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# WORKSHOP: A KSMoCA collaboration between Arnold J. Kemp and students from Dr. Martin Luther King Jr. School

Arnold J. Kemp

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# WORKSHOP

Arnold J.  
Kemp

Arnold J. Kemp: WORKSHOP

**KSMoCA**

A contemporary art museum in a  
public school in NE Portland, OR.

KSMoCA

A KSMoCA collaboration  
between Arnold J. Kemp  
and students from Dr. Martin  
Luther King Jr. School



## WORKSHOP

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**King School Museum of Contemporary Art (KSMoCA)** is a museum-as-artwork project within the walls of a functioning Pre K–8th Grade public school in NE Portland, OR. It is founded by Lisa Jarrett and Harrell Fletcher who work alongside students, teachers and administration from Dr. MLK Jr. School and Portland State University’s College of the Arts. The project reimagines how museums, public schools and universities shape people, culture and perspectives by cultivating space for art to educate within and beyond the classroom through mutual exchange. Internationally renowned artists collaborate with students on site-specific projects, exhibitions and workshops. In turn, students learn about museum careers as they practice the roles of curator, preparator, publicist, artist, copywriter, registrar and docent.

KSMoCA’s program includes quarterly rotating exhibitions with visiting artists, Creative Research Centers with local arts institutions, a 1-on-1 mentorship program with local artists, a public artist lecture series, site-specific commissions, community and neighborhood events, and more. The public is welcome to experience the museum by appointment and during selected open hours. For more information, visit [www.ksmoca.com](http://www.ksmoca.com) or check out @ksmoca on Instagram for the latest updates.



**Dr. Martin Luther King Jr. School** is a Pre K–8th Grade public school located in the King neighborhood of NE Portland, OR. This year (2018) we celebrate the 50th anniversary of our legacy and our name change, a student-led initiative directed by middle school students who worked with district administration to change the school's name just days after the death of Dr. King. At Dr. MLK Jr. School we believe in the unlimited potential of everyone in our diverse community. We believe that a caring well-balanced student will be motivated to become a global citizen who is inspired to take action.

Dr. MLK Jr. School is an authorized International Baccalaureate (IB) Primary Years Programme and Middle Years Programme, a program that helps students develop the intellectual, personal, emotional and social skills to live, learn, and work in a rapidly globalizing world. We are also proud to be a Mandarin Immersion School. Students in the immersion program receive Mandarin instruction for half the day and English instruction the other half of the day. We welcome all families to come find out more about what Dr. MLK Jr. School has to offer both in our Mandarin Immersion and our English only programs.



Despite changes in artistic attitudes and predilections, the basic format of the artist's workshop stayed largely the same from the Middle Ages through the 1800s. These workshops consisted of one lead artist and a group of dedicated students who in learning the artistic techniques of a leading artist graduated from apprentice to journeyman to master, at which point they started their own workshops. At some point the workshop became a reflexive space, a combination of the workroom and the study where the act of contemplation was incorporated into the process of painting itself. WORKSHOP features artwork by Arnold J. Kemp and students of MLK Jr. School who, following Kemp's lead, have been incorporating elements of chance and concentrated periods of observation to challenge notions about art. Kemp's works simultaneously emerged from a residency in the Printmedia Department at the School of the Art Institute of Chicago with special thanks to artists and professors Ayanah Moore and Oli Watt.



**Arnold J.  
Kemp:**

**Foiling**

**An essay written by  
Stephanie Snyder**



It is the genius of materials to ensnare the artist in complex attractions. Stroke, fold, tear, press...material gestures shape the artist over time, seeding and reseeding the psychic conditions of making that precede language, but never form. Form is the shifting apparition of the psyche, and its pull resonates throughout the work of U.S.-born Bahamian artist Arnold J. Kemp, whose visual art, performance, and writing practices explore the registration and expression of the psyche... meanings traced in flux.

Psychoanalyst André Green describes the basic organization of the mind: "Thought is the manipulation of signs. Thinking does not exist apart from the signs through which it expresses itself. This capacity of thought opens the way for an infinite system of interpretation."<sup>1</sup> The signs our mind manipulates may or not be conscious, and they precede the constraints of language; they are emotional, affective, gastrointestinal...limitless. As signs "bind," "unbind," and "rebind," symbolization takes flight and a third space opens.<sup>2</sup> This thirdness is the space of interpretation. "The ability to interpret thought is not born magically out of the dual relationship between a sign and an object: the relationship needs an organizing agent that is not part of the relationship, and as it relates to thought, such an agent recognizes a distance and a reflection between the object and the sign."<sup>3</sup> Distance and reflection; the relation of the organizing agent is oblique and digressive, yet it is the spur that externalizes symbolization into objecthood. Psychoanalyst Melanie Klein's fundamental question about psychic awareness shadows the artistic process: "What stands between the sometimes unrepresentable content of our deepest inner reality and the representation of realities through perception?"<sup>4</sup> Kemp envisions the aniconism of this interiority as a haunting.

As enigmatic as the psyche is, unbraiding its nuances is important for approaching Kemp's work, in part, because an essential aspect of his practice involves meditatively engaging the materials he transforms. Meditation activates

Kemp's nonlinguistic, intuitive relationship to his materials as he traces them through contemporary and historical forms of black experience, particularly as it is represented in art, literature, and cinema.<sup>5</sup> Here Kemp tracks his perceptions in relation to the unrepresentability that Klein sites between deep feeling and mediated experience.

Nearly all of the materials Kemp employs reflect light but do mirror likeness, becoming metaphors for internalization, repression, and the obfuscation of the black male body—the “distance and reflection” described by Green. These qualities of perception act as organizing agents in Kemp's work, traveling through his material taxonomy, which includes: aluminum foil; polished black shoe leather; silver, spray-painted latex; glitter; stainless steel; glazed clay; high-gloss photographic paper; and black oil paint. These materials transform visual reception into metonymic glimpses and fractured, abstracted fields—forms of illegibility that haunt the failures of representation Kemp embraces.<sup>6</sup> Kemp also stimulates and broadens his material vocabulary with the addition of familiar, personal, and domestic objects that he incorporates within larger installations, including: sea shells; leather belts; brass belt buckles; and polished, black leather shoes (all but the sea-shells and brass belt buckles are meticulously crafted by the artist). These objects speak to the psyche's most pressing concerns: safety, sustenance, wonder, affection, etc....needs imperiled in a world plagued by injustice and destruction, yet full of beauty, love, and nurture.

The natural, crafted, and homespun objects Kemp incorporates into his work also reflect light but deflect mirroring. They become part of tableaux that are charming, emotionally delicate, and, at times, painful to absorb. A poignant example: two dully shimmering dyads—a pair of Kemp's black handmade leather shoes, resting next to a pair of delicately spotted, tropical shells (think of Kemp's Bahamian origins).<sup>7</sup> To move beyond the beauty and elegance of the shoes and shells (notice the poetic alliteration) to their deeper symbolism demands time and empathy. “In symbolization, two parts of a broken unity are reunited; and the overall result can be considered not only as the rebuilding of a lost unity, but also as the creation of a third

element that is distinct from the other two split-off parts. This way of understanding symbolization links it with conception. Here, *to conceive* both constitutes a concept and creates an imaginary gap between the two states of separation and reunification.”<sup>8</sup> Are these the uninhabited shelters of two vulnerable species? The multiple readings of Kemp's tableaux, and his work in general, speak to broken unities and processes of reparation, such as: artistic identity, self, and the privacy of creation; the relation of nature and culture in the Anthropocene; shelter and homelessness; interspecies relationships, both symbiotic and ruinous; making and finding; craft and art; humor and horror; the hierarchical artistry of species; and loss, lingering, and abandon.<sup>9</sup>

Over the last decade, no material has been as powerfully symbolic for Kemp as aluminum foil. This domestic, yet industrial substance—reflective, yet burnished, crinkly, and endlessly impressionable—has become the artist's truest metaphor for the psyche. Many of the objects that Kemp has created with foil have taken the form of “masks”—expanses of fractalized sheet foil with strangely shaped holes that resemble eyes and mouths.<sup>10</sup> Their depths appear to collapse time and space, imbuing the works with an indescribable sense of traumatic duration. In the masks, Kemp also uses foil *as a foil*, to deflect menace, to fool and outsmart violence and predatory behavior, and to protect what is most critical, vulnerable, and precious: art, queer love, blackness, rage, justice...At times Kemp reproduces the foils as color photographs. In this form, they fill their frames such that the only edges we see become dark orifices, signaling that we are in the presence of an object with an unspecified relation to a body, or disembodied spirit. Kemp has produced these images in varying sizes; some as tall as dressing mirrors. At this size, the foil's patterns become a field of refraction ruptured by the dark, worrying pools.

Domestically, foil is a humble material, but its history embodies the collision of early twentieth-century militarism and industry. Like the tin can, it was invented to create anaerobic environments for food preservation, and to line the moisture-prone parts of machines. Foil is the result of precise and sustained pressure intense enough to flatten



massive aluminum “bricks” into enormous rolls of sheeting as thin as .0065 mm. The sheets are so thin that they must be paired for their final burnishing. This results in foil’s infamous double-sidedness: the exterior remains shiny and heat-reflective, while the rubbed interior gains a matte finish that absorbs heat. Foil brought the Space Age into the American home, and the downhome patriotism of the early Apollo missions. Because foil blocks radio waves, it became a symbol of Cold-War paranoia, and insanity in general. Contemporary movies still portray people wearing foil helmets and battling private hallucinations. But for all of its uses, and in direct relation to Kemp’s work, foil’s most astonishing property is its magical vulnerability as a surface, like a spirit medium capable of detecting otherworldly thoughts and beings. From this perspective, Kemp’s foils register the psyche like an automatic drawing.

Spiritual masking traditions are essential to black Bahamian ritual, brought to the Caribbean by African slaves and used as powerful magic against the evil and oppression of colonization. Junkanoo became, and remains, the most visible public manifestation of this power. Participants create an infinite variety of costumes and masks that act as shields of anonymity and collectivity. The masks, in particular, remain the ancient conduits of protective spirits. It is a mistake to disconnect Kemp’s work from this history, this third space that is created by the body of the festival and the spirits that inhabit its objects. The patterns and repeating forms of African textiles also figure prominently in bodies of Kemp’s work, and the artist has used these textiles to create wearable forms such as pointed hoods.<sup>11</sup> In a series of photographic self-portraits we witness Kemp possessing their forms: a queer body refusing to be defined by the history of violence waged against it. Kemp uses the psychic depths of material association to embrace and confront stereotypes, register trauma, deflect the overprivileged narcissism of mirroring, fashion new forms of beauty, and break, reunite, and transcend the symbolization of objects and signs. But in spite of their oneiric power, Kemp’s works are not reveries; they are hauntings. To experience reverie is to be lost in thought; but to be haunted is to be tormented by the inability to forget.

During his residency at KSMoCA, Kemp offered a similar level of introspective depth to the students. Using the domestic foil that is the foundation of his own work, Kemp created activities that gave each student the opportunity to reflect on their own representation. In preparation, Kemp presented an artist talk, sharing his work’s important artistic and cultural influences and addressing the students’ astute, well-prepared questions. One of Kemp’s goals was to offer the students a consideration of “high” art’s marginalizing hierarchies and discuss how art history has excluded artists of color whose work was created with everyday materials. Together, they considered the ways in which materials become symbols of value. Kemp also touched on European art’s appropriation of indigenous art and culture. Kemp showed the students work that he has cherished for years—including many masks—from the Arts of Africa, Oceania, and the Americas galleries in the Metropolitan Museum of Art. Alongside Junkanoo, it was an ideal way for Kemp to introduce ancestor spirits, indigenous deities, and the inhabiting of masks across generations: the artwork as a site of protection, knowledge, and power.

As they began making, the students explored Kemp’s practice of meditative observation, spending time regarding themselves in reflective surfaces, mostly mirrors. Kemp wanted to begin with less abstract self-reflection to give the students the opportunity to see their own images clearly, with the most detail. This was also a way to avoid the blur, fuzz, and exaggerated appearances of the digital realm. During these periods, students were encouraged to study the expressions accompanying their thoughts and feelings, and to create unique and mysterious expressions in order to investigate their meaning. In essence, Kemp was encouraging the students to sense and describe the distance and reflection between signs and objects, and to notice their interpretation.

Alongside Kemp, students explored the physical properties of foil, testing its material and visual properties and inventing ways to manipulate it as a surface. The students used their experience to create foil masks that were then scanned and printed, in color, on white paper. The masks were informed by their meditations, and invested with whatever level of

self-portraiture they chose to reveal. In fellowship with his class, Kemp also created a new body of work for exhibition at the school. Kemp's masks are accompanied by small colored "tags" placed in the margins of each image. The little color blocks have the appearance of semaphores or insignia; they suggest a group of united countries or a team of some kind. Throughout everyone's work, the scanning of the foil imbued the printed images with a hyperreal, magical quality, like electric fields. Many of the students continued developing their representations with pencil, marker, and paint, furthering their imaginative power. As the images in this catalog attest, the students interpreted and expanded their works with extraordinary inventiveness and expression.

- 1 André Green, "Thirdness and Psychoanalytic Concepts," *The Psychoanalytic Quarterly* LXXIII, no. 1 (2004): 132.
- 2 Ibid., 108.
- 3 Ibid., 113.
- 4 Ibid., 121.
- 5 Arnold Kemp, *HEADLESS*, 2016, Latex rubber masks, oil paint, lemon halves, steel, 46.5 × 25.75 × 12 in. Courtesy of the artist and Fourteen30 Contemporary, Portland.
- 6 Arnold Kemp, *OUR FRIEND TEACH US SOME THINGS AND OUR ENEMIES TEACH US THE REST*, 2017, Graphite, ink wash and Flashe on canvas, 69 × 69 in. Courtesy of the artist and Fourteen30 Contemporary, Portland.
- 7 Arnold Kemp, *LET HIS BODY BECOME A LIVING LETTER*, 2013, Handmade leather shoes, sea shells and welded steel, 7.5 × 20 × 20 in. Courtesy of the artist and Fourteen30 Contemporary, Portland.
- 8 André Green, "Thirdness and Psychoanalytic Concepts," *The Psychoanalytic Quarterly* LXXIII, no. 1 (2004): 107–8.
- 9 Arnold Kemp, *WHEN WILL MY LOVE BE RIGHT*, 2013, Galvanized welded and riveted steel, leather, brass, copper and seashell, 26 × 25 × 40.5 in. Courtesy of the artist and Fourteen30 Contemporary, Portland.
- 10 Arnold Kemp, *WHO'S AFRAID OF SOMETHING REAL*, 2012, Archival pigment on Somerset paper in artist's frame, 43.625 × 35 in. Courtesy of the artist and Fourteen30 Contemporary, Portland.
- 11 Arnold Kemp, *UNTITLED (Played Twice)*, 2011, Type c-print mounted on aluminum in custom frame, 37 × 31 in. Courtesy of the artist and Fourteen30 Contemporary, Portland.



**Work by**

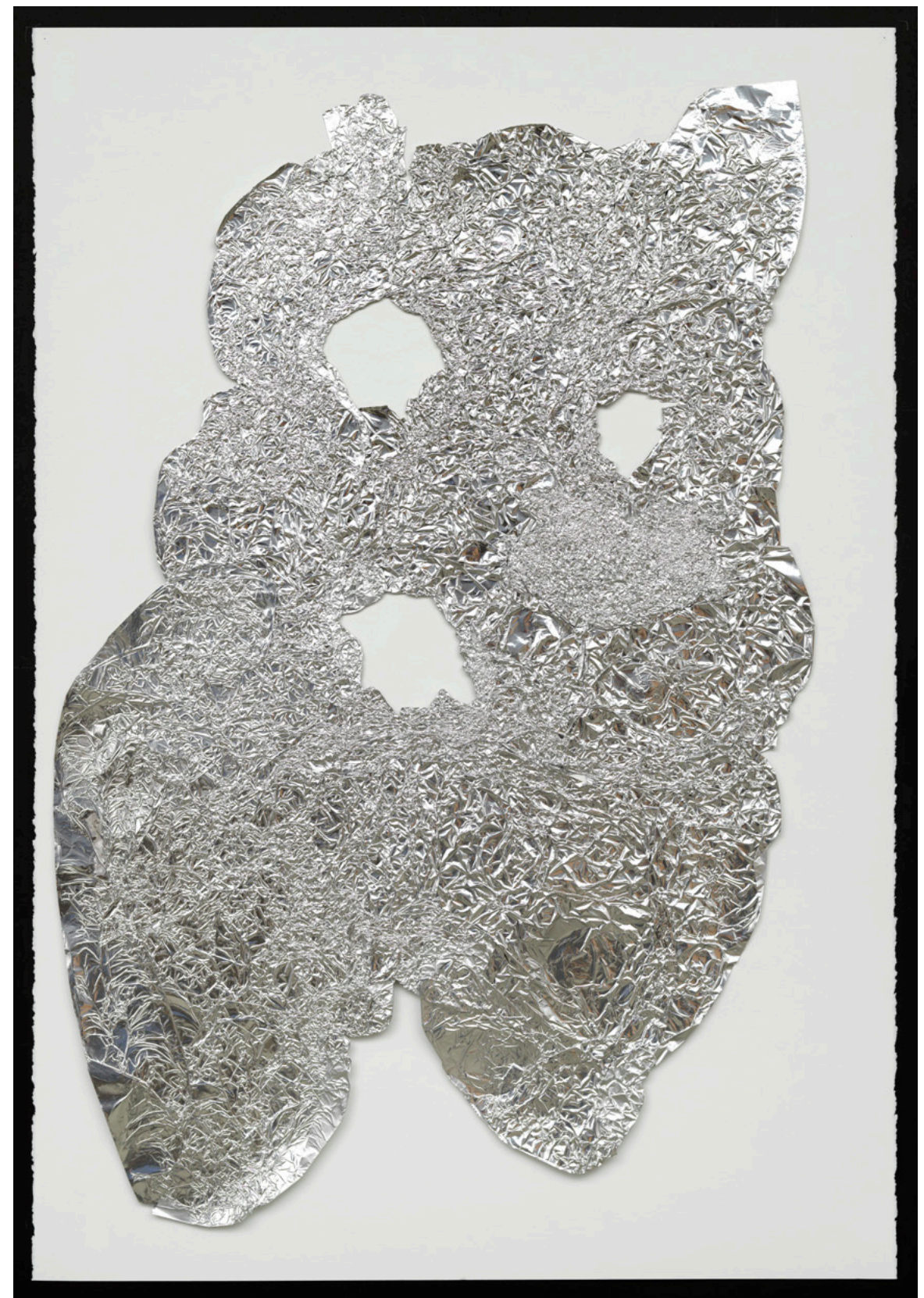
**Arnold J.  
Kemp**

*UNKNOWN DRAWING*  
Arnold J. Kemp, 2019,  
Aluminum foil and collage  
on paper, 30" x 44"



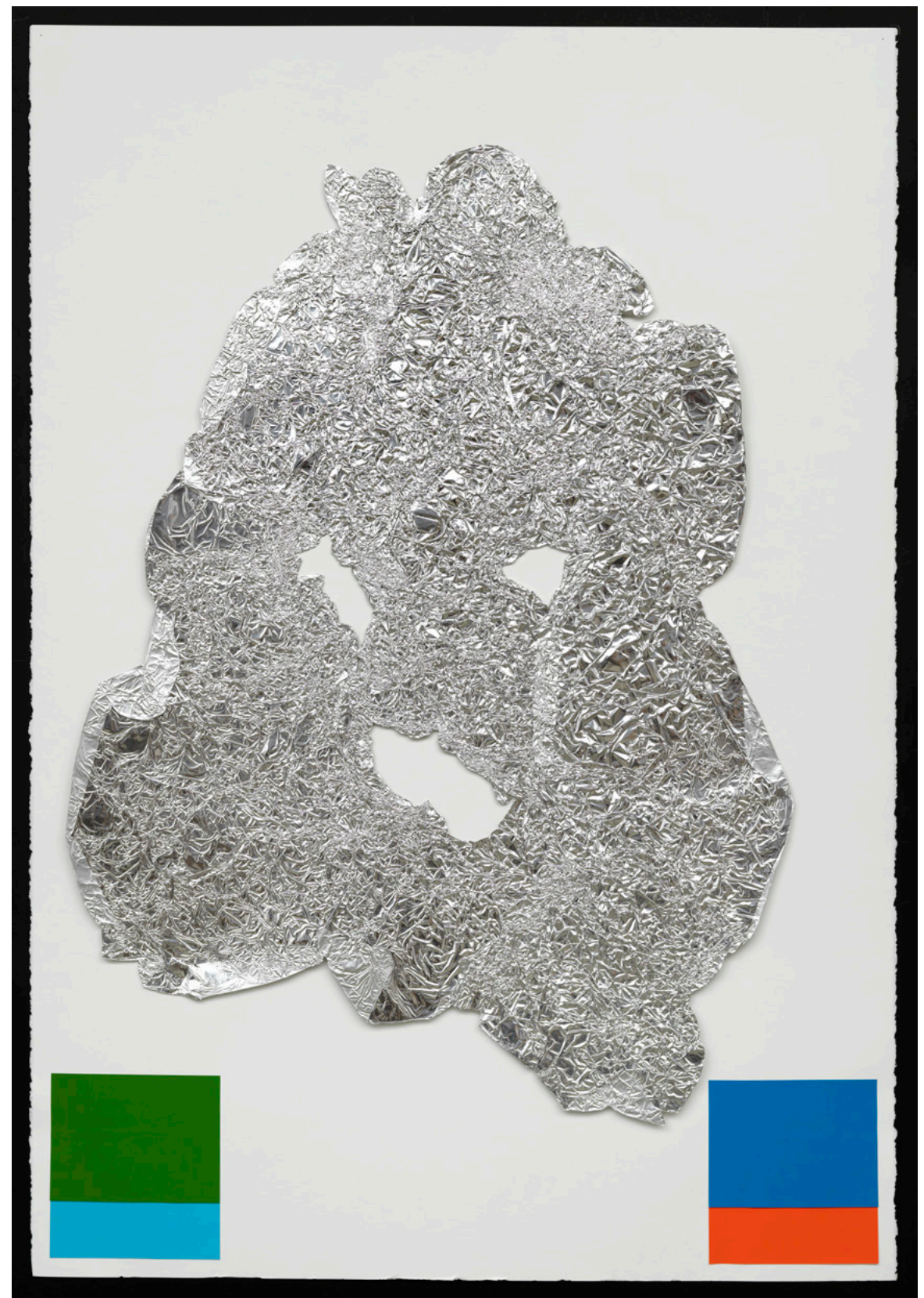


*UNKNOWN DRAWING*  
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on paper, 30" x 44"



# Workshop

**Led by Arnold J.  
Kemp with Ms. Moscy's  
3rd grade class**



Arnold J. Kemp joined students from Ms. Moscy's 3rd grade class for two workshops. During the first workshop, Kemp showed students how to examine their own eyeballs using a flashlight and mirror, then they drew sketches exploring feelings through portraiture, and based on those experiences, each student made a mask out of aluminum foil to represent a specific feeling. Their masks were scanned and turned into large prints. During the second workshop, students embellished their prints using colored pencils.















































**Work by  
Ms. Moscy's**

**3rd Grade  
Class**



I tried to make it so I could rip it. I curved it, and I taped the sharp parts so it wouldn't hurt my face. It's happy because that's the easiest emotion. I like to keep things simple.  
—Abe

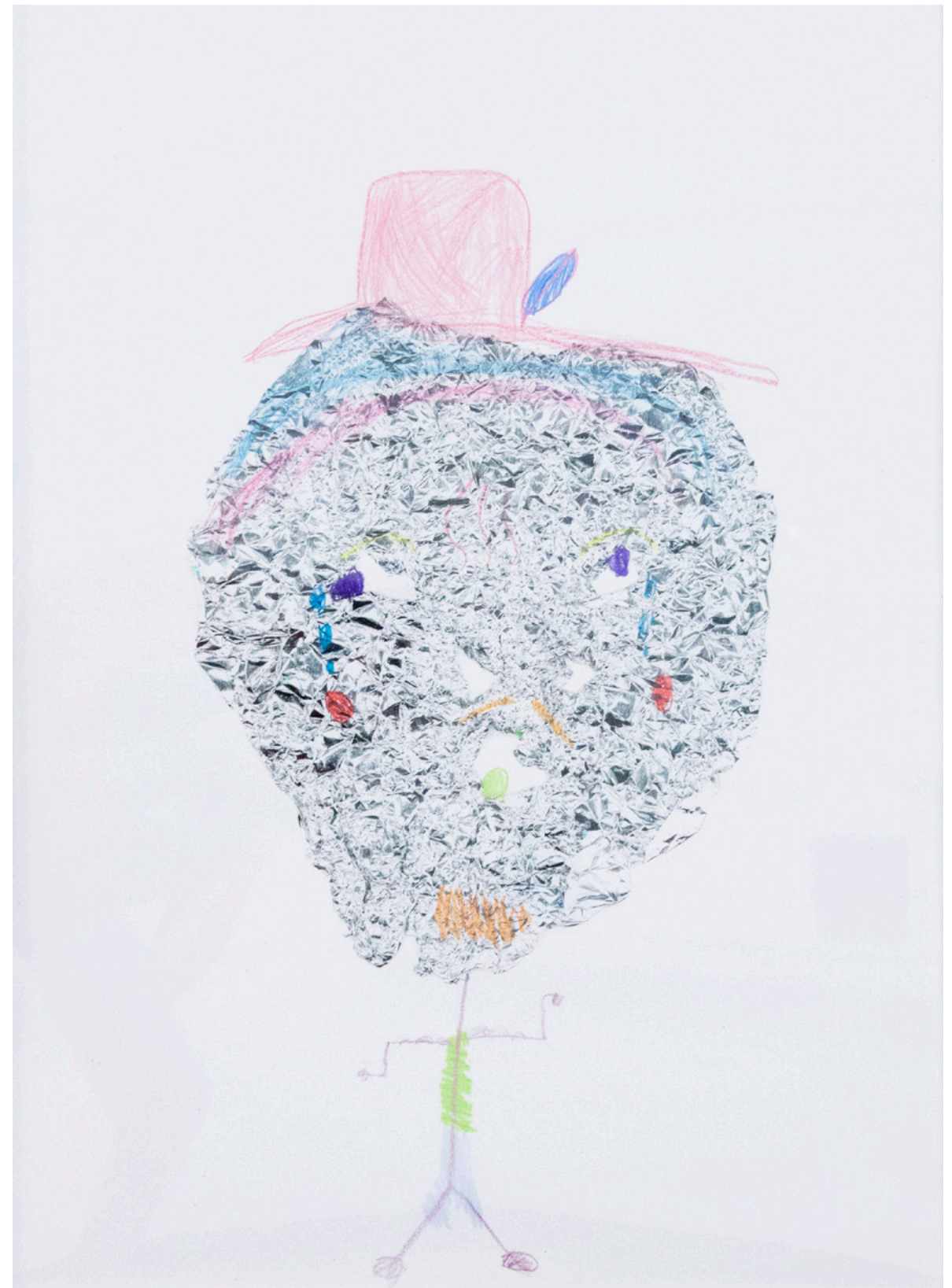
*Happy Mask*  
Abe, 2019.  
Colored pencil on  
digital print.





When I'm worried, I open my mouth.  
—Avalane

*Worried*  
Avalane, 2019.  
Colored pencil on  
digital print.





This girl is happy everyday because  
her parents love her and support her.  
—Brenda

*Happy*  
Brenda, 2019.  
Colored pencil on  
digital print.





It's a happy mask. It looks like a cat in a  
hat because there's a nose and a smile.  
—Bell

*Untitled*  
Bell, 2019.  
Colored pencil on  
digital print.





*Untitled*  
Avalane and Olivia, 2019.  
Colored pencil on  
digital print.





This mask is for making a silly face.  
I rolled the foil into a 3D nose. The  
opposite of a clown is sad.  
—Braylen

*It's a Clown*  
Braylen, 2019.  
Colored pencil on  
digital print.





The happy one is happy with a mustache  
and now it's sad. The happy one is  
happy because everyone is her friend.  
—Brooklyn

*Lily*  
Brooklyn, 2019.  
Colored pencil on  
digital print.





This one feels like it's pretty, but  
the other one feels like she's  
ugly. Now she can stand up for  
herself and make new friends.

—Crisel

*Raven*  
Crisel, 2019.  
Colored pencil on  
digital print.





It's happy and sad because they're  
opposite emotions. Its name is ginger  
because I like ginger.

—Daynna

*Ginger*  
Daynna, 2019.  
Colored pencil on  
digital print.





This is supposed to be elephant head.  
I started by making the trunk.  
—Desiree

*The Elephant Head*  
Desiree, 2019.  
Colored pencil on  
digital print.





*Untitled*  
Zamaya, 2019.  
Colored pencil on  
digital print.





This one is big and has a block shape.  
—Ezra

*Untitled*  
Ezra, 2019.  
Colored pencil on  
digital print.





I made it by folding it in half and tearing  
it. i wanted to keep it uncrinkled.  
—Miles

*Happy Mask*  
Miles, 2019.  
Colored pencil on  
digital print.





My mask is happy because she got her  
hair back. She is always happy everyday.  
—Heaven

Navaeh  
Heaven, 2019.  
Colored pencil on  
digital print.





My first mask is happy and confident  
and doesn't care what people think  
about her. She has a lot of friends and  
always helps her friends out. If people  
are being mean to her friends, she goes  
up to them and tells them to stop.

—Merveille

*Untitled*  
Merveille, 2019.  
Colored pencil on  
digital print.





*Untitled*  
Lyra, 2019.  
Colored pencil on  
digital print.





I made mine a half mask so  
it can change emotions. I  
made it especially for me.  
—Ray

*Bob*  
Ray, 2019.  
Colored pencil on  
digital print.





Julia is happy, and she's happy with  
everything. Her hair is in a pony tail.  
—Solianna

*Julia*  
Solianna, 2019.  
Colored pencil on  
digital print.





This one makes me and other people  
happy, and it likes to sing songs to  
people. Its first name is Marshmallow.  
—Trinity

*Mrs. Happier*  
Trinity, 2019.  
Colored pencil on  
digital print.





# WORKSHOP

# Exhibition

**Works by Arnold J.  
Kemp and Ms. Moscy's  
3rd grade class**



# WORKSHOP

ARNOLD J. KEMP

WITH MS. MOCSY'S 3RD GRADE CLASS







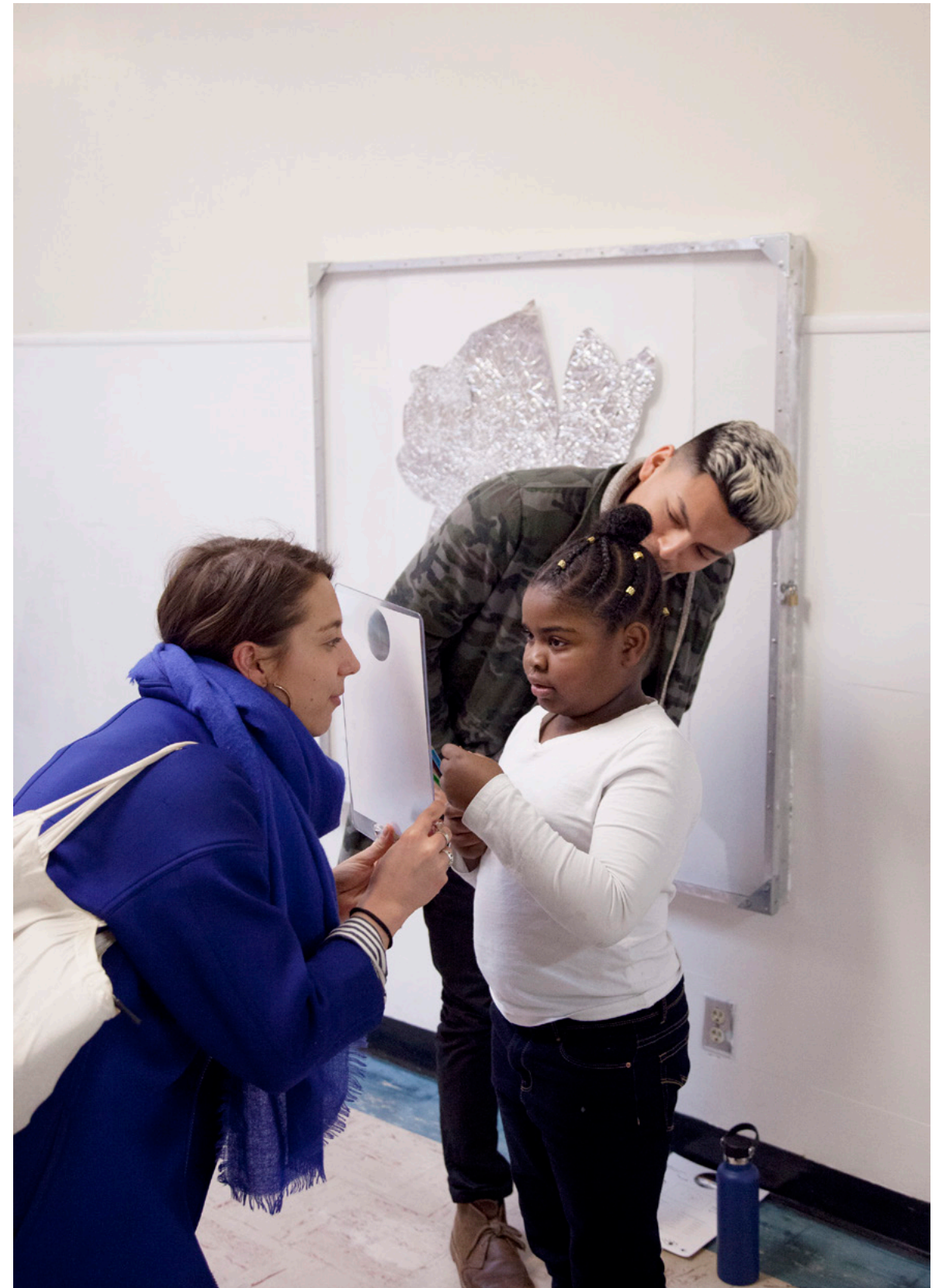


























# Interview

**This conversation took place at KSMoCA on Thursday March 14, 2019. Student curator, Isaiah, interviewed Arnold J. Kemp.**





**Isaiah Carter:** *Hello, my name is Isaiah Carter and I am with one of the most famous artists in the world.*

**Arnold J. Kemp:** I'm Arnold J. Kemp. I don't know if I'm one of the most famous artists, but thank you.

*What kind of art do you like to do?*

I really like painting and drawing, but I also make sculptures or photographs sometimes. I feel that I have spent a lot of time looking at paintings at museums and galleries and talking to other painters, and I try to draw all the time.

*When's your birthday?*

It's March 4th, 1968.

*Happy birthday.*

Thank you. Why do you ask, and do you like birthdays?

*Oh yeah, my birthday's coming up. So you say that you're a really good cook. What is the most food that you've ever cooked? Like in your lifetime.*



Like as a big meal?

*Yeah.*

I was just at this residency program or it's like a little art school actually that's in rural Michigan at a place called Oxbow and I was there in the winter. This is just a few months ago around January. They have a chef who works there, but he invited me to be the guest chef and I made dinner for 60 people. We made a huge chicken dish and it was really good.

*If you could live anywhere in the world, no matter which country, where would you live?*

Paris. Oh, I don't know. That's a really hard question. I've lived all over. I'll tell you that I've lived in Boston, New York, San Francisco, Portland, Oregon. I've lived in Paris, I've lived in Richmond, Virginia, and now I live in Chicago. I really loved living in Paris, but there's also New York, which is such a fabulous place and I actually feel very at home. Portland is one of my favorite cities. I lived here for four years before I moved to Virginia.

*So you say you lived in Paris. Since you speak English, did you speak a little bit of French too?*

Yes, I did. I learned a lot there because a lot of people did not speak English around me, so I had to learn French and I took some classes while I was there. In that class, a bunch of us would sit around, we'd have a French teacher and we would all just speak French. She wouldn't allow us to speak English in the classroom at all. We didn't have any books or dictionaries, we just had to try to speak French. And then I would listen to what I'd hear in the streets. In France a lot of, well in Paris anyway, a lot of people will shop. They go shopping every day. Like they get up in the morning and they go get their bread. And if you're sitting in the shop when having a coffee, you can hear the people coming in and you begin to pick up the things that they say because they are saying them over and over again—they want this kind of bread or that kind of bread. And you begin to learn how to ask for things and you begin to learn a little vocabulary.

*What made you be an artist?*

Oh, oh, that's a good question. When I was in third grade I started taking drawing seriously. I started to draw all the time, just as something to do when I wasn't doing



other things and I really liked it. And as I got older it just became a more serious thing for me. I wanted to do that more than play basketball or more than do track or more than play football. I also got to see a lot of things that I liked to look at. I'm someone who is very interested in looking at things. And so I think that's one of the reasons I was attracted to making art. And I also like to do things with my hands. And so one of the things I think that led me to being an artist is like when I was really young, like younger than you, I would always want to take things apart. If my parents left me in a room alone with a radio, I would take that apart. Or the television, I would try to take that apart or a watch I would try to take apart or a clock. I really wanted to figure out how things worked and one of the ways I could try to figure out how they work was to try to take them apart and try to put them back together. And somehow I relate that to the way I make art and the kind of art I'm interested in.

*Since you're an artist, do you have a favorite artist of your own?*

I have a few, but I would say an artist named David Hammons is one of my favorites. Also an artist who lives here named Kristan Kennedy.

Kristan is one of my favorite artists. And a painter named Matt Connors. Those might be my three favorite artists, but I love a lot of artists. I know a lot of artists, so you can't tell my friends that I chose David Hammons over them—like my friend B Wurtz or my friend Xylor Jane or Laylah Ali—These are some of my favorite artists.

*Do you like have any siblings of your own?*

I have two older sisters and one of them is in the arts also. She's an actor. She's been in TV and movies, and she also writes and does theater on stage—plays and stuff.

*That's pretty cool. Are you like the youngest out of the three?*

I am the youngest of the three.  
Are you the youngest?

*I'm the youngest of four.*

I have a cousin who's a poet.

*What's a poet?*

A poet is a writer who writes—a creative writer, but not someone who writes a novel or a book, but really crafts, smaller



stuff... Not always small, bits of writing. It's very open what poetry could be. I'm trying to think of someone you may have heard of—Langston Hughes. Have you ever heard of Langston Hughes?

*I don't know if I do any poetry here.*

James Baldwin. Maya?

*Yeah, I know Maya Angelou.*

Maya Angelou is a poet. Poets write lyrically—they write things that could become a song. Before people talked about Hip Hop, people would just write and sometimes perform spoken word.

*So what kind of music are you into?*

It's like when you asked me what my favorite food is, cause I love music, I love all kinds of music. But I have to say that the most important music for me, that thing I like to listen to the most when I'm making art is probably jazz. Miles Davis, John Coltrane, people you might not have heard of like Geri Allen or Abdullah Ibrahim. Betty Carter, Abbey Lincoln, Max Roach. Thelonious Monk, Charles Mingus, so many, they're great models for what it means to be an artist or how to be an artist.

*This is the last question. If a young artist was looking up to you, what advice would you give them?*

Find someone you really admire and follow them, like, try to spend time with them, try to get advice from them. Try to find a mentor or role model. That would be my advice.

*Thank you.*

You're welcome.







**Arnold J. Kemp** is an artist with works in the collections of the Metropolitan Museum of Art, The Studio Museum in Harlem, The Berkeley Art Museum and Pacific Film Archive, and The Tacoma Art Museum. Kemp is the Dean of Graduate Studies at The School of the Art Institute of Chicago. He is a 2012 Guggenheim Fellow and has also received awards and fellowships from the Joan Mitchell Foundation, the Pollock-Krasner Foundation, Art Matters Inc., Printed Matter, Inc., and Portland Institute for Contemporary Art. His work has been recently exhibited in Chicago at Iceberg Projects, in New York at May 68, in Mexico City at Biquini Wax EPS and in Portland at Fourteen30 Contemporary. Kemp is the Dean of Graduate Studies at The School of the Art Institute of Chicago.

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