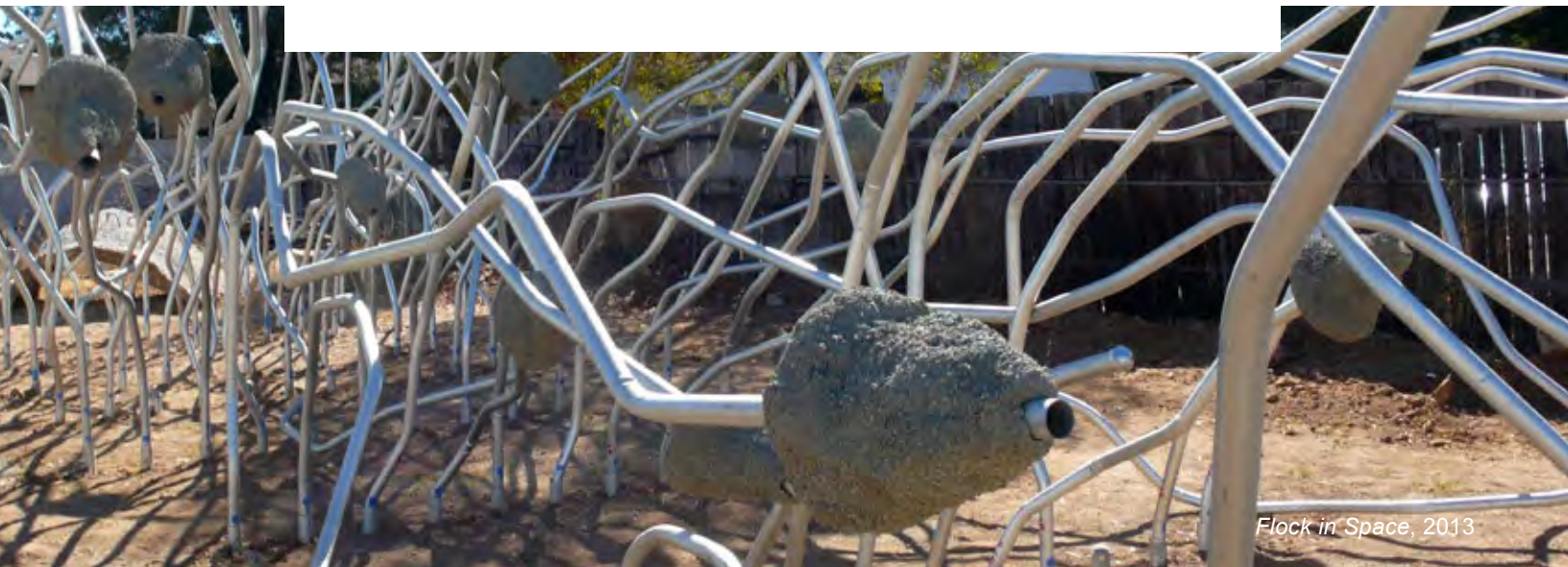




**La+Ochoa**

# **Veterans Memorial Park Public Art**

City of Carlsbad, CA



*Flock in Space, 2013*

**La+Ochoa** is a parent partnership and artist team with decades of art making and exhibition experience. The lead artist, Ruben Ochoa, was born and raised in Oceanside. His family has been an active part of the neighborhood since the 1980's, serving flame broiled chicken from their restaurant to civilians and military families alike. Growing up in North County, he would balance schoolwork with helping his family with their tortilla delivery business waking up at 4 am most Saturdays. After a year of local community college, Ochoa earned a partial scholarship to Otis College of Art in Los Angeles. Eventually he earned a Master's Degree at the University of Irvine. Ochoa is currently an Associate Professor of Practice in Art at the University of Southern California.

Even though his life's journey took him on a path of art making throughout the world, home has always been North County. He did not serve in the military, but there is respect and appreciation to all the people who serve our country. Instead, he had an opportunity to serve the community through teaching youths, using art as a medium to developing minds of tomorrow's future.

Because of his humble and hardworking roots, most of Ochoa's art has been focused on social awareness, civic responsibility, and art as a healing platform, oftentimes using accessible raw materials that viewers might relate to. Art is meant to include, not exclude, and the use of humor or famous lines from literature or music is oftentimes incorporated into the works.

Cam La's contribution to this artist team is mostly behind the scenes, but she is an integral component. With a Bachelor's in Fine Art, she works closely and with dedication to support the lead artist's vision of the artwork from conception and production to the final stages of exhibition. She has worked on all stages of the art making process; brainstorming, researching, making mockups, chiseling granite, digging in dirt, documentation, researching and writing. She has travelled extensively with Ochoa to many exhibition locations such as Italy, Ukraine, Canada, New York, and Berlin to ensure that the exhibitions run smoothly, and quality control of Ochoa's works are maintained.

In the process of researching this public art proposal, and reading the feedback from veterans in the community, it is *La+Ochoa's* belief that many elements important to veterans need to be addressed in the final artwork. Choosing *La+Ochoa* as the artist team would mean having the benefit of two artists in constant dialogue and with a collaborative vision of how best to be mindful and inclusive of veterans' feedback and needs for this public art space. Reading veteran's feedback of feeling unheard and unappreciated with need of a healing inclusive art space resonates with *La+Ochoa's* humble outreach to listen and create with careful awareness of the many voices whose contributions to the world need to be compassionately acknowledged with strength and dignity.

**RUBEN OCHOA**

*Born in Oceanside, CA. Lives and Works in Los Angeles*

2018 – Present Associate Professor of Practice in Art at the USC Roski School of Art & Design

**EDUCATION**

2003 MFA, University of California, Irvine

1997 BFA, Otis College of Art and Design, Los Angeles

**CAM LA**

*Lives and Works in Los Angeles*

**EDUCATION**

2000 BFA, Otis College of Art and Design, Los Angeles

**SELECTED PUBLIC PROJECTS**

2023 *Building on the Fringes of Manaña*, Miami-Dade County Department of Cultural Affairs—  
Art in Public (Forthcoming December 2023)

Places, Carrie Meek International Business Park, Miami, FL (*Forthcoming*)

*Ain't no Green without Brown*, Visions2030 CALArts, Valencia, CA

Traveled to CSUN Sculpture Garden, Northridge, CA

Community support with Celebration Nation and Crenshaw Dairy Mart

*The Other Art Fair*, #SupportStreetVendors booth and co-curated the food at Barker Hanger,  
Santa Monica, CA

*World Refugee Day* with Phung Huynh, #SupportStreetVendors carts, Grand Park, Los Angeles, CA

*Carla | Contemporary Art Review LA*, #SupportStreetVendors carts, Mur Murs Gallery, Los Angeles, CA

*LACMA x LA County Fair*, #SupportStreetVendors carts, Millard Sheets Art Center, Pomona, CA

*LAND x LACE: Jackie Amezcuita closing*, #SupportStreetVendors carts, MacArthur Park,  
Los Angeles, CA

*Frieze LA with Dobel Tequila & Art Production Fund*, #SupportStreetVendors, + CLASS: C ,  
Santa Monica, CA

2021 *¡Vendedores, Presente!*, LACMA x Snapchat: Monumental Perspectives Augmented Reality lens

2020 "Vote / Votar / Tòupáio" Silkscreen editions to support three grassroots organizations, Los Angeles, CA

2019 *Mis Marcadores*, GSA Art in Architecture Commission for San Ysidro Land Port of Entry, CA

2006 *Fwy Wall Extraction*, Creative Capital Foundation, East bound on the I-10 Fwy, East Los Angeles, CA

2001 *CLASS: C* mobile artist space in the back of my 1985 Chevy Van featuring over 75 artists and  
curators throughout Southern California

2000 *¡ADELANTE! Mural*, Palomar College, San Marcos, CA

1994 *Pan-African Theme Hall Murals*, Completion of 14 Murals, Univ. of California, Riverside

**SELECTED SOLO EXHIBITIONS**

- 2024 *Ruben Ochoa in the Greenhouse*, Vielmetter Los Angeles, CA (*Forthcoming*)  
2017 *Sampled y Surveyed*, Art + Practice, Los Angeles, CA  
2016 *Watching, Waiting, Commiserating*, Museum of Contemporary Art San Diego, San Diego, CA  
2014 *MATRIX 169: Cloudless Day*, Wadsworth Atheneum Museum of Art, Hartford, CT  
2013 *Dislocated Masses*, Susanne Vielmetter Los Angeles Projects, Culver City, CA  
2011 *Cores and Cutouts*, Locust Projects, Miami, FL  
2010 *Building on the Fringes of Tomorrow*, Museum of Contemporary Art San Diego, San Diego, CA  
2009 *What if Walls Created Spaces*, Charles H. Scott Gallery at Emily Carr University, Vancouver  
*Crooked Under the Weight*, Site Santa Fe, Santa Fe, NM  
2007 *Clastic Rupture*, Hallwalls Contemporary Arts Center, Buffalo, NY  
2006 *Extracted*, LAXART, Los Angeles, CA

**SELECTED GROUP EXHIBITIONS**

- 2023 *MexiCali Biennial: Land of Milk and Honey*, The Cheech Marin Center for Chicano Art & Culture  
2022 *Lonesome Crowd West: Works from MOCA's Collection*, The Geffen Contemporary  
*A Growing Collection*, Oceanside Museum of Art, Oceanside, CA  
2021 *COLA Fellowship Exhibition*, Los Angeles Municipal Art Gallery (LAMAG), Los Angeles CA  
*Church for Sale*, Hamburger Bahnhof, Berlin, Germany  
2020 *South East North West: New Works from the Collection*, San Jose Museum of Art, CA  
2019 *Centennial: 100 Years of Otis College Alumni*, Ben Maltz Gallery, Otis College of Art and Design,  
*The Sorcerer's Burden*, Curated by Heather Pesanti, The Contemporary Austin, TX.  
2017 *Down These Mean Streets*, (curated by E. Carmen Ramos) Smithsonian American Art Museum,  
2016 *Rust Never Sleeps*, Charles H. Scott Gallery at Emily Carr University, Vancouver, BC  
2015 *Apparition: Frottages and Rubbings from 1860 to Now*, (curated by Allegra Pesenti), Hammer  
2013 *X-Change*, Nasher Sculpture Center, Dallas, Texas  
2012 *Lost Line: Selections from the Permanent Collection*, LACMA, (curated by Rita Gonzalez),  
2011 *The Future Generation Art Prize @ Biennale di Venezia*, Collateral Event of the 54th International  
Art Biennale, Venice, Italy  
2008 *Whitney Biennial*, Whitney Museum of American Art, New York, NY  
*Phantom Sightings*, Los Angeles County Museum of Art, (curated by Rita Gonzalez),  
2007 *Swap*, collaboration with Mark Bradford, LACMA: On-Site, Charles White Elementary Gallery,  
2005 *Borderless Dreams*, Oceanside Museum of Art, Oceanside, CA  
2004 *California Biennial*, Orange County Museum of Art, Newport Beach, CA

**SELECTED PUBLIC COLLECTIONS**

- Albright Knox Art Gallery, Buffalo, NY  
Hammer Museum, Los Angeles, CA  
Los Angeles County Museum of Art | LACMA  
Museum of Contemporary Art Los Angeles | MOCA  
Museum of Contemporary Art San Diego | MCASD  
Pérez Art Museum Miami, FL  
Phoenix Art Museum, Phoenix, AZ  
Whitney Museum of American Art, New York, NY

**SELECTED AWARDS**

- 2021 COLA Fellowship Award, City of Los Angeles Department of Cultural Affairs  
 2013 California Community Foundation: Getty Fellow, Mid-Career Artist  
 2012 The Santo Foundation 2012 Individual Artist Award  
 2008 John Simon Guggenheim Memorial Foundation Fellowship  
 2005 Creative Capital Foundation – Visual Arts Grant / *Fwy Wall Extraction*  
 2004 California Community Foundation: Emerging Artist Fellowship

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 2013 "Nasher XCHANGE: 10 Years, 10 Artists, 10 Sites," Dallas: Nasher Sculpture Center, October  
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 2009 Momin, Shamim, "Ruben Ochoa" essay in *Vitamin 3-D: New Perspectives in Sculptures and Installation*, Phaidon Press  
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*Flock in Space*, 2013

Galvanized steel post, aggregate and gravel

216" H x 960" W x 420" D

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

This work was commissioned by the Nasher Sculpture Center in 2013 and installed at the Trinity River Audubon Center in Dallas, TX.

Project Budget: \$130,000.00

Abstracting the structural design of a chain link fence into a sculpture encourages viewers to question the quotidian signifiers as it takes up form, space, and transparent volume to reveal what might normally be overlooked and veiled. I imagine this installation co-existing in that space between the private and public realm, contending with notions of inclusion and exclusion.

After the exhibition at the Nasher Sculpture Center, this work was acquired by private collectors and installed on their property in Malibu, CA.

# *One day it's fine and next it's black*

*One day it's fine and next it's black*, 2017

Mild Steel

L-R: 75 x 25 x 24; 42.5 x 29 x 24; 63.5 x 29.5 x 16 inches

A series of freestanding totem-like welded and manipulated sheets of raw steel that integrate geometric planes and organic lines. These sculptures continue Ochoa's dialog with form and formlessness. They mimic pulled slabs and folded architecture, extending the artist's exploration of how gestures operate volumetrically in space.

Photo Credit: Robert Wedemyer







*A Bit of Detritus*, 2011 / 2019  
Concrete, metal and dirt  
80 x 32 x 32 inches

Installation view at The Contemporary Austin Laguna Gloria, Austin, Texas

The neglected sidewalk is an allegory for the abandonment of humanity through the demarcation of space designated by built-in boundaries and man-made landscapes. The sculpture begins to mimic the fractured neighborhoods throughout the city. Slabs of concrete about the dimensions of a displaced foundation are stacked high, towering precariously above the viewer.

The slabs were constructed from the dirt and detritus from Ochoa's installation at Locust Projects in Miami, Florida. The concrete was mixed and cast with the coral fused dirt removed below the foundation of the gallery.





**Title:** *CLASS: C mobile gallery*  
**Date:** 2001–05  
**Medium:** 1985 Chevy Van  
**Dimensions:** Full Ton Cargo Van

Re-purposed from my family's tortilla delivery van, CLASS: C has been equipped with a gallery, office, and storage space. The van itself, as a vehicle-gallery, serves as another means by which boundaries (spatial, cultural, economic, imagined) are crossed. CLASS: C was created to showcase other marginalized artists' work, never my own. It featured over 75 artists, curators, and collaborators throughout Southern California from the back of my 1985 Chevy Van.

For my COLA | City Of Los Angeles Fellowship I produced a series of cast bronze tortillas, *Las Tortillas*, exhibiting my work for the first time for CLASS:C's 20th anniversary.





**Fwy Wall Extraction, 2006 – 2007**

Vinyl Wallpaper on freeway

Dimension Variable

Creative Capital Foundation

The freeway represents a true modern urban monument. Installed on a retaining wall in Los Angeles, commuters passing by have the impression there was an actual fragment removed. I considered this a momentary adoption of mind, sight, and site.





**Adalente M.E.Ch.A**

Medium:

Acrylic on wood panels

Dimensions:

8" x 24" x 1"

2000 / 2018

In 1999 I organized a team of artists to produce this mural, enlisting two Palomar students, Joey Azul & Jesus Sanchez along with my high school collaborator Pablo Rojero Jr. I composed the mural for us to paint. The mural was originally completed in 2000 and relocated and touched up in 2018.





**Title: ¡Vendedores, Presente!**

Date: 2021

Medium: AR Lens + Social Campaign

Snapchat AR Lens in collaboration with LACMA in partnership with Inclusive Action for the City and Community Power Collective ¡Vendedores, Presente! responds to L.A.'s shared history with street vendors. Ruben Ochoa draws attention to the region's familiar fruit carts, paleteros, and flower stands creating a large-scale immersive environment that calls for solidarity with vendor advocacy. This project is part of LACMA x Snapchat: Monumental Perspectives.

<https://ochoa.lacma.org>



**Ruben Ochoa**

*(i was called) POLLO FOR (another reason) THE PRICE OF ADMISSION*

Vinyl Banner

5' x 12'

2005

Alluding to the corporate sponsorship of museum blockbuster exhibitions, Ochoa created this banner as a way to promote an exchange and establish a relationship between the *Oceanside Museum of Art* and *Carlito's Chicken*, a local restaurant owned by his family. The use of the Spanish word 'pollo' has for Ochoa a double meaning: it is the insulting term used to describe an undocumented immigrant but it also refers to the fact that the artist for several years dressed up as a chicken to serve as the restaurant's mascot and to promote business.

Coupons were made available at the museum to allow visitors to receive a 'Carlito's Special Meal' at Carlito's Chicken; banners at the restaurant publicize a 'Museo Especial' that provides patrons with a ticket to the OMA exhibit if they purchase the meal. Ochoa sees this work as an opportunity to bring together different demographics in the city; to invite people to discover and visit places that they would usually not think of going.





# Mis Marcadores

*Mis Marcadores*, 2019

Painted Steel

Each 12 x 1 x 12 Feet Diameter on a 22-foot diameter concrete mound

Courtesy of the artist GSA Art in Architecture

Photo Credit: Christopher N. Ferreria

Commissioning Budget: \$409,000.00

*Mis Marcadores* is a public commission for the U.S. General Services Administration (GSA) Art in Architecture program to produce a large-scale sculpture at the US/MEX San Ysidro Land Port of Entry, the fourth busiest land border crossing in the world. The work consists of three metal forms, each painted brown, pink, or cream to represent three of the most popular flavors of concha shell shaped pan dulce (sweet breads) in my culture.

The intricate metal design is integral for bakers to create the familiar concha pattern on the pan dulce, but the overall sculpture is also a nod to the act of connecting over breaking bread, making “dough”, the exchange of conversation or camaraderie between people and cultures. *Mis Marcadores* also refers to a personal and social awareness, symbolic as marks we make when we physically navigate our environment and also the marks we make upon each other on a daily basis.

