

# AMBIENNIAL

December 1- 31, 2020



A.I.M. Biennial Catalog

December 1- 31, 2020

AIM BIENNIAL

© all rights reserved

Organizers:

william cordova

Mikhaile M. Solomon

Gean Moreno

Marie Vickles

Editor:

william cordova

Copy Editor:

Yoan Moreno

Design:

william cordova - Liliam Dooley

Mèsi espesyal

Marie Vickles, Gean Moreno, Mikhaile Solomon, Iou anne colodny, Rosie Gordon-Wallace, Robert Thiele, Kristen Thiele, Onajide Shabaka, Liliam Dooley, Robert McKnight, Dnizulu Gene Tinnie, Bonnie Clearwater, Roberto Chambers, Adrienne Edwards, Franklin Sirmans, Rick Lowe, Dainy Tapia y Dorothy "Dottie" Quintana.

# Proposal

“The A.I.M. Biennial presents site specific installations created by local artists responding to the historically layered landscapes, landmarks, architecture, and communities of South Florida during Miami Art Week 2020.”

A.I.M. is  
Art in Movement • Art is Matter • Andedan ici Mwen • Activism is Movement  
Ahora imagina Movimiento • Acabamos iniciar Machetes • Art in Miami  
• Any intimate moment • American Indian Movement...

Miami, FL – (October 12, 2020)

The *A.I.M. Biennial*, presented during Miami Art Week 2020, will feature site-specific installations throughout South Florida, created by local cultural practitioners, including visual artists, dancers, activists and performers and more, who represent the diversity of communities that make up South Florida in response to historically layered landscapes, landmark locations, urban vernacular architecture, the Everglades and the diverse communities of our region. With an emphasis on ritual, monuments and shrines, artists will select locations that may include abandoned warehouses, buildings, parks, rivers and more.

*A.I.M. Biennial* proposes a democratic platform and outlet for artists to respond to current events in a way that supports a collective act of meditating, healing and transcending. The A.I.M project is based on channeling creative drive to address concerns and major topics of the day while creating a forum for projects that are based on resourcefulness rather than budgets. The locations and economy of the materials chosen by artists will address the tenor of our times; the social political impact of polarized racial dissent, police brutality, as well as the political, emotional and economic toll of Covid-19.

Installations created by artists will be ephemeral, temporal pieces documented via photography. They will be accompanied by essays written by local writers and critics. The documentation of *A.I.M. Biennial* will be presented in a full color publication that will be distributed for free to the public at arts institutions throughout the city for the duration of December.

### Exhibition Programs

**Organizers:** william cordova (cultural practitioner, NY/Miami) Marie Vickles (Education director Perez Art Museum / Curator Little Haiti Cultural Center) Gean Moreno (Director, Knight Foundation Art + Research Center at Institute of Contemporary Art, Miami), Mikhaile Solomon (Curator / Director of Prizm Art Fair)

**Locations:** Homestead, Dade, Broward, Palm Beach Counties, Miccosukee, Seminole Indian Reservation.

**Satellite locations:** Georgia, Havana-Cuba, Tallahassee and Texas.

**Dates:** December 1st - December 31, 2020

# Tables of contents

## TEXTS

- 6....william cordova – **On the lower frequencies (spatial agency)**
- 6....Marie Vickles – **Art is...**
- 7....Gean Moreno – **Ordinary Magic**

## MAPS

- 8 - 9....AIM Biennial 2020 Location Map

## ARTISTS

- 10....Almaz Wilson
- 11....Aramis O’Reilly
- 12....Arturo E. Mosquera
- 13....Barron Sherer
- 14....Beatriz Monteavaro
- 15....Carol Jazzar
- 16....Carol K. Brown
- 17....Carol Todaro
- 18....Carol-Anne McFarlane
- 19....Carolina Cueva
- 20....Charo Oquet
- 21....Chire Regans (VantaBlack)
- 22....Debbie Acevedo
- 23....Devora Perez
- 24....Dinizulu Gene Tinnie
- 25....Dona Altemus
- 26....Donald McKnight
- 27....Ena Marrero
- 28....Ernesto Oroza
- 29....Frances Trombly
- 30....Francie Bishop Good
- 31....Francisco Masó
- 32....Gavin Perry
- 33....GeoVanna Gonzalez
- 34....Glenn Saffo
- 35....Glexis Novoa
- 36....Gustavo Matamoros
- 37....James Allister Sprang
- 38....Janese Weingarten + Dave Kudzma
- 39....Jared McGriff
- 40....Jessica Gispert
- 41....Jorge Pantoja
- 42....Julio Mitjans

- 43....Kabuya Saffo
- 44....Kandy Lopez
- 45....Karen and Harold Rifas
- 46....Kathleen Hudspeth
- 47....Kerry Phillips
- 48....Kevin Arrow
- 49....Kristen Thiele
- 50....Laura Marsh
- 51....Leyden Rodriguez-Casanova
- 52....Liliam Dooley
- 53....Linda Chamorro + Felice Grodin
- 54....lou anne colodny
- 55....Luis Gispert
- 56....Mariano Bejarano
- 57....Marisol Blanco
- 58....Mark Handforth
- 59....Michiko Kurisu
- 60....N. Masani Landfair
- 61....Niki Lopez
- 62....Onajide Shabaka
- 63....Rafael Domenech
- 64....Ralph Provisero
- 65....Rick Lowe
- 66....Robert Huff
- 67....Robert McKnight
- 68....Robert Thiele
- 69....Rosemarie Chiarlone
- 70....Rudolf Kohn
- 71....Samuel Tommie
- 72....Sonia Baez-Hernandez
- 73....Tara Chadwick
- 74....Terence Price II
- 75....Tom Scicluna
- 76....Tom Virgin
- 77....Wagner, Hand & Pflug
- 78....Yanira Collado

- 80....ORGANIZERS
- 81.... SUPPORTERS

# Texts

## WILLIAM CORDOVA

- On the lower frequencies (spatial agency)

“Much of it has to do with landscape, our landscape, their landscape, invisible scapes”  
-Purvis Young (in conversation with author, Nov 2001, Bass Museum of Art)

Some thoughts on a November 2001 elevator conversation I had with the late artist Purvis Young at the Bass Museum during an installation of *Globe>Miami<Island*, curated by another artist, Robert Chambers, have been on my mind for quite some time. The brief chat with Purvis prompted me then—and prompts me now—to be constantly aware that we are always referencing the landscape in its economic, social, political, cultural realities, as well as in its fantastical dimensions. From the depths of our personal rabbit holes to aspiring galactic narratives, the prisms we create are informed by and evolve through both horizontal and vertical perspectives. Homo sapiens spend their first few years looking up but find the source of information living in a horizontal world. Uninterested in curtailing our aspiration to reach the stars, I simply know that we have to understand our landscape in order to take those other, next steps...

My conversation with Purvis Young was not about his work. It had to do with my concerns over the exhibition we were participating in. It was the largest show to include many local South Florida artists. This was coming months after the September 11, 2001 World Trade Center attacks and the recently cancelled first Art Basel Art Fair in Miami Beach. Facing these events, many local institutions decided to carry on with their programs, which was good for the community. The mix of local talent in Robert Chambers’s exhibition was broad and multi-generational but lacked many major local artists of color who had been essential in cultivating the art community. I don’t think he intentionally excluded anyone. Rather, I think he was strategic in selecting many marginalized artists who’d been overlooked for so many years by most Florida institutions.

My concern was about who makes decisions and why is it always the same tired bowl of corn flakes that is served and not the

granola bar. Purvis’s response was, well, “much of it has to do with the landscape, our landscape, their landscape and invisible.. invisible landscapes”. He repeated that last word—invisible. I am not sure he did it on purpose. Still, it echoed in my ear like many of Purvis’s rhythmic drawings stay with me, with their cascading figures, shadows like timbers of time, each drawing colossal in its defiant stance before an unrefined city, world, Miami, etc.

Purvis and I ran into each other a few more times during the installing of *Globe>Miami<Island* and I videotaped him painting his mural, but we never caught up again. It wasn’t really necessary.

Many years later, in 2019, I had a different kind of conversation with Rick Lowe, artist/founder of Project Row Houses in 3rd Ward, Houston, TX, and PAMM Director Franklin Sirmans about expanding and creating alternative public programs in South Florida beyond mainstream commercial examples like Art Basel. Before the fair arrived, there was COCA (Center of Contemporary Art) directed by lou anne colodny, Diaspora Vibe directed by Rosie Gordon-Wallace, Española Way Art Center run by artist Kevin Arrow, African Heritage Cultural Center directed by Marshall L. Davis Sr., and other non-profit venues and initiatives focused on grassroots, ideas and community. Miami Black Arts Workshop (1970-1985), co-created by Artists Walter Dennis artist Roland Woods Jr. and headed by Dnizulu Gene Tinnier, Kabuya Saffo, Robert and Donald McKnight, in Coconut Grove, like PRH in Houston, also worked directly with the community. It organized public exhibits, provided art history classes and graphic design services. MBAW initiated community empowerment and involvement through the arts that cultivated challenging ideas and processes that shaped lives. In the early 2000s, Art Basel helped transform Miami’s economic landscape in a way that benefitted some but not many. The AIM BIENNIAL is an attempt to utilize the strategies and sacrifices of past practitioners and now-gone institutions in an effort that does benefit the many. The project strives to create a new space that challenges how artists think and work outside the white cube and commercial vortex. The AIM BIENNIAL was created by Marie Vickles, Gean Moreno, Mikhaile Solomon

and william cordova as an experiment that prods practitioners to be resourceful, improvisational and creative problem-solvers. We reached out to people in different cities and counties, reservations and states. In this time of Covid-19, we wanted to create in a safe space that could be poly-dimensional, geometric and ephemeral at the same time. The nuanced presence of the various landscapes we have shared—and also those that we have excluded ourselves and others from—is an essential part of the project. We wanted to be present for one another in the invisible perception in which we are held in this globe, Miami, island.

“On the lower frequencies, I speak for you”  
-Ralph Ellison (Invisible Man)

## MARIE VICKLES

- Art Is...

The act of making art is both a sacred and ordinary practice that every human has the capacity, and duty to participate in. These words are written for the purpose of sharing, and hopefully inspiring any readers that happen to come across this collection of letters arranged into words, sentences and thoughts on what it means to “practice” art from the various entry points that exist in the continuum of creative work.

A.I.M. Biennial provides an experimental platform for presenting artist’s work in a collection of alternative spaces and formats that resist the typical definitions of how art is shared, and who has access to that art. This democratizing of access is my impetus for participating in this effort that has come together in a most collaborative format inspired by the personal practice of cultural practitioner william cordova. A.I.M. Biennial will bring together artists across South Florida together in conversations and in spaces that exist outside of the stressors of market and mood. It is in these spaces – physical, virtual, or the ether, where the magic of creating and innovative thought run free. A.I.M. exists because of spaces and artists that provide alternatives to the

mainstream – spaces like the Little Haiti Cultural Complex, a cultural gem supported and guided by the acknowledgment of ancestral richness and wisdom. A.I.M. exists because of dialogue generated during programming at the Bakehouse Art Complex via community-centric artists like Chire Regans. A.I.M. exists because of independent incubators like Dimensions Variable, an artist-run space that is anchored by the role of the maker. A.I.M exists because of ambitious ventures like PRIZM that has always believed in the power and importance of BIPOC artists.

It is also crucial to document that A.I.M. also exists because this moment that has forced every single person on this planet to acknowledge, at minimum, our collective state of connectedness through the unfortunate but leveling experience of a world-wide pandemic that is influenced by our collective choices of how we inhabit this planet.

Lastly, there is very practical method that I would like to employ in this communication to ensure that my message is not lost or overtaken with the desire to impress for the sake of aesthetic vanity.

1. Art is a human right
2. Art is a natural expression that all people are capable of
3. Art is a daily practice
4. Art is thought and theory realized
5. Art is an act of spirit that exists beyond commodification

Art.Is.More...than we can ever imagine

## GEAN MORENO

- Ordinary Magic

There are no prelapsarian paradises. One should look back only when it provides fuel to drive forward. Reason why reminiscing’s only useful genre is the fairy tale. At least if we take our cue from Ernst Bloch, who never wavered in his understanding: against unimaginable monsters, it is the courage and cunning of underdogs that the fairy tale prioritizes. Ogres are always

outwitted and kings lose their kingdoms. The hapless find happiness.

Once upon a time, then, there was a city pressed between a murky swamp and the sea. In it lived a band of rambunctious kids, who had pills and pilsners for magic boots and decided, without anyone to certify it, that they were artists. There were few exhibition spaces, mostly jerry-rigged, often in folks’ homes; no money; no foundations. To put on an exhibition, one pooled enough pennies to print a postcard and secure some beer. Since comradely energy and ordinary magic moved everything, everything worked itself out.

The scenery of our fairy tale is one of half-fallen buildings and ruined objects piled on the sidewalks. Hurricane Andrew had just ripped through. But the apocalyptic undertones that this landscape may suggest are a bit of camouflage: while the gloom and the ruins may seem an important element when looking from afar, within this world of broken structures and crippled things other moods prevailed. Carefreeness abounded. And an implacable resourcefulness drove things forward. Most of our protagonists had lived close to scarcity long before the storm came and seemed more invigorated than fazed by the things falling apart around them.

When not made from the junk and lumber that the storm left strewn everywhere, the materials employed in their works were Day-Glo markers and White-Out, bodily fluids, cheap foodstuffs, and fabric remnants. Sculptures were made out of empty shoe boxes and cracked satellite dishes. Paintings were produced in situ over the plywood sheets that sealed abandoned houses. Films and photographs were shot with cameras stolen from the local community college. Editing happened after hours at someone’s production assistant part time gig. Some of these folks learned a thing or two about casting rubber and using resin and others often blew out the copy machine toners at work.

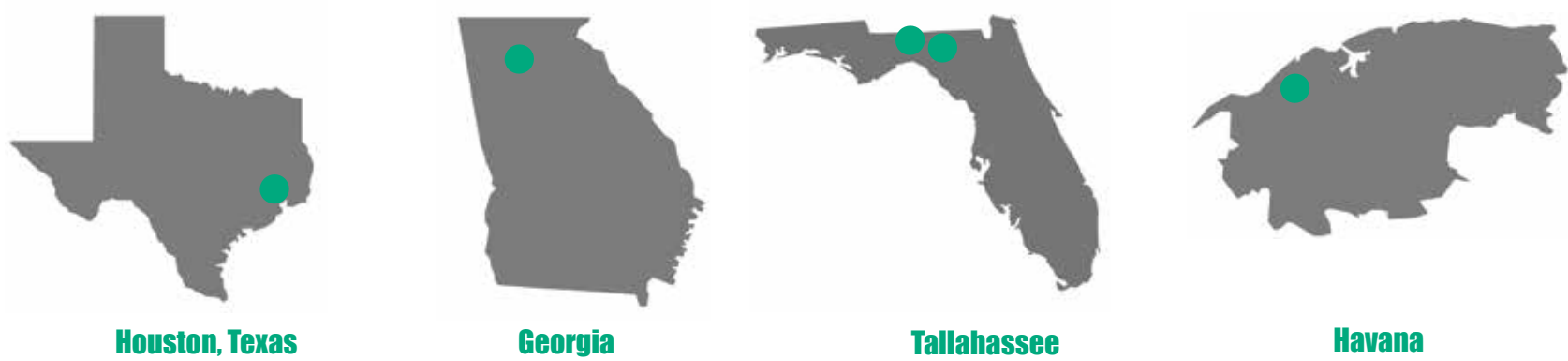
And then, the most feared ogre of all, A NEW SYSTEM OF VALUES, lumbered into the city and began to enclose ever-larger parts of it and of people’s imaginations. All of sudden, the prevalent size of finely-made canvases was tailored to the art fair booth or the luxury condo foyer. A language of wan abstraction began to gangrene on everything. Every little bit of unalienated living that was possible ceased to be, and

all that became of everyday exchange was suffused with misery and meager feelings. Unsophisticated calculation replaced the natural proclivity to get it done with what was at hand. And the ogre, feeding on these betrayals, fattened and fattened. His warts gleamed. And other ogres saw that things were good and moved in. They took over and knocked down the cheap warehouses kids split to live in one side and exhibit their friends in the other. In place of these moldy structures, seam-stretched by unbounded good cheer, towers rose and people with few ideas moved in. Everything grew shinny and hollow.

Storms and the sea, seeing this new shinny and dead city, drew battle plans to sharpen their offensive. Viruses lent their services as a kind of shock ops. And it’s starting to seem, if one casts eyes upon things from just the wrong angle, that the hapless underdogs of the place—so many of them now integrated to the peripheries of the city this NEW SYSTEM OF VALUES had generated, glitch-frozen between who they want to be and what they need to do to survive—are being egged on to go back to something, or to reinvent something that was into its future form, to dig deep down into themselves, into the gourd inside them where a natural resourcefulness resides, and come back up with a new set of motivations and renew astuteness. Something, it seems, is in the air. (Surely, the warrant to sense the electricity in the air so acutely is coming from the kids who’ve begun to torch police cars and remind us that looting draws its meaning from a set of desires unavailable to winny pundits and the caviar set.) The gourd of unfulfilled potential insides each of the hapless underdogs in this fairy tale is no different from the very hole at the center of the power that these new ogres wield—a hole that when one peers through it with enough attention begins to reveal the hazy contours of a future, that faraway placed called happiness coming closer, that looks so beautifully unlike the world we are jammed in.



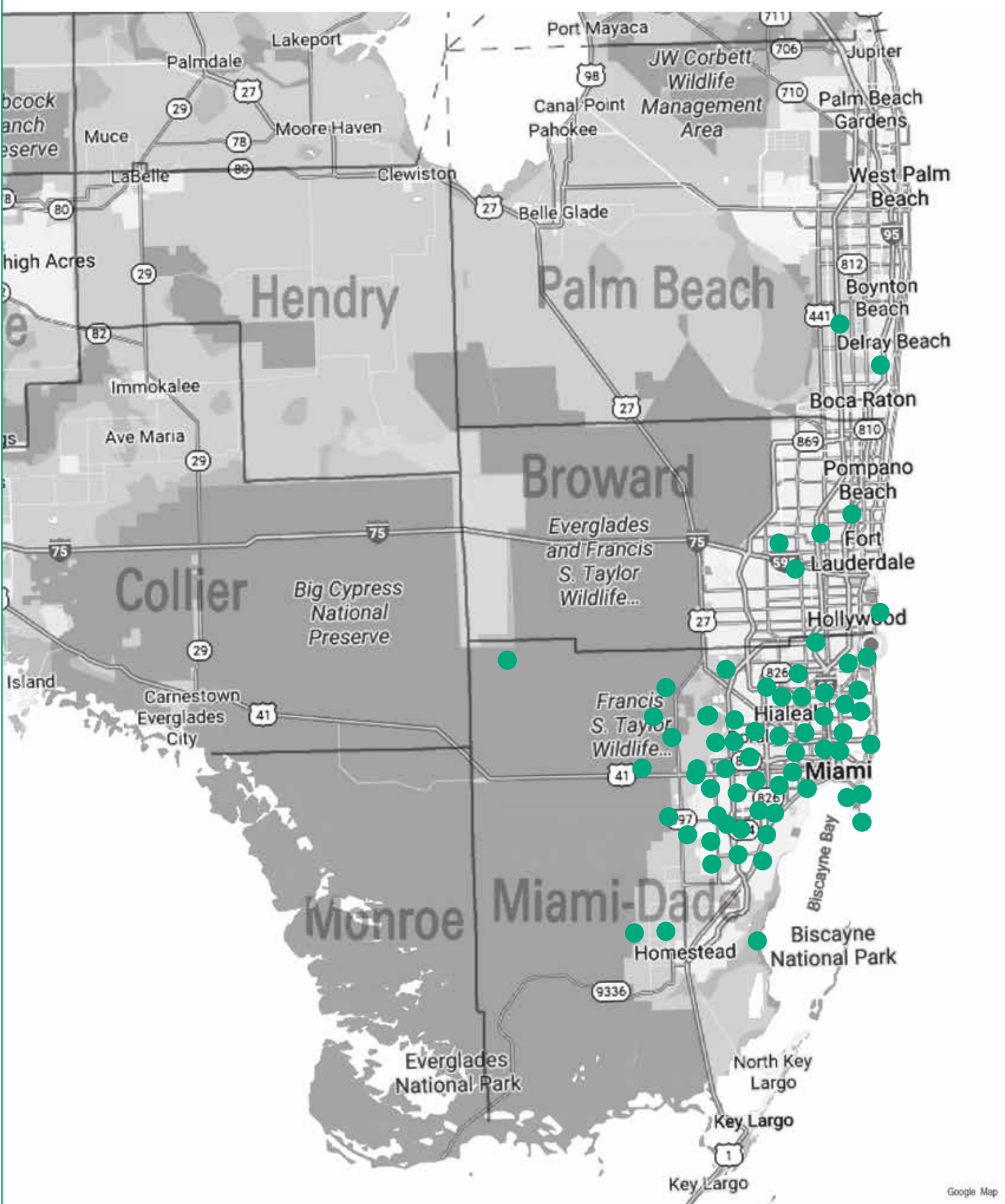
# AIM Biennial 2020 Location Map



## Artists

- Almaz Wilson – Miami Lakes, FL
- Aramis O'Reilly – Miami, FL
- Arturo E. Mosquera – Westchester, Miami, FL
- Barron Sherer – Miami Springs, FL
- Beatriz Monteavaro – Miami Beach, FL
- Carol Jazzar – El Portal, Miami, FL
- Carol K. Brown – Pinewood, Miami, FL
- Carol Todaro – Miami Shores, FL
- Carol-Anne McFarlane – Lauderhill, FL
- Carolina Cueva – North Beach, Miami, FL
- Charo Oquet – Allapattah, Miami, FL
- Chire Regans (VantaBlack) – Miami, FL
- Debbie Acevedo - Fort Lauderdale, FL
- Devora Perez – Long Pine Key, Everglades, FL
- Dinizulu Gene Tinnie – Virginia Beach, Miami, FL
- Dona Altemus – Rickenbacker Causeway, Miami, FL
- Donald McKnight – Coconut Grove, Miami, FL
- Ena Marrero – Palmetto Bay, FL
- Ernesto Oroza – AIM Biennial Catalog
- Frances Trombly – Bellaire, Miami, FL
- Francie Bishop Good - Fort Lauderdale, FL
- Francisco Masó – Homestead, FL
- Gavin Perry – Wynwood District, Miami, FL
- GeoVanna Gonzalez – North Miami, FL
- Glenn Saffo – Tallahassee, FL
- Glexis Novoa – Miami, FL
- Gustavo Matamoros – Miami, FL
- James Allister Sprang – Design District, Miami, FL
- Janese Weingarten + Dave Kudzma – North Miami Beach, FL
- Jared McGriff – North Miami Beach, FL
- Jessica Gispert – Coral Gables, Miami, FL
- Jorge Pantoja – Miami Beach, FL
- Julio Mitjans – Vedado, Havana, Cuba
- Kabuya Saffo – Welaunee Plantation, Tallahassee, FL
- Kandy Lopez – Downtown, Miami, FL
- Karen and Harold Rifas – South FLorida
- Kathleen Hudspeth – Coral Gables, Miami, FL
- Kerry Phillips – Little Haiti, Miami, FL
- Kevin Arrow – North Miami, FL
- Kristen Thiele – North Miami, FL
- Laura Marsh – Miami, FL
- Leyden Rodriguez-Casanova – Bellaire, Miami, FL
- Liliam Dooley – Aventura, Miami, FL
- Linda Chamorro + Felice Grodin – Redland Agricultural District, FL
- Iou anne colodny – Broward, Davie and North Miami, FL
- Luis Gispert – Miami, FL
- Mariano Bejarano – Delray, FL
- Marisol Blanco – Miami river, Miami, FL
- Mark Handforth – Coral Gables, Miami, FL
- Michiko Kurisu – Delray Beach, FL
- N. Masani Landfair – Woodstock, GA
- Niki Lopez – Fort Lauderdale, FL
- Onajide Shabaka – Arch Creek, Miami, FL
- Rafael Domenech – North Miami, FL
- Ralph Provisero – Miami, FL
- Rick Lowe – Houston, TX
- Robert Huff – Overtown, Miami, FL
- Robert McKnight – Coconut Grove, Miami, FL
- Robert Thiele – Miami, FL
- Rosemarie Chiarlone – Little Haiti, Miami, FL
- Rudolf Kohn – North Miami, FL
- Samuel Tommie – Wynwood District, Miami, FL
- Sonia Baez-Hernandez – Fort Lauderdale, FL
- Tara Chadwick – Downtown, Fort Lauderdale, FL
- Terence Price II – Miami Gardens, FL
- Tom Scicluna – Miami, FL
- Tom Virgin – Little Haiti and West Grove, Miami, FL
- Wagner, Hand & Pflug – North Miami Beach, FL
- Yanira Collado – North Miami, FL

# South Florida





ALMAZ WILSON  
Enough

**Proposal**  
In *currents* (title subject to change), Wilson will perform a closing ceremony of accumulation and release, aroused by the fluency of intentionality and spontaneity. Wilson will activate the ritual with weighted, soft, sculptural materials that can bend and rest upon her physical body, as the primary architectural space within the performance. *currents* (title subject to change) will create a fusion between her body and the grounds (tbd) on which it is supported, making space for a location to be found.

Videography: Sue Montoya



● Geographic location: 25.927902,-80.345722, Miami Lakes, FL

**Biography**  
Almaz Wilson is a multi-disciplinary artist committed to exploring intimacy, loss and resilience, and identity-in-flux through the possibilities of endlessness in place-making and shape-making. Wilson is interested in how the body translates visceral information within a space, and how a space can become an expression of a shared relationship. In 2018, Almaz received an MFA from University of Florida, and, in 2020, had a solo exhibit, “backroads,” at FiveMyles Gallery in Brooklyn, New York.



ARAMIS O'REILLY  
Vivarium

**Proposal**  
O'Reilly proposes to build a set of vivariums—small plexiglass spaces that will act as an enclosure for man. (The spaces will contain recreations of either natural landscapes, or interior or exterior spaces. The vivariums will be placed in various locations; the locations and scenes represented in each will be connected contextually.) He has conceptualized the enclosed man as himself, a black man surrounded by a clear separation from the rest of his environment. The nature, source and substance of this separation is both simple and complex; his hope is to investigate, sympathetically, aspects of this dilemma.

● Bayfront Park (Pond) 301 Biscayne Blvd, Miami FL

**Biography**  
Aramis O'Reilly was raised in New Jersey. O'Reilly attended both the University of Connecticut and Florida International University, receiving an MFA from the latter. He lives and teaches in Miami. In 2019, he participated in the “Exposed Exhibition + Fundraiser” at the Art and Culture Center of Hollywood.





ARTURO E. MOSQUERA  
Sistine Chapel Walls

Proposal  
In his first large scale work, “Sistine Chapel Walls,” Mosquera uses all of the exterior walls of the Farside Gallery as the canvas for his graffiti paintings. He chose to paint religious concerns that are ubiquitous in his artwork; this time, the concerns are closely associated with his admiration for Michelangelo and his multiple visits to the Sistine Chapel in the Vatican.



Farside Gallery 1305 SW 87th Avenue, Miami, FL 33174

Biography  
Arturo E. Mosquera is a self-taught artist from Memphis, Tennessee. He studied printmaking at Manchester College and is interested in graffiti. In 2016, Mosquera exhibited in the group show “LIKE IT OR NOT” at the Farside Gallery in Miami.

BARRON SHERER  
Coming Soon! or maybe not, 2020

Proposal  
Sherer has created a movie theater lobby-style banner for an expanded cinema piece (currently a work in progress) entitled *Miami Story/Miami Expose*. The banner features hyperbolic main title cards from two locally produced Film Noirs (*and then suddenly!* and *filmed in hot spots!*) and placed on the site of the recently demolished Mid-century Circle Theater in Miami Springs, Florida. This COVID-era promotional gesture amplifies the precarious nature of traditional art and cinema production, as well as symbiotic art and cinema exhibition.



<https://vimeo.com/478079795/b762f9581d>





BEATRIZ MONTEAVARO

Untitled, 2020

Proposal

In reference to her proposed work, Monteavaro states that, in walking the streets and alleyways of Miami Beach, she has found unusual moments and feelings in some out-of-the-way corners. She remarks that she will most likely use sand, and that the Halloween season could have some influence.

Biography

Beatriz Monteavaro is an artist and musician whose work is influenced by monster movies, science fiction, Disneyworld, and underground music scenes. Monteavaro was born in Cuba and received a BFA from Tyler School of Art at Temple University. Monteavaro has exhibited in many venues including the Annina Nosei Gallery in New York, Miami Art Museum, as well as The National Museum of Women in the Arts, in Washington D.C.



CAROL JAZZAR

The End of an Era “MY WAY” being BIG of nothing was BIGGER than being nothing at all

Proposal

Jazzar is proposing work from an artist book entitled *The Rebirth of Venus*, featuring 32 essays, 32 collages, and 32 astrological charts.

The following text is an excerpt from an artist book titled “The Rebirth of Venus” featuring 32 essays, 32 collages and 32 astrological charts.  
The End of an Era “MY WAY” being BIG of nothing was BIGGER than being nothing at all

When I was young, to hide my insecurities, my lack of self-esteem, the ‘smallness’ I felt inside, I wanted to be BIG. I wanted to be BIG, BIG, BIG as BIG as I could. I wanted to be as BIG as the sun and radiate my BIGNESS to the farthest outskirts of the universe. And because being BIG was not enough, I wanted to do something BIG, something bold, something meaningful, something that would make me proud, make me shine, make me loved, make me respected. I wanted to do something so BIG that it would fill out the emptiness I felt inside.

So early on, I set out on my journey. I knew I wanted to be BIG and do something BIG but I didn’t know what and I didn’t know how. All I knew was everything else; and boy, did I know it! I certainly knew better than my mother and I knew better than my brothers, who were nonetheless much older than me but made terrible mistakes, in my own opinion. I knew better than our neighbor, who came over sometimes for coffee to discuss her marital difficulties. I almost knew better than my schoolteachers but still managed to learn a good deal when I attended class. Somehow in that setting, I was able to be still and listen to what he or she had to say.

Because I was not listening to anyone else otherwise. Listening for what? I already knew it all. And since I knew it all, I was going to do things MY WAY, the way I thought would make me BIG and accomplish BIG things. And that way was not my school girlfriends’ way; oh, no, it was not. None of the little girls I knew would ever be BIG. How could they? All these little girls wanted was to find a little boy to marry and have little boys and girls with them. What a life! I didn’t want to be one of those girls, and I sure didn’t want smaller boys and girls to impede my way. I wanted to be BIG and be BIG on my own, bigger than all of them put together would ever be...then maybe...in a distant future...once I reached my bigness.... I would meet a big boy with whom I’d do even bigger things and together we’d be the Biggest!

So I left school and moved to a BIG city. I had no diploma, but didn’t think it mattered as long as I had a vision and the will to achieve it. I did little jobs here and there, but quickly started my own business. I worked, worked hard, worked at it for a few years and did well but it was nothing BIG, nothing major, nothing that was making me proud, nothing that was making me be respected, nothing that was making me BIG the way I wanted to be BIG, and I understood right there and then that, where I was, nothing could ever be as BIG as I needed.

Biography

Carol Jazzar grew up in France. Her artistic practice is based on contemplation and self-reflection. She has a dual practice making multi-media works (focused on writings, collages, and astrology that follow the moon cycle) and photographic works in nature.

So I closed the business and left. I left my homeland and flew to a BIG country. I moved to one of the biggest countries in the world, the country of dreams, the country of possibilities, the country that permits the small to become BIG. And lucky me, upon my arrival, I met some BIG people who showed me BIG in a BIG way. Wow, it was really amazing to see BIG incarnated.

Now I had no time to waste. So I started a new business and toiled again on my bigness. I worked, worked hard, worked at it tirelessly. My enterprise started to get really BIG. I was for sure on the road to success but for some reason, all of a sudden, this particular bigness didn’t appeal to me, I didn’t want to be BIG like that. No, I didn’t want to be BIG this way. So I stopped, ceased my activities, closed the business doors and moved onto something else, something new, something that would definitely make me BIG the way I wanted to be BIG and then, take me to my ultimate bigness. So I started all over again and I worked and worked and worked and was getting BIG, BIGGER, the BIGGEST I had ever been. That was it! I was on MY WAY to BIG TIME!



I might make it sound as if it was easy to become BIG on demand but in reality the way to bigness was really hard. First, to be BIG, I had to make sure I wasn’t small. This was the number one condition and in itself, was a full time job. Small couldn’t be part of me, any part at all, so if small appeared somewhere, if I saw it or felt it, I had to shove it in a box and mail it first class to oblivion. That was the rule. All of the smallness I felt inside had to be blocked immediately, pushed back, pulled down, deep down so I would never see or feel it again. And with practice, most of my smallness disappeared. This was a major accomplishment in itself because as I already mentioned, it took a lot of work.

But getting rid of the small in myself was not enough; I had to ditch the smalls around me too. I cut them off from one day to the next, became aloof and distant, harboring a cold and stiff politeness, thereby appearing BIGGER in their smallness while intimidating those who would stick too closely on their own way to bigness. I was just freeing myself from their useless company in order to focus on those holding the keys to my next BIG step, who I then dumped after I had squeezed out all their goodies. Nevertheless I had to keep a few smalls around. To whom else could have I bragged about all my success? They had to bear witness to my BIGNESS, and hear over and over about my prowess while still being able to stand being crushed when I was put down by bigger.

Yes, this was MY WAY in the old days, my cruel game in the workplace, the push and pull of the rat race; and it was fine by me, because all I wanted was to be BIG.

©carol jazzar 2020



● 1045 NW 115 Street, Pinewood, Miami, FL

CAROL K. BROWN  
Untitled (people wearing masks)

**Proposal**  
Brown proposes to make a number of prints of drawings of people wearing masks. Having cut them out, she will prop them behind windows, as if they were lone figures looking outward. She may place them behind screens to slightly obscure them.

**Biography**  
Carol K. Brown is a visual artist based out of Miami and New York. Over an extensive career, her work has involved sculpture, anthropomorphic abstractions, figurative paintings, and social commentary. In 2019, she exhibited “Down the Rabbit Hole” at the Nohra Haime Gallery in New York.



● Miami Shores Village Bayfront Park, 9501 – 9599 N. Bayshore Drive, Miami Shores, FL

CAROL TODARO  
Biscayne, 2020

**Proposal**  
Todaro proposes to work onsite, at the Miami Shores Village Bayside Park, where a plaque describes the founding of a community called “Biscayne.” She will make a series of frottage drawings from the raised text of the plaque, extracting letters, words and phrases to make a list poem that is also an alternative history, from the Tequesta to Jim Crow.

**Biography**  
Carol Todaro is an artist and writer who makes artists’ books. Her work has been collected by the Bibliothèque nationale de France as well as the National Museum for Women in the Arts, in Washington DC. In 2019, her exhibit, “The Artful Book,” took place at the LNS Gallery in Miami. She lives and teaches in Miami.





● 5450 NW 19th Street Lauderhill, FL 33313

CAROL-ANNE MCFARLANE

Untitled (Nice Nipples)

Proposal

McFarlane will print out a Facebook post of hers that documents and responds to an encounter with a catcaller outside her studio in Miami. She will adhere the printed post to the building (5450 NW 19th Street) that served as the site of her studio space and encounter with the catcaller. She will revisit the site and photograph any interactions with the poster.

Biography

Carol-Anne McFarlane creates artwork that brings consciousness of social manipulation and its long-term effects to the forefront so that people can be intentional when responding to what they experience in the world. Originally from Ft. Lauderdale, and born to Jamaican parents, McFarlane graduated with a BFA in Illustration from the Atlanta College of Art. In 2019, MacFarlane was invited to participate in an international Cultural Exchange with Diaspora Vibe Cultural Arts Incubator.



CAROLINA CUEVA

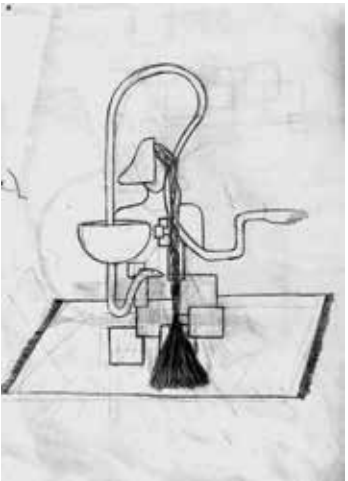
Untitled

Proposal

Cueva is proposing to create a site-specific installation that will combine drawing elements with sculptural objects. The work will explore themes of femininity and mythology, inspired, in part, by found objects. She is interested in the relationship between past, present and future, and the cyclical relationship of time. As part of this project, the objects will reference ideas of figuration, multiplicity and fragmented bodies.

Biography

Carolina Cueva is a multidisciplinary artist from Lima, Peru. She received her BFA from the School of Visual Arts in 2007, and currently lives in Miami, Florida. Her work is a response and conversation between her unconscious, personal narrative, and history. Her work has been featured at the Little Haiti Cultural Center, The Nada Fair, as well as The Museum of Contemporary Art North Miami.





● 3317 NW 7th Avenue Allapattah, FL

CHARO OQUET

Charo Oquet's "Reliquary "

Proposal

*Reliquary* is a site-specific installation in Allapattah that explores concepts of sacred spaces and spiritual encounters, based on an Afro-Caribbean ritual for the dead called "Cabo de Año." Designed to give voice, a face, and a story to the migrant Dominican community of the neighborhood, *Reliquary* creates an ambiguous and safe space where fictional and documentary dimensions are blended, creating a third territory of language. The installation includes pieces that imply that they are energy markers and conduits; it also includes pieces from research into the origins of magic writing, such as veves.

Biography

Charo Oquet is an interdisciplinary artist and curator from Santo Domingo, Dominican Republic. She explores the poetics related to the construction of a new imaginary in the contemporary Caribbean through video, photography, performance, painting and installation, crisscrossed with her family history. In 2018, she exhibited *Arryanos*, a short film, at Edge Zones Gallery in Miami. She lives and works in Miami Beach.



CHIRE REGANS (VANTABLACK)

Say Their Names

Proposal

*Say Their Names* is a public art memorial which was developed in response to the global uprisings motivated by the senseless murder of George Floyd by arresting officers in Minneapolis. The project serves as a direct call to the public to honor those lost to gun violence, police brutality, hate crimes, and domestic violence; it is also a statement of solidarity with members of the community who feel unheard and forgotten in the wake of tragedy. The piece is on the full posterior wall of the Bakehouse Art Complex. The wall will be painted solid black and covered in the names of victims, primarily from South Florida, but from throughout the country as well, with distinctions made according to gender and gender identity. The street below will give the instruction: "Say Their Names," "Digan Sus Nombres," and "Di Non Yo."

Biography

Chire Regans, aka VantaBlack, is a visual artist originally from Saint Louis, Missouri. She received a BS focused in Visual and Performing Arts from Florida A&M University. Regans has dedicated both her artistic practice and her life to community advocacy and activism. Regans serves on the Miami-Dade Community Relations Board's Criminal Justice and Law Enforcement Committee and as a teaching artist at PAMM. In 2020, she was Oolite Art's Social Justice Award winner.





● Tree Tops Park, 3900 SW 100th Ave, Davie, FL ● The waterfront by Coconut Drive, Fort Lauderdale, FL

DEBBIE ACEVEDO

Untitled (wind chime)

Proposal

Acevedo proposes placing various custom-made wind chimes throughout the Ft. Lauderdale area as a way of provoking exchange with the public. Acevedo notes that wind chime sounds are calming, soothing, meditative and thought to have a healing effect on the body and soul; she keeps them throughout her own home and believes that in these times of turmoil and uncertainty, the public can use a sound balm.

Biography

Debbie Acevedo is a Brooklyn-born multidisciplinary artist based out of Ft. Lauderdale. Her work spans painting, textile, leather manipulation and jewelry and jewelry making. In 2021, she will complete the Poiemia Artist's Residency in Bregovo, Bulgaria.



DEVORA PEREZ

Erasure in the Making

Proposal

*Erasure in the Making* is composed of a rectangular wooden structure that is 7'x10'x6.' The structure is open and made to be ambiguous in its function and phase, as if in the process of erection or dismantlement. On two sides of the structure, plexiglass boxes hang, one with asphalt, the other with concrete. The plexiglass boxes allude to a fixed, or "picture," window that is non-operational and framed by the structure. Within the suspended clear boxes are artificial landscapes, symbolic of the built environment and its constructs. *Erasure in the Making* will be located in the Everglades, a vast remote expanse where the horizon line is low and framed by the limitless sky; there the work will stand distinct and strangely, in stark contrast to the landscape.

Photos by José García



● Long Pine Key area of Everglades National Park

Biography

Devora Perez lives and works in Miami. She received her Bachelor's degree from New World School of the Arts, and is currently an MFA candidate at Florida International University. Her work is influenced by the domestic environment, architectural layouts and elements from homes; it relies on understated materials from daily life such as fabric, caulk, and cement. In 2016, her work was in a group show at Cisneros Fontanals Art Foundation.





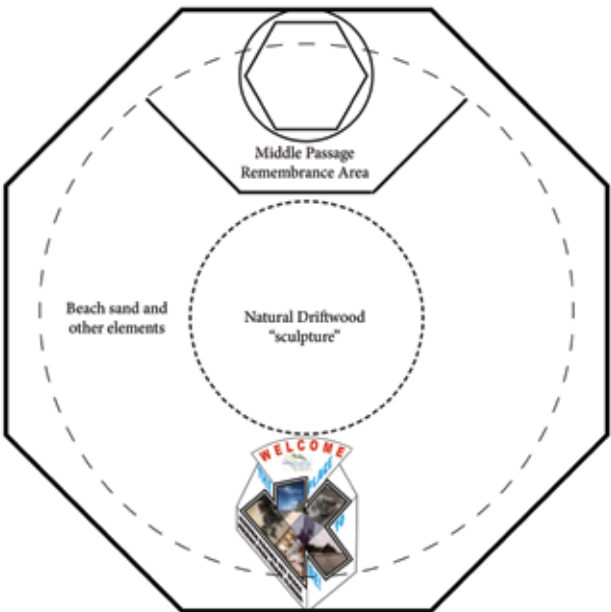
● **Historic Virginia Key Beach Museum Park Office, Virginia Beach Dr. Miami FL**

**DINIZULU GENE TINNIE**

Untitled

Proposal

Tinnie proposes exhibiting a newspaper article to commemorate the Ocoee Massacre, which took place 100 years—almost to the day—before the current election. The lynching of Mose Norman, and subsequent massacre of the thriving Black community that was beginning to register and exercise the right to vote, speaks to the artist as a lesson for today. He comments that “perhaps Ocoee is just the timely reminder that Black Votes Matter now more than they ever have in history, but also an equal reminder that our youth, male and female alike, must be heard for their votes to be the vital factor that shapes not only a better nation but also the new world that life on earth demands.”



Installation  
9' x 9' (2.75 x 2.75 m)  
footprint  
*Sketch 1*



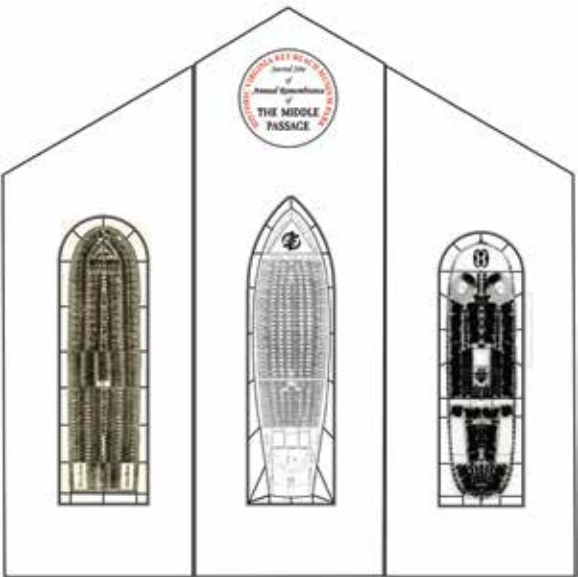
New York Age  
December 19, 1920  
Page 1

Biography

Gene Tinnie was born in the South Bronx, New York. After studying in multiple institutions, he received an M.A. in French literature and linguistics from Queens College, CUNY. Having worked in multiple cities, he came to Miami, where he joined the Miami Black Arts Workshop and was a founding member of the KUUMBA Artists Collective of South Florida. His public art commissions include “Remembrance of the Way,” “Trilogy for Dr. King,” and “The World is a Garden in which All Are One.”



Installation  
“convex” side of panels, each 2' w. x 6' h. (0.6 x 1.8 m)  
*Sketch 2*



Installation  
“concave” side of panels, each 2' w. x 6' h. (0.6 x 1.8 m)  
*Sketch 3*

● **Rickenbacker Causeway, Miami, FL 33149**

**DONA ALTEMUS**

Untitled (in someway, shape or form)

Proposal

Centering around the tetrahedron space-frame, designed by Alexander Graham Bell, this project aims to correlate modes of application in which the Platonic solid pyramid shape has been manipulated to propel advances in the realms of science, design and architecture.

Biography

Dona Altemus is a South Florida native. She received her MFA from the University of Delaware in 2018. She has participated in exhibitions that include “MIA\_BER,” at the Berlin Arts Club, “Fantastical Vizcaya,” at Vizcaya Museum and Gardens, and more. She has also held residencies at the Vermont Studio Center and ArtCenter South Florida, among others.





DONALD MCKNIGHT (1949-2020)  
Untitled (Miami Black Arts Workshop 1970-1985)



Donald McKnight. Courtesy Kroma Gallery/ Robert McKnight. 2015

Born in Kingstree,S.Carolina raised in Miami,Fla. Founding member of Miami Black Arts Workshop & long term member of K.U.U.M.B.A.Artist of Florida.

“Starting at the age of 14, I’ve been making art. This seemed to come naturally although I had some training while in High school, I did receive supplementary training from some summer workshops and an introductory correspondence course in art and advertising. This was followed by two years of painting classes at the University of Miami. The idea of pursuing art as an occupation was put on hold for several years as I was unsure about my goals, following several unsuccessful forays into the fine arts market .My reentry into the field of art successfully came about with employment with Metro-Dade Zoological Design Team. I was employed as an Exhibit Designer. This position required me to design and construct individual exhibit displays at the zoo. This consisted of conception renderings; scale models cost estimation and the final construction of the exhibit. This job lasted, six years. Because of my success on this project I was offered a position at Walt Disney world in Orlando as a designer specialist. This was for the EPGOT project.’ -This position allowed me to broaden my artistic skills

Experimentation with assorted materials and mediums, some in combinations to create an image that is unique and visually stimulating is my primary objective in art. To start with a blank surface such as canvass or paper is normal for most artists, but to extend that to other assorted materials such as plastics ,stone, tiles etc., is to open a new world of illusions that ends with unique images and surfaces that gives the viewer a visual stimulation as well as a mental pause. I try to give the viewer something to see that is not apparent on the first viewing, but grows on you the more you view the image. Images created through experimenting with various materials and techniques usually end up being more visually pleasing than those created using the established methods, materials and mediums. The image created is not the primary importance but it is part of the equation for a completed piece of artwork.”

-Donald McKnight (2015)

● MBAW Studios 3743 Grand Avenue, Coconut Grove, FL



A sign dedicated to the members of the Miami Black Artist Workshop (1971 -1984) in memory of Donald McKnight at the former location of the MBAW studios, 3743 Grand Avenue, Coconut Grove, FL. For their creative vision and selfless service to the Black communities in South Florida.

-Coffee Cup Collective (Miami Chapter)



Donald McKnight memorial photo courtesy Robert McKnight, Dnizulu Gene Tinnie, Roland Woods Jr. 2020

ENA MARRERO  
“CASA BLANCA, AS TIME GOES BY, “IT IS WHAT IT IS”

Proposal  
Marrero will display New York Times editorial headline pages with photos, related to COVID-19 as well as President Donald Trump’s conduct during his term in office. The New York Times pages will be spread out outdoors, exposed to rain, grass, trees, leaves, diverse organic ambience, natural/regular trash decomposition.

● Backjard Garden Area 13720 SW 78 Ct. Palmetto Bay, FL 33158

Biography  
Having studied at the Art Students League and the National Academy of Design in New York, Ena Marrero moved to Miami in 1995 and continued her studies at the New World School of the Arts. As an artist, Ena has received numerous scholarships and awards and has participated in solo and group shows throughout South Florida and abroad. Her working process combines concept and functionality; she uses various mediums to create paintings, works on paper, photography, sculptures, and installations. Her work is in numerous collections.





ERNESTO OROZA

Bhel (Florida)

Proposal  
Oroza submits the following:

“You must understand this text as a set of instructions, but the first thing I advise is that you not follow them. Many times, as we see in manuals, we forget that places and needs are always diverse. What I am proposing (you not follow to the T) here are some instructions for you to become a *souffleur*, *apuntador de la concha*, a prompter<sup>1</sup> (as the Americans say).

A prompter always has the script in his hands. That’s why everybody trusts him. For that very reason, he can, like no one else, end the text’s dictatorship. When I say that, I mean all texts, even this one, and all those texts that reject the value of the text. I am thinking, for instance, of Artaud when he wrote: “the dialogue of the play will not be written, fixed in advance, but will emerge on the stage, will be created in it.” Or when he proposed that dialogue: “is born of the need for language, rather than of the instituted language.” Having warned you and freed myself, I instruct you:

1. Make a hole in the garden of your house, next to the sidewalk. I recommend that it be 72 cm deep by 60 cm in diameter.
2. Insert a chair or a small bench inside the hole. If you are going to become an anarchist prompter, you will have a lot of work, so avoid exhausting yourself.
3. Use cardboard from a couple of boxes, or wood, to make an object similar to illustration **A**. If you do not want to make the hole, build what I am showing in illustration **B**.

Get inside the object and wait for the next passer-by. When those people walk in front of you, remind them of something. Say: reuse.”

<sup>1</sup>The prompter (sometimes prompt) in a theatre is a person who prompts or cues actors when they forget their lines or neglect to move on the stage to where they are supposed to be situated. (Wikipedia)

Biography  
Ernesto Oroza is from Havana, Cuba. He holds a BA in Industrial Design from the Instituto Superior de Diseño as well as a Certificate in Graphic Design from the Instituto Politécnico de Diseño, both in Havana. He is an artist, designer, researcher, and head of the postgraduate course “Design and Research” at the Saint Etienne School of Art and Design in France, and Editorial Director of Azimuts. Oroza is interested in the architectures of necessity, technological disobedience and other subjects that link design and society in times of economic and political crisis. He produces and distributes speculative models and research through a variety of publishing methods, exhibitions, collaborative practices, documentaries and unorthodox forays into architecture, interior design and the object.

“You must understand this text as a set of instructions, but the first thing I advise is that you not follow them. Many times, as we see in manuals, we forget that places and needs are always diverse. What I am proposing (you not follow to the T) here are some instructions for you to become a *souffleur*, *apuntador de la concha*, a prompter<sup>1</sup> (as the Americans say).

A prompter always has the script in his hands. That’s why everybody trusts him. For that very reason, he can, like no one else, end the text’s dictatorship. When I say that, I mean all texts, even this one, and all those texts that reject the value of the text. I am thinking, for instance, of Artaud when he wrote: “the dialogue of the play will not be written, fixed in advance, but will emerge on the stage, will be created in it.” Or when he proposed that dialogue: “is born of the need for language, rather than of the instituted language.” Having warned you and freed myself, I instruct you:

1. Make a hole in the garden of your house, next to the sidewalk. I recommend that it be 72 cm deep by 60 cm in diameter.
2. Insert a chair or a small bench inside the hole. If you are going to become an anarchist prompter, you will have a lot of work, so avoid exhausting yourself.
3. Use cardboard from a couple of boxes, or wood, to make an object similar to illustration **A**. If you do not want to make the hole, build what I am showing in illustration **B**.

Get inside the object and wait for the next passer-by. When those people walk in front of you, remind them of something. Say: reuse.”

<sup>1</sup>The prompter (sometimes prompt) in a theatre is a person who prompts or cues actors when they forget their lines or neglect to move on the stage to where they are supposed to be situated. (Wikipedia)

FRANCES TROMBLY

Weaving (Left Behind), 2020

Proposal  
Handwoven fabric is a record of time. Each strand is dyed, touched, and worked into a cloth that reveals a moment and a place—it reveals the actions of someone somewhere. Fabric, then, tends to serve an intimate function as it embraces us, covers us, surrounds us. *Weaving (Left Behind)*, is an action that documents a relic of intimate connection left in a structure that’s almost gone. It serves as a reminder of the impermanence of materials themselves and our own lives. The work also makes reference to the endless labor that historically has been devalued and discarded—often called women’s work. Weaving (Left Behind) will be a site-specific piece of handwoven fabric.

Biography  
Frances Trombly works out of her hometown of Miami, Florida. She received a BFA from the Maryland Institute College of Art. She has been exhibited nationally and internationally, including the solo project “Frances Trombly: Over and Under,” at Locust Projects in Miami. She is co-director of Dimensions Variable in Miami.





● Kindred Hospital on 16th and Las Olas Blvd. Fort Lauderdale, FL

FRANCIE BISHOP GOOD

This is no fairy house ( Monhegan Island to Fort Lauderdale)

Proposal

Regarding her piece, the artist has packed a bag with shards and remnants of their ceramic work, and placed some of the broken pieces in spots she found to beautiful/ugly; returning later to Las Olas Blvd. (the main drag in Fort Lauderdale), she found them to be gone or almost gone.

Biography

Francie Bishop Good was raised in Allentown, Pennsylvania. She lives and works out of South Florida and New York City. She has received the South Florida Cultural Consortium Fellowship twice. Her work has been acquired by the Museum of Fine Arts, Boston, and The Wadsworth Atheneum, in Hartford, CT. In 2020, her exhibit "CURIOUS GARDEN: Recent Works in Sculpture and Painting" showed at the Mindy Solomon Gallery in Miami.



● Okra field on Mowry Dr. Homestead ● Sweet Potatoes field on SW 320th St. Homestead

FRANCISCO MASÓ

Stripes Rd

Proposal

*Stripes Rd.* continues Masó's ongoing exploration of political art and audiences. Before the 2020 presidential elections, Masó had appropriated the socio-economic landscape of his town, Homestead, by placing geometric abstract lawn signs in agricultural fields. He comments that Homestead has been a space where historically displaced Black communities and diverse groups from the Caribbean and Latin America converge in the farm industry. Thinking about the significance of empathy in political campaigns, Masó disrupts the strategies of communication to provoke a detached reflection about political representation in public space.

Biography

Francisco Masó is a visual artist from Havana, Cuba, who lives and works in Miami, Florida. He received a Bachelor's degree in Stage Design from the Instituto Superior de Arte in Havana. In 2018, he exhibited in "Solid Abstraction: Disobedient Strategies in Contemporary Cuban Art" at Miami Biennale Foundation. His work is focused on the research of political and economic phenomena that are materialized in contemporary artistic practices, ranging from the generation of a video to an abstract painting.





GAVIN PERRY

Transmission 2020

Proposal

*Transmission* is a multi-media project brought together for the exhibition AiM. Existing as a photograph with an accompanying lathe cut vinyl disc of a recorded improvisational noise/soundscape, *Transmission* aims to expand conceptual space and links to different points in time. The photograph in question was taken in Wynwood years ago; the subject, a baby stroller cradling a broken 'boom' box, was discovered on my commute to my studio at the time. Captured, such as it was, it reveals its previous owner's valuation of objects. (Possession as a means to define self-worth.) With the new addition of a "soundtrack," produced some 13 years later, I attempt to stretch the conceptual limitations of time and challenge the notion of a tangible object. I envision the sound component as what would emanate from the "boom box."



● Wynwood District, 2199 NW 1st Place, Miami, FL

Biography

Gavin Perry, born in Philadelphia, PA, is a painter, sculptor and musician. He studied printmaking at the Tyler School of Art, graduating with a BFA in both. Perry has exhibited nationally and internationally. His work is included in the permanent collection of the PAMM in Miami, and the CAC Málaga in Spain. In 2009, he received the South Florida Cultural Consortium Fellowship. In 2018, he exhibited "Jaw Breaker" at the Barbara Davis Gallery in Houston, TX.

GEOVANNA GONZALEZ

2020 Untitled

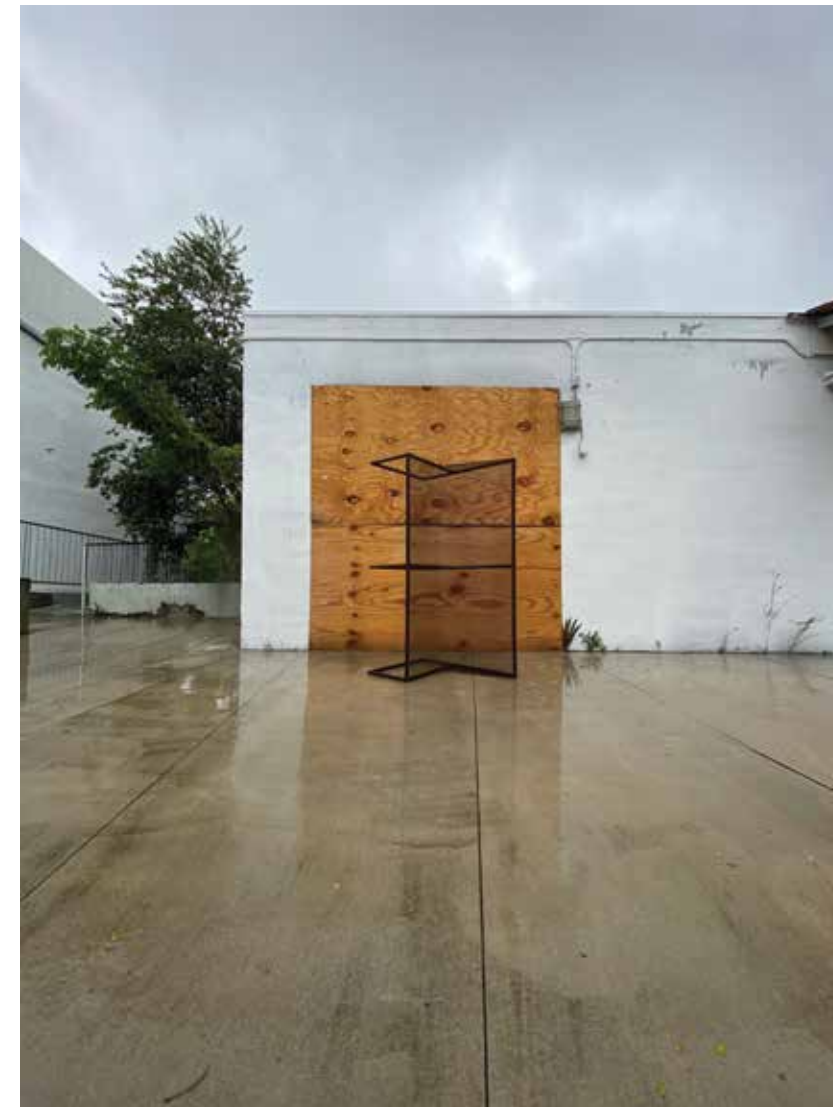
Proposal

In our contemporary time, buildings covered in plywood have a language all their own. Whether it be to denote preparation for a storm, protest or vacancy, the imagery of plywood as shield is ever present. This sculpture, once a bench, a place of contemplation, is now an obstacle or object of interference placed in front of a space in preparation for too many unknowns.

● North Miami, FL

Biography

GeoVanna was born and raised in Los Angeles, where she received her BFA from Otis College of Art and Design. Recent exhibits include "When We Open Every Window" at Gr\_und, Berlin, and "Play, Lay, Aye" at The Bass Museum, Miami. She is a member of queer/feminist arts collective COVEN Berlin, which works on exhibitions and events that focus on body politics, gender, labor, sexuality, and art.





● Lake Talquin, Tallahassee, FL

GLENN SAFFO

Landing

**Proposal**  
Saffo will take photographs on his jobsite for Leon County Parks & Recreation. He considers the work interesting because the lakes change on a daily basis, providing a view of nature as a fine art in and of itself.

**Biography**  
Glenn Saffo has studied at Antioch College, Washington, DC; DeCarteret College in Jamaica; and Boylan-Haven-Mather Academy in Camden, South Carolina. He has primarily worked in photography, including for the Washington Post, DUGGAL, New York, and David Hammons, New York. He was the founder and director of The Shadowed Image Studio in Harlem, New York, where he held multiple exhibits.



GLEXXIS NOVOA

Blacks & Latinos

**Proposal**  
Novoa is proposing *Blacks & Latinos*, a flag measuring 38" x 60." The project is in line with his work, which draws on the aesthetics of power, taking social history as its main subject.

**Biography**  
Novoa is a visual artist from Holguín, Cuba. He has lived in Miami since 1995. He studied at the National School of Art in Havana, Cuba, as well as Skowhegan School of Painting and Sculpture in Maine. In his work, Novoa researches symbolic representations in architecture, graphic design, and propaganda, such as recognizable city icons, monuments, institutional heraldry, or official graphics. His work is meant to become an instrument of social and historical analysis. Novoa also tries to look in the other direction—the community—for an account of the multifaceted crisis in the United States, such as the events caused by the need to restore a legal government and validate civil rights. In 2019, he exhibited "La Forma del Tiempo" at La Acacia Galería in Havana.





● 12425 NE 13th Avenue, Miami, FL

GUSTAVO MATAMOROS

Landscape with Hum

Proposal

*Landscape with Hum* (2001) is a site-specific 1-minute 45-second recording that documents an unnoticeable occurrence: the presence of a hum as captured by the right side of the artist's stereo microphone while walking on a pasture, across and under high voltage power lines suspended four stories from the ground in an otherwise unsuspecting natural landscape. The project was carried out at 12425 NE 13th Avenue.

Biography

Gustavo Matamoros was born in Caracas, Venezuela. He is a composer, sound artist, and the founding Artistic Director of the Subtropics Festival. In 2019, he released “(‘) Tilde (‘) Tilde,” a composition, and sound art project based in Little Havana, created during his residency at the Koubek Center. The artist has lived and worked in Miami since 1979.



[https://www.youtube.com/watch?v=Mm6-QX\\_mWNM](https://www.youtube.com/watch?v=Mm6-QX_mWNM)



JAMES ALLISTER SPRANG

Aquifer of the Spirit

Proposal

*Aquifer of the Spirit* is a 10-minute sound work, meant to be experienced with headphones. This work is an invitation for deep listening while meditating on the present moment: welcoming our bodies, our ancestors, our traumas, our pain, longings, visions, and dreams. The piece will be accessible via QR code to visitors of the Design District and Midtown Transportation Hub.



● Design District and Midtown Transportation Hub, Miami, FL

Biography

James Allister Sprang tells stories informed by black radical and experimental traditions. He has built relationships with communities and audiences across experimental theater, sound art, conceptual art, performance art, poetry and spoken word with his multidisciplinary practice. He has completed several residencies domestically and internationally, at The Public Theater, Pioneer Works, and The Apollo Theater, among others. In 2018, he received an MFA from the University of Pennsylvania. In 2019, his solo show “Fragment Scapes” showed at Knockdown Center, New York, NY.





● **Oleta River State Park 3400 NE 163rd St North Miami Beach, FL 33160**

**JANESE WEINGARTEN + DAVE KUDZMA**  
Restrictive Nets

**Proposal**  
When the beaches re-opened after the early part of COVID-19, the artists photographed the same landscapes that they had before the closures but felt compelled to mark up the new images with lines, bars, and nets. These “visual restrictions,” previously invisible, became apparent to the artists, who now see and feel these nets in the earth, sky, and water. The Installation/Performance/Ritual, entitled *Restrictive Nets*, will take place at Oleta State Park.

**Biography**  
Janese Weingarten and Dave Kudzma, aka “Jan & Dave,” grew up in Miami and now reside in Miami Beach after many years in Los Angeles, making films and artworks. In the past, their works have been concerned with the nature of originality versus copyright in the modern cultural milieu. They have often addressed and readdressed the idea of conflict/battle in their performances.



**JARED MCGRUFF**  
A Winner's Stand

**Proposal**  
For his proposal, McGriff is installing a winner’s stand of white basketball shoes at a park 1.5 miles north of Miami Beach’s southern-most point. He says the park’s basketball court is a nexus for people from all corners of the world. In installing the stand, he will explore ideas of hierarchy, play, connection and performance; by animating the otherwise abandoned space with the tools and dynamics of the adjacent space and its own former use, *A Winner’s Stand* will make the space more familiar and less abandoned.

● **Park 1.5 miles north of Miami Beach’s southern-most point**

**Biography**  
Jared McGriff is from Los Angeles, California. He earned a BA in Architecture from the College of Environmental Design at the University of California, Berkeley in 1999, as well as an MBA from New York University in 2008. His paintings are inspired by visual distortions, memory fragments, and ephemera. In 2020, he showed “Only Touching the Ground to Jump” at Spinello Projects in Miami.





● Matheson Hammock Park 9610 Old Cutler Road Coral Gables, Miami, FL

JESSICA GISPERT

Si te pido

Proposal

*Si te pido* is an artwork that taps into the artist's relationship to spirituality as a silent part of her identity. Gispert's absence from Florida for over a decade has led her to re-discover the ocean as a place of reflection and refuge during this health and socio-political crisis. *Si te pido* is created from materials found in offerings and rituals for protection and healing that she has seen used over the years by practitioners of Afro-Cuban spirituality in her family. She has decided to present the work at the ocean, as traditionally, negative energies are washed away in bodies of water. This piece's title refers to the unknown outcome of asking a deity for help.

Biography

Jessica Gispert was born in Miami, Florida. She is an artist based in Miami and Cologne. She received her BFA from Florida International University, MFA at New York University Steinhardt, and is currently a Postgraduate Fellow at the Academy of Media Arts Cologne. She has exhibited internationally at institutions like Museum Abteiberg in Mönchengladbach, Dortmunder Kunstverein, Chelsea Museum in New York City and Museo Nacional de Arte Moderno in Guatemala City. In 2019, she exhibited in the group exhibition "Everything Ordinary" at PiK, Deutz, Köln, Germany.



JORGE PANTOJA

Red Moon

Proposal

Pantoja proposes to use everyday objects, cans, lids, and sidewalk stories. He further adds comments about a red moon, the Cold War, the space race, and Chuck Yeager's comment on the US Mercury Space Program, "Spam in a can," in relation to his proposal.

Biography

Jorge Pantoja was born in Cuba; he lives and works in the United States. The artist is known for his series of drawings that have been called "visual haikus," due to their intimate scale and meditative quality. His work is indebted to the tradition of the collage.





JULIO MITJANS  
Los Negros Galantes

Proposal

Los negros galantes  
El tumulto solitario, lo que ves  
son los negros galantes  
esa puñalada arde y no sabemos dónde.  
La vida más breve que ellos  
es una garra que los atraviesa:  
negros del puerto, lumbres en la noche, negros  
en la esquina miran y lo saben todo.

El gesto infinito de sus músculos  
enhebra, acecha el deseo de cada quien,  
velan los sueños de su amante, desesperado  
como si no encontraran la madre o algo remoto  
esa es el arma la impudicia.  
En el mercado, en la fe, en la autopista  
bajo el sol: negros, el jornal les ocupa, dan la espalda  
queda un espacio escurridizo.  
Árbol perenne, negros  
juntos caen de sus ramas, sombra y pensamiento,  
acaso no puedes o no quieres entenderlos  
cuida que no te falte ese fuego  
aunque dolo sea la encrucijada  
no hay más remedio.



● 27th Street between 6th and 8th Street, Vedado, Havana, Cuba

Biography

Born in 1965, Santa Clara, Villa Clara, Cuba.  
Lives and Works in Havana.

Cuban poet and essayist, has published, “He was saying a fable”, poetry, Sed de Belleza publishing house 1994, “Away from the rest”, poetry, Casa Editorialia April, 2001, “We were twisting tobacco”, poetry book award of the Gaceta 2010, “Tell me if you get over it”, poetry, Letras Cubanas 2019. Dador Award from the Cuban Book Institute, 200, Calendario Award from the Hermanos Saíz Association 2001. In 1994 he founded the Editorial Sed de Belleza.



KABUYA PAMELA BOWENSSAFFO  
WHEELS at Munree

Proposal

The installation of *WHEELS* is a moment at Munree Cemetery (Welaunee Plantation area) in Tallahassee, Florida. At the cemetery, the discovery of 250 burials was made during new road construction; many of the burials at Munree belong to former slaves. The *WHEELS* represent many cycles and hurdles in life; they are a series of handmade paper artifacts created with recycled packaging materials from everyday products.



● Munree Cemetery, Tallahassee, FL 32308

Biography

Kabuya Saffo, aka Pamela Bowens, is a native of the Miami Richmond Heights community. She is a printmaker. Her recent work involves mixed media, recycled materials, and paper sculpture. She completed a BFA from Howard University as well as MFA graduate studies at Pratt Institute and Tyler School of Art. She is a Silver Knight recipient. Kabuya’s art works are in private and public collections as well as exhibitions of national and international merit.





KANDY LOPEZ  
Walked On

Proposal  
In *Walked On*, Kandy Lopez, an artist of color, proposes to incorporate two embroidery pieces entitled *America Does It* (2019) and *Brandon* (2016) as entrance “rugs” to the Miami Dade Courthouse in Downtown Miami. The 6’6” x 4’ monochromatic embroidered “rugs” are of two African American males within a cityscape. The final images will showcase people walking on the piece as the American justice system has done since the beginning of law.



Biography  
Kandy Lopez is an Afro-Dominican American artist. She creates work to understand her fascination with certain individuals who live and work in urban, often economically disadvantaged environments, and to explore the strength, power, confidence, and swag of those individuals through a variety of mediums. She received her MFA from Florida Atlantic University. Upcoming exhibitions for 2020-21 include “Ekphrastic” at The Far Gallery in Ft. Lauderdale, as well as “Afro Soul: An Exhibition of Contemporary African Diaspora Art” at VIRTUAL.



KAREN AND HAROLD RIFAS  
TWENTYSIX FUNERAL HOMES MIAMI FLORIDA

Proposal  
We have documented site visits to twenty-six funeral homes around Miami-Dade County, Florida. With a nod to Edward Ruscha’s “TWENTYSIX GASOLINE STATIONS”, we reference with reverence those who were among us that have passed away from COVID.

Karen and Harold Rifas  
with thanks to Francesco Casale for his expertise and assistance.

Sunday, October 4, 2020:

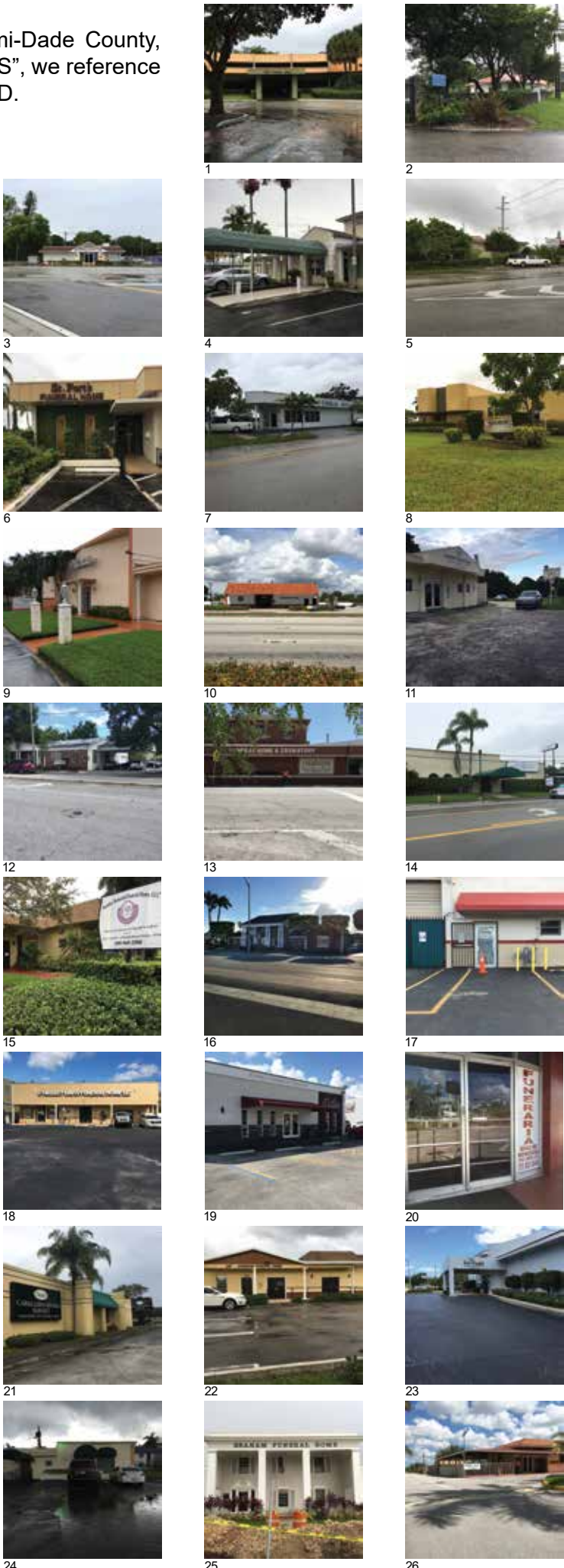
- 209,668** – number of reported COVID deaths in the United States to date.  
**14,802** – number of reported COVID deaths in Florida to date.  
**3,354** – number of reported COVID deaths in Miami-Dade to date.

Locations

1. Vista Funeral Home 14200 NW 57th Avenue, Miami Lakes.
2. Riverside Gordon Memorial Chapels at Mount Nebo Memorial Gardens 5900 SW 77th Avenue, Kendall.
3. Trinity Funeral Chapel 13300 W. Dixie Highway, North Miami.
4. Riverside Gordon Memorial Chapel 17250 W. Dixie Highway, North Miami Beach.
5. Emmanuel Funeral Home 14300 W. Dixie Highway, North Miami.
6. St. Fort’s Funeral Home 16480 NE 19th Avenue, North Miami Beach.
7. Samuel’s Funeral Home 14686 W. Dixie Highway, North Miami.
8. Funeraria Latina Emanuel 14990 W. Dixie Highway, North Miami.
9. Grace Funeral Home 770 NW 119th Street, Miami.
10. Bernardo Garcia Funeral Home 8215 Bird Road, Miami.
11. Manker Funeral Home 2075 NW 54th Street, Miami.
12. Bain-Range Funeral Services 3384 Grand Avenue, Coconut Grove.
13. Ferdinand Funeral Home 2546 SW 8th Street, Little Havana.
14. Levitt-Weinstein, Blasberg, Rubin-Zilbert 18840 W. Dixie Highway, North Miami Beach.
15. Paradise Memorial Funeral Home, LLC 14545 Carver Drive, Richmond Heights.
16. Gregg Mason Funeral Home 10936 NE 6th Avenue, North Miami.
17. Arcelays Funeral Services, LLC 13700 NW 19th Avenue, Unit 8, Opa-locka.
18. Hadley Davis Funeral Home, LLC 16505 NW 27th Avenue, Opa locka.
19. Valles Funeral Home 12830 NW 42nd Avenue, Opa-locka.
20. Funeraria Hialeah Memorial 198 Hialeah Drive, Hialeah.
21. Caballero Rivero Sunset 7355 SW 117th Avenue, Kendall.
22. Jay-Johnson Funeral Home 665 SW 8th Street, Homestead.
23. Van Orsdel Funeral Home 11220 N. Kendall Drive, Kendall.
24. A. J. Manuel Funeral Home 969 Lucy Street, Florida City.
25. Branam Funeral Home 809 N. Krome Avenue, Homestead.
26. Riyadh UI Jannah 17551 NW 137th Avenue, Hialeah Gardens.

Biography  
Karen and Harold Rifas have been team building since 1962 with “TWENTYSIX FUNERAL HOMES MIAMI FLORIDA” being our initial cooperative art project.

“Rather than writing about ourselves we want to thank william cordova, Marie Vickles, Gean Moreno and Mikhaile Solomon for making A.IM. Biennial 2020 a reality during these difficult and troubling times.”  
-Karen and Harold Rifas (2020).





KATHLEEN HUDSPETH  
Future Construct

**Proposal**  
*Future Construct* will be a temporal, short-duration, site-specific installation of paper sculptures at different locations within Matheson Hammock. The installation will be documented, and the work will persist through digital images, and perhaps through objects. The paper sculpture will be a small-scale paper reproduction of a concrete masonry block, created by hand by the artist from collagraph plates. (The concrete masonry block is one of the foundational units of construction for many of the buildings in South Florida and has several complex associations with both the place and the people.) The components used to assemble the sculpture will be intaglio-inked collagraph prints on an inexpensive paper. They will be placed in water, muck, sand, along the shoreline, and nestled among the mangroves. The installation will contribute to their deterioration. The damage caused by installing them within the landscape will conceptually allude to the effect of rising seas on individual structures and real estate and development in South Florida.



46 *Unknown and Unimagined, 2020*

● Matheson Hammock Park, Coral Gables, Miami, FL

**Biography**  
Kathleen Hudspeth lives and works in Coral Gables, Florida. She received an MFA in printmaking from the University of Miami in 2009, as well as a BFA in Studio Art from the University of Texas in 2000. In 2017, she exhibited prints at HistoryMiami Museum.



*In the tide, 2020*



*Saltwater and Shore So Entangled, 2020*

KERRY PHILLIPS  
Untitled

**Proposal**  
The artist says that in thinking about her natural habits and movements throughout Miami, she repeatedly comes back to the piles of trash that she is drawn to; and she tends to find a lot of chairs. A few years ago, she collected the broken chairs she found, fixed them in various intuitive make-do ways, showed them together, and then returned them to the streets (if forever homes could not be found). The artist says that chairs are obvious stand-ins for people: they have legs, arms, backs. For this project she will paint “i am here” (estoy aqui / je suis ici) on a piece of cardboard and attach the cardboard to the chairs she finds on the streets. Phillips likes that this simple phrase can be interpreted in a variety of ways depending on how a person comes upon it. There is also an environmental component about how we easily and constantly overlook the amount of waste we create because it is so conveniently carted away for us, so that the impact of our consumption—and our role in making any change—is hard to fathom.

● 272 NW 59th Street Little Haiti, Miami, FL

**Biography**  
Kerry Phillips has participated in numerous solo and group exhibitions including projects with Orlando Art Museum, Locust Projects, and the Miami Art Museum, among others. Phillips performed *Sometimes your things* (the great exchange) at Pulse Art Fair, Miami, in association with Girls’ Club Fort Lauderdale and *Crush Letters* at the Last Minute Performance Festival, Krakow, Poland. She was awarded the Orlando Museum of Art Florida Prize in Contemporary Art in 2018, the 2015 South Florida Cultural Consortium Fellowship for Visual & Media Artists, and a commissioned project with Vizcaya’s Lost Spaces & Stories of Vizcaya Contemporary Arts Program. She has received other grants for her art making from public and private organizations as well as residencies and shows in Ohio, Vermont, New York, North Carolina, Berlin, Krakow and France. Phillips lives and works in Miami.





● Miami Way Theater (Southland Movie Theater) 12615 W. Dixie Highway, North Miami, FL

KEVIN ARROW

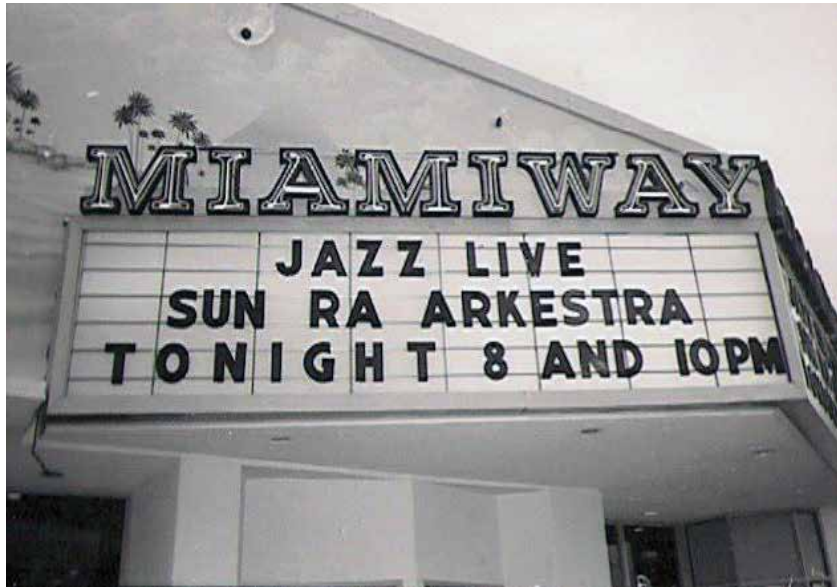
Sun Ra Day

Proposal

To contextualize his project, Arrow quotes John F. Szwed's *Space is the Place: The Lives and Times of Sun Ra*: "In September 1989, *Miami Vice* star Philip Michael Thomas brought the Sun Ra Arkestra to his theater in North Miami. Thomas had come to know Sun Ra through some of the West Coast Arkestra dancers he knew when he was in *Hair*. There was a ceremony of recognition, with the mayor of North Miami declaring it Sun Ra Day, and Thomas giving Sun Ra a small engraved pyramid" (367). He also mentions that Sun Ra was subsequently interviewed for the Sun Sentinel, stating that "The real aim of this music is to coordinate the minds of the people into an intelligent reach for a better world, and an intelligent approach to the living future." The artist thus proposes to design a commemorative poster to be applied to the stage door of the abandoned location of the old Miami Way Theatre in North Miami.

Biography

Kevin Arrow is a Miami Beach based artist and museum professional whose work is informed by archives, history, fictional narratives, and surprise. His work takes on various forms including, drawing, painting, 35mm slide presentations and time-based media projects, merging his interest in obsolete media, archival tendencies, the ephemeral object and humor. Through his works he is continually seeking to find the sublime within the mundane, and the mundane within the sublime experience, in addition to investigating the interchangeability of both.



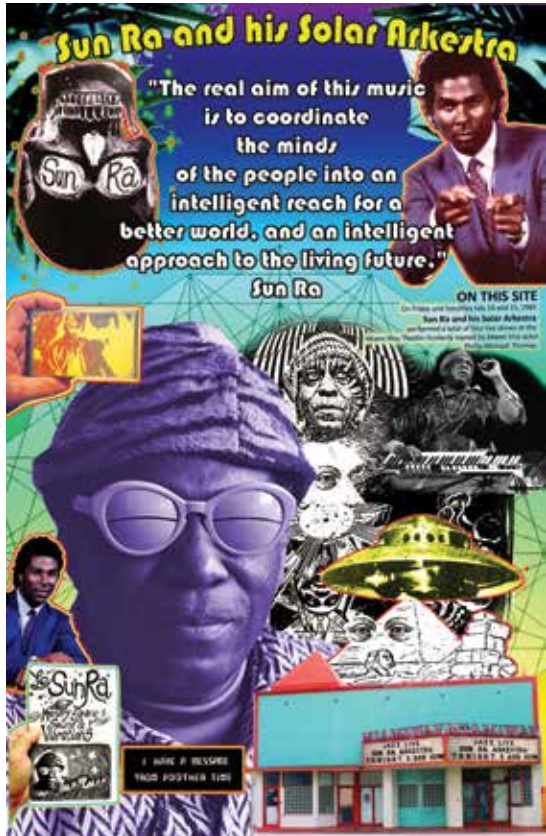
Miami Way Marquee



48 BackStage doors



Back renovated



SUN RA DAY, Miami Way Theater, North Miami, 2020. Ink on paper, digital print, 36 x 40 inches



Renovated Miami WayTheater

KRISTEN THIELE

Untitled

Proposal

To contextualize her proposal, the artist states that the former North Miami Theater, once also known as Miami Way Theater, located at 12615 W. Dixie Highway, North Miami, FL, is the point of origin for the concept of her piece. Opened in 1949, it coincided with the beginning of the golden age of Science Fiction, overlapped shortly after by the 3D movie craze. Her proposed painting of an audience watching a movie with 3-D glasses is the starting point of the project. Atop the image, text will read, "Science (is not) Fiction"; it will be printed on 17.5" x 22" newsprint paper and handed out in various locations throughout Miami. The image will be placed on site digitally or physically, like a movie poster, and then photographed. The artist states that the denial of science that has taken hold in our political and communal spheres has become an existential threat to all. This image and execution were instigated by and address the contemporary climate during the COVID-19 Pandemic.

Biography

Kristen Thiele's paintings are derived from the films of Hollywood's Golden Age, depicting opulence and escapist themes and how they align with the concept of artifice. The artist works from images dating back to the 1930s—images that have become new through their reintroduction into our contemporary consciousness via the platforms of modern technology. Thiele works at Bridge Red Studios in Miami.



Poster



Courtesy North Miami Historical Society





LAURA MARSH  
The LINE

**Proposal**  
The LINE is a non-partisan humanitarian series of advocacy banners and calls to fellow artists for suspended works that address missing topics in elections, including education reform and voter apathy. The project is meant to provide inspiration to create change during times of isolation, rather than further divide communities. Banners read: *Masked and On Task*, *Masked Votes for Education Reform*; *If You Want Change: Vote*; *Resistance Isn't Enough. Even If He Is Inadequate*.

**Biography**  
Laura Marsh is a textile artist with a social practice. She received an MFA from Yale University School of Art, Sculpture in 2009. She has completed residences at The Deering Estate (2020) as well as Siena Art Institute, Italy (2018), among others. At The Deering Estate, she exhibited *Entwined*, a series of 20 spheres and three large-scale tapestries. She is the director of programming at Oolite Arts.



LEYDEN RODRIGUEZ-CASANOVA  
A Surviving Trace

**Proposal**  
For context, the artist states that in the Bellaire neighborhood just north of the Design District and South of Little Haiti in Miami, there is a vacant lot where a house used to stand. All that remains is the standing remnant of a house made up of a corner cinderblock wall with a few windows. It is a beautiful yet haunting form of what once was a solid shelter for a family. *A Surviving Trace* (2020) consists of several domestic materials left behind within this structure. The artist's practice has long been concerned with domestic architectural forms and materials as a way to question global socioeconomic systems and their effect on immigrant and disadvantaged communities; the proposal would advance his work.

**Biography**  
Leyden Rodriguez-Casanova was born in Havana, Cuba, and currently lives and works in Miami, Florida. He is one of the directors of Dimensions Variable. In 2015, he exhibited "Exhuming Obsolescence" at the Miami Center for Architecture and Design, as well as "Intimate Material Systems" at the Alejandra von Hartz Gallery, in Miami.





LILIAM DOOLEY  
TurnOver project

**Proposal**  
The artist proposes to buy ten ordinary 99-cent T-shirts with graphics at a Goodwill thrift store. The shirts mostly have campaign or event promotion prints on them that support communities. She will give them a change in context, a new beginning, an update of their function. She will then donate the ten shirts to the Goodwill's donation trailer.



● Goodwill donation trailer. 19501 Biscayne Blvd, Aventura, FL 33180

**Biography**  
Liliam Dooley was born in Havana, Cuba, and now lives between Miami and Saint Etienne, France. She studied art at the San Alejandro Academy, as well as design—specializing in clothing design—at the Instituto Superior de Diseño Industrial, in Havana. For the last four years, she has been running a project called *marginalia*, which uses second-hand clothing as its raw material. Her work includes the direct sale of garments in alternative spaces, graphic and costume design, collaborations with performers, as well as installations with active public participation in exhibition spaces. She has mainly exhibited in Havana, in spaces such as Factoría Habana, Fundación Ludwig de Cuba, #00Bienal, 1st and 2nd Havana Design Biennial, and EVR, among others.



LINDA CHAMORRO + FELICE GRODIN  
In the Sticks

**Proposal**  
*In the Sticks* is a collaborative art installation proposed by Linda Chamorro and Felice Grodin. It will utilize one of Grodin's previous works, *A Fabricated Field*, originally installed at Locust Projects in Miami in 2014, and recontextualize it outside the domain of the art gallery and into a rural setting. The *fabricated field* of bundled wooden sticks will be installed in an undisclosed location in the Redland agricultural district—a highly managed landscape on what was formerly a mosaic of freshwater wetland and rockland forest. In doing so, it aims to interrogate the perceived separate spheres of cultural spaces (which produce with ideas), agricultural spaces (which produce with land), and ecological spaces (which produce with wind, fire, water, and seed). By returning the sticks 'to the sticks' they will in time break down and return carbon to soil. The artists de-fabricate the *field*, engaging in a ritual of re-integration.



● Redland Agricultural District

**Biography**  
Linda Chamorro is a Miami-based artist and designer of two and three-dimensional spaces interested in the combined potential of these disciplines to re-imagine our relationship to natural and built environments. She holds a Master's degree in Landscape Architecture from Harvard University (2010).

Felice Grodin's work attempts to trap the mutable state of things where paradigms shift, boundaries erode, and particles collide; she investigates the architecture of chance, the stretching of the truth and the delaying of the inevitable. She maps cartographies of tension and compression that represent moments of transformation, movement and entropy whereby subject and object are no longer discernible. She received a Master of Architecture with Distinction from Harvard University Graduate School of Design. In 2014, she exhibited "A Fabricated Field" at Locust Projects, Miami.





lou anne colodny  
Untitled

Proposal

The artist states that “unexplained large-scale monoliths have suddenly emerged throughout the last month in more than three South Florida areas. Noteworthy because they have abruptly appeared, but no one knows the origin of the towers or why they have emerged at this time in history. The news articles found on them dwell on the inequalities of society in the 1800s, i.e. slavery, redistribution of the indigenous peoples, and other societal issues. It is peculiar that they are still readable after all these years. The towers have been sighted in three specific locations: Tree Tops Park in Broward County, an abandoned railway yard in Davie, FL. and on NE 125th Street near the governmental complex in North Miami, FL. Newspaper articles tell the stories, experts are consulted and still there are no answers. One finding confirms a similarity to some meteorites discovered in 1884 in New Mexico. Moe Perkins, a ranger at Tree Tops Park, who found the objects, observed, ‘I’ve never seen these things before in this park or any other park in the Broward region. I have no idea how or when these objects were placed here. It’s a mystery.’ Upon further investigation, other towers were uncovered which appeared to be fragments of similar sculptures. Perkins has called in archeologists to further study these inexplicable objects.”



● Tree Tops Park Broward County, FL ● Abandoned railway yard in Davie, FL  
● NE 125th Street North Miami, FL

Biography

lou anne colodny’s experiences in dance, theater and museum administration have greatly informed her art. She was the recipient of the 2008 Cultural Consortium Fellowship in the Visual and Media Arts for Broward County in Florida. She curated and was the Founding Director of the Museum of Contemporary Art, Miami. In 2019, she was included in “concrete jungle: narrative of presence,” at Bridge Red, North Miami.



LUIS GISPERT

Untitled (Lost illusion)

Proposal

For context, Gispert recalls that “1988 was the first time I visited Flea Market USA to purchase audio equipment for my first car. That was the beginning of my fascination with mobile sound systems and a long-time connection to the mall. Throughout high school I would return with friends to customize their cars, a side job I would do to earn money for gas and more speakers. A decade later I would return to purchase speakers and amplifiers for sculptures and installations.” Gispert proposes installing speakers made of recycled tires. They are to be hung with either chains or cargo nets in various possible exterior locations at the abandoned flea market (which closed for good in 2019). The accompanying soundtrack will be taken from video made in 1989 of the artist explaining how audio speakers work to his high school class.



<https://www.youtube.com/watch?v=XeaGm8Mxkes>



● Flea Market USA 7900 NW 27th Avenue, Miami, FL

Biography

Luis Gispert was born in Jersey City, NJ. He received an MFA at Yale University in 2001, as well as a BFA in film from Art Institute of Chicago in 1996. He creates art through a wide range of media, including photographs, film, sounds, and sculptures, focusing on hip-hop, youth culture, and Cuban-American history. In 2018, he exhibited “everythingisokayitsokayitsokay” at Lundern Gallery in Palma de Mallorca, Spain.



Photo by Yanis Carreto



Photo by Yanis Carreto



MARIANO BEJARANO

Añoranzas

Proposal

Bejarano proposes filming people simultaneously dancing to the same Argentine tango composition in a public space without seeing each other. Through body movements and cultural expression, the project is concerned with ideas of beauty, sadness, individual interpretation, and hope.



Film stills by Michiko Kurisu



Film stills by Michiko Kurisu

● Delray, FL

Biography

Mariano Bejarano is professional performer and instructor of tango. He is also an event organizer for the Miami Tango Club and the Miami Sunshine Tango Festival. He was educated at the ECA Rosario, in Argentina.



[https://www.youtube.com/watch?v=-leQ\\_EG9F1E&feature=youtu.be](https://www.youtube.com/watch?v=-leQ_EG9F1E&feature=youtu.be)

MARISOL BLANCO

Proyecto Afrocubano Ilustrativo, Oche Otura

Proposal

The artist proposes Proyecto Afrocubano Ilustrativo, Oche Otura, and includes the following text:

Se abren las puertas del cielo y bajan todas las bendiciones, para el triunfo y el progreso. Marca el conflicto entre la muerte y la salvación dónde se establecen los límites para que la tierra no caiga en destrucción por no darle el respeto y el cuidado que merece. Representación dada a través de la Oricha Ochun. Descienden así los 16 Irumoles. Seres celestiales que Olodurare le asignó un cuerpo humano para poder bajar a la tierra.

Las herramientas

La tierra

La sombra

La carne

Los ojos

Los huesos

La vida

La confusión

Las guerras

El misterio

La hechicería

El descubrir

La profundidad

La creencia

La exploración

Las aguas dulces, la procreación y el amor fue representada por Ochun. Ella se reveló en contra de los abusos, insultos y desconsideración.

Los hombre querían sobrepasar los límites de Dios y olvidaron que fue enviada para mantener el balance y el equilibrio en la tierra.

Hay que tener cuidado con lo que se dice que puede convertirse en una sentencia.

Así es como Ochun se retira del planeta, comienzan el des balance, la destrucción de los recursos naturales, el tráfico ilegal de mujeres y niños, la falta de valores y de amor en el ser humano del uno por el otro. Todo tiene que ver con el poder de la divinidad femenina, la gran importancia de la mujer en la sociedad. Representada por nuestra naturaleza que aún seguimos insultado y depreciado.

Photos by Jose Alejandro Zafrilla



● David Kennedy Park 2400 S Bayshore Dr. Miami FL 33133 ● Miami River, Miami, FL

Biography

Marisol Blanco is a Master Teacher of dance and graduate of Cuba's prestigious Instituto Superior de Arte. She teaches Afro-Cuban Folkloric and popular dance, as well as other forms of traditional dance from around the world. She has done choreographic dance work with Sikan Afrocuban Dance Project, nationally and internationally, over the past 10 years, in addition to working with many museums and academic institutions.





● Close to 22nd Avenue and US-1 Metrorail columns, Coral Gables, Miami, FL

MARK HANDFORTH  
Metrorail Votive

**Proposal**  
Handforth proposes two pieces for the Metrorail pillars: *Metrorail Votive (snakes and tags)* and *Metrorail Votive (conchs and candles)* (2020). One is a cast pewter snake overlaying existing graffiti like a kind of physical drawing, reworking the zig-zags of the tags as the undulations of the serpent; though just a harmless garden snake, as natural as graffiti itself. The second votive is a conch shell and candle piece. The artist notes that “the massive concrete forms of the Metrorail cry out for nature’s intervention, so in their sheer brutality they become the blank paper for ephemeral sensitivity. Almost anything reads as something against a mass of nothing; and the Metrorail is a beautifully overbuilt minimal monument to halted urban progress, like some Neolithic ceremonial avenue heading inexorably south. Of course, the conch is dead, just a single lyrical full-body bone; but the candles are very much alive, fluid, changing and performative. They exist in time and in light, they are the language of intangibles just as the shell is the solid memory of another local fluid animal.”

**Biography**

Mark Handforth was born in Hong Kong. He is a sculptor based in Miami, Florida since 1992. He studied at the Slade School of Fine Art at University College, London. He is recognized for his large-scale sculptures. In 2019, he exhibited “Trash Can Candles” at Modern Art, London.

*Metrorail Votive (snakes and tags).* 2020



*Metrorail Votive (conchs and candles).* 2020



MICHIKO KURISU  
Untitled

**Proposal**  
The artist has produced a stack of postcards of four images taken in, or near, Delray. The postcards are paired with quotes from an early Florida explorer, William Bartram, as well as those of a few pioneer settlers of Delray, Anna and Adolf Hofman. Kurisu has handwritten the quotes on the back of the cards. The piece also has a site-specific aspect: the postcards will be displayed in a vertical, freestanding postcard rack somewhere in the city—either an open field or, if necessary due to weather, somewhere sheltered. The artist has friends with a 100+ year-old house on a main street that may allow her to put the rack in their driveway.

**Biography**

Michiko Kurisu grew up on a ranch in Oregon. She is an artist and freelance photographer. She earned a BFA from Brown University. The artist is committed to the idea of substantial, provocative art in public spaces. She has a permanent light-based installation in Veterans Park in Delray Beach. She lives and works in South Florida.

*Bartram Condo*



...diverge from the center, subside with the expanding flood, and gently sink again...  
- William Bartram

*Vines Adolf*



It's hard to believe what means are necessary just to buy the most urgent things in this wilderness.  
- Adolf Hofman



*Clamshell Anna*



Here we have the endless horizon, the wild freedom of the sea, and a sky full of stars that judge us not.”  
- Anna Hofman

*Pink Anna*



How mysterious it is that only these ruins remain to tell us we are not the first to settle here from far away.  
- Anna Hofman





● **Lake Allatoona 6900 Bells Ferry Rd, Woodstock, GA**

N. MASANI LANDFAIR

leaf letter / undulate (we are Water / all Water connects)

## Proposal

Masani Landfair proposes *leaf letter / undulate (we are Water / all Water connects)* (2020), a film/collage on paper/poem. For context, the artist states that Biscayne Bay has fed and nurtured life in Southeastern Florida from the Archaic period of the Tequesta peoples through to present day Miamians. The water is one of Miami's most vital natural resources and its most forsaken. Climate change and the focus on pleasing the population growth is creating the slow annihilation of life in the Bay and on land. The piece creates the connection of human/nature waterways and the need for all people to be accountable in small to substantial daily actions to the land and waterways. The work, created with a Seagrass leaf she collected from Biscayne Bay, was submerged in the waters of Lake Allatoona in Cherokee County, GA, to merge the memory of each body of water. The artist urges that "the human population supported by the Bay are vital in taking the necessary steps to be in tandem with true ecological rhythms. There is a space to start the work in healing when an understanding of the history and true movement of the waters is discerned. The water is ancient, and the earth recycles water more efficiently when the natural process is allowed."

## Biography

N. Masani Landfair grew up in the industrial community of South Chicago which contrasted with the environmental teachings and ways of her Southern grandparents. The views that came with her grandparents through the Great Migration have shaped her views of beauty and worth. The artist seeks to take materials considered undesirable and redefine the worth and meaning within them; using traditional collage and assemblage, she creates social commentary, dream landscapes, and spaces she consciously and subconsciously deals with every day. In 2020, she exhibited in "Third Coast Disrupted: Artist and Scientists on Climate" for The Ex.Change Project at the Glass Curtin Gallery of Columbia College, Chicago.



● **Banyan tree, Hugh Taylor Birch State Park 3109 E. Sunrise Blvd, Fort Lauderdale, FL**

NIKI LOPEZ

What is that (Under her Blue)

## Proposal

Lopez proposes, *What is that*, a ritualistic, site-specific installation in nature to explore some of the traumas concerning Black women within the current climate of the pandemic and racial reckoning as a significant tool in the world. Lopez states “I am a mother, an artist, a healer and a safe space for community engagement, an advocate for human rights and justice.” The installation will be built and documented at Hugh Taylor Birch State Park or a similar location. The intention of this work is to bring awareness to the inequity and socially underserved in communities of color. “We struggle because of not having what it takes to advance. We struggle in silence because the world needs for us to be strong. This piece will be an attempt to make space for all that is broken within me, within the world, to share it with nature as I share a silent prayer for strength for us all.”

## Biography

Niki Lopez is an Afro-Latina, Queer, interdisciplinary visual artist, activist, social practitioner, cultural programmer, explorer and art teacher. Lopez is best known for her vibrant color palette, masks and a collection of works dealing with some of her trauma and healing through the arts. She is the founder of "What's Your Elephant," a movement that creates a safe space and uses the arts to address the unspoken.





## ONAJIDE SHABAKA

Cymbee waters of healing

### Proposal

For context, the artist states that in the southern US Atlantic coastal region, limestone formations have waterways beneath the ground. In some cases, these water-filled cavities open to the surface resulting in pools or fountains flowing up and out of the earth. In 1843, agriculturist Edmund Ruffin wrote that Robert Mayzck, owner of Wadboo plantation (SC), told him that the African- descended people in the region believed such pools were inhabited by a spirit they called *cymbee*. The *cymbee* are a focus on the spirituality and the related practice of folk medicine of those people of coastal southern agricultural region, and on some of the contributions historical archaeology towards understanding the quest for spiritual and physical well-being. The artist offers photographs, and comments that traditional knowledge will always be a valuable resource for future generations; Indigenous and maroon communities mostly have used it because of the availability of these plants and its cost effectiveness. Ethnobotany aims at the preservation of valuable traditional knowledge for generations unborn in other communities. The focus of this art project follows a meandering geography.



## Arch Creek County Park, Miami, FL

### Biography

Onajide Shabaka was born in Cincinnati, Ohio. He took an interest in art in a high school photography course. After high school, he studied at Art Center College of Design (Pasadena, CA) and California College of Arts (Oakland, CA), until earning an MFA from Vermont College of the Fine Arts (Montpelier, VT). In the past ten years, his practice has included art writing and independent curatorial work. In 2020, he had a solo exhibit "Onajide Shabaka: Alosúgbe: a journey across time" at The Studios of Key West, Key West, FL.



## RAFAEL DOMENECH

Poema concreto para una ciudad horizontal

### Proposal

### Biography

Rafael Domenech was born in Havana, Cuba. He lives and works between New York and Miami. He received an MFA from Columbia University in 2019. In 2020, he exhibited "re-model: la ciudad más allá de la ciudad" at Storefront for Art and Architecture, New York.

The artist proposes *Poema concreto para una ciudad horizontal*. The proposal involves three steps:

1. *Encuentra un edificio vacío (casa, warehouse) para emplazar cuatro libros.*  
libros: *Sun of consciousness* by Glissant  
*Big Bang* by Severo Sarduy  
*T.A.Z.* by Hakim Bey  
*Libro en blanco* del mismo tamaño 8.5 x 5.5 pulgadas con instrucciones de invitación para un poema concreto.
2. *Cuidadosamente, abre unos huecos del ancho y alto de la espina de los libros. El edificio se convierte en soporte o contenedor.*
3. *Emplaza los libros con un cable que los conecta desde la base del libro a la pared del edificio.*





● **Arthur and Polly Mays Conservatory of the Arts 11700 SW 216 Street, Miami, FL 33170**

**RALPH PROVISERO**  
Unity

**Proposal**  
*Unity* is a sculpture that is inaccessible due to it being on Dade County Public School property, which also speaks somewhat of the nature of these times we are in. Regarding the school, the artist notes that “Arthur and Polly Mays Conservatory of the Arts (11700 SW 216 Street) is a comprehensive, multi-disciplinary visual and performing arts program designed to encourage excellence in the development of artistically gifted students grades 6-12.”

**Biography**  
Ralph Provisero is a contemporary American artist whose works have been exhibited in museums, galleries, and public spaces in North America and Europe, including as part of collections like the University of Miami’s Lowe Art Museum, among others. He received an MFA from the University of Miami School of Art and Art History, as well as a BFA from Kansas City Art Institute. In 2015, he exhibited “Bits and Pieces” at Bridge Red Studios in Miami.

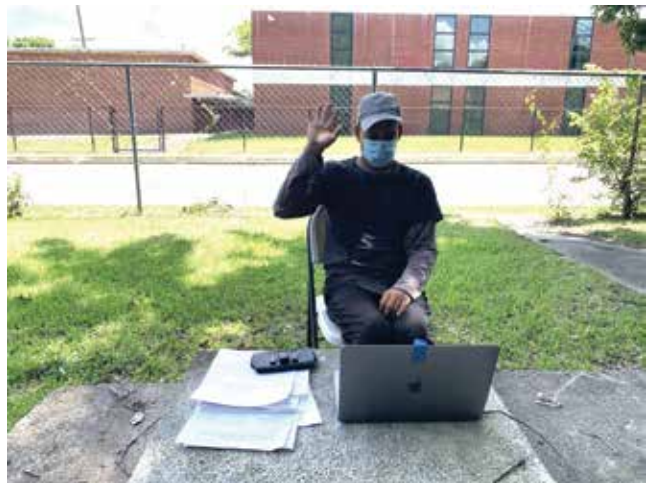


● **2233 Truxillo Street, 3rd Ward, Houston, TX**

**RICK LOWE**  
Harris County Civil Court at Law No.1, No.4, and No. 3 in the Artist Studio Backyard

**Proposal**  
The artist’s proposal is a response to Harris County Civil Court of Law No. 1, No. 3, and No. 4, which started as a response to neighbors around his studio trying to figure out how to attend court dates, as court had moved to online because of COVID-19. Rick Lowe states that “for neighbors who needed it, I sat a chair and computer in my backyard so they could call in for court. While most think that going online is easy and makes things simpler for doing certain things, it put many at a deep disadvantage. My backyard courtroom sought to alleviate some of the problems for neighbors. Now that most children in my neighborhood are schooling from home, the courtroom has evolved into a digital classroom and library for a number of children on my block.”

**Biography**  
Rick Lowe is an artist who resides in Houston, Texas. His formal training is in the visual arts. Over the past twenty years he has worked both inside and outside of art world institutions by participating in exhibitions and developing community-based art projects. From 1993 to the present, he has exhibited at Phoenix Art Museum, Museum of Contemporary Arts, Los Angeles, and the Kumamoto State Museum in Japan, among many others. In 1993, Lowe founded Project Row Houses, an arts and cultural community located in a historically significant and culturally charged neighborhood in Houston, Texas





ROBERT HUFF  
Untitled, ca. 1967

**Proposal**  
Robert Huff passed away in 2014. His wife, Barbara Young, is offering this proposal and story: “At Silo Crespo’s Temple of Unity, 219 NW 14 Terrace, Miami, there is a little monolith on the wall to right of entrance. Purvis Young lived at this address under protection of Santeria priest Silo Crespo. The artist, Robert Huff, first visited when we picked Silo and Purvis up to go to Fort Lauderdale Museum for an exhibition that included Purvis. Over the years I visited many times. In thinking about this project, I wanted to mark some of the precious and vulnerable areas like the Everglades and Overtown—a physical place, a cultural memory place.”

Courtesy Barbara Young + Francesco Casale

● Silo Crespo, Temple of Unity 219 NW 14 Terrace, Miami, FL

**Biography**  
Robert Huff was born in Michigan but relocated to Florida as a boy. He was a widely influential art teacher at Miami Dade College’s Kendall Campus, where he chaired the visual arts department from 1979-2005. He held an MFA from University of South Florida. Huff had over 20 solo exhibits in his career, and was included in the 2007 book *Miami Contemporary Artists*.



ROBERT MCKNIGHT  
Untitled (Public)

**Proposal**  
*Untitled (public)* is the title and project proposed as an installation between the Kroma Gallery and the former location of the Miami Black Arts Workshop (1970 -1985) site in Coconut Grove, FL

Kroma Gallery  
3670 Grand Avenue, Coconut Grove, FL

Miami Black Arts Workshop  
3743 Grand Avenue, Coconut Grove, FL



● 3629 Grand Avenue, Coconut Grove, Miami, FL

**Biography**  
Robert Mcknight was born in Kingstree, South Carolina. He moved to Miami with his family in 1953. He received a BFA in Painting from Syracuse University. As a member of The Miami Black Artist Workshop and KUUMBA Artist Association, McKnight has worked to generate opportunities for greater professional visibility for African-American and African artists. He has had numerous solo shows at the Art Gallery of Florida Atlantic University, Gallery Antigua, Amdalozi Gallery, Bakehouse Art Complex among other places.



ROBERT THIELE  
Untitled

Proposal  
Thiele proposes a project as a spin-off from the Ring of Honor at Dolphin's Stadium, in order to honor eight women who have contributed significantly to the Miami art world with street signs in their honor. Starting with the existent Lou Anne Lane, he believes he could locate seven other signs in a circular configuration throughout Miami virtually—Margarita Mile, Dahlia Drive, Ellie Avenue, Dorothy (Blau) Terrace, Helen Circle and Barbara's Blvd (Young and Gillman).



BARBARA GILLMAN AVENUE



BARBARA YOUNG STREET



ELLIE SCHNEIDERMAN ROAD



MARGARITA CANO MILE



● Miami, FL

Biography  
Robert Thiele was born in Milwaukee. He holds a Master's and Bachelor's degree in Fine Arts in Painting from Kent State University. He has lived in Miami since 1966. In 2019, he had his second survey show at the Museum of Art – Deland. His work is widely collected in South Florida, with a presence in the public collections of at least 12 Florida public institutions, including the Bass Museum of Art and the Pérez Art Museum Miami.

LOU ANNE LANE



DOROTHY BLAU CONCOURSE



HELEN KOHEN PLAZA



DAHLIA MORGAN TRAIL



ROSEMARIE CHIARLONE  
Hard

Proposal  
In collaboration with the poet Susan Weiner, this ephemeral installation, **HARD**, addresses the reality, experienced in a multitude of different ways by different people, of loss of connectedness due to gentrification. This work consists of an oolite rock and poetic text written within an architectural house plan for a middle class family. The oolite represents land being seized for investment while providing a place for a viewer to perch, uncomfortably, and evaluate the interlopers claim to "improve" the area. The architectural drawing and text is rendered in street chalk:

Hard  
as rock  
hard  
work settling  
hard  
life, undervalued  
hard  
line, erased  
hard  
won individuality  
hard  
times, always changing  
hard  
to connect  
so much lost in gentrifying

**HARD**, is installed at 5301 NW 5th Avenue, Miami, in a neighborhood with an identity that is changing due to current day wealthy landowners and/or prominent developers.



● 5301 NW 5th Avenue, Miami, FL

Biography  
Rosemarie Chiarlone (b. 1951, Philadelphia, Pennsylvania) lives and works in Miami, Florida. Her work addresses multifaceted societal and political issues utilizing language as image in diverse media.





● 1343 NE 119 Street. North Miami, FL 33161

RUDOLF KOHN  
Chanku luta

**Proposal**  
This piece, *Chanku luta*, exemplifies the need to find grounding in the attempt to transmute turbulent emotional states of current world situations without losing hope for the future. The artist will examine the robotic rituals of consumption in society, where inherent responsibility has been released at every level in the chain of capitalism while amounting to mass destruction. As our mechanical rituals result in symptoms of deathly ill cycles, the artist finds guidance in the spiritual directions that free up needed space to resume responsibility for simple actions. From his household of three people, he will collect 30 days of trash/ consumption exhibiting forensic details. The installation fuses household consumption on the visible and spiritual levels. It encompasses the seven directions in life: East, South, West, North, Above, Below and the Center. It re-associates our conscious responsibility to all that we have left behind. The location will be in North Miami, the installation assembled outside a studio with the backdrop of vines that have taken over the building.



**Biography**  
Rudolf Kohn was born in Bogotá, Colombia. He completed a degree in Art at the Universidad de Los Andes, while apprenticing with Augusto Ardila, and re-located to Miami in 1992. His works, undeniably influenced by the politics and political turmoil of Colombia, come to life as satirical anecdotes, illustrating history past and what is yet to come. He has shown at MOCA, the Frost Art Museum, the West Palm Beach Art Fair, and many other places.



Prayer ties (blessing trees)

● Jibarito Food Market NW 2 Avenue, NW 32 Street, Wynwood, Miami FL

SAMUEL TOMMIE  
Untitled (mural)

**Proposal**  
The artist is contributing to a mural image of the everglades on a wall at Jibarito Food Market located at NW 2 avenue, NW 32 street in Wynwood, Miami, FL. The mural is a reflection of his family and the places he goes to play Native flute and relax. In reference to the market, he explains that a “Jibaro [is] a peasant, small farmer, country people who farm the land (Puerto Rico) in traditional ways” (Johanna Fernandez, *The Young Lords: A Radical History*). And in reference to the neighborhood, he states that Wynwood was a predominantly Puerto Rican/Black neighborhood in Miami from early 1950s till early 2000s. Gentrification driven by Art commerce helped displace and erase much of the communities’ presence. Jibarito Food Market is one of the oldest self-sustaining local businesses to remain in Wynwood today.

**Biography**  
Samuel Tommie greets people with the word *chehontamo*. He is a citizen of the Seminole Tribe of Florida. Born on an island of the river of grass, he grew up in various areas of the Florida Everglades. He is an artist in two, three dimensional arts, music, filmmaking and public speaking. In 2017, he exhibited “Promised Land” at Ah-Tah-Thi-Ki Museum at the Big Cypress Indian Reservation in Florida.





● **Fat Village, A Contemporary Art Space, 521 NW, 1st Avenue, Fort Lauderdale, FL**

**SONIA BAEZ-HERNANDEZ**  
Dangerous Inheritance

**Proposal**  
Dangerous Inheritance performance by artists, Sonia Baez-Hernandez, Tara Chadwick and a group of children at the Projects of FAT Village, a Contemporary Art Space in Fort Lauderdale, FL. The performance builds dialogue addressing water. Its fluidity alludes to sacred rituals, spiritual cleansings and the fundamental essence of life.

Photo Courtesy Adrienne Chadwick

**Biography**  
Sonia Báez-Hernández is a Puerto Rican-Dominican interdisciplinary artist. Education, M.F.A. he School of the Art Institute of Chicago, M.A. UCLA and B.A. at University of Puerto Rico. She employs an interdisciplinary artistic practice to create community- based art interventions and experimentations.

Exhibitions include University of Miami, FL, Teresa Arte actual, Mexico City, Stable Gallery, Chicago, IL, 5th Annual Urban Media Makers Film Festival, Atlanta, GA and the Reel Sisters of the Diaspora Film Festival, New York, NY.



<https://www.youtube.com/watch?v=XbCreAN5zms>



● **Where the railroad tracks meet Rio Nuevo, Downtown Fort Lauderdale, FL**

**TARA CHADWICK**  
...still here...

**Proposal**  
The artist states that “through a multi-year series of corporal kinetic work, the cyclic nature of time, prophecy and policy is illustrated through a brief glimpse into a possible future world where indigenous knowledge forms the basis of governance, economy and interpersonal integrity, clearly reflecting the present while remaining rooted in rhythms and wisdom of the past. I feel an increasing responsibility to adapt patterns and structures to reflect the intensity of messaging needed to spark transformative self-awareness. Collectively and individually, we must activate our responsibility to create a future where everything we need is attainable and our work takes care of each other and the earth. We are the life blood of Mother Earth. Time, water and life flow forever.”

**Biography**  
Tara Chadwick engages in a lifelong practice of integrating art, science, literature and technology through modern adaptations of prehistoric knowledge production systems. The result is transformative, deep learning opportunities that model process, understanding, presence and contribution. Tara is a member of the Belizean Diaspora, a grandchild of the Maya People of Belize, Mexico and Central America and of the original people of the land we now know as the United Kingdom.



*Rhythm waves time*  
Photo courtesy Gordon Oliver Wareham



*Wind and water*  
Photo courtesy Gordon Oliver Wareham



● Carol Mart Flea Market 18200 NW 27th Avenue, Miami Gardens, FL

TERENCE PRICE II

A Carol City Story

Proposal

The artist states that “for many years, Carol City Flea market has held a special place in my heart. I haven’t revisited the land where it once stood in five years, since its closing and new developments.” For this piece, the artist proposes filming himself sharing the memories of what once was, and the effects of what it is now. It comes on the heels of a video project, *A Carol City Story* (2015), that he made when he found out about its closing.

Biography

Terrence Price II is from Carol City. He is an artist who emerges from a tradition of mid-twentieth-century street photography, capturing the world around him in evocative portraits and cinematic snapshots. He blends this history of the medium with a distinctly contemporary understanding of representation, collaboration, image making, and the way media circulates in our culture. In 2018/2019, he had a residency at Oolite Arts.



Film still



<https://vimeo.com/196825741>



74 Film still

TOM SCICLUNA

Acres

Proposal

*Acres* is a psychogeographic study of Miami’s future Underline project. An exercise in placemaking, the Underline proposes the regeneration of over 120 acres of underutilized land below Miami’s MetroRail, from the Miami River to Dadeland South Station into a “10-mile linear park, world-class urban trail and living art destination.” As opposed to current Underline PR-related images and renderings, and as a sculptural exercise, the final outcome of *Acres* is a series of images that documents existing objects and situations—as well as other anonymous gestures and manifestations—with consideration to the given Underline scheme.

Biography

Tom Scicluna is a Miami-based artist. Recent exhibitions and projects include: “Some Aesthetic Decisions: Centennial Celebration of Marcel Duchamp’s Fountain” at the NSU Art Museum Fort Lauderdale, “Mere Facade” at Spinello Projects in Miami, and *Climate Sync*, a public artwork realized in conjunction with Miami-Dade Art in Public Places at Oolite Arts, in Miami.



75



● NW 2nd Ave. 59th Street, Little Haiti (studio) ● Franklin Ave. and Hibiscus Street, West Grove, Miami, FL

TOM VIRGIN  
Untitled

Proposal

The artist remarks that after twenty-five years of making prints and teaching teenagers, that his practice has come to record the people and places of my tribes, as well as their shared world. He says that “they taught me that I am the stranger in the strange land, but they took me in anyhow.” His proposed image is located in his neighborhood in the West Grove. The original quote came from the man who made an eight-foot sign and hung it from the canopy over his front porch, across the street from the church.

Biography

Tom Virgin was born in Detroit. He is a Miami-based artist, proprietor of Extra Virgin Press, and for 25 years, a Title I public school art teacher. He received his BFA in Printmaking & and Painting from Florida Atlantic University, and an MFA in Printmaking at University of Miami.



76 *Patience, patience, patience. Raise Your Voice.* (Little Haiti)



*Level Path. Raise Your Voice.* 2020 (Little Haiti)



*Forward.* 2020 (Little Haiti)

WAGNER, HAND & PFLUG  
Making other plans

Proposal

The group performed an original track, “Making Other Plans,” on October 17, 2020, at East Greynold’s Park, 16700 Biscayne Blvd, North Miami Beach, FL 3316. According to Robert Hand, the song is inspired by the old saying, “Life’s what’s happening while you’re making other plans.” He and Nancy wrote the song earlier in the pandemic shutdown to express some of the desperation people were feeling. In relation to the location, the musicians cite Bettie Humphreys: “Tequesta Indians used the Oleta River, which runs along the east side of the park, as a source of transportation. In the years following, the Seminole Indians used the land alongside the river as a trading post and a source of supplies for early Miami-Dade County settlers. The park is named after A.O. Greynolds, the head of Ojus Rock Company, who deeded the land over to Miami-Dade County Parks Department in 1936.”

Biography

Wagner, Hand & Pflug are the South Florida acoustic trio of singer-songwriters Nancy Wagner, Robert Hand, and Jamie Pflug. With musical backgrounds in alternative rock, folk rock, and punk rock, WHP perform their own compositions, as well as their versions of classic folk rock and traditional folk songs, all featuring their trademark three-part harmonies. Instrumentation consists of Nancy on mandolin and acoustic guitar, Robert on acoustic guitar, harmonica, and electric bass, and Jamie on upright and electric bass, and acoustic guitar. Together since 2014, Wagner, Hand & Pflug independently released their self-titled, first recording in January of 2017.



<https://www.youtube.com/watch?v=2leDvoZn6VY>



Nancy Wagner, Robert Han, East Greynolds Park, 2020



Jamie Pflug, 2020



East Greynolds Park, 2020



YANIRA COLLADO  
Untitled (dwellings)

Proposal  
*Untitled (dwellings)*, 2019, fabric, wood, 12040 NE West Dixie Highway, North Miami, FL. Courtesy the artist.  
Former location of community elders who tended local plant nursery. Most of South Florida is changing. Some changes are necessary but when we loose our elders we also loose parts of our roots. Without roots or history we are at the mercy of unstable tomorrow.  
Other locations include *Untitled* (dwelling) 12425 NE 14th Ave. North Miami, FL and *Untitled* (dwelling)1383 NE 145 Street, North Miami, FL.

12040 NE West Dixie Highway, North Miami, FL 12425 NE 14th Avenue, North Miami, FL  
1383 NE 145 Street, North Miami, FL

Biography  
Yanira Collado lives and works in Miami, Florida. She studied at the Art Institute of Chicago. In 2018, she received the Joan Mitchell Foundation Grant. In 2019, she exhibited “Penumbras: sacred geometries” at Project Row Houses, in Houston,TX.



Untitled (dwellings), 2019. 12040 NE West Dixie Highway, North Miami, FL



Untitled (dwelling). 1383 NE 145 Street, North Miami, FL



Untitled (dwelling). 12425 NE 14th Avenue, North Miami, FL



# Organizers

MIKHAILE M. SOLOMON  
Director of Prizm Art Fair



Born and raised in Miami, Florida and is of Caribbean heritage. Her parents are the from the island of St. Kitts – Nevis. She is a graduate of Florida International University’s Graduate program in Architecture and completed her undergraduate degree in Theatre Arts at the University of South Florida. With her varied professional experience comes many years of developmental work in design, education, curatorial practice, arts advocacy and community development. In 2013, Mikhaile founded and currently serves as Director of Prizm Art Fair, a cutting-edge art fair that expands the spectrum of exhibiting international artists from the global African Diaspora and Emerging Markets during Miami Art Week. Since 2013, Prizm has grown from exhibiting 25 contemporary artists to developing a hybrid Fair program with 40 – 60 individual artists annually, and a burgeoning gallery program. Mikhaile is currently actively involved in a number of leadership organizations that give her the capacity to emphasize the importance the arts play in the shaping of holistic communities. Mikhaile is a recent graduate of the Goldman Sach’s 10,000 Small Businesses Program, and member of Leadership Florida and Miami’s Next Leaders. Mikhaile’s hope is to support continued strengthening of Miami’s cultural offerings and to participate in the creation of more creative opportunities for its residents.

WILLIAM CORDOVA  
interdisciplinary cultural practitioner



Born in Lima, Peru. Lives and works Lima/ Miami/New York City. Cordova’s work addresses the metaphysics of space and time and how objects change and perception changes when we move around in space. BFA, The School of the Art Institute of Chicago, MFA from Yale University. His work is in the public collection at the Whitney Museum of American Art, Guggenheim Museum, New York, NY, Walker Art Center, Minneapolis, MN, Harvard University, Cambridge, MA, Yale University, New Haven, CT, Museo de Arte de Lima, Lima, Peru, Ellipse Foundation, Cascais, Portugal, Perez Art Museum, Miami, FL, La Casa de las Americas, Havana, Cuba among others. Cordova was represented in the 2008 Whitney Biennial. Forthcoming solo exhibitions include Galerie Florian Schonfelder. Berlin, Germany, and Livia Benavides 80M2. Lima, Peru (2021). Cordova, is co-curator with Director Mikhaile Solomon of the Prizm Art Fair and co-organizer of the Greenwood Centennial in Tulsa, Oklahoma with artist Rick Lowe.

GEAN MORENO  
Curator of Programs at ICA Miami



Born/raised in Colombia, Lives/works in Miami, FL. Moreno is currently Curator of Programs at ICA Miami, where he established and runs the Art + Research Center. He was on the Advisory Committee for the 2017 Whitney Biennial, and serves on the editorial and advisory committees of several publications and foundations. He is the founder and current co-director of [NAME] Publications, a press dedicated to art and design theory. His texts have appeared in numerous catalogues and anthologies, and he has written for various publications, including e-flux journal, Art in America, Kaleidoscope, and MONU— Magazine for Urbanism. His most recent book, Notes sur la maison moire, co-authored with Ernesto Oroza, was published in French by Cite Du Design, in conjunction with the Biennale Internationale Design Saint-Etienne.

MARIE VICKLES  
Director of Education at the Pérez Art Museum Miami and Curator-in Residence at the Little Haiti Cultural Complex (LHCC)



Born and raised in Denver, Colorado. She currently lives and works in Miami, Florida. Marie completed her studies at the Fashion Institute of Technology in New York City, and Florida State University, which includes degrees in both Visual Arts and Public Administration. Marie Vickles is the Director of Education at the Pérez Art Museum Miami and Curator-in-Residence at the Little Haiti Cultural Complex (LHCC). She has organized arts educational programs, workshops and exhibitions across the United States and the Caribbean for over 15 years and maintains an active practice as an independent curator producing over 30 exhibitions and curatorial projects. Her curatorial work includes the co-curation of Prizm Art Fair, Miami, FL (2013), Visionary Aponte: Art and Black Freedom, Little Haiti Cultural Complex, Miami, FL (2017), walls turned sideways are bridges: narratives of resistance at Florida Agricultural and Mechanical University (FAMU), Tallahassee, FL (2019), and Dust Specks on the Sea, Little Haiti Cultural Complex, Miami, FL (2019). In her work as an arts educator and cultural practitioner, she is concerned with the development of new ways to bridge the connections between creativity and community engagement – with the goal of supporting equity, sustainability and access for all, through the arts.

# SUPPORTERS



1. Art and Cultural Center of Hollywood / 1650 Harrison St, Hollywood, FL 33020
  2. Bake House Art Complex / 561 NW 32nd St, Miami, FL 33127
  3. Bridge Red Studios / 12425 NE 13th Avenue, Miami, FL 33161
  4. Coffee Cup Collective / no address
  5. Dimensions Variable / 101 NW 79th St, Miami, FL 33150
  6. Emerson Dorsch / 5900 NW 2nd Ave, Miami, FL 33127
  7. History Fort Lauderdale / Museum Lobby at New River Inn Building / 231 SW 2nd Avenue / Fort Lauderdale, FL 33301
  8. Little Haiti Cultural Complex / 212 NE 59th Terrace, Miami, FL 33137
  9. Farside Gallery / 1305 SW 87th Avenue Miami, FL 33174
  10. Girls Club / 723 NE 2 Avenue Fort Lauderdale, FL 33304
  11. MDC Museum of Art + Design / 600 Biscayne Blvd, Miami, FL 33132
  12. MOCA North Miami / 770 NE 125th St, North Miami, FL 33161
  13. Oolite Arts / 924 Lincoln Rd, Miami Beach, FL 33139
  14. Prizm Art Fair / 169 East Flagler Street Miami, FL 33131
  15. Under the Bridge Art Space / 12425 NE 13th Avenue, Miami, FL 33161



THIS PUBLICATION IS DEDICATED IN MEMORY OF ARTIST

# Donald McKnight (1948-2020)



Donald McKnight, *Relics of Reality* 2007. Courtesy Robert McKnight