

ART_____.



Sandra de la Loza

ART is...the meta realm, shaper of stories, myths, cosmologies. The forbidden realms we weren't supposed to enter—the realms of man—History. Enter his den, disassemble his tools...strip his stories down to the bare bones. Chop, grind those bones down to dust... offer it to the river.

Born 1968, Los Angeles; lives and works in Los Angeles

EDUCATION

MFA, California State University, Long Beach, 2004

BA, Chicana/o studies, University of California, Berkeley, 1992

EXHIBITIONS

- 2017 *Talking to Action: Art, Pedagogy, and Activism in the Americas*, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles (group)
Resurgent Histories, Insurgent Futures, Slought Gallery, University of Pennsylvania, Philadelphia (group)
- 2011 *Mural Remix: Sandra de la Loza*, Los Angeles County Museum of Art (solo)
- 2010 *L.A. Invisible City*, Instituto Cervantes, ARCOmadrid Contemporary Art Fair (group)
- 2008 *Phantom Sightings: Art after the Chicano Movement*, Los Angeles County Museum of Art (group)

BIBLIOGRAPHY

- 2017 Martens, Anne. "Ghosts of the Archive: Sandra de la Loza's Bookish, Sported Activism." *Artillery* 12, no. 1: 38–39.
- 2009 de la Loza, Sandra. *The Pocho Society Field Guide to L.A.* Los Angeles: UCLA Chicano Studies Research Center Press.
- 2008 Lampert, Nicholas. "Taking Back the Plaque: The Art and Tactics of the Pocho Research Society." *Proximity* 2: 36–43.

COMMUNITY

Co-organizer, *at land's edge*, a nomadic pedagogical project

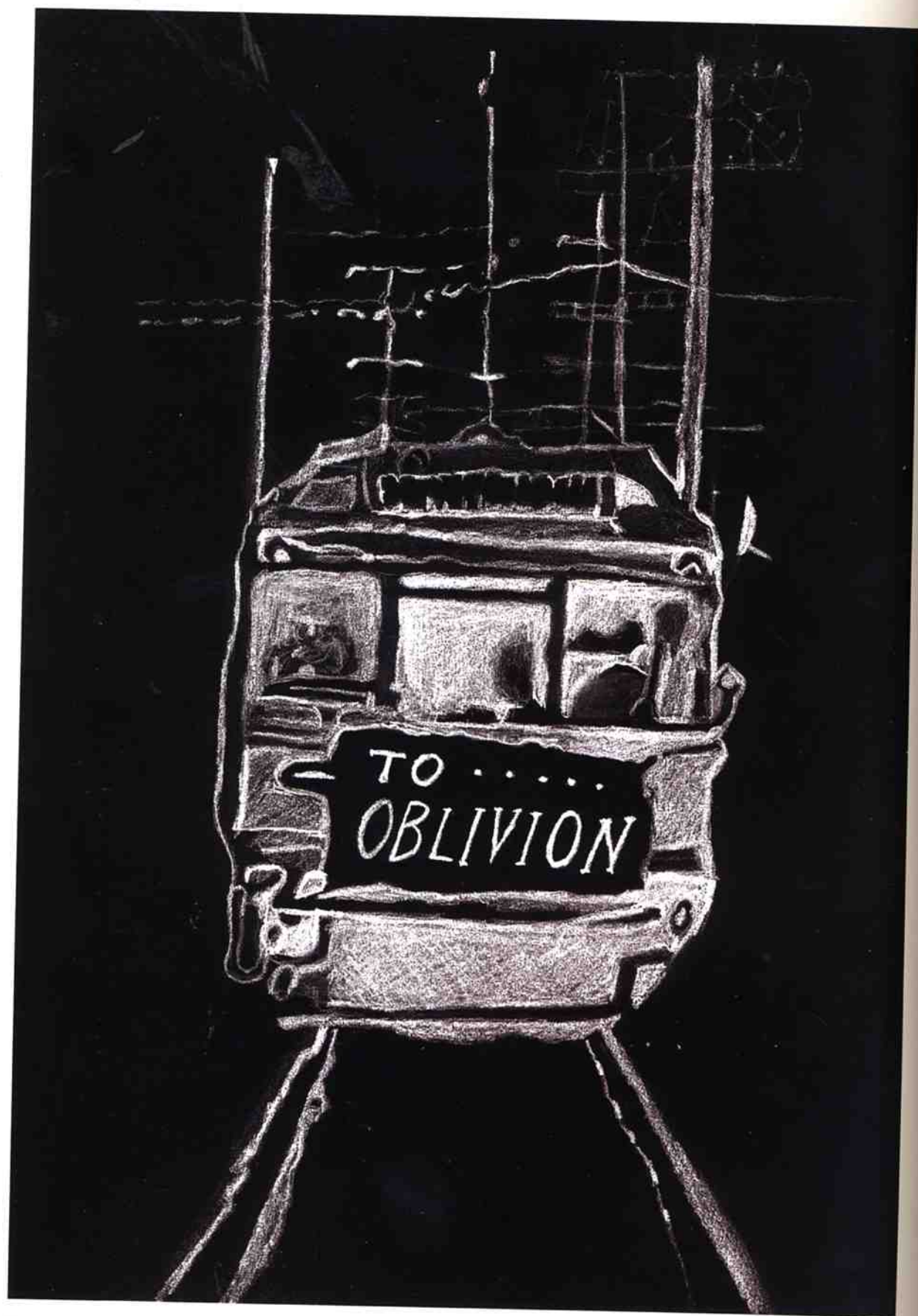
Co-organizer, *Decolonize LA*, various locations around Los Angeles



Hazard Park, from the series *The Serra Vista Line: A Photo Essay*, 2018

C-print

16 x 20 inches



Erasure as Resistance: Sandra de la Loza and the Making of a Radical Angeleno

Raquel Gutiérrez



Spacechola, 2012
Silk screen print
30 x 30 inches

For Los Angeles the art of Sandra de la Loza is a place of junction, a critical confluence. A site that enables multiple points of entry into the city's complicated history, like a series of sedimentary layers waiting to be experienced in and away from their elemental obscuring. Her unearthing has provided a space to take in and learn from these histories as a way to be with one another.

But how to be with one another is a question that unfolds to reveal the energy in de la Loza's body of work. We are not positioned as mere spectators but given the tools to penetrate the institutional concretes that make inhabiting autonomous possibilities in present, material spaces real and necessary. Over the course of de la Loza's trajectory she has asked participants to adjust their optics and unlock their emotional curiosities and follow her map points.

Her guerrilla art collective, the Pocho Research Society, gave us a series of spatial interventions that brought attention to the ways in which histories both collided and colluded in eliding important narratives of self-making in the Los Angeles peopled by Chicanxs and Latinxs, both US-born and recently arrived. *Operation Invisible Monument* (2002–11) invited us to learn how to be a "Guerrilla Historian," in six easy steps: "1. research 2. choose a location 3. produce your marker 4. put it up! 5. document the action and 6. get the word out." The prescient guerrilla historian in de la Loza conjures our own wherewithal to step forward and hold these monuments accountable (and well before the already too late removal of Confederate monuments sanctioned by state governments in the past year).

For de la Loza breaking boundaries included the historic ones that produced a segregated hometown in which, in every direction from east to south, black kids were kept from conspiring toward a liberated future with brown ones. Her recent collaborative work with the Argentine artist Eduardo Molinari, *donde se juntan los ríos: hidromancia archivista y otros fantasmas* [where rivers meet: archivistic hydromancy and other phantasms] (2017), emerged from a series of dialogues about the colonial and neocolonial processes that undergird their respective cities (Molinari lives in Buenos Aires). Having

grown up near the confluence of the Los Angeles and Arroyo Seco Rivers, de la Loza drew on her collaborative northeast Los Angeles psychogeography to invite questions about the ecological histories of the river and its domestication that led her to the headwaters of the Arroyo Seco, where, according to her artist's statement, "the ruins of the White City, a utopic vision of the white colonial imaginaire, lie."

To Oblivion (2018), de la Loza's project for the COLA exhibition, continues to delve into the artist's interrogation of infrastructure as a continuous shaper of the city's materiality as well as its immateriality. Or how do ontological categories of race, class, and gender become spatialized? How do landscapes produce social hierarchies that impact mobility and other conditions for relational possibility? De la Loza's inquiry is specific to the ways in which Los Angeles has created, abolished, and reproduced a fraught transportation system throughout the twentieth century by way of the long-defunct Pacific Electric Railway—the interurban streetcar system that helped the staunchly antiunion railroad magnate Henry Huntington build an empire marked by places throughout Southern California that still bear his name, from the hills of El Sereno, to the 710 freeway, on down to the beaches of Orange County.

In de la Loza's work we refocus our attention not only on the 1903 labor strike in which more than seven hundred Mexican workers walked out but also on the leadership of a *curandera* (healer) known as Santa Teresa Urrea (1873–1906), who was exiled from Mexico for organizing indigenous communities in the country's tumultuous land battles under the nearly four-decade-long rule of Porfirio Díaz. In late April 1903 Urrea led a march of women to encourage workers to "lay down their shovels" and join the strike. De la Loza explores the space between the myth and the actual historical figure of Urrea through a series of erasure poems exemplifying the labor of a fragmented cobbling of history and place in order to push back against reactionary media representations of Mexican workers as well as to reflect a radical Angeleno subjectivity. ●



Sixth Street Bridge, from *Cartas Caminantes (Walking Letters)*, 2017
 Postcard
 4 x 6 inches



Devil's Gate, from *Cartas Caminantes (Walking Letters)*, 2017
 Postcard
 4 x 6 inches



Where the Rivers Join, 2017
Multimedia installation
Dimensions variable



Where the Rivers Join (interior), 2017
Multimedia installation
Dimensions variable