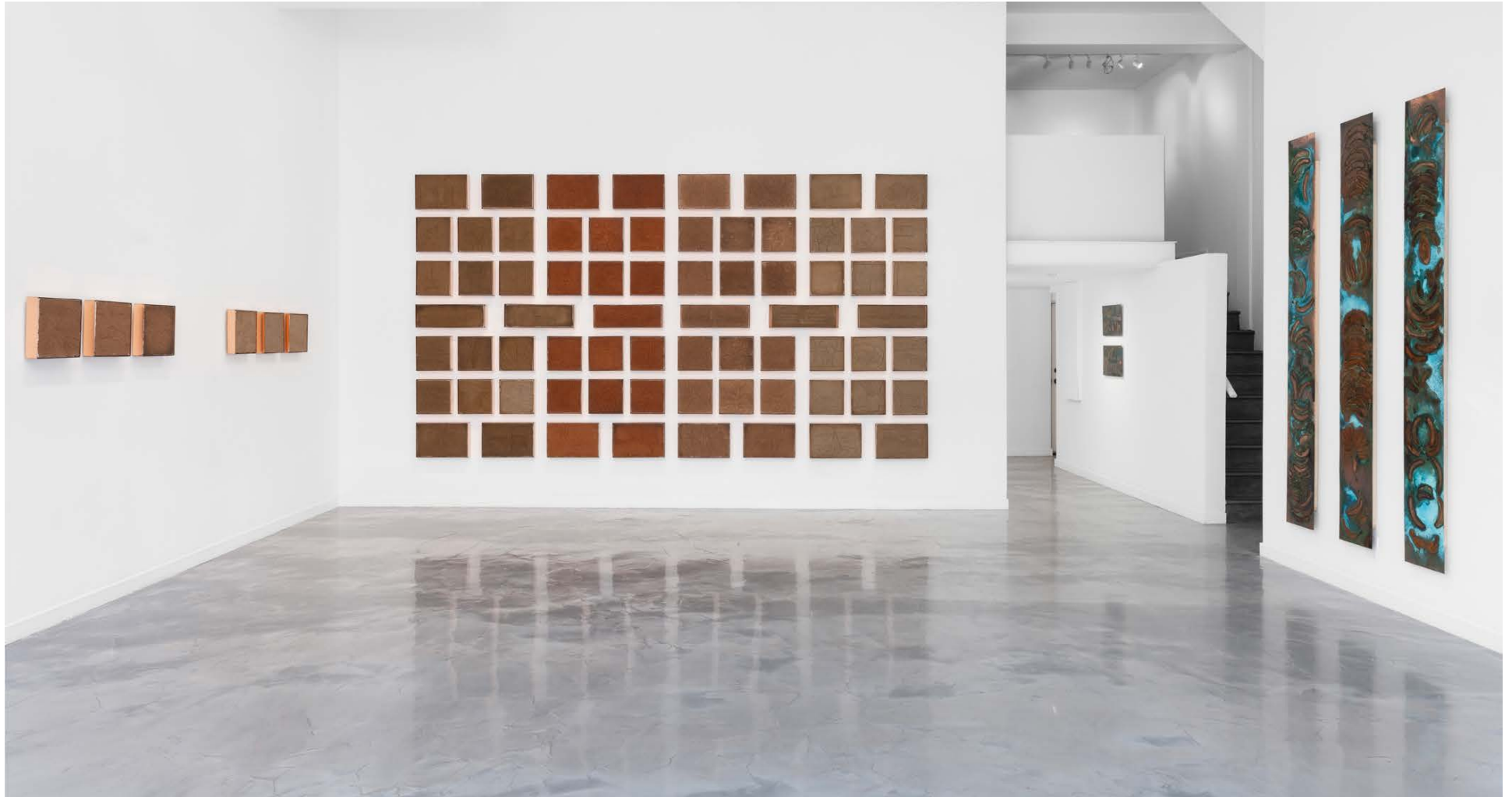




JACKIE AMÉZQUITA | NUESTRO NORTE SIEMPRE A SIDO EL SUR
MAY 3 - JUNE 8, 2024

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR

Charlie James Gallery is pleased to present *Jackie Amézquita: Nuestro Norte siempre a sido el Sur (Our North Has Always Been The South)*, the artist's first exhibition with the gallery and an expansion of Amézquita's award-winning work featured in the Hammer Museum's 2023 *Made in LA* biennial. Amézquita utilizes soil, fruit, masa, rainwater, copper, and other natural materials in works that speak to the complex histories of migration, the multivalent meanings of borders, and the many stories the land carries. The exhibition features innovative compositions on copper, obsidian, and earth, as well as works that push this medium towards larger, more colorful results. Accompanying the exhibition opening will be a performance that gathers artists from across the globe in a multi-dimensional, harmonized effort of mobility, migration and regeneration.

The centerpiece of the exhibition is *bajo el cielo sobre el mismo suelo (2024)*, a fourteen-foot long, multipanel soil painting tracing the border between the U.S. and Mexico. The piece captures the palimpsest of hope and adversity, natural beauty and barbed enforcement that characterizes border crossings. Incorporating soils from the length of the border, Amézquita invites the memory of the land itself into the piece. Individual panels break down the idea of a monolithic border, instead offering closely observed and poignant scenes: a father with a child on his shoulders walks along train tracks, evoking two very different kinds of progress and mobility; a border checkpoint where coiled barbed wire frames a waving American flag; native flora and fauna that do their best to not respect the border at all. The work highlights the overlapping infrastructures of care and enforcement – the bridges and barbed wire – that make up the border at large.

Amézquita developed the process for her soil paintings over much trial and error, and must adapt it to best suit each new soil – works in the exhibition integrate soils from California, Arizona, New Mexico, and Texas. The finished surface is a mix of soil, masa, and rainwater; onto which Amézquita draws with a simple incised line reminiscent of pre-Columbian glyphs and writing systems. The paintings are then frozen, baked, limewashed, and framed in thin strips of copper. Working in this way allows Amézquita to connect with the land literally, but also places her work within an ancestral tradition of symbolic storytelling that stretches back to carved Mayan writing.

In *Black Gold (2024)*, a smaller, nine-panel soil painting, Amézquita investigates our built environment, specifically California's history of hiding urban oil derricks behind faux architecture. While documenting the often-concealed blight of urban drilling and the oil companies who profit off of polluting minority communities, Amézquita also celebrates the change that can come from protest and community organizing. The work is meant to be read in registers, the three rows representing past, present, and future, with organizers at the top pushing for an end to harmful practices. The panels are framed in copper, a metal with healing properties in traditional practice, alluding to a needed healing of both land and community.

Copper becomes the primary medium in *el SUDOR de mi GENTE*, a triptych of tall copper panels that retain the visual traces of bananas that have been left to rot on their surface. The process of decay creates a variety of blue-green patinas on the copper that bring to mind both landscapes and bodies, speaking to the historical toll of plantation farming on both the land and the people of Central and South America. The copper works play with the element of chance: the mark-making comes completely from the decomposition process over a period of months, with its attendant pests, dissolution, and deliquescence. The plates reside together in a contained state during this process, allowing for cross-pollination and movement of material and insects. Amézquita relates this movement to the migration of people in the Americas; a movement evident in the traces of labor, life, and death that are left behind.

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR

The downstairs gallery contains a new kind of soil painting that incorporates novel materials and colors for the first time. This series is unique in Amézquita's practice in its nod to more traditional painting, offering an earth-based minimalist abstraction infused with history and meaning. Each panel features an earthen frame around a colored surface made from mixed soil, rainwater, and crushed fossilized shell, plus one unique element that creates color, including copal, bee pollen, cochineal, achiote, and lava rock. These elements carry meanings and ceremonial import that date to the pre-Columbian era, and Amézquita invites them into the work as a way of connecting ecologies. She is interested in these historical techniques and materials, but also in methods of recording history and a connectedness with the earth that is native to the Americas.

PERFORMANCE

Como el agua que fluye (2024) will be performed at the exhibition opening. The work is a collaboration between Amézquita and 19 friends and artists who have been invited to symbolically join her on a walk from downtown Los Angeles to the gallery space. The route will be shared ahead of time and the public is encouraged to join Amézquita on her journey. Meanwhile, nine participants will complete the walk in their own location across the globe, which will be broadcast to the gallery via ten collaborators in the space. Each participant will count their steps in their own mother tongue as they walk. Viewers will witness this nonlinear action across time and space while at the same time a cleansing ritual will be performed in the gallery by Ever Velasquez.

PARTICIPANTS

Veneta Andova | Berlin, Germany | Bulgarian

Antje Behr | Berlin, Germany | German

Mehregan Meysami | Häringe Slott, Sweden | Persian

Marie HL | Marseille, France | French

Sebestyén Fiumei | Bissau | Magyar | Hungarian

TRASMUT8 | k'iche | Xelajúj | No'j | Guatemala

Hsieh, Yung-Cheng | Taiwan | Mandarin

Neveen Zablah | Haifa, Jerusalem | Arabic

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR

Jackie Amézquita (Quetzaltengo, Guatemala, b.1985) lives and works in Los Angeles, California. She is an artist with a multidisciplinary practice. Her research is articulated through the use of material and forms associated with pre-Columbian cultures. Amézquita creates public performances, installations, and objects that fuse indigenous mythologies with contemporary community engagement.

Amézquita received her M.F.A. from the University of California, Los Angeles, in 2022 and her B.F.A. from Art Center College of Design, Pasadena, CA, in 2018. She has exhibited with The Hammer Museum, LACE (Los Angeles Contemporary Exhibitions) CA, LAND (Los Angeles Nomadic Division) CA, 18th St Art Center CA, The Armory Center of the Arts CA, Vincent Price Art Museum CA, The Annenberg Space for Photography CA, Human Resources Los Angeles CA, MAD (Museum of Art and Design) NY. Amézquita is the recipient of the Mohn Public Recognition Award (2023), Mohn Land Award (2023), Andy Warhol Foundation for the Arts Los Angeles Art Fund (2022), and National Performance Network Fund (2022). Amézquita has been featured in the Los Angeles Times, ARTnews, and The Art Newspaper, LA. Weekly, hyperallergic, Walker Art Center magazine.

Jackie Amézquita exhibited in the Hammer Museum's 2023 Made In LA 2023 - Acts of Living exhibition where her epic piece El suelo de nos alimenta consisting of 144 framed soil paintings won the Mohn Public Recognition Award and entered the permanent collection of the Hammer Museum.



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR

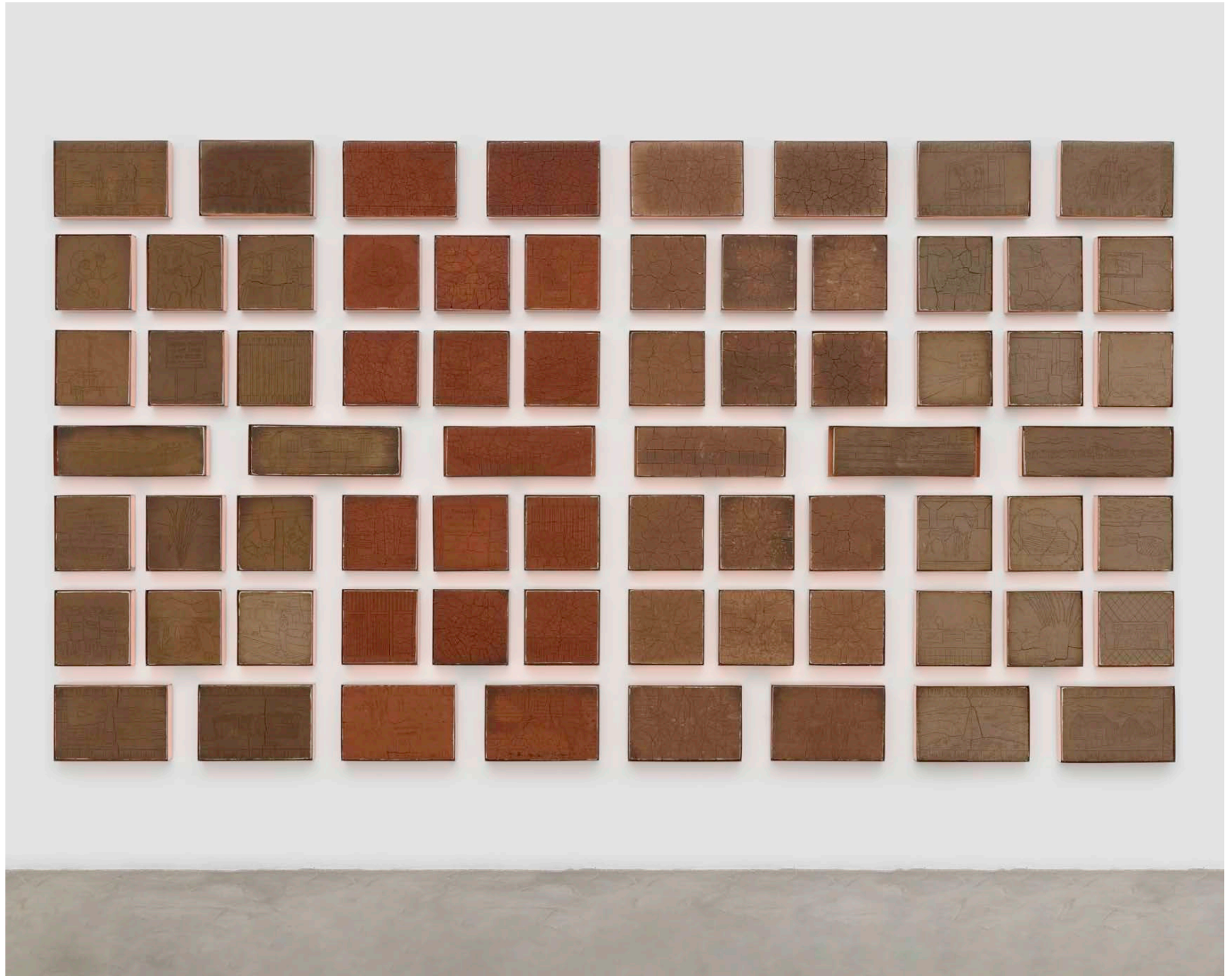


JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE
A SIDO EL SUR

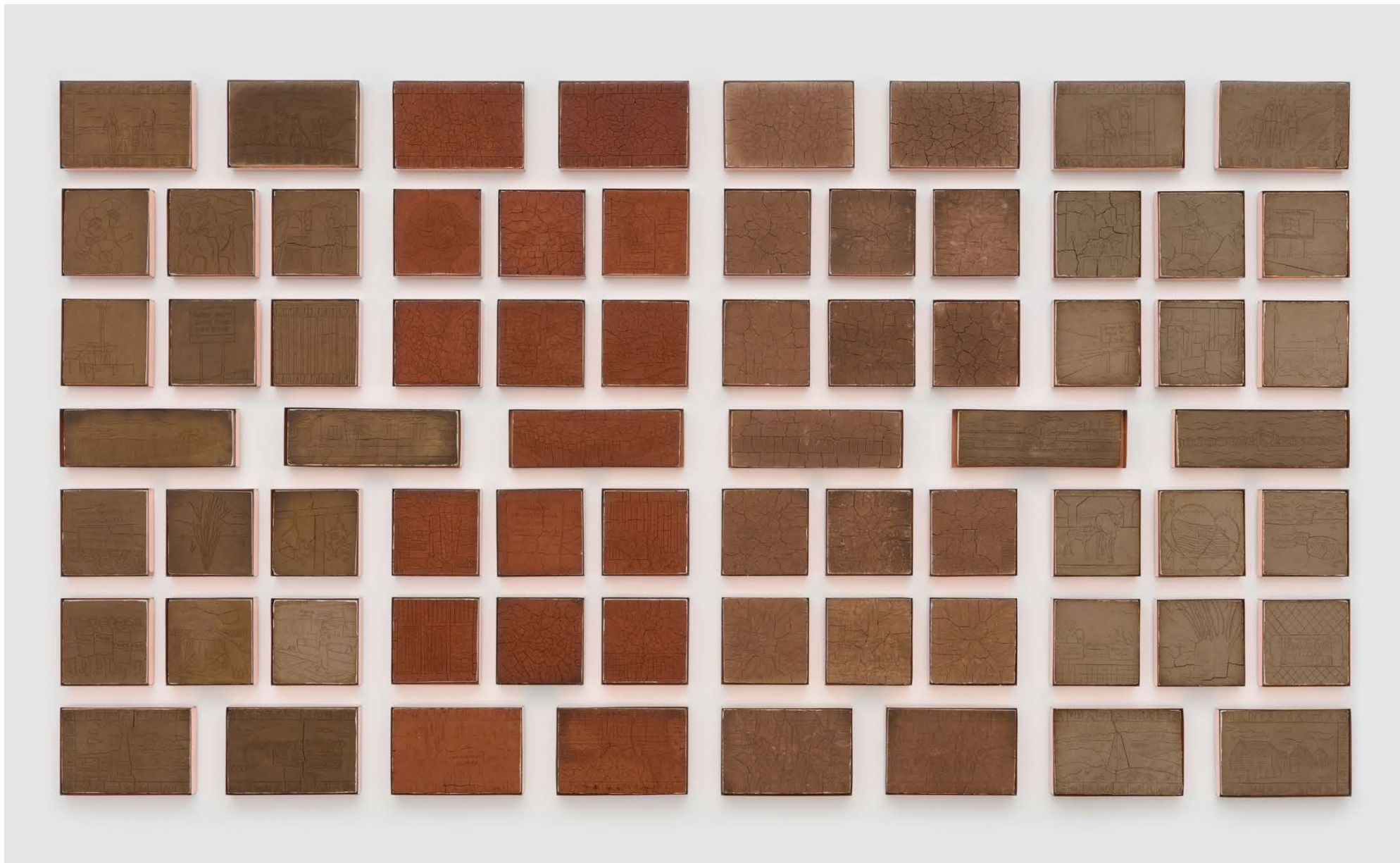
JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR

Jackie Amézquita
*bajo el cielo sobre
el mismo suelo*
(under the sky on the
same land)
Soil source from
the 1,951 mile border
that connects the U.S
and Mexico, corn masa,
salt, cal (dehydrated
lime), rain water,
framed with copper.
98 x 177 x 2 1/2 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
bajo el cielo sobre el mismo suelo (details)

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita

Entre California y Baja California

(Between California and Baja California)

Triptych

Soil source between the border that connects the states of California in the US, and Baja California, Mexico; corn masa, salt, cal (dehydrated lime), rain water, framed with copper.

12 x 44 x 2 1/4 inches

2024

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Entre California y Baja California, (details)

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita

Entre Arizona y Sonora
(Between Arizona and Sonora)

Triptych

Soil source between the border that connects the states of Arizona in the US, and Sonora Mexico; corn masa, salt, cal (dehydrated lime), rain water, framed with copper.

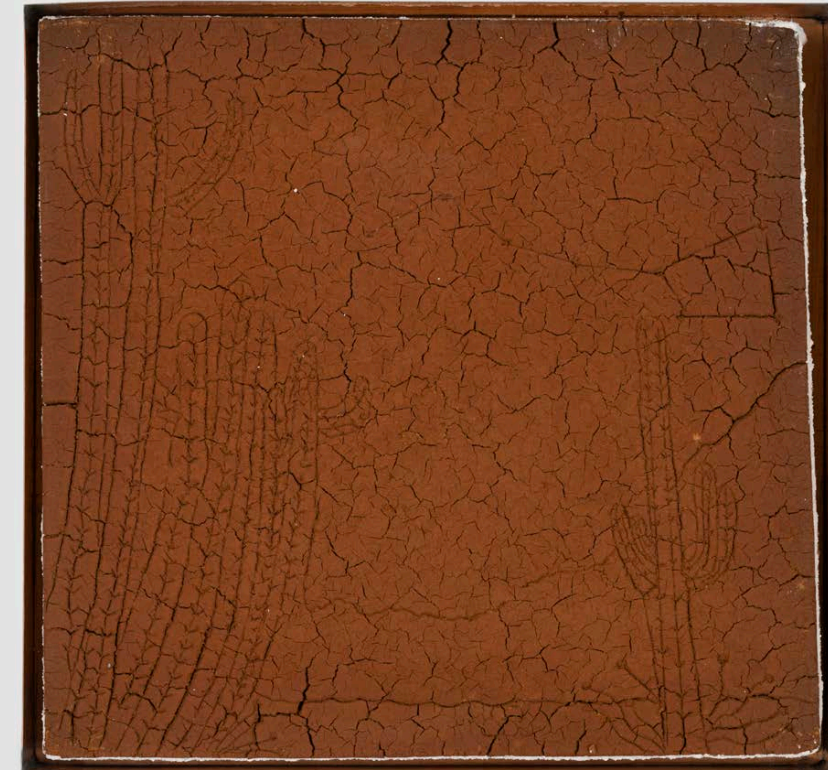
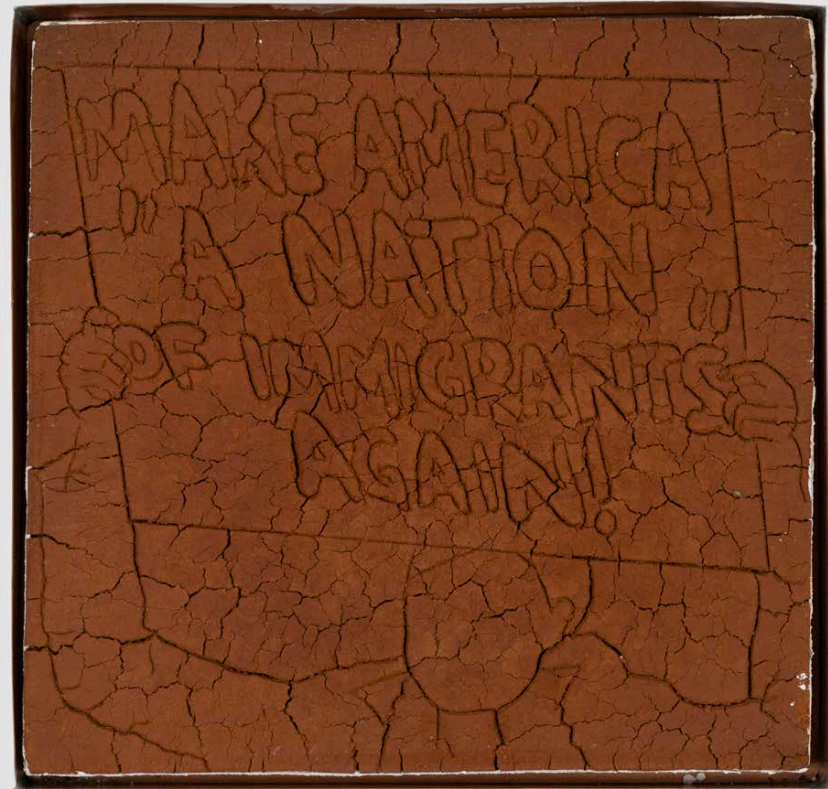
12 x 44 x 2 1/4 inches

2024

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Entre Arizona y Sonora, (details)



JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita

Entre Nuevo Mexico y Chihuahua

(Between New Mexico and Chihuahua)

Triptych

Soil source between the border that connects the states of Arizona in the US, and Sonora Mexico, corn masa, salt, cal (dehydrated lime), rain water, framed with copper.

12 x 44 x 2 1/4 inches

2024

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Entre Nuevo Mexico y Chihuahua, (details)

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita

Entre Texas y Chihuahua

(Between Texas and Chihuahua)

Triptych

Soil source between the border that connects the states of Texas in the US and Chihuahua Mexico, corn masa, cal (dehydrated lime), rain water, framed with copper.

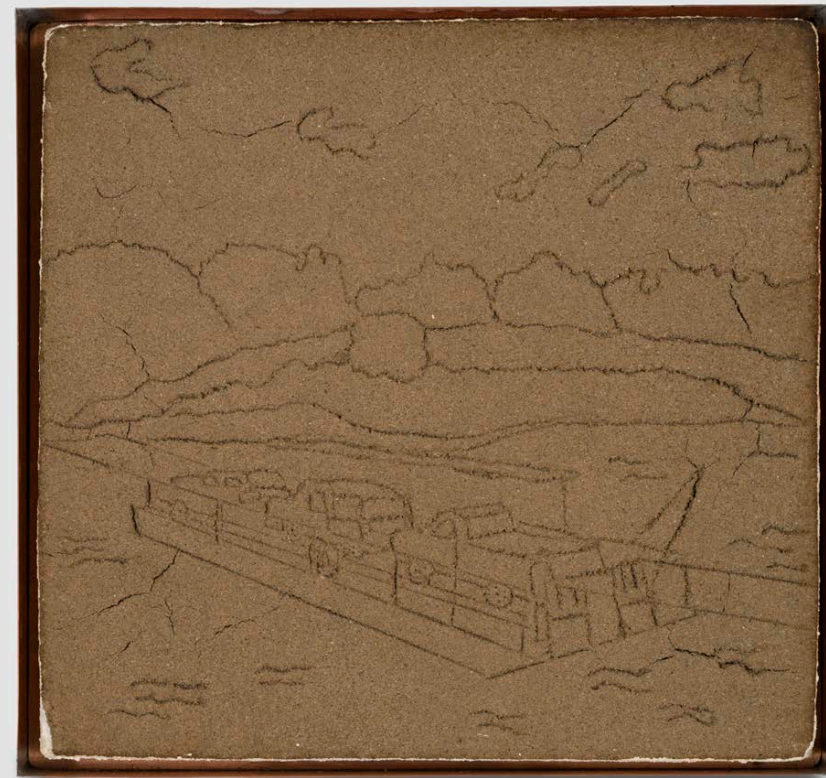
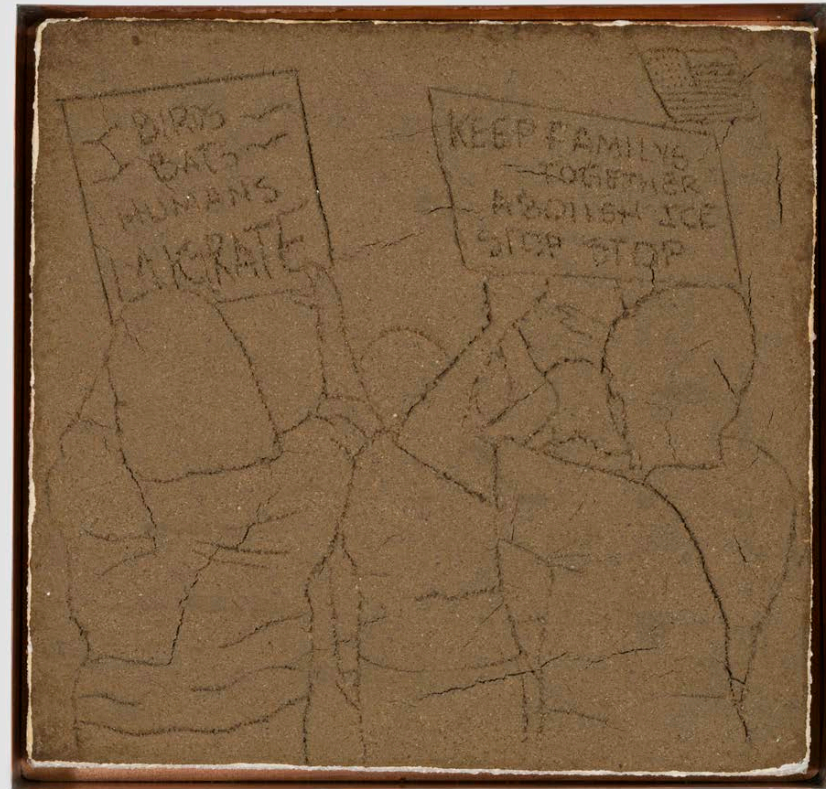
12 x 44 x 2 1/4 inches

2024

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Entre Texas y Chihuahua, (details)



JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita

Trazando la línea

(Tracing the line)

Quadriptych

Soil source between the border that connects the states of California, Arizona, New Mexico and Texas in the US, with the states of Baja California, Sonora, and Chihuahua Mexico; corn masa, salt, cal (dehydrated lime), rain water, framed with copper.

12 x 84 x 2 1/4 inches

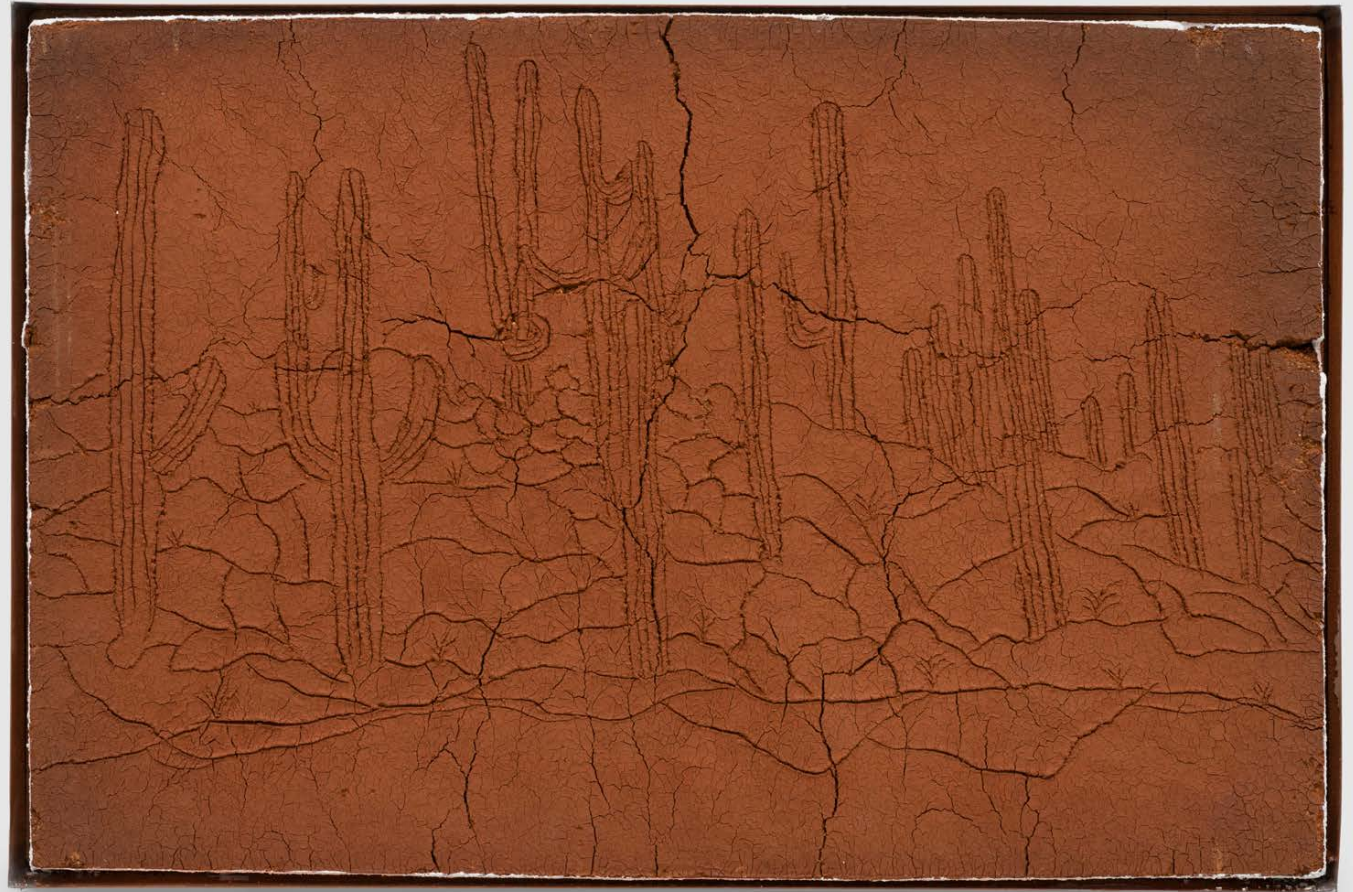
2024

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Trazando la línea, (details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Trazando la línea, (details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Trazando la línea, (details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Trazando la línea, (details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE
A SIDO EL SUR

Jackie Amézquita
el SUDOR de mi GENTE
(the SWEAT of my PEOPLE)
Triptych
Bananas incubated for nine
months on copper
96 x 60 inches
2023



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE
A SIDO EL SUR



Jackie Amézquita
T'orot'ik k'aslemal
(grain of life)
Diptych
Grapes, banana, tomato,
lemon, nopal, apple, salt, incubated
for six months on copper
28 x 18 inches installed
2022

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
navegando las veredas del despojo
(navigating the paths of dispossession)
Triptych
Obsidian
Dimensions- approximately
7 1/2 x 8 inches each
7 1/2 x 23 x 8 inches installed
2024

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
navegando las veredas del despojo
(details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita

Beyond the limits of confinement

Triptych

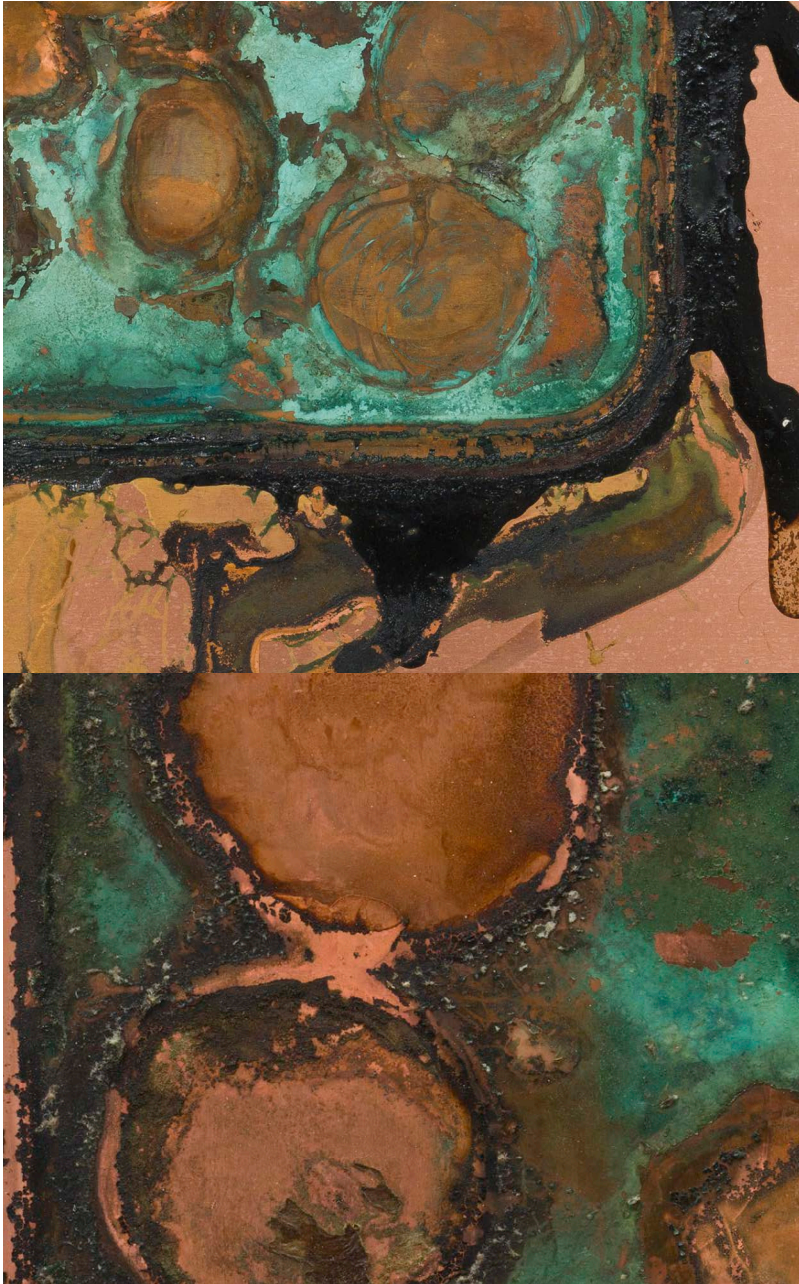
Produce from the Americas. Incubated
between four to nine months on copper.

Dimensions 12 x 12 inches each

12 x 44 inches installed

2021-2022

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Beyond the limits of confinement (details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A
SIDO EL SUR

Jackie Amézquita

Sage

Soil source between the
border that connects the
states of Arizona and Sono-
ra Mexico, corn masa, salt,
cal (dehydrated lime), rain
water, framed with copper.

12 x 12 x 2 1/4 inches

2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A
SIDO EL SUR

Jackie Amézquita

Los coyotes

(The coyotes)

Soil source between the border
that connects the states of Ari-
zona and Sonora Mexico, corn
masa, salt, cal (dehydrated lime),
rain water, framed with copper.

12 x12 x 2 1/4 inches

2024



JACKIE AMÉZQUITA
**NUESTRO NORTE SIEMPRE A
SIDO EL SUR**

Jackie Amézquita
Las cuatro esquinas
(The four corners)
Soil source between the border
that connects the states of New
Mexico and Sonora Mexico,
corn masa, salt, cal (dehydrated
lime), rain water, framed with
copper.
12 x 12 x 2 1/4 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A
SIDO EL SUR

Jackie Amézquita

El nopal

(The cactus)

Soil source between the border that connects the states of Texas in the US and Sonora, Mexico; corn masa, salt, cal (dehydrated lime), rain water, framed with copper.

12 x 12 x 2 1/4 inches

2024



JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita

Oro Negro
(Black Gold)

Soil source from Los Angeles neighborhoods, masa (corn dough), salt, and cal (limestone)

frame with copper

53 x 60 inches

2024



JACKIE AMÉZQUITA
NUUESTRO NORTE SIEMPRE
A SIDO EL SUR

Jackie Amézquita
Oro Negro
side view



JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Oro Negro (details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO EL SUR



Jackie Amézquita
Oro Negro (details)

JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
mundo nuevo
(*new world*)
Earth, masa, fossil shell,
and cal
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
simbolo sagrado
(sacred symbol)
Earth, masa, rain water, fossil
shell, and cochineal
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
penetrando de noche
(permeating the night)
Earth, masa, fossil shell,
and pea flower
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
cuerpo cristalino
(*crystalline body*)
Earth, masa, fossil shell, and salt
24 x 18 inches
2024



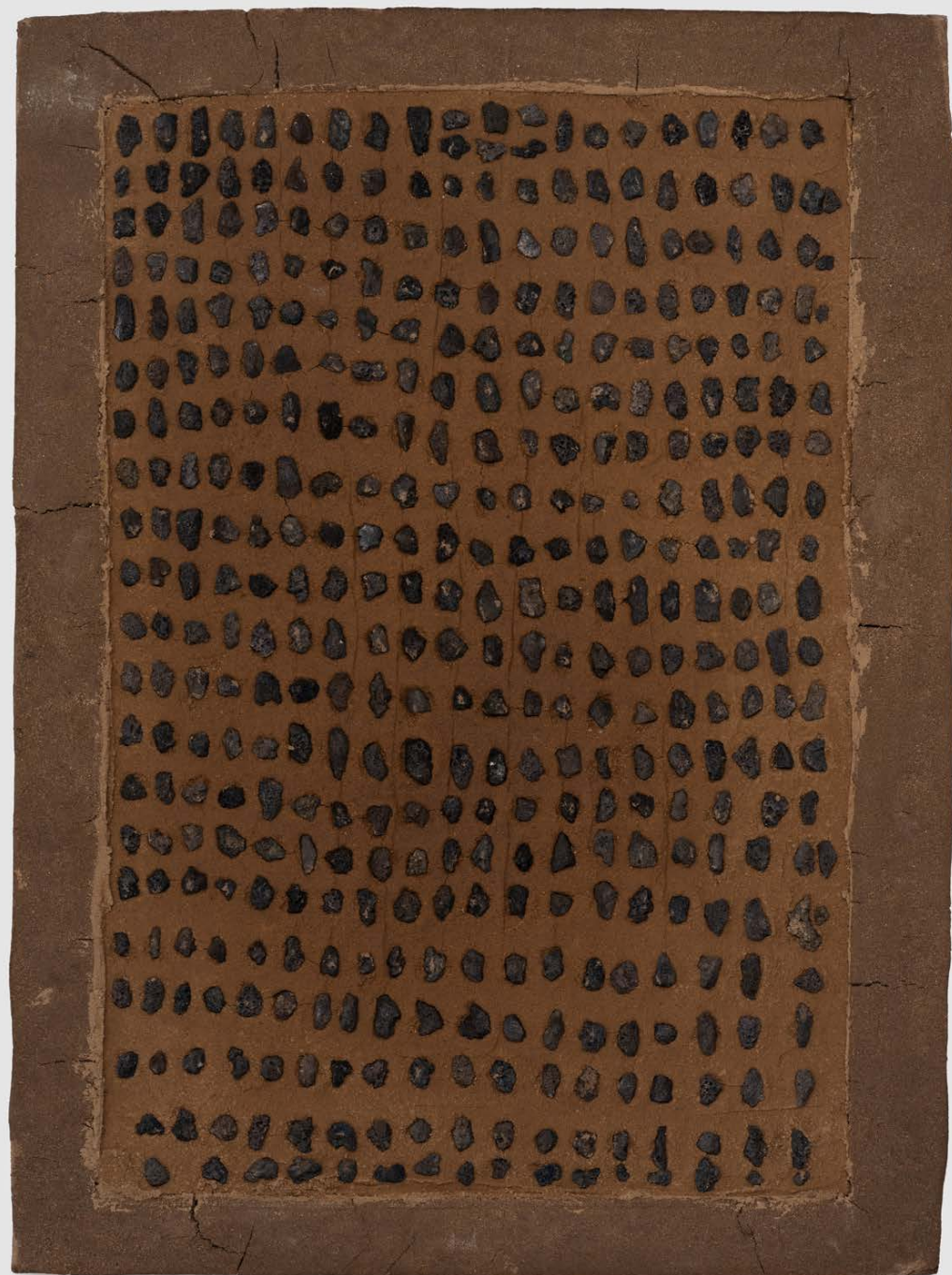
JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
espejo humoso
(*smoky mirror*)
Earth, masa, fossil
shell, and obsidian
24 x 18 inches
2024



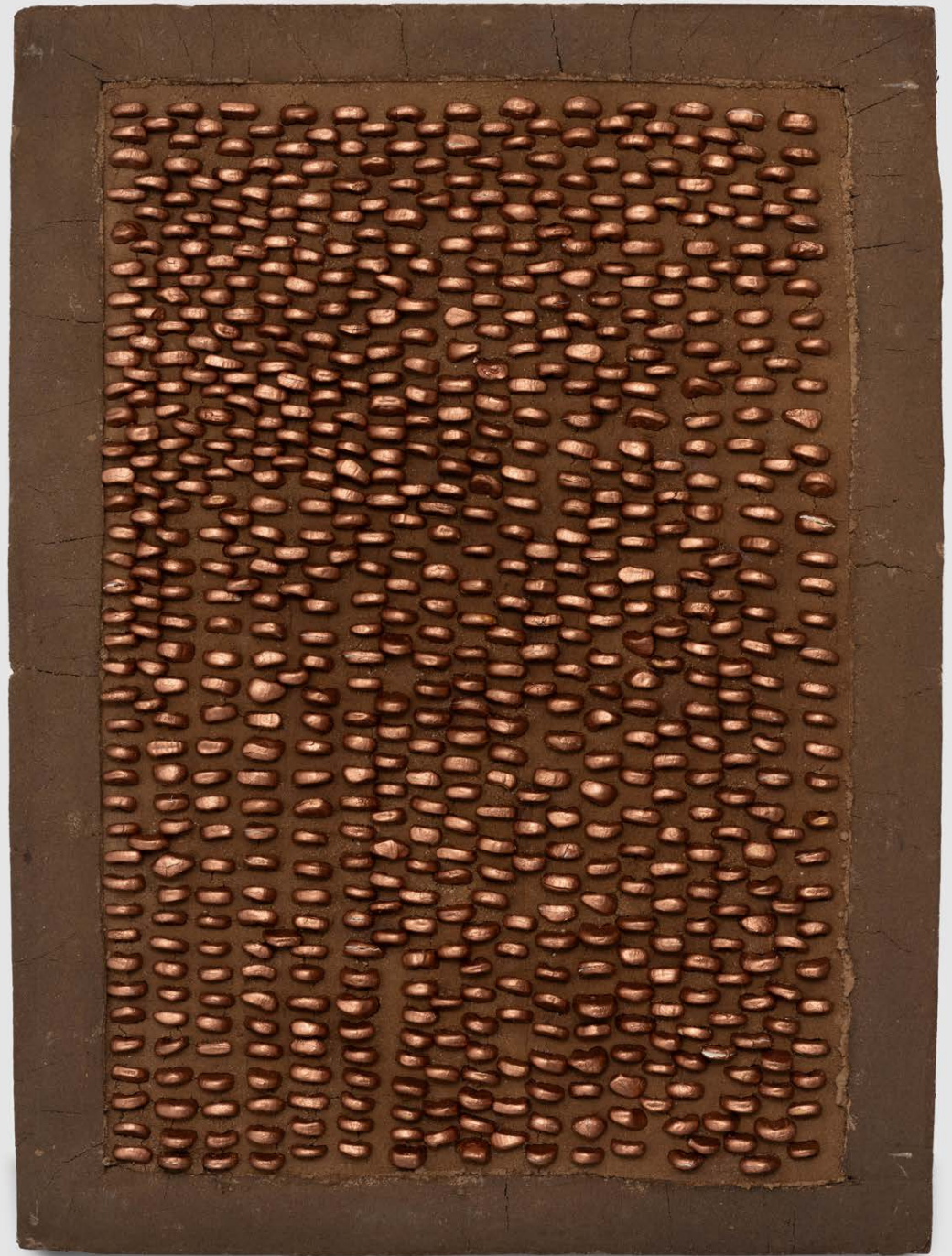
JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
mundo antiguo
(*ancient world*)
Earth, masa, fossil shell,
and lava rock
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
grano
(*grain*)
Earth, masa, fossil shell,
maize and copper
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
horizonte
(horizon)
Earth, masa, fossil shell,
and turmeric
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
un mundo etereo
(an ethereal world)
Earth, masa, rain water,
fossil shell, and achiote
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
después de la creación
(after the creation)
Earth, masa, fossil shell,
and cacao
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A
SIDO EL SUR

Jackie Amézquita
entre las nieblas
(*between the fogs*)
Earth, masa, fossil shell,
and pea flower
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
purificador (purifier)
Earth, rain water, masa,
fossil shell, and carbon
24 x 18 inches
2024



JACKIE AMÉZQUITA
NUESTRO NORTE SIEMPRE A SIDO
EL SUR

Jackie Amézquita
ofrenda (offering)
Earth, masa, fossil shell,
and copal
24 x 18 inches
2024



JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR

Pathway Ecologies: Jackie Amézquita's Retracing Migrations, Mesoamerican Cosmology, and Futurity Essay
By Lili Flores Aguilar

Nuestro Norte siempre a sido el Sur, an exhibition by artist Jackie Amézquita, navigates ecologies of migration, encapsulating the journeys not only of humans but of more-than-human animals, plants, and spirits across the U.S.-Mexico border. The title of the exhibition extends from *América invertida* (inverted map of South America c. 1944) by late 19th century artist Joaquín Torres-García (Montevideo, Uruguay, 1874-1949). Through ambiguity and refusal of Cartesian logics, Joaquín-Torres states, "el Sur era nuestro Norte," challenging Eurocentric systems. By extension, *Nuestro Norte siempre a sido el Sur*, reorients people through an analogical syntax informed by Indigenous aesthetics.

Amézquita's aesthetic analogies are informed by Mesoamerican ways of being and relating—specifically informed by the Maya Indigenous diaspora residing on occupied Tongva land (Los Angeles, California). Amézquita's gestural soil paintings retrace persisting practices of Indigenous migration, futurity, and their contingent Mesoamerican cosmology and philosophy, delineating themes of regeneration and the constant transformation of life. Her pieces are created through fundamental semiotic processes of ritual and iconic representation that embody fissures within societal and environmental landscapes, while also illuminating paths toward Indigenous survivance. The forms in her soil paintings are ambiguous due to the agency of the soil and its ability to expand, shrink, or break.

Central to Amézquita's process of making is ritualistic sourcing, and alchemical transformation of biomaterials, which reimagines fissures and ruptures as moments of liberation where regeneration can exist. Utilizing sourced soil from migration paths along the U.S.-Mexico borderlands, her paintings are constructed through chemical processes of baking and oxidation—a physical and metaphorical deterritorialization that speaks to the mending of divided landscapes and peoples. In this sense, moments of liberation are reimagined through depictions of peoples being in community despite borders associated with extractive and exploitative industrial and capitalist regimes.

bajo el cielo sobre el mismo suelo, transcends a human-centric narrative to encompass the journeys of more-than-human animals, plants, and spirits. Her biomaterial paintings elucidate ephemeral tectonic forms, through gestural incisions, depicting collective displacements due to violent ongoing political processes of division and separation as inheritances of empire and colonialism. Amézquita chooses to draw from the adaptive journeys of multiple entities portraying a shared struggle of maintaining pathways that traverse political, physical and psychological borders and boundaries since time immemorial.

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR

ESSAY CONTINUED

Amezquita's work is deeply rooted in the strata of mythologies and philosophical tenets of Maya traditions, which emphasize vital cycles of construction, transformation and decay. As told in the oral traditions of Indigenous Mesoamerican peoples, and more specifically, the culturally syncretic text of the Maya *Ki'che*, the *Popul Vuh*, creation and death are intrinsic to cosmological processes and vital to life itself. *navegando las veredas del despojó*, features etched Maya Classic iconography on obsidian, depicting paddlers on a canoe; Amézquita's work makes legible rites performed in caves associated with voyages to and through the watery depths of Xibalba. According to Maya cosmology, caverns, caves and cenotes intertwine, serving as places for ancestors to transmute and reside after death. To the left of *navegando las veredas del despojó* lies an obsidian etching depicting la Osa Mayor, while to the right rests the constellation of la Osa Menor, guiding earthly movements of people and spirits migrating.

Similarly, subterranean spaces known as *choltun*, serve as sacred and quotidian repositories, and as such, Amézquita's spatial logic of the downstairs gallery performs as an archive of mnemonic relations. Soil, rainwater, crushed fossilized shell along with copal, bee pollen, cochineal, achiote, and lava rock make present multidimensional pathway ecologies of Maya peoples and their repertoires. Maya cosmologies inform *Nuestro Norte siempre a sido el Sur*, foregrounding relationships between the ancestral past and contemporary migration narratives. The simultaneity of symbolic meaning-making and material embodiment express an aesthetic vernacular of Mesoamerican indigeneity.

In her performance, *como el agua que fluye*, Amézquita walks a choreographed pedestrian route. Acts of walking in Mesoamerican codices are often represented with symbols of footsteps, indicating paths of origin and movement. Amezquita's body retraces her own pathways of memory and migration embedded in urbanity and borderlands. Synchronistically, Amezquita's choreography includes the linguistic plurality of her web of friends and artists who count each step. Amézquita's poly-synchronous community is made present through digital communication devices which are vital for maintaining connections amongst diasporic peoples. Inviting people within her web of relations, and attendees of the exhibition, Amézquita challenges people to consider their own relationship in supporting migrant place-making practices in global systems of migration.

Her choice of biomaterials and performance embodies the liminal space of potential for recovery and renewal amidst disruption and decay—embracing the interconnectedness of all life forms through webs of relations through movements via land, water, or air. The concept of fissures—both literal and metaphorical—is prevalent in Amézquita's pieces. These allude to political dimensions of deterritorialization that neoliberal capitalism and subsequent environmental destruction have on migration and movements, that also serve as sites of potential rhizomatic growth and rebirth.

JACKIE AMÉZQUITA

NUESTRO NORTE SIEMPRE A SIDO EL SUR

ESSAY CONTINUED

Through her exhibition, Amézquita visualizes these breaks as starting points for conversations about regeneration, showing how damaged realms, be they ecosystems or communities, might be crystallized back together, reflecting a wound—a scar's presence as a form of teachings.

Nuestro Norte siempre a sido el Sur profoundly retraces and embodies the fluidity of movements across borders—geographical, biological, and conceptual. Amézquita's exhibition serves as a spatio-corporeal-temporal site for expressing narratives of collectivities, the cosmologies of Mesoamerican people, and the transformative power of materiality. This exhibition invites viewers to contemplate the ongoing cycles of movement and change and to participate in supporting a future where these cycles foster not fragmentation but Indigenous futurity and the persistence of their collective memories. Her artworks and performance propose a world in which regeneration from past disruptions paves the way for connections and shared futures, urging a rethinking of borderlands not as divides, but as spaces ripe for collaboration, and reimagining growth and Indigenous self-determination.

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3. "Joaquín Torres García, el hombre para el que el Sur era nuestro Norte," January 16, 2023, <https://www.tiempoar.com.ar/cultura/joaquin-torres-garcia-el-hombre-para-el-que-se-sur-era-nuestro-norte/>.
4. Vernon L. Scarborough, "Ecology and Ritual: Water Management and the Maya," *Latin American Antiquity* 9, no. 2 (June 1998): 135–59, <https://doi.org/10.2307/971991>.
5. Pérez Oramas, L., & Torres-García, J. (2015). Joaquín Torres-García : the Arcadian modern / Luis Pérez-Oramas ; Alexander Alberro, Sergio Chejfec, Estrella de Diego, Geanine Gutierrez-Guimarães. The Museum of Modern Art.
6. Vizenor, Gerald. "1. Aesthetics of Survivance." *Survivance: Narratives of native presence* 1 (2008).

JACKIE AMÉZQUITA

CV

www.jackieamezquita.com

EDUCATION

- 2022 Master in Fine Arts, University of California Los Angeles, CA.
- 2018 Bachelor of Fine Arts with Honors, ArtCenter College of Design Pasadena, CA.
- 2016-17 Bezalel Academy of Arts and Design in Jerusalem, Israel.
- 2013 Associate of Arts in Broadcasting Communications, Los Angeles Valley College, CA.

GRANTS AND AWARDS

- 2023 Mohn Public Recognition Award, Made in LA, Hammer Museum.
- 2022 Mohn LAND Award
- 2022 Andy Warhol Foundation For the Arts, Angeles Art Fund.
- 2022 National Performance Network Award.

TEACHING EXPERIENCE

- 2022 Teaching Assistant, University Of California Los Angeles, "Advance New Genres", Miljohn Ruperto.
- 2021 Associate professor, University Of California Los Angeles, "Rise Of Modernism in Global", Anuradha Vikram.
- 2021 Teaching Assistant at University Of California Los Angeles, "Beginning to New Genres", Marco Rios.
- 2020 Associate professor, University Of California Los Angeles, "Introduction to Community Engagement through the Arts", Dr. Kevin Kane.
- 2020 Teaching Assistant at University Of California Los Angeles, "Beginning NewmGenres", Vishal Judeo.
- 2020 Teaching Assistant at University Of California Los Angeles, "Production Image and Sound", Owen Kydd.
- 2019 Teaching assistant at ArtCenter College of Design, "Social Engage Art" Olga Koumoundouros.

SOLO EXHIBITIONS

- 2024 Solo Exhibition at Charlie James Gallery, Los Angeles, California.
- 2018 Sueños Fértiles, Senior Thesis exhibition, ArtCenter College of Design Pasadena, CA.

PUBLIC WORKS

- 2025 Lafayette Park Movement III: Regeneration and Future Imaginings, curated by Nara Hernandez, Los Angeles CA.
- 2024 The Greenway park, Installation curated by Audrey Lopéz Boston, Massachusetts.
- 2023 Gemidos de la Tierra (Wailings of the Land/Soil), Los Angeles CA surroundings, Co-presented by LACE and LAND (Los Angeles Nomadic Division).
- 2021 Día de los Muertos public installation at GrandPark Los Angeles CA, curated by Self Help Graphics
- 2020 Día de los Muertos public installation at GrandPark Los Angeles CA, curated by Self Help Graphics.
- 2019 De Norte a Sur, (from North to South), endurance performance from the US/Mexico border and ended at the Mexico/Guatemala border.
- 2018 Huellas que Germinan, walking endurance performance from the border of Tijuana Mexico to China Town, Senior Show, by ArtCenter College of Design, Los Angeles, CA.

BIENNIALS

- 2023 Acts of Living, MADE IN LA, Hammer Museum, curated by Pablo Jose Ramirez and Diana Nawi, Los Angeles CA.

RESIDENCIES

- 2024 Fundación Ama Amoedo Residencia Artística, José Ignacio,

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Uruguay.

GROUP EXHIBITIONS

2023 Recorderar -Anhelar, curated by Erika Hirugami, Dalton gallery at Agnes Scott College, Atlanta, GA.
2023 Tracing the Edge, Benton Museum of Art, Pomona College, curated by Nicholas Orozco, Pomona, CA
2023 Ahorita! Charlie James Gallery, Curated by Ever Velasquez, Los Angeles, CA.
2023 Rooted, Muzeo, Museum and cultural center, curated by Carol Henke, Anaheim, CA.
2023 Of Seed, Soil, and Stars: Meditations on Land, Body, Resistance and Regeneration, Gail and Ed Roski Gallery, curated by Joy Anderson and Robin Garcia, Los Angeles, CA.
2023 Aesthetics of Undocumented's, University of Virginia, curated by Erika Hirugami, Charlottesville, VA.
2022 CARE, Long Beach City College Art Gallery, curated by Karla Agüñiga Long Beach, CA.
2022 Adornment Artifact, Curated by Jill Moniz, sponsor by the Getty, Los Angeles CA.
2022 At the Table, Armory of the Arts, Curated by Heber Rodriguez, Pasadena CA.
2022 Imaginary Dwellings, 18ST Arts Center, Curated by Marvella Muro and Natalie Domingues.
2022 Sonic Terrains, Vincent Price Art Museum, co-curated by Javier Arellanos, Pillar Tompkins, and Daniel Valencia, Los Angeles, CA.
2022 Graduate Show, New Wright Gallery, University of California Los Angeles, Los Angeles, CA.
2021 Graduate preview show, New Wright Gallery, University of California Los Angeles, Los Angeles, CA.
2021 A Place for Justice, curated by Tina Yapelli, San Diego State University Gallery, San Diego, CA.
2021 Just Food, Virtual exhibition, curated by Carol Henke, Fullerton College Art Gallery, CA.

2020 Tension, a collaboration with Tanya Agüñiga, Armory of the Arts, Pasadena, CA.
2019 Tension, a collaboration with Tanya Agüñiga, The Annenberg Space for Photography, Los Angeles, CA.
2019 Trabajo/ho resistance of a colonial imprint, Curated by Carnegie Art Museum Oxnard, CA.
2019 Look who's talking now, curated by Nahui Garcia, Human Resources Los Angeles, CA.
2019 Buzzsaw, curated by Cheyanne Sauter, Art Share LA, Los Angeles CA.
2018 AMBOS (Art Made Between Opposite sides), Museum of Art and Design, curated by Shannon R. Stratton, MAD's William and Mildred Lasdon, Manhattan, New York.

COLLABORATIONS

2023 hieroglyphs of metaphysical lacerations, in collaboration with LaRissa Rogers, of seeds, soil, and stars: Meditations on Land, Body, Resistance and Regeneration, USC Roski, Los Angeles, CA.
2023 attending to the wound: a wake, a waiting, a witnessing, in collaboration with LaRissa Rogers, of seeds, soil, and stars: Meditations on Land, Body, Resistance and Regeneration, USC Roski, Los Angeles, CA.
2018 Tension, in collaboration with Tanya Agüñiga, Douglas Prieta, Arizona-US border with Agua Prieta, Sonora-Mexico border.
2017-2019 AMBOS Project on the road, founded by Tanya Agüñiga, the 1,951 miles border that connects the US and Mexico.

WORKSHOPS

2023 Masa and soil workshop, Self Help Graphics, Los Angeles, CA.
2022 Masa and soil workshop, Illuminate LA, Community workshops, GrandPark Los Angeles, CA.
2022 Kite making workshop, Poudre River Public Library District, Fort Collins, CO.
2021 Weaving workshop, Self Help Graphics, Los Angeles CA.

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PRESENTATIONS

- 2023 UCLA Arts:School of the Arts and architecture.In conversation with Rocksana Pirouzmand.
- 2023 Recordar - Anhelar, Dalton Gallery at Agnest Scott, Atlanta Georgia
- 2023 Tracing the Edge, Artist conversation Benton Museum, Pomona, CA.
- 2023 Gemidos de la Tierra (Wailings of the Land) Reflexion: with Jackie Amézquita and rafa esparza, The Mistake Room, Los Angeles CA.
- 2022 Guided By Plants: The Indigenous Oaxacan Diaspora, Traditional Ecological Knowledge, and Contemporary Art. Pacific Standard Time: Art + Science + Los Angeles, an initiative of The Getty Foundation curated by John Connelly, Frederick Janka, and Audrey Lopez
- 2022 Sound and Power work presentation, Vincent Price Museum, East Los Angeles, CA.
- 2022 Change lab-podcast by Lorne Buchman Artcenter College of Design.
- 2021 Self Help Graphics, Tamal de Tierra (Soil Tamale), Los Angeles CA.
- 2021 Digital Symposium, Immigration and Violence at the US Mexico Border, Ohio University, Columbus, OH.
- 2021 Soil as an Archive, a conversation with LaRissa Rogers at Arts initiative in Charleston, VA.
- 2021 Tension, a conversation with Tanya Aguiniga Armory Museum of the Arts in Los Angeles, CA.
- 2021 Just Food, Lecture at Fullerton College Art Gallery, Los Angeles,CA.
- 2019 AMBOS presentation at LA Design Festival. Los Angeles, California.
- 2019 Art Share LA, a conversation with Yrneh Art as Social Practice, Moderated by Anuradha Vikram, Los Angeles, CA.
- 2018 AMBOS Project, The Other Art Fair. In conversation with Tanya Agüiñiga, Los Angeles, CA.
- 2018 AMBOS Project, Museum Of Art and Design in Manhattan, New York.

PUBLICATIONS

- 2023 Art News, The Year of Latinx Art: Icons Receive Their Due as Mid-Career and Emerging Artist Get Spotlights. By Maximiliano Durón.
- 2023 The Art Newspaper, Hammer Museum Mohn Awards by Jodi Finkel
- 2023 LA Weekly, Meet Terrestrial Testimony by. Shana Nye Dambrot.
- 2023 Hyperallergic, The Made in LA Biennial Is All About Diaspora by MattStromberg.
- 2023 LATV, Artist uses soil as her canvas by Andrew Tamarin.
- 2023 EL PAIS, All the faces of an undefinable city in a Single exhibition: Made in LA by Luis Pablo Beauregard
- 2023 MADE IN LA Catalog by Diana Nawi and Pablo Ramirez
- 2023 Hyperallergic,Remembering the Migrants Who Died in US Detention by Matt Stromberg.
- 2022 LA Times, How artist use food as both subject and medium by Leigh-Ann Jackson.
- 2022 Daily Bruin, Art sprouts ideas of regeneration by Zinnia Finn.
- 2020 Retracing Our Steps, Instruments of memory by Claudia Pretelin.
- 2020 Graphite Interdisciplinary Journal of the Arts Hammer Museum, Los Angeles, CA.
- 2019 Teeth Magazine Gen Z Artist and Border Crossing by Nan Collymore & Myra Paci.
- 2019 VoyageLA, Artist in East LA, Los Angeles, CA.
- 2018 Walker ArtCenter, What Can Art Do that Journalism Can't? by Paul Schmelzer
- 2018 Los Angeles Magazine, Huellas que Germinan by Andrea Alonzo.
- 2018 Good Magazine, Huellas que Germinan by Liz Ohanesian.
- 2018 LA Weekly, Huellas que Germinan by Shana Nys Dambrot.

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CURATORIAL

2021 Descifrando Terrenos, New Wright Gallery, University of California Los Angeles, Los Angeles, CA.

2015-18 Fine Art Society, ArtCenter College of Design, Pasadena CA.