



AHORITA! | CURATED BY EVER VELASQUEZ
JULY 8 - SEPTEMBER 2, 2023

AHORITA!

CURATED BY EVER VELASQUEZ

Charlie James Gallery is pleased to present *Ahorita!*, a group exhibition curated by LA artist Ever Velasquez. "Ahorita" is a Spanish word meaning "right now." It is used as a form of command suggesting great urgency, appearing at the beginning or the end of sentences, and is likely first experienced by Spanish speakers in childhood, as exclaimed by parents. Just like the cries of our mothers demanding a response, this show exists as a call to action, galvanized by the work of Women and Non-binary artists within our community. The artists chosen for this show make work that calls attention to many of the most important issues facing our communities, be they manifestations in the lived environment, issues of historical or contemporary cultural representation, or interior-focused issues. *Ahorita!* is both a call to resilience and a celebration of this ascendant artistic moment which is being defined by impactful women and nonbinary artists.

Vani Aguilar	@_muneco
Tanya Aguiñiga	@tanyaaguiniga
Estefania Ajcip	@guamomo_steph
Jackie Amézquita	@jackieamezquita
Linda Arreola	@lindaarreolaart
Natalie Ball	@natalie_m_ball
Deanna Barahona	@deannabarahona
Jessica Taylor Bellamy	@jbellzamy
Cindy Bonaparte	@cindybonaparte
Nancy Buchanan	@n_buchanan_art
Danie Cansino	@daniecansino
Jiayun Chen	@11x111
Patrisse Cullors	@osopepatrisse
Christina Fernandez	@cmfrndz
Verónica Gaona	@vero.gaona.art
Evelyn Quijas Godinez	@magicconch
Jay Lynn Gomez	@jaylynngreezy
Ruby Gomez	@stoneware.slut
Lucia Hierro	@lucia_hierro_
Graciela Iturbide	@gracielaIturbide
Angela Davis Johnson	@angeladjohnson
Mony Kaos	@monykaos

Lady Pink	@ladypinknyc
Francesca Lalanne	@francesca_lalanne_art
Juanita Lanzo	@juanita_lanzo
Tidawhitney Lek	@tidawhitney
Natia Lemay	@natialemayart
Masie Love	@artbymasielove
Carmen Mardónez	@desbordado
Kayla Mattes	@kaylamattes
Sabrina Mendoza Malavé	@sabrina.mendoza
Lorena Ochoa	@_el_ochoa_
Dalia Palacios	@blissone
Wendy Park	@wendypark_
Adele Renault	@adelerenault
Guadalupe Rosales	@veteranas_and_rucas
Erika Rothenberg	@erikarothernberg1
Alison Saar	@alison_saar
Shizu Saldamando	@shizutattoo
Michon Sanders	@michonsandersart
Tamara Santibañez	@tamarasantibanez
Sophie Stark	@sophiegstark
Patssi Valdez	@patssi.valdez
Ever Velasquez	@ever.a.k.a.thegirlabouttown

AHORITA!

CURATED BY EVER VELASQUEZ



Ever Velasquez (b. 1981, Los Angeles, CA) is an artist and Santera/ Curandera based in Los Angeles. Known for her performative work and for her photo-based and collage works, Ever's practice uses the visual language and history of Yoruba religious culture to explore the legacy of colonialism and its interconnections with indigenous spiritual traditions, with a focus on women's issues. Ever is a fully initiated crowned priestess of Obatala in the Lucumi religion. Ever's 2018 solo show *Baños* in Los Angeles exhibited photo-based works alongside a performance collaboration with LA-based artist rafa esparza. Ever exhibited *Baños II* in San Pedro, CA in 2019 with a new performance piece at Angels Gate Cultural Center. Ever's work has been exhibited in group exhibitions including *Continuum* at Sofi Stadium - part of the Kinsey Collection exhibition, in *Raiz* at Thinkspace / Tlaloc Studios in Los Angeles, CA, as well as in exhibitions at the Brand Library and Art Center, at Charlie James Gallery, Sovern Los Angeles, the South Gate Museum, and The Museum Of Museums in Seattle, WA. Ever curated the group show *Ni de Aqui ni de Alla* at Charlie James Gallery in July 2021. In 2022 she curated the much lauded group exhibition *Rostro*, also at Charlie James. Ever is also a writer and editor of *Razorcake*, one of the longest-standing and most substantial non-profit punk zines. Ever has facilitated zine-making workshops for LAUSD, Self Help Graphics, and The Huntington Library. Her writings for *Razorcake* have included cover stories with famous musicians and one of her essays is in the permanent collection of the National Baseball Hall of Fame in Cooperstown, NY.

IG: @ever.a.k.a.thegirlabouttown

AHORITA! VANI AGUILAR

Vani Aguilar
Siempre bien Acompañada
Colored pencil and acrylic on
paper
Sheet: 30 x 44 inches
Framed: 35.5 x 49.5 inches
2023



AHORITA! TANYA AGUIÑIGA

Tanya Aguiñiga
Border wall ladder
Rust print on cotton
30ft long
2023

Artist Note:

This is a rust print taken from a found ladder used to climb over the US/Mexico border fence. It was one of many types of ladders confiscated by the US Border Patrol and placed into a pile on the US side of the border wall. We used to find ladders like this in the early 2000's but I had not seen them since. This ladder and its 30 ft height represent an alarming and catastrophic change in border policy in comparison to our previous fence heights of 6-17ft barriers. The 30 ft height of the expanded Trump era fence has proven to be a fatal height for humans and has created a humanitarian crisis that has been grossly underreported. The new fence height has led to fatalities from falls the first time, an 800% increase trauma admissions and injury severity, as reported by the Journal of American Medicine in July of 2022.



AHORITA! TANYA AGUIÑIGA



Introduction to the AR Border Wall Project, Tanya Aguiñiga and 4th Wall

"The U.S./Mexico border corrodes our responsibility to each other. I've witnessed the death, destruction, torment it causes with my own eyes as a child, as a teenage girl and as a mother. It enshrines white supremacist violence against brown bodies, cultivates misogyny, and escalates capitalist abuses of land and people.

The U.S./Mexico border is a people, a place, an idea, a physical thing.

As a transnational U.S. citizen, I probe the complicity of all the communities I represent in maintaining this systemic oppression and how the border is used to dehumanize in all its ways.

All forms of our border are constantly in flux, changing in response to national/state/local politics in the U.S./Mexico, current conditions in the counties of origin where people are forced to migrate from, as well as global warming and violence. Causing further harm to people who are experiencing hardship should never be a choice we make.

We must work together and center the narratives of the most vulnerable folk in the borderlands, people seeking safety. If they are safe, we are all safe.

The physical border wall causes death, family separation, mental health issues, increases violence, promotes human trafficking and ravages the environment."

– Tanya Aguiñiga, 2022

Tanya conceived of the The AR Border Wall Project as an invitation for viewers to confront the physical border wall in augmented reality in the environment of their choosing. In doing so, she hopes it will allow viewers to imagine the border wall at scale invading their sacred space, keeping them from that and whom they value and love. In her words, "To feel what millions of us feel, being in proximity to it... being separated, bifurcated, reminded, excluded, othered, murdered."

How to use the app

To experience this project, you need to first download the 4th Wall App from the App store or Google Play using wifi (wifi is not required after initial download). In order to take pictures and record videos within the app, you will need to allow all permissions; no user data is collected by the app.

Once inside the 4th Wall App, follow these steps:

Tap "AR Artworks"

Tap "Guest AR Artworks"

Tap "Tanya Aguiñiga- Border Wall"

Tap the phone screen to place the border wall somewhere important to you.

-You can then touch the wall to move it, twist to rotate it, pinch to scale it's width

-It is best experienced on flat ground, without obstacles in its way.

Once you have placed the wall in a place that is important to you, you can take a picture by tapping on the camera icon, or you can record a video by tapping the video recorder icon.

Consider sharing your collaboration on the project by tagging @tanyaaguiniga @4thwallapp @nancybakercahill on Instagram so we can share your captures widely

AHORITA!
ESTEFANIA AJCIP

Estefania Ajcip
The Red Truck
Acrylic paint, foam board, and
electrical lights on canvas
48 x 48 inches
2023



AHORITA! JACKIE AMÉZQUITA

Jackie Amézquita

Plump Fruit

48 x 6 inches

Tomato, lemon, jalapeño
pepper, onion, salt and copper
2022

Artist Note:

The produce was incubated for nine months using nine plastic containers that were connected using plastic straws. Maggots that evolved into flies travel from container to container using the straws as tunnels; the copper recorded the cross-pollination gestures declaring survival and integration into other environments.



AHORITA!
LINDA ARREOLA

Linda Arreola
Lotto Billionaires
Acrylic and graphite on canvas
40 x 30 inches
2022

Artist Note:
Created during the pandemic years when isolation within our homes and a vast homelessness on our streets went hand in hand. A world where wealth distribution inequities created the desire to be like the 1% and the American Dream seemed just a Lotto ticket away. This piece questions the idea of extremes, dreams and injustice.



AHORITA! NATALIE BALL

Natalie Ball

*Hey Berkley's Phoebe Hearst Museum, this is
Natalie Ball. Put my Bones in the box. Wrap
them in fabric, children and women first.*

And return my Ancestors. I'll cover shipping.

Cardboard box, textile.

Dimensions vary

2020-Current



AHORITA! DEANNA BARAHONA

Deanna Barahona
Tia Lety (Las Chiquitas)
Mixed Media, Inkjet Print, Acrylic
on ceramic tile, grout, wood
36 x 30 inches
2023

Artist Note:

Las Chiquitas is a series of hand-painted ceramic tiles fashioned after the distinct style of las camionetas or chicken buses commonly found in Guatemala. "Las camionetas" refer to decommissioned American school buses that relocate to Central America for a second life. The interiors of the engines have been stripped, while the exteriors have been adorned to grab one's attention. These buses beautified with a plethora of stars and vividly colored decals, serve as a mode of transportation to shuttle individuals from one location to another. Enclosed within these ceramic windows are portraits of family members who immigrated to the United States from Guatemala in the 1990s. These frames commemorate a particular moment in time that transcends between households in both Southern California and Guatemala.



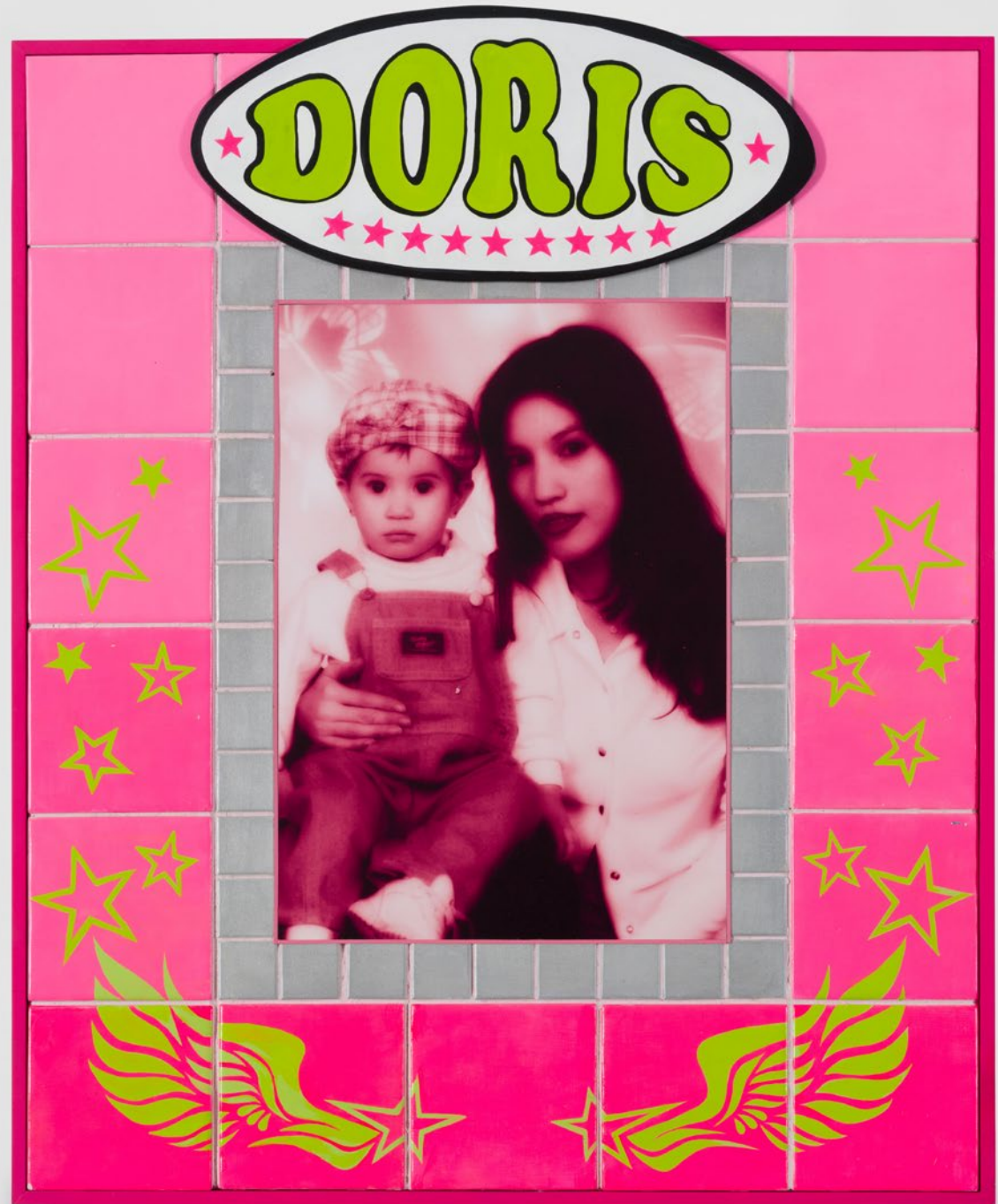
AHORITA!
DEANNA BARAHONA

Deanna Barahona
Irene y Tio Yoni (Las Chiquitas)
Mixed Media, Inkjet Print, Acrylic
on ceramic tile, grout, wood
36 x 30 inches
2023



AHORITA!
DEANNA BARAHONA

Deanna Barahona
Mi mama y yo (Las Chiquitas)
Mixed Media, Inkjet Print, Acrylic
on ceramic tile, grout, wood
36 x 30 inches
2023



AHORITA!

JESSICA TAYLOR BELLAMY

Jessica Taylor Bellamy
*Playa Larga (Coquina
Combination Pill Pack)*
Oil on canvas
23.75 x 42.5 inches
2023

Artist Note:

The shells are coquina clam shells, the little ones you can find on beaches everywhere (beaches in CA and beaches in Cuba) and the sticker is the familiar sticker from birth control packets.

My birth control is a prescribed medication that I have, as an American living in a blue state, still had difficulty accessing.



This is one of those serendipitous combinations of background and silkscreen- with the painted water in alazrin to blue where the nutrient rich river river water meets the clear blue of the ocean in the Bay of Pigs region. Additionally Yoruba/Santeria goddess Yemaya, who is often represented by shells to represent her wealth, in Brazil, and Africa she is a river goddess, but in Cuba, she represents the Ocean.

AHORITA! CINDY BONAPARTE

Cindy Bonaparte

Permission to Stay

Digital & paper collage on MDF
artist panel, Cardstock, foil paper
cardstock, and artisanal plantain
fiber paper

24 x 18 inches

2023

Artist Note:

Permission to Stay is an acknowledgement that I am a woman of Black indigenous descent of a stolen people, living on stolen land. Amid feeling unsettled by the possibility of being "priced out" by gentrification, and talk of economic "pain" and uncertainty, there is an abundance of water from record rains and a mushroom bloom that happened under the earth. It is a guide mapping the subversion of municipal authorities with the simple pouring of libations in back door deals with the Earth for permission to stay. The decision to make a hybrid collage of digitally edited images to be printed and cut and pasted intentionally speaks to the use of different technologies from the past and present. The layering and doubling of the people suggests ancestors pouring from the into the future. Archival maps of the city, indigenous villages, a photo of local mountains, and photos I took in my neighborhood of native plants, and the sky reinforce a locality across different dimensions in time. With photoshop the water and bodies of the men and woman were colored with images of Gee's bend quilts and a Gullah Geechee sweetgrass basket to show the patched tapestry of Black ancestry that migrated from the deep South to Tongva territory (Los Angeles).



AHORITA! NANCY BUCHANAN

Nancy Buchanan
Broom for Lincoln Fay
Broom corn, twine, leather, handle
made from Chinese Tree of Heaven
61 x 11 inches
2023

Artist Note:
I am fortunate to have my great-great
grandfather's 1830 journal, in which he
recorded many transactions relating to the
brooms he made. After working with some
journal pages, I decided to grow my own
broom corn and try to make one myself.



AHORITA!
NANCY BUCHANAN

Nancy Buchanan
Bagged
Collage with printed handkerchief
Framed: 40 x 33 inches
2019



AHORITA! DANIE CANSINO

Danie Cansino
Violet: Blood Clot
Oil on wood
48 x 36 inches
2023

Artist Note:

Violet: Blood Clot is part of a series of paintings of red monochromatic landscapes. The various red hues are to each represent stages of color in blood— in relation to menstrual health and illness. Violet is chosen for period blood clot, something most menstruating humans will experience in their lifetime.



AHORITA! JIAYUN CHEN

Jiayun Chen

Husband ? Flow ? / Mistakes people's make

Image transfer on wood, dye sublimation on t-shirt

35 x 6 x 20 inches

2023

Artist Note:

Husband ? Flow ? / Mistakes people's make is part of a series that focuses on two cultural phenomenons: mistranslated Chinese character tattoos on Western bodies and poorly translated English T-shirts in Asia. Jiayun Chen calls this, "the poetics of failure." It all started with the artist's fascination with cringe-worthy Chinese tattoo images online. The Chinese characters are mostly misspelled or mistranslated. This series of works highlights those failures in translation between languages and symbols. To consider translation as a central action that flirts, bonds, and reflects the relationship between cultures, Jiayun highlights the slippage that occurs and echoes the complex exchange between cultures.



AHORITA! PATRISSE CULLORS

Patrisse Cullors

Expansion

Gold plated cowrie shells, vintage
mud cloth, hand stitched

Dims: 23 x 20 inches

Framed: 28 x 25 inches

2023

Artist Note:

15 cowrie shells detailed on the Malian mud cloth,
hand stitched and beaded into the spaciousness of
the fabric. 15, a number identified as expansion and
transformation. This piece asks the audience to pause.
What are you expanding on? What needs to transform
for you right now?



AHORITA!
CHRISTINA FERNANDEZ

Christina Fernandez
Suburban Nightscapes #1
(Max and Diego)
Archival pigment print
mounted to aluminum
with wood frame backing
27 x 40 inches
Unique
2022



AHORITA!
VERÓNICA GAONA

Verónica Gaona
Norteados (Northless)
Shattered Ford F-150 truck
tinted window glass, migrant
caps, and embroidered text
Dimensions variable
2022



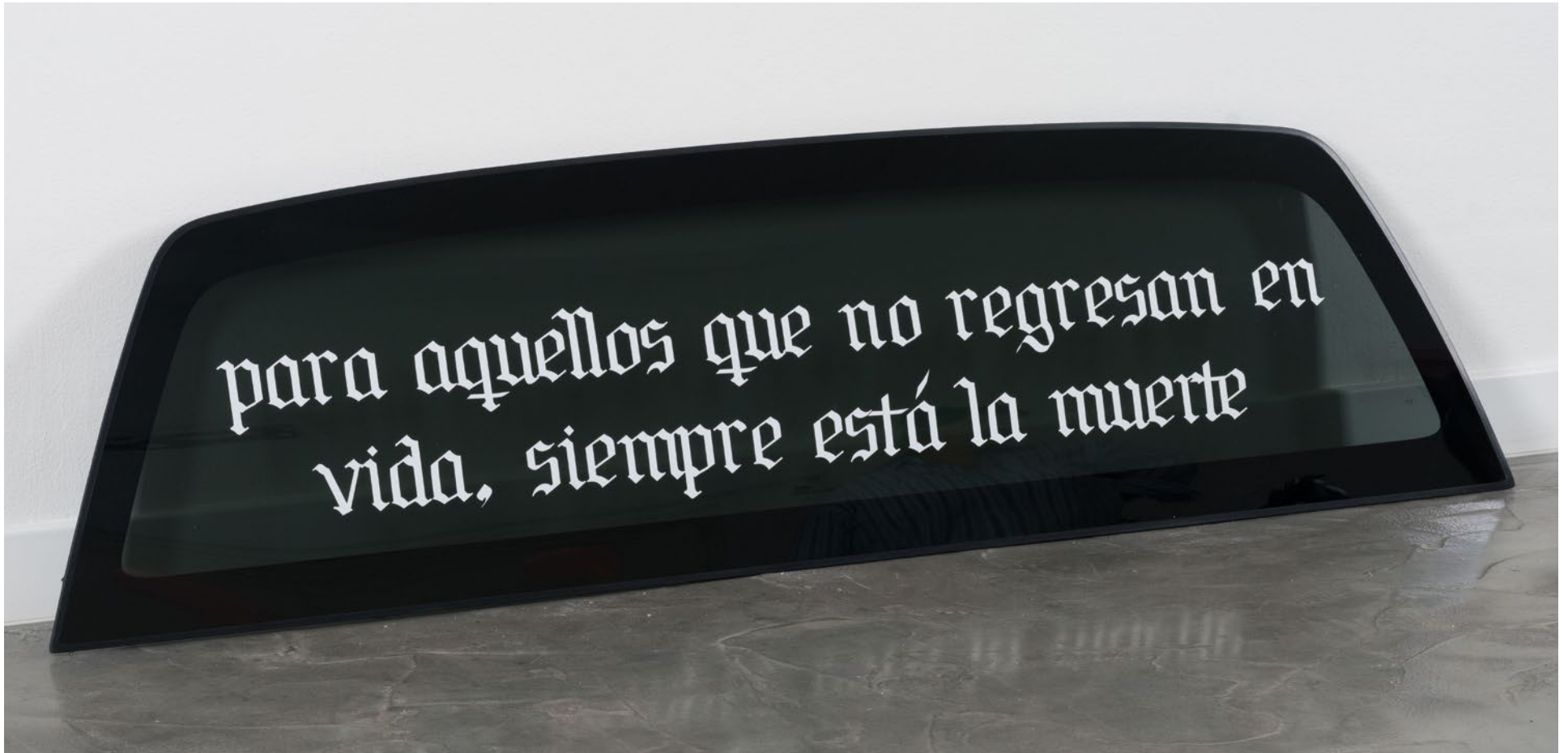
AHORITA! VERÓNICA GAONA

Artist Note:

Norteado considers the psychological disorientation embodied while working in the host country by using trokiando aesthetics. Adorned tinted glass caps stand as metaphors for the spatial practices within the remittance landscape that trokas and migrant families produce between Mexico and the United States to concretize immortal significance.



AHORITA!
VERÓNICA GAONA



Artist Note:

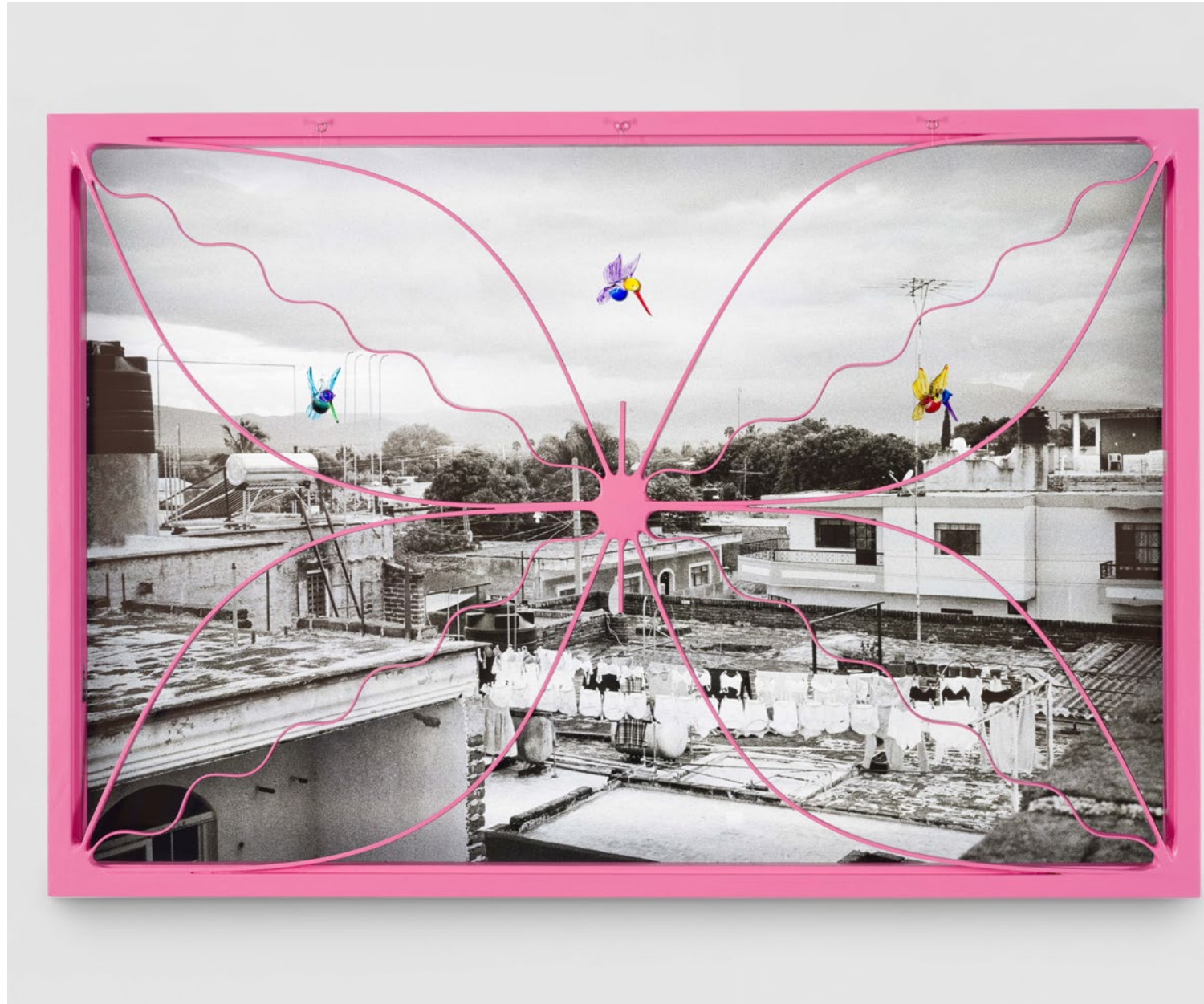
Para aquellos que no regresan en vida, siempre está la muerte explores the notion of traslados (transfers), the remitting of cadavers over long distances for burial in the hometown. Commemorative text on rear windshields Ford F-150 trokas suggest a burial ritual that reinforces the understanding of home despite the physical and temporal distance from it with the end goal of resolving symbolically and socially the ambiguous state produced by continual migration experienced in family units.

Verónica Gaona

Para aquellos que no regresan en vida, siempre esta la muerte
(For those who do not return in life, there is always death)
Ford F-150 truck stationary rear windshield with white vinyl text
15 x 63 inches
2020

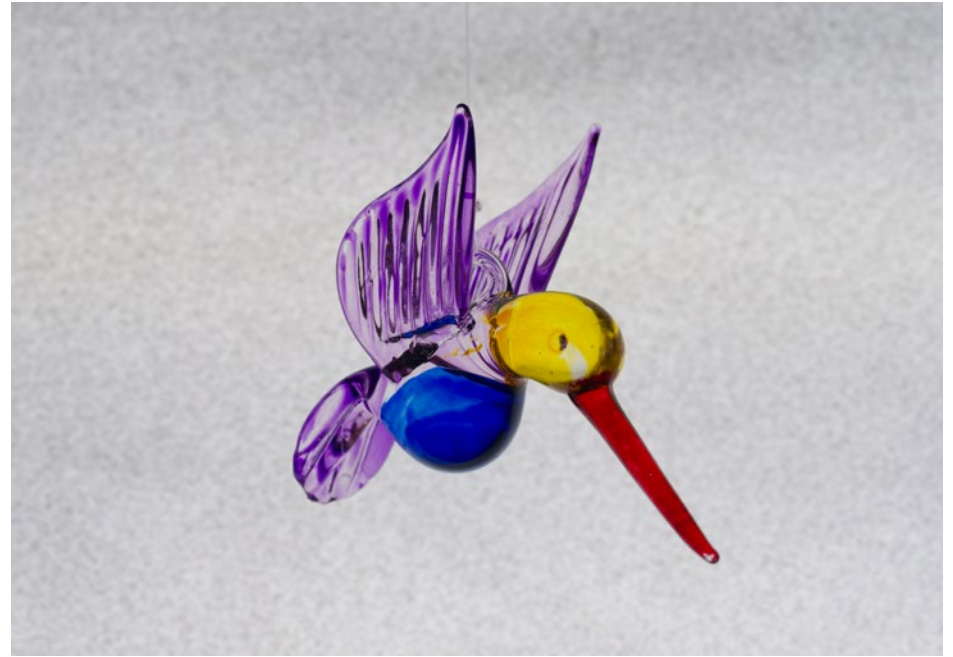
AHORITA!
EVELYN QUIJAS GODÍNEZ

Evelyn Quijas Godínez
Ahí Viene El Agua
Wood, aluminum, resin print
on backlit film, LEDs and power
adapter, glass ornaments,
monofilament, holographic
stickers.
25^{5/8} x 37^{5/8} inches
2023



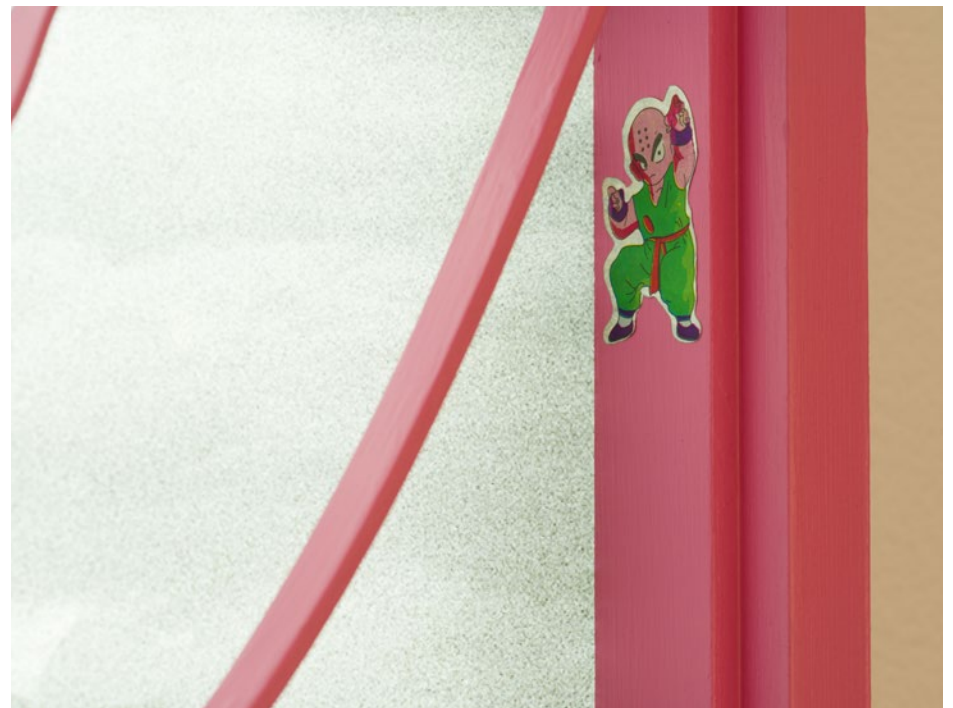
AHORITA!

EVELYN QUIJAS GODINEZ



Artist Note:

Ahí Viene El Agua is, upon first glance, a window view of a slice of life in the small town of San Antonio Matute, Jalisco, the artist's parents' hometown in Mexico. The neighbor's laundry hangs exposed while drying on their rooftop clothesline as clouds gather and darken the sky in the distance, signaling the approach of a rainstorm. This view is composed within a brightly-colored pastel pink geometric-designed frame, antiquated yet still ubiquitous throughout Mexico and Latin America in the present day. The overarching form of the window may also be interpreted as a literal portal, which provides another gateway into past iconographies and spiritual worlds. In looking through the window, linear time dissolves, time elapsed between the present and the past is flattened, and both the viewer and the window view coexist in the same physical space. A backlit photograph taken by Quijas Godinez from her mother's rooftop, a frame made to mirror existing metal window frames—simultaneously openings and protective barriers—as well as nostalgic elements and symbols of childhood, all arrive at the same place: at the intersection of the past and the metaphorical resting place of the ancestors and civilizations that inform our present lives.



AHORITA!
JAY LYNN GOMEZ

Jay Lynn Gomez
Untitled (Sorry for the Mess Casino)
Acrylic, oil pastel
and cardboard on canvas
24 x 24 inches
2019



AHORITA!
RUBY GOMEZ

Ruby Gomez
Terracota Lavadero
Earthenware, Luster, kitchen
linens/handkerchiefs, & Zote
Installation Dimensions:
11 x 20 x 11 inches
2023



AHORITA! LUCIA HIERRO



Lucia Hierro
7 Potencias Africanas (left)
Divino Nino Jesus (center)
Destrancadera (right)
Digital Print on Brushed Suede,
Foam, Plastic Upholstery
10.25 x 10.25 x 38 inches / each
2020

AHORITA! LUCIA HIERRO

Lucia Hierro
AMNY - 11/07/2019
Digital Print on
Brushed Suede
35.5 x 36.5 x 1 inches
2020



AHORITA!
GRACIELA ITURBIDE

Graciela Iturbide
Rosario y su bebe
Gelatin Silver Print
Sheet: 20 x 24 inch
Framed: 22 x 30 inches
1984

Signed, dated and captioned
by the artist in pencil on verso



AHORITA!
GRACIELA ITURBIDE

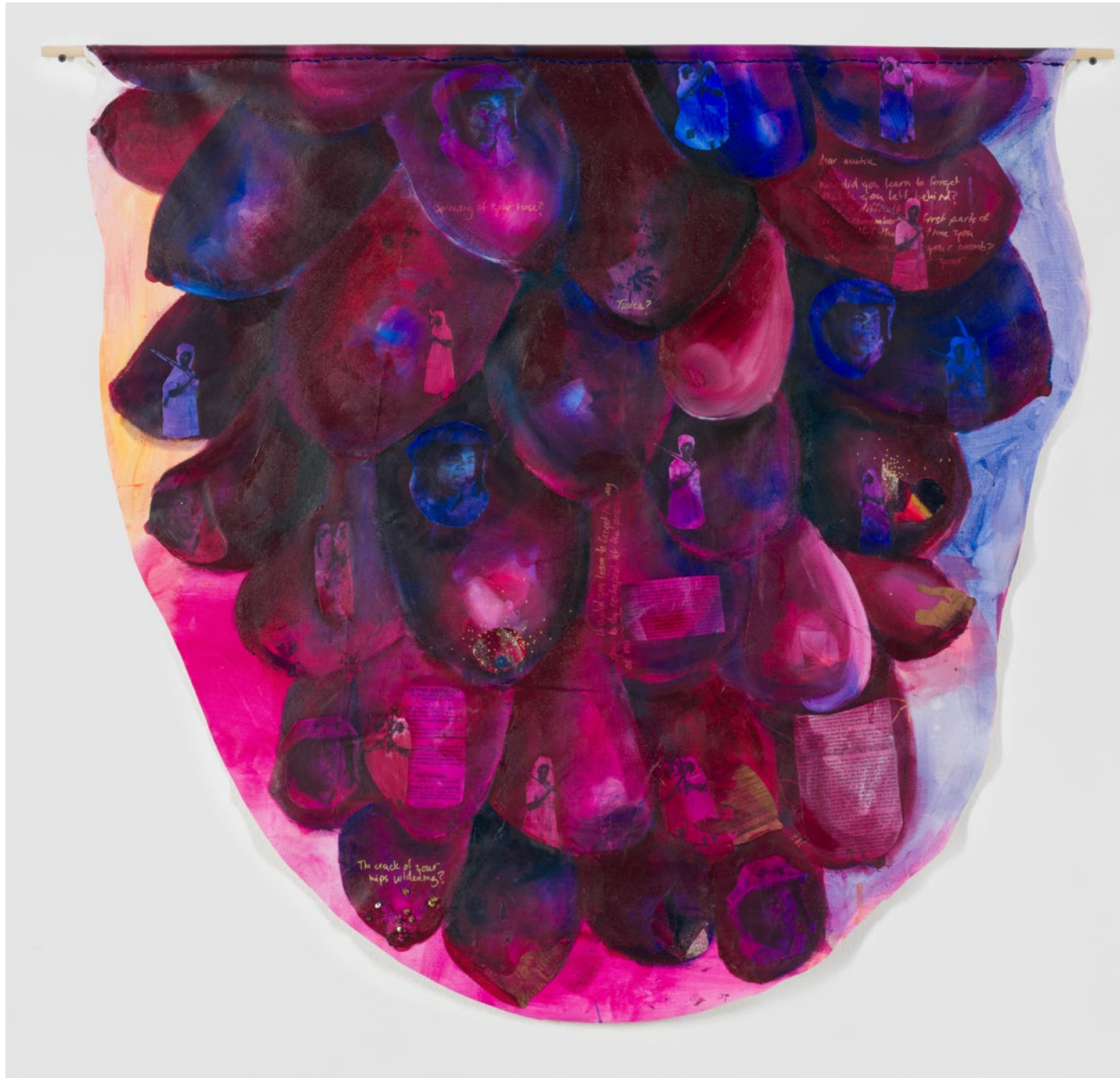
Graciela Iturbide
Cristina y Rosario en su coche,
White Fence, East L.A., Estados
Unidos
Gelatin Silver Print
Sheet: 16 x 20 inch
Framed: 19.5 x 25.75 inches
1984

Signed, dated and captioned
by the artist in pencil on verso



AHORITA!
ANGELA DAVIS JOHNSON

Angela Davis Johnson
*two blackberry winters to quell
the rage*
Acrylic, bluing, beads, thread,
dowel, archival images on canvas
41 x 38 inches
2023



AHORITA!
MONY KAOS

Mony Kaos
Ekstasy
Acrylic and graphite on canvas
24 x 24 inches
2023



AHORITA!
MONY KAOS

Mony Kaos
Amor e Cuidado
Acrylic and graphite on canvas
24 x 24 inches
2023

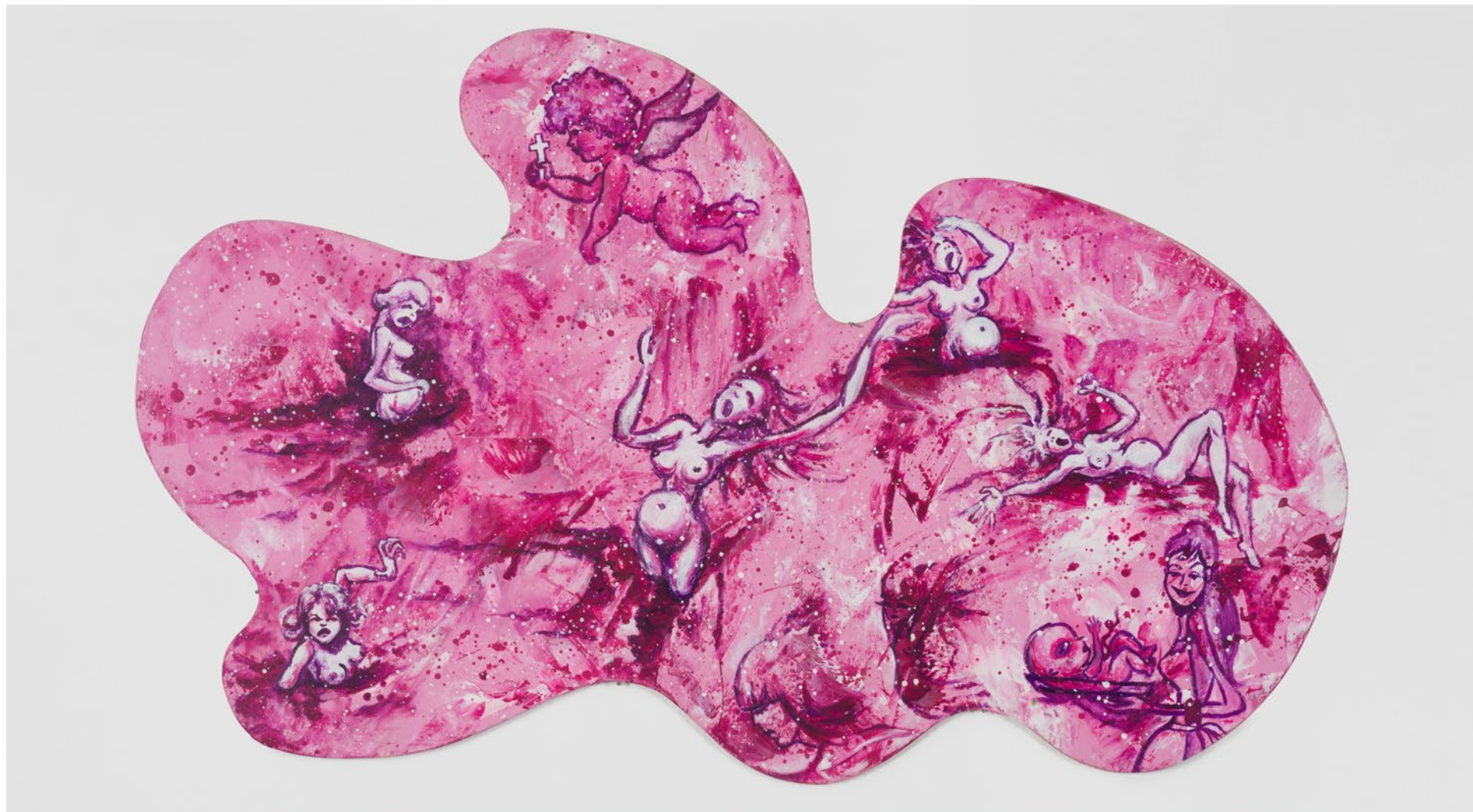


**AHORITA!
LADY PINK**

Lady Pink
The Abortion
Spray enamel on canvas
36 x 18 inches
1994



AHORITA!
LADY PINK



Lady Pink
Screaming Pregnant Women
Acrylic on wood
Approx. 23 x 37 x .25 inches
2007

AHORITA! FRANCESCA LALANNE

Francesca Lalanne

Lament III

Engraved oxidized steel,
stainless steel cord, wood,
granite

24.5 x 15 x 1.5 inches

2020

Artist Note:

The series, *Lamentations*, is comprised of figurative engravings on oxidized steel. Reminiscent of ancient carvings, these impressions include architectural and geometric shapes that interact with bodies, capturing mental and spatial dispositions. There is a sense of heaviness subjectively and objectively. Each surface is pierced at the center top, allowing for the protrusion of a steel wire and suspension of a granite cube, symbolic of pendulums and emotional load.

"I want to inscribe line work that records my present state of mind (June 2020). Whether it is through the televised killings of Black people from police brutality or the rising count of Covid victims, there is an internal and universal mourning taking place. This series is to process these particular deaths, as they are being experienced."

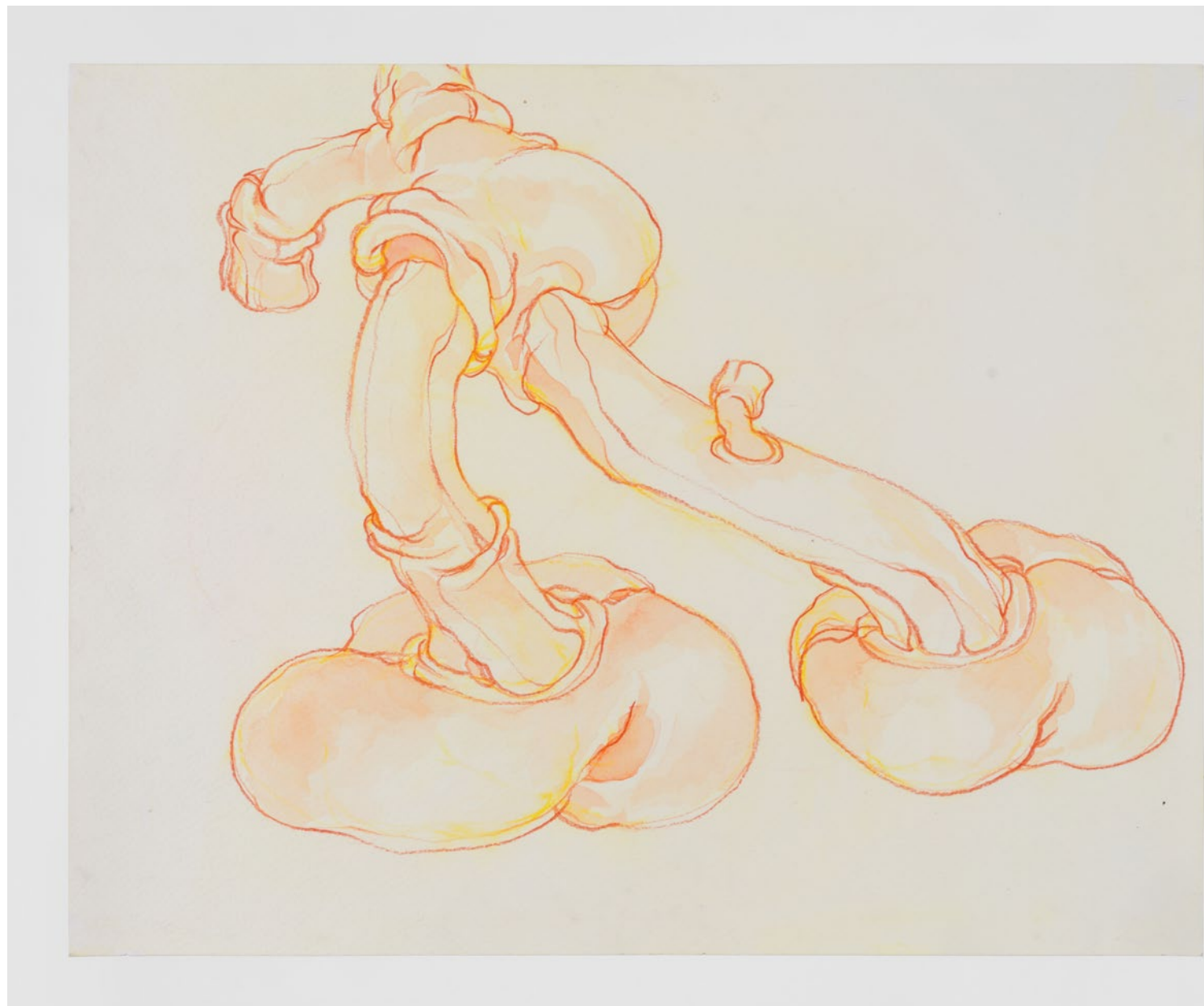
- Francesca Lalanne



AHORITA! JUANITA LANZO

Juanita Lanzo
Untitled (Divergent or Furcate)
(yellow, two-legged)
Watercolor pencil and
watercolor on paper
Sheet: 11 x 14 inches
Framed: 14 x 17 inches
2020

Artist Note:
For *Ahorita!*, the artist presents two
Untitled, created between 2020 and
2022 watercolors on paper, populated
by biomorphic branch-like creatures
that stand alone or are embraced,
surrounded or engulfed by sinuous/
cord-like smaller shapes. These
three works made by drawing with
watercolor/water-soluble media.



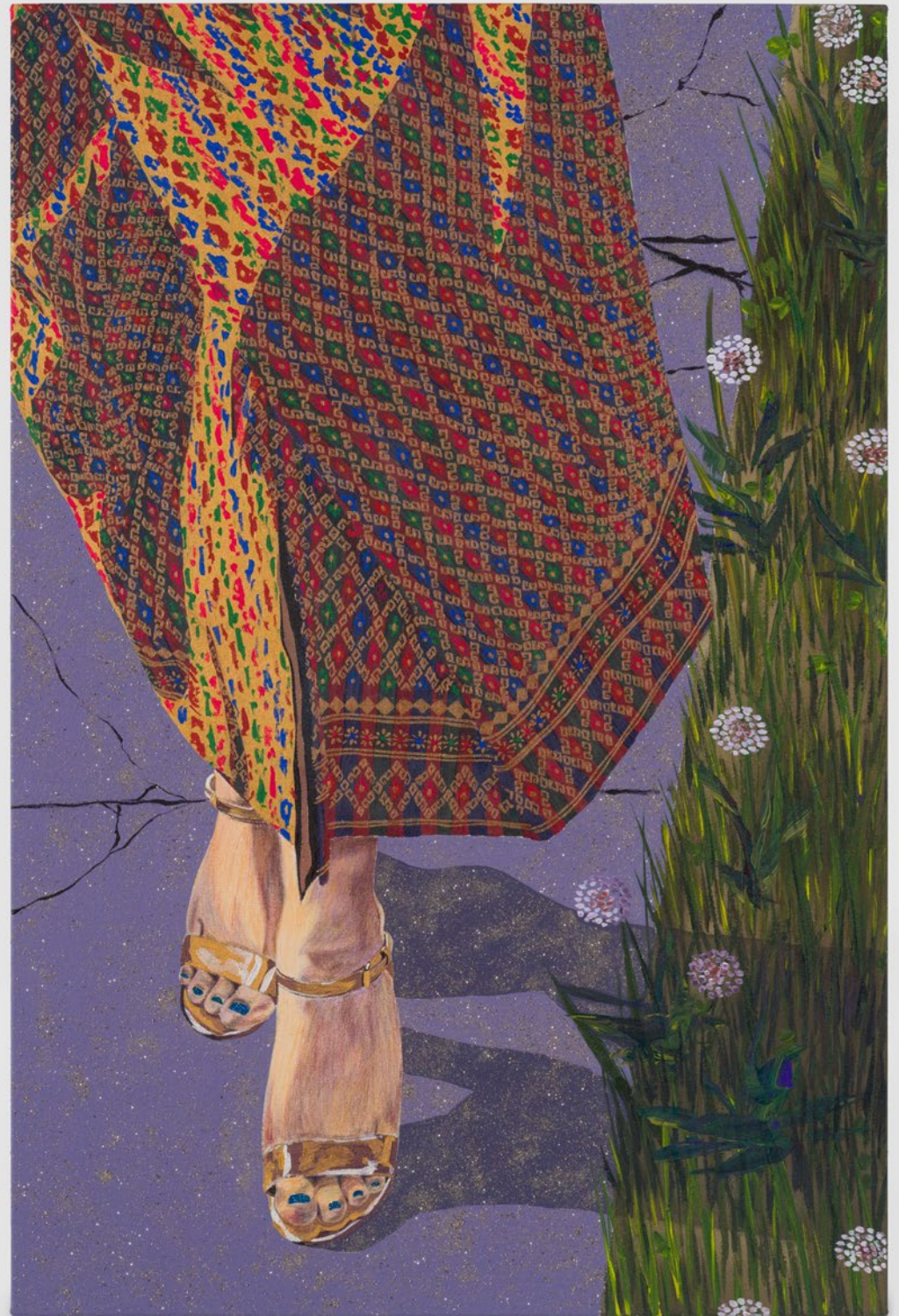
AHORITA!
JUANITA LANZO

Juanita Lanzo
Untitled (with red sinuous)
Watercolor pencil on paper
Sheet: 18 x 24 inches
Framed: 22.25 x 28.5 inches
2021-2022



AHORITA!
TIDAWHITNEY LEK

Tidawhitney Lek
Getting Home
Acrylic, pastel, and oil
on canvas
36 x 24 inches
2023



AHORITA! NATIA LEMAY

Natia Lemay
Flowers for Mom and Dad
Part 5
Oil on wood
36 x 36 inches
2023

Artist Note:
Black is a challenge, reflecting experiences that are at once complex and simple. Black is a slow reveal, providing momentary intimacy with the unknown. It is a colour that demands participation and time. And with this power, Black can investigate history and semiotics, consider race and personal identity, materialize an emotional and psychological space, and contradict realities. This work attempts to describe the intricate, problematic relationship that I'd shared with my matriarchs. It encapsulates my complex relationship with my mother and her drug abuse spanning from my childhood to the present, as it all permeates through the environment of my grandmother's home. The traces of this are held within floral arrangements, some of which are quietly rendered as drug paraphernalia, placed amidst the constant company of Black. The floral arrangement rests atop a white doily, an heirloom found within the homes of the women in my life, an object that protects as much as it adorns. I think about how - and why - flowers have only been gifted after great loss and hurt.



AHORITA! MASIE LOVE

Masie Love
Goodsprings #6
Oil and thread on canvas
46 x 32 inches
2023

Artist Note:
In her most recent body of work, Love has been exploring how she can combine painting with quilting techniques. This combination sparked her interest during a trip to the South last year, where she was able to explore the land where her ancestors lived for generations. While in the South she was able to visit her family's cemetery in the town of Goodsprings, Alabama where she sat amongst her forebears dating back to the late 1800's, some graves shiny and new and many old, marked by moss covered rocks. This trip grounded Love and granted her a moment of clarity that inspired the ongoing "Goodsprings" series of paintings that focuses on the Earth that holds the bodies of her ancestors and, melding together a collection of stories from the past and present to create quilts of sorts that are meant to act as a continuation of her family's traditions and stories.



AHORITA!
CARMEN MARDÓNEZ



Carmen Mardónez
Where is your sister?
Hand embroidery on used
pillow
20 x 52.5 inches
2020

AHORITA!
KAYLA MATTES

Kayla Mattes
hanging by a thread
Handwoven cotton, wool,
acrylic, and metallized polyester,
and eyelash yarn
27.5 x 22 inches
2023



AHORITA!
SABRINA MENDOZA MALAVÉ

Sabrina Mendoza Malavé
Breaking News
Color pencils, markers,
jute twine, paper collage,
and linen pulp paint on
abaca sheet
Sheet: 12 x 14.5 inches
Framed: 15 x 18 inches
2023



AHORITA!
SABRINA MENDOZA MALAVÉ

Sabrina Mendoza Malavé
Libertad...Decían
Color pencils, markers,
and linen pulp paint on
handmade paper
Sheet: 11 x 13 inches
Framed: 15 x 18 inches
2023



AHORITA! SABRINA MENDOZA MALAVÉ

Sabrina Mendoza Malavé
No Hay Ataque Que Nos Pare
Graphite, color pencils, markers, acrylic, and paper collage
Sheet: 21.5 x 33 inches
Framed: 26.5 x 38 inches
2023



AHORITA!
LORENA OCHOA

Lorena Ochoa
Reclaimed Wood
Linoleum, Inkjet print,
volcanic rock, ceramic
tile, porcelain water
handle, faucet connector
with female threading,
plexiglass, acrylic and
enamel on wood panel
Approx. 32 x 30 inches
2023



AHORITA!
LORENA OCHOA

Lorena Ochoa
Invi(n)sible Labor
Charlotte Pipe, Rachel Strap,
Mop Head, Virgen Ceramic
Tile, Tee Handle, Nails and
Acrylic Ceiling Grid
30 x 30 x 6 inches
2023



AHORITA!
DALIA PALACIOS

Dalia Palacios
*Recuerdos, Alegrías, y
Tristeza*
Toned archival paper,
color pencils, chalk
pastels, gold ink, ink,
markers & embroidery
floss
Sheet: 9 x 12 inches
Framed: 14 x 17 inches
2022



AHORITA! DALIA PALACIOS

Dalia Palacios
*No Dejes Que Las Voces
Te Engañen*
Toned archival paper, color
pencils, chalk pastels, gold
leaf, & embroidery floss
Sheet: 12 x 9 inches
Framed: 17 x 14 inches
2022

Artist Note:

These two drawings are part of a love letter series. That honors my family, myself, and everyone who's going through challenging times. The affirmations were hand embroidered on paper. I made the choice to embroider on paper because it made me think of my mother and the way she'd repair my clothing as a child. Mending the holes in the garment and adorning it with care. I experienced a similar process with the drawings. In these portraits of my love ones, I recalled tender times of their lives. While also embracing their complex human nature. Uplifting them through these affirmations that serve to remind us that we are human. Existing and defying illnesses and other unfavorable circumstances that surround us.



AHORITA!
WENDY PARK

Wendy Park
Can in a Bag
Acrylic on canvas
40 x 30 inches
2023



AHORITA!
ADELE RENAULT

Adele Renault
To bloom and die in LA #1
Oil and acrylic on wood
48 x 36 inches
2023



AHORITA!
ADELE RENAULT

Adele Renault
To bloom and die in LA #2
Oil and acrylic on wood
48 x 36 inches
2023



AHORITA!
GUADALUPE ROSALES

Guadalupe Rosales
Fire in the sky
Archival pigment print,
wood frame
Sheet: 18 x 24 inches
Framed: 18.5 x 24.5 x 1.5
inches
Edition of 5
2022



AHORITA!
GUADALUPE ROSALES

Guadalupe Rosales
Chronis
Archival pigment print,
wood frame
Sheet: 18 x 24 inches
Framed: 18.5 x 24.5 x 1.5
inches
Edition of 5
2022



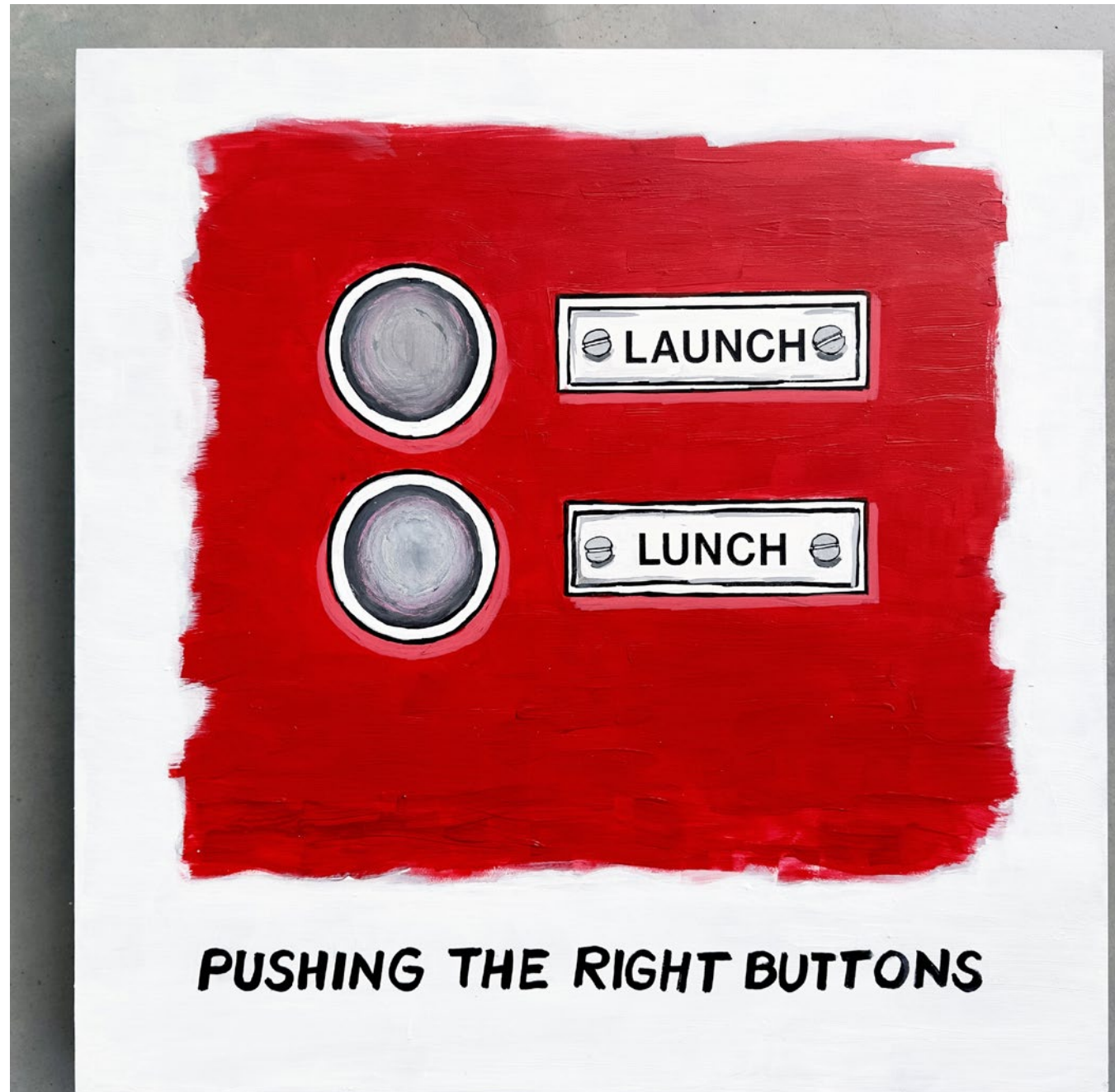
AHORITA!
ERIKA ROTHENBERG

Erika Rothenberg
The Divided Cemetery
Archival pigment print print
on Hahnemühle paper
Edition of 3
Sheet: 30 x 40 inches
Framed: 31.25 x 41.5 inches
2022-2023



AHORITA!
ERIKA ROTHENBERG

Erika Rothenberg
Launch/Lunch
Acrylic on panel, vinyl letters
16 x 16 inches
2023



AHORITA!
ALISON SAAR

Alison Saar
Cotton Eater II
Woodcut on Chine collé
Sheet: 72 3/4 x 34 inches
Framed: 77 x 38 inches
Edition 7 of 14
2014



AHORITA!
ALISON SAAR

Alison Saar
Spade Study JJ
Oil on shovel
46.25 x 6 x 2.25 inches
2001



AHORITA!
SHIZU SALDAMANDO

Shizu Saldamando
En Memoria #3
Washi paper flowers,
imitation gold chain, and
chain link fence remnant
24 x 16 x 5 inches
2023



AHORITA!
SHIZU SALDAMANDO

Shizu Saldamando
En Memoria #2
Washi paper flowers, found
mirror and chain link fence
20 x 20 x 2 inch
2023



AHORITA!
MICHON SANDERS

Michon Sanders
*Well Done Thy Good
And Faithful Servant*
Mixed media on wood
36 x 24 inches
2023



AHORITA!
TAMARA SANTIBAÑEZ

Tamara Santibañez
*The world connects and closes
like a ring*
Ceramic, hardware, enamel
paint
20 x 10 x 2 inches
2023



AHORITA!
SOPHIE STARK



Sophie Stark
Cock Pocket Ever Virgin Combo Pack
Silicone, paper, resin
Dimensions Variable
2023

AHORITA!
PATSSI VALDEZ

Patssi Valdez
The Male Gaze
Mixed media collage
24 x 36 x 1^{5/8} inches
c. 1986-2021



AHORITA!
EVER VELASQUEZ

Ever Velasquez
Oshun
Archival pigment print
Edition of 3
Sheet: 29 x 37.5 inches
Framed: 31 x 39.5 inches
2021



AHORITA!

ARTIST BIOS

Vani Aguilar is a visual artist born and raised in Pasadena, California. As a 2nd generation American, with a father who immigrated from Jalisco, Mexico and a mother born in East Los Angeles, Vani constantly finds themselves in tension between the multifaceted parts of their cultural identity. The complexities became more evident when they moved from the west coast to the midwest to attend the School of the Art Institute, where they later received their BFA. Vani pulls from these experiences of being closely connected to their heritage in Mexico, the Chicano culture of Southern California while dealing with the ways they are an outsider in their own communities. As a queer gender non-conforming Chicax, they explore themes of gender, queerness and work against stereo-types of what it means to be a Chicano. Vani has received several awards including Ox-Bows' Latinx Visibility grant, SAICs' IDEA grant and Watersheds' Zenobia award. They are currently an educator to the youth on the south side of Chicago, working with the non-profit Enlace.

Tanya Aguiñiga was born in 1978 in San Diego, California, and raised in Tijuana, Mexico. An artist, designer, and craftsperson, Aguiñiga works with traditional craft materials like natural fibers and collaborates with other artists and activists to create sculptures, installations, performances, and community-based art projects. Drawing on her upbringing as a binational citizen, who crossed the border daily from Tijuana to San Diego for school, Aguiñiga's work speaks of the artist's experience of her divided identity and aspires to tell the larger and often invisible stories of the transnational community. Tanya Aguiñiga holds an MFA in furniture design from Rhode Island School of Design and a BA from San Diego State University. She is a United States Artists Target Fellow in the field of crafts and traditional arts, a National Association of Latino Arts and Cultures awardee, Creative Capital grant awardee, and a recipient of an Americans for the Arts Johnson Fellowship for Artists Transforming Communities. She has had major solo exhibitions at the Smithsonian American Art Museum, Washington, DC (2018); Museum of Arts and Design, New York (2018); among others. Her work has been included in exhibitions at Annenberg Space for Photography (2019) and Craft and Folk Art Museum, Los Angeles (2018), among others. Aguiñiga lives in Los Angeles, California.

Jackie Amézquita (b.1985) was born in Quetzaltenango, Guatemala, and migrated to the US in 2003. Amézquita's multidisciplinary practice grows out of a family history of diaspora, personal experiences as a formerly undocumented immigrant in the US, and the unweaving of our shared social

memory. Sourcing natural materials from significant historical migration sites and drawing from indigenous mythologies, Amézquita holds space for communal grieving and human connection; giving birth to new modes of resistance and challenging systematic oppression, marginalization, and exploitation. Amézquita holds an AA in Visual Communications from LAVC, a BFA from ArtCenter College of Design, and a MFA from UCLA. Amézquita 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, amongst others. She is the recipient of the 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, hyperallergic, Walker Art Center magazine, and many other publications. She currently lives and works in Los Angeles, California. The unceded land of the Tongva people.

Estefania Ajcip is an artist based in Los Angeles, California. Through painted portraiture, she explores childhood experiences, and the absence of a Father figure. Throughout the art-making process, she uses hopeless letters that she wrote as a little kid to her father and photographs of her nieces to compensate for the past she never had with him. These letters would contain wishes and promises like any other child and father will do to endure the absence of a loved one. While reading these letters, she realized they contained more than memories. Noticed that immigration played a key part in her letters. It tells the disrupted yet fragile story between a father and a little girl who lived miles away from each other. How immigrating to a different country affects many familias (Families) around the world with similar or different situations. Estefania works with 3D, and mixed media, and the use of bold colors as part of the process in her canvas, as the representation of objects that have an emotional connection to the past, and color to her Mayan culture. Part of her process the use of children-like drawings symbolize the dualities of looking into the past and present. Although the letters are a constant reminder of the melancholic passage of memory, it took a mother and two little girls to adjust to living without a husband and a father. It took a father to deal with not having a family closer to him. A journey her family shares with millions of other immigrants. Families who seek better opportunities and living conditions. Every letter, and every effort was a beautiful journey, it was a way of getting closer to Papi (dad).

AHORITA!

ARTIST BIOS

Linda Arreola is a Los Angeles based artist who creates abstract paintings. Influenced by ancient Mesoamerican architecture and modernist post and beam structures, Arreola sees her paintings as constructions that meld the ancient with the modern. Formally trained in sculpture and architecture, order and three-dimensionality are integral parts of her work. It has lead her the use of the "grid" as a foundation in which to create order, define space and allow for chaos. She uses color as a basic building element rather than a medium rendered to create illusion. She composes her paintings by implementing structural qualities that combine the power and poetics of form through the use of color, line and geometries. Arreola received her B.A. and M.A. degrees in Fine Art, with a specialty in sculpture, from California State University Los Angeles. She later went on to receive a Master of Architecture in 1991 from UCLA. Her early works were geometric sculptures built of wood. Following her studies in architecture, she explored painting, installation and printmaking. She is one of the featured artists in the book, *Contemporary Chicana/Chicano Artists*. In 2008 she designed a public artwork for the main plaza of the East Los Angeles Civic Center, commission by the L.A. County Department of Public Works. She was awarded the City of Los Angeles (COLA) Individual Artist Fellowship in 2010 and the California Community Foundation Fellowship in 2017. In 2022 she created artworks commissioned by the U.S. Department of State for the Summit of the Americas, in Los Angeles.

Natalie Ball was born and raised in Portland, Oregon. She has a Bachelor's degree with a double major in Indigenous, Race & Ethnic Studies & Art from the University of Oregon. She furthered her education in Aotearoa (NZ) at Massey University where she attained her Master's degree with a focus on Indigenous contemporary art. Ball then relocated to her ancestral Homelands in Southern Oregon/Northern California to raise her three children. In 2018, Natalie earned her M.F.A. degree in Painting & Printmaking at Yale School of Art. Her work has been shown nationally and internationally. She is the recipient of the Native Arts and Cultures Foundation's Oregon Native Arts Fellowship 2021, the Ford Family Foundation's Hallie Ford Foundation Fellow 2020, the Joan Mitchell Painters & Sculptors Grant 2020, Pollock-Krasner Foundation Grant 2019, and the Seattle Art Museum's Betty Bowen Award 2018. Natalie Ball is now an elected official serving on the Klamath Tribes Tribal Council.

Deanna Barahona's (b. 1997, Los Angeles, California) work centers my lived experiences, identity, and personal objects in intimate and domestic spaces

through the creation of sculpture, installation, and photography. Barahona looks at the homes she grew up in and their objects that shape these interiors, specifically the characteristics within the Latin-American diaspora. She is interested in the colored walls, cartoon plushies, written letters, and the abundance of archives and heirlooms that have been passed down and exchanged across households, and pays attention to the detailed forms of decoration that unite Southern California homes with the ones her family migrated from. Barahona sees ornaments collected as a means to heal and fill voids created by distance, separation, and time. Her practice works through themes of collection, obsession, familial kinship, and symbolic expressions of love and romance.

Jessica Taylor Bellamy (b. 1992, Whittier, CA) is an artist of juxtapositions: image and text, abstraction and figuration, handmade and mass produced, reality and fantasy, sunshine and noir. A native Angeleno, born and raised in Whittier to an Ashkenazi Jewish mother and an Afro-Cuban father, Bellamy's practice considers this particular familial history to address notions of home, homeland, and landscape. The artist's work is rooted in her observations living at the edge of a precarious paradise of shifting ecological tensions. Jessica Taylor Bellamy received an MFA from the Roski School of Art at the University of Southern California in 2022 and a BA in Political Science from the University of California in 2014. Her work has been featured in exhibitions at Anat Ebgi, Los Angeles, CA; UTA Artist Space, Los Angeles, CA; WOAW Gallery Hong Kong and Make Room LA; Superposition Gallery hosted at Ochi Aux, Los Angeles, CA; and Lyles and King Gallery, New York, NY. Bellamy lives and works in Los Angeles, CA.

Cindy Bonaparte (b. 1985) is a Los Angeles-based emerging visual artist and sculptor who works with ceramics, fabric, and paper. Her work conveys healing relationships, ancestry, place, and cosmology. She received her MFA in Social & Environmental Arts Practice from Prescott College in 2021. Bonaparte aims to share in reconnections that point to remembering we are here with purpose.

Beginning with her participation as a founding member of F Space Gallery in Costa Mesa, **Nancy Buchanan** has been involved in numerous artists' groups including The Los Angeles Woman's Building and Los Angeles Contemporary Exhibitions (LACE); she has also acted as curator for several exhibitions and projects. Her work has been seen domestically and

AHORITA!

ARTIST BIOS

internationally and she is the recipient of four National Endowment for the Arts Individual Artist grants, a COLA grant, and a Rockefeller Fellowship in New Media, which enabled her to complete *Developing: The Idea of Home*, an interactive CD-ROM, in 1999. Her work has been shown in exhibitions at The 58th Carnegie International, Pittsburgh, MOMA, MOCA, the Centre Pompidou, the Getty Research Institute, and was included in four of the Getty-sponsored Pacific Standard Time exhibitions; in 2013 she had a solo screening of her videotapes at REDCAT. Recently, she organized a durational performance at UC Irvine's xMPL Theater as the second event in *The Art of Performance*; also, her videos were included in *Agitprop* at the Brooklyn Museum; *RE-ACTION*, a traveling exhibition originating in Spain; and *Jonny at Insitu*, Berlin. From 1988-2012, she taught in the Film/School at CalArts; she worked with community activist Michael Zinzun on his cable access show *Message to the Grassroots* for ten years and as a member of Zinzun's LA 435 Committee, she traveled to Namibia to produce a documentary about that country's transition to independence from the Republic of South Africa. Buchanan lives and works in Los Angeles.

Danie Cansino (b. 1986, Los Angeles) attended Rio Hondo College shortly after her first apprenticeship for tattooing in 2013. In 2017, Danielle graduated from the Laguna College of Art and Design where she earned a Bachelor of Fine Arts in Drawing and Painting, with an Emphasis in Sculpture. After graduation in 2018, Danielle began tattooing full-time as a resident artist at Mi Familia Tattoo Studio, specializing in color and black and gray realism. In 2021, Cansino completed her Master of Fine Arts degree at the University of Southern California. Cansino's work has been featured in *Artforum* and *ArtNews* magazine, she was exhibited in the SUR Biennial, at UCLA, AMOCA, UTA Artists Space, Felix Art Fair, Human Resources Gallery, The Mistake Room, USC Roski, Prjct LA and Charlie James Gallery. Her work resides in the collections of the Rubell Museum and the Xiao Museum of Contemporary Art, in addition to numerous private collections. Danie Cansino is represented by Charlie James Gallery, Los Angeles.

Jiayun Chen is an artist from Wenzhou, China. She earned an BFA from the California Institute of the Arts (2020) and is currently a Master of Fine Arts candidate at the USC Roski School of Art and Design (2023). Chen is drawn to slow-paced artmaking processes, relying on drawing, sculpture, and installation as her preferred media. She is interested in language and the inevitable slippages that occur as a result of communication. She finds

inspiration in social phenomena, creating work that twists the familiar through wit, humor, and the poetic. She has been invited to participate in the collaborative project, *Swept Away: Love Letter to a Surrogate* (April 2023), featuring pairings of East and West coast artists. In 2021, she organized the group exhibition, *Reunion / 同乡会 / 同鄉會 / Tong Xiang a / 동창회* in Los Angeles, Chinatown.

Patrisse Cullors (b. 1983, Los Angeles, CA) is a New York Times bestselling author, educator, artist, and abolitionist from Los Angeles, CA. Her work has been featured at The Broad, The Geffen Contemporary at MOCA, LTD Gallery, Crystal Bridges Museum, Second Home West Hollywood, The Fowler Museum, Frieze LA, The Hammer Museum, Vashon Center for the Arts, Joe's Pub, Langston Hughes Performing Arts Center, and a host of theaters, galleries, and museums across the globe. Cullors launched a groundbreaking Social and Environmental Arts Practice MFA program at Prescott College where she served as the Founding Director for two years. She is the co-founder of the Crenshaw Dairy Mart and has been on the frontlines of abolitionist movement building with Black Lives Matter, Justice LA, Dignity and Power Now and Reform LA jails. Her current work and practice is focusing on what she calls "Abolitionist Aesthetics," a term she coined to help challenge artists and cultural workers to aestheticize abolition. Patrisse has won numerous awards for her art and activism. In September 2021, the Los Angeles County Board of Supervisors unanimously approved Patrisse's appointment to serve as one of three Second District Arts Commissioners. Patrisse's mission is to invite all of us to grow towards abolition through intergenerational healing work that centers love, collective care, and art.

Christina Fernandez (b. 1965) a Los Angeles-based artist, has spent over three decades conducting rich explorations of migration, labor, gender, her Mexican American identity, and the capacities of photography itself. She earned her BA at the University of California, Los Angeles in 1989 and her MFA at the California Institute of the Arts in 1996. She is associate professor at Cerritos College in Norwalk, California, where she has been on faculty since 2001. Fernandez's projects have been featured in major exhibitions including *Home—So Different, So Appealing* (Los Angeles County Museum of Art, 2017), *Phantom Sightings: Art after the Chicano Movement* (Los Angeles County Museum of Art, 2008), *East of the River: Chicano Art Collectors Anonymous* (Santa Monica Museum of Art, 2000), *Flight Patterns* (Museum of Contemporary Art, Los Angeles, 2000), and *InSite97* (San Diego and Tijuana,

AHORITA!

ARTIST BIOS

1997). Her work has also been exhibited at the J. Paul Getty Museum, Los Angeles; Smithsonian American Art Museum, Washington, DC; Museum of Modern Art, New York; Bronx Museum of the Arts, New York; El Paso Museum of Art, El Paso; Palm Springs Art Museum, Palm Springs; Self Help Graphics and Art, Los Angeles; and Galería de la Raza, San Francisco, among other venues. In 2021, Fernandez was one of the first artists honored with the prestigious Latinx Artist Fellowship, an initiative of the US Latinx Art Forum. Christina Fernandez: Multiple Exposures is the first major monographic museum exhibition of her work.

Verónica Gaona (b. 1994) is an artist from Brownsville, Texas, a city along the South Texas -Mexico border landscape, living and working in Houston. Gaona received a Master of Fine Arts in Studio Art from the University of Houston and a Bachelor of Arts in Mass Communication from The University of Texas at Rio Grande Valley. She is the recipient of the Latinx Fellowship Award, the Chispa Award, by The US Latinx Art Forum, and Artadia Award. In 2022, Gaona participated in Monumentality in Art: Memory, History, and Impermanence in Diaspora panel at the CAA conference in Chicago and participated in the Engaging Latinx Art: National Endowment for the Humanities Summer Institute at the Museum of Fine Arts Houston. In 2023, she was an artist-in-residence at Lawndale Art Center. Currently, she is an Adjunct Professor at the University of Houston.

Evelyn Quijas Godínez is a first-generation Mexican-American artist born and based in Los Angeles. Having grown up in the Inland Empire and the hometown of both parents in rural San Antonio Matute, Jalisco, she frequently revisits the motherland, bringing back found objects, artifacts, and cultural remnants to piece together a fragmented past through her sculptures, paintings, and photographs. Self-taught, her art practice not only traces her own history, but creates a body of work that becomes a repository for intimate and collective memory.

Jay Lynn Gomez was born in 1986 in San Bernardino, California to undocumented Mexican immigrant parents who have since become US citizens. She briefly attended the California Institute for the Arts before leaving to take work as a live-in nanny with a West Hollywood family, an experience that did much to inform her subsequent artistic practice. Gomez's work is known for addressing issues of immigration and making visible the "invisible" labor forces that keep the pools, homes, and gardens

of Los Angeles in such pristine condition. In 2013 Gomez had her first solo exhibition at the UCLA Chicano Studies Research Center, and was also awarded with a residency to install a mural in West Hollywood Park, a project titled "The Caretakers", which remains on view. In 2014 Gomez had her solo gallery debut at Charlie James Gallery in Los Angeles, and went on to show widely across North America. In 2015 Gomez exhibited at the University of Michigan Institute for the Humanities, the Chicago Humanities Festival, and again at Charlie James Gallery. In the spring of 2016, Gomez had her third show "On Melrose" at the Charlie James Gallery in conjunction with the publication of a monograph on her work by Lawrence Weschler (Abrams), titled "Domestic Scenes: The Art of Ramiro Gomez". Gomez participated in the 2017 Whitney Biennial as part of Rafa Esparza's "Figure Ground: Beyond the White Field" installation. Her work was also included in three of the Getty's Pacific Standard Time: LA/LA exhibitions – "Home—So Different, So Appealing" at the Los Angeles County Museum of Art (LACMA) and the MFA Houston, a joint show, "In West Hollywood" at the West Hollywood Library with her partner, David Feldman, and the Chapman University exhibition "My Barrio: Emigdio Vasquez and Chicana/o Identity in Orange County." In 2017 Gomez was featured in "The Sweat Of Their Faces" at the National Portrait Gallery in Washington DC. In 2018 Gomez had her first NY solo show at PPOW Gallery titled "In NYC." In 2019 Gomez had a two-person show at the Barrick Museum at UNLV titled "Sorry for the Mess." In 2019 Gomez had her fourth solo show with Charlie James Gallery titled "Here, For A Moment." In 2020 Gomez had a solo presentation with PPOW Gallery at the ADAA Fair in New York City and was featured in "Alien Vs. Citizen" at the Museum of Contemporary Art Chicago. Gomez exhibited new works at Frieze Los Angeles 2022 in a collaborative booth with fellow Los Angeles-based artist Patrick Martinez. In 2022 Gomez exhibited in the traveling exhibition Graphic Turn at the Reina Sofia in Madrid, Spain. In 2023 Gomez was the subject of a solo exhibition at the University of Richmond in Richmond, VA. Gomez has exhibited at the MCA Chicago, the Smithsonian National Portrait Gallery, LACMA, Denver Art Museum, MFA Houston, Nerman Museum of Contemporary Art, Torrance Art Museum, Cornell Fine Arts Museum, MCA San Diego and Museum of Latin American Art (MoLAA) among others. Gomez's work has been covered in the Atlantic, the New Yorker, New York Times Magazine, the Washington Post, NPR, the Los Angeles Times, Artforum, Hyperallergic, Huffington Post, and CNN among others. Gomez lives and works in West Hollywood, California and is represented by Charlie James Gallery (LA) and PPOW (NY).

AHORITA!

ARTIST BIOS

Speaking about personal sentiments through visual language is how Coachella Valley artist **Ruby Gomez** creates and tells her stories. With her practice being ceramics and incorporation of mixed medias, Ruby focuses on nostalgia from her childhood and culture within her work. She revisits memories, dissecting them through a lens of a queer person of color, growing up within this environment. Her main intent is to portray interpersonal topics through more of a social and cultural stand point. Her work is an image of her own life but yet it is still a discussion of conversations that are relatable towards a bigger audience.

Lucia Hierro (b. 1987) is a Dominican American conceptual artist born and raised in New York City, Washington Heights/Inwood, and currently based in the South Bronx. Lucia's practice, which includes sculpture, digital media and installation, confronts twenty-first century capitalism through an intersectional lens. She received a BFA from SUNY Purchase (2010) and an MFA from Yale School of Art (2013). Hierro's work has been exhibited at venues including the Bronx Museum of the Arts, the Museum of African Diaspora (MoAD) in San Francisco, Jeffrey Deitch Gallery (Los Angeles), Elizabeth Dee Gallery (New York), Latchkey Projects (New York), Charlie James Gallery, Primary Projects (Miami), Sean Horton Presents (Dallas), and Casa Quien in the Dominican Republic. Her works reside in the collections of the Guggenheim Museum New York, the Museum of Fine Arts Boston, Museum of Contemporary Art San Diego (MCASD), El Museo del Barrio in New York City, the Perez Art Museum Miami, the JP Morgan & Chase Collection, the Progressive Art Collection and the Rennie collection in Vancouver, among others. In 2021, Lucia's work was exhibited in ESTAMOS BIEN: LA TRIENAL 20/21, El Museo del Barrio's (NY) first national large-scale survey of Latinx contemporary art featuring more than 40 artists from the US and Puerto Rico, and she was the subject of a solo exhibition at the Aldrich Contemporary Art Museum in Ridgefield, CT titled Marginal Costs. Lucia had a solo show at Fabienne Levy Gallery in Lausanne, Switzerland in December 2022. Lucia is represented by Charlie James Gallery, Los Angeles.

Graciela Iturbide (b. 1942 in Mexico City, Mexico) studied cinematography at university and then worked as an assistant to Mexican modernist master, Manuel Álvarez Bravo. He became a lifelong mentor and encouraged her in developing her own artistic vision. Now considered one of Mexico's most prolific and celebrated photographers, her work has graced more than sixty

exhibitions in galleries and museums worldwide. In 2007, the J. Paul Getty Museum in Los Angeles held a retrospective exhibition, *The Goat's Dance*. Graciela Iturbide is the 2008 winner of the prestigious Hasselblad Award, and, in 2015, the Cornell Capa Lifetime Achievement Award from the International Center for Photography. The Hasselblad Foundation's award jury said "Iturbide has extended the concept of documentary photography, to explore the relationships between man and nature, the individual and the cultural, the real and the psychological...[Her photography] is of the highest visual strength and beauty and continues to inspire a younger generation of photographers in Latin America and beyond." Graciela Iturbide's photography can be found in the permanent collections of such institutions as the Tate Modern, London, the Musée National d'art Moderne, Centre Georges Pompidou, Paris, Casa de la Cultura de Juchitán, Oaxaca, The Museum of Fine Arts, Houston, The Museum of Photography, Hokkaido, Japan and the San Francisco Museum of Modern Art.

Angela Davis Johnson deranges landscapes. Borrowing from the tradition of hush harbors and Hotfoot migration patterns, the work spans across moments in history and speaks to the urgency of now. Angela Davis Johnson is 'hotfooted,' a term rooted in Black vernacular to describe the persistent call to move. Like her ancestors - who migrated from place to place, by force and also in search of a better life - Angela sojourns throughout the country (Philadelphia, Atlanta, New Orleans, Arkansas) making work that grapples with the joy and absurdity of living Black in America. Migration fuels her artistic practice. Led by intuition and dreams, she connects geographies, histories, and experiences to her embodied work. She listens deeply and carefully throughout each encounter with land and people, recording those memories and creating paintings, textile, animations, and performance-based works.

Mony Kaos is a mexican queer punk, 31 yrs old, born and raised in Chicago. Self-taught visual artist.

Lady Pink was born in Ecuador, raised in NYC and currently resides in the countryside north of the city. In 1979 she started writing graffiti and soon was well known as the only female capable of competing with the boys in the graffiti subculture. Pink painted subway trains from the years 1979-1985. In 1982 she had a starring role in the motion picture "Wild Style". That role and her other significant contributions to graffiti have made her a cult figure in the hip-hop subculture. While still in high school, she was already exhibiting

AHORITA!

ARTIST BIOS

paintings in art galleries, and at the age of 21 had her first solo show at the Moore College of Art. As a leading participant in the rise of graffiti-based art, Lady Pink's canvases have entered important art collections such as those of the Whitney Museum, the MET in New York City, the Brooklyn Museum, the Museum of Fine Art in Boston and the Groningen Museum of Holland.

Francesca Lalanne has built a multidisciplinary practice investigating the relationship between the physical and psychological wounds that impact both our individual and collective experiences. The Los Angeles-based artist weaves together sculpture, installation, and painting into works that illuminate the critical issues of our time. As she exposes the inherent connection between memory, trauma, and place, her viewers understand the growing localized and global concerns regarding shelter, mental health, and labor practices, among other prevailing issues of our contemporary society. Lalanne enrolled in Miami's Design and Architecture High School. Channeling her life experiences into a passion for creativity she continued her artistic and academic pursuits achieving a Bachelor of Design in Architectural Studies and in Fine Arts from Florida International University as well as her Master of Fine Arts from Rochester Institute of Technology where she received their esteemed Wallace Center Purchase Prize Award. Her success has led to the exhibition of her work in numerous solo and group exhibitions as well as public art installations and performances. She has been featured in notable publications including *Artillery* and *Creativ* Magazines. In 2015, she was a Joan Mitchell Grant Nominee and was invited to be a resident artist for Khoj International Artist Workshop in Pune, India. Her work has been exhibited at the Museum of Contemporary Art North Miami, Art Miami, Transformative Arts, and recently, Vielmetter Los Angeles.

Juanita Lanzo is a visual artist of Afro-Puerto Rican descent that lives in East Harlem and works in the Bronx. She invents imaginary settings where biomorphic shapes evoke life cycles, vegetation, anatomical and enlarged microscopic living organisms, that are sensual, alluding to closeness, loneliness, and memory. Her works have been included in group exhibitions that explore female identity, the body, racism, gender politics, and colonialism.

Tidawhitney Lek (b. 1992, Long Beach, CA, USA) studied drawing and painting at Cal State University, Long Beach (BFA, 2017), where she received the Linda A. Day Endowed Student Award, the Fine Art Affiliate Scholarship,

the Johanna & Richard Baker Endowed Award, and two nominations from the Yale Norfolk program (2015; 2016). Through her work, Lek explores the experiences of diasporic Asians, herself being a first-generation Cambodian-American. Her large-scale paintings are colorful yet somber, often referencing war, trauma, and displacement. The work also presents elements of Southeast-Asian culture through mundane domestic objects and representations of rituals. Using a variety of materials such as pastel, acrylic, and oil paints, Lek plays with perspective and narrative, challenging the medium of painting with the unique pictorial spaces she creates. Lek has had solo exhibitions at the Armory, New York (2022); Taymour Grahne Projects, London (2022); Sow & Tailor, Los Angeles (2022); and Luna Anaïs Gallery, Los Angeles (2021). She has participated in group exhibitions at Ben and Brown Fine Arts, London (2022); Long Beach Museum of Art, Long Beach (2022); and Jeffrey Deitch Gallery, New York, Los Angeles (2022), to name a few. Her work can be found in the permanent collection of the ICA Miami. Her work has been published in *Contemporary Art Review*, Los Angeles, *Artillery*, and *Juxtapoz*.

Natia Lemay (b. 1985 in Toronto, Ontario) is an Afro-indigenous artist and curator of Black, Mi'kmaw, and Settler descent, raised in Winnipeg, Manitoba, Canada. Natia Lemay received her BFA from Ontario College of Art and Design (2021) in drawing/painting with a minor in social sciences and her MFA from Yale School of Art (2023) in painting/printmaking. Natia's work is necessarily interdisciplinary to address the expansiveness of conditions under which IBPOC people live. Drawing on childhood experiences of poverty, addiction, injustice, racism, neglect, and trauma, she explores how these conditions were subsequently products of the conditions and constructions of colonialism, systemic erasure, socialized and systemic racism, social inequity, and capitalism. She explores themes of identity, orientation, hypervisibility, invisibility, and consciousness through multiple mediums and installations to problematize the conditions that have attempted to erase the humanity of racialized, indigenous and gendered people.

Masie Love (b. 2000 in Washington D.C.) is a Black abstract painter and storyteller whose work explores self-identity as well as the history of her ancestors. Through a process of deconstructing and reinventing quilting traditions practiced by the women before her, Love intends to honor her ancestors in a way that better suits her artistic practice.

Carmen Mardóñez (1988) is a Chilean textile artist living in Los Angeles since

AHORITA!

ARTIST BIOS

2017. Her artwork seeks to radically reimagine intimate spaces of memories, dreams, and discovery, exploring variations around traditional embroidery by combining oversized formats, textile sculpture and the recovery of textile waste. Carmen studied History and Arts in the Catholic University of Chile, a master's degree in Community Psychology at the University of Chile, and has training on art therapy and traditional knitting on horsehair. Her artwork has been exhibited in Brea Gallery and SoLa Gallery, among others, and her practice has been supported by scholarships and grants from "All She Makes", "Repaint History", and "Not Real Art".

Kayla Mattes archives the ephemeral vernacular of digital culture through the interconnected threads of tapestry weaving. Mattes received her BFA from Rhode Island School of Design in 2011 and her MFA from University of California Santa Barbara in 2019. She has exhibited her work nationally and internationally including Asia Art Center (Taipei), Jordan Schnitzer Museum of Art (Portland, OR), Torrance Art Museum, Monya Rowe Gallery (NY), Richard Heller Gallery (Los Angeles), and Collaborations (Copenhagen). Her work has been featured in *New American Paintings*, *i-D*, *It's Nice That*, and she is one of twenty weavers included in the 2018 book, *Weaving: Contemporary Makers on the Loom*. She lives and works in Los Angeles, CA.

Sabrina Mendoza Malavé (b. 1996, Lechería, Anzoátegui, Venezuela) is a cross-disciplinary artist based in Brooklyn, NY whose work spans in drawing, painting, printmaking, writing, and sculpture. Her art practice aims to build awareness around Venezuela's socio-political unrest, offering a critical perspective on international and national power structures and their impact on people. Mendoza intertwines her poetry alongside references of historical events, protest movements, news headlines, political propaganda, and patriotic symbolism in her body of work. Through this approach, she addresses pressing social concerns such as class inequality, displacement, political polarization, and misinformation to spark discussions fostering social consciousness while celebrating Venezuelan culture and the country's perseverance in the face of adversity.

Dalia Palacios (b. 1991, Los Angeles, CA) is visual and mixed media artist and art educator. Who works and lives in Los Angeles, CA. Through portraiture, advocacy, and collaborative art between family and community. They explore themes of well being, self care, mental health challenges, and becoming a first time parent in a global pandemic. Dalia has exhibited artworks most

recently at the Mexican Consulate and USC Fisher Museum. They also work in art education which includes collaborations with the following organizations ArtWorxLa, Self Help Graphics, LA Commons, and Ruckus Roots.

Wendy Park (b. 1986, Los Angeles, California, lives and works in Los Angeles, California) is a Korean-American painter. She received a BFA from Otis College of Art & Design. She shares her Korean-American stories and socio-economic nuances that remind her of her childhood while capturing her family's pursuit and manifestation of the American Dream. She hopes her depictions of personal Asian-American nostalgia will build up curiosities of the commerce and culture of the marginalized. She has held solo exhibitions at Various Small Fires, Los Angeles; Kantor Gallery, Los Angeles and Bill Brady Gallery, Miami. She has also exhibited her work at PM/AM, London, UK; Sow and Tailor, Los Angeles; KIAF Seoul, South Korea; Frieze Los Angeles; Half Gallery, Los Angeles and The Pit, Los Angeles. Park will have a solo presentation at Independent, New York in May 2023 as well as a solo exhibition at Various Small Fires, Seoul, South Korea in 2024.

Adele Renault (b. 1988, Liège, Belgium) is a naturalist painter. Her practice ranges from works on canvas to monumental public murals. The artist perceives beauty and meaning in the mundane. Cascades of feathers or the delicate gathering of mould on a leaf might take centre place in her compositions. Through meticulous attention to detail, she elevates and magnifies her subjects capturing them with remarkable clarity and proximity. Working with oil and spray paint her palette transcends the boundaries of realistic representation. Certain elements are intensified, invested with an almost luminous quality, while others recede, materialising Renault's wonderous interpretation of reality.

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

AHORITA!

ARTIST BIOS

Contemporary Art, Omaha (2017). Rosales is the recipient of the United States Artists Fellowship (2020), Gordon Parks Foundation Fellowship (2019), and Foundation for Contemporary Arts Emergency Grant (2019), and has been in residence at Denniston Hill, NY; PAOS/Museo Taller Jose Clemente, Guadalajara (2020); Main Museum, Los Angeles (2018); and Los Angeles County Museum of Art (2017). Her forthcoming book, *EAST OF THE RIVER*, from which this essay was taken/adapted, will be published by One World in October 2024. Rosales's work has been featured by *Vogue*, *i-D Magazine*, *The New Yorker*, *Los Angeles Times*, *New York Times*, *ArtNews*, *Artsy*, and *Artforum*, *Univision* and *NPR*.

Erika Rothenberg was born in New York and lives in Los Angeles. Her work has been exhibited at major art institutions including the Museum of Modern Art, New York; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Chicago; Hirshhorn Museum, DC; Documenta IX, Kassel, Germany. Rothenberg is also recognized for her public art installations, including Freedom of Expression National Monument, commissioned by Creative Time, and The Road to Hollywood in Los Angeles. She is a founding member of the Guerrilla Girls collective. She attended the University of Chicago until she was kicked out for participating in a student protest. Before becoming a full-time artist, she was the first woman art director at McCann-Erickson ad agency in New York, working on award-winning campaigns for Coca-Cola and the New York Times, among other clients.

Alison Saar (b. 1956, Los Angeles) is a contemporary American artist who addresses ideas of race, gender, culture, spirituality, and humanity through her figurative sculptures and paintings. "The pieces always feel like children to me, in that they have their own personalities and their own needs and desires, and their own abilities," Saar has said about her life-sized artworks. Often commissioned for public installations, one of her best-known works is the fantastical *Spring* (2011), a bronze sculpture of a young woman with tree roots growing out of her hair and butterflies adorning their branches. Born on February 5, 1956 in Los Angeles, CA, Saar earned a BA from Scripps College in 1978 and an MFA three years later from the Otis Art Institute (now Otis College of Art and Design). Though primarily a sculptor employing a variety of materials—wood, glass, metal, and found objects—the artist also creates prints and illustrations that explore themes similar to those expressed by her three-dimensional bodies. A recipient of the John Simon Guggenheim

Memorial Foundation and Joan Mitchell Foundation Fellowships, Saar currently lives and works in Los Angeles, CA. Her work belongs in the collections of the Hirshhorn Museum and Sculpture Garden, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Museum of Modern Art, the Studio Museum in Harlem, and the Whitney Museum of American Art, among others.

Shizu Saldamando's work uses portraiture as a means to celebrate her subjects who are her friends and fellow members of the Latinx creative community in Los Angeles. Shizu was born and raised in San Francisco's Mission District and currently lives and works in Los Angeles. She received her B.A. from UCLA School of Arts and Architecture and her M.F.A. from California Institute of the Arts. Solo exhibitions include *LA Intersections*, Occidental College, Los Angeles, CA; *Shizu Saldamando*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ; *To Return*, Charlie James Gallery, Los Angeles, CA; *When You Sleep: A Survey of Shizu Saldamando*, Vincent Price Art Museum, Monterey Park, CA; *All Tomorrow's Parties*, Moore College of Art and Design, Philadelphia, PA. Selected group exhibitions include: *Phantom Sightings* at Los Angeles County Museum of Art; *Trans-Pacific Borderlands*, part of the Getty Pacific Standard Time initiative at the Japanese American National Museum, Los Angeles, CA; *We Must Risk Delight: Twenty Artists from Los Angeles*, an official collateral exhibition of the Venice Biennale; *Drawing the Line* at Museum of Contemporary Art, San Diego, CA and *The High Art of Riding Low* at the Petersen Automotive Museum, Los Angeles, CA. Saldamando's work resides in the permanent collections of the Los Angeles County Museum of Art (LACMA), the Crystal Bridges Museum of American Art, the Santa Barbara Museum of Art, the Crocker Art Museum, the Smithsonian American Art Museum, the Smith Art Museum at Smith College, the Scottsdale Museum of Contemporary Art, the National Museum of Mexican Art, Chicago, the Fidelity Collection, and numerous other public and private collections. Saldamando lives and works in Los Angeles and is represented by Charlie James Gallery.

Michon Sanders was raised in the south — an upbringing that has deeply influenced her art making. She received her BFA from California College of the Arts in 2020, and is a current MFA candidate at the University of Southern California. She won the 2020 AXA Art Prize, juried by Julia Chiang, Erik Parker, Laurie Simmons and Salman Toor, and was featured in *T Magazine*, the *Arts & Culture* magazine of the New York Times. Her work was included in the 2021

AHORITA!

ARTIST BIOS

For Freedoms initiative Hear Her Here. Her San Francisco solo debut “i don’t do this for just anybody,” opened in 2022 with Friends Indeed Gallery. Her Los Angeles solo debut, “Let’s keep this between us,” opened in 2022 with Giovanni’s Room. Her MFA Thesis Exhibition “All I Have To Do Is Stay Black And Die,” opened in April of 2023.

Tamara Santibañez is an interdisciplinary artist and oral historian living and working in Brooklyn, New York. Their work is rooted in storytelling and the visual language of identity construction, exploring subcultural semiotics and the meanings we make from bodily adornment. They approach the body as a contested political territory and as a site for archiving and accessing personal and collective narratives, proposing tattooing as a political intervention.

Sophie Stark is a sculptor from Chattanooga, Tennessee who uses silicone, resin, and hair to create creatures and humanized objects. She received a BA in Art and Anthropology from Vanderbilt in 2020 and is currently pursuing her MFA at USC Roski. Inspired by horror films, Catholic relics, and toys, Stark is interested in portraying the thin skin between horror and humor.

Patssi Valdez is best known for her vibrant paintings, installations and early performance work with the avant-garde art group ASCO, of which she is a founding member. Born and raised in East Los Angeles, Valdez received her BFA from Otis Art Institute in Los Angeles and was named outstanding alumni in the 1980s. In 2005, she was named the “Latina of Excellence in the Cultural Arts” by the U.S. Congressional Hispanic Caucus. Valdez’s art has been featured at the Alma Awards and the Latin Grammys. She is the recipient of many prestigious awards, including from the J. Paul Getty Trust Fund for the Visual Arts, National Endowment for the Arts, and the Brody Arts Fellowship in Visual Arts. Her art work is included in major collections, including the National Museum of American Art, Smithsonian Institution, Washington D.C.; The Whitney Museum of American Art, New York; The Tucson Museum of Art, Arizona; The San Jose Museum of Art, California; and the El Paso Museum of Art, Texas.