

[We Run Things, Things Don't Run We](#)

Celebrating 20 years of Slanguage

October 22 – December 10, 2022

Angels Gate Cultural Center

About

We Run Things, Things Don't Run We celebrates twenty years of Slanguage fostering spaces of deep thought and dialogue around art and identity – transformed into an expanded community of cultural producers, move-makers, and shakers.

Founded in 2002 by artists Mario Ybarra Jr. and Karla Diaz in Wilmington, CA, Slanguage Studio started as their personal studio, but quickly morphed into a safe space for local youth and young adults alike seeking guidance and ways to express themselves. Ybarra and Diaz set the stage for infinite possibilities in our fertile minds, showing folx that art is more than old “masters” in art history classes. Slanguage Studio emphasized that art is all around us in the places and materials we'd least expect, the importance of telling our own histories, and the urgency of challenging the status quo and institutions we breathe in.

We Run Things, Things Don't Run We is an eclectic overview of 20 artists who have worked with Slanguage over the years in different capacities such as Slang-Air (artist in residence), Artist teachers, Studio Apprenticeships, and Exhibiting Artists. Through a vast array of mediums and materiality, each artist shares their individuality. Through theme and content, there are influences from the Los Angeles barrio aesthetics, graffiti art, countercultures, decoloniality, and spirituality. Deconstructing and challenging institutional oppression and the systems that sustain the school to prison pipeline is one overlapping theme in works by Perl, EJ Hill, and Arnoldo Vargas. Spirituality and Eco-consciousness permeate the vibrant, effusive works of Sarita Dougherty, Raghubir Kintisch, and Yadira Agredano.

At the core of all works is self-determination, healing, acknowledging and celebrating the ways our roots have shaped us, and the importance of uplifting our personal and/or political histories in order to build a future we can thrive within. This is only the beginning- a launching pad of what possible worlds we can build.

- Gloria Sanchez, Curator

We Run Things, Thing Don't Run We is Curated by Gloria Gem Sánchez and Jynx Prado, with Works by:

Yadira Agredano · Ben Avila · Raul Baltazar · Karla Diaz · Sarita Dougherty · Gaby · Alonso Garzon · Ed Gomez · EJ Hill · Raghubir Kintisch · Antonio De Jesus Lopez · Amitis Motevalli · Aydinaneth Ortiz · Perl · Jynx Prado · Felix F. Quintana · Guadalupe Rosales · Marlene Tafoya · Arnoldo Vargas · Mario Ybarra Jr.

We Run Things, Thing Don't Run We is an exhibition of [Angels Gate Cultural Center](#), made possible with generous support from the [Pasadena Art Alliance](#).

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About

Alonso Garzon

Bass Face Natal, 2021

Yamaha bass guitar hardware, wood, leather, nylon thread, plastic, acrylic paint

Medusiod, 2021

Hand stitched leather, nylon thread, acrylic paint, cotton

18 by 7.5 inches

The Medusiod figure depicts indigenous clay relics unearthed in Mexico. The broken, deformed, and faceless figure explores the evolution of cultures.

Alonso Garzon also creates masks that are influenced by American and indigenous culture, such as Bass Face Natal 2021. This piece depicts the tribal headwear of a dystopian warrior musician from the Wasteland. It is a mixture of the past and the future that are able to co-exist but not be separated.

Biography

American B.1973, Los Angeles Ca.

Based in Long Beach, California

Alonso Garzon is a self-taught artist who creates sculptures that are influenced by his Mexican American identity. His pieces are deconstructions of synthetic and natural materials that mirror the deconstruction in his Mexican American culture. By exploring different materials, he is able to reconstruct the pieces to reflect both of his cultures.

<https://www.instagram.com/thehandofgarkhan/>

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About

Amitis Motevalli

Wilmington Dreaming, 2022

Watercolor on Paper

18 by 24 inches

I visited Dreams Gentlemens' Club in Wilmington. It's close to the site of Slanguage Studio, where I had a solo show in 2006. For years, I have made works within a series or thematic called "The Bikini Manifesto". This set of work, is a reflection on the visible/invisible nature of sex work. I use the traditional and aesthetic references of Islamic art to pay homage to the women and femmes involved in this mostly underground labor. At Dreams in Wilmington, there are many layers of labor and exploitation as well as comradery. Set in the most industrial part of the city, the club caters to longshore, dock and refinery workers. Some of the workers go in just for a half hour to have their lunch break. Many of the women working there become friends, confidants or punching bags of the exploited blue-collar laborers. The women offset the excessive labor inequities for men leaving me wondering who offsets the inequities of the women and if that offset is necessary?

Biography

Amitis Motevalli is an artist born in Iran and moved to the US in 1977 pre-revolution. She explores the cultural resistance and survival of people living in poverty, conflict and war. Her experience as a working-class transnational migrant, is foundational to her drive for creating art. Through many mediums including sculpture, video, performance and collaborative public art, her work juxtaposes iconography, asking questions about violence, domination, occupation and the path to decolonization, while invoking the significance of a secular grassroots struggle. She is equally known for her work in Educational Justice, working with youth and communities to gain equal access to civil rights, privacy and pedagogy without profiling. Motevalli is invested in research, collaboration, and the potential of art to expand thought. For her current project, Motevalli is working internationally with a broad spectrum of transnational Muslims and South /West Asian and North/East African migrants in order to research what defines home, life and labor in the urgency of survival. She currently lives and works in Los Angeles, exhibiting art internationally as well as organizing to create an active and resistant cultural discourse through information exchange, either in art, pedagogy or organizing artists and educators.

<http://amitismotevalli.com/>

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About

Arnoldo Vargas

Notice To Appear: Defendant's Copy, 2009

Silver gelatin prints, copies of citations, manila folders.

"Notice to Appear, Defendants Copy" was done in conjunction and in collaboration with the high school students that I work with. As a public school educator I have witnessed the increased criminalization of youth by the educational system of students of color from underrepresented and over policed communities. When I first started teaching high school in 2006 students were issued police citations for various minor offenses, ranging from truancy to, not having a light on their bike, to fighting on school grounds. I examined the archive created of my students on behalf of the state and juxtaposed it with studio portraits made in my classroom of my students. I intentionally shot the images using 35 mm black and white film, and processed and printed all the 5x7 images in my classroom with the help of my students. The size of the photos was determined by the size of the citations which were intentionally photocopied so as to reflect the bureaucratic process students are subjected to. The idea is to create a tension between the tickets and the photos so that the viewer is placed in a situation where they question their own sensibilities; assuming that each individual represented is the recipient of the citation, which purposefully remains ambiguous.

<https://www.instagram.com/vargas325/>

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About

Aydinaneth Ortiz

Belmont Shore #1, 2022

Archival inkjet print reproduced on vinyl

7 feet by 15 feet

Going to the beach significantly impacted my childhood; with the "in the LBC" series, I focus on the beach and those who frequent it. In contrast to other beaches in Southern California, you see commercial vessels, cruise ships, and other boats parked just offshore.

Biography

Aydinaneth Ortiz received her BA in Art from UCLA and MFA in Photography from CalArts. Utilizing documentary, landscape, and portrait photography, she focuses on intersections between urban structures, familial relationships, mental illness, drug addiction, and immigration. For years, her art has been a direct response to personal struggles. Ortiz has found that through the art-making process, she can channel her negative energy into a shared conversation. Ortiz has exhibited her artwork internationally, most notably at the Pomona College Museum of Art and the Museum of Latin American Art, where she is now part of their permanent collection.

Ortiz is currently an Assistant Professor of Photography at Cypress College.

<http://www.aydinanethortiz.com/>

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About

Ben Avila

Street Memories, 2022

Acrylic, silver paint marker on canvas

20 by 16 inches

I really admire landscapes. Especially ones that are nostalgic to me. My hometown, Wilmington, CA boasts beautiful Architecture as well as many other charms. I walk the streets of my neighborhood and am constantly surrounded by inspiration. I take a photo here and there on my phone of the community, nature and many other influences that aid in the production of my art. In addition, I draw inspiration from local photography as well. It's important to me to see someone else's point of view of my home. These views help tell the larger story of the city of Wilmington. I try to reimagine the cityscapes with a stylistic and expressive painting approach. My approach is influenced from graffiti, abstract expressionism, and experimentation. The result of all these influences are my Dreamscapes.

Still in my room, 2022

Acrylic on canvas

inches 20 by 16 inches

In art history painters used the concept of still life painting for educational purposes. It's a reflection of one's surroundings. It is an extension of my naturalness, my world that is grounded and all the moving parts that come along with it. It is me going back to the basics; incorporating the pieces in and around my home into my art. The end product is an extension of myself. This painting style, still life, gives the viewer an idea of my sacred place, my study, my essence through modern day objects.

Biography

My art style is rooted from the street influences and artistic practices embedded in the culture I was exposed to early on. Prison art, Graffiti, cartoons, religious iconography, photography, and art history all have played a major role in my process when creating work. I grew up in a barrio style neighborhood in Los Angeles called Wilmington. There are various cultural aesthetics and traditions that have been planted for many generations there. I'm a product of my environment, but also a contributor to my community. I will always continue to incorporate street aesthetics as the foundational blueprint in my work. Where I'm from is my heart and soul.

<https://www.instagram.com/allnatural777/>

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About

Ed Gomez

GOCA, Gallery of Contemporary Art (sculpture)

36x24x30

suitcase and stand

2004-present

Wall graphic, (didactic)

44 x 55 inches

digital print with text

2022

In 2004, I started GOCA (Gallery of Contemporary Art), an ongoing art project consisting of a self-contained fully functional art gallery located in my suitcase. The project started as a way to question exhibition practices and space, in that GOCA shows can happen at any place or time nationally or internationally with little or no funds. When GOCA is shown inside an art gallery, it functions as a virus in that the physical location, phone number and gallery hours are co-opted by the host's location, hours and is managed by the host gallery's staff. GOCA has continued to evolve and now has its own gift shop and a permanent collection of works which artists have donated.

Biography

In 2004 Los Angeles-based artist Ed Gomez created G.O.C.A., The Gallery of Contemporary Art. GOCA is a portable self-contained exhibition platform that questions notions of space, scale, and commercial gallery practices. The GOCA gallery format has showcased emerging and established artists from Los Angeles, Phoenix, New York, and Mexico and has traveled throughout Europe and the western United States. For the Slanguage anniversary exhibition, GOCA will be exhibiting artworks from its permanent collection and historical documents from its past collaborations with Slanguage Studio.

<http://edgomez.com/>

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About

EJ Hill

Our students, 2019

Archival inkjet print on dibond with walnut frame. Edition 1 of 3.

35 by 52 inches

Courtesy of the artist and Commonwealth and Council, Los Angeles and Mexico City.

An offering of insight about “Our Students” by EJ Hill- part of his 2019 show at Commonwealth and Council in 2019:

*“Twice As Good Is Too Much—EJ Hill’s first exhibition in Los Angeles since his 78-day durational performance at *Made in L.A. 2018*—continues his exploration of the obstacles and pressures Black youths face in the American educational system. In an act of rest and refusal, there will be no body laboring in the center of the gallery. Instead, Hill offers a declarative chalkboard with words rendered in his signature neon. In this new lesson, part of an ongoing series of unlearnings, Hill repudiates the familiar adage that Black people have to be twice as good to get half as much.”*

—Savannah Wood (November 2019)

Biography

EJ Hill (b. 1985, Los Angeles; lives and works in Los Angeles) received an MFA from the University of California, Los Angeles in 2013 and a BFA from Columbia College, Chicago in 2011. Solo exhibitions have been held at Oxy Arts, Los Angeles (2022); Radcliffe Institute for Advanced Study, Cambridge (2020); Company Gallery, New York (2018); Commonwealth and Council, Los Angeles (2017); and Human Resources, Los Angeles (2017). Selected group exhibitions have been held at Prospect.5, New Orleans, LA (2021-22); the Los Angeles County Museum of Art (2021); Dallas Museum of Art (2019); California African American Museum, Los Angeles (2019); Aspen Art Museum (2018); Hammer Museum, Los Angeles (2018); Palazzo Contarini Polignac, Venice (2017); The Underground Museum, Los Angeles (2017); Institut d’art contemporain, Villeurbanne, France (2017); PinchukArtCentre, Kyiv (2017); and the Studio Museum in Harlem, New York (2016). Hill is the recipient of the Radcliffe Institute for Advanced Study Fellowship at Harvard University (2018-19), a Foundation for Contemporary Arts Grant to Artists (2018); a Joan Mitchell Foundation Painters & Sculptors Grant (2018), the Mohn Public Recognition Award at the Hammer Museum’s *Made in L.A. 2018* (2018), the Los Angeles Artadia Award (2018), the Art Matters Foundation Grant (2017), and a California Community Foundation Fellowship for Visual Artists (2015).

<https://www.ejhill.info/>

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About

Felix Quintana

Photos from the Para Los Lil Homies Series, 2022

Digital photography, archival pigment print reproduced on vinyl banner

36 by 96 inches

Buying T-Shirts at Fallas Paredes on Avalon, Cruising Past the Don on Avalon

El Mercadito Maravilla Mural, Señora Walking Home from Work Down by Avalon Liquor

Slanguage Studio on Avalon Blvd, Families Eating Burritos at Montoyas in Wilmas

2022, Cyanotype prints, 4.5 by 8 inches.

My work documents the movement of Black and brown people across neighborhoods and communities of Los Angeles, the Bay Area, and El Salvador. I reimagine the depth of home, collective memory, and place through my experience as a first generation Salvadoran from southeast Los Angeles. The two bodies of work in this exhibition, *Los Angeles Blueprints* (2019-present) and *para los lil homies* (2021-present) explore analog and digital photography, collage, and digital media. The street and street photography are sites for artistic activism, intervention, and critique. Through these bodies of work, I critically view and reclaim images of Los Angeles and its citizens, migrants, and nomads who wander and are fleeting. My hope is to create an alternative and lived narrative that pushes black and brown presence, history, and futurity.

Biography

Felix Quintana is a visual artist, educator, and first generation Salvadoran from Southeast Los Angeles. Quintana received an MFA in Photography from San Jose State University (2021) and a BA in Art from Cal Poly Humboldt (2014). Solo exhibitions include Residency Art Gallery, SOMArts Cultural Center, and Cypress College. Select group exhibitions include LAXART, Vincent Price Art Museum, Los Angeles Municipal Gallery, Museum of Latin American Art Long Beach, San Jose Institute of Contemporary Art, San Francisco State University, NIAD Art Center, among many others. His work has been published in NPR, Los Angeles Times, The Guardian, KCET, ArtNews, and more. His work can be found in the permanent collection of Oakland Museum of California, Altamed Art Collection, and Cal Poly Humboldt. He currently teaches at UCLA and Cerritos College, and has served as a teaching artist and mentor at Hammer Museum, artworxLA, Slanguage Studio, Self Help Graphics & Art, Southern Exposure, South Gate Museum, Greetings from South Central LA, and many more. He currently lives, works, and teaches in Los Angeles, CA.

<https://felixquintana.com/>

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About

Gaby

Bode Lizard, 2022

Cheech Wizard, 2022

Paint markers, spray aerosol, 30 by 22 inches each.

The pieces I have represented are my own rendition of the "Cheech Wizard" & "Lizard". The original character designs are of the iconic Vaughn Bode. Vaughn was a comic book artist through the 1960's & 1970's. Even though he produced very few publishings, his work would remain highly influential in graffiti culture. From its humble beginnings in the slums of New York, to masterpieces in high-end galleries today, these characters are two of the most recognized in graffiti culture.

https://www.instagram.com/bunch_of_chicanos/

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About

Jynx Prado

Contemplating, 2021

Burlap, yarn, stuffed with decaying plants on wood

50 by 27 by 28 inches

Contemplating is a 1/3 figure sitting on a wooden armature chair cut in half and flipped on one side. The figure expresses stress, tension and contemplation hence the title of the piece. During the time of this artworks creation the COVID Pandemic was at its worst and simultaneously the artist Jynx Prado began their practice using burlap to fill the empty spaces around Los Angeles during lock down. The practice was fully realized during Jynx's time as an Art in Resident with Slanguage Studio in Wilmington in late 2020 and early 2021. This figure piece was one of the first few in this abstract style made in that space. The burlap figure expresses the tensions felt not just by the artist but of the Los Angeles community. Everyday was a contemplating moment whether to make the right choice or the best choice given during a time of uncertainty.

Biography

Born and currently based in Los Angeles, Jynx Prado critiques and questions the natural and artificial elements within cultures, nature and human existence and the coexistence of them through an interdisciplinary practice with found objects, fabrics and their body. Through humor, irony and iconography Prado describes their environment and social life as a queer Mexi-Salvi American.

www.pradoartist.com

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About

Karla Diaz

We Are Slanguage, 2022

Watercolor and ink on paper

18 by 12 inches

This painting is based on a photo of Mario and I that was taken by Cathie Opie for LACMA for the magazine *Vanity Fair*. In the background, I have placed the outside of our original Slanguage location in Wilmington. I chose this photo because I think it captures a loving moment of both of us. In terms of size, I chose to do the smallest work in the show, to give ample room for the rest of the artists to be showcased.

Biography

Karla Diaz is a writer, teacher, and multidisciplinary artist who engages in painting, installation, video, and performance. Using narrative to question identity, institutional power, and explore memory, her socially engaged practice generates exciting collaborations and provokes important dialogue among diverse communities. Notably, she is the co-founder of the socially engaged collective and community artist space Slanguage. Critical discourse is central to her practice as she explores social, subcultural, and marginalized stories. In her introspection, splashes of color became figures and objects that transformed into scenes of domesticity and city life drawn from her upbringing in Mexico and Los Angeles. Personal memories, folklore, familiar iconography of her Mexican heritage, and American pop culture are intertwined in surreal compositions that consider family, loss, and the complexities of the Latinx experience in the United States. As Diaz expresses, “these works reveal meaning in relation to others, to experience, to memory, to story, to dreams and dreamers, to imagination and to the larger context of home.”

Karla Diaz was born in Los Angeles, CA. She received an MFA from the California Institute of the Arts in 2003 and a BA from California State University Los Angeles in 1999. Her works have been exhibited nationally and internationally at the Hammer Museum, Los Angeles, CA; Los Angeles County Museum of Art, CA; Museum of Contemporary Art, Los Angeles, CA; LAXART, Hollywood, CA; Pitzer College, Claremont, CA; California State University Los Angeles, CA; San Jose Museum of Art, CA; Institute for Contemporary Art, Boston, MA; Hyde Park Art Center, Chicago, IL; Museum of Contemporary Art Detroit, MI; the Serpentine Gallery, London, U.K.; and Museo Casa de Cervantes, Madrid, Spain. Her work is in the collection of the Los Angeles County Museum of Art, Los Angeles and the Museum of Contemporary Art, San Diego, CA. She has been the recipient of numerous grants and awards from Art Matters, New York, NY; Tiffany Foundation, New York, NY; City of Los Angeles, CA; Riverside Art Museum, CA; and CalArts, Los Angeles, CA. Karla Diaz lives and works in Los Angeles, CA. She is represented by Luis De Jesus Gallery in Los Angeles.

<https://www.luisdejesus.com/artists/karla-diaz>

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About

Guadalupe Rosales

hollenbeck, 2022

Archival pigment print, colored gel, aluminum frame. Edition 1 of 4, 2AP.

24 by 36 inches

Courtesy of the artist and Commonwealth and Council, Los Angeles and Mexico City.

Guadalupe Rosales has an abiding commitment to depicting and documenting her home, East Los Angeles, and the Latinx communities of Southern California. As she has written: "I have been photographing sites primarily in East LA, where I spent most of my teenage years—my neighborhood, the home I grew up in, Whittier Boulevard, alleyways—and the site where the lives of loved ones have been lost. These photographs hold the essence of my own memories here with my friends and family—intimate, warm, haunting and inviting. Most of them were taken while the majority of the city slept. There is an abstract quality of night that is potent with dreams and escape and journey that answers to my desire to not capture the literal events—many violent—of growing up in East LA. The night is where we could feel the complexity of being both free and chased. In this way, nights in East Los Angeles had its own reality. A sur-reality. Like a waking dream. This work is also about honoring the dead and the living. The process of photographing these locations has not always been easy: It can trigger traumatic memories to surface. But the work guides me through difficult questions that bring me better understandings of my past and my present, as well as offering new revelations."

Biography

Guadalupe Rosales (b.1980, Los Angeles; lives and works in Los Angeles) is a multidisciplinary artist and educator best known for her community generated archival projects, "Veteranas and Rucas" and "Map Pointz," found on social media. Rosales received an MFA from the School of the Art Institute of Chicago in 2016. Recent solo exhibitions have been held at Commonwealth and Council, Los Angeles (2021); Dallas Museum of Art (2021); Museo Universitario del Chopo, Mexico City (2020); Gordon Parks Foundation, NY (2019); and Aperture Foundation, NY (2018). Rosales has participated in group exhibitions at Whitney Museum of American Art, NY (2022); Haus der Kunst, Munich (2021); The Kitchen, NY (2019); and Bemis Center for Contemporary Art, Omaha (2017). Rosales is the recipient of the United States Artists Fellowship (2020), Gordon Parks Foundation Fellowship (2019), and Foundation for Contemporary Arts Emergency Grant (2019), and has been in residence at Denniston Hill, NY; PAOS/Museo Taller Jose Clemente, Guadalajara (2020); Main Museum, Los Angeles (2018); and Los Angeles County Museum of Art (2017).

<https://www.veteranasandrucas.com/>

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About

Mario Ybarra Jr.

Beyond Our Dreams, 2018

Pencil on paper

13 by 16 inches

Biography

Mario Ybarra, Jr. creates sculptures, installations, photographs, and activist interventions as a means of examining various components of Mexican-American identity. His aesthetic often combines street culture iconography with historical and political imagery, such as in *Brown and Proud* (2006), which depicts Mexican revolutionary Emiliano Zapata in a large-scale work that merges graffiti art with a style recalling the work of muralist Diego Rivera. Ybarra also draws from quintessentially American imagery and popular culture, such as in *Scarface Museum* (2007), which features paraphernalia from the famous 1983 film *Scarface* (about a drug cartel kingpin during the 1980s cocaine boom) displayed in a glass vitrine as a memorial to one of the artist's late friends.

https://www.instagram.com/mario_ybarra_jr

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About

Marlene Tafoya

PRICE LIST, 2021

Acrylic print

36 by 24 inches

A poem about the price of what was, what is, and what will.

Biography

Marlene Tafoya is an Indigenous artist, performer, and manicurist from the Los Angeles Harbor Area. In 2015, she received a BA in Studio Art from California State University Long Beach and is currently pursuing her MFA in Sculpture at the University of New Mexico. Breaking the traditional barriers of presenting artwork, Marlene enjoys involving her audience with interaction and exchange. While addressing decolonization as a means of survival, building trust and humor are the two main formalities of her work. Trying her best to live by words from Oasa DuVerney, (in *Five Ways to Disrupt White Supremacy in the Mainstream Art World*) Marlene, hopes to be “gangsta” and continue creating for current and future generations to come.

Tafoya has exhibited her work at Museum of Latin American Art, Long Beach CA, Honor Fraser, Los Angeles CA, University Art Museum, Albuquerque, NM, Harwood Art Center, Albuquerque NM, Vincent Price Art Museum, Los Angeles CA, and LAXART, Hollywood CA. Additionally, she co-curated Language, a union among artists and The International Leonard Peltier Defense Committee and Safe Space LA, an alternative art space hosted by Slanguage Studio.

<https://www.marlenetafoya.com/>

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About

Perl

Ghosts of Our Youth: Abandoned Institutions & the Impact on Los Angeles Youth, 2022

Podcast and photographs.

This project/podcast discusses the architecture, history, significance and the paranormal. We not only look at the facade of a building but beyond discussing the people connected, personal stories, events, impact and experiences. We explore in our conversations important history that often can be overlooked and forgotten. This installation focuses on carceral institutions that youth in the Harbor Area and across Los Angeles have gone through- affecting our families with stress, added hardship, and instilling years of trauma left to undo when and if they are free.

Biography

Perl also known as Doña Junta is a former graffiti artist turned street archivist. Doña Junta runs the social media page Swapmeet Chronicles which started off as an idea to highlight every day cultural happenings growing up in a Mexican household. The concept developed into a blog in 2007 in which Doña Junta documented the streets of Los Angeles from graffiti, personal stories events, abandoned places etc. Today, Swapmeet Chronicles evolved into research of history of our streets, architecture of buildings, and social issues such as mass incarceration and prison advocacy through photos and research driven feature stories. A podcast was also created in 2020 called Beyond the Façade to further discusses these places in detail and interview people who also create content in similar realms. Doña Junta earned a Bachelor of Arts in Sociology from Cal State Long Beach in 2012 and a Masters in Social Work from Cal State Los Angeles in 2017.

<https://linktr.ee/Donajunta>

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About

Raghubir Kintisch

Prayer Sling, 2022

Bird In Hand, 2022

Low Tide, 2022

Due Diligence, 2022

Ink on Arches paper, 30 by 22 inches each.

The four ink paintings on paper in this show are a continuation of an oil on paper series in which I explore the experience of godliness in human form and universal identity over personal identity. After recent shoulder surgery, I couldn't use my dominant arm, so I continued these themes in black ink and wash using my non-dominant hand. These paintings were first realized as 9 x 12" color collages and then transposed onto these 22 x 30-inch sheets of 140 lb. Arches watercolor paper. Each of the four paintings depicts very distinct elements in my healing process after surgery and the feeling of disconnection from my dominant arm informed the subject matter and mood of these works. In *Prayer Sling*, my right hand is displayed as both an object of worship and sacrifice in a puja worship-ritual; oranges, palm leaves and jewels surround my arm cradled in the sling. In *Due Diligence*, I represent myself as a skeleton tethered to my house-- my arm radiating pain, exercising, wearing the sling, and following the conservative precautions that the medical profession, represented by the caudalus, has prescribed. On my left, the sustainable future represented by the third eye and the bird (intuition and liberation). *Low tide* explores what is hidden beneath the surface in the process of recovery --one must remain still enough to let the injury or trauma heal. In the inactivity and state of vulnerability, one's demons and challenges are revealed. Lastly, *Bird in Hand* refers to the expression "a bird in hand is worth two in the bush" which means it is better to hold onto something one has, than to risk losing it by trying to get something better. At times, the healing process can feel so futile and debilitating, one might experience momentary regret. This painting depicts the triumph over that passing cloud.

Biography

Raghubir Kintisch is a multidisciplinary artist, educator, and writer born in NYC and has lived and worked in Los Angeles since 1989, received an MFA from OTIS College of Art and Design in 2017, and a BFA from Rhode Island School of Design in 1976.

Their work has been exhibited in galleries and museums internationally, alternative spaces, and in film/video festivals. In 2017-2018, Kintisch was part of a long-running group show at the Museum of Modern Art in New York entitled "Club 57: Film, Performance, and Art in the East Village, 1978-1983". Raghubir has shown La Foret Museum, Tokyo, Japan; LAXART, Hollywood, LA; Keystone Art Gallery, LA; Robert Berman Gallery, LA; Mary Karnowsky Gallery, LA; Armory Center for the Arts, Pasadena; Winslow Garage, LA; Proxy Gallery, LA; MutMuz Gallery, LA; among others. Recently (Summer 2022) they were a recipient of the Byrdcliffe Artist Residency in Woodstock, N.Y. for Visual Arts and in 2021, for writing at the Silver Sun Foundation residency also in Woodstock, N.Y. Kintisch published four books since 2020 about the confluence of artistic and spiritual practices. They are currently working on a series, *Divine Amalgamation*, which includes oil paintings on paper, ink

painting on paper, and the development of a mystical alphabet; all exploring the cumulative transformative power of fragments, abstractions, and the repetition of devotional iconography.

<https://www.kintischstudio.com/>

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About

Raul Baltazar

El Nagual, 2020

Acrylic on canvas

75 by 55 inches

As artist, I act as a “medium” between Mesoamerican and Western culture, at once part of both worlds, able to act as mimetic mirror for both. And through my mimetic capabilities (via a trans-disciplinary practice) I channel the revolutionary struggle rooted in Mesoamerican Indigenous cultural resistance to the home base of the Colonial Entertainment Capital of the World, Los Angeles. As artist, I seek healing in response to the trauma the body endures when experiencing and rationalizing abuse of power and authority by means of sanctioned and unsanctioned reiterations of violence. By participating in the creation of contemporary culture rooted in ancient culture, I create space for healing, communication and reflection. Ritual interventions, mimicry, storytelling, and trans-disciplinary art forms are ways, I communicate with the public. My intention is to clearly reflect others back to themselves in order to create space for communication, catharsis, reflection, observation, empathy and healing. Syncretism, hybridity and mimicry are forms in which I mirror the nuanced relationships between power and authority, abuse of power and authority, sanctioned and unsanctioned forms of violence, and linear versus cyclical logic within the framework of the liminal space between Meso American and what Bell Hooks names, Imperialist white-supremacist capitalist patriarchy.

I work with my community of artists to locate values, organizing principals, develop methodologies and network systems to create successful artists who effect by implementing Coyota Culture, which through cunning and guile will or eventually will cross all borders in all of their forms.

Biography

Raul Baltazar (b.1972, Los Angeles) is an artist who works through aesthetic notions given in Mesoamerican and Western culture. Baltazar often mixes performance, video, photography, drawing, painting, murals, and community-based projects, to create new relations for the decolonial art object. His work is often driven by the struggle of Mestizo, Xicanx, POC and Mesoamerican Indigenous communities and their revolutionary vision for change in the context of Los Angeles. In addition, his work postulates responses to trauma and the body, examining the experience and rational abuse of power and authority by means of sanctioned or unsanctioned reiterations of violence in contemporary life. Baltazar challenges this by participating in the creation of contemporary cultural production rooted in an artistic research of ancient cultures. Where his work opens up a space for healing, communication and reflection; in order to engage publics and communicate the value of a self-reflexive identification with indigeneity.

<http://www.raulbaltazar.com/>

[We Run Things, Things Don't Run We](#)

Celebrating 20 years of Slanguage

October 22 – December 10, 2022

Angels Gate Cultural Center

About

Sarita Dougherty

¿Qué Dijeron Las Nubes Hoy?, 2020

Acrylic on vinyl with paper

Espiraes de Todes, 2022

Gouache on watercolor paper and board with rope

These works sit at the crossroads of my painting and pedagogy practice, which involves mapping our bodies, our relations, and the landscapes that hold us. This backdrop became the background for an animated music video in 2021, with the hanging symbols showing up in our psychic landscapes interspersed with ecologies, intergenerational learning and the ancestors that visit us in many forms, daily. Each glyph represents a centerpoint in our body; called chakras in Ayurvedic teachings. My curricula and DIY PhD Dissertation, Textbook for the Ecocene, are organized along these energy points and invite observer-participants to map what they find or want to connect with for each of these themes within their body/mind: Substrate~Soil, Rhythms~Relations, Collectivism~Power, Ecology~Abundance, Reception~Incantation, Connection~Intuition, and Reindigenization~Integration.

Biography

Sarita Dougherty is an interdisciplinary artist collaborating with habitat, elders, ancestors, children to grow the Ecocene, an imagined and emergent era of collective reciprocity with the Earth. Her paintings transfer the medicine of place and plants onto viewers. Sarita is a co-founder and worker-owner of School for the Ecocene, offering an online platform and programs to support our connection to self, community and planet. She stewards the native meadows and rain gardens while painting what she learns in the Ohlone lands of Huchiun, aka the East Bay of California. Visit ecocene.school and roomportraits.com to learn more about her work.

<https://www.roomportraits.com/>

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Yadira Agredano

Lgrimas (Tears), 2021

Mixed media on fiber

30 by 26 inches

Lgrimas pays homage to the “Laugh Now, Cry Later” motif seen in Latinx art and culture. The phrase “Por Ultima Vez” (for the last time) is symbolic of the promises we make ourselves after heartbreak--to never fall victim to love again and be fooled, for the last time.

Temperance, 2022

Mixed media on fiber

46 by 32 inches

This piece is my interpretation of the fourteenth card of the Major Arcana Tarot deck, *Temperance*. The *Temperance* card represents balance and moderation in one’s life. As I am currently exploring my identity and place post-graduation, the Temperance card plays a large role in my spiritual and artistic journey.

Biography

Yadira Agredano is a multidisciplinary artist and educator from the Harbor Area. Through symbolism and allegory, she explores the concept of dreams, memories, and identity. Agredano is a Fine Arts Coordinator at the Boys and Girls Clubs of the LA Harbor where she works with middle and high school students. She received her Bachelor degree in Studio Arts from California State University Long Beach in 2022.

<https://www.instagram.com/yadiipedia/>