



CCF Fellowship for Visual Artists

2015

EMERGING ARTISTS

Raul Baltazar, Alyse Emdur,
EJ Hill, Gelare Khoshgozaran,
Laida Lertxundi, Max
Maslansky, Michael Parker,
Paul Pescador, Jimena Sarno,
Alise Spinella, Kenneth Tam.

MID-CAREER ARTISTS

Jedediah Caesar, Cheri Gaulke,
Karl Haendel, Margaret
Honda, Pearl C. Hsiung,
Salomon Huerta, Ashley Hunt,
Stephanie Taylor, Kerry Tribe,
Jeffrey Vallance, Jennifer West.



At the California Community Foundation (CCF), we believe that art has the power to spark passion and inspire change. And Los Angeles, as a global magnet for diversity and creativity, is a unique place where people from every walk of life can experience this power.

The CCF Fellowship for Visual Artists supports art in Los Angeles County by championing those responsible for its very creation — artists. The Fellowship's unique unrestricted grants allow artists to thrive and contribute to the cultural vitality of Los Angeles, for the benefit of all.

Since 1988, CCF has awarded more than \$2.5 million to 274 visual artists working in a multitude of media across Los Angeles County. The Fellowship's \$15,000 and \$20,000 grants to emerging and mid-career artists can be used for any purpose, from supplies and classes to health care and housing. Fellows also receive access to business development support and networking opportunities to further grow their careers.

The Fellowship was created by a generous contribution from The J. Paul Getty Trust. Today, I am proud to say it continues to expand through the generosity of donors who believe in the importance of supporting individual artistic expression in Los Angeles. Individuals, families, organizations or companies serve as personal patrons to the Fellows, creating a unique and direct connection with the artists themselves.

Please explore this catalog and meet this year's group of 22 extraordinary Fellows. I also invite you to visit the online gallery at my.calfund.org/artist-gallery to learn more about the program and view the rich and diverse body of work our Fellows have produced since the program's inception 27 years ago.

Art is the universal language that can connect people of any age, gender, ethnicity or neighborhood. We are proud to strengthen Los Angeles County by supporting its vibrant artistic community. And we thank you for joining us in this commitment.

Antonia Hernández

President & CEO

California Community Foundation



Over the past year, the Getty Foundation celebrated its 30th anniversary. The birth of the Getty Foundation is closely connected to the roots of the California Community Foundation (CCF)'s Fellowship for Visual Artists. In the fall of 1984, the Getty's parent organization, the J. Paul Getty Trust, announced the creation of the Getty Foundation (then called the Getty Grant Program), as well as a three-year program of major gifts to cultural and educational institutions in our home region with whom the Getty shared interests. The program's culminating gift to the California Community Foundation in 1987 established the J. Paul Getty Trust Fund for the Visual Arts, at the time designated for mid-career artists and small arts organizations.

Over the years the program evolved, and the Getty's initial gift of \$3 million was combined with other CCF funds dedicated to the visual arts. Much has changed in the Southern California art landscape over the past three decades, and the vitality, significance and diversity of Los Angeles art is much more highly appreciated and recognized around the world. The collaborative spirit of Los Angeles institutions and artists is also famous as manifested in the 2011 initiative Pacific Standard Time: Art in L.A. 1945–1980, and will be revealed again in 2017 through the upcoming successor initiative Pacific Standard Time: LA/LA about Los Angeles and Latin America, Latino Art and Latin American Art.

It is very gratifying that the seed the Getty planted with its initial gift has grown and blossomed so productively under the California Community Foundation's leadership. The Getty Foundation remains a proud partner of CCF through the fellowships and other programs. We applaud CCF's significant role in supporting diverse artists of distinction in Los Angeles. We especially congratulate this year's artists and wish them a fruitful fellowship period.

Deborah Marrow

Director

The Getty Foundation

This year's edition of the CCF Fellowship for Visual Artists Catalog celebrates the 27th year of the Fellowship and the work of 22 inspiring artists from the 2015 class.

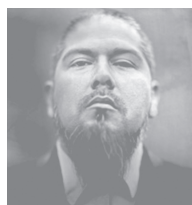
We invite you to view their extraordinary work here. You can also find a virtual gallery of additional work at my.calfund.org/artist-gallery.

2015 CCF Fellowship for Visual Artists

The CCF Fellowship for Visual Artists is part of the portfolio of the Arts Program at the California Community Foundation, a public charitable organization committed to leading positive systemic change to strengthen Los Angeles communities. The Arts Program aims to support the cultural vitality of Los Angeles County by expanding the operational capacity of small and mid-size arts and cultural organizations; increasing arts opportunities that are affordable and accessible to underserved communities; improving participation in the arts by diverse, low-income residents; and helping visual artists develop successful, sustainable careers in Los Angeles.

You can learn more about the California Community Foundation at calfund.org. Join us on Twitter @calfund and Facebook at facebook.com/CCFartists.





As an 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 challenge of the Mesoamerican Indigenous communities to the home base of the Colonial Entertainment Capital of the World, Los Angeles.

Raul Baltazar

As artist, I seek catharsis 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 Mesoamerican and what Bell Hooks names Imperialist white-supremacist capitalist patriarchy.

The First Super. 2011, ritual performance, conflation of Last Supper and Seder dinner, Chicano/a artists, Jewish, AFRAM, POC artistic communities discuss emancipation. Guests: William Acevedo, Jerri Allen, Isabel Avila, Karen Davalos, Dino Dinko, Manny Hernandez, Sandra de la Loza, Barry Markowitz, Guillermo Gomez Pena, Reina Prado, Adrina Rivas, Pilar Thompkins-Rivas, Shizu Saldamundo, Francesco Siquieros, Roger Guineur Smith and others.

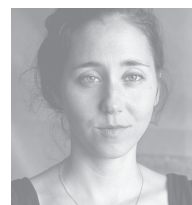


Lynette Peterson, Correctional Institute
for Women, Corcoran, California



James Brown, United States
Prisoners, Marion, Illinois

From 2005 to 2013, in addition to making documentary-based videos and drawings, I dedicated myself to what became *Prison Landscapes*, a 176-page book that features more than 150 vernacular portraits of prisoners representing themselves in front of prisoner-painted idealized landscape backdrops, large-format photographs of portrait studios in prisons and an interview with incarcerated artist Darrell Van Mastrigt. *Prison Landscapes* came from a personal place; it was inspired by a photograph I found of myself at age five posing in front of a tropical beach scene while visiting my brother in Bayside State Prison in Leesburg, NJ. Throughout the run of the project, I corresponded with hundreds of incarcerated Americans and eventually photographed portrait studios in 12 state prisons with a large format camera.



Alyse Emdur

While focusing on *Prison Landscapes* and other lens-based projects, I largely neglected my foundational drawing practice, which became a sort of secret practice. For the past year, I have re-invested myself in the picture plane and the limitations of black ink on paper. Like my earlier work, my drawings use earnest humor to face loneliness, existential crisis, social struggle and the desire to escape. Intimate in scale and medium, they are both personal and political.



My work is born of the desire to exist, uncontested. It stems from the need to discover generative contexts for surviving the daily assaults on the bodies and psyches of those who find themselves peripheral to hegemonic orders; it is the evidence of my sincere attempts at self-preservation.

Through a physically demanding endurance-based performance practice, I utilize my body as both a symbolic and literal site for the presentation of social, political and sexual traumas. I am interested in the many ways physical and ideological bodies are constructed and reinforced—ultimately, marked by trauma, but also how, paradoxically, it is oftentimes through enduring such duress that these bodies are able to cathartically transcend their afflictions.

EJ Hill

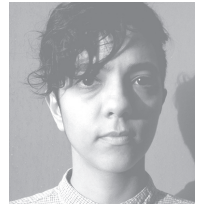
At times, the complexities of coming of age atop racial, gendered and sexual battlegrounds (where language and other bodies are the most vitriolic weapons) seem insurmountable. However, by creating performances that traverse hostile emotional territories and that shed an unrelenting light on dark corners, I hope to create spaces in which bodies may exercise agency in defining their own terms of presentation, existence and resilience, not only to survive, but to thrive.

The Fence Mechanisms, 2014, Commonwealth & Council, Los Angeles, chain link fencing, concrete, beaded jump rope, durational performance, dimensions variable, Photo: Craig Kirk

EMERGING ARTIST — CCF BRODY FELLOW, 2015



I explore exile as a queer space, lag as queer temporality, non-citizenship and statelessness as forms of queer resistance. Born and raised in Tehran, and living in Los Angeles, I envision the city as an imaginary space between asylum as “the protection granted by a nation to someone who has left their native country as a political refugee” and the more dated meaning of the word, “an institution offering shelter and support to people who are mentally ill.”



Gelare Khoshgozaran

My practice is about the displacement and disorientation of bodies as well as objects, sounds, words and images due to political circumstances and colonialist models of circulation. Through various translational processes, my work subsumes the violence, restraints and constructions of language in the formation of the “transnational.” In my performances and videos, a constant perversion of pop culture elements becomes utilized for subversive engagement and critical dialogue.



Landscape Plus is the name I give to my practice. *Landscape* refers to real places, documented on film, evoking their context and history. *Plus* refers to the principle of Field Recording applied to the entirety of the process. My films are made with people, landscapes and sounds, and employ a fragmentary approach to editing, in which cinematic forms of storytelling are replaced by a focus on process and materiality.

Laida Lertxundi

I live in places temporarily with my collaborators making site-specific works. My work explores ideas of a feminine position and the pleasure that this can provide while creating intricate structures that embody a spatial approach to narrative. I am interested in regionalism, and the significance that takes on when we think of making descriptions of the city of Los Angeles through film techniques that dismantle narrative film language. I work closely with architects for my exhibitions to create environments in which to carefully watch and listen.



I am a scopophilic, which commonly refers to the sexual pleasure of looking at erotic objects, images, or scenes. For several years, I have culled thousands of photos off the web, mostly stills from vintage porno films of the '70s and early '80s. Before the advent of home video, many of these films were modeled on mainstream cinema tropes. Generally less violent and more playful, this era seems like Sesame Street compared to contemporary porno production.



Max Maslansky

My paintings currently derive from this image trove, yet are further warped by projections, fantasies and formal tics of my own. However, my most self-aware mode of production is the formal challenge of 'activating' a rectangle. I invest approximations of early 20th century painterly language tropes into 'impolite' imagery, allowing the unknown interactions between the ground (used bed sheets) and liquid acrylic paint to undermine my habits. I cannot claim to understand the impetus for my subject matter, only that it serves the libidinal urge behind formal experimentation.



My experiential and performative projects question ideas of individual agency and collective action by engaging with unexpected creative partners: construction workers, linemen-in-training, sauna enthusiasts, state park employees and citrus growers. My work creates specific yet open frameworks that invite people to contribute to the activation of the artwork.

The Steam Egg is a 10-foot floating mirrored sculpture; a darkened communal sweat-filled ovoid sauna, where participants absorb the DJ's acoustics from spoken word to death metal, breathe the HerbJ's sage or seaweed-infused steam and meet one another knee to knee.

Michael Parker

The Unfinished is an excavated obelisk along the banks of the L.A. River. It is a 137-foot replica of Pharaoh Hatshepsut's monument known as The Unfinished Obelisk. The recumbent urban earthwork is a failed symbol of vertical power that exists on a post-industrial piece of state-owned land.

Juicework is an installation that explores the service economy by inviting viewers to use more than 1,000 stoneware tools, objects, tree slabs, cushions and water features, in an extractive exhibition of California land, labor, light, citrus and psychedelic speculation. Come thirsty.

Juicework. 2015, stoneware, porcelain, tree slabs, cushions, stools, lights, cables, water, towels, redwood, steel, plumbing, electronic foot pedals, citrus, installation throughout old movie theater

EMERGING ARTIST — CCF GETTY FELLOW, 2015



Personal relationships and daily interaction of people with each other and with objects form the core of my work. I produce abstract narratives that incorporate my own real life. I utilize discount objects and utilities from places like the 99-cent store and distinctive patterned fabrics and backdrops from the downtown L.A. Garment District. Short personal situations and dramas are recorded as animated films/videos, live performances and photography.



Paul Pescador

The relationship of narrative to self and self to the stuff we consume lives within my performance work. Usually objects, fabrics and goods are shuttled around as fragments of narrated animations play in the background, creating a dispersion of human preoccupation. My photography and these animations are later repurposed and edited into experimental film. The process of recycling confuses narrative further; linear storytelling is replaced by image juxtapositions that become about the relationship of the personal to artifice.

The objects themselves can be slippery; a sponge can function like a character in one film, a prop in a performance and the figure of a still life in several photographs. Repetition and seriality are generative and capture the reality of an overall body project. In this way, the work as a whole works like an ongoing soap opera, in which forms and materials appear, switch roles, die off and resurrect themselves.



Always stemming from personal experience, my practice encompasses research and production as an exploration of power relations, social control and the construction of consensus through various forms of inclusion and exclusion. I am interested in how certain systems of knowledge, classifications and scripts become normalized and internalized and in the ways in which the dominant culture shapes—sometimes subtly, sometimes violently—how we perceive, understand and accept the world and our place in it. Borders, migration, citizenship (or lack thereof), assimilation, discipline, labor and security culture are recurring themes.

Jimena Sarno

The work takes shape as installations where I build, rearrange and re-contextualize objects, images, sound and found text into constellations of new relationships. These relationships demarcate a space with its own parameters of order, mobility, presence, absence and belonging. Through the material process of building objects and environments, I retrace the practical and aesthetic considerations of systems of control—from the increasing abstraction of preemptive warfare, mainstream media distortion and everyday corporate and government tracking to the idea of the good citizen and the criminalization of dissent.

homeland, 2014, sculpture, video and 20-channel sound installation, lifeguard tower (steel, wood, plexiglass), 20 speakers, speaker wire, amplifier, USB sound interface, video projection of the Pacific Ocean horizon line time lapse, dimensions vary

EMERGING ARTIST — CCF GETTY FELLOW, 2015



Translation lies at the heart of my practice. I make paintings, drawings and sculpture to record elusive elements (memory, time, sound) as form, and I use poetic systems to translate from one metaphoric language to another. Through strategies of interleaving, abstraction and performance, I create objects that become archives of my internal and external environments, resulting in work that is at once autobiography, self-portraiture and landscape painting.



Alise Spinella

In the ongoing project *Meditation Drawings* (2014–15), I trace the sounds of my breath along with the sounds from the Los Angeles neighborhood of El Sereno where my studio is located. While meditating, I use my body as an instrument to record sound through gesture, building each of these plein air drawings layer upon layer. The end result is a time-lapse, archeological record of the painting's own making, as well as a snapshot of the Los Angeles landscape (physical and personal) from which it was created.

With all my work, I investigate conditions in which the ethereal and the concrete interact. I aim to slow the viewing experience, to reward deep looking over time and to celebrate the side-door, narrative power of abstract images.



My work is interested in reimagining the possible relations that exist between individuals, and I use sculpture and video to create unusual, provocative encounters between objects and bodies that explore this idea.

In past works, I've readily exploited my own body and arranged encounters with people that I met on the Internet. These meetings were centered around activities I constructed, and took place in the other person's home, with only the two of us present in front of the camera. What we did often breached boundaries of comfort and propriety and took ideas about intimacy and vulnerability to absurd, uncomfortable places.

Kenneth Tam

My most recent video involves working with my father and is shot in the basement of his home. Within his domain, we wordlessly engage in various surreal, mysterious activities and use the camera as a pretext to explore the physical nature of the father/son relationship. Our activities border on the ritualistic and exploit paternal tensions to unsettling effect.

I am most excited by the moments when interactions between individuals can be transformed into something unfamiliar yet evocative, where human relations itself can be made uncanny. My videos continually explore the possibility that men can come together to produce inexplicable strangeness.



I am interested in following the potential a given material contains until it is fixed into an object, then engaging with the object to undo this fixed state. My goal is to deconstruct heroic notions of authorship that underlay objects' iconic status and to recognize sculptures as the result of an accumulation of resources and negotiations which intersect at the point of production. This admission engenders questions about how we as individuals and communities shape those negotiations within apparatus of spectacle and power.



Jedediah Caesar

My work explores the systems buried within urban and natural landscapes. My focus has ranged from geode beds to quarries, an exploratory mapping of California and, more recently, the conceptual structure and practice of micro-nations. The complex relationship between these topographies and socio-political landscapes generates my work. Each place is an illustrative site that registers as a sublime natural space that becomes a complex civic space through performative and structural interventions. They are landscapes constructed by the intersection of conflicting social demands that are imprinted on the material site. I am interested in cycles of action and reaction that define these places and how this cycle reverberates in the production of art.



"I believe feminist art raises consciousness, invites dialogue and transforms culture."
— Arlene Raven, cofounder, the Woman's Building

My art and life were profoundly changed in 1975, when I moved from the Midwest to Los Angeles to join the Feminist Studio Workshop at the Woman's Building. As a performance artist, my body was the storyteller. From deeply personal stories about sexual identity, the body and religion to global perspectives on the environment, war and equality. I co-founded performance groups Feminist Art Workers and Sisters of Survival.

I've also worked in artists' books, installation, video and public art. I'm committed to collaboration and facilitating the voices of others, particularly those underrepresented in dominant culture. My goal is to continually reinvent the role that art plays in people's lives by bringing art to new audiences in nontraditional settings and involving communities

Cheri Gaulke

as active participants. Examples include videos about queer youth, installations about lesbian and gay families, a memorial to Filipino World War II veterans, public service announcements about domestic violence survivors and a Metro station about the Los Angeles River. I have collaborated with teens on media projects such as *The LA River Project* and *The Righteous Conversations Project* (Holocaust survivors and teens addressing an array of social issues). *My Digital Storytelling Adventures* take teens to Laos, Rwanda, Cuba and Cambodia to make documentaries about war and genocide.

I am currently making new experimental and narrative media projects informed by decades of life as a woman, lesbian, mother and activist.

Video still from ***Cycle of the Witch (or, sorry I missed church, I was busy practicing witchcraft and becoming a lesbian)***, 2013, single-channel video, 13 min.



I am interested in how meaning is produced. How we, as members of different groups, be they cultural, social or familial, come to define ourselves. What is it that we value? What is it that we believe? How are our opinions formed? Who do we judge? Who do we admire?



Karl Haendel

I investigate how meaning is produced and altered through the interplay of different images, signs and objects. Why is it that we feel one image or idea is threatening, while another is welcoming and cheerful? Why does one image signify something humorous by itself but when paired with another image becomes sad?

If you come to see one of my shows you will see drawings in spaces. That is only the physical manifestation of a larger interest; a philosophical investigation into how we come to believe and understand ourselves and our world.



My degree was in material culture, which looks at how objects fulfill their intended purposes. Intended purposes imply purposes that are not. My work elaborates unintended purposes of materials and situations or, closely related, unexamined assumptions about them.

A recent exhibition consisted of three works. One was a sculpture that reconstructed at full scale all 15 of my previous studios, creating a retrospective experience of my practice without exhibiting a single work but the sculpture itself.

Margaret Honda

A film of California wildflowers shot on expired Kodachrome came back from the lab without images. In the absence of an image, the white rectangle of light becomes a space for imagination as a narrator describes each flower's appearance at the moment it would have appeared on screen. The film records something that is vanishing with a photographic technology so old that it failed to fulfill its purpose.

A book of my writings describes all the work done in the 15 studios. Although in the exhibition, it was present only in the bookstore, a site conventionally separate from an exhibition.

These works emancipate themselves from the literality of representation, suggesting a void not as an empty place but as a site of production.



My art engages in the relationship between human and nature, the human nature it reveals and the implications of the ultimate non-duality of it all.

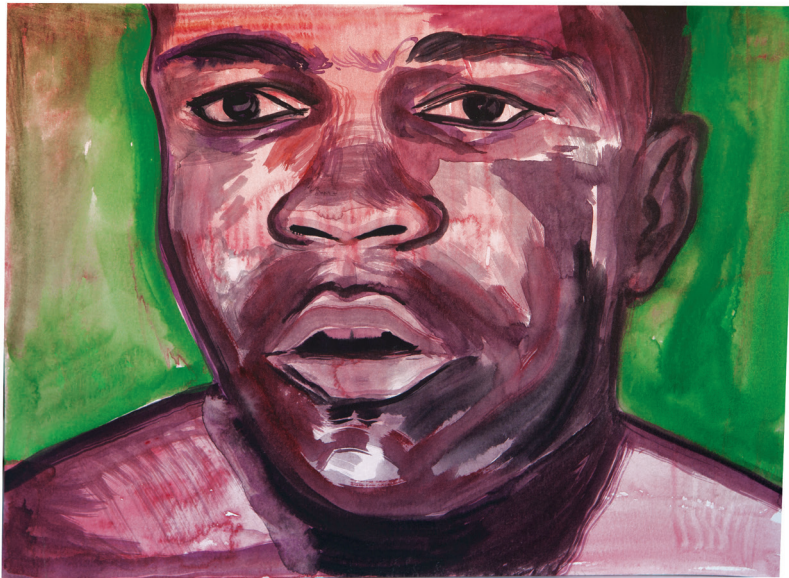
I am interested in the questions and implications that arise when we think that the moon is a face, the mountains are “tetrans” or the earth is a mother.

The human act of seeing biological, social and cultural patterns in the natural environment around us and the ontological inquiry it poses is at the core of my practice. I am interested in how the various experiences of nature, whether through intimate interaction, en masse viewing at national parks or via news stories and social media, influence how we give meaning to our existence and how we perceive our role in the cosmos.



Pearl C. Hsiung

My painting, video and installation work engage in a constant reorganization and transmutation of form and content to point to the never-ending process of change and transformation in our earthly world and of the inseparable relationship we have to all matter.



I'm a visual painter. Born in Tijuana, Mexico, I was raised in East Los Angeles' notorious Ramona Gardens housing project. At a very young age, I witnessed violence, from brown on brown crime to police abuse on brown youth. Given all of the violence that I've experienced, for my new work, I'm interested in documenting police violence toward unarmed black males in Baltimore, New York, Los Angeles and Ferguson. I'm selecting black boxers to document my views toward the unaccepted level of violence toward unarmed black males. As a violent sport, boxing needs to be analyzed outside of the ring. In doing so, I'm currently collecting photograph stills from boxing fights, focusing on the physical damage on the bodies of these gifted athletes.

Salomon Huerta

By examining and painting the violent outcomes of boxing matches, I aim to document the blurred lines that black bodies experience when they face each other in the ring and when they confront the brutal force of the police. I believe that it's important for me to paint this unjust subject matter, especially since Chicanos from my old neighborhood and beyond also experience violence at the hands of those paid by our taxes to protect us. Throughout my paintings, I aim to raise awareness from an artistic perspective of what we, as a society, currently experience and must change.



1,495 men

Montana State Prison, Deer Lodge, Montana

I am interested in how images, objects, maps, writing and performance can engage ideas and actions, including those of social movements, daily life and the disciplinary boundaries that separate our art worlds from the larger worlds in which they sit. My work began by tracking the influence of economic and political contests upon our identities: *Salt* (1998) tracked my grandfather's becoming a sailor, working along colonial trade routes; the *Corrections Documentary Project* (2001–07) looks to how "criminality" is molded to naturalize racial, class, gender and sexual hierarchies.



Ashley Hunt

Collaboration in the making and/or distribution of a work is essential to me, so that it matters to constituencies beyond our art worlds while forming new collective intelligences and temporary communities. *On Movement, Thought and Politics* (2006–ongoing) with Taisha Paggett does so in relation to the body's multiple intelligences and powers. *9 Scripts from a Nation at War* (2007), with Andrea Geyer, Sharon Hayes, Katya Sander and David Thorne, tracks these questions in the "War on Terror." *Communograph* worked with artists and community members to map the history of Houston's Third Ward.

My current project is a body of landscape photographs documenting spaces in which prisons sit throughout the 50 U.S. states and territories, looking at how prisons are camouflaged within our everyday perception and form an aesthetic of mass incarceration.



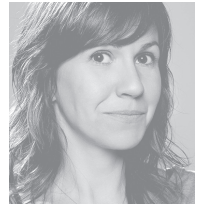
I work with many materials, but the crux of my work is the medium of language as a sonic phenomenon. I make performances, physical sculptures, photographs and other objects, in many media, using the sonic property of rhyme to decide on both medium and word choice. My visual art objects rhyme with the materials with which they are made. For example, *Bass* (2002) is cast in brass. *Sea and Coast* (2004) is a photo landscape made with tea and toast.

Stephanie Taylor

My goal in each instance is to create strange objects that will involve the viewer in an unfolding of a fictional narrative that the objects both tell and document. Working with a rhyme-based process has allowed me to develop an elastic method of storytelling, in which the traditional order of narrative is both acknowledged and upended by self-imposed restraints. Mistaken comprehension functions as a crux of meaning within my work – the pieces in an exhibition and the words in a performance form a web of potential meanings (and falsities). People do not often go into a gallery asking themselves what rhymes with the materials they see. The absurdity of using sound to make visual art appeals to my sense of mischief. By using rhyme to create narrative visual installations and performances, I aim to confront and exploit assumptions about how individuals understand, or think they understand, art through various narratives about art.



Most of my work touches on issues of consciousness and language and often memory. I make film and video installations, sound pieces, pictures and recently sculpture, moving between media and formats as the projects dictate. In recent years I've been particularly interested in the connection between the physical structures of the brain and the more ephemeral structures of subjectivity. The fact that the human body can house an unfathomably complex and contingent set of experiences never ceases to amaze me.



Kerry Tribe

Carefully researched and produced, my large-scale cinematic projects often combine fictional and documentary approaches and take shape through formal structures that underscore each work's subject. I generally try to make work whose material, structural and conceptual bases together suggest that works of art may be capable of mirroring cognitive processes in expansive and generative ways.



My art practice incorporates a certain system: I research my subject, travel and interact with people in the field and carry out a performance on location. Upon returning to the studio, I make a series of work in widely ranging materials and genres. The results are exhibited, and a text is published in the form of a book or article. To understand an institution or culture, I feel like I must work from the inside. My work blurs the lines between object making, installation, performance, curating and writing. Critics have described my work as an indefinable cross-pollination of many disciplines. Often my installations are exhibited in site-specific locations.

Jeffrey Vallance

Examples include such projects as burying a frozen chicken at a pet cemetery, researching the myth of Tiki in Polynesia, having audiences with the king of Tonga and the queen and president of Palau, meeting with two presidents of Iceland, creating a Richard Nixon Museum, traveling to the Vatican and Turin to study Christian relics and curating shows in the so-called fabulous museums of Las Vegas. In Lapland, I researched and constructed a shamanic drum. In Orange County, I curated the only art-world exhibition of the Painter of Light™ Thomas Kinkade.



I approach filmmaking as a social practice in order to expand and deepen the tradition of direct filmmaking to which my work belongs. I first began using these techniques in 2005, and have since produced 82 films. Over these years, I have subjected Super 8mm, 16mm, 35mm and 70mm film stocks to a range of substances including pepper spray, gamma rays, paintballs, perfumes, coffee, lipstick, herbs, smoke, bug spray and water from California's natural hot springs and the Great Salt Lake, or by staging interactive events where people are invited to perform actions to the film strips, like writing or skateboarding directly on them.



Jennifer West

I've also imprinted the celluloid in many ways: by kissing or shooting it, crushing it, immersing it, writing on it, dying it and smearing it with whatever elements I've chosen. The title of each work bears the memory of the process of making: extensive and detailed in their descriptions, the titles list all elements, substances and actions that incurred in the production of the final artwork.

The resulting footages are tactile, abstract documents of matter, action and idea, which I then transfer to digital format and install as an artwork alongside my photographs, drawings and artist books. In response to the disappearance of analogue film, my recent work has taken the form of interactive immersive magic lantern environments and work on the subject of "film memory."

Dawn Surf Jellybowl Film (16mm film negative sanded with surfboard shaping tools, sex wax melted on, squirted, dripped, splashed, sprayed and rubbed with donuts, zinc oxide, cuervo, sunscreen, hydrogen peroxide, tecate, sand, tar, scraped with a shark's tooth, edits made by the surf and a seal while film floated in waves- surfing performed by Andy Perry, Makela Moore, Alanna Moore, Zach Moore, Johnny McCann - shot by Peter West - film negative sanded by Mariah Csepanyi, Andy Perry and Jwest), 2011, 8:15 min. 16mm film negative transferred to high definition video, projector, projection screen, beer bottle caps, blankets, pillows. Commissioned by the Contemporary Arts Forum, Santa Barbara, California and Thanks to Andy Perry

For 27 years, the California Community Foundation (CCF) has partnered with the J. Paul Getty Trust and passionate donors throughout Los Angeles County to help cultivate and promote hundreds of unique voices through the CCF Fellowship for Visual Artists.

By supporting local emerging and mid-career artists, the Fellowship seeks to help them advance to the next level of professional development, ensuring long-term, sustainable careers in the arts. The Fellowship brings together artists, arts patrons and the community, creating a mutually beneficial program that has supported hundreds of artists.

To find out more about the CCF Fellowship for Visual Artists and how you can support the future of art in Los Angeles, please visit my.calfund.org/artist-gallery/support. One hundred percent of donations to the Fellowship go directly to artists.

Together, we can ensure the arts thrive for generations to come.

The 2015 CCF Fellowship for Visual Artists is made possible thanks to funding from the J. Paul Getty Trust Fund for the Visual Arts, the California Community Foundation and the following donors.

ANONYMOUS
MAURTHEA F. ATLASS &
MORTIMER HOWARD ATLASS
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CHARLES BREWER FISCUS
ANNE MARIE & PATRICK T. DOWLING
JOAN PALEVSKY ENDOWMENT FOR
THE FUTURE OF LOS ANGELES
HARRY J. VOLK FUND

1989 Cindy Bernard Mid-Career	2002 Monica Majoli Mid-Career	2008 Hirokazu Kosaka Mid-Career	2012 James Rojas Emerging
1989 Lari Pittman Mid-Career	2002 Alex Donis Mid-Career	2009 Juan Capistran Emerging	2013 Scoli Acosta Mid-Career
1990 Dennis Callwood Mid-Career	2002 Danielle Brazell Emerging	2009 Sandeep Mukherjee Mid-Career	2013 Carmen Argote Emerging
1990 Rachel Rosenthal Mid-Career	2003 Edgar Aparicio Mid-Career	2009 Sara Daleiden Emerging	2013 Kristin Calabrese Mid-Career
1990 Carl Cheng Mid-Career	2003 Mark Licari Emerging	2009 Rheim Alkadhi Mid-Career	2013 Audrey Chan Emerging
1990 Alice Fellows Mid-Career	2003 Tran T. Kim-Trang Mid-Career	2009 Euan Macdonald Mid-Career	2013 Miles Coolidge Mid-Career
1990 Harry Gamboa Mid-Career	2003 Ruby Osorio Emerging	2009 John Malpede Mid-Career	2013 Camilo Cruz Emerging
1990 Gregg Araki Mid-Career	2003 Suzan Pitt Mid-Career	2009 Elana Mann Emerging	2013 Sandra de la Loza Mid-Career
1991 F. Scott Hess Mid-Career	2003 Cindy Kolodziejski Mid-Career	2009 Zackary Drucker Emerging	2013 Deanna Erdmann Emerging
1991 Alvaro Asturias Mid-Career	2003 Michael C. McMillen Mid-Career	2009 Cynthia White Mid-Career	2013 Cayetano Ferrer Emerging
1991 Carlos Spivey Mid-Career	2003 Adrian Meraz Emerging	2009 Mineo Mizuno Mid-Career	2013 Vishal Judgeo Emerging
1991 Mel Rubin Mid-Career	2004 Enrique Martinez Celaya Mid-Career	2009 Andrea Bowers Mid-Career	2013 Dawn Kasper Mid-Career
1991 Franceska Schiffrin Mid-Career	2004 Eloy Torrez Mid-Career	2009 Sharon Lockhart Mid-Career	2013 Nicole Miller Emerging
1992 George Stone Mid-Career	2004 Karen Kimmel Mid-Career	2009 Jennifer Steinkamp Mid-Career	2013 Jennifer Moon Emerging
1992 Peter Reiss Mid-Career	2004 Sandra De La Loza Emerging	2009 Edgar Arceneaux Mid-Career	2013 Rebecca Morris Mid-Career
1992 Michael McMillen Mid-Career	2004 Ruben Ochoa Emerging	2010 Kim Abeles Mid-Career	2013 Ruben Ochoa Mid-Career
1992 Hirokazu Kosaka Mid-Career	2004 Won Ju Lim Emerging	2010 Katie Grinnan Mid-Career	2013 Pat O'Neill Mid-Career
1992 Nancy Webber Mid-Career	2004 Dan Kwong Mid-Career	2010 Rebeca Mendez Mid-Career	2013 Eamon Ore-Giron Emerging
1993 Kim Abeles Mid-Career	2004 Rika Ohara Mid-Career	2010 Julie Orser Emerging	2013 Gala Porras-Kim Emerging
1993 Elia Arce Mid-Career	2005 Carole Carompas Mid-Career	2010 Danny Jauregui Emerging	2013 Shizul Saldamando Mid-Career
1993 David C. Bungay Mid-Career	2005 Haruko Tanaka Emerging	2010 Adria Julia Emerging	2013 L. Aili Schmeltz Mid-Career
1993 William Leavitt Mid-Career	2005 Susan Mogul Mid-Career	2010 Iva Gueorguieva Mid-Career	2013 Anna Sew Hoy Emerging
1993 Erika M. Rothenberg Mid-Career	2005 Ruben Ortiz Torres Mid-Career	2010 Glenn Kaino Mid-Career	2013 Lincoln Tobier Mid-Career
1994 John Outterbridge Mid-Career	2005 Artemio Rodriguez Emerging	2010 Catherine Lord Mid-Career	2013 Peter Wu Emerging
1994 Liz Young Mid-Career	2005 Susan Silton Mid-Career	2010 Kara Tanaka Emerging	2013 Guillermo Bert Mid-Career
1994 Tom Knechtel Mid-Career	2005 Christopher Chinn Emerging	2010 Liz Glynn Emerging	2014 Jeff Cain Emerging
1994 John Valadez Mid-Career	2005 Desmond McVay Emerging	2010 Noni Olabisi Mid-Career	2014 York Chang Emerging
1994 Karen Carson Mid-Career	2005 Susanna Maing Emerging	2010 Danielle Adair Emerging	2014 Rafael Esparza Emerging
1995 Patricia Williams Mid-Career	2005 Stas Orlovski Mid-Career	2010 Pato Hebert Mid-Career	2014 Mark Flores Mid-Career
1995 Bruce Yonemoto Mid-Career	2005 Habib Kheradyyar Mid-Career	2010 Vincent Ramos Emerging	2014 Corey Fogel Emerging
1995 Joyce Lightbody Mid-Career	2005 Todd Gray Mid-Career	2010 Suzanne Lacy Mid-Career	2014 Mariah Garnett Emerging
1995 John Frame Mid-Career	2005 Carrie Ungerman Mid-Career	2010 Fran Siegel Mid-Career	2014 Fritz Haeg Mid-Career
1995 May Sun Mid-Career	2006 Sara Velas Emerging	2010 Sean Duffy Mid-Career	2014 Jibade-Khalil Huffman Emerging
1995 Norman Yonemoto Mid-Career	2006 Shizu Saldamando Emerging	2011 Patricia Fernandez Emerging	2014 Farah Karapetian Mid-Career
1996 Barry Markowitz Mid-Career	2006 Connie Samaras Mid-Career	2011 Carolyn Castaño Mid-Career	2014 Nery Gabriel Lemus Mid-Career
1996 John Fleck Mid-Career	2006 Jacci Den Hartog Mid-Career	2011 Zoe Crosher Mid-Career	2014 Simon Leung Mid-Career
1996 Merion Estes Mid-Career	2006 Hilja Keading Mid-Career	2011 Suzanne Lacy Mid-Career	2014 Candice Lin Emerging
1996 Lezley Saar Mid-Career	2006 Alex Slade Mid-Career	2011 Nate Page Emerging	2014 Lisa Marr Mid-Career
1996 Coleen Sterritt Mid-Career	2006 William Jones Mid-Career	2011 Janie Geiser Mid-Career	2014 Matthias Merkel-Hess Emerging
1997 Jennifer Steinkamp Mid-Career	2006 Renee Petropoulos Mid-Career	2011 Christina Fernandez Mid-Career	2014 Tim Nurenberg Emerging
1997 Daniel Martinez Mid-Career	2006 Robin Mitchell Mid-Career	2011 Gregory Michael Hernandez Emerging	2014 Sarah Rara Emerging
1997 Megan Williams Mid-Career	2006 Jose Lozano Mid-Career	2011 Charles Gaines Mid-Career	2014 Jessica Rath Mid-Career
1997 Ben Sakoguchi Mid-Career	2006 Clarence Lin Emerging	2011 Mungo Thomson Mid-Career	2014 Jim Skuldt Mid-Career
1997 Roy Dowell Mid-Career	2007 Eve Fowler Mid-Career	2011 Martin Durazo Mid-Career	2014 Diana Thater Mid-Career
1998 Patssi Valdez Mid-Career	2007 Kori Newkirk Mid-Career	2011 Alexandra Grant Mid-Career	2014 Clarissa Tossin Emerging

Recipients of the CCF Fellowship for Visual Artists

1998 Juan Carlos Garza Mid-Career	2007 Lisa Anne Auerbach Mid-Career	2011 Kevin Appel Mid-Career	2014 Devon Tsuno Emerging
1998 Barbara Carrasco Mid-Career	2007 Amitis Motevalli Emerging	2011 Alison O'Daniel Emerging	2014 Tricia Ward Mid-Career
1998 Laura Aguilar Mid-Career	2007 Soo Kim Mid-Career	2011 Tony de los Reyes Mid-Career	2014 Rosten Woo Emerging
1998 Roberto Gil de Montes Mid-Career	2007 Scoli Acosta Emerging	2011 Andrew Lewicki Emerging	2015 Raul Baltazar Emerging
1999 Mineko Grimmer Mid-Career	2007 Jim Skuldt Emerging	2011 Jocelyn Foye Emerging	2015 Jedediah Caesar Mid-Career
1999 Ann Chamberlin Mid-Career	2007 Dont Rhine Mid-Career	2011 Deborah Aschheim Mid-Career	2015 Alyse Emdur Emerging
1999 Sandow Birk Mid-Career	2007 Artemio Rodriguez Mid-Career	2011 Nancy Popp Emerging	2015 Cheri Gaulke Mid-Career
1999 Jim Isermann Mid-Career	2007 Natalie Bookchin Mid-Career	2011 Cindy Bernard Mid-Career	2015 Karl Haendel Mid-Career
1999 Michael Flechtner Mid-Career	2007 Ken Gonzales Day Mid-Career	2012 Alan Nakagawa Mid-Career	2015 EJ Hill Emerging
2000 Robbie Conal Mid-Career	2007 Kianga Ford Emerging	2012 Fabian Debora Emerging	2015 Margaret Honda Mid-Career
2000 Clement Hanami Mid-Career	2007 Stanya Kahn Mid-Career	2012 Heather Cassils Emerging	2015 Pearl C. Hsiung Mid-Career
2000 Lynn Aldrich Mid-Career	2007 Meg Cranston Mid-Career	2012 Amitis Motevalli Mid-Career	2015 Salomon Huerta Mid-Career
2000 Sarah Brinn Perry Mid-Career	2007 Marco Rios Emerging	2012 John David O'Brien Mid-Career	2015 Ashley Hunt Mid-Career
2000 Charles LaBelle Mid-Career	2008 Shana Lutker Emerging	2012 Adam Overton Emerging	2015 Gelare Khoshgozaran Emerging
2001 Margaret Garcia Mid-Career	2008 Tam Van Tran Mid-Career	2012 Stephen Berens Mid-Career	2015 Laida Lertxundi Emerging
2001 Jose Ramirez Emerging	2008 Judie Bamber Mid-Career	2012 Mark Steven Greenfield Mid-Career	2015 Max Maslansky Emerging
2001 Kyungmi Shin Emerging	2008 Carlee Fernandez Emerging	2012 Sherin Guirguis Mid-Career	2015 Alise Spinella Emerging
2001 Willie Middlebrook Mid-Career	2008 Julie Lequin Emerging	2012 Nick Kramer Emerging	2015 Paul Pescador Emerging
2001 Linda Nishio Mid-Career	2008 Linda Stark Mid-Career	2012 Emily Mast Emerging	2015 Jimena Sarno Emerging
2001 Dominique Moody Mid-Career	2008 Charlie White Mid-Career	2012 Pascual Sisto Emerging	2015 Kerry Tribe Mid-Career
2001 Diane Gamboa Mid-Career	2008 Dan Bayles Emerging	2012 Micol Hebron Mid-Career	2015 Kenneth Tam Emerging
2001 Michael Sakamoto Emerging	2008 Mary K. Weatherford Mid-Career	2012 Olga Koumoundouros Mid-Career	2015 Stephanie Taylor Mid-Career
2002 Annetta Kapon Mid-Career	2008 Takako Yamaguchi Mid-Career	2012 Yoshie Sakai Emerging	2015 Jeffrey Vallance Mid-Career
2002 Susan Simpson Emerging	2008 Steven Roden Mid-Career	2012 Eileen Cowin Mid-Career	2015 Jennifer West Mid-Career
2002 Jesse Lerner Mid-Career	2008 Dave Hullfish Bailey Mid-Career	2012 Shirley Tse Mid-Career	
2002 Erica Cho Emerging	2008 Allan deSouza Mid-Career	2012 Jody Zellen Mid-Career	
2002 Alma Lopez Mid-Career	2008 Richard Hawkins Mid-Career	2012 Mario Ybarra Jr. Mid-Career	

