

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.