

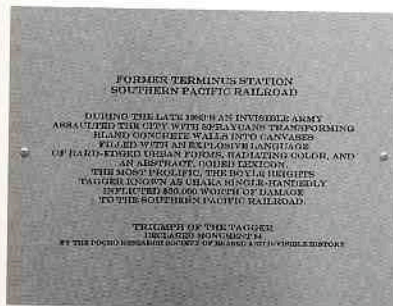
Common Threads, Shared Spaces

FIVE YEARS OF FELLOWSHIPS FOR VISUAL ARTISTS
FROM THE CALIFORNIA COMMUNITY FOUNDATION



SANDRA de la LOZA (above) *Mother and Child*, 2003. Ink jet print, 16 x 11 inches. From the series *Mi Casa Es Su Casa*. / **POCHO RESEARCH SOCIETY** (facing top) Intervention documentation from the series *Operation Invisible Monument Project*, 2002. / (facing bottom) *Triumph of the Tagger*, 2002. Silkscreen on sheet metal, 7 x 12 inches. From the series *Operation Invisible Monument Project*.

A native of Los Angeles, **SANDRA de la LOZA** uses photography, sound, installation and activism to study ideas of family, community, language and cultural representation - including constructions of gender, class and ethnic identity - within the landscape of the city.



One body of work was based on her family's Polaroid snapshots from the 1950s and 1960s and the private dramas they inadvertently reveal - the strains, the desires and the discrepancies between the outward appearances of familial togetherness and the complex, perhaps darker nature of relationships among the subjects. In this series de la Loza applied images of urban surfaces - crackling stucco, graffiti, grasses - onto the figures themselves, turning them into silhouettes of a landscape and expanding them from family into community. Her more recent photographs, which feature sweeping, cinematic images of the city, continue her investigations into the histories of individuals and the communities in which they live. She was central to the founding of another community-based project, a "guerilla art collective" called The Pocho Research Society of Erased and Invisible History (PRS), which describes itself as "a scholarly organization dedicated to the systematic investigation of discourses of place and displacement."¹²⁹ PRS launched in 2002 with *Operation Invisible Monument*, a project that consisted of surreptitiously inserted unofficial markers at sites throughout Los Angeles, "selected spaces that represent erasure of memory in order to insert a contentious, contradictory history that begins to deconstruct the master narrative of the city's official monuments."¹³⁰

¹²⁹ "Guerilla Historians Hit LA with (un)Official Historical Markers," The Pocho Research Society of Erased and Invisible History, press release, May 2002.

¹³⁰ Ibid.