570 --> 00:07:52.020

Josh Garrett-Davis: List has had a very long and illustrious careers and artists whose work is both rooted in California and indigenous experience here, but who's focused style and medium travels

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00:07:52.560 --> 00:07:59.640

Josh Garrett-Davis: Around all manner of subjects with a very global sensibility. He currently serves as a professor of photography at San Francisco State University.

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00:08:00.690 --> 00:08:10.740

Josh Garrett-Davis: He has some very different work featured in the new archery exhibition which will open as soon as we reopen when I remember I see red and will actually be talking about that work in the more public conversation at noon.

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00:08:11.130 --> 00:08:14.760

Josh Garrett-Davis: I'll give you some details later about how to sign up for that. If you have not already

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00:08:16.980 --> 00:08:31.650

Josh Garrett-Davis: So Korea is going to be one of the WoW moments. So one of the anchors of our museum going forward akin to the stage coach the 19th century fire engine. The Yurok Carver excellent grunts redwood canoe.

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00:08:32.820 --> 00:08:48.750

Josh Garrett-Davis: The Indian motorcycle bringing a large vehicle indoors always has that power and Lewis's piece is particularly special and having such a rich layers of history aesthetics and humor embedded in it. I'm very much excited to talk about how this fits into his work.

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00:08:50.460 --> 00:08:52.200

Josh Garrett-Davis: So, Louis. Thank you for joining us today.

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00:08:52.950 --> 00:08:53.400

Lewis deSoto: Thank you.

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00:08:53.970 --> 00:08:54.300

And

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00:08:56.010 --> 00:09:11.490

Josh Garrett-Davis: So it might be helpful if we give people a sort of picture of this piece and and maybe the best way to do that is with the short video of the day. I think it was last month when it arrived at the museum from Art storage facility.

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00:09:12.540 --> 00:09:14.160

Josh Garrett-Davis: So it should be just sure that all right.

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00:09:20.130 --> 00:09:21.450

Josh Garrett-Davis: So here's the back side.

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00:09:21.450 --> 00:09:24.330

Josh Garrett-Davis: Of the museum. You see the tow truck arriving

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00:09:26.340 --> 00:09:29.970

Josh Garrett-Davis: And Korea is a top that

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00:09:31.290 --> 00:09:32.010

Josh Garrett-Davis: And

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00:09:33.150 --> 00:09:38.850

Josh Garrett-Davis: Arriving. It was interesting, actually the tow truck driver was native herself so she was really excited to

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00:09:40.710 --> 00:09:47.400

Josh Garrett-Davis: Participate in the in the moving of this vehicle and we use these go jacks.

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00:09:48.600 --> 00:09:51.780

Josh Garrett-Davis: To safely bring it into make the tight corners of the hallways.

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00:09:53.640 --> 00:09:54.690

Josh Garrett-Davis: Through the museum.

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00:09:56.220 --> 00:10:02.490

Josh Garrett-Davis: And coming into storage next to a kind of prop medicine wagon and medicine  
medicine sort of

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00:10:03.750 --> 00:10:06.930

Josh Garrett-Davis: snake oil salesmen wagon and here's sort of all the views of the

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00:10:09.000 --> 00:10:09.690

Josh Garrett-Davis: So,

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00:10:10.830 --> 00:10:13.740

Josh Garrett-Davis: Now, people have at least a picture in their minds of

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00:10:15.060 --> 00:10:17.400

Josh Garrett-Davis: What what the truck looks like.

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00:10:18.870 --> 00:10:27.930

Josh Garrett-Davis: So, Louis. Can you tell us a little bit about how you came to conceive of this piece and some of the meetings and information embedded in it.

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00:10:28.770 --> 00:10:37.020

Lewis deSoto: Yeah, sure. Um, this is the third car that I made that I considered a an artwork and

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00:10:37.620 --> 00:10:55.020

Lewis deSoto: I think everyone can agree that embedded in automobiles are certain kinds of metaphors and you know a lot of a lot of our, our purchasing mind when we go to buy a car has to do with the what the car actually transmits metaphorically about the owner

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00:10:56.400 --> 00:11:05.910

Lewis deSoto: And in this case it this kind of goes back to 1980 when we had opened a

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00:11:07.140 --> 00:11:09.090

Lewis deSoto: A Card Room, and Also

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00:11:10.230 --> 00:11:24.600

Lewis deSoto: Had a gambling machines installed and the federal government rated that Card Room and close the down as subsequently the could be a sued the federal government and it actually went to the Supreme Court.

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00:11:25.230 --> 00:11:37.410

Lewis deSoto: And that decision pave the way for Indian gaming in the United States. So the Korea, which is actually started out as a Chevrolet truck.

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00:11:39.450 --> 00:11:49.500

Lewis deSoto: Becomes the kind of 1980s metaphor for the newfound wealth that came the tribes and particularly Korea tribe.

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00:11:51.120 --> 00:11:58.890

Lewis deSoto: And I tried to imagine what a newly rich, successful native man would want

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00:12:00.120 --> 00:12:05.850

Lewis deSoto: To represent his newfound pride and felt like this was a good start.

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00:12:07.200 --> 00:12:22.380

Lewis deSoto: Pickup truck with a very powerful engine and decorated in ways that referred back to the culture of Korea people so



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00:12:23.400 --> 00:12:49.260

Lewis deSoto: The car is covered with all kinds of interesting symbols and metaphors in relationship to that story. And also there is a very large blanket, which goes over the truck bed which makes us together and gaming craps table with symbols that were described in the Native American Korean baskets.

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00:12:51.090 --> 00:12:52.080

Lewis deSoto: Through the

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00:12:54.300 --> 00:13:00.180

Lewis deSoto: Through that sort of traditions of the copia and those are sort of integrated into the craps table itself.

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00:13:02.100 --> 00:13:13.170

Lewis deSoto: So basically, it also admit sounds that makes us the sounds of could we have birth dancers with the sounds of the casino in Django.

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00:13:15.060 --> 00:13:28.290

Lewis deSoto: And also it has flashing lights and blinking lights and things like that that sort of look like a gaming machine. Anyway, so that's that's sort of where all that that comes from

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00:13:29.100 --> 00:13:31.530

Josh Garrett-Davis: And there are all sorts of little details.

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00:13:32.280 --> 00:13:32.730

Lewis deSoto: Are yeah

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00:13:32.790 --> 00:13:35.790

Josh Garrett-Davis: Like the upholstery and

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00:13:36.240 --> 00:13:40.170

Lewis deSoto: See other yeah the upholstery is actually a

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00:13:41.730 --> 00:13:55.590

Lewis deSoto: Reference to the border of \$100 bill so it kind of looks like some sort of traditional weaving, but in fact it's it's simply that that engraving that goes around the hundred dollar bill and

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00:13:56.640 --> 00:14:00.480

Lewis deSoto: There's a lot of little things. I think we're going to look at some photos. Later, we can sort that way.

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00:14:00.480 --> 00:14:02.340

Lewis deSoto: Well, we did a few of those things.

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00:14:02.850 --> 00:14:18.420

Josh Garrett-Davis: But sort of overall it kind of it there's a sort of sense of power. Right. It's a huge. It's a huge truck when you're standing in its presence. I don't even know if that if you could see that in the video how huge but but when I've stood in his presence. It's sort of dwarfs me right

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00:14:18.720 --> 00:14:29.700

Lewis deSoto: Yeah, I mean, it's a four wheel drive vehicles Dooley it's got four tires on the back. It's very, very wide is very tall and you can't possibly see the top of it.

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00:14:31.530 --> 00:14:33.870

Lewis deSoto: And it just has a kind of

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00:14:34.950 --> 00:14:43.500

Lewis deSoto: Presence, that kind of magnetized does any space that it's in, and particularly indoors, because we're

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00:14:44.760 --> 00:15:02.460

Lewis deSoto: We're used to seeing big trucks out on the road. And we actually had this issue about getting the truck into the, into that room and we came up with this idea of actually having cut it in half to get through all the doors and things like that and museum.

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00:15:02.970 --> 00:15:03.510

Josh Garrett-Davis: Right, it's

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00:15:03.720 --> 00:15:05.340

Lewis deSoto: giving you an idea of how big it is.

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00:15:05.580 --> 00:15:17.850

Josh Garrett-Davis: Yeah. And, and I think that power is a is a metaphor right for for some of the political power that and cultural power that this sort of last few decades Native people have

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00:15:18.750 --> 00:15:22.710

Lewis deSoto: Sure, yeah, it's, it's an it's a newfound power that

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00:15:24.090 --> 00:15:31.560

Lewis deSoto: That sort of describes itself, and it's shining us and its size and the Chrome and all the little

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00:15:32.790 --> 00:15:35.430

Lewis deSoto: gadgets and details that are going on with the car.

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00:15:38.760 --> 00:15:45.930

Josh Garrett-Davis: That's, yeah, I'm very excited. And as I mentioned, there are. We have a few other sort of vehicles historic vehicles.

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00:15:46.830 --> 00:15:56.010

Josh Garrett-Davis: Throughout the museum that are not quite as big, but but still have that power in a room and I think one of my colleagues said this is the thing, kids are going to

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00:15:56.430 --> 00:16:03.990

Josh Garrett-Davis: Remember from their field trip. Right. Oh, I went to a tree in fourth grade and I have this truck emblazoned in my mind, you know. Yeah.

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00:16:04.200 --> 00:16:12.300

Josh Garrett-Davis: Which is which is going to be a great addition to all these other moments that we have punctuating the museum experience elsewhere. So I'm really excited for that.

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00:16:12.660 --> 00:16:12.960

Too.

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00:16:14.610 --> 00:16:18.210

Josh Garrett-Davis: With that maybe will will back up for just a moment and give a little

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00:16:19.560 --> 00:16:36.630

Josh Garrett-Davis: Show a short video of giving you a bit of a behind the scenes of the imagination gallery past and present and future. We're actually be getting to D. Install the historic gallery on Monday. So this is a kind of great timing to be

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00:16:37.830 --> 00:16:47.850

Josh Garrett-Davis: To be doing this program, but we'll, we'll do this brief tour and we pre recorded it because there are so many little elements that we felt it would be easier to show you all

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00:16:49.590 --> 00:16:50.490

This video so

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00:16:53.550 --> 00:17:03.630

Josh Garrett-Davis: Hi there, my name is Josh Karen Davis. I'm the gimbal Associate Curator of Western history. Popular culture and firearms here at the Museum of the American West.

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00:17:05.310 --> 00:17:22.230

I'm here to give you a tour of the spirit of imagination gallery, which is one of the original galleries, that the archery install when we open in 1988 and uncovers the ways the Western genre portrayed the West.

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00:17:22.920 --> 00:17:29.280

All the way from wild west shows in the late 19th century to the present in lots of different media so

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00:17:30.750 --> 00:17:32.490

Here we go, let's take a little tour.

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00:17:36.840 --> 00:17:47.040

So one of the ways we're documenting the historic imagination gallery is through this great tool called a matter port Cameron. It's similar to what you might see on Google.

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00:17:48.810 --> 00:17:57.060

And this is shared with us, courtesy of PBS engineers incorporated who are working on renovation with us. And this helps them.

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00:17:57.570 --> 00:18:08.310

To kind of get the get the sense of the dimensions of the room, but it also helps us explore this sort of wonders of this gallery, as it has existed for over 30 years

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00:18:09.000 --> 00:18:15.660

And so we started here with silent films and you see the portrait on the wall there of Dell Jones, for instance, Buck Jones, his wife, who was

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00:18:16.320 --> 00:18:23.520

Not only a movie actor, but also a stunt double for a lot of male actors and you go through these silent films here.

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00:18:24.510 --> 00:18:34.500

And across its kind of in a chronological order. There's a little bit on dime novels here on the wall and other sorts of Western fiction and how that was evolved into film.

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00:18:35.310 --> 00:18:45.540

And we go over here to where I just was in the video, of course of museum founder Gene Autry and other museum founder co founder Monty Hale, who is also a

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00:18:46.170 --> 00:18:56.610

Cowboy star in the same era alongside her Jeffrey's African American singing cowboy star and Roy Rogers and Dale Evans here on the left.

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00:18:57.630 --> 00:19:09.570

And we move on into his through history to Edward bowl and here. Oops. See, here's where I get out of my depth for the technology.

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00:19:14.400 --> 00:19:24.720



Here's Edward Boland masterpiece that big saddle that you probably remember walking around and thinking about that giant horse that must have carried it

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00:19:26.070 --> 00:19:38.850

And we move over here to cases that since about the 1990s have explored race and ethnicity in Western films and gender from Annie Oakley to the Cisco kid to Tonto

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00:19:39.900 --> 00:19:48.270

Thelma and Louise in the first time I've seen us use the term. What is a Western on this label here that is too small to read

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00:19:53.340 --> 00:19:59.130

And then we come over here to radio and music in terms of the Western genre.

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00:20:00.210 --> 00:20:06.060

With some of our favorite Nudie suits, a new deal will feature New New Deal will feature.

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00:20:07.680 --> 00:20:14.730

Problem prominently in the new gallery, we have the duties rodeo Taylor archives in the museum collections library.

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00:20:16.950 --> 00:20:23.550

We have here TV Westerns, all the way from the Lone Ranger to Bonanza to Walker, Texas Ranger.

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00:20:25.260 --> 00:20:36.180

And one of the crowd favorites, of course, the child's bedroom with an array of Western toys and decorations that kid might have been a kid's dream room.

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00:20:39.930 --> 00:20:55.410

And the place space that has been such a wonderful addition to the gallery in recent years, and our green screen, of course, and we're working on how best to reimagine the green screen to keep that tradition alive.

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00:20:57.090 --> 00:21:05.010

Here we get to sort of post World War Two Westerns John Wayne and John Ford in this case with Katharine Hepburn

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00:21:06.090 --> 00:21:16.650

And more modern Westerns or post Westerns. In this case, and then over to the side here is what you may remember as the Western legacy theater where you watched

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00:21:17.160 --> 00:21:35.610

Gene Autry films or if you go way back with the archery. You may have seen our Pepper's ghost kind of holographic video that used to conclude the museum experience and that will become gallery space as well. So we're excited about this. And this is sort of a really great tool for

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00:21:36.870 --> 00:21:41.070

Both documenting and exploring a gallery.

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00:21:44.580 --> 00:21:51.000

So as we begin planning the new gallery. We use this tool which our

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00:21:52.320 --> 00:21:57.360

Head of design Eugene why Rick has created and look at the sort of

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00:21:58.950 --> 00:22:08.250

Range of space we have we have almost 5000 square feet in this gallery and it's about the size of our special exhibition space the GA summary gallery.

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00:22:08.880 --> 00:22:25.830

And this is the sort of space that we will be again to sort of populate with the new exhibition. There's the doors that you come in and then here on the right is the entrance to our art galleries. The Art of the West and the parks gap.

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00:22:31.590 --> 00:22:37.200

So that is our sort of canvas on which to paint the new exhibition

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00:22:40.350 --> 00:22:47.610

So what you just saw in that video was if you follow my little cursor hand here was entering in through this doorway.

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00:22:48.240 --> 00:22:59.430

Turning to the right, looking this direction, looking across the room here and around this side and the art galleries are over toward this direction.

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00:23:00.090 --> 00:23:11.730

And this is our current design plan for the layout. And of course, this may change over the course of the next few months as we kind of solidify things, but this is our current plan.

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00:23:12.150 --> 00:23:22.110

Which is as you enter. There's the kind of title wall in the introduction, the center is a kind of media space that shares some of the media artifacts of

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00:23:23.040 --> 00:23:38.100

Western popular culture from silent films to commercials to video games to films, of course, and you come over here to what we call once upon a place which is about storytelling and place making about the West.

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00:23:39.210 --> 00:23:55.530

A section called based on a true story that explores the relationship of history and myth and marketing in Western stories and a section on Southern California story Borderlands as we're calling it now, we may call it a view from here we're waiting a few titles.

128

00:23:56.550 --> 00:24:11.670

And this is where Lewis de Soto's wonderful truck this brown piece here is going to be the kind of anchor of the gallery and we'll get into that later. Okay and here's another version of the virtual tour of our exhibition in progress.

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00:24:13.140 --> 00:24:27.780

The overview of the the gallery says, you know, perhaps no region on earth has been the setting for as many stories as the American West objects media and interactive design this lively exhibition will engage visitors with the way storytellers have created. Imagine west of popular culture.

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00:24:29.310 --> 00:24:31.110

Here's the map, you just saw.

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00:24:33.000 --> 00:24:41.280

And here's kind of a, an inspiration image for the media section and thinking about the broad idea of the American West on screen.

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00:24:41.670 --> 00:24:52.500

And the kind of famous juxtaposition of the burning homestead at the beginning of the searchers perhaps the most classic Western in a way and the beginning of the Star Wars epic

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00:24:53.730 --> 00:24:59.100

And how that starts the action in a similarly dry and colorful landscape.

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00:25:01.140 --> 00:25:02.040

And then we think about

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00:25:03.060 --> 00:25:10.860

Once upon a place this idea of how we how place making and storytelling kind of combined in this is through miniature landscapes.

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00:25:11.910 --> 00:25:31.080

Or miniature kind of built environments and models through maps. These are two on the bottom here you see the map from the opening credits of bonanza and on the right, and a lunatic masked by an artist named Jerry lectern and that's a map of a basketball play in the form of mass

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00:25:33.120 --> 00:25:44.130

And then we think about how literature writing storytelling can help create these places, featuring a writers desk. Some highlights from our

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00:25:44.700 --> 00:26:01.020

library archives collection and maybe the ways that language might be animated in media. These are just kind of inspiration images there. And then the second big section based on a true story, we are talking about myth making history, making retelling histories and

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00:26:02.130 --> 00:26:21.180

The creators who made these things. And so we have wild west shows represented here by Annie Oakley. On the right, but there's such a wide variety of performers and types of acts and wild west shows that we're featuring and some command to regalia that was a

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00:26:22.290 --> 00:26:26.520

For a pageant retelling of the history of quanta Parker and his brother, Cynthia Parker.

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00:26:29.520 --> 00:26:38.280

And here are some sort of other stories we may tell sort of wild west shows gender and race and Westerns global Westerns poster art toy stories.

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00:26:39.360 --> 00:26:47.250

The top you see the land. O. Box or Lando fakes piece that you may have seen in the David Bradley exhibition last year Autry

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00:26:48.420 --> 00:26:50.280

Historic posters and toys.

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00:26:51.300 --> 00:26:58.020

And some of the makers. I mentioned new decode earlier. That's him at the top we have that outfit that he's wearing in our collection.

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00:26:58.290 --> 00:27:04.380

Of course museum founder Gene Autry will have a case focusing specifically on him and in many aspects of his career over the years.

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00:27:04.800 --> 00:27:13.980

And at the bottom is Navajo weaving by a weaver named Cecilia Yahtzee depicting the moon landing in the form of a Navajo text.

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00:27:14.820 --> 00:27:24.660

In different ways that creative people have built versions of their place in the west and finally the view from here or Southern California section.



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00:27:25.530 --> 00:27:31.140

That, as I mentioned, we're still working on the title and there's the truck. We're going to be talking about shortly.

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00:27:31.560 --> 00:27:41.880

And then thinking about other forms of storytelling about Southern California. There's a mural at the bottom there of the tongue of a woman toy Purina and how she's remembered in the city of LA.

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00:27:42.330 --> 00:27:48.240

The Ramona story how that the role that played in the kind of building of the story of Southern California.

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00:27:49.590 --> 00:28:02.700

And here I conclude with this tomorrow jacket with the Aztec calendar on the back, kind of exemplifies how surprising and beautiful the imagined West can be

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00:28:06.480 --> 00:28:14.610

Okay, so here's another tool. Another way to visualize the future exhibition and this is our sort of virtual

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00:28:15.780 --> 00:28:16.830

storyboard that

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00:28:18.270 --> 00:28:27.930

That in the past we've used sort of just foam core boards that little thumb tacks that and this one gives you less bloody fingers and it also

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00:28:28.410 --> 00:28:34.110

Allows us to sort of move things around in the same way and share it online with each other, working remotely.

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00:28:34.920 --> 00:28:50.400

So this is a kind of messy or version of the tour that I just gave you with a lot of images that may or may not wind up in the final exhibitions, or things that kind of inspire us as you kind of navigate through

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00:28:51.750 --> 00:28:55.440

And here's writing the West, for example, and some of the

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00:28:56.880 --> 00:29:02.880

library archives materials we might use or based on a true story. As I mentioned,

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00:29:05.820 --> 00:29:10.680

And we go through with the toys and the posters, the art.

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00:29:15.390 --> 00:29:17.430

Into the makers and performers

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00:29:20.850 --> 00:29:21.270

Different

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00:29:22.620 --> 00:29:35.310

Possible in items that might have go into the gallery and Southern California. And here's another image of Louis de Soto's truck from the grill of his truck here in the landscape.

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00:29:38.340 --> 00:29:40.920

Charles lameness as a Southern California myth maker.

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00:29:42.210 --> 00:29:42.780

Hand

165

00:29:43.980 --> 00:29:52.080

That's the sort of end of the story, as we've gotten it now. So this is a great tool that we are using right now to build the future exhibition

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00:29:56.610 --> 00:30:05.340

Josh Garrett-Davis: So we're back and I meant to mention if you would like to put questions into the Q AMP a feature at the bottom of your zoom screen.

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00:30:06.810 --> 00:30:12.030

Josh Garrett-Davis: I see a few people have already started. And please feel free to do so we'll get to those in a minute here.

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00:30:13.740 --> 00:30:21.780

Josh Garrett-Davis: But before that, I'll take the privilege of asking Lewis, a few more questions now that we think about placing the

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00:30:23.610 --> 00:30:25.740

Josh Garrett-Davis: The this truck in this new context.

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00:30:27.180 --> 00:30:41.220

Josh Garrett-Davis: It's fascinating to me because the biggest theme running through our plant galleries storytelling and how that makes place how we imagine this region through storytelling of all sorts of kinds of

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00:30:41.220 --> 00:30:43.200

Josh Garrett-Davis: It's fascinating, fascinating to me.

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00:30:43.800 --> 00:31:01.170

Josh Garrett-Davis: To have the way a car can be a medium for a story, it's, it's not a verbal. It's not a sequential story, but it's just a something you explore how did you think about that, in, in the context of we I mean I guess you describe a little bit you imagine this man.

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00:31:02.550 --> 00:31:05.250

Josh Garrett-Davis: In a particular place right

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00:31:05.280 --> 00:31:08.490

Lewis deSoto: Right. Yeah. I think I imagine the owner first

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00:31:10.320 --> 00:31:24.570

Lewis deSoto: Which is somebody that had progressed from poverty to feeling financially secure and then the kind of a combination of pride and power that might

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00:31:25.080 --> 00:31:36.210

Lewis deSoto: Give you your, your own ego and then trying to manifest that as a sort of physical object and then also include with it. The, the scenes from the past.

177

00:31:36.870 --> 00:31:54.060

Lewis deSoto: And the sort of idea of of progressing into the future, you know, as a sort of mode of transport, you know, getting on a freeway and driving fast or crossing the desert in a four wheel drive vehicle, all that stuff sort of came to mind.

178

00:31:55.650 --> 00:32:06.360

Lewis deSoto: And then, you know, if we think about American culture in general, there is this tradition of using native names for automobiles. It's pretty long, and it's

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00:32:08.340 --> 00:32:11.700

Lewis deSoto: Been fairly pervasive through the American culture.

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00:32:12.750 --> 00:32:15.390

Lewis deSoto: I mean, if we think about the Smithsonian.

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00:32:17.970 --> 00:32:22.140

Lewis deSoto: Smithsonian exhibit that's up right now about

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00:32:23.160 --> 00:32:26.850

Lewis deSoto: How native culture and names sort of permeated

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00:32:28.500 --> 00:32:40.590

Lewis deSoto: The society branding trademarks and all that kind of stuff, right down to, you know, weapons systems Tomahawk missiles, all that kind of stuff is

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00:32:41.640 --> 00:32:42.900

Lewis deSoto: You know, part of our culture.

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00:32:44.100 --> 00:32:44.850

Lewis deSoto: Excuse me a second.

186

00:32:47.130 --> 00:33:05.880

Lewis deSoto: Yeah, so, um, that's, that's, that's sort of the seed of it. Definitely. And then you start thinking about the whole myth of the West is sort of built into the kind of mythos of pickup trucks anyway. So it's a pretty easy to build on that.

187

00:33:08.010 --> 00:33:18.960

Lewis deSoto: To build on that tradition and I used to drive the truck around so I drive the truck on city streets or go to the lumberyard and pick up some wood.

188

00:33:19.560 --> 00:33:31.860

Lewis deSoto: And, you know, nobody really gave it a sideways glance because it it blended in in the sense to our culture the way we think about things.

189

00:33:33.120 --> 00:33:42.870

Lewis deSoto: That are native and are also products. So a few times we get some questions like, I've never seen a truck like that before.

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00:33:43.470 --> 00:33:59.640

Lewis deSoto: Or I don't remember this model or some, something like that. And I would just sort of my, I don't know. I don't know. No, uh, it was this idea also that that the cars can inhabit spaces society, as well as the space of culture.

191

00:34:00.270 --> 00:34:01.770

Lewis deSoto: And they could go to

192

00:34:01.860 --> 00:34:06.570

Lewis deSoto: Interact across one another, whereas we can't like Dr are painting to the store.

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00:34:07.530 --> 00:34:09.450

Lewis deSoto: Groceries. We can certainly take our

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00:34:09.780 --> 00:34:16.500

Lewis deSoto: Art cards and store to pick up groceries, so it gets to interact in the world and in sort of pass off as a counterfeit.

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00:34:18.780 --> 00:34:19.890

Lewis deSoto: In some way. Yeah.

196

00:34:20.970 --> 00:34:26.460

Josh Garrett-Davis: Yeah, that's, that's wonderful. I mean, and maybe that's a good opportunity to revisit you've done three

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00:34:27.540 --> 00:34:28.980

Josh Garrett-Davis: These major art cars.

198

00:34:31.050 --> 00:34:44.160

Josh Garrett-Davis: And we actually have slides of all three Rob can bring those up. And so could you describe these a little bit. The three. I don't know if I put them in the right order at you, but I know for sure. This is the first right

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00:34:44.850 --> 00:34:55.950

Lewis deSoto: This is the first. Actually, I think they are in the right order, we sort of looked at glass said earlier the conquest was the first car that I did, and

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00:34:57.120 --> 00:35:08.970

Lewis deSoto: I was living in San Francisco in a location on a hill where I couldn't actually work on any kind of cars and it was very frustrating for me and we moved to the Napa Valley.

201

00:35:09.450 --> 00:35:21.210

Lewis deSoto: And suddenly I had all of this is flat space that I could work with and some of these ideas that I sort of jotted down in my notebooks about

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00:35:22.440 --> 00:35:24.930

Lewis deSoto: Turning cars in the metaphors and

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00:35:26.820 --> 00:35:39.720

Lewis deSoto: counterfeits etc started coming to the fore and one of them. I wanted to attach was the use of the trademark de Soto, which expired in 1961

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00:35:40.770 --> 00:35:41.970

Lewis deSoto: And and

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00:35:43.380 --> 00:36:03.930

Lewis deSoto: It actually went from 1928 to 1961 actually for the Chrysler Corporation. And I thought about what if I could make a 1965 de Soto that helped incorporate some of the mythologies of Hernando de Soto, who wrote it on a white horse in into the armies of the Peruvian son King and

206

00:36:05.190 --> 00:36:08.550

Lewis deSoto: Then kidnapped him and murdered him so

207

00:36:09.810 --> 00:36:20.370

Lewis deSoto: All of these things are sort of encased in that and on the poster that you see on the wall. There's the requirement, though, which was read to native peoples, which was a kind of

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00:36:21.420 --> 00:36:22.500

Lewis deSoto: Was like a

209

00:36:24.090 --> 00:36:24.930

Lewis deSoto: Was like a

210

00:36:26.730 --> 00:36:27.900

Lewis deSoto: A lawyer early

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00:36:30.960 --> 00:36:43.590

Lewis deSoto: Document that was read that absolved the Spanish army of any damages, they might do to native peoples and of course they didn't understand this thing was bred to them in Spanish. So

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00:36:44.490 --> 00:37:01.350

Lewis deSoto: Anyway, the car was mildly customized from a Chrysler New Yorker, but little details like the white and black of his horse and saddle and the interiors all gold and there's a, you can see, oh yeah, here's the interior with the gold thread.

213

00:37:02.580 --> 00:37:12.390

Lewis deSoto: On the upper right is the conquest, and we can't quite see it because our names are little images are in the way. But there's a also the smallpox virus.

214

00:37:13.080 --> 00:37:23.430

Lewis deSoto: Diagram there and you can see the head of the keys to door in the steering wheel. So all these things sort of blended into the

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00:37:24.360 --> 00:37:34.890

Lewis deSoto: To the history of the Soto cars and a lot of people didn't think that it was anything different. In fact, a lot of people told me when they saw the current public that their father had one

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00:37:36.120 --> 00:37:50.970

Lewis deSoto: I would say, Well, okay. Yeah, that's good. But I can understand that it just resembled those things. It was just one more subtle. And I should mention this car is actually in the collection now of the Petersen Museum in Los Angeles happy about that.

217

00:37:51.870 --> 00:38:00.150

Josh Garrett-Davis: Yeah. And, and I can't help but note that your name is their last name is de Soto did that have anything to do with this project.

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00:38:00.720 --> 00:38:11.940

Lewis deSoto: Um, well, yeah, I mean, it's sort of odd to being a native person. My father's side of the name de Soto is kind of like being Jewish and having the last name of Hitler.

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00:38:13.620 --> 00:38:23.280

Lewis deSoto: There is this this this disconnect between those two realities and kind of wanted to explore that in a subtle way in the car.

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00:38:24.630 --> 00:38:30.360

Lewis deSoto: As a kid, you know, you'd be asked, you know, are you named after the car, you know, it was a sort of a joke.

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00:38:32.670 --> 00:38:34.260

Lewis deSoto: But my father never owned a de Soto

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00:38:37.620 --> 00:38:43.380

Josh Garrett-Davis: So the next piece, Rob, if you could go to our QA, we are again.

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00:38:43.650 --> 00:38:44.640

Josh Garrett-Davis: Yeah yeah

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00:38:44.970 --> 00:38:45.810

Josh Garrett-Davis: Talking about there.

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00:38:45.930 --> 00:38:46.560

Lewis deSoto: Are detail.

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00:38:47.040 --> 00:38:54.780

Josh Garrett-Davis: Yeah, there is a little you can see I actually, I don't know if this diminishes my

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00:38:56.040 --> 00:39:05.700

Josh Garrett-Davis: Americanness or whatever, but I didn't know the term Tonto cover until we worked on this, but there's a ton to cover that blanket that's covers the backup the bed, the truck bed.

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00:39:06.780 --> 00:39:08.400

Josh Garrett-Davis: Is visible somewhat here.

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00:39:08.970 --> 00:39:11.160

Lewis deSoto: Yeah, and that was that. And the

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00:39:12.180 --> 00:39:27.000

Lewis deSoto: The, the upholstery was woven by Magnolia additions in in Oakland, California, but the material was physically WOVEN IN BELGIUM which I felt was fairly ironic.

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00:39:29.940 --> 00:39:34.350

Lewis deSoto: Yeah, there's, there's the truck in and I in in my old neighborhood in my neighborhood.

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00:39:34.980 --> 00:39:38.820

Josh Garrett-Davis: And that was the day that we picked it up or the weekend that we picked it up. I guess maybe

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00:39:39.180 --> 00:39:41.040

Lewis deSoto: I'm yeah I'm not sure I'm not

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00:39:42.300 --> 00:39:48.300

Lewis deSoto: I'm actually confused about the photograph you showed earlier with the truck and they in the field. I don't even remember that.

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00:39:48.600 --> 00:39:53.040

Josh Garrett-Davis: No, yeah, I think I found that online somewhere and just at some point when I was putting together.

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00:39:55.440 --> 00:40:00.120

Josh Garrett-Davis: I think anyway. Yeah. And then if Rob, could you go to the next slide with a couple more details from

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00:40:01.590 --> 00:40:20.520

Lewis deSoto: Sure. Yeah. Yeah. Here you can see the tunnel cover better. And it's sort of made to look like a commercial Indian blanket that might, you know, be woven somewhere, not on the ancestral lands, but incorporate some of these things. And it's also woven with this beautiful gold and silver thread.

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00:40:22.530 --> 00:40:26.040

Lewis deSoto: So it just takes a lot of these some of its

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00:40:27.210 --> 00:40:35.280

Lewis deSoto: Kind of a cliché, and then some of it is not. And it's sort of mixed together into one sort of conglomerate image.

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00:40:35.880 --> 00:40:52.620

Lewis deSoto: And that will be laid on the truck bed in a display. And I think we talked about that. It's going to be sort of tilted in a way. So it can be easier to be seen, because it's kind of high and then on the right you can just see the interior of the truck and the

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00:40:53.820 --> 00:40:59.220

Lewis deSoto: The, the beating was actually done by my aunt, Virginia.

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00:41:00.450 --> 00:41:20.370

Lewis deSoto: And she has passed away, but she was sort of teaching herself. How to do beating and, you know, gave the family, lots of artifacts that she made. So I wanted to honor her by keeping her in the truck. So that goes with the truck and is shown with it.

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00:41:22.500 --> 00:41:24.960

Josh Garrett-Davis: And I remember there are so many other details.

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00:41:25.980 --> 00:41:33.390

Josh Garrett-Davis: We probably can't go through all but I remember you mentioning that the the paint color names. The the

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00:41:36.360 --> 00:41:41.640

Josh Garrett-Davis: To remember that the invader sticker. There are so many little details.

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00:41:41.850 --> 00:41:44.040

Lewis deSoto: Well, I could, yeah, I talked about a couple of them. Yeah.

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00:41:46.080 --> 00:41:52.020

Lewis deSoto: There's like a desert desert tan and Indian Brown or something like that.

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00:41:53.040 --> 00:42:09.180

Lewis deSoto: Which are coincidental. They're actually not. I didn't choose them off the truck painted like that and then discovered these seas native references to the colors. And then on the side there is a little teepee symbol for the camping.

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00:42:10.260 --> 00:42:12.960

Lewis deSoto: But I put a image of the

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00:42:14.070 --> 00:42:18.450

Lewis deSoto: The I that's on the Pyramid of the \$1 bill on that.

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00:42:19.500 --> 00:42:31.290

Lewis deSoto: Also there's a bumper sticker that says by America back so refers to this idea of Native people reap a purchasing back land that was taken from them.

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00:42:32.700 --> 00:42:42.930

Lewis deSoto: And there's also a reference to the size of the engine. But Chevrolet named engine, the invader. So Vader for 54

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00:42:44.010 --> 00:42:51.210

Lewis deSoto: thought it might be kind of funny to keep. So, I mean, there's a lot of little things that are in there on the hubcaps on the steering wheel.

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00:42:52.890 --> 00:43:10.080

Lewis deSoto: And they're mixed together and kind of evened out there's a 777 which refers to the jackpot which is on the the hood ornament, and it's on the floor mats refers to this idea of luck and so on.

255

00:43:11.730 --> 00:43:14.910

Josh Garrett-Davis: And then there's one more car project. I want to get to, before we

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00:43:15.420 --> 00:43:20.160

Lewis deSoto: Yeah, yeah. So this is called imperial America and

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00:43:21.840 --> 00:43:24.960

Lewis deSoto: A lot of people don't realize this but Chrysler Corporation was

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00:43:26.970 --> 00:43:43.650

Lewis deSoto: Asked or enlisted to help create the first atomic weapon, they, they actually manufactured the centrifuges that were used to refine plutonium to weapons grade weapon.

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00:43:44.850 --> 00:43:48.150

Lewis deSoto: And during that also during that time period. They were

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00:43:49.860 --> 00:43:58.980

Lewis deSoto: About building tanks cars weapons and in 1956. This is a 1956 imperial they were also asked to

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00:44:00.210 --> 00:44:08.010

Lewis deSoto: refine the Redstone rocket which was the first intercontinental ballistic missile

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00:44:09.270 --> 00:44:23.850

Lewis deSoto: And so what I did is I made a one thing. It's a one 10th scale version of the rocket itself which is mounted on a roof rack on to this imperial which I customized

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00:44:25.830 --> 00:44:31.320

Lewis deSoto: You, it's got a lot of references to the to the Navy into the US Defense Department.

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00:44:32.670 --> 00:44:34.470

Lewis deSoto: Yeah, it's got a

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00:44:35.280 --> 00:44:38.370

Lewis deSoto: More maps. Yeah, there's floor mats there with the

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00:44:39.180 --> 00:44:55.170

Lewis deSoto: The eagle and there's a atomic symbol behind it and the the eagle also appears on the upholstery, but believe it. Believe it or not, that is actual factory upholstery so

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00:44:56.250 --> 00:45:05.970

Lewis deSoto: One of the things that happened during World War Two is there's all these new materials that came about. And one of them was synthetic fabrics and

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00:45:06.960 --> 00:45:22.380

Lewis deSoto: Also this alignment with the notion of the eagle in the United States was built into the Imperial brand. So everything that I did to the car was pretty subtle except for the reference point of the rocket on the top.

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00:45:24.990 --> 00:45:30.000

Josh Garrett-Davis: Right. So Tim, pulling all three cars together.

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00:45:31.890 --> 00:45:33.510

Josh Garrett-Davis: What, what did you sort of

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00:45:34.530 --> 00:45:38.850

Josh Garrett-Davis: How do you kind of group that did. Do you see them as a series in a way

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00:45:39.360 --> 00:45:50.280

Lewis deSoto: Yeah yeah actually do. It's to me, they're all sort of manifestations power and references to power and you know political power.

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00:45:51.300 --> 00:45:54.630

Lewis deSoto: atomic power war powers.

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00:45:55.680 --> 00:46:07.290

Lewis deSoto: Power of conquest, the power of diseases. All of those things are, you know, still ring true today. And they're just different ways of manifesting in different

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00:46:08.070 --> 00:46:27.930

Lewis deSoto: Categories. So, you know, my father worked for the defense department he worked on actually nuclear weapon systems when I was a teenager, and I work for the Navy, and it was all those things sort of get woven into the way I look at those cars. Yeah.

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00:46:28.950 --> 00:46:32.940

Josh Garrett-Davis: And it seems like you actually enjoy working on cars and

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00:46:34.200 --> 00:46:38.520

Josh Garrett-Davis: Our have some interesting car culture outside of the kind of fine art world as well.

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00:46:38.850 --> 00:46:52.680

Lewis deSoto: Well yeah, I am. I'm I've been obsessed with Carson, so it was a child, my father was too and that's a sort of gets you know it's a crossover. And it was a felt like a real privilege and

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00:46:53.940 --> 00:46:59.430

Lewis deSoto: Excited excited way excitement of way to how do you put it, you know.

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00:47:00.540 --> 00:47:13.230

Lewis deSoto: Put together their art and my interest in cars and then use that knowledge about brands and decorations emblems and design to create sort of metaphors that

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00:47:14.970 --> 00:47:20.040

Lewis deSoto: Expanded that world of still reminded me and felt like art to me.

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00:47:20.520 --> 00:47:31.500

Josh Garrett-Davis: Okay. I mean, I think that's what's going to be one of the things that's so great for for as a part of the gallery is that we

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00:47:32.220 --> 00:47:39.300

Josh Garrett-Davis: A visit your visitors, we can't control how long they spend with any particular object and some people may just come to be like wow that is

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00:47:39.750 --> 00:47:53.310

Josh Garrett-Davis: A such a cool car and like, I'm not going to read the labels and but it's just beautiful that the golden thread on the tunnel cover is just splendid. There's just so much where if you don't want to read the labels and you just want to sort of

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00:47:54.120 --> 00:48:04.410

Josh Garrett-Davis: revel in in this is a cool car. That's great. If you want to learn about the history of California vs cabazon Banda mission Indians in the Supreme Court.

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00:48:05.520 --> 00:48:12.780



Josh Garrett-Davis: You can learn that you know there. There's so many layers to it where different visitors can take different things. And I think that's one of the

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00:48:13.350 --> 00:48:22.380

Josh Garrett-Davis: Wonderful things about museums and art museum in particular is that we have people can have all those different relationships to them and it can be to all of those levels right

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00:48:22.830 --> 00:48:34.320

Lewis deSoto: And and i think that says I've shown this car and in art venues before our museums, but this particular venue really expands.

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00:48:35.100 --> 00:48:48.150

Lewis deSoto: How you can understand the car and also how you people can understand the West and where a lot of myths about the West come from, because this the the truck basically incorporates those things.

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00:48:49.590 --> 00:48:58.620

Lewis deSoto: as seamlessly as I can do it. But at the same time as details which expand into the other exhibits as well.

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00:49:02.310 --> 00:49:04.980

Josh Garrett-Davis: So we're going to go to a couple of questions. We've gotten her

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00:49:10.710 --> 00:49:14.790

Josh Garrett-Davis: One question is just, is the truck on loan or is it a permanent acquisition and that is a

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00:49:16.200 --> 00:49:20.190

Josh Garrett-Davis: Permanent acquisition. We're excited to have this in the museum collection.

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00:49:21.330 --> 00:49:38.550

Josh Garrett-Davis: And intended to be on display for a long time, it's a it's a big, big thing to move around. And so, like, like the other vehicles. I mentioned it sort of, kind of, we don't say permanent galleries anymore. We say core GALLERIES, BUT FOR A LONG, it will be there on display for a long time.

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00:49:39.900 --> 00:49:41.880

Josh Garrett-Davis: So another question that

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00:49:43.530 --> 00:49:59.610

Josh Garrett-Davis: Well, one question we got is, what does it mean for a native artists to take some so much physical space at the entre. What does it mean for you for us. So I'll let you maybe answer but you know as the at the thinking about the Autry as an institution. What does that mean,

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00:50:00.180 --> 00:50:02.430

Lewis deSoto: Oh, you mean like the reverse conquest. I didn't

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00:50:03.840 --> 00:50:06.030

Josh Garrett-Davis: I didn't, I didn't ask the question.

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00:50:07.080 --> 00:50:08.820

Lewis deSoto: I actually hadn't thought about it, I just

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00:50:08.850 --> 00:50:15.120

Lewis deSoto: was pleased that the the truck could be part of the dialogue that occurs in this gallery.

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00:50:15.750 --> 00:50:16.020

Josh Garrett-Davis: Yeah.

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00:50:16.170 --> 00:50:18.930

Lewis deSoto: I'm actually thinking about. So yeah, taking over territory.

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00:50:19.980 --> 00:50:20.790

Lewis deSoto: Maybe I should

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00:50:21.030 --> 00:50:28.860

Josh Garrett-Davis: Yeah, well that that by America back stickers, kind of, and we hopefully we'll be able to have those manufacturing for the gift shop. So anybody

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00:50:30.150 --> 00:50:30.870

Josh Garrett-Davis: wants this.

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00:50:31.020 --> 00:50:32.460

Lewis deSoto: We should do some model kits to

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00:50:32.880 --> 00:50:41.910

Josh Garrett-Davis: Oh model kits. There you go. That's it out. I'll talk to you know, jazz, who runs our gift shop is amazing. And she I think she would love that idea.

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00:50:43.830 --> 00:50:51.780

Josh Garrett-Davis: Yeah for for me. Yeah, I don't even necessarily see it as a reverse conquest or anything, but just, I think, as you said, a conversation is is great.

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00:50:52.890 --> 00:51:03.960

Josh Garrett-Davis: And in the fact that there isn't really we there's that sort of we all have in our mind with when you say west that there's this idea of cowboys and Indians. But in some sense, this

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00:51:05.130 --> 00:51:09.420

Josh Garrett-Davis: Piece is kind of a foreign Indian cowboy right i mean in in a certain

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00:51:09.930 --> 00:51:10.350

Way.

312

00:51:12.360 --> 00:51:16.830

Josh Garrett-Davis: And so does those divisions are so clear as we might imagine.

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00:51:18.270 --> 00:51:20.010

Josh Garrett-Davis: Um, let's see. What does another

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00:51:22.410 --> 00:51:26.790

Josh Garrett-Davis: Says Josh reference other media that Mr De Soto uses as an artist, what

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00:51:28.140 --> 00:51:36.510

Josh Garrett-Davis: What are some of the other media you you worked in and what does it. What was it like to to move to something as fast as a multimedia car.

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00:51:36.930 --> 00:51:46.320

Lewis deSoto: Well actually it's it's that that he has a sculpture. Right. I guess I would you know refer to as as massive but I'm also worked in public art which you know

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00:51:47.610 --> 00:51:55.980

Lewis deSoto: I've worked in spaces that cover. Thousands, thousands of square feet. So, um, yeah. In terms of massiveness I guess I didn't

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00:51:56.790 --> 00:52:11.400

Lewis deSoto: I don't think of it as massive in that sense. Also, I work in photography and I do installation work which uses video and sound. And those are more site specific pieces but

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00:52:13.170 --> 00:52:13.860

Lewis deSoto: By

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00:52:16.290 --> 00:52:27.240

Lewis deSoto: I've been always been very interested in all kinds of art and I find myself shuffling from one to the other, as to reference in particular idea that I'm interested in.

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00:52:27.780 --> 00:52:31.080

Lewis deSoto: Okay so recently it's been more photography and writing

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00:52:31.560 --> 00:52:39.840

Lewis deSoto: And I do have a book called Empire, which was about the Inland Empire that that's out which combines photography and writing

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00:52:40.320 --> 00:52:41.820

Lewis deSoto: And writing about the

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00:52:41.820 --> 00:52:55.140

Lewis deSoto: Personal my personal recollections of the Inland Empire, and also the, the history of the Inland Empire and how it to figures into the mythology of the West really

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00:52:55.530 --> 00:53:00.300

Josh Garrett-Davis: Uh huh. Yeah. And so you yeah I don't think I've mentioned you're from Riverside right so

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00:53:00.930 --> 00:53:02.790

Lewis deSoto: Yeah, I grew up in San Bernardino and

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00:53:02.790 --> 00:53:05.130

Lewis deSoto: Radio in Riverside for many years.

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00:53:06.270 --> 00:53:06.990

Josh Garrett-Davis: So that

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00:53:08.520 --> 00:53:18.720

Josh Garrett-Davis: In this section of the gallery, we're thinking about, and this is something we always think about at the Ultra is like what is the West look like from Southern California, right, that when you instead of putting

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00:53:20.550 --> 00:53:29.100

Josh Garrett-Davis: Say Santa Fe at the center of the West or Denver or wherever you could pick many different centers for where where where to look at the best from

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00:53:29.520 --> 00:53:43.680

Josh Garrett-Davis: And it looks different. What does that mean for here from Southern California. And this is a your work speaks brilliantly to that point of view of how is this in fact the West, because we actually have a lot of school kids. We will ask them, Do you live in the West.

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00:53:43.920 --> 00:53:45.630

Josh Garrett-Davis: And they're from LA, and they say no.

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00:53:45.870 --> 00:53:47.640

Josh Garrett-Davis: You know, Los Angeles isn't part of the West.

334

00:53:48.690 --> 00:53:49.890

Josh Garrett-Davis: Interesting enough, Tumbleweeds

335

00:53:51.840 --> 00:53:53.790

Lewis deSoto: We have to stop building houses.

336

00:53:55.350 --> 00:53:56.070

Lewis deSoto: tumbleweeds

337

00:53:56.760 --> 00:53:57.060

Yeah.

338

00:53:58.680 --> 00:53:59.160

Josh Garrett-Davis: Um,

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00:54:00.240 --> 00:54:02.430

Josh Garrett-Davis: Let's see what else we have here as a question.

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00:54:07.950 --> 00:54:16.350

Josh Garrett-Davis: Let's say there's a question for me that says for Josh how, why, and how is the transformation of the imagination gallery important for the entrees, past, present and future.

341

00:54:18.300 --> 00:54:18.780

Josh Garrett-Davis: And

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00:54:20.040 --> 00:54:26.160

Josh Garrett-Davis: I mean, I definitely feel I have a sense of humility about the

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00:54:27.450 --> 00:54:34.080

Josh Garrett-Davis: The scope of this gallery and taking it on and and I really want to build it to be somewhat flexible over time with

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00:54:34.470 --> 00:54:42.600

Josh Garrett-Davis: The exception of this truck, probably not going to move, but I want individual cases and things to be able to change over time, partly because we have

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00:54:43.140 --> 00:54:54.090

Josh Garrett-Davis: Restricted conservation standards. So things like textiles can't be on display for as long anymore as they they once were. So we'll be changing things constantly so I don't

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00:54:55.500 --> 00:54:59.550

Josh Garrett-Davis: I wanted to evolve over time. I want us to be able to to be flexible because

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00:55:00.870 --> 00:55:09.990

Josh Garrett-Davis: You know history changes and there's something wonderful about time capsules and and and things, but we we also it's great to be able to respond to the world.

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00:55:10.410 --> 00:55:25.140

Josh Garrett-Davis: We're in the keeps changing and changing so rapidly. So for me to just be able to speak to new audiences speak to new histories and new stories that keep coming up is one of the wonderful things about this gallery and while honoring

349

00:55:26.730 --> 00:55:41.820

Josh Garrett-Davis: That it's remains one of our most popular galleries and people I, you know, I've talked to a lot of people. It's like they the. I love the rhinestones when they tell me I tell them I work with the country. Oh yeah, I love the rhinestones and that's that is kind of

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00:55:43.320 --> 00:55:43.830

Josh Garrett-Davis: Amazing.

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00:55:44.940 --> 00:55:46.380

Josh Garrett-Davis: Things history to uphold

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00:55:50.220 --> 00:55:53.220

Josh Garrett-Davis: And where else do we have

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00:55:54.360 --> 00:56:04.890

Josh Garrett-Davis: For loose. I think you did mention this a little bit, but using these cars for regular use that you said you would go to to the hardware store or something in Korea. Did you drive the others around at all.

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00:56:05.520 --> 00:56:07.080

Lewis deSoto: Oh, sure. I drove them all now.

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00:56:08.640 --> 00:56:14.070

Lewis deSoto: I mean, number one is that you if you leave a car sitting, it will stop working.

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00:56:14.550 --> 00:56:14.880

Josh Garrett-Davis: Yes.

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00:56:15.120 --> 00:56:15.900

Lewis deSoto: You know, so

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00:56:17.280 --> 00:56:28.410

Lewis deSoto: That was one of the pleasures of having a sculpture is drivable object is that and use it to to do things in and

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00:56:29.640 --> 00:56:38.880

Lewis deSoto: The other thing is that each car has its own experience, which is sort of private to me. But, you know, driving an ID 56 imperial

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00:56:39.540 --> 00:56:51.240

Lewis deSoto: Is a different experience than driving you know your Toyota Corolla or something so it it commands a certain amount of respect and people look at it.

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00:56:51.810 --> 00:57:05.490

Lewis deSoto: And then also, it represents a historical place in American history where Americans had prevailed in world war two and they were the world's largest world power.

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00:57:06.030 --> 00:57:23.760

Lewis deSoto: And it was a designation of that so imperial America notion of the word using the word imperial and then also the eagle somehow conflates the idea of a kind of an empire and American empire.

363

00:57:24.210 --> 00:57:30.240

Lewis deSoto: And the that just being able to drive it around like the head. It represents

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00:57:31.320 --> 00:57:40.230

Lewis deSoto: The kind of displacement of how we think about the metaphors of our cars which were have become more like personal, you know, muscle cars or

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00:57:41.010 --> 00:57:52.650

Lewis deSoto: soccer mom vans, or whatever you might call them they they represent something about their owner, but these cars seem to represent something about the culture or about

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00:57:54.480 --> 00:57:57.780

Lewis deSoto: I don't know the mind of America would never be need

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00:57:59.040 --> 00:58:03.900

Josh Garrett-Davis: And it's how do you balance this sort of, it sounds like you have a bit of nostalgia for that.

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00:58:05.160 --> 00:58:13.860

Josh Garrett-Davis: That feeling of driving those those amazing cars from that era. At the same time, you're recognizing and sort of that. I don't know if the the atomic

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00:58:14.850 --> 00:58:26.670

Josh Garrett-Davis: The fear behind it potentially the other end with the other cars. The downsides conquest literally talks which is you know such a horrifying sort of

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00:58:26.940 --> 00:58:32.190

Josh Garrett-Davis: Retail on the conquest. How do you sort of balance that nostalgia for us.

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00:58:32.310 --> 00:58:38.250

Lewis deSoto: More. Well, I think what you try to do is is point out the horror and one way or the other.

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00:58:39.330 --> 00:58:39.750

Lewis deSoto: You know,

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00:58:40.830 --> 00:58:53.550

Lewis deSoto: The image of the sword and the image of the virus together. If you think back about that, you know, speaks to beheadings and dismemberment and and you know people dying.

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00:58:54.630 --> 00:59:00.990

Lewis deSoto: feverish horrifying painful deaths by the, you know, hundreds of thousands, so

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00:59:02.250 --> 00:59:12.870

Lewis deSoto: It's one. It's one point. It's a decoration on the other point. It's a symbol for that thing. I mean, if you think about also the. A lot of us don't remember this, but

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00:59:13.380 --> 00:59:27.570

Lewis deSoto: There used to be on all radios two symbols a circle with a triangle on it. And those were Civil Defense stations that you would dial your radio to in case there was an attack.

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00:59:28.680 --> 00:59:52.230

Lewis deSoto: And those are cooked into almost all the radios up to like 1963 or something. And that's predominant. It's on the 1956 radio big circles with triangles in the Civil Defense stations. So those are just, you know, things that need to be re pointed out to people and forgotten those things.

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00:59:54.330 --> 01:00:07.980

Josh Garrett-Davis: And and then in terms of driving them. I did see on your website that the conquest you entered it in a car shows like an kind of regular car. She says, in addition to being in the kind of fine art world and needs Museum. Right.

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01:00:08.040 --> 01:00:09.030

Lewis deSoto: Right, yeah, I'm

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01:00:10.500 --> 01:00:16.200

Lewis deSoto: Jordan Byron, the Los Angeles artist very nice video of the

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01:00:18.210 --> 01:00:38.370

Lewis deSoto: Of the event. We took the car to a Chrysler historical vehicle event and I pretended it was a prototype secret prototype made by Chrysler Corporation in 1964 and I got I think second place award in that category.

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01:00:39.930 --> 01:00:41.760

Lewis deSoto: So it's just interesting to see these

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01:00:43.410 --> 01:00:47.280

Lewis deSoto: Enthusiasts looking at this thing and going, Oh yeah, that makes sense.

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01:00:47.670 --> 01:00:48.000

Lewis deSoto: That this

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01:00:48.420 --> 01:00:53.760

Lewis deSoto: Would be a prototype. And that was one of the things is that if you you need to understand the history of

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01:00:54.270 --> 01:01:00.120

Lewis deSoto: The automobile and the know who the designers were and try to be true to all of that.

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01:01:02.910 --> 01:01:08.700

Josh Garrett-Davis: Yeah, that that idea of them as counterfeits that you mentioned earlier is really fascinating.

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01:01:10.200 --> 01:01:16.380

Josh Garrett-Davis: And that they are just gorgeous and a PDF can appeal to so many different audiences.

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01:01:20.370 --> 01:01:20.940

Josh Garrett-Davis: And

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01:01:22.920 --> 01:01:25.590

Josh Garrett-Davis: Someone asks me, we just have a couple of minutes left.

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01:01:28.230 --> 01:01:34.320

Josh Garrett-Davis: That besides cool we have what pieces are my most excited about being included in imagined West's

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01:01:37.050 --> 01:01:54.990

Josh Garrett-Davis: That's hard but um I'll little What first comes to mind are things things. I haven't mentioned yet potentially are sort of, I have a soft spot for sort of models and small, in addition to giant things. I have a soft spot for

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01:01:56.220 --> 01:02:04.770

Josh Garrett-Davis: Small miniatures, and there's a, I guess it was on the opening slide of the program. There's a whole kind of frontier town.

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01:02:07.290 --> 01:02:13.170

Josh Garrett-Davis: carved by a guy named Jean whoa back and I haven't really been able to determine that much about him.

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01:02:13.770 --> 01:02:26.520

Josh Garrett-Davis: But he kind of made you kind of a folk artists made made these frontier towns and it appears he may have been native himself, but was working cowboy on some ranches up on the California coast toward San Francisco.

396

01:02:28.380 --> 01:02:33.930

Josh Garrett-Davis: And would sell these kind of carefully rod things and there is just something sort of

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01:02:36.210 --> 01:02:50.820

Josh Garrett-Davis: Both in chanting and a little bit scary about miniatures, but I just like the varying scales of of objects that will be able to have from human scale to truck giant scale that to to miniature

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01:02:52.590 --> 01:02:56.520

Josh Garrett-Davis: So we're about out of time. I'm trying to think of any last

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01:02:58.950 --> 01:03:00.450

Josh Garrett-Davis: thoughts with you but

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01:03:01.410 --> 01:03:03.930

Lewis deSoto: Maybe later a little about some other things.

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01:03:03.930 --> 01:03:13.110

Josh Garrett-Davis: Right, yeah. We are so, so if you all would like to continue this conversation. We're going to take a little half hour break and have a more public conversation.

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01:03:14.550 --> 01:03:26.460

Josh Garrett-Davis: With Lewis about his pieces that are in the when I remember I see red exhibition that will hopefully open very soon kind of finishing finishing up the installation right now and hopefully our

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01:03:27.510 --> 01:03:41.070

Josh Garrett-Davis: coronavirus numbers are on track to be able to open relatively soon and Los Angeles all museums and in Los Angeles. So if you haven't signed up for that event, yet you can go to the [entre.org slash conversations](https://entre.org/slash/conversations)

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01:03:42.300 --> 01:03:55.440

Josh Garrett-Davis: And get the link and we'll be back here at noon to talk about some totally different skill pieces in Lewis's body of work. So hopefully, some of you will be able to join us for that.

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01:03:56.550 --> 01:03:57.870

Josh Garrett-Davis: And thanks again this for

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01:03:58.260 --> 01:04:04.530

Josh Garrett-Davis: Like you working with us on this long project of getting Korea and we have some more work to do and we look forward to when we can have you

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01:04:04.860 --> 01:04:17.400

Josh Garrett-Davis: Back down to work on some details of that and will, and we're just looking forward to the exhibition opening. So thank you all for joining us. Thank you, Louis. Yeah.

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01:04:17.430 --> 01:04:17.850

Lewis deSoto: Thank you.

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01:04:22.290 --> 01:04:25.920

Josh Garrett-Davis: Oh yes, I was supposed to mention that the next artist salon.

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01:04:26.100 --> 01:04:30.330

Josh Garrett-Davis: Is on October 17 and my colleague, our vice president of

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01:04:30.720 --> 01:04:39.210

Josh Garrett-Davis: Native collections and ahmanson curator of native Native American history and culture. Joe horse capture will be speaking with artists summer Peters so

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01:04:39.480 --> 01:04:47.280

Josh Garrett-Davis: That's on October 17 so that'll be the next one of these concepts, he's doing. All right, bye bye everybody. Thank you so much.