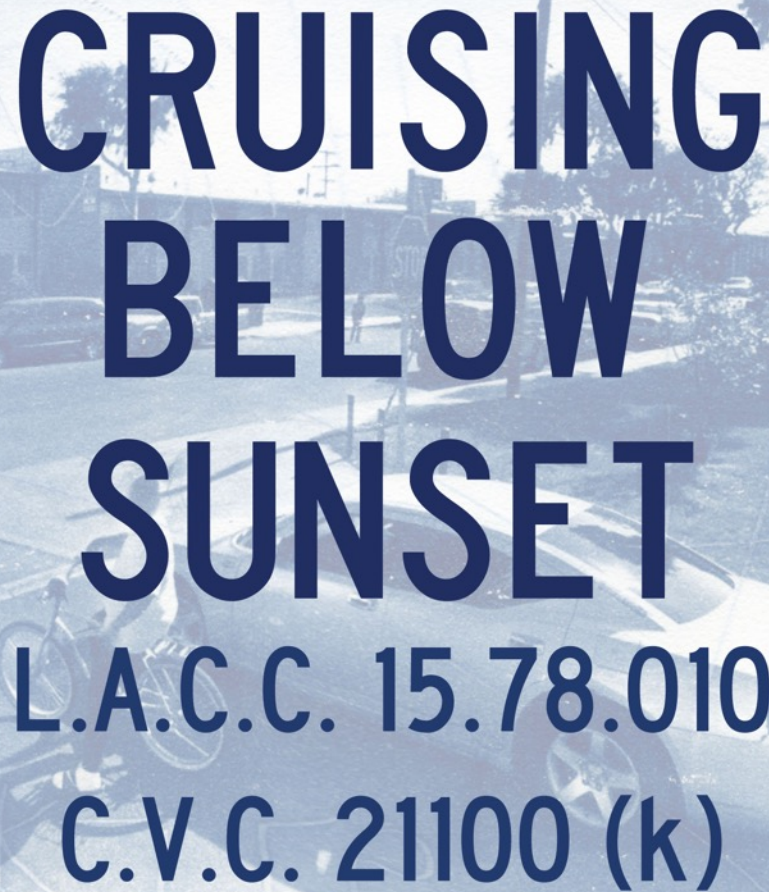


A solo exhibition by
Felix Quintana

June 4th through July 16th, 2022

Residency



**CRUISING
BELOW
SUNSET**
L.A.C.C. 15.78.010
C.V.C. 21100 (k)

About Felix....



Felix Quintana is a visual artist, educator, and first generation Salvadoran from Los Angeles. His multidisciplinary process spans drawing, photography, collage, digital media, writing, and teaching artistry. His practice examines place, memory, and the street as a site for artistic activism, intervention, and critique. Born in Lynwood, CA in 1991, Quintana received an MFA in Photography from San Jose State University and a BA in Studio Art from Cal Poly Humboldt. Solo exhibitions include SOMArts Cultural Center, San Francisco, CA; Espacio 1839, Boyle Heights, CA; and Residency Art Gallery, Inglewood, CA. 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 Art Gallery, NIAD Art Center, among many others. His work has been published in NPR, LA Times, The Guardian, Totem Magazine, ArtNews, and more. He has lectured at UCLA and served as a teaching artist at the Hammer Museum, artworxLA, Slanguage Studio, Plaza de La Raza, Southern Exposure, and more. Quintana has been an artist in residence at MACLA, Working Partnerships USA, and Meta Open Arts in the Bay Area. He currently lives, works, and teaches in Los Angeles, CA.

An Essay for *Cruising Below Sunset* by Javier Arellano Vences

In *Cruising Below Sunset*, artist Felix Quintana engages with the historical documentation and mapping of migrant communities across Los Angeles County, adjacent unincorporated neighborhoods, and the City of San Jose. Quintana employs a mixture of digital and analog photographic processes, sculpture, collage, and installation to reflect on everyday cruisers (i.e., working-class people on the move) impacted by the regulation and surveillance of human mobility, migration, and displacement.

The exhibition's title, *Cruising Below Sunset*, is polyvalent in meaning. It is a nod to Ed Ruscha's *Every Building on the Sunset Strip* (1966), an accordion artist book that included photographs of the 1.5-mile section of Sunset Boulevard, and his documentation of much of the boulevard's longer 21-mile stretch from Pacific Palisades to Downtown Los Angeles. Like Ruscha, Quintana utilizes photography as a form for conceptual topographical studies that often capture the ever-shifting landscape of Los Angeles. However, *Cruising Below Sunset* situates the numerous communities that reside south of Sunset Boulevard, such as Inglewood, Lynwood, Compton, South Central, MacArthur Park, Pico Union, Westlake, Watts, and East Los Angeles—where Sunset turns into Avenida Cesar E. Chavez (formerly Brooklyn Avenue until 1994) and just a few blocks from where Ruscha stopped documenting the street. Quintana's title also invokes the golden hour, a time just before sunset that photographers favor for its lighting and when car club enthusiasts roll out onto the streets to cruise and entertain their Black and Brown onlookers.



Showcased in *Cruising Below Sunset* is Quintana's *Los Angeles Blueprints* (2019-Present), a series of reworked Google Street View images that capture pedestrians in working-class communities. Street View, a navigation tool, favors roads and architecture while rendering pedestrians indifferent. So, the original Street View images unintentionally recorded everyday intimate moments in public, such as mothers walking their children, cyclists strolling through the neighborhood, and students conversing. In *Los Angeles Blueprints*, Quintana reintroduces a sense of dignity and agency to these subjects through a combination of formal strategies. He converts the digital Street View images into cyanotypes, an early photographic process that produces blueprints using coated paper and light. This technical move from digital photography to an early manual photographic process foregrounds the intimacy that the Street View format impedes by expanding the processing time of each image, disrupting the reproductive immediacy of digital images, and introducing contemplative, monochromatic, serene blue hues. Additionally, Quintana crops the images and integrates etchings of vernacular iconography associated with the Los Angeles landscape, such as vegetation blooming from concrete, glyphs of roaming street coyotes, and drive-through business

signage. Quintana also etches short poetic text, stylized as graffiti, to accentuate local aesthetics and sensibilities and reflect the ever-present grace and hardship of these communities.



Javier Arellano Vences

Ph.D. student in the Department of Art & Art History at Stanford University.

Cruising Below Sunset juxtaposes the cyanotypes with a new series of collages and sculptures from Quintana's family archive and miscellanea sourced from mobile marketplaces, such as swap meets and street vendors. These works playfully chart points of connection between distant locales dear to Quintana, including greater Los Angeles County, which he calls home; his mother's hometown in Ahuachapan, El Salvador, which he frequented during summers as a child; and San Jose, California, the site where he earned his MFA and mentored Black and Brown youth as an arts educator. An extension of the artist's body and the lived experiences he shares with others, Quintana reframes the presentation of youth from these multiple locales and periods to elevate and reimagine them in extraordinary ways and with a sense of pride and honor.

This exhibition is a tribute to the resilient and contemplative youth, the younger self, and the families that find ingenious ways to carve homes across the lands they traverse despite distance and separation. This one's for you; keep it moving...

Available Works in

**CRUISING
BELOW
SUNSET**



Virtual Reality

2021-22

Cyanotype print, spray-painted palm toy palm tree, Spray-painted
Adam Bomb patch, leather, bottle cap, Amoeba guitar pick,
cyanotype print on coffee filter, found cardboard on wood panel

11x14in

Boyle Heights to Compton
2021-22
Cyanotype prints, acrylic, coffee toned cyanotype print, dynamic cyanotype print, Tam's Burgers cup, gum bichromate print, gold cake plate, digital negative, vintage film, space blanket on wood panel
11x14in



*Ode to the everyday cruisers,
getting more 4 less*

2021-22

Cyanotype print, digital
negative, image transfer on
acrylic, digital chromogenic
print, test strips, solar blanket,
Ecko shirt, red window tint,
acrylic, mean streak, dynamic
cyanotype print, ink on
handmade paper, van dyke
brown print, cyanotype print on
cardboard, cyanotype
drawings, rope, cyanotype on
coffee filter, blue mask,
cardboard, window tint, tea
toned cyanotype print, house
paint, ink, bleach cyanotype
print, coffee filter mounted on
canvas
36x48in Framed



Listen to Nip
2021-22
Cyanotype prints, blue blunt splitter, gum bichromate prints, van
dyke brown print, digital negative, dynamic cyanotype print
mounted on wood panel
11x14in



en un lugar (america again)
2021
cyanotype print, painted coffee filter, coffee toned cyanotype
print, spray painted MAGA hat, digital negative, acrylic, found
cardboard, silver chain on wood panel
11x14in



para los lil homies (part iii)

2021

Cyanotype prints on cardboard,
coffee toned cyanotype print, spray
paint, tea toned cyanotype print,
digital negative, spray painted
butterfly, painted cardboard, Cali
Life patch, mirror pieces, acrylic,
ink, test strip, acrylic marker, found
cardboard, peace patch, tobacco,
toy piece mounted on canvas
28x22in





para los lil homies (part i)

2021

Cyanotype print, bleached
cyanotype print, camera strap,
house paint, acrylic, tobacco,
bleached cyanotype print,
cardboard, color digital positive
film, test strip, LA Times
newsprint, mean streak, color
pencil, spray pany, acrylic
mounted on canvas
22x28in



Fantasma paraíso

2021-22

Zip ties, Tam's Burger cup, acrylic, spray paint, silver gelatin print, Little Tree's air freshener, window tint, cyanotype print, cardboard, spray painted MAGA hat, car patch, cyanotype print on coffee filter, found banners, Motown records 45 sleeve, spraypainted LA hat, solar blanket, found ad, sharpie on USPS postal sticker, stucco, Circus Circus tickets, risograph print, trapper folder, shoe print, nike shoe panel, blessed hat, ink, coffee toned cyanotype print, inkjet print, archival pigment print, silver mask, ruler, gum bichromate print, test strip, metallic paint, found coca-cola can, converse shoe panel on found vinyl banner

Size Varies

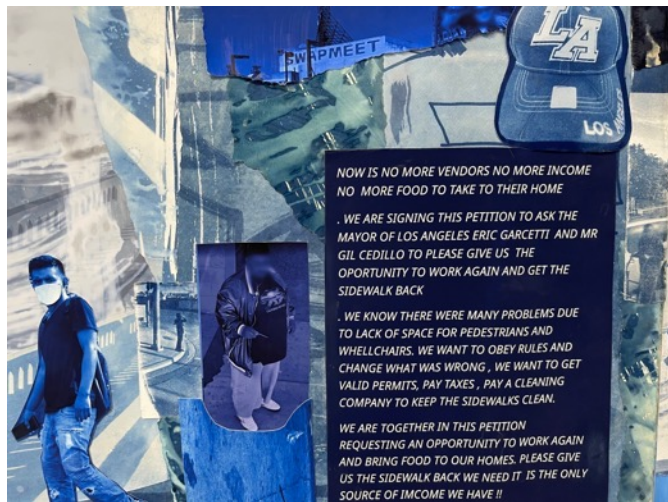


Venimos vivos corriendo de la muerte (estamos trabajando, bendiciones)

2022

Cyanotype print, test strip, coffee filter, cyanotype on coffee filters, acrylic on paper, archival pigment prints, found burlap, van dyke brown print, digital negative, coffee toned cyanotype print, digital c-print, waterslide decal on cardboard, dynamic cyanotype print, mean streak, acrylic, paramount swapmeet ticket on found vinyl

banner
120x24in

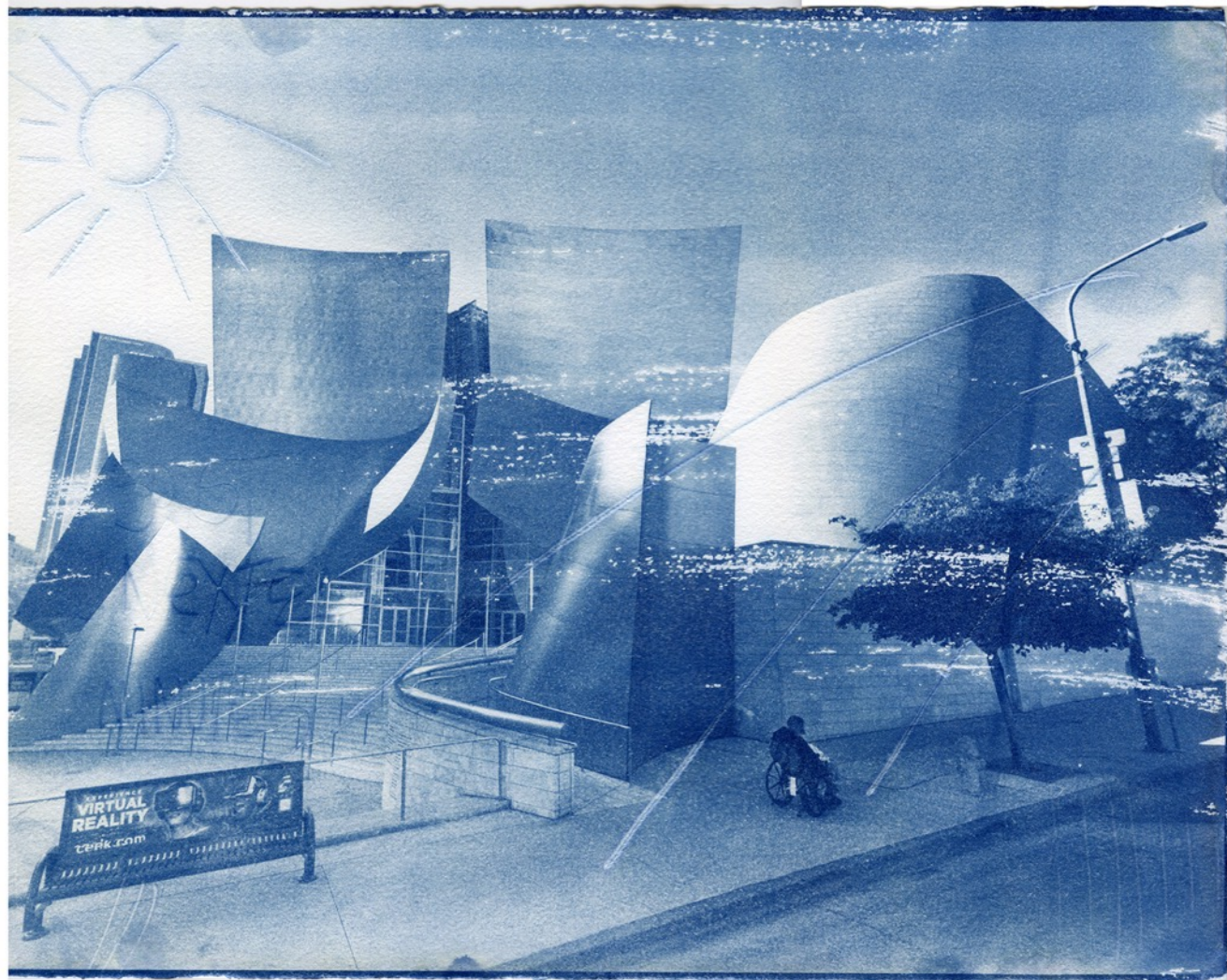


*Venimos vivos corriendo de la muerte
(estamos trabajando, bendiciones)*

Detail

*Virtual and actual reality
on 1st street and Grand*
2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*swerving in the Cadillac off
6th street in MacArthur park*
2022
Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*Burn outs and side shows at
Hollydale Park along the LA River*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*Big homie in the lowrider bike
in the Watts projects (fuck ice!)*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed





*La señora de compras at
Superior in Lynwood*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*Posted on the beach cruiser by
the old Compton Fashion Center*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed

*El jefe making a left off Soul Street
onto long beach boulevard (under a g)*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed





*Posted on an inglewood
corner, city of changes*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed

*cruzando el puente de ayer,
ode to the old 6th street bridge*
2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*Dipping home from work n the extended
suburban by felix chevrolet*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*Families walking to
the Paramount Swapmeet*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*Father walking with his baby
daughter from Tam's Burgers*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed





*Song for the south central
street hu\$\$la*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*Family portrait on the mobile
phone in front of the Watts Towers*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed



*cholo walking by the pawn shop
at a strip mall in Compton*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed

*Señor cruising with his perrito
by Tony's Market in Watts*

2022

Hand-altered cyanotype print
on Rives BFK paper
11x14in Framed

