

Southland
Curated by Patrick Martinez



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Southland

Curated by Patrick Martinez

Charlie James Gallery is delighted to present “Southland”, a group show curated by Patrick Martinez, including works by Sadie Barnette, Sandow Birk, Gregory Bojorquez, Kenturah Davis, Gajin Fujita, Gary Garay, Ramiro Gomez, Lauren Halsey, Kysa Johnson, Nery Gabriel Lemus, Star Montana, Kaz Oshiro, Kenton Parker, Hilary Pecis, Umar Rashid, Joe Prime Reza, Shizu Saldamando, Andrew Schoultz, Ana Serrano, Mario Ybarra Jr, Zes and José Delgado Zúñiga.

Growing up in the Los Angeles area, curator and artist Patrick Martinez has long been fascinated with the geography and culture of greater Los Angeles. Martinez’s eye concerns itself less with Hollywood and the West Side, the areas of LA commonly exported to the rest of the country, and more with pockets of the city such as the San Gabriel Valley, the East Side of Los Angeles, North East LA, the Harbor Area, San Bernardino, the High Desert, and DTLA. For Southland, Martinez has recruited artists native to Los Angeles, from different parts of the city, as well as transplants to LA, and asked them to make work about their relationship to the city.

Southland
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Southland
Sadie Barnette



Untitled (Gem)
C-print
30 x 24 inches
2015

Southland
Sandow Birk



The Founding of the Crips
(George Washington Prepara-
tory High School - Los Ange-
les - The Meeting of Stanley
"Tookie" Williams and Ray-
mond Washington - 1971)
Acrylic on Canvas
43 x 54 inches
2015

Southland
Gregory Bojorquez



Joselin Market
Archival pigment print
30 x 40 inches

Southland
Kenturah Davis



Nkechi, from Infinity Series
Hand-written graphite text on
paper
38 x 26¼ inches
2016



K, From Infinity Series
Hand-written graphite text on
paper
38 x 26¼ inches
2016

Southland
Gajin Fujita



2013 ZODIAC SIGN
Spray paint, paint markers,
mean streaks, 12kt. And 24kt.
gold leaf on wood panels
8 x 20 inches
2013

Southland
Gajin Fujita



L.A. Dragon, State I
Lithograph
Edition of 20
22 x 18 inches
2015



L.A. Dragon, State II
Lithograph
Edition of 20
22 x 18 inches
2015

Southland
Gary Garay



Untitled
porcelain, vinyl, acrylic, wood,
nail polish, charm, adhesive
2016
36 x 6 x 6 inches



Foundation
Concrete, wood, venetian
plaster, adhesive
25 x 12 x 12 inches
2016

Southland
Gary Garay



A Lighter Shade Of Brown
Acrylic on wood
2016
24 x 48 inches

Southland
Ramiro Gomez



This Is Not Your Pool
Acrylic on magazine
11 x 8.5 inches
2013

Southland
Lauren Halsey



og marvelous marv /
lil bit / keep it
clean
foam and glitter
96 x 48 inches each

Southland
Kysa Johnson



blow up 306 - to live and die in LA -
subatomic decay patterns and La Brea
Tar Pits dire wolf
Fixed chalk and chinese white on
blackboard
20 x 24 inches
2016



blow up 307 - to live and die in LA -
subatomic decay patterns and La Brea
Tar Pits saber tooth
fixed chalk and chinese white on
blackboard
30 x 24 inches
2016

Southland
Nery Gabriel Lemus



El Spicy
Decals on tinted 1974
Volkswagen Beetle rear
window
18 x 36 x 3 in.
2014

Southland
Patrick Martinez



nine deuce
Acrylic on panel
60 x 47.5 inches
2016

Southland
Star Montana

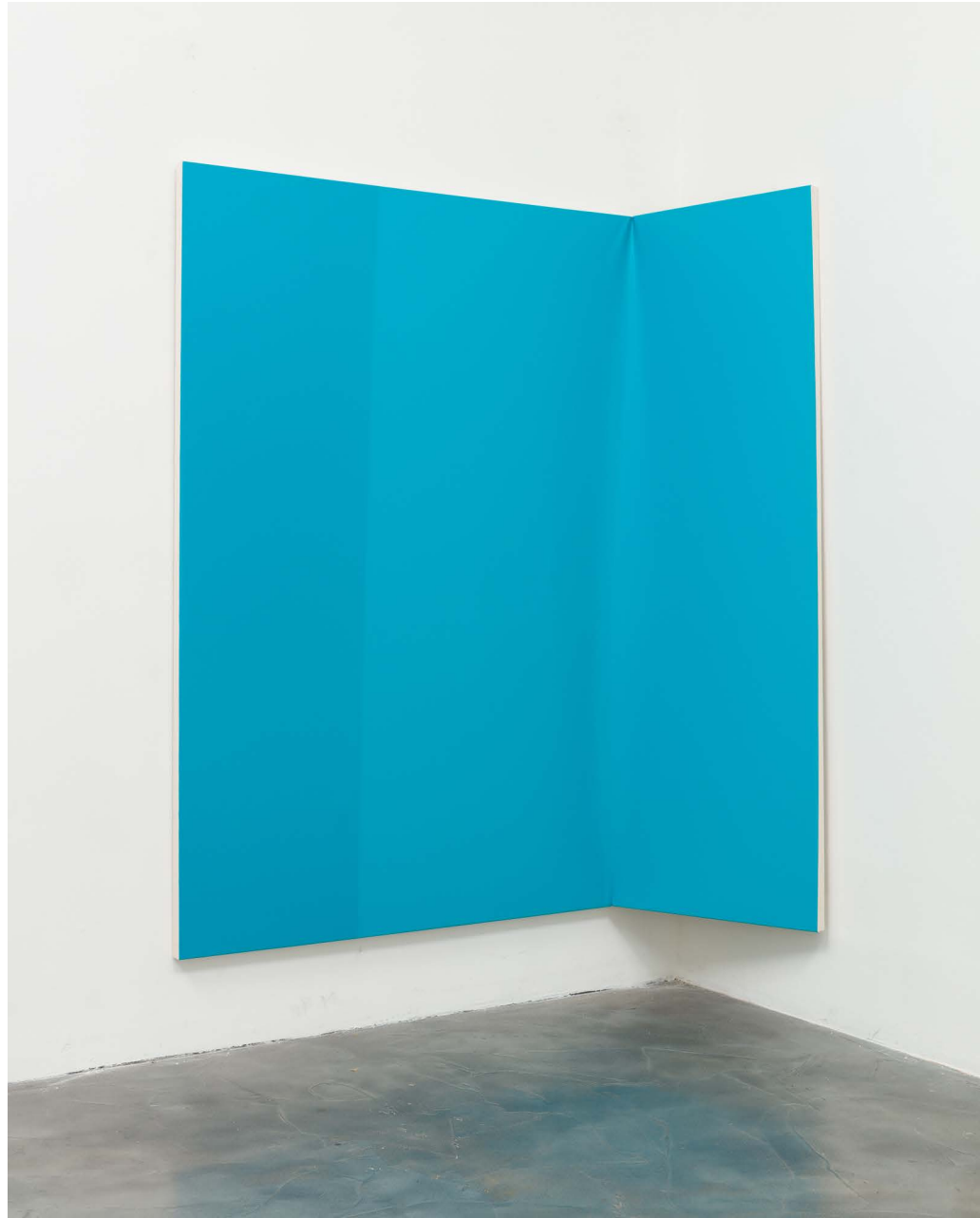


Mike, South Central
Archival pigment print
21.5 x 17.5 inches
Framed
2015



Chuca, Boyle Heights
Archival pigment print
21.5 x 17.5 inches
Framed
2015

Southland
Kaz Oshiro



Untitled Still Life
Acrylic on canvas
71 1/2 x 63 x 24 inches
2013

Southland
Kenton Parker



LA On Fire
Acrylic on canvas
36 x 24 inches
2015

Southland
Hilary Pecis

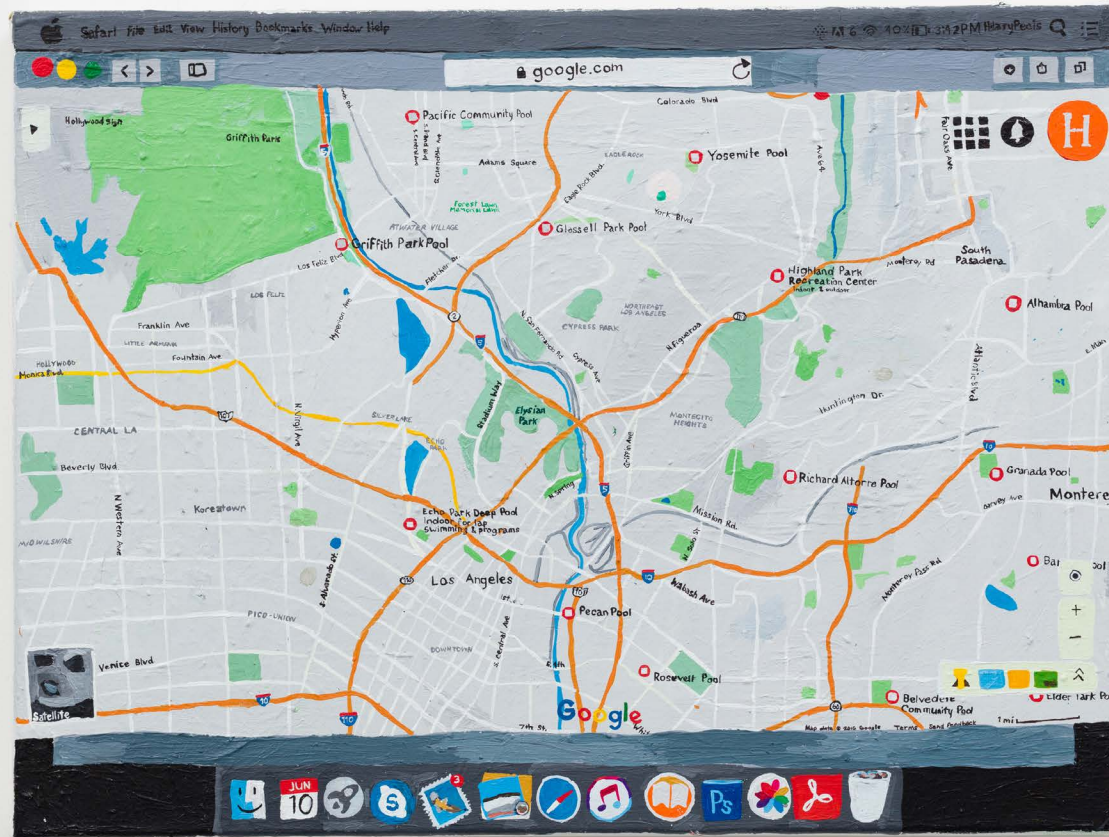


Modelo still life
Acrylic on canvas
24 X 18 inches
2016



Untitled
Acrylic on canvas
20 X 16 inches
2016

Southland Hilary Pecis



Public pools
Acrylic on canvas
17 1/2 X 24 inches
2016

Southland
Umar Rashid

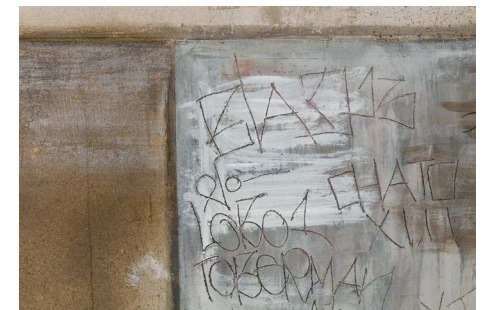


Your Crew Is Not A Shield
Acrylic and ink on elk hide, wood,
metal
36 inches (octagon)
2014



For colonial attaches of color when the Newport and
Tecatate palate wasn't enough. Remixed advertisement
for the Toucouleur Army of Frenland in Northern New
Spain ,1794. Or, morisco y mestizo.
Acrylic, ink, on paper mounted to canvas panel,
shells
11 X 12 X 4 inches
2016

Southland
Joe "Prime" Reza



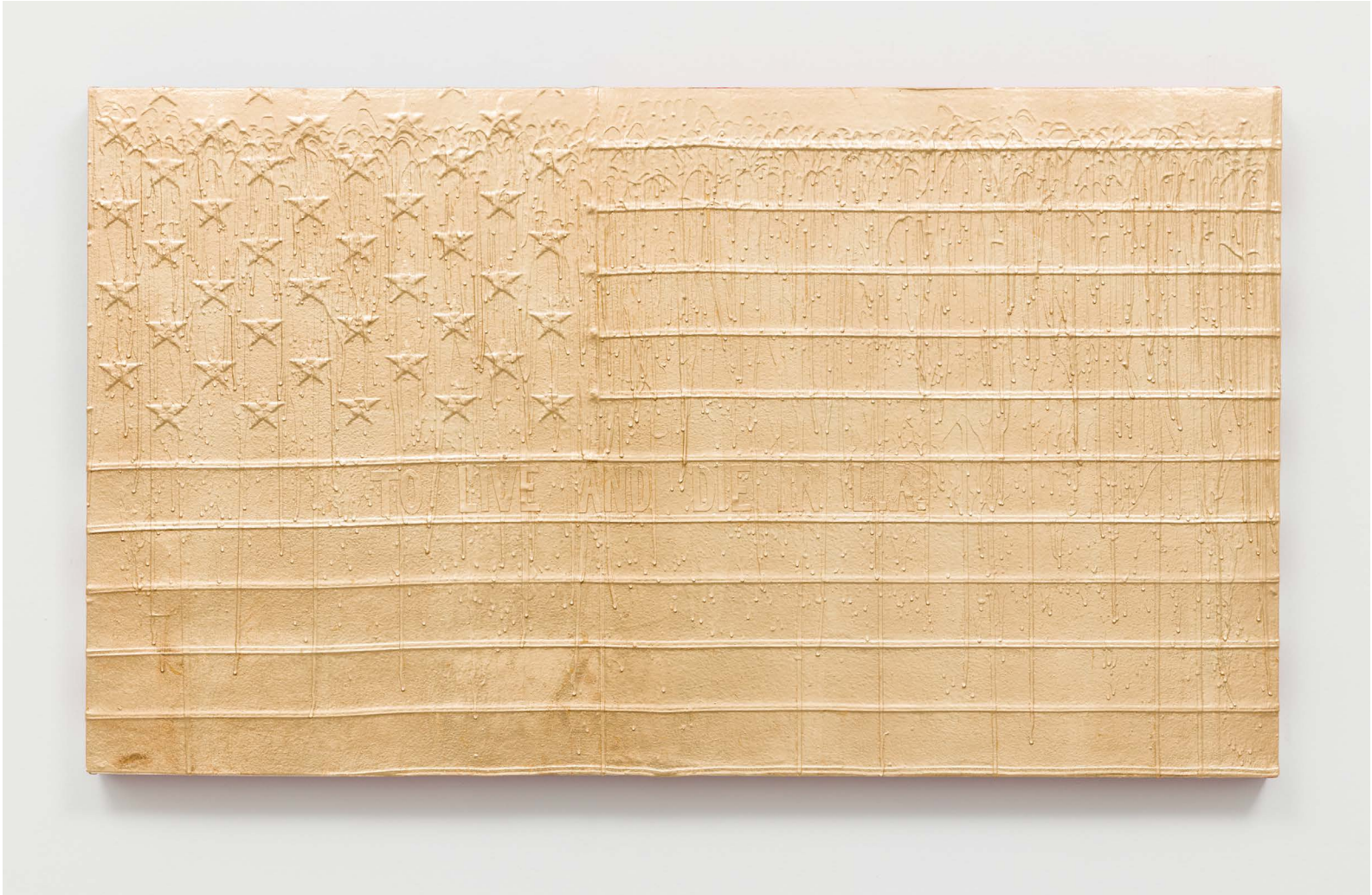
Toberman
Cement on wood panel
64 x 84 inches
2015

Southland
Shizu Saldamando



Crasslos at Chicos
Montebello
Colored pencil, spray
paint, glitter on paper.
22 x 30 inches
2016

Southland
Andrew Schoultz



Gold Dripping Flag (To Live and Die in LA)
Acrylic and 23 karat gold leaf on stretched american
flag over panel
30 x 52 inches
2016

Southland
Andrew Schoultz



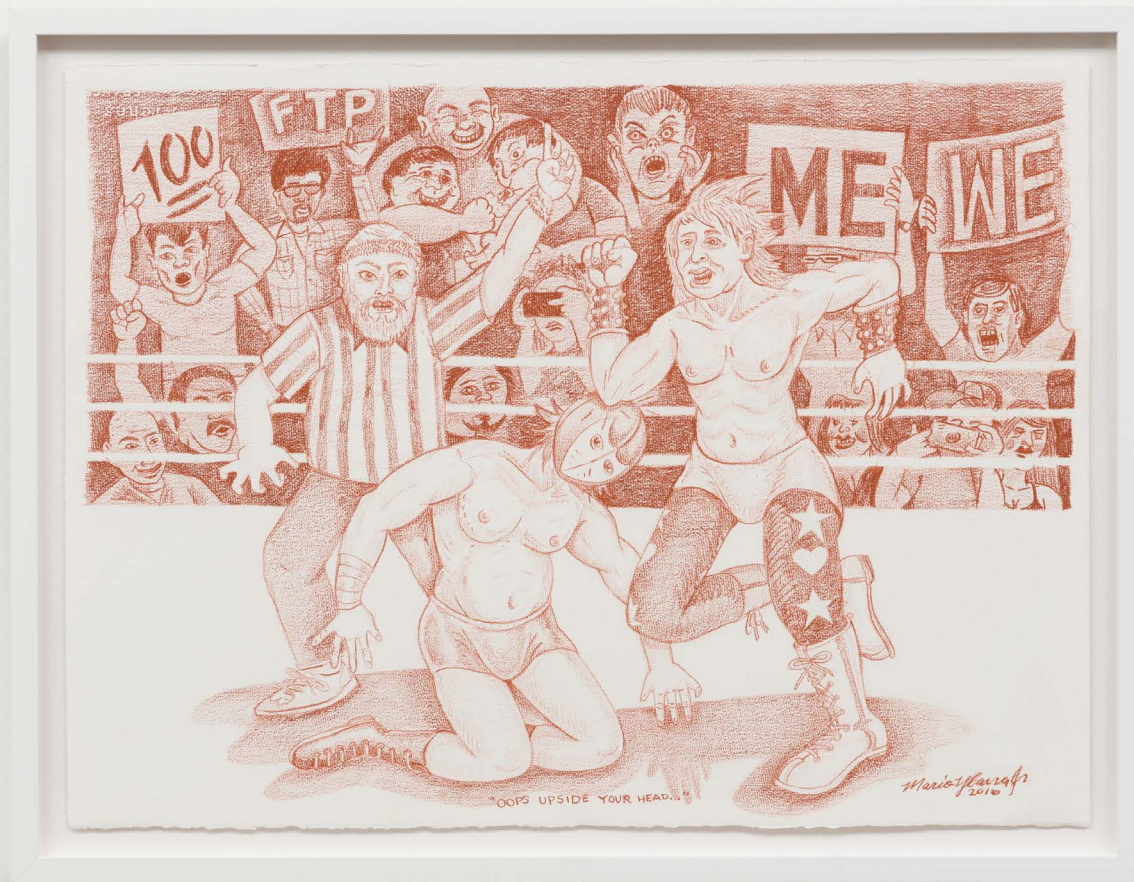
Howling Dog (homage to Ruscha
and Korrup)
Acrylic on canvas
49 x 24 inches
2016

Southland
Ana Serrano



Around the Block #1
Paper and acrylic
20.5 x 20.5 inches
2016

Southland
Mario Ybarra Jr.



Oops Up Side Your Head
Prismacolor pencil on
watercolor paper
22 ½ x 30 inches
2016

Southland
Zes



Fifth Ave
Mixed media
59 X 67 inches
2016

Southland
José Delgado Zúñiga



Widows Peak
Oil on canvas over wood
panel,
24 x 20 inches

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Southland Artist Bios

Sadie Barnette, (b.1984 Oakland, CA) earned her BFA from Cal Arts in 2006 and her MFA from UC San Diego in 2012. Barnette was a 2014-15 Artist-in-Residence at Studio Museum in Harlem. She has shown her work in venues including The Mistake Room, Self Help Graphics, Charlie James, and Papillion in Los Angeles, the Studio Museum in Harlem, and Goodman Gallery in Johannesburg, South Africa. Pieces from her debut solo show *Superfecta* were acquired by the Perez Art Museum in Miami, FL and by the Cornell Fine Arts Museum. *Superfecta* was covered by Christopher Knight for the Los Angeles Times.

Los Angeles artist **Sandow Birk** is a well traveled graduate of the Otis/Parson's Art Institute. Frequently developed as expansive, multi-media projects, his works have dealt with contemporary life in its entirety. With an emphasis on social issues, frequent themes of his past work have included inner city violence, graffiti, political issues, travel, war, and prisons, as well as surfing and skateboarding. He was a recipient of an NEA International Travel Grant to Mexico City in 1995 to study mural painting, a Guggenheim Fellowship in 1996, and a Fulbright Fellowship for painting to Rio de Janeiro for 1997. In 1999 he was awarded a Getty Fellowship for painting, followed by a City of Los Angeles (COLA) Fellowship in 2001. In 2007 he was an artist in residence at the Smithsonian Institute in Washington, DC, and at the Cité Internationale des Arts in Paris in 2008. His most recent project involves a consideration of the Qur'an as relevant to contemporary life in America. Sandow is represented by the Koplin del Rio Gallery in Seattle, Catharine Clark Gallery in San Francisco, and P.P.O.W. Gallery in New York City.

As a native to Los Angeles, **Gregory Bojorquez** began photographing his friends and neighborhood in the mid 90's. By 1997, Greg's work was being printed in many locally based music and lifestyle publications. Thereafter, Greg pursued his journey as a fulltime photographer shooting primarily editorial print and a range of commercial based work that funded his ongoing personal work which has been exhibited in group and in solo shows. In 2011, Greg teamed up with Cologne based start up, "Hardhitta Gallery". With "Hardhitta", Greg's work has been exhibited and sold at Paris Photo LA, Paris Photo and most recently London Photo.

Kenturah Davis is an artist working between Los Angeles, New Haven and Accra (Ghana). Her work oscillates between various facets of portraiture and design. Using text as a point of departure, she explores the fundamental role that language has in shaping how we understand ourselves and the world around us. This manifests in a variety of forms including drawings, installations, performances and sculpture. Recently she was commissioned by LA Metro to create large-scale, site-specific work that will be permanently installed on the new Crenshaw/LAX rail line. Her work has been included in institutional exhibitions in Af-

rica, Asia, Australia and Europe. Davis earned her BA from Occidental College and is an MFA candidate at Yale University School of Art.

Gajin Fujita (b.1972) received a BFA from Otis College of Art and Design, followed by a MFA from the University of Nevada, Las Vegas in 2000. Museum exhibitions include *Conversations through Asian Collections*, Art Gallery of New South Wales, Sydney, Australia and *Gajin Fujita*, Hunter Museum of America Art, Chattanooga, TN (2015); *Gajin Fujita: Ukiyo-e in Contemporary Paintings*, Pacific Asia Museum, Pasadena, CA (2012); *Zephyr: Paintings by Gajin Fujita*, Kemper Museum of Contemporary Art, Kansas, MO (2006); and *Floating World Redux: Gajin Fujita and Yasumasa Morimura*, Weatherspoon Art Museum, University of North Carolina, Greensboro, NC (2002). Fujita's work has also been featured in *Gold*, Museum of Belvedere, Vienna, Austria (2012); *Edo Pop: The Graphic Impact of Japanese Woodblock Prints*, The Minneapolis Art Institute, Minneapolis, MN; and *Beyond Bling: The Influence of Hip Hop Culture in Contemporary Art*, The John and Mable Ringling Museum of Art, Sarasota, FL (2011); *Prospect.1*, curated by Dan Cameron, New Orleans, LA (2008); *Contemporary Projects 9: Gajin Fujita and Pablo Vargas Lugo*, curated by Ilona Katzew, Los Angeles County Museum of Art, CA (2005); and *Beau Monde: Toward a Redeemed Cosmopolitan*, curated by Dave Hickey, Site Santa Fe's 4th International Biennial, Santa Fe, NM (2001).

Gary Garay was born in 1977 in Apple Valley, CA. The Mojave Desert is foundational to the social imaginary in which he works, in which he dreams: the arid, the minimal, the spacious. His mother, from Guasave, Sinaloa, and his father, from Mexico City, background a central fact in his practice: the migrational habitus of mexicanamerican experience. Crossing borders all his life, Garay divides his time between Los Angeles, his base of operations, and Tijuana, where he collects, researches, and repurposes the foam of popular culture. *Botanicas*, *tianguis*, *bodegas* define the sites in which he gathers the fragments of an alternately colonized and resistant zone of production and commerce. "From ghetto to meadow" is Garay's prevailing motto, a belief in the possibility of an afterlife of failed commercial objects.

Ramiro Gomez was born in 1986 in San Bernardino, California to undocumented Mexican immigrant parents who have since become US citizens. He briefly attended the California Institute for the Arts before leaving to take work as a live-in nanny with a West Hollywood family, an experience that did much to inform his subsequent artistic practice. In 2013 Gomez had his first solo exhibition at the UCLA Chicano Studies Research Center, and was also awarded with a residency to install a mural in West Hollywood Park, a project titled *The Caretakers*, which remains on view. In 2014 Gomez had his solo gallery debut at Charlie James Gallery in Los Angeles, and went on to show widely across North America. In 2015 Gomez exhibited at the University of Michigan Insti-

Southland Artist Bios

tute for the Humanities, the Chicago Humanities Festival, and again at Charlie James Gallery. Gomez's work has been covered in the New York Times Magazine, the Washington Post, NPR, the Los Angeles Times, Hyperallergic, Huffington Post, and CNN. In the spring of 2016, Gomez had his third show at the Charlie James Gallery in conjunction with the publication of a monograph on his work by Lawrence Weschler (Abrams). Gomez lives and works in West Hollywood, California.

Lauren Halsey was born in Los Angeles, California in 1987. She holds an MFA from Yale University (2014) and a BFA from California Institute of the Arts (2012). Lauren recently completed a residency at The Studio Museum in Harlem (2014-2015) and is the recipient of the Rema Hort Mann Foundation Emerging Artist Award (2014). She builds fantasy sculptures and environments that remix ephemera she gathers with hyperreal nature, technicolors, outerspace and Funk. The works exist as spatial metaphors for optimism, self-determination and love.

Kysa Johnson (born 1974, Evanston, IL) received her BFA (hons) from the Glasgow School of Art in Scotland. Her work incorporates the language and images of science to explore themes of temporal and spacial scale. Often these patterns are used as a base alphabet to compose images that relate to them thematically. Johnson has had solo exhibitions at The Aldrich Museum of Contemporary Art (Ridgefield, CT), The National Academy of Sciences (Washington, DC), Grace Farms (New Canaan, CT), Halsey McKay Gallery (East Hampton, NY), Morgan Lehman Gallery (New York, NY), Roebing Hall Gallery (New York, NY), and The Nicolaysen Museum (Casper, WY). Her work has been shown in a number of institutions including exhibitions at The 2nd Biennial of the Canary Islands, the Tang Museum (Saratoga Springs, NY), The Katonah Museum of Art (Katonah, NY), the Hudson River Museum (Yonkers, NY), DeCordova Sculpture Park and Museum (Lincoln, MA), and Standpoint Gallery (London, UK). Johnson has created site-specific installations for KK Projects in New Orleans, LA (2008), Dublin Contemporary in Ireland (2011), and for the New York Armory Show, (2013). She is a 2003 NYFA fellow, 2009 Pollack Krasner Grant recipient. She lives and works in Los Angeles, CA.

Nery Gabriel Lemus was born in Los Angeles, in 1977. The subjects in his work range from issues of stereotype and immigration to problems in society that can lead to the failure of families, such as poverty, abuse and neglect. Lemus received his BFA at Art Center College of Design in Pasadena, California (2007) and his MFA at the California Institute of the Arts in Valencia, California (2009). Lemus also attended the Skowhegan School of Painting and Sculpture in Maine (2008). His work has been featured in solo exhibitions at, Charlie James Gallery, Los Angeles, CA; Steve Turner Contemporary, Los Angeles, CA; The Bindery Projects, Minneapolis, MN; Project Row Houses, Houston, TX. Group exhibitions include, Fútbol: The Beautiful Game, Los Angeles County Museum

of Art, Los Angeles, CA; Made in L.A. 2012, organized by the Hammer Museum in collaboration with LAXART, Los Angeles, CA; dia a dia/ day by day, The 9.99 Gallery, Guatemala City, Guatemala; OZ: New Offerings From Angel City, Museo Regional Guadalajara, Jalisco, Mexico; 2010 Border Art Biennial, El Paso Museum, El Paso, Texas; Common Ground, California African-American Museum, Los Angeles, CA and exhibitions at the Armory Center for the Arts, Pasadena, CA; Orange County Center for Contemporary Art, Santa Ana, CA; Indianapolis Art Center, Indianapolis, IN; Los Angeles Municipal Art Gallery, Los Angeles, CA; Torrance Art Museum, Torrance, CA; Centro Cultural Paseo del Norte, Chihuahua, Mexico and the Centro Cultural Tijuana, Tijuana, Mexico, among others. He is a recipient of a California Community Foundation Fellowship, a COLA Fellowship Grant from the Department of Cultural Affairs, Los Angeles, and the Rema Hort Mann Foundation Fellowship Award. He is represented by Charlie James Gallery in Los Angeles.

Star Montana is a photo-based artist who lives and works in Los Angeles, Ca. Star was born and raised in Boyle Heights, California. Boyle Heights is a predominately Mexican-American neighborhood in the East Los Angeles area which has been the backdrop to much of her work. Star's imagery deals with her family fragmented narrative, social environment, and identity.

Kaz Oshiro was born in Okinawa, Japan in 1967 and lives in Los Angeles. He received a Bachelor and Master of Fine Arts from the California State University, Los Angeles. One-person exhibitions of his work have been presented at Los Angeles County Museum of Art's Charles White Elementary School Gallery, Los Angeles, CA (2013); Tokyo Institute of Technology, Tokyo, Japan (2007); Las Vegas Art Museum, Las Vegas, NV (2007); and Pomona College Museum of Art, Claremont, CA (2005). His work has been included in thematic exhibitions such as Space Between, The FLAG Art Foundation, New York, NY (2015); Visual Deception II: Into the Future (traveling), Bunkamura: The Museum, Tokyo Japan (2014); Between Critique and Absorption: Contemporary Art and Consumer Culture, Haggerty Museum of Art, Marquette University, Milwaukee, WI (2013); Simulacrum, Columbus College of Art and Design, Columbus, OH (2012); Bruce Connor and the Primal Scene of Punk Rock, Museum of Contemporary Art, Denver, CO (2012); Lifelike (traveling), Walker Art Center, Minneapolis, MN (2012); American Exuberance, Rubell Family Collection, Miami, FL (2011); New Image Sculpture, McNay Art Museum, San Antonio, TX (2011); Artist's Museum, Museum of Contemporary Art, Los Angeles, CA (2010); Less is less, more is more, that's all, CAPC Musée d'art contemporain, Bordeaux, France (2008); One Way or Another: Asian American Art Now, Berkeley Art Museum, Berkeley, CA (2007); Red Eye: Rubell Collection, Rubell Family Collection, Miami, FL (2006); Thing: New Sculpture from Los Angeles, Hammer Museum, Los Angeles, CA (2005); Nothing Compared to This, Contemporary Art Center Cincinnati, Cincinnati, OH (2004); and California Biennial, Orange County Museum of Art, Newport

Southland Artist Bios

Beach, CA (2004).

Kenton Parker's studio practice is content driven, full of the charisma and charm of the artist's personality, and able to tackle any media. Drawing from the psychological underbelly of humanity, Parker's work develops from crude and witty musings incessantly scribbled on thousands of papers and gathered into an archive. These ideas are then translated into sculpture, painting, installation, videos, and murals. The overall result is a multitude of interpretations that tap into the dark humor of lifetime achievements and disappointments. Through careful observation of his surroundings and meticulous sourcing, Parker cultivates a perverse ethos, where viewers can get a glimpse into his crude, yet contemplative persona, whose intellect is matched by sexual deviation, marked by his personal experiences navigating the glorious and troubling Los Angeles landscape.

Hilary Pecis makes sincere representational paintings depicting the space around her. She draws influence from the landscape, the light and the pace of the Los Angeles lifestyle. Her work has been exhibited widely both domestically and internationally at such galleries as Halsey McKay and Morgan Lehman Galleries in New York, Hunted Projects in Holland, Galleria Glance in Turin, Guerrero Gallery and Catharine Clark in San Francisco, and Roberts and Tilton in Los Angeles. She has an MFA from California College of the Arts in SF and lives and works in Los Angeles.

Umar Rashid (Frohawk Two Feathers) first began this project in 2005. Rashid set out to create approximately 300 + years of alternate history spanning from 1642-1890. His narrative is based upon the supposition that after the English Civil War ended in 1642, France and England were merged into a global super empire known as Frenland. In addition to focusing on the day-to-day operations of empire, he also focuses heavily on the issues of race, gender, class, and power within it. And as a global narrative, Rashid is able to work in a wide range of styles, mediums, and formats, as he researches and explores the cultures of the world. This particular narrative is not only informed by the past but also reaches forward and draws inspiration from the present, notably urban, pop culture, hip hop, and gang culture. Upon relocating to Los Angeles in autumn of 2000, Rashid moved into East Los Angeles where he was able to syncretize my African-American upbringing in Chicago with that of the Chicano culture in his current location. Rashid currently creating a micro-narrative dealing with his reinterpretation of Latin America's colonial past from Los Angeles to Lima, and beyond.

Jose "Prime" Reza (b. October 5, 1971) is a Mexican-American Dark Progressive artist born and raised in the Pico-Union District of Down-

town Los Angeles. Prime is credited with being a founding father of Los Angeles stylized graffiti lettering, a hybrid of Cholo lettering and East Coast style graffiti that is often bold, aggressive, and monochromatic. Prime is considered one of the most influential artists in the history of Los Angeles public wall writing, combining "traditional east coast painting techniques with geometric gangster-style blocks." Complex Magazine included Prime on their list "25 greatest L.A. Graffiti Writers" noting that, "...his pieces from the early 80's still shit on most stuff today." The Vibe History of Hip Hop acknowledges Prime's vital contributions to L.A.'s distinctive graffiti style in a chapter titled "Early Los Angeles Hip Hop" written by Ben Higa.

Shizu Saldamando was born and raised in San Francisco's Mission district and received her B.A. from UCLA's School of Arts and Architecture in 2000. In 2002 she attended ArtOmi International Artist Colony in upstate New York and in 2005 she received her MFA from California Institute of the Arts. She has exhibited her work in both painting and experimental media exhibitions both locally and internationally participating in the Venice Biennale official collateral exhibitions, Smithsonian National Portrait Gallery, Museum of Contemporary Art San Diego, Kyoto University, and The Phantom Sightings Exhibition at LACMA. She has had solo exhibitions at the Vincent Price Museum, Steve Turner Contemporary and Moore College in Philadelphia. She has worked at several arts organizations, taught art for several years to continuation high school students, and currently works as a tattoo artist in East Los Angeles while still exhibiting and creating artwork.

Sourcing inspiration from 15th Century German map making and Indian miniature paintings, **Andrew Schoultz's** frenetic imagery depicts an ephemeral history bound to repeat itself. In his mixed-media works, notions of war, spirituality and sociopolitical imperialism are reoccurring themes, which shrewdly parallel an equally repetitive contemporary pursuit of accumulation and power. Intricate line work, painting, metal leaf and collage twist and undulate under Schoultz's meticulous hand, ranging from intimately sized wall works to staggering murals and installations. While his illustrated world seems one of chaos and frenzy, Schoultz also implies a sense of alluring fantasy and whimsy - a crossroads vaguely familiar to the modern world. Schoultz (b. 1975, WI) received his BFA from the Academy of Art University, San Francisco (CA). He has had solo exhibitions in Los Angeles, New York, San Francisco, Copenhagen, Philadelphia, Rotterdam, Boston, London, Portland, Detroit and Milan. He has been included in group exhibitions at the Andy Warhol Museum (PA), Torrance Art Museum (CA), Havana Biennial (Cuba), Hyde Park Arts Center (IL), Laguna Art Museum (CA), San Francisco Museum of Modern Art (CA), among others. His work can be seen in the public collections of the San Francisco Museum of Modern Art (CA), Los Angeles County Museum of Art (CA), Frederick R. Weisman Foundation (CA) and the Progressive Art Collection (OH), in addition to his publicly funded

Southland Artist Bios

murals in Portland (ME), Jogjakarta (Indonesia) and San Francisco (CA). Schoultz lives and works in Los Angeles (CA).

Ana Serrano was born in 1983, in Los Angeles, California, where she currently lives and works. She received her B.F.A. with honors from Art Center College of Design, Pasadena, California (2008). She has exhibited her mixed media paintings and sculptures in galleries and museums across the U.S. Solo exhibitions of her work include: A Daydreamer's Street (2013), Vincent Price Art Museum, Monterey Park, California; Pretty Monumental (2012), University Art Gallery at Cal Poly San Luis Obispo, San Luis Obispo, California and Salon of Beauty (2011) Rice University Art Gallery, Houston, Texas. Serrano has also appeared in many group exhibitions including: Somewhere over el Arco Iris: Chicano Landscapes (2015), Museum of Latin American Art, Long Beach, California; The House on Mango Street (2015), National Museum of Mexican Art, Chicago, Illinois; Fútbol: The Beautiful Game (2014), Los Angeles Country Museum of Art (LACMA), Los Angeles, CA and Mapping Another LA (2011-2012), Fowler Museum at UCLA, Los Angeles, California.

Mario Ybarra, Jr. creates sculptures, installations, photographs, and activist interventions as a means of examining various components of Mexican-American identity. Mario Ybarra Jr. was born in Los Angeles, CA in 1972 and lives in Wilmington. He earned a Bachelor of Fine Arts from the Otis College of Art and Design in 1999 and a Master of Fine Arts from the University of California, Irvine in 2001. One-person exhibitions of his work have been presented at the Boone Family Art Gallery at the Center for Arts, Pasadena City College, Pasadena, CA (2015); Fabric Workshop and Museum, Philadelphia, PA (2013); Santa Barbara Contemporary Arts Forum, Santa Barbara, CA (2012); Artpace, San Antonio, TX (2009); Art Institute of Chicago, Chicago, IL (2008); and the Capp Street Project, CCA Wattis Institute for Contemporary Arts, San Francisco, CA (2007). His work has been included in thematic exhibitions such as Walkers: Hollywood Afterlives in Art and Artifact, Museum of the Museum Image, New York, NY (2015); Global Positioning Systems, Pérez Art Museum Miami, FL (2015); Trouble with the Index, UCR ARTS-block, Riverside, CA (2014); The Manifest Destiny Billboard Project, Los Angeles Nomadic Division (LAND), Mobile, AL (2014); The Past is Present, Museum of Contemporary Art Detroit, MI (2013); Around the Table: Food, Creativity, and Community, San Jose Museum of Art, San Jose, CA (2013); Made in L.A. 2012, organized by the Hammer Museum in collaboration with LAXART, Los Angeles, CA (2012); Possible Worlds: Mario Ybarra Jr., Karla Diaz, and Slanguage Studio Select from the Permanent Collections, Los Angeles County Museum of Art, Los Angeles, CA (2011); Whitney Biennial, Whitney Museum of American Art, New York, NY (2008); Phantom Sightings: Art After the Chicano Movement, Los Angeles County Museum of Art, Los Angeles, CA (2008); The World as a Stage, Tate Modern, London, UK (2007); California Biennial, Orange County Museum of Art, Newport Beach, CA (2006); Grey Flags, Sculpture Center, Long

Island City, NY (2006); Uncertain States of America, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2005); and 100 Artists See God, The Jewish Museum, San Francisco, CA (2004).

Jose Delgado Zuñiga is currently working towards his MFA in painting at Columbia University in the city of New York. As a volunteer working with primarily "at-risk" youth with local community organizations in the city of Oxnard Ca. there Zuniga served as a youth mentor, art director and community organizer. After years of volunteer work, Zuñiga applied and received his BFA in painting from Otis College of Art and Design (2015) Zuñiga is always reflecting on his life's story for perspective and question the issues of everyday life. Presently, his art practice investigates the appearance of Latino males through painting. Color, form, space and abstraction inform his subject while his brush marks questions what is politically, visually and socially acceptable.