

EXTRA GALERÍA

JAMIE  
DENBURG  
HABIE



## **JAMIE DENBURG HABIE**

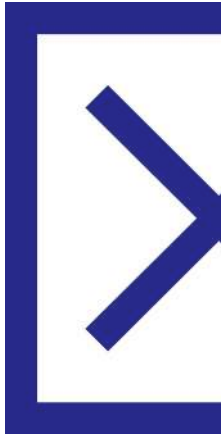
Antigua Guatemala, 1991.

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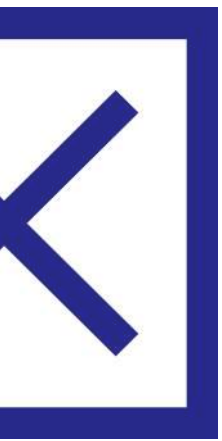
Jamie Denburg Habie is a Guatemalan artist and cultural practitioner living and working in Antigua, Guatemala. Motivated by the belief that consciousness exists in all things, her work challenges dualistic perceptions of reality, which she believes cause violence towards the self, others and the Earth. Drawing from neuroscience, the study of materials, meditation, somatic practices and political ecologies, Jamie's works often reveal unexpected relationships between diverse bodies—human, material, animal, and celestial—in order to decentralize consciousness and imagine spaces of healing and embodiment. A graduate of Gallatin School of Individualized Study at New York University (2010-2014), Jamie has an interdisciplinary background in art and politics.

Jamie is Co-founder and former Director at La Nueva Fábrica, a non-profit contemporary art space and residency program dedicated to empowering communities through art. It does so through exhibitions, public programs, educational projects, residencies, and multidisciplinary activities in its space in Antigua, Guatemala, and internationally through institutional partnerships. Recent exhibitions include Margarita Azurdia: A Universe, Documented, curated by Rossina Cazali (2023-2024); the XXIII Bienal de Arte Paiz (2023); Hellen Ascoli: Cien Terras, curated by Amara Antilla and traveling from the Contemporary Arts Center in Cincinnati (2022-2023); and Regina José Galindo's first institutional survey in the Americas, Grito, curated by Maya Juracán (2022).

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## SELECTED WORKS

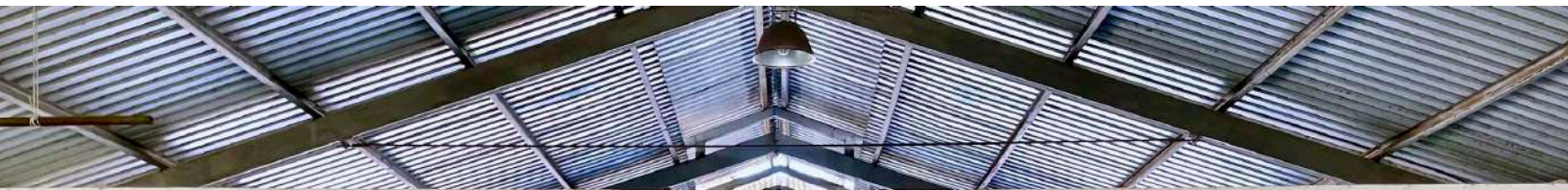


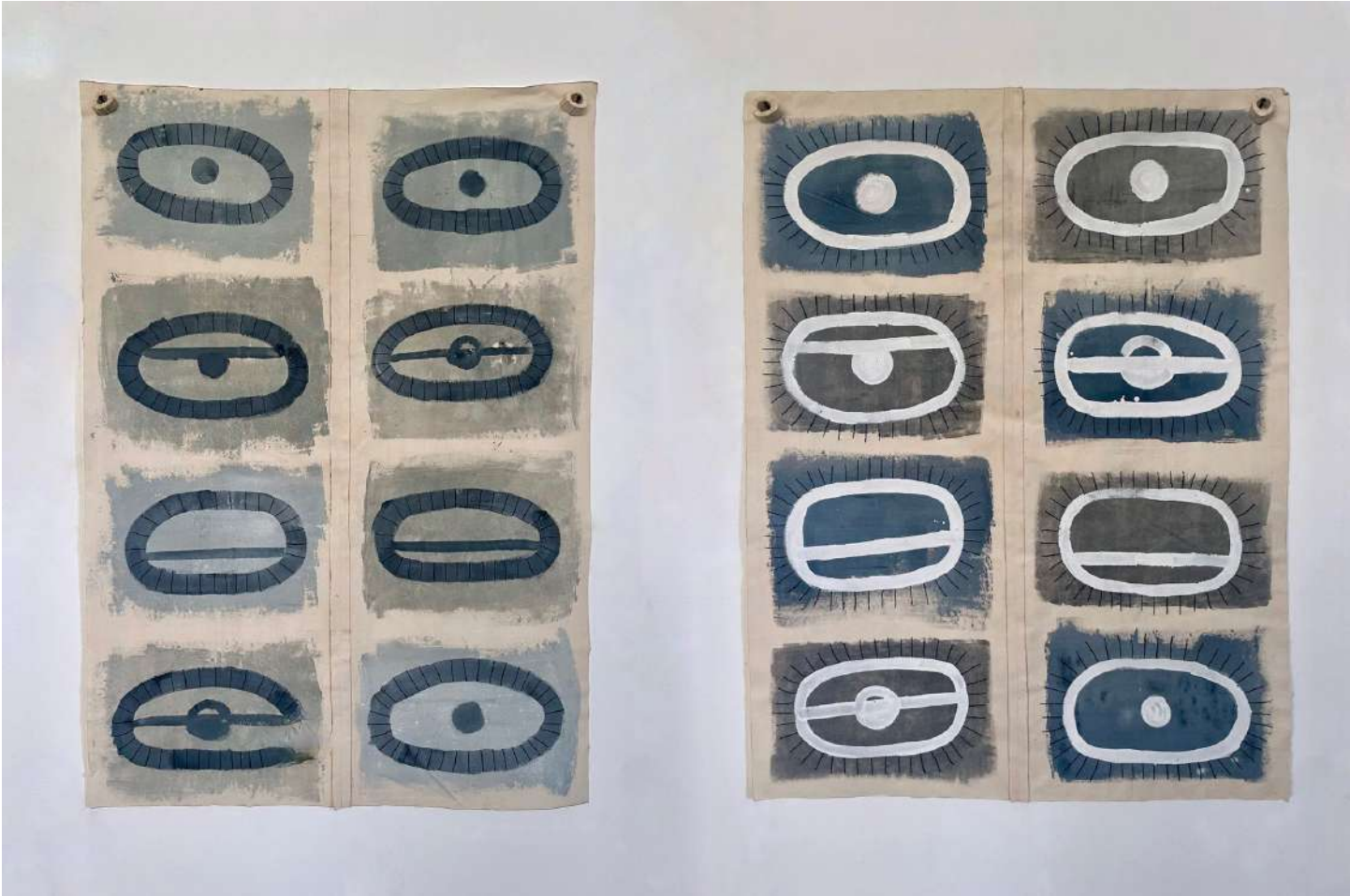
# TIEMPOANIMAL

*Tiempoanimal* explores the relationship between the perception of time, language, materiality and the politics of the liberation of the body. The neurons that encode language evolved from older cells that record the visceral sensations of a body in motion in space. Therefore, language is not only rooted in the flesh, but also neurobiologically connected to the perception of time and movement, evidenced by several physical-cognitive ties, such as the relationship between blinking and the perception of the passage of time modulated by dopamine torrents.

Seen in this way, the mind/body division that underlies much of Western thought can be considered illusory and even violent. Addressing this gap, I use materials that illustrate the circularity between cognition and flesh. Bones, for example, share common minerals with the earth (calcium, phosphorus). Creating stamps from discarded cow bones, I find in their shapes a resemblance to letters, and use these to create scores and poems for performance, movement and sound. Pulverizing the bones, I use the ashes to create pigments, adding earth minerals to reestablish material ties between diverse bodies -mineral, plant, earth, celestial and human.

The resulting works are poems / scores made with calcium and bone ash, and in some cases colored with cochineal and indigo; dyes that changed the perception of color through complex and violent colonial histories that tie our territories in Guatemala to Europe and North America, resignifying again and again the relationship between consciousness and material through symbologies of power. Some of the resulting works are large enough to become tactile stages, dance floors, or paths. The works are activated through different tactics, including sound meditations, movement and collaborations with other artists working across media.





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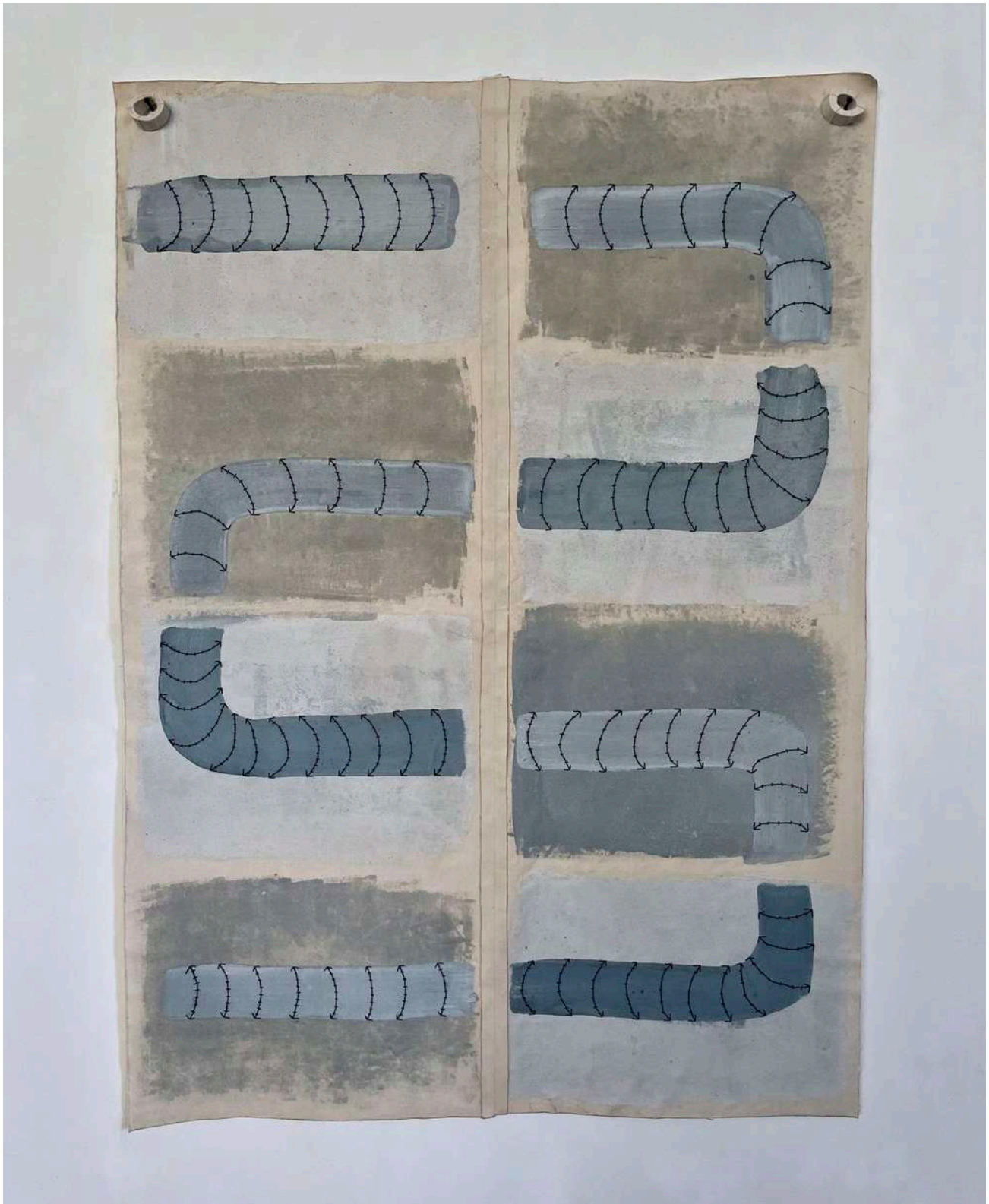
Partituras para parpadeo

2023

Indigo, bone ash, calcium, and "o" shaped bones

150 cm x 100 cm each

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Tiempoanimal  
2023

Indigo, bone ash, calcium, and "o" shaped bones  
150 cm x 100 cm

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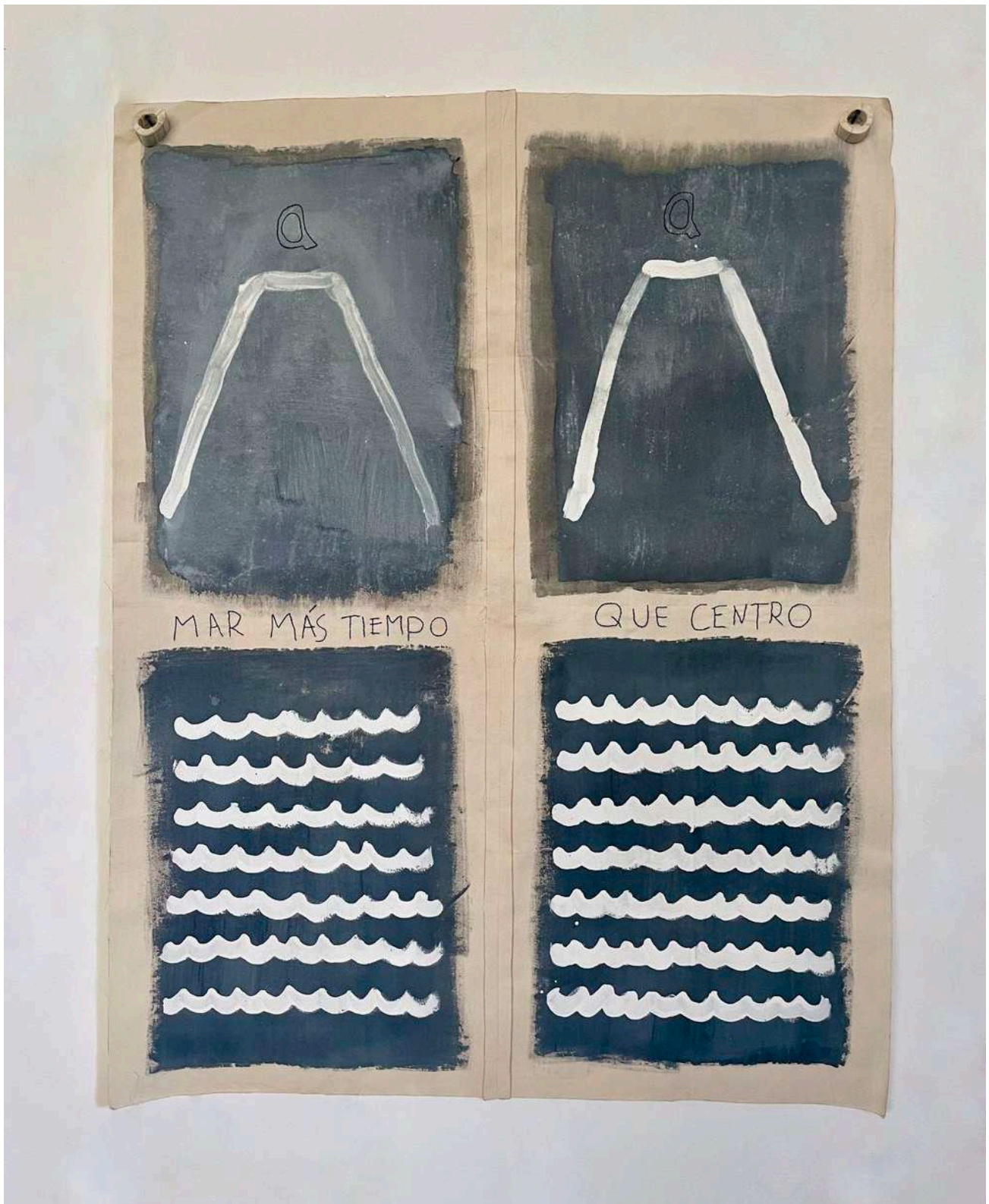
Algoritmo vocal "a"

2023

Indigo, bone ash, calcium, and "o" shaped bones

150 cm x 100 cm

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Mar más tiempo que centro

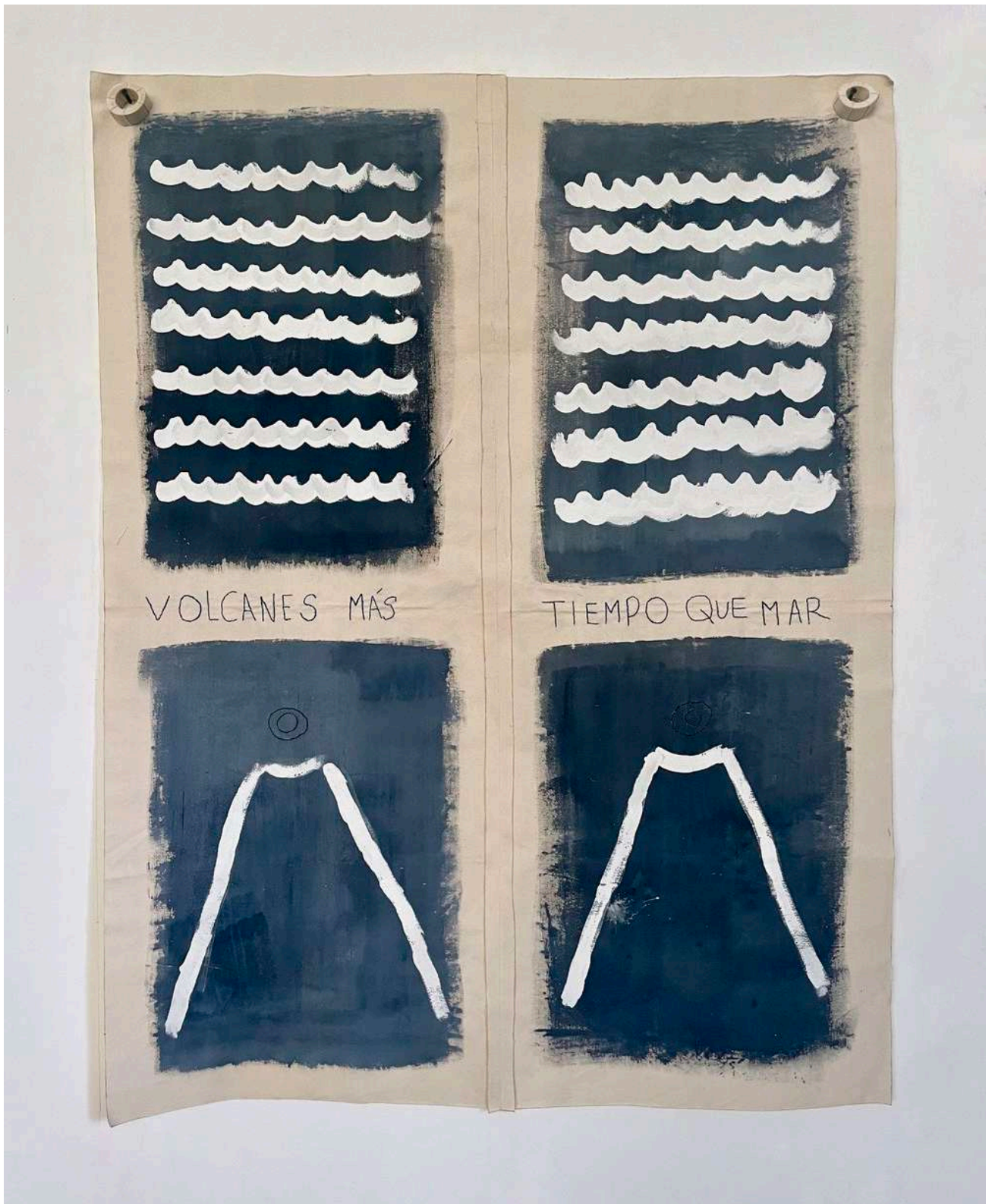
2023

Indigo, bone ash, calcium, and "o" shaped bones

150 cm x 100 cm

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Volcanes más tiempo que mar  
2023  
Indigo, bone ash, calcium, and "o" shaped bones  
150 cm x 100 cm

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Cabeza de cuerpo  
2022  
Cochineal, bone ash and calcium  
61 cm x 56 cm

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Cabeza de cuerpo (partitura para "o")  
2022  
Cochineal, bone ash and calcium  
61 cm x 56 cm

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Cabeza de cuerpo (partitura para "o")  
2022  
Cochineal, bone ash and calcium  
61 cm x 56 cm

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Cabeza de cuerpo

2022

Cochineal, bone ash and calcium

61 cm x 56 cm

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# LETRANIMAL

*Letranimal* builds on prior research exploring the relationship between language, materiality and the body through neuroscience. The preceding series, *Carne,Cobre / Cuerpo, Come* makes visible the “fleshiness” of language through its evolutionary origins in proprioception (the physical feeling of being a body in space), drawing a direct line between cognition and movement by imagining language as the direct heir of flesh through its neurobiological history. Building on this embodied vision of language, *Letranimal* imagines body and mind as extensions of and into spacetime through movement. Often, this blurring of boundaries is visualized through the shape of a serpent, whose being begs the question, where does the head end and the body begin? Furthermore, as both linear and nonlinear beings, serpents are the perfect metaphor for challenging a dualistic view of the self and universe, whereby mind/body and subject/object are considered distinct or opposites.

The resulting works are poems / scores made with calcium and bone ash, and in some cases colored with cochineal and indigo; dyes that changed the perception of color through complex and violent colonial histories that tie our territories in Guatemala to Europe and North America, resignifying again and again the relationship between consciousness and material through symbologies of power. Some works are large enough to become tactile stages, dance floors, or paths, and are activated through different techniques, including sound meditations, movement and collaborations with other artists working across media.



Detail, *Letranimal (partitura vocal para pies)*, 2022.  
Indigo, bone ash, and calcium, 865 cm x 150 cm.



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Letranimal (partitura vocal para pies)

2022

Indigo, bone ash and calcium

865 cm x 150 cm

[Performance](#)

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Installation views, *Letranimal (partitura vocal)*.  
The Studios at Mass MoCA, 2022.





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Letranimal (oooooo)

Polyptych

2022

Calcium, clay, and pigment made from bone ash on raw canvas

196 cm x 112.5 cm

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“O” u ıO?

2021

Clay and pigment made from bone ash on canvas, “o” shaped bones,  
twisted raw cotton thread, cedar, and plywood

98 cm x 71.5 cm

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Above: Exhibition view, *Cartografía de lo (in)visible* at Galería Extra, 2022.  
Below: Exhibition view, *Los Tormentos de la Materia* at Galería Extra, 2021.



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Letranimal (000000)

2022

Bone ash, clay and calcium on canvas

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Letranimal (aaaaaa)  
2022  
Bone ash, clay and calcium on canvas

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a (partitura para aaaaaaaaa)

2021

Bone ash, clay and calcium on canvas, red thread, "a" shaped bones

137 cm x 67 cm

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# CARNE, COBRE / CUERPO, COME

*Carne, Cobre / Cuerpo, Come* explores the ways in which language is embodied, and how it functions as a psychosomatic mediator between subjects and their experiences in time and space.

Parting from the repeated use of materials and symbols, each work restores agency to the body through the signification, re-signification and de-signification of the elementary particles of language, while exploring the body as a linguistic gesture in perpetual movement. Within this exploration, a central question arises: how are words embodied, and what effect (and affect) do they have on the psyche and flesh of the collective body?

Recent research in neuroscience suggests that neurons that code language evolved from older cells which register physical sensations as a body moves through space. As a consequence, words are coded much like three-dimensional objects, and stringing them together (thinking and speaking) registers neurologically as movement. Seen this way, words can be considered embodied beings in motion.

Entwined with thought, language is a fundamental experience in recognizing ourselves in the world. As such, it is essential to explore the visceral relationship between body and word that results from the daily exercise of naming and experiencing corporeality in relation to our environment. The feeling of being an “I,” a thinking mind, contained within a capsule of skin, comes from a long evolution of algorithms, genetic and cognitive, that enable the construction of a coherent and stable reality.

One of these algorithms exists as DNA, which despite being foundational and engrained, also allows for the evolution of the body through the activation and deactivation of genes triggered by the environment, culture and lived experiences, as explored by the field of epigenetics. As a bridge between body, consciousness and the world, the words we learn and utter may act as epigenetic agents, changing our bodies from the inside out.

Another embodied pattern is proposed by cognitive scientist and philosopher, Noam Chomsky, who proposes that human language is recursive; explaining why the brain follows steps, observes and learns patterns, and completes those patterns with infinite complexity without being conscious of having learned them in the first place. In this line of thinking, our bodies are born with language.

In addition to exploring the relationship between body and consciousness, the materials in *Carne, Cobre / Cuerpo, Come* highlight the interface between body and earth: calcium in the bones, copper in the muscles, and iron flowing in the blood. In this morphological exploration of world and body where symbols and words come from inside and out, Jamie Denburg Habie's gestures can be considered rituals to unearth “flesh in words, and letters in the body.”

— Javier Ajú and Cristian Toj



Detail, *Carne, Cobre / Cuerpo, Come*, 2021.  
Terracotta, calcium and iron, 59 cm x 318 cm.



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Animal circular (O)

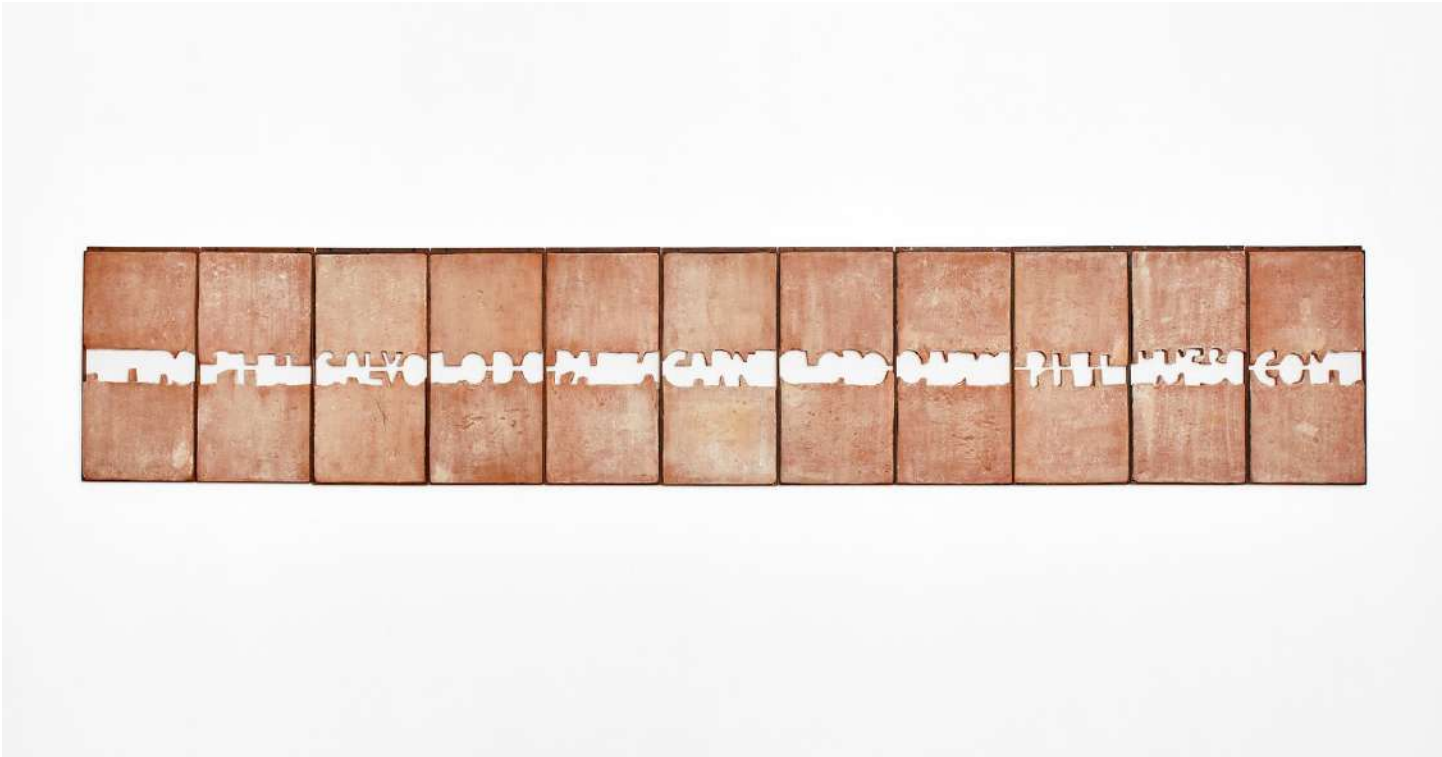
2022

Bone ash, clay, calcium and bones on canvas

200 cm x 200 cm

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Carne, Cobre/Cuerpo, Come  
2021  
Terracotta, calcium and iron  
59 cm x 318 cm

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C,u,e,r,p,o,  
2021  
Terracotta, calcium, iron and bones  
188 cm x 29 cm x 10 cm

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Exhibition views, *Carne, Cobre / Cuerpo Come* in Galería Extra, 2022.



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Vertebra ("No")

2021

Bone ash, clay and calcium on canvas

121 cm x 86 cm

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Animal ("i")

2022

Pigment made from bone ash, clay, and calcium on canvas

121 cm x 86 cm

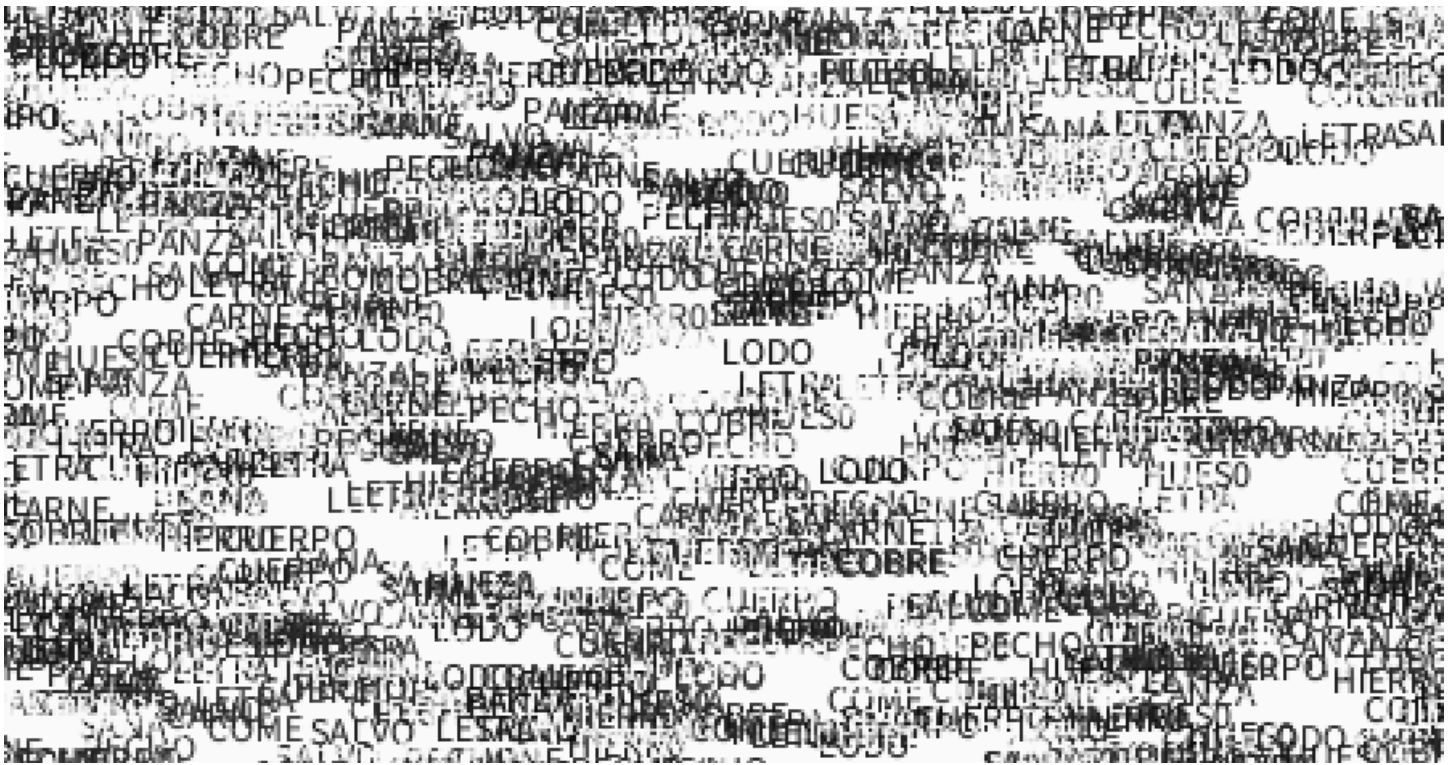
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Grito  
2021  
Terracotta and calcium  
Variable dimensions

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Poema descentralizado (Decentralized poem)  
2021  
Poetry generating algorithm, written in Processing  
Ed. 3 + 2 P.A.

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# HOW TO PEEL AN ORANGE

*Como pelar una naranja*

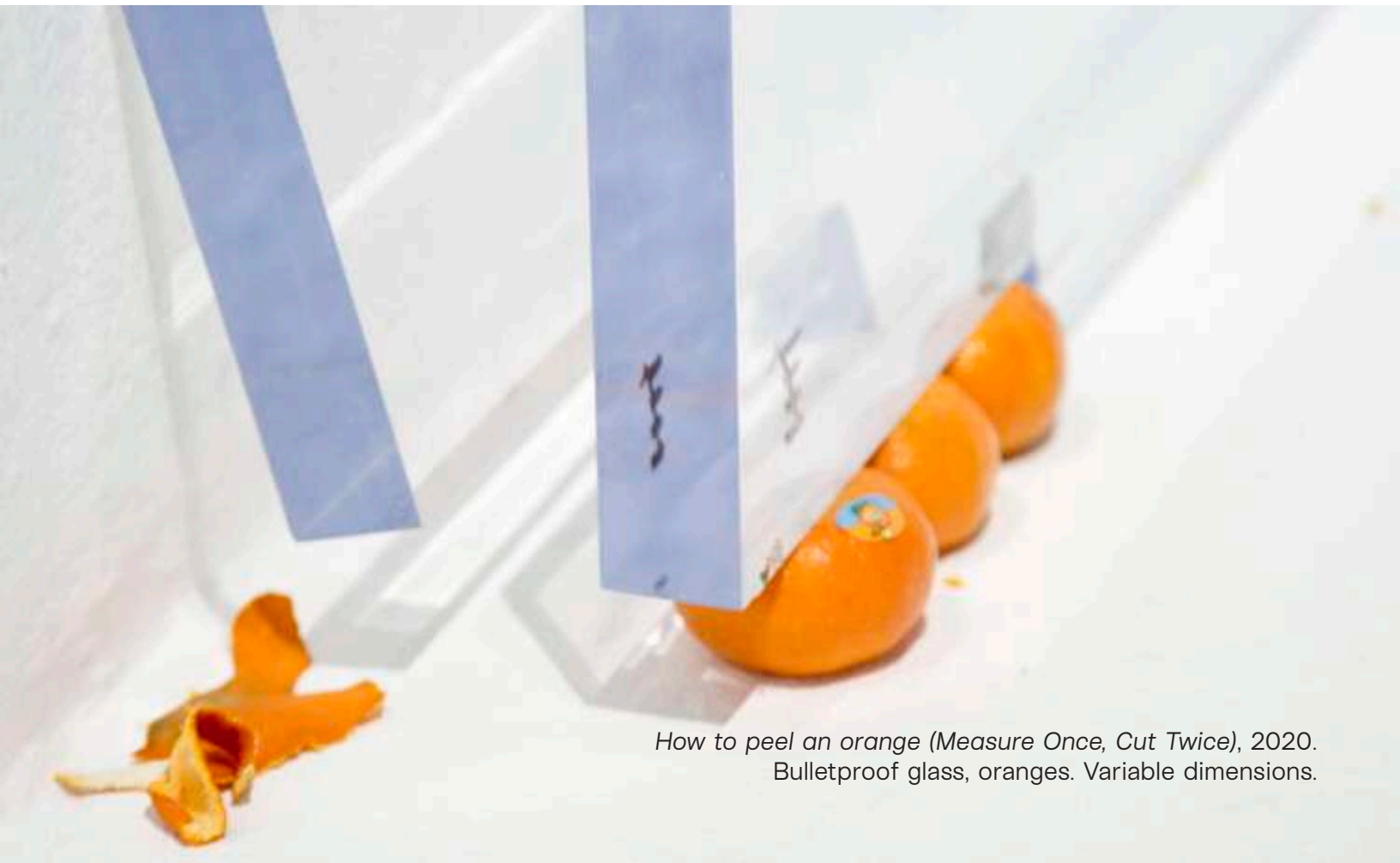
In Guatemala, the fear of violence is embodied, and its effects are not only felt in the human body, but also perceived in the bodies of objects designed to absorb trauma: barricades, kevlar, bulletproof glass.

If I change the function of these objects, can I change their meaning?

Informed by this question, *How to Peel an Orange* tests the relationship between meaning and memory in the healing of trauma: can you shift the valence of a material to exorcise it of its cultural weight and emotional impact?

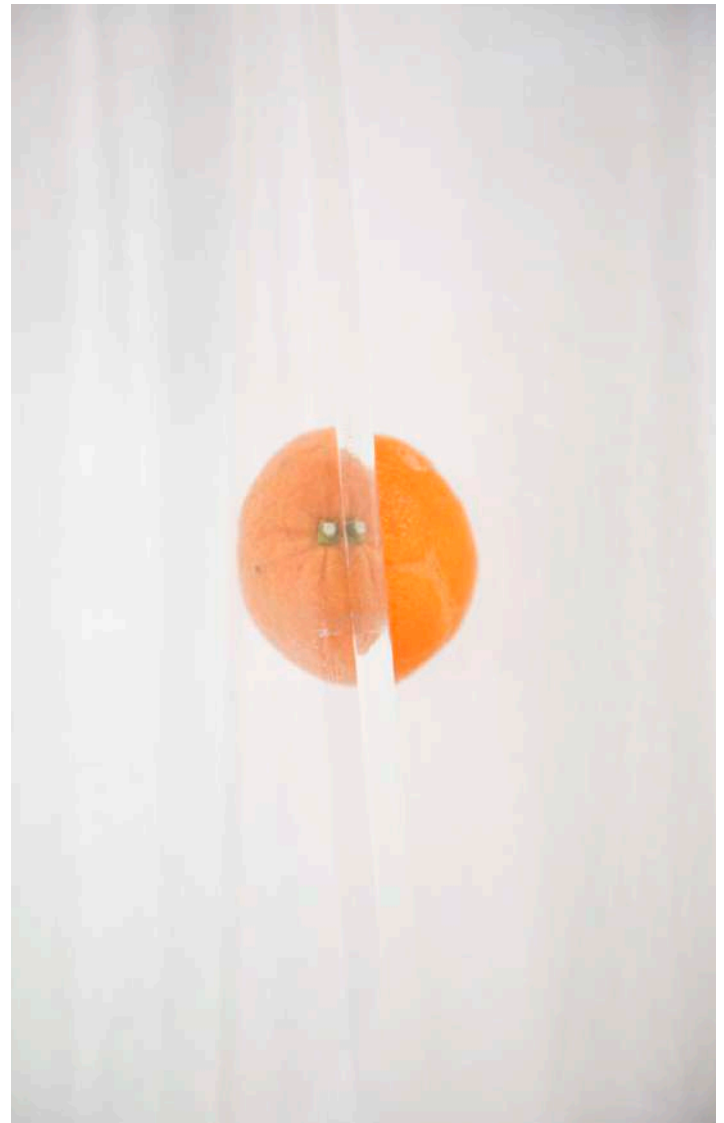
Taking reclaimed bulletproof glass as subject— a material meant to be brutalized in order to protect—an algorithm randomly pairs how-to-questions and answers in live time to “reassign” the material’s function. Drawn from an array of sources—from cultural references to ancestral advice—the program shuffles continuously, preventing meaning from becoming fixed while offering potential solutions to common, often cliché queries.

While many characteristics of the bulletproof glass and its past are referenced, in sensorial experience (touch, taste, sight, smell) the material is catalyzed into a site for interaction and play as participants are invited to eat the oranges and decorate the white cube with their peels.



*How to peel an orange (Measure Once, Cut Twice), 2020.*  
Bulletproof glass, oranges. Variable dimensions.





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How to peel an orange (live on the edge)  
2020  
Bulletproof glass, oranges  
Variable dimensions

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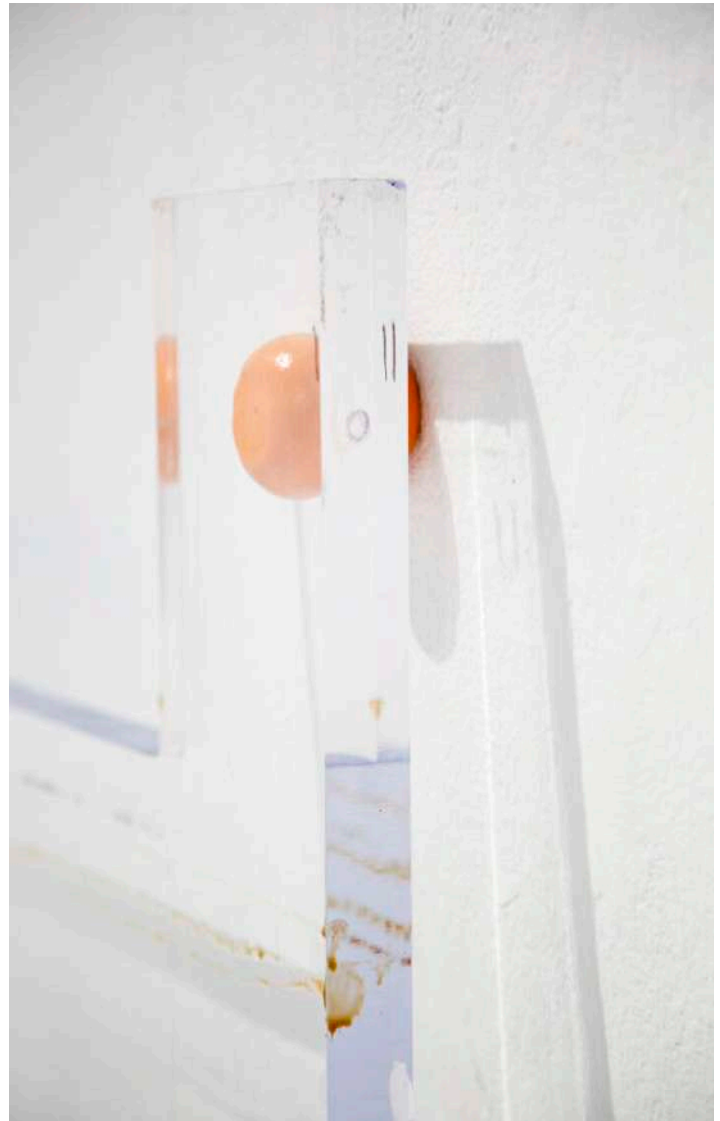
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How to peel an orange (Cut Corners)  
2020  
Bulletproof glass, oranges  
Variable dimensions

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Exhibition views, *How to peel an orange* at the California Institute of the Arts, 2020.



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How to peel an orange (Ask Loaded Questions)  
2020  
Bulletproof glass, oranges  
Variable dimensions

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how to remain

disappear

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Meaning-Making Machine

2020

Question/answer algorithm with randomizing function written  
in Processing, oranges, pedestal

Variable dimensions

<https://vimeo.com/419132350>

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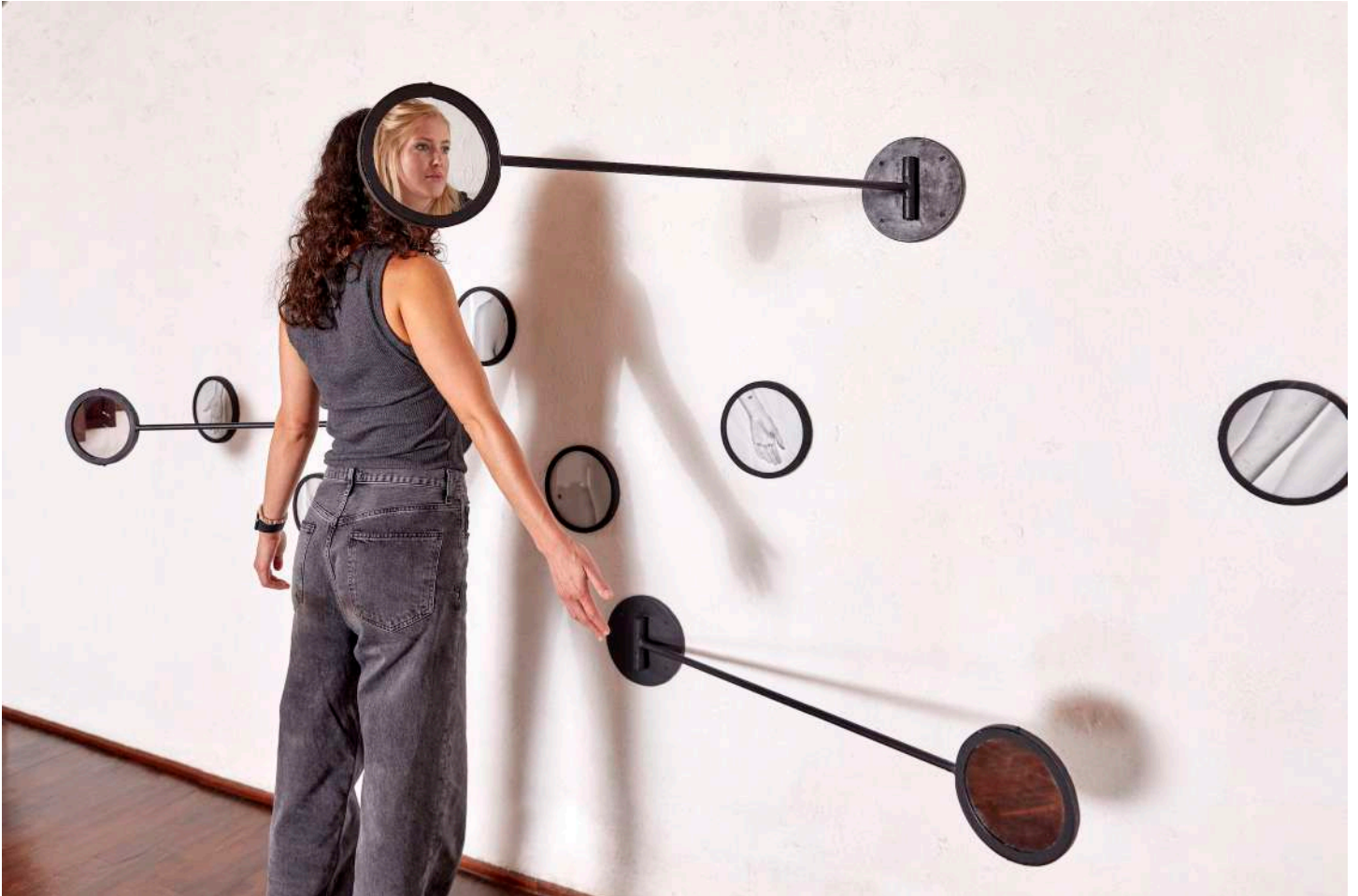
# CUERPO EXQUISITO

## *Exquisite Corpse*

*Cuerpo exquisito* is an exploration of bodies in space during the pandemic: how has our sense of self been reconfigured by the urgent call to maintain distance and avoid touch? The surrealist notion of the exquisite corpse—a being that exists as an amalgamation of many creatures—is not unlike the notion of the collective body during the pandemic: never have we been more aware of how our bodies can affect (and infect) others. While social distancing has created a sense of isolation, *Cuerpo exquisito* focuses on the possibilities for interaction within this new world, by inviting visitors to complete the works with their reflections, interactions and movements in space.



soMos II, 2021. Jamie Denburg Habie & Sebastian Schloesser.  
Iron, mirror and volcanic rock. Variable dimensions.



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Cuerpo exquisito

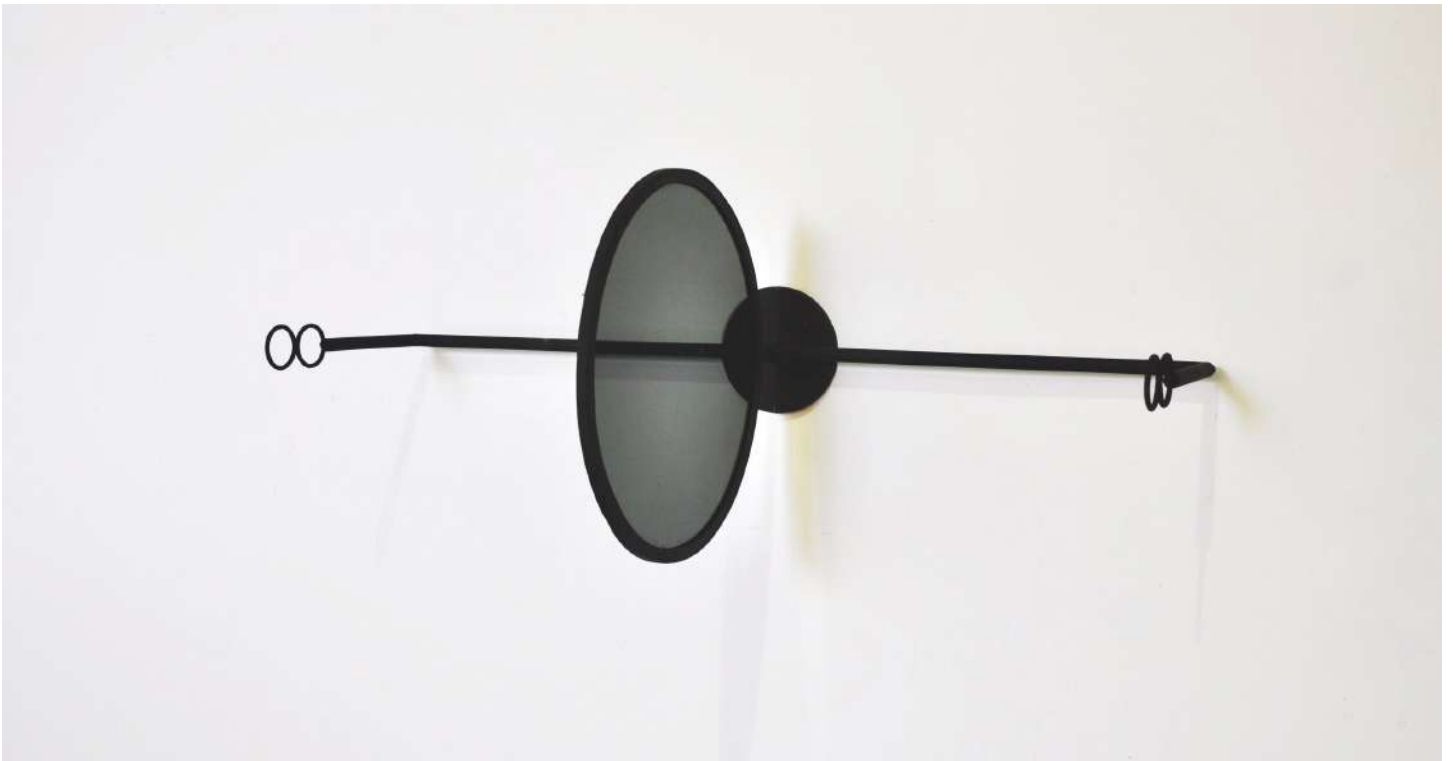
2021

Iron, mirror and digital c-prints

Variable dimensions

In collaboration with Sebastian Schloesser

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yoSoy  
2021  
Iron and reflective glass  
Variable dimensions  
In collaboration with Sebastian Schloesser

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Consecuencia

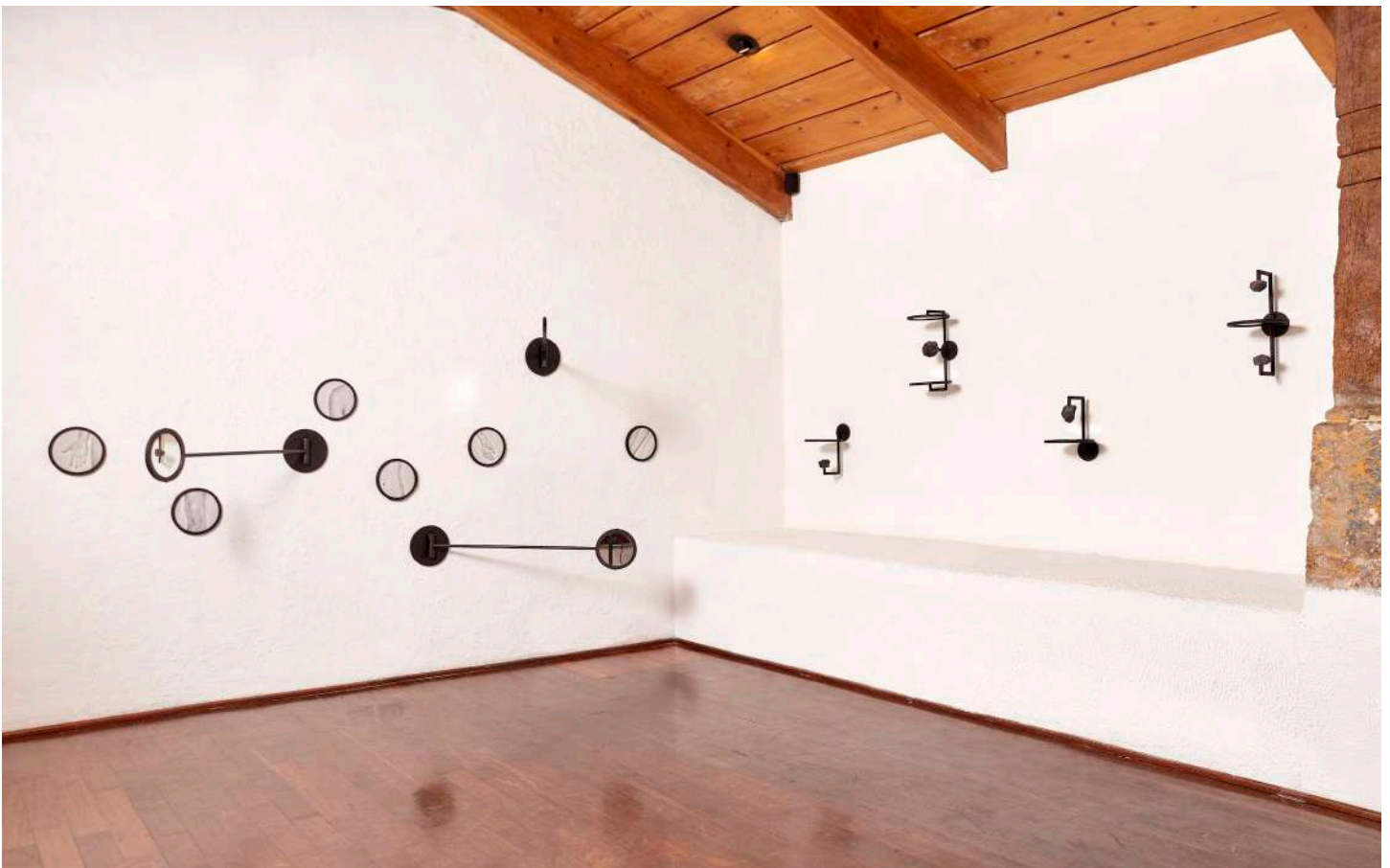
2021

Iron, mirror and volcanic rock

Variable dimensions

In collaboration with Sebastian Schloesser

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Exhibition views, *Cuerpo Exquisito* in Mesón Panza Verde, 2021.



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Sinsecuencia

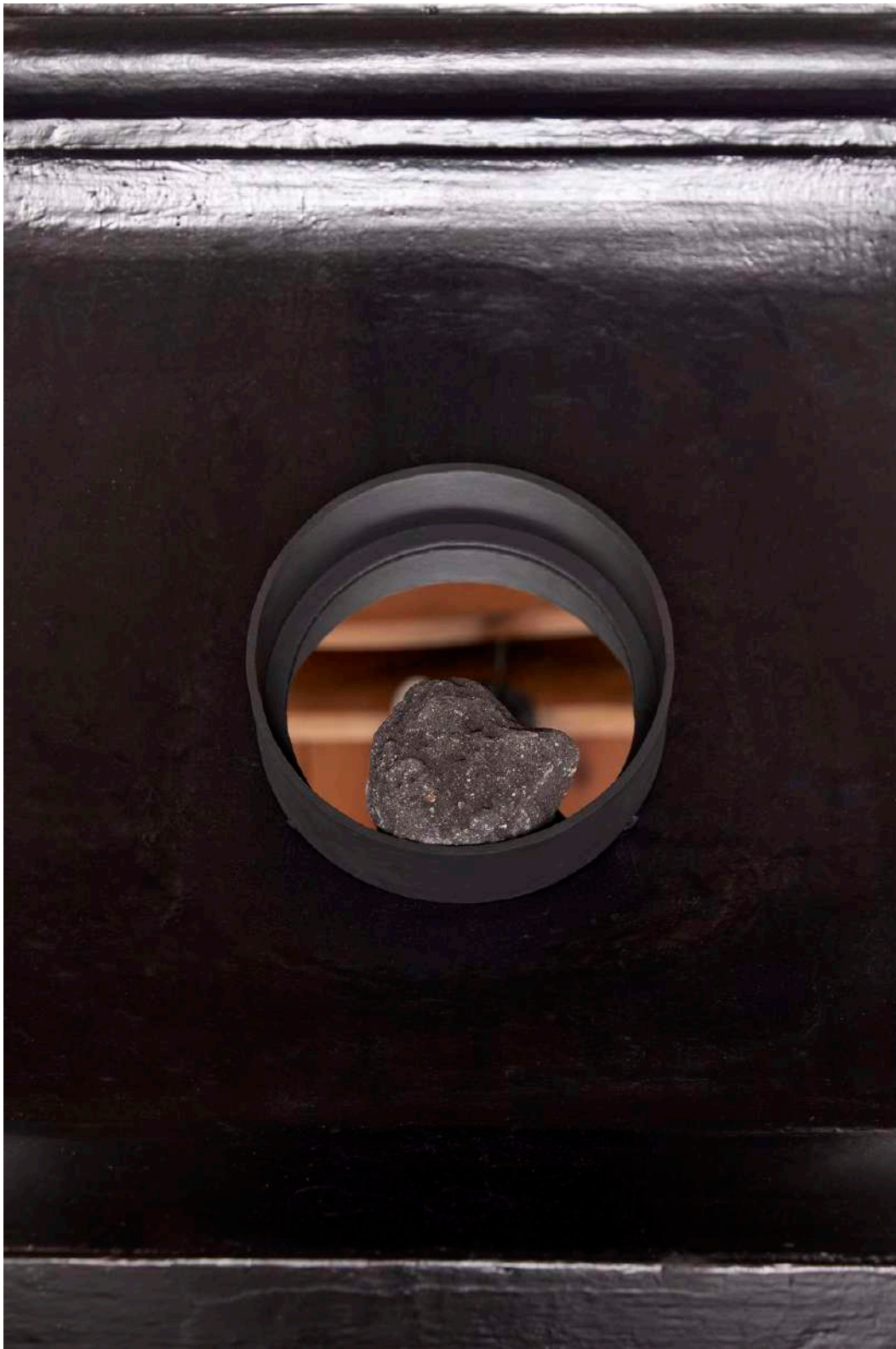
2021

Iron, mirror and volcanic rock

Variable dimensions

In collaboration with Sebastian Schloesser

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Deriva lunar

2021

Iron, mirror and volcanic rock

Variable dimensions

In collaboration with Sebastian Schloesser

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## <FURTIVE SUBJECTIVE/>

<Furtivo Subjetivo/>

Despite representing a fraction of human communication, the written and spoken word reign as the language of the everyday. As such, words take on indispensable meaning. But what happens when we decontextualize and group words in such a way that their only relationship seems to be determined through proximity?

Adjectives divorced from their subject, made to “float,” make the subjectivity in language visible by bringing attention to the pointedness of the original word. Can we see a word and unlearn its meaning? By loosening connotation and denotation there is a liminal space to explore human behavior in relation to the unknown.

In this linguistic-visual-auditory experiment, we seek to explore expansion through contradiction. By removing the subject, we invite the observer to question the limits that language imposes on them. Further, <Furtive Subjective/> seeks to create a bridge between language and non-verbal communication: based on bodies moving in space, the AI analyzes energy outputs and generates ephemeral adjectives, not to define its subjects (as the program adapts perpetually to fluctuations) but to alchemize, even for a brief moment, the texture of language: from analytical/linear to sensory/rhizomatic.

What happens when we break with syntax, when we separate the adjective from the subject/object that it points to, defines, characterizes, describes, transforms? Without an aim, an adjective lives in suspension, melting the subject/object barrier and destabilizing the notion that sensation is experienced from a fixed point. In addition to generating adjectives, the program selects music based on motion, creating a circular function where participants move to the songs the AI generates, and the AI then reacts to participants' movements. In this way, <Furtive Subjective/> alludes to a controversy inherent to music in the 21st century: What is the role of the DJ if AI can also read an audience and generate reciprocities between gestures and music? In this sense, we can ask ourselves if musical grammar, like linguistics, is also incipient at the most primordial level of human consciousness, and whether AI will come to understand, or even transform, neurological structures.

— Alan Abbott



Installation view <Furtive Subjective/> in Solemne Centro, 2021.



# JAMIE DENBURG HABIE

Antigua Guatemala, 1991.

## SOLO EXHIBITIONS

- 2022 Carne, Cobre / Cuerpo, Come. Galería Extra, Guatemala City.
- 2021 Jamie Denburg Habie & Sebastian Schloesser: <Furtivo Subjetivo />. Solemne Centro, Guatemala City.
- 2021 Jamie Denburg Habie & Sebastian Schloesser: Cuerpo exquisito. Galería Mesón Panza Verde, Antigua Guatemala.
- 2020 How to Peel an Orange. California Institute of the Arts, Valencia, CA, USA.
- 2015 Global Landscapes Forum (Word Resources Institute). COP 21, Paris, France.

## GROUP EXHIBITIONS

- 2022 Cartografía de lo (in)visible. Galería Extra, Guatemala City.
- 2022 PLURAL, Espacio Libélula, Antigua Guatemala.
- 2022 Work. Venice Beach, California, USA.
- 2022 Juannio Subasta de Arte Latinoamericano. Museo Nacional de Arte Moderno Carlos Mérida, Guatemala City.
- 2022 Dualidad. Santo Spirito, Antigua Guatemala.
- 2021 Works Acquired in the Yuki Nii Foundation's Permanent Collection. Williamsburg Art & Historical Center, New York, NY, USA.
- 2021 Los tormentos de la materia. Galería Extra, Guatemala City.
- 2021 PLURAL, Espacio Libélula, Antigua Guatemala.
- 2020 Works created during lockdown. Williamsburg Art & Historical Center, New York, NY, USA.
- 2021 Forever 21. Other Places Art Fair, San Pedro, CA, USA.
- 2021 Imagine Entertainment, Beverly Hills, CA, USA.
- 2019 MFA Group Show. California Institute of the Arts, Valencia, CA, USA.
- 2018 Happenings at Biscuit. Biscuit Lofts, Los Angeles, CA, USA.
- 2028 Dream. Arc Galleries, San Francisco, CA, USA.
- 2018 200 Rings, 20 Creators. Gallerie Goutte de Terre, Paris, France.
- 2017 Juannio Subasta de Arte Latinoamericano. Museo Nacional de Arte Moderno Carlos Mérida, Guatemala City.
- 2017 El Sitio, Antigua Guatemala.
- 2016 RGB. PH21 Gallery, Budapest, Hungary.
- 2015 ALL YOU CAN BE: Explorations of the Self and its Mutations. Gallatin Galleries, New York University, New York, NY, USA.
- 2014 Gallatin Arts Festival. New York University, New York, NY, USA.
- 2013 Superreal: Alternate Realities in Film and Photography. Museo del Barrio, New York, NY, USA.
- 2013 Juannio Subasta de Arte Latinoamericano. Museo Nacional de Arte Moderno Carlos Mérida, Guatemala City.
- 2013 Cinco Días. Centro Cultural de España, Guatemala City.
- 2013 Gallatin Arts Festival. New York University, New York, NY, USA.
- 2012 Brucennial. Bruce High Quality Foundation, New York, NY, USA.
- 2012 Gallatin Arts Festival. New York University, New York, NY, USA.
- 2011 Los Angeles Center for Digital Art. Los Angeles, CA, USA.

## RESIDENCIES

- 2022 Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, MA, USA.  
2022 Residency Unlimited, Brooklyn, NY, USA.

## CURATORIAL PROJECTS

- 2020 Lissie Habie: artista/coleccionista. La Nueva Fábrica, Antigua Guatemala.  
2019 Rincones de la niñez. La Nueva Fábrica, Antigua Guatemala.  
2019 Altares de cristal. La Nueva Fábrica, Antigua Guatemala.  
2015 New Roots Foundation Art Residency Survey. Santa Clara Ruins, Antigua Guatemala.  
2014 New Roots Foundation Art Residency Survey. Santa Clara Ruins, Antigua Guatemala.

## JURIES, PANELS & TALKS

- 2024 Juror, second stage. MASS MoCA. North Adams, MA, USA.  
2023 Juror. MAZORCA Grant, first edition.  
2023 Juror, first stage. MASS MoCA. North Adams, MA, USA.  
2022 Talk and presentation. Residency Unlimited, Brooklyn, NY, USA.  
2022 Inaugural panel. Día y Noche, Memoria en línea. Museo Amparo, Puebla, Mexico.

## PROFESSIONAL EXPERIENCE

- 2020-2024 Director. La Nueva Fábrica, Antigua Guatemala.

Overseeing and managing La Nueva Fábrica's program and surrounding projects, including over 25 exhibitions, festivals, publications, and its international residency program.

- 2013-2017 Co-founder y director. La Nueva Fábrica, Antigua Guatemala.

## EDUCATION

- 2010-2014 Gallatin School of Individualized Study, New York University. BA.

Individualized major in art and politics, focusing on the role of art in conflictive cultures, and the effects of violence on art-making.

Summa Cum Laude. Leo Bronstein Homage Award for excellence in the arts.



E X T R A G A L E R Í A

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