

SHIZU SALDAMANDO
RESPIRA



CJG CHARLIE JAMES GALLERY
CHINATOWN, LOS ANGELES

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SHIZU SALDAMANDO RESPIRA

Charlie James Gallery is delighted to present a solo show by Los Angeles-based artist Shizu Saldamando titled *Respira*, which translates as Breathe in English, opening April 16th at the gallery from 6-9pm. This is Shizu Saldamando's second solo exhibition with the gallery. This show is organized around a series of eight new portraits made during the Covid period that constitute a breakthrough in Saldamando's painting practice, supported by a new video piece and a collaborative series of objects made with Los Angeles-based artist Maria Maea.

These eight new paintings employ a looser, more expressive style, using washes of paint to depict their subjects. This brings forward the woodgrain in the panels, blending subject and surface and imbuing the works with a fluid, ephemeral quality. The confluence of paint and woodgrain adds a translucent layer to the portraits and speaks metaphorically to subjecthood in general as being unfixed, not opaque. Rather, people are fluid and constantly in flux, adapting, reacting, breathing. Due to Covid restrictions, most of the photographs that formed the basis of these portraits were taken in outside/backyard situations around domesticated plant life, which help cleanse oxygen for breath. *Respira*, or *Breathe*, thus serves as both an exhortation to stay alive and carry on, while also providing apt description for Saldamando's new painting series.

Shizu Saldamando's work uses portraiture as a means to celebrate her subjects who are her friends and fellow members of the Latinx creative community in Los Angeles. Shizu was born and raised in San Francisco's Mission District and currently lives and works in Los Angeles. She received her B.A. from UCLA School of Arts and Architecture and her M.F.A. from California Institute of the Arts. Solo exhibitions include LA Intersections, Occidental College, Los Angeles, CA; Shizu Saldamando, Scottsdale Museum of Contemporary Art, Scottsdale, AZ; To Return, Charlie James Gallery, Los Angeles, CA; When You Sleep: A Survey of Shizu Saldamando, Vincent Price Art Museum, Monterey Park, CA; All Tomorrow's Parties, Moore College of Art and Design, Philadelphia, PA. Selected group exhibitions include: Phantom Sightings at Los Angeles County Museum of Art; Trans-Pacific Borderlands, part of the Getty Pacific Standard Time initiative at the Japanese American National Museum, Los Angeles, CA; We Must Risk Delight: Twenty Artists from Los Angeles, an official collateral exhibition of the Venice Biennale; Drawing the Line at Museum of Contemporary Art, San Diego, CA and The High Art of Riding Low at the Petersen Automotive Museum, Los Angeles, CA. Saldamando's work resides in the permanent collections of the Los Angeles County Museum of Art (LACMA), the Crystal Bridges Museum of American Art, the Santa Barbara Museum of Art, the Crocker Art Museum, the Smithsonian American Art Museum, the Smith Art Museum at Smith College, the Scottsdale Museum of Contemporary Art, the National Museum of Mexican Art, Chicago, the Fidelity Collection, and numerous other public and private collections. Saldamando lives and works in Los Angeles and is represented by Charlie James Gallery.

SHIZU SALDAMANDO
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Mina with Palms
Oil, metal leaf, glitter, washi paper
on wood panel
48 x 96 inches
2022

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Words from the artist:

Mina Mejia is an art student/ tattoo artist and fashion icon from Pomona California. Her sister is La Maya who I did a portrait of in the last Charlie James show. They both come from the Antonio Mejia tattoo family who I've been lucky enough to work with and mentor under. This is the second portrait I've done of Mina at a different stage in her life (her last portrait was done while she was still in high school). I'm continually in awe of Mina and her unconventional style that shuns notions of the status quo and turns respectability politics on its head with her use of make up and fashion.

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Emilia with Leaves
Oil, metal leaf, vintage
glass glitter, washi paper
on wood panel
72 x 48 inches
2022

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Words from the artist:

Emilia Cruz is a young painter whose work was the impetus of much of this new work. She had a show at Plaza de La Raza in Lincoln Heights that showcased her almost translucent washes of oil paint that allowed the layers to breath and vibrate. I was really into the technique and although I've never been formally taught oil painting, I thought of trying to mimic some of her thin washes in the portrait I did of her. I really loved the look and process of direct application of paint on the wood itself and decided to forgo using gesso to prep the surface. I realized too that even the seeping and blending of the paint into the wood grain was an important part of the process and the paint blending into the veins of the wood made the pieces almost sculptural like as well, giving nod to the craft references I've always strived to honor within my practice. Emilia claims to be influenced by my work as well and so I've been extremely lucky to dialogue with different painters in different generations who are actively still investigating painting and representational process despite and in opposition to the loaded patriarchal and supremacist histories associated with it.

SHIZU SALDAMANDO
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Marcus, The Wooden People
Oil, glitter, on wood
panel
60 x 48 inches
2022

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Words from the artist:

Marcus Kuiland-Nazario is a performance artist who I've known for a while now at different art events, queer clubs, parties and have had the honor of tattooing Alice Bag's portrait on his arm when I was still apprenticing tattooing. I saw their performance acting in Nao Bustamante's play "The Wooden People" at Redcat and caught them at the after party still in performance make-up and asked if I could do their portrait. I remember watching the performance and seeing the metallic makeup and various accoutrements they were wearing while realizing the performance was a walking historical surrealist painting in itself. I just wanted in on the creativity and catch the moment by translating it into my own practice.

SHIZU SALDAMANDO
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Nao, The Wooden People
Oil, glitter, washi paper
on wood panel
60 x 48 inches
2022

SHIZU SALDAMANDO RESPIRA



Words from the artist:

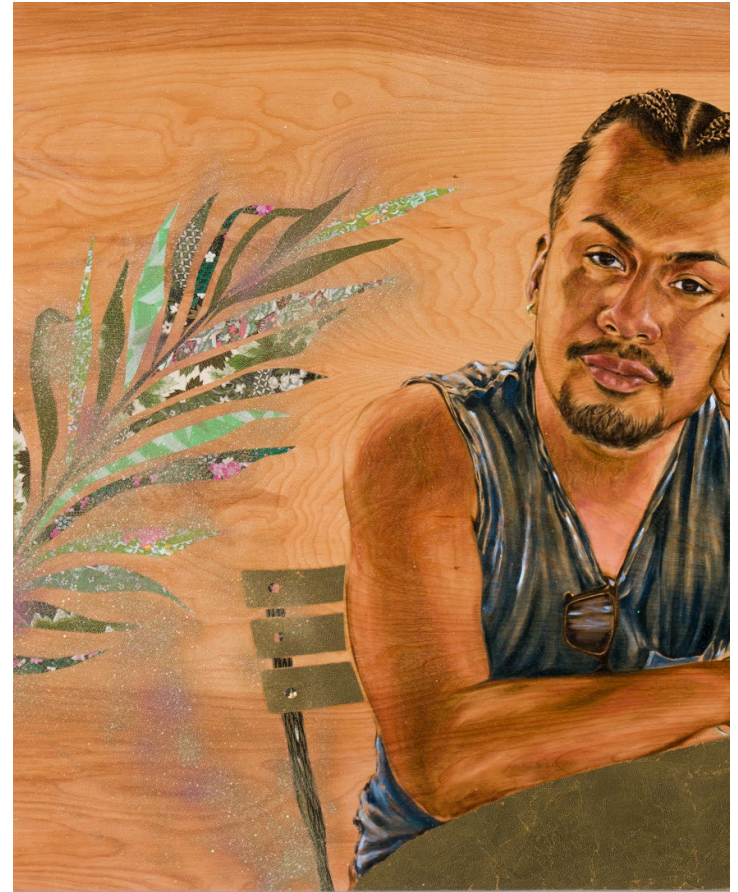
I've been a huge fan of Nao Bustamante's work for a while now. Her work blends humor political socio-drama and everything in between into seemingly random yet overtly radical performances and videos. I got to know her some when she hired me to teach drawing at USC and through art events. Seeing the roster of friends/performers she had with her play "The Wooden People" was just another excuse to be there the first night of the performance. Like Marcus, I caught her after the show in full makeup and had to document it. The gold in the kaftan and makeup she was wearing again, looked like a readymade composition steeped in camp and craft. I've never been one to seek out documenting over the top performative art practices as I've always stressed in documenting the mundane and everyday but there was an aspect to Nao and Marcus that led me to accept this "over the top majesty" was their actual every-day self.

SHIZU SALDAMANDO
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Yosi with Palm
Oil, washi paper, glitter,
gold leaf on wood panel.
48 x 60 inches
2022

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Words from the artist:

Yosimar Reyes is a San Jose based poet, author, book club curator and play-write. I met Yosi first through our mutual friend poet Raquel Gutierrez about a decade ago back when they were performing at Highways Performance space. We've kept in touch throughout the years and I had him do a performance at Oxyarts when I was in residence there. He is currently working on his one-person show and book. One of the last trips back to LA we met up for brunch and I snapped a photo of him. Lots of artists have done portraits of him throughout the years so I wanted to add to that legacy. He is a dreamer (DACA) and advocates for immigrant and gay rights throughout much of his work.

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Waylon at Bowie Night
Oil, glitter on wood panel
60 x 48 inches
2022

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Words from the artist:

Waylon Allison is a goth club scenester. I'd always see Waylon around at clubs and music shows so when we were stuck in the same tiny bar waiting for our friend to DJ my friend Martha (also from Pico Aliso who I have also painted before) introduced us. Waylon is Pima Native American whose people are from the North part of Arizona but who was raised in the Pico Aliso area of Boyle Heights. They are gender fluid (Waylon told me they call themselves 'tranny') and I took this pic of them at a Bowie themed night at a club in Hollywood.

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Patrick with Leaves
Oil, vintage glass glitter,
glitter, washi paper on wood
panel
24 x 48 inches
2022

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Words from the artist:

Patrick Martinez is an artist who I've first formally met when he curated me in a group show he had organized at New Image gallery. He's included me in many projects he's worked on and probably the reason I'm showing with Charlie now. Patrick has paved the way for a whole generation of younger painters who have embraced the compositions of urban commerce and the whole abstraction of it all. I took a photo of Patrick in his backyard when he still lived in Highland Park amongst the backyard plants and vines to use as the source for this portrait.

SHIZU SALDAMANDO
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Paulina with Neon
Oil, glitter, washi paper,
colored pencil on wood
panel
36 x 24 inches
2022

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Words from the artist:

Paulina Lara is a curator and founder of La Pau Gallery. I met her at one of her openings and really appreciated her programming and vision. I took a photo of her in the back area of Common Wealth and Council Gallery, which is located in the same building as her space. We were drinking mezcal shots and she was sitting in front of an E.J. Hill neon flower sculpture, which framed her body like an aura.

SHIZU SALDAMANDO RESPIRA



Portrait of Taco
oil paint, washi paper
collage, glitter, on wood
panel
72 x 48 inches
2021

About the subject:

“I met Taco Guillen at Punk Club Scum in East L.A./ Montebello , CA when he used to go-go dance there. He is the lead vocalist for punk band La Pregunta? (amongst others). He runs his own cleaning service; Aftermath cleaning and does vocational training for people with developmental disabilities. I took a photo of him hanging out in my backyard for a socially distant visit.”

SHIZU SALDAMANDO
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Gabiella with Tree
Oil, water color, metal leaf,
sign paint, washi paper,
colored pencil on wood panel
48 x 60 inches
2021

About the subject:

“Gabiella Sanchez is a mixed media artist and kindred spirit who I was lucky to meet through Charlie James. I’ve been fortunate to be able to exchange ideas and brainstorm on art, familial histories, reproductive cycles and intentionality within our work. I took this phone photo of her in my backyard under a tree one hot day during the summer when the pandemic first started. She came by and hung out with my son and I while we tried to distract him and make sense of what was happening in the world at large.”

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About the subject:

Michael Alvarez is a figurative painter and skateboarder. Shizu met Michael because they were in a few art shows together. He is from Alhambra but lives in Montebello.

Michael Alvarez

Oil paint, washi paper, spray paint
glitter on wood panel
36 x 72 inches
2020

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Erika, Outdoor Dining
Colored pencil, washi
paper, glitter on paper
32 x 40 inches
2021
Framed

Words from the artist:

Erika Montenegro is
Librarian, pop culture
and Goth music aficionado
and professor of Library
Sciences at EAST L.A. City
College.

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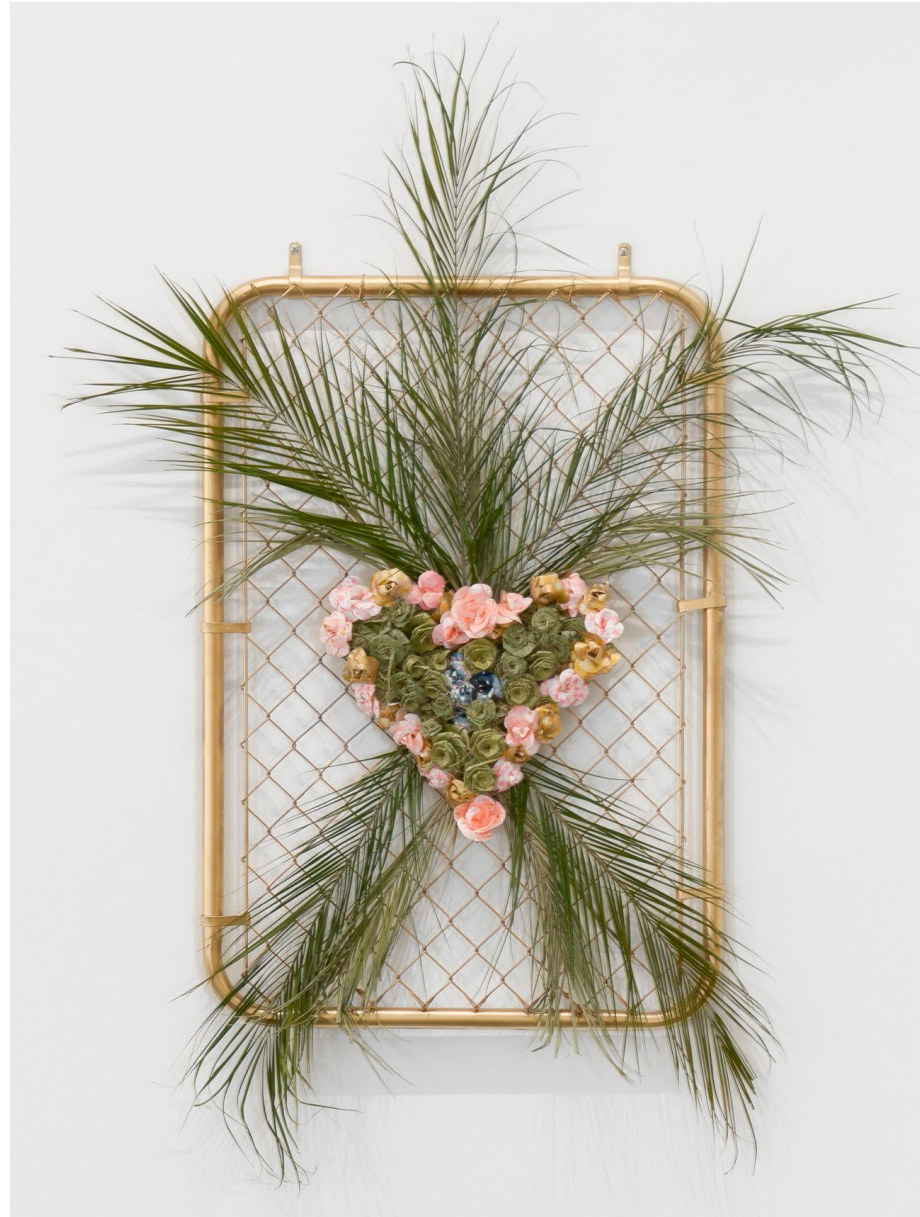
Kimby at VPAM
Colored pencil and
glitter on paper
Paper: 22 x 30 inches
2021

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Words from Shizu Saldamando on her collaborative series *When this is All Over* made with Maria Maea Garcia:

“In the way memorials seek to honor and remember people, my work usually focuses on individual portraits highlighting and celebrating the specific details people use to construct their personhood. I see my work as a celebratory ode to friends and family and to the collective crafting and self-taught artistry done by ancestors and current living family members. I make these paper flower pieces in homage to communal paper flower making- a practice done in the Japanese American Prison camps to honor those that passed because real flowers were not available in the barren landscapes the prison camps were located. I also wanted to acknowledge the overriding historical and political context that the portrait work was created through. There is a transformative and healing power within creativity, (music and art) and I’m always seeking out new ways to highlight this. In the way public memorials are a collaborative practice of collective mourning, this work became an ode not just to those who creatively channel traumas through art but also an ode to the communities that carry and inspire us. Collectively we are in mourning. Either mourning the families destroyed and murdered by police, border patrol, ICE immigration policy or covid deaths impacting essential workers and intergenerational households the hardest, hate crimes, mass shooters or by the prison and military industrial complex in general, there is much to reflect on, mourn and memorialize. The fences reference not only Ice detention centers but also the community altars and spontaneous public memorials usually found on sidewalk corners and fences. I asked Maria to collaborate with me as she not only is Asian (Pacific Islander) /LatinX like me, she carries the legacy of imperialism, colonization and generational trauma and chooses to transform it through her artistic practice by using plant and organic materials. She draws from her familial legacy and collective memory through her delicate and ephemeral plant based installations. They transform over the course of their exhibition. I feel like our work already was in dialogue in a way and so I am honored to be in collaboration with her.”

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Untitled 1
*Collaboration with
Maria Maea Garcia*
Washi paper, palm leaves,
wire, found fence
2022

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Untitled 2
*Collaboration with
Maria Maea Garcia*
Washi paper, palm leaves,
wire, found fence
2022

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Untitled 3
*Collaboration with
Maria Maea Garcia*
Washi paper, palm leaves,
wire
34 x 20 inches
2022

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Cuando esto termine
Washi paper, wire, found
fence
48 x 38 inches
2020

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Respira debuts a video piece Saldamando created in memory of one of her neighbors who passed away from Covid in 2021 titled *Un Sueño de Tantos*, which translates as (Dream of So Many.) The title derives from a famous old Mexican song, a “recuerdo” (translates as “oldie”) by the group Los Dos Oros. The song is an expression of longing for missed loved ones. The video captures a convergence of happy accidents that took place in the artist’s backyard where her studio is located. One evening after a day of work Saldamando was gazing upon the blooming agave plant in her backyard, the bloom a sure sign of the plant’s imminent passing away. Hummingbirds were feasting on the plant while a neighbor was audibly playing *Un Sueño de Tantos*. The song drifting over the scene of the agave and hummingbirds combined to express an ode to pain, perseverance, and to life cycles. This video became documentation of a ready-made memorial, dedicated to Saldamando’s neighbor and his family who moved away after his passing.

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Un Sueño de Tantos
Video
0:30
2022

SHIZU SALDAMANDO

RESPIRA

SHIZU SALDAMANDO

1978 born, San Francisco, CA

EDUCATION

2005 M.F.A., California Institute of the Arts
2000 B.A., University of California, Los Angeles

SOLO EXHIBITIONS

2022 Respira, Charlie James Gallery, Los Angeles, CA
2021 When This is All Over/Cuando Esto Termine, University of Michigan Institute for the Humanities Gallery, Ann Arbor, MI
Reframing Comunidad: The Art of Ester Hernandez and Shizu Saldamando, National Museum of Mexican Art, Chicago, IL
2020 LA Intersections, Oxy Arts Center, Los Angeles, CA
2019 Shizu Saldamando, Scottsdale Museum of Contemporary Art, Scottsdale, AZ
Shizu Saldamando, Hotel Figueroa, Los Angeles, CA
2018 To Return, Charlie James Gallery, Los Angeles, CA
2014 Ouroboros, South of Sunset Gallery, Los Angeles, CA
2013 When You Sleep: A Survey of Shizu Saldamando, Vincent Price Art Museum, ELAC, Monterey Park, CA
2012 All Tomorrow's Parties, Moore College of Art and Design, Philadelphia, PA
2010 There is a place, Steve Turner Contemporary, Los Angeles, CA
2009 Stay Gold, Space 47, San Jose, CA
2007 Shizu Saldamando, Pasadena City College, Walter Shatford Library, Pasadena, CA
Shizu Saldamando, Tropico de Nopal Art Space, Los Angeles, CA
2005 Looking at Art, The Reception, MFA Thesis Exhibition, Gallery D-30, California Institute of the Arts, Valencia, CA
2004 Shizu Saldamando, Lime Gallery, mid-residency exhibition, California Institute of the Arts, Valencia, CA

GROUP EXHIBITIONS

2021 Ni de Aquî, Ni de Allâ, Charlie James Gallery, Los Angeles
2020 LA: Views, MAKI Gallery, Tokyo, Japan
Phantom Limb, Epoch Gallery, Online Exhibition
2019 With A Little Help From My Friends, Charlie James Gallery, Los Angeles, CA
Presence, Fullerton College Art Gallery, Fullerton, CA
LA Fonts, Organized by Rafa Esparza and Alfonso Gonzalez, Los Angeles, CA
In This Together, Castelli Art Space, Los Angeles, CA
2017 Dis...Miss, Cypress College Art Gallery, CA
Woman's Place, William Grant Still Arts Center, LA, CA
Official Getty PST LA/LA Exhibitions
Transpacific Borderlands, Japanese American National Museum, LA, CA
Emigdio Vasquez and El Proletariado de Aztlan, Chapman University Guggenheim Gallery, Orange, CA
Legacy of Dia De Los Muertos, Self-Help Graphics and Art, LA, CA
Dark Progressivism, Lancaster Museum of Art and History, CA
Getto Gloss, Chicana Avant Garde, Bermudez Projects, Los Angeles, CA
Day of the Dead: Tilica y Flaca es la Calaca, Mexican Fine Arts Musuem, Chicago, IL
TANKAH, Oxnard College McNish Gallery, CA
Ae' Kai Smithsonian Apac, AlaMoana Center, HL, HI,
Los 4 Meets Los 40, Gregorio Escalante Gallery, S.D. CA
Ni Santas, Southwestern College, Chula Vista, CA
2016 Observations, Long Beach City College Art Gallery, CA
LA/SA, Gravelmouth Gallery, San Antonio Texas
Crosslines, Smithsonian Arts and Industries

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- Building, Washington D.C.
Southland, Charlie James Gallery, Los Angeles, CA
Taste Makers and Earth Shakers, Vincent Price
Museum, Los Angeles, CA
ArtBo, Bogota, Colombia
Danger Came Smiling, Feminist Art and Popular
Music, Franklin Street Works, Stamford CT
2015 We Must Risk Delight, Magazzino del Sale No.3,
(official collateral exhibition of the Venice
Bienale Venice Italy)
House on Mango Street, National Museum of Mexican
Art, Chicago, IL
Second Wave, UCR Arts Block, Riverside, CA
Art and the Measure of Liberty, The United Nations
Turns 70, Korean Mission to the UN, NYC
The Thrill Of Victory The Agony of Defeat, New Im-
age Art, Los Angeles, CA
Giant Robot Biennial, Japanese American National
Museum, Los Angeles, CA
2014 Super Awesome, Oakland Museum of Art, Oakland, CA
Chicano Dream, Musée d'Aquitaine, Bourdeaux, France
2013 Department of Cultural Affairs, Los Angeles
International Airport, terminal 7 & 8, Departures
Hallway
Artifex, Koplin del Rio Gallery, Culver City, CA
2012 The Full Dollar Collection of Contemporary Art,
Outpost for Contemporary Art, Pasadena, CA
Crossing Boundaries in Art, University of Kyoto,
Kyoto, Japan
De-constructing Chinatown, Chinese American Museum,
Los Angeles, CA
Sueños Libres: West Coast Soñazos, Self-Help
Graphics & Art, Los Angeles, CA
2011 Nothing Beside Remains, LA Nomadic Visions, Marfa,
Texas
Portraiture Now: Asian American Portraits of
Encounter, National Portrait Gallery, Smithsonian
Institution, Washington, D.C.
(Travelled to Asia Society Texas Center,
Houston, TX; Japanese American National
Museum, Los Angeles, CA)
Sonido Pirata, Sonoma Valley Museum of Art, Sonoma,
CA
Adelante, Forest Lawn Museum, Glendale, CA
Nanchayette, Gallery Lara, Tokyo, Japan
Summer Soulstice, JAUS Gallery, Santa Monica, CA
Case Study L.A., Post Gallery, Los Angeles, CA
Chica Chic, California Institute of Integral
Studies, San Francisco, CA
2010 Psychic Outlaws, Luckman Gallery, California State
University, Los Angeles, Los Angeles, CA
Audience as Subject, Yerba Buena Center for the
Arts, San Francisco, CA
Seeing is Becoming, Indianapolis Museum of
Contemporary Art, Indianapolis, IN
Monte Vista Projects, Torrance Art Museum,
Torrance, CA
2009 18 with a Bullet, CAM Contemporaneo, Guadalajara,
Mexico
MixTape, Federal Art Project, Los Angeles, CA
Backyard, Sam Lee Gallery, Los Angeles, CA
Crossings, Japanese American National Museum, Los
Angeles, CA
Year of the Ox Show, Giant Robot, Los Angeles, CA
Dibujo, Tropico de Nopal Gallery, Los Angeles, CA
2008 Drawing the Line, Museum of Contemporary Art, San
Diego, San Diego, CA
The Whole World Is Watching, Glendale College Art
Gallery, Glendale, CA
East of Eden, Los Angeles Municipal Art Gallery, Los
Angeles, CA
The Art of Style, Movimiento de Arte y Cultura
Latino Americana, San Jose, CA
Arte Contemporaneo, Puerto Vallarta, Puerto
Vallarta, Mexico
Vexing: Female Voices from East L.A. Punk, Claremont

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- Museum of Art, Claremont, CA
Lowrider Arte, Petersen Automotive Museum, Los Angeles, CA
Con Safos, National Museum of Mexican Art, Chicago, IL
Phantom Sightings: Art After the Chicano Movement, Los Angeles County Museum of Art, Los Angeles, CA (Travelled to Museo Tamayo, Mexico City, Mexico; Alamenda Museum, San Antonio, TX; Phoenix Art Museum, Phoenix, AZ; Museo Zapopan, Guadalajara, Mexico; Museo Del Barrio, New York, NY)
- 2007 The Pyramid Show, Monte Vista Projects, Highland Park, CA
Aquí No Hay Virgenes, L.A. Gay and Lesbian Center, Los Angeles, CA
Exquisite Acts and Everyday Rebellions, California Institute of the Arts, Valencia, CA
Unprimed, Cerritos College Art Gallery, Norwalk, CA
- 2006 The News Stand Show, Los Angeles, CA
Color Exchange 2, Setagaya Museum, Tokyo, Japan
Leaving Aztlán, Wignall Museum, Chaffey College, Rancho Cucamonga, CA
Tigers and Jaguars, The Craft and Folk Art Museum, Los Angeles, CA
Folding Screens, Hollyhock House Gallery at Barnsdall Art Park, Los Angeles, CA
Color Exchange, SOMArts Space, San Francisco, CA
- 2005 Shipping and Receiving, Armory Northwest, Pasadena, CA
Supersonic, Los Angeles Design Center, Los Angeles, CA
Brown on Brown, Slanguage Studio, Wilmington, CA
- 2004 The Bumper Sticker Show, Ruben Ochoa's Mobile Class C Gallery, Los Angeles, CA
Hecho en Califas, Yerba Buena Center for the Arts, San Francisco, CA
Visions of a Post-Modern Aztlán, Taller Puertorriqueño, Philadelphia, PA
- 2003 13 y 13: Emerging Chicana/o Artists of Los Angeles, Self-Help Graphics & Art, Los Angeles, CA
Redo China, Ethan Cohen Fine Arts, New York, NY
Mexicanidad, National Museum of Mexican Art, Chicago, IL
Che y Que, Self-Help Graphics & Art, Los Angeles, CA
- 2002 Substance of Choice, Galeria de la Raza, San Francisco, CA
The Game, Korean Cultural Center, Los Angeles, CA
A Legacy of Printmakers, Pico Rivera Center for the Arts, Pico Rivera, CA
- 2001 Air Raids, L.A. Freewaves Festival 7th celebration of Experimental Media Arts held at Side Street Live, Armory Center for the Arts, Pasadena, CA; California Museum of Photography, Riverside, CA; California State University, Northridge Art Galleries, Northridge, CA
- 2000 LATITUDES: A collaborative installation, Self-Help Graphics & Art, Los Angeles, CA
Back to the Future, California State University, Dominguez Hills University Art Gallery, Carson, CA
Soup, Senior Exhibition, Wight Art Gallery, University of California, Los Angeles, Los Angeles, CA

FELLOWSHIPS & COMMISSIONS

- 2020 COLA 2020 Individual Artist Fellowship
2013 Los Angeles County Metropolitan Transportation Authority Artist Commission, Expo Line, Palms Station
2013 California Community Foundation Fellowship for Mid-Career Visual Artists
2013 ARC Grant, Center for Cultural Innovation
2006 California Community Foundation Fellowship for Emerging Visual Artists

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RESIDENCIES

Can Serrat, International Arts Residence, Bruc, Spain, 2011

Art Omi International Artist Colony, County Route 22, New York, 2002

SELECTED BIBLIOGRAPHY

Carolina Miranda, Painter Shizu Saldamando puts a face to L.A.'s Latinx art and punk scenes, Los Angeles Times
Annie Buckley, ARTFORUM Critic's Pick, artforum.com, 11.11.2013.

Sharon Mizota, "Review: 'Artifex' at Koplin Del Rio Gallery," Los Angeles Times, 6.13.2013.

Carren Jao, "Counter Cliché: The Asian and Latino Bi-Cultural Experience," Artbound, www.kcet.org, 5.28.2013.

Max Benavidez, "Three Questions for Shizu Saldamando," The American Show, <http://theamericanshow.com>, 5.2011.
Fred Camino, "Shizu Saldamando: Metro Artist Interview," The Source Transportation News & Views, www.thesource.metro.net, 12.3.2009.

Liz Ohanesian, "Artist Shizu Saldamando Brings LA Style to Texas' Girl in a Coma," <http://blogs.laweekly.com>, 6.3.2009.

Roven Revue Critique Sur Le Dessin Contemporain, November, No.1, 2009, p. 24.

Younger than Jesus Artist Directory, New Museum, Phaidon Press, 2009, p. 427.

Phantom Sightings: Art After the Chicano Art Movement, Rita González, Howard N. Fox, Chon A. Noriega (eds.), Los Angeles County Museum of Art, University of California Press, 2008.

Interview with Shizu Saldamando, Lowrider Japan, 12.2008, no. 89, p.52-3.

Phantom Sightings, Connect, LACMA Magazine, March/April 2008, p. 2.

Martin Wong, "Loca Motion: Eastside Art," Giant Robot

Magazine, 2007, no. 50, p. 70-4.

Elina Shatkin, "Chicano portraiture meets Siouxsie Sioux," Los Angeles Times, 8.2.2007, p. E 12.

Diana McClure, Projects in the Making, Art Asia Pacific, Summer 2004 no. 41, p. 96.

David Buck, "Soy y Que at Yerba Buena Center for the Arts," reviews Artweek, 2.2005, no. 36, p.16.

Caribbean Fregoso "What is Latino Art?," LA Weekly, Sept. 12, 2017 Cover Image

Grace Bonney, "In the Company of Women," 2016 p.106

INSTITUTIONAL COLLECTIONS

Los Angeles County Museum of Art, Los Angeles, CA

Crystal Bridges Museum of American Art, Bentonville, AR

Santa Barbara Museum of Art, Santa Barbara, CA

Scottsdale Museum of Contemporary Art, Scottsdale, AZ

Crocker Art Museum, Sacramento, CA

National Museum of Mexican Art, Chicago, IL

White Memorial Hospital, Los Angeles, CA