

For Immediate Release: June 1, 2026

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Art, Design & Architecture Museum Announces Upcoming Exhibitions with Bonnie Ora Sherk and Jackie Amézquita

August 26–November 29, 2026

Public Reception: September 26, 5pm



Images (L-R): Bonnie Ora Sherk, *Sitting Still I*, 1970, photo documentation of performance facing construction of the 101 Freeway interchange near Bayshore Boulevard and Army Street. Photo by Robert Campbell. © Bonnie Sherk Estate. Courtesy Life Frames, Inc., A Living Library, San Francisco. Jackie Amézquita, *Gemidos de la Tierra (Wailings of the Land/Soil)*, 2023, photo documentation of public activation, March 25, 2023. Photo by Gina Clyne. Courtesy of the artist, LACE (Los Angeles Contemporary Exhibitions), and LAND (Los Angeles Nomadic Division).

(Santa Barbara, CA) — The Art, Design & Architecture Museum at UC Santa Barbara is pleased to announce its Summer/Fall 2026 exhibitions presenting two multidisciplinary shows of California artists: **Bonnie Ora Sherk: *Life Frames since 1970***, the first major survey exhibition of the late artist, environmental educator, and landscape planner, and **Jackie Amézquita: *Gemidos de la Tierra***, the inaugural museum presentation of the artist's socially engaged project on the lost lives of migrants in immigration detention.

Bonnie Ora Sherk: Life Frames since 1970 is the first major survey exhibition of the late artist, environmental educator, and landscape planner Bonnie Ora Sherk (b. United States, 1945–2021). Known for her temporary public installations and performances, Sherk developed her initial landscape architectural intervention *Portable Parks I–III* (1970, with Howard Levine) by temporarily transforming San Francisco urban “dead spaces” into lush, living environments complete with sod, palm trees, and live animals. Sherk expanded this approach as the founding director from 1974 to 1980 of Crossroads Community (the farm), also known simply as The Farm, an experimental community art and ecology center. Active until 1987, The Farm reconnected parcels of land fragmented by freeway construction, conceptualized new uses for overlooked urban landscapes, and laid the foundation for a global movement to reclaim urban spaces.

Bonnie Ora Sherk: Life Frames since 1970 traces Sherk’s sustained commitment to art and ecology in the public sphere and her influential role within the first generation of California Conceptual and performance artists, as well as within the artist-run space movement of the era. It showcases newly transferred film and video alongside rarely seen photographs, collages, works on paper, artist books, printed matter, and ephemera documenting Sherk’s early performances and site-specific interventions of the 1970s and 1980s.

The AD&A Museum is an educational partner of the multi-year initiative [High Performance: A 2-Year Conference](#) (2025–2027), which celebrates and historicizes *High Performance* (1978–97), the first international magazine devoted exclusively to performance art. Through educational collaborations and programming, this exhibition highlights Sherk’s feature in the magazine. Feminist art historian and Professor Jenni Sorkin (History of Art & Architecture, UC Santa Barbara) will offer a Fall graduate seminar on performance art and the alternative space movement of the 1970s, with opportunities for external participation when the class meets in the galleries. Her students will also offer personalized tours of the exhibition as a reflection of their learning environment and varied disciplinary interests.

Bonnie Ora Sherk: Life Frames since 1970 was organized by Fort Mason Center for Arts & Culture in San Francisco and curated by Tanya Zimbardo. The presentation at the Art, Design &

Architecture Museum at UC Santa Barbara is curated by Ana Briz, AD&A Museum Assistant Director and Curator of Exhibitions.

The exhibition at Fort Mason Center for Arts & Culture was generously supported by San Francisco Grants for The Arts, the FMCAC Board of Directors, and individual contributions to the Fort Mason Fund. The exhibition at the AD&A Museum is made possible by Teiger Foundation. Additional support is generously provided by Isabelle Clara Greene, FASLA.

Jackie Amézquita: *Gemidos de la Tierra* brings together the work of Los Angeles-based interdisciplinary artist Jackie Amézquita (b. Guatemala, 1985). Rooted in land-based methodologies and ancestral material knowledge, the exhibition examines migration, collective memory, and the relationship between human and more-than-human systems across time. Central to the exhibition is the socially engaged work, *Gemidos de la Tierra (Wailings of the Land/Soil)* (2020–ongoing), where Amézquita casts in soil the names of individuals who have lost their lives while in U.S. Immigration and Customs Enforcement (ICE) custody between 2003 and today. Each name is hand-cast using soil from the state where the person died, combined with masa, salt, and rainwater—materials that carry cultural, ancestral, and elemental resonance. This method of making is both devotional and political: a way of calling the body back into presence and refusing erasure.

In 2023, *Gemidos de la Tierra (Wailings of the Land/Soil)* was presented as a two-day, mobile procession throughout Los Angeles, California, by Los Angeles Contemporary Exhibitions (LACE) and Los Angeles Nomadic Division (LAND). A three-truck caravan transported twelve monumental panels, and people joined the procession to mourn, witness, and be in solidarity. This invitation activated the artwork and transformed it into a public ritual, where each step became an act of remembrance and resistance. On November 1, 2026, as part of Día de Muertos (Day of the Dead) celebrations, Amézquita will publicly update the work at UC Santa Barbara with the names of those who have passed away in recent years. *Gemidos de la Tierra (Wailings of the Land/Soil)* honors the humanity of those whose lives have been reduced to statistics, offering a stark contrast to the cold, bureaucratic erasure that often accompanies death within carceral systems. In this light, the AD&A Museum shares this history for collective witnessing as caretakers of their memory.

As part of this exhibition and in collaboration with Craft Contemporary in Los Angeles, the AD&A Museum has announced a national open call for soil in support of Amézquita's project. People from across the U.S. are welcome to send soil by October 25, 2026. Any kind of dry soil is appreciated, and we welcome soil that holds personal meaning. For more information, please visit our Instagram: <https://www.instagram.com/p/DXzU5t3G5Jt/>

Amézquita is 2026 Artist in Residence of Ecological Practice at the Cheadle Center for Biodiversity and Ecological Restoration in partnership with the AD&A Museum at UC Santa Barbara. During her residency, Amézquita will conduct fieldwork on campus as well as at the Santa Cruz Island Reserve to learn about native ecosystems, plant pollination, and soil remediation. Amézquita's research will inform a newly commissioned work as part of this exhibition presentation at the AD&A Museum.

Jackie Amézquita: Gemidos de la Tierra is organized by the Art, Design & Architecture Museum at UC Santa Barbara and is curated by Ana Briz, AD&A Museum Assistant Director and Curator of Exhibitions. The exhibition is made possible thanks to the generous support of the AD&A Museum Council.

RELATED PROGRAMMING

Please visit the AD&A Museum website for a full calendar of events:

<https://www.museum.ucsb.edu/events/>

Campus Lagoon Walking Tour

Friday, August 28, 10am-1pm

Cheadle Center for Biodiversity and Ecological Restoration staff lead a walking tour of the Campus Lagoon restoration area, followed by a walk-through of *Jackie Amézquita: Gemidos de la Tierra* by exhibition curator Ana Briz.

Public Reception

Saturday, September 26, 5-7pm

Mark the date for the public reception of the Summer/Fall 2026 Exhibitions and celebration of the Fall Quarter. Light refreshments will be served.

Snow Job (1970) Performance and Workshop

Thursday, October 15, 12-2pm

Snow is predicted to fall outside the AD&A Museum as part of a restaging of Bonnie Ora Sherk's performance *Snow Job* (1970). Flavored snow cones will be given out and spectators are invited to enjoy themselves in a performance score writing workshop in the galleries. Formal attire is encouraged but not required.

Curator-led Tour and Talk

Friday, October 16, 12-2pm

Exhibition curator Tanya Zimbaro leads a walk-through of *Bonnie Ora Sherk: Life Frames since 1970* and presents a talk on the artist's performance practice, followed by a conversation with UCSB Professor Jenni Sorkin.

Gemidos de la Tierra (Wailing of the Land/Soil) Activation

Sunday, November 1, 3-6pm

Together with artist Jackie Amézquita, the AD&A Museum invites the public to join in a public memorial for the hundreds of people who have died in ICE detention. This is a space for memory, dignity, and collective healing. Comfortable attire is encouraged; event will take place outdoors. For accessibility accommodations, please contact us at: <https://www.museum.ucsb.edu/accessibility/>

ABOUT THE ARTISTS

Bonnie Ora Sherk (b. New Bedford, MA, 1945–d. San Francisco, CA, 2021) was a visionary artist, landscape architect, and environmental educator. Sherk's work primarily centered the interdependent relationships between humans, animals and nature. Her performance art has cemented her status as a pioneering figure in the fields of Eco Art, Social Practice, Feminist Art, and Conceptual Art. Sherk founded Crossroads Community (the farm), situated under a freeway interchange in San Francisco. Between 1974 to 1980, she served as director of The

Farm, in which she later influenced the city of San Francisco to transform seven acres of derelict land into what is today known as Potrero del Sol Park. In 1981 while living in New York, Sherk conceived of A Living Library (A.L.L.). She later founded the nonprofit Life Frames, Inc., to support the educational work of A Living Library (A.L.L.), a powerful framework for creating place-based, ecological change in communities and schools. Currently, active locations of ALL projects are on Roosevelt Island, NYC (2001-present), and in San Francisco at the Bernal Heights Living Library & Think Park Nature Walk (2002-present) and OMI/Excelsior Living Library & Think Park (1998-present).

The posthumous survey *Bonnie Ora Sherk: Life Frames since 1970* premiered in 2024 at the Fort Mason Center for Arts & Culture in San Francisco with an accompanying catalog. In 2025, Sherk's archives joined the special collections of Stanford University Libraries. Sherk was featured in the Liverpool Biennial 2021, the Venice Biennale 2017, and in numerous national and international exhibitions including *Earthkeeping, Earthshaking – art, feminisms and ecology* (2020), Quadrum Gallery, Lisbon, Portugal; *Territories That Matter: Art, Gender And Ecology* (2018-19), Centro de Arte y Naturaleza-Fundación Beulas (CDAN), Huesca, Spain; *Trucco di Dio – The God Trick* (2018), Parco Arte Vivente, Turin, Italy; *Unsettled* (2017), Nevada Museum of Art, Reno, Nevada; *Public Works: Artists' Interventions 1970s—Now* (2015), Mills College Art Museum, Oakland; *Feast Radical Hospitality in Contemporary Art* (2012), Smart Museum of Art, University of Chicago; *State of Mind: New California Art circa 1970* (2011–12), co-organized by the Orange County Museum of Art and the University of California, Berkeley Art Museum and Pacific Film Archive; *Under the Big Black Sun: California Art 1974-81* (2011–12), The Museum of Contemporary Art, Los Angeles; and *WACK!: Art and the Feminist Revolution* (2007), The Museum of Contemporary Art, Los Angeles, among others. Sherk received a B.A. in Art from Douglass College, Rutgers University, New Jersey, an M.A. in Environmental Sculpture from San Francisco State University, and a certification in Landscape Architecture from UC Berkeley Extension, San Francisco. Sherk lived and worked in San Francisco and New York City.

Jackie Amézquita (b. Quetzaltenango, Guatemala, 1985) lives and works in Los Angeles, California. She is an interdisciplinary artist whose practice engages the ecological, ancestral, and ontological dimensions of space, place, and across-time. For Amézquita, a site is not merely a location, but a living constellation of human and more-than-human relations; an

unfolding terrain shaped by memory, transformation, and interdependence. Her work is rooted in the use of biomaterials, which act as conduits for ancestral wisdom carried across genealogies. Amézquita creates installations, public performances, sculptures, and paintings that explore the thresholds between presence and absence, movement and rootedness, decay and regeneration. Central to her practice is a reimagining of borders; not as rigid barriers, but as flowing currents of energy and exchange where identities, ecologies, and temporalities converge and transform.

Amézquita received her M.F.A. from the University of California, Los Angeles, and her B.F.A. from ArtCenter College of Design, Pasadena, following an Associate degree from Los Angeles Valley College. She has exhibited widely, including at the Los Angeles County Museum of Art (LACMA); Hammer Museum; LACE (Los Angeles Contemporary Exhibitions); LAND (Los Angeles Nomadic Division); 18th Street Arts Center; Armory Center for the Arts; Vincent Price Art Museum; Annenberg Space for Photography; Human Resources, Los Angeles; and the Museum of Arts and Design, New York. She is the recipient of the Mohn Public Recognition Award (2023), the Mohn Land Award (2023), and support from the National Performance Network (2022). Her work is held in the permanent collections of the Mohn Art Collective, Los Angeles; the Denver Art Museum; and the Phoenix Art Museum. Her work has been featured in Art in America, Cultured, Flaunt, Whitewall, the Los Angeles Times, ARTnews, The Art Newspaper, LA Weekly, Hyperallergic, and Walker Art Center Magazine.

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ABOUT THE ART, DESIGN & ARCHITECTURE MUSEUM

The AD&A Museum at the University of California Santa Barbara is both a teaching museum, committed to the development of critical thinking and visual literacy in support of the University's goals of education, research and service, and a resource for the wider Santa Barbara Community. Its mission is to stimulate research, support artistic practice, and generate original programming through exhibitions and the Museum's permanent collections. These include the Architecture and Design Collection, one of the most relevant architectural archives in North America, focused on the development of modern architecture in Southern

California, and an encyclopedic art collection, with holdings ranging from the Ancient Americas to today.

AD&A MUSEUM INFORMATION + DIRECTIONS

Admission to all exhibitions and programs at the AD&A Museum is free, unless otherwise noted. Wednesday-Sunday: 12pm to 5pm. Located at University of California, Santa Barbara, 552 University Road, Santa Barbara, CA. On campus regular parking is \$8 for the full day. Visit www.museum.ucsb.edu for details or call 805-893-2951.

From Santa Barbara and points south: 101 North to Highway 217 exit (to Airport and UCSB). Stay left; enter campus at Henley Gate. Take the first right at the roundabout onto Mesa Ave. At the third traffic light, turn left onto Ocean Road. Continue on Ocean Road, stay in left lane through the intersection of Ocean Ave at El Colegio Road. Turn left into Parking Structure #22.

From points north: 101 South to Goleta, exit at Los Carneros Road. Turn right at exit ramp and continue south. Turn left onto El Colegio Road. Continue until the West Campus Entrance traffic light and bear right. At the next traffic light, turn right onto Ocean Road. Turn left into Parking Structure #22.