

AMBIENNIAL

December 1, 2023 - January 14, 2024



A.I.M. Biennial Catalog

December 1, 2023 - January 14, 2024

AIMBIENNIAL

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Gean Moreno
Marie Vickles

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Organizers

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Cherese Crockett, MIA (Miami Individual
Artists) Grants Program, Oolite Arts

Cover image:

Michael Loveland, *Buff Environmental*,
"The Party's Over", 2023

Proposal

“Knowledge emerges only through invention
and re-invention, through the restless,
impatient, continuing, hopeful inquiry human
beings pursue in the world, with the world,
and with each other.”
— Paulo Freire

Miami, FL – (October 12, 2023)

The 2023 A.I.M. Biennial, returns during Miami Art Week 2023 and will feature 56 site-specific installations throughout South Florida, created by diverse group of visual artists, dancers, activists, and performers.

The A.I.M. Biennial is an alternative to more mainstream commercial ventures. The mission of A.I.M is to disrupt and realize different ways of perceiving how art can be realized and function in public places through independent channels of distribution.

The A.I.M. Biennial is a conceptual program promoting outdoor ephemeral, virtual, and physical art projects by cultural practitioners based and affiliated with the state of Florida.

The A.I.M. Biennial proposes a democratic platform and outlet for artists and public that mediates on current themes addressing, ecology, migration, economy, race, violence, survival, healing, closure, and transcendence.

Participants created temporary installations, performance, or documentation of existing three-dimensional work that relates to the A.I.M. Biennial concept. Physical address location and maps invite the public to seek and experience each piece through out South Florida and partnered cities, States and Countries.

The A.I.M. Biennial was founded by cultural practitioner, william cordova and initially developed with artists/curators,

Gean Moreno, Marie Vickles and Amy Rosenblum-Martin. The A.I.M. Biennial is sponsored by the organizers and generously supported by The MIA (Miami Individual Artists) Grants Program.

Our goal is to creatively channel collective concerns and ideas utilizing practical and resourceful methods to realizing works that provide greater artistic agency between artists and community.

Exhibition Programs

Organizers: william cordova (founder, cultural practitioner, NY/Miami); Marie Vickles (Senior Director of Education, Pérez Art Museum Miami / Curator-in-Residence, Little Haiti Cultural Center); Gean Moreno (Director, Knight Foundation Art + Research Center at Institute of Contemporary Art, Miami). Amy Rosenblum-Martin (Independent Curator and Guggenheim Museum Education Staff).

Locations: Homestead, Dade, Broward, Palm Beach Counties, Miccosukee, Seminole Indian Reservations, Gainesville, FL.

Satellite Locations: Georgia, New York, North Carolina, Texas, Cuba, France, Pensilvania. Ayti, China, Nigeria, San Diego, Mexico, Chicago.

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MARIE VICKLES & william cordova

• 2 tienes santo pero no eres Babalawo (ta to, bon bagay)

Conversation between curator, Marie Vickles and cultural practitioner, william cordova, drawn from audio recording at Café Crème, North Miami eatery, frequented by local and visiting artists.

wc: Hello, how are you doing today? Let’s start with the idea of AIM.

MV: Hi william, glad you made it today. It’s always nice to sit outside of Café Crème, share a meal and catch up here in North Miami. So, yes, I am co-curating AIM this year alongside some incredible cultural practitioners like Amy Rosenblum-Martin, Gene Moreno and of course, you! Second year in, I must say I am more excited than ever to be working on this project and platform that centers artists in a most accessible and democratic avenue - and during one of the most high-profile times of the art industry season in Miami - I like to call it “Artmageddon” but some people call it “Miami Art Week”.

wc: Before you went into education and curating, (Education Director at Perez Art Museum / Curator at Little Haiti Cultural Center) you pursued graphic design, poetry and music. Not all in that order..

MV: I have followed a winding, and varied path pursuing creative channels that drew my interest and allowed me to express myself while understanding how I fit into, and contribute to this thing called life. A creative artistic expression is not something that I learned as an adult but rather something that’s been part of my being since childhood. From a young age, I was always using whatever was around me to build and create toys, contraptions, just things, all with my imagination - or perhaps during a pretend *MacGyver* moment - something useful to get out of a sticky situation. Creativity, the act of making something that comes from the imagination can be sacred but also mundane. Art is a natural form of human expression that lives within each of us - it is unfortunately not always fostered or encouraged because of societal values that place it secondary to things like financial capital, politics, and power. Art can, at times, become a tool of these societal functions rather than valued as a sacred expression.. something that can bring us closer to one another, to ourselves, and the natural world that sustains us. Which brings me back to all the creative fields and skills that I have studied. From painting and drawing to printmaking - especially screenprinting - to

graphic arts, textiles, fabric art, and jewelry making, I have found that every medium offers something special. My approach is alchemic, in that I use different materials to create and transform elements into something new. One of the things that I appreciate about the A.I.M. Biennial is the breadth of materials and types of work that the selected artists are creating. They are working across a variety of mediums that explore how materials from the external world can convey our internal narratives, imagination, and histories. Their site specificity contributes links through matter, through time and space with illustrations that convey a multiplicity of multiples!

wc: But you certainly seemed to have aspirations to use specific tools and strategies for a pluralistic platform; community and the masses. I think we all want to contribute and make constructive changes early in our lives. But not many get an opportunity to actually go beyond their youth-driven aspirations.

MV: You are right. This is the part where we need to talk about theory versus practice. In this case, I’d like to recall the words of Fred Hampton, American social rights activist, Chairman of the Illinois chapter of the Black Panther Party. He said *“I don’t care how much theory you got, if you don’t got any practice applied to it, then that theory happens to be irrelevant, right? Any theory you get, you practice it. When you practice, you make some mistakes. When you make some mistakes, you correct that theory. And now what you got? You got a corrected theory that will be able to be applied and used in any situation.”* I think what Fred is talking about is not only actionable deeds but also the application of creativity to real-life situations. We can sit and talk about ideas into infinity but at some point, there needs to be action taken that tests out our theories, our thoughts, ideas - do they work? How do our ideas manifest within the material world? How do they support our communities? How do they affect and propel forward the need for socio-political change? I think the foundation and beginnings of my practice is just that - a practice that is the literal application of theory in the creative work that I do for myself and for my community. This practical application is what has sustained me in the work that I do and enabled me to create both experiences and platforms in collaboration with others who are also working within this framework.

wc: Yes, his son, Fred Hampton Jr. also added, “not everyone can be a revolutionary, but everyone can commit to a revolutionary act”, which is what everyone could be doing in one way or another. But you do this in a certain capacity now.. you are Education Director at Perez Art Museum. You rely and use a creative approach to build and shape programs that will inspire a wide range of young people from all over South Florida. But you “can’t stop and won’t stop” there, right?

MV: Working at the “flagship” museum of the county brings a lot of responsibility with it.

wc: You also curate at the Little Haiti Cultural Center in Little Haiti, Miami and are an independent curator / writer. So you are multitasking a ton of *tins* like a DJ tracks their tunes. Letter- *racing* by articulating artists, choreographers, performance concepts, executing exhibitions locally, nationally and internationally. Can’t stop, won’t stop...

MV: Let me stop there and now ask you.. how did we get here? As the main ideator of the A.I.M. Biennial where did the concept of A.I.M. come from?

wc: The short answer is, necessity. Expression needs an outlet. Sometimes we express or purge ideas, feelings, anger, frustrations and joy, through various means. Some, not so healthy... by the way what are you drinking? Other ways, like jogging, martial arts, basketball, physical exercises or meditation, writing, drawing, playing music, creative problem solving. Visual artists tend to need spaces and places to realize their ideas. South Florida tends to have a great deal of land. We’ve seen and felt the examples of real estate exploitation with Liberty City and Overtown in the 1960s. Miami Beach in the late 90s and early 2000s. Of course Little Haiti, Allapattah, Opa-Locka, North Miami are currently being gentrified like Wynwood (El Barrio or Little Puerto Rico). Reminds me of The Martian Chronicles by Ray Bradburry or The Last PoRican by Jorge Aponte. All that to say that there is a Ying but a lack of Yang to this plurality. Don’t get me wrong, am not proposing more artists take over working class communities. Rather, artists within their communities should develop a more critical view and role of their social purpose, by reflecting on their previous actions and how they can be more constructive towards one another.

The long reply includes accountability as a template for practitioners to become “active agents” of their own lives. We all have roles in this life but often we are limited to functioning in survival-mode which can veil or hinder one’s clarity. Survival mode can sometimes become so normalized that we forget to be present, to be conscious of our “role” in life. We’ve all been on survival mode but we should not be chained to it because it can distort perception. Plato’s cave has its pros and cons.

MV: Tell me about the importance that art making has to place and time? To me this is one of the key – and most beautiful elements – of this project.

wc: I think education and temporality are key to creative development. We access wisdom through time by learning from our examples, mistakes, sacrifices. Art is just one of many tools

used to self analyze, problem solve, communicate.. that’s why children use art to communicate their feelings. Society teaches us to dismiss art as a tool for learning and problem solving. At the same time society embraces all things visual, popular culture is all eye candy. Think about it, some visual artist had to create and realize that pop culture propaganda. It takes a moment to see clearly but it takes a lifetime, often, to clearly identify the mechanics of the culture industry, it’s a constructed paradigm. Artists don’t make the culture industry, corporations do. But artists contribute, graphic and commercial artists for this purpose. OSPAAAL, Black Arts Movement, EPS Huayco, Bass Collective or Guerrilla Girls, come to mind as artists collectively using social media to effectively respond to our contemporary concerns. So everything is visual.. a student at my high school, Miami Central, once asked me, “What can you really do with art as a career?” I asked him if he ever gave any thought to who designed the outfit he was wearing or the auditorium we were all gathered in or the music videos he watches. Visual art as a tool is an essential component of every society on earth but most people don’t think about its cultural poetics, dissident discharge nor the corporate side of it.

For this AIM Biennial project, our goal is to propose artists to step outside their normalized comfort zones. It is an exercise in self-development, that requires the individual to rely less on muscle memory, and instead to be creative and rigorous with their ideas. Nothing develops without taking risks.

MV: How has the trajectory of your own practice been shaped by place and time? You were born in Peru, grew up between Peru and Miami, went to school in Miami, Chicago, New Haven, and now work and live primarily between Miami, Peru and New York ... there’s a lot of fluidity in this path....

wc: Distance can lead to reflection and perspective. Self-reflection is essential. It’s like sharpening a saw before cutting wood.. it makes difficult work easier. Self-reflection can lead to clarity, a more efficient, healthy way of developing. Fluidity comes from the ability to be more flexible, to take chances, but requires being informed, learning from past experiences. We’re alike in this Marie, we’ve picked up a great deal of tools in our life narrative. We’ve shaped our time and space and share those examples with the work we do. Your question makes me think of a saying by the poet, Ghost Face Killah, “take one stroll through your mind and see what you will find, and you’ll see a whole universe all over again.”

MV: Can we talk about collaboration for a minute? Creative practices, making art, the “artist life” can seem like a solitary path. But it also feels like it needs to be a balance as well – especially in how one pursues a singular vision and then shares it with

others. Can you talk about how collaboration factors into your work and a venture like the A.I.M. Biennial? Collaboration also goes hand-in-hand with community – there is no such thing as a community of one. Who is this project for? Why create a platform like this?

wc: You know isolation, solitude, can lead to loneliness but it can also lead to wisdom depending what knowledge the individual enters isolation with. It can be the difference between holding your breath or not holding your breath before submerging in water. I was also raised with great lengths of time in isolation, left with encyclopedias, comic books and magic realist stories. They took me places then. Today, I still go places without ever feeling lonely within my isolation. Education was important to my Mom as it is to me. Not necessarily in institutions of higher learning because the education of Sonny Carson or miseducation of Lauren Hill didn’t take place in one specific space. Education is essential for critical mental development. Collaboration plays a huge role in our development as individuals and as a community. It allows people to better understand, perform with one another. It has to do with risk, observation and reflection. This leads to vision(s) but it can be the prelude to a shared vision. This is a horizontal project for the people, not vertical, no hierarchies, that includes the curators and practitioners. It is an exercise that requires many to collaborate with those outside familiar territory. It is a public offering where the community can reflect on their own geographic narratives from a different perspective. Maybe one that isn’t so familiar so easy to disseminate. It’s to provoke the survival mode we all, more or less, carry by habit as a way to cope with life, but that coping habit can become like a pebble in our shoe. After a while this discomfort becomes so familiar that we expect its pain, we normalize and embrace the disfiguration this survival mode has caused. And then we challenge the purpose of those questioning us to remove that pebble.

Our aim should be to seek a better way. Coping is temporary, living is getting through that survival mode strategy.

MV: So true.

wc: We should wrap it up here Marie.. *Nou se lanmè, nou pa kenbe kras.*

MV: Then till our next Café Crème meeting.

wc: paz, lapé, salam, שלום, peace...

AMY ROSENBLUM-MARTÍN

● A Critical Inquiry: How Deep Is Your Love?

I came of age as a curator in Miami in the 1990s with William Cordova and Gean Moreno, among other colleagues. Now in New York, with a Miami brain and current collaborators there like Marie Vickles, I wrote a 14,250-word, commissioned yet unauthorized biography of Coco Fusco in the time leading up to, during, and in the aftermath of Cuba’s popular uprising of July 11, 2021. This is from my introduction: “Coco Fusco was raised by Cuban exiles in New York City who were critical of Cuban politics both on the island and in Miami. ... [Her field of influence expands increasingly] when it comes to disentangling interlocked regimes of misinformation and violence against oppressed people.”

Fusco conveys her semiotics-informed thinking through art and writing, which has impacted generations of artists in Miami and beyond, like those represented in this AIM Biennial. “Fusco strategically uses humor and power reversals,” I wrote, “to reveal layers of hypocrisy that the media generally misses or misconstrues. She instrumentalizes physical and psychological discomfort, satirically or solemnly, to engage dynamically with interlocking systems of domination, destabilizing received customs of representation and understanding.”

The lack of museum (dis)comforts in this iconoclastic Biennial signals a critique of the instruments of art historical canonization. Inversely, our project switches on the psychological (dis)comforts of seeing contemporary art in public spaces. Indeed, this project asks what’s comfortable for whom?

On macro and micro levels, the AIM Biennial experiments with radical accessibility and empathy. This public art project intends to disrupt established power structures by defying traditional modes of (re)presentation and systems of control, including apparatuses of both the art world and popular culture. Through our choice of artists, their self representation, and self contextualization, this project seeks to challenge the status quo in the art world and beyond through subversive and playful means.

Many of the artists herein are not only informed by semiotics, where Fusco’s studies started, but also by loving mindfulness, intuition, abolitionism, reparations, rest, all of which she has explored in more or less well known works. The author Alexis Pauline Gumbs methodologically overlaps with all these approaches to freedom, but from a poetic, intersectional environmentalist perspective. She writes in Undrowned: Black Feminist Lessons from Marine Mammals, “What does it take to go deep, below the surface of current events and social media reactions? What would allow you to look at what is under your actions, and under that, and under that? Sperm whales dive a mile deep. Maybe they can give

us some advice. And the ocean itself has so many depth lessons, when you think you’ve reached the bottom, there is sometimes still deeper to go. Take a breath.”

Breathing is at the heart of Gumbs’s feminism. Can viewers dive as deeply into the artworks as the artists did when they manifested them from nothing and dared to share them publicly? The art brings together artist-viewer partners to breathe and hold their breath through layers of symbolism, each allowing themselves to be guided individually toward distant perspectives and insights. How many ways can we make meaning together?

Do the unpredictable contexts selected by the AIM Biennial artists surprise or delight us? For Miamians surrounded by water, how can this element, the liquid realm, still evoke curiosity? How can we ignite meaningful discussions and nonverbal experiences? For the art world, how can our a priori critical thinking go deeper, beyond the mind? How do the AIM Biennial’s complexities lend themselves to ludic, humorous, and otherwise memorable sets of circumstances?

GEAN MORENO

● In an age of plagues,

a terrible one is the proliferation of the artwork as illustration. False equivalences that a critique of representation, refined over decades, made untenable are authorized again. They multiply rampantly, gentrifying our critical apparatuses with easy images that unwittingly reinforce the status quo. A constant return to childhood memories—innumerable returns home—characterizes the parade of paintings and objects that float before us. But everywhere in these paintings and objects, childhood is divested of its mimetic capacity to engage the world otherwise. Its very emancipatory dimension is squashed. Childhood becomes the site where ‘who we are’ is determined, rather than the open range where our relation to things, our relation to ourselves in fact, is the very problem that is at stake. A retrospective look at the shifting space of childhood only takes on an air of freedom when entwined with a glance cast in the opposite direction: to a horizon where a world different than the one we inhabit may be found or made. One looks back with forward-leaning purpose. A signature of the times, however, is the overvaluation of means at the expense of purpose. The capacity to grasp how mediation works is an intellectual asset of dwindling worth, insofar as it aims to unveil the complex entwinement of particulars and the totality in which they are embedded. Experience is presented as if the translating mechanisms, always subtended by dominant interests, through which it is processed in order to be aligned with the needs of power is not a given. Our actions and thoughts are not transparent to us, regardless of how much we call them inheritance, autobiography, community, our singularity. Inwardness is a tunnel to the sandbox where production imprints the roads it will allow us to move on. The times are dire, and affirmative expression is one of the ways in which they reproduce. Just as it is one of the sites in which hindrances to our flourishing are confused for its vehicles. Social disintegration no longer breeds urgent countervailing forms; it breeds retrograde taste and false affirmation. There is no making sense of things, and yet we stay positive. Another signature of the age is the unjustified call to remain so. The contradictions are left buried. We are reinforced as the tools through which things as they are continue uninterrupted. This is what happens when dumb money monopolizes the production of cultural value: illustration edges out thinking; authenticity, so-called so that an electric fence wraps around it and fends off interrogation, displaces any diagnostic that digs deep and endeavors to discredit what power has set up. The world becomes one in which identity rules and the escape routes close. We can only and sadly be ourselves. The future shrivels into being little else than what we are stuck with at the moment, unimaginatively doubled again and again. ●

AIM Biennial 2023 - 24 Location Map



Houston & San Antonio
Texas, USA



Chicago, IL
USA



Queens, NY
USA



Vedado & Miramar
Havana, Cuba



Saint-Étienne
France

Artists

- Aida Tejada - Coral Gables, FL
 - Alejandro Valencia - QR Code
 - André Leon Gray - QR code
 - Arturo E. Mosquera - Westchester Miami, FL
 - Carol Pereira-Olson - Queens, NY
 - Carol Todaro - Miami Shores, FL
 - Carolina Cueva - Miami Beach, FL
 - Charles Humes Jr. - Miami, FL
 - VantaBlack (Chire Reagans) - Miami, FL
 - Chris Friday - Miami Beach, FL
 - Coralina Rodriguez Meyer - Miami, FL
 - Corinne Stevie - Miami, FL
 - Cynthia Cruz - Miami, FL
 - Dinizulu Gene Tinnie - Miami, FL
 - Ernesto Oroza - Miami, FL
 - Eugenia Vargas-Pereira - Hyde Park, Chicago, IL
 - Gonzalo Hernandez - Miami, FL
 - Herve Sabin Aka GAALO - Turgeau, Potoprens, Ayti
 - Jean Chiang - Guangzhou, China
 - Jessica Gispert - Miami, FL
 - Jodie Lyn-Kee-Chow - Miami Beach, FL
 - John William Bailly - Miami, FL
 - José Garcia - North Miami, FL
 - Julio Mitjans - Vedado, Havana, Cuba
 - Kandy G. Lopez - FL
 - Karen & Harold Rifas - Miami, FL
 - Kayla Delacerda - Miami, FL
 - Kayla Henriquez - Miami, FL
 - Kevin Arrow - Miami, FL
- Liliam Dooley - Saint-Étienne, France / Havana, Cuba
 - Loni Johnson - Miami, FL
 - lou anne colony - Hollywood, FL
 - Marcos Valella - Key Biscayne, FL
 - Marisa Telleria - Miami, FL
 - Michael Loveland - 25.8239861°N, -80.1725469°W, FL
 - Michelle Grant-Murray - Miami, FL
 - Michiko Kurisu - Delray Beach FL
 - N. Masani Landfair - FL / Canton, GA
 - Najja Moon - Miami, FL
 - Nathaniel Donnett - Houston, TX
 - Nicole Combeau - South FL
 - Nyugen E. Smith - Togo, Benin, Nigeria, Africa
 - Onajide Shabaka - Miami, FL
 - Patrick De Castro - Miami, FL
 - Phillip Karp - Miami Beach, FL
 - Priscilla Aleman - Miami, FL
 - Rachel Eng - South Central, PA
 - Rose Marie Cromwell - Miami, FL
 - Sonia Baez-Hernandez - QR Code
 - Sophia Lacroix - North Miami, FL
 - Sue Montoya - San Diego, Miami, and Gainesville USA / Puerto Escondido, Tijuana, CDMX, México
 - Tara Chadwick - Fort Lauderdale FL
 - T. Wheeler Castillo - Miami, FL
 - Voices of the River of Grass - Miami, FL
 - Warren Bailey - Florida City, FL
 - Yanira Collado - San Antonio, TX



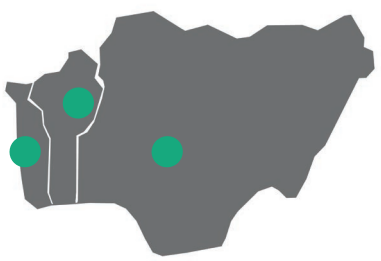
Puerto Escondido, Tijuana, CDMX
Mexico



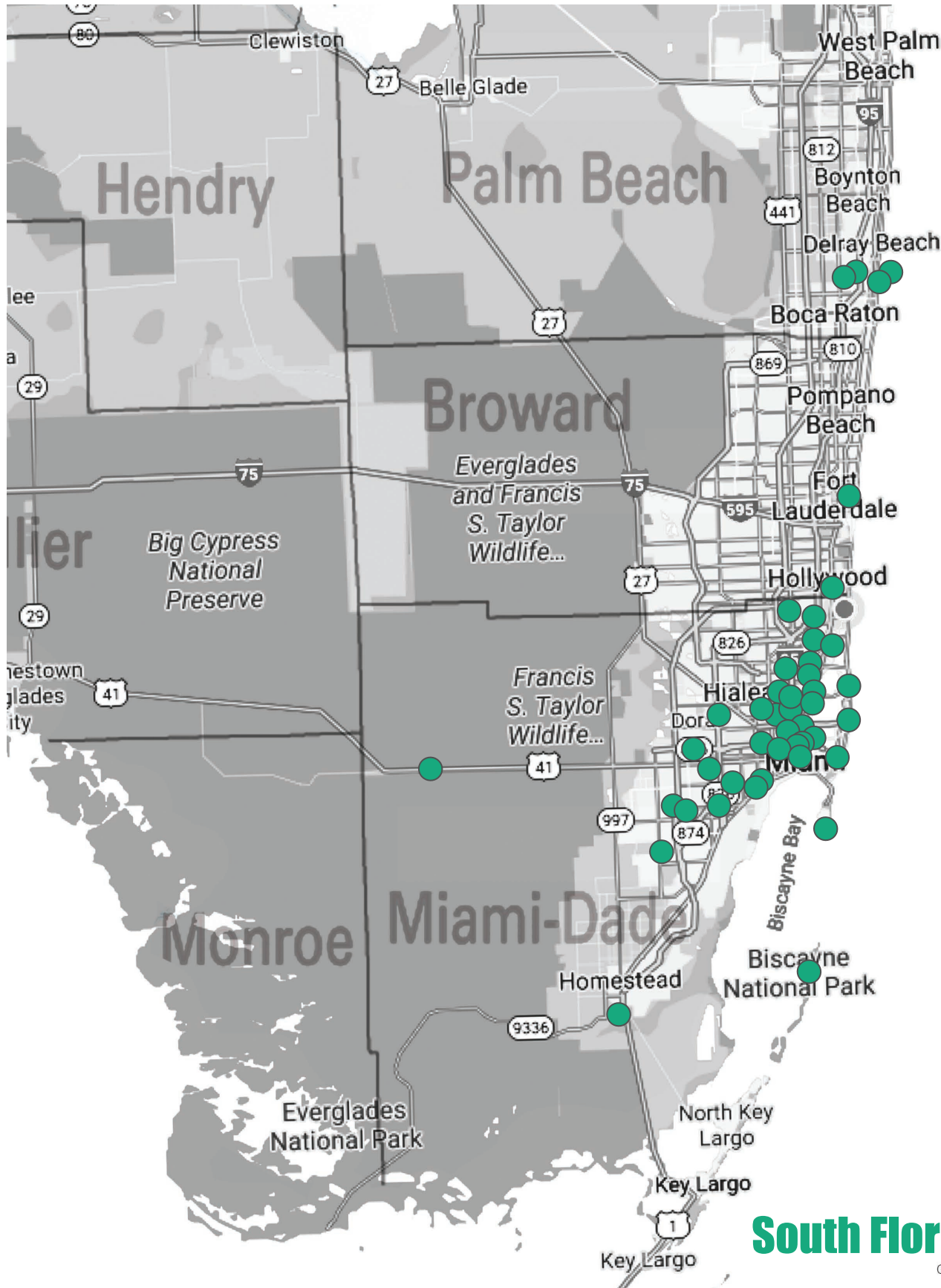
Turgeau & Potoprens
(Port-au-Prince) Ayti



Guangzhou, Cantón
China



Togo, Benin, Nigeria
Africa



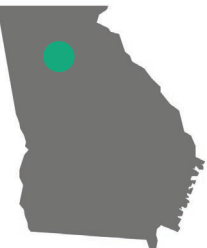
South Florida



San Diego, CA
USA



Gainesville, FL
USA



Canton, GA
USA



South Central, PA
USA

AIDA TEJADA

Here and There, from the Raw Emotions Series

2023
Up-cycled textiles, threads

Proposal
Our notion of belonging is not fixed. We adapt and transform with our life experiences, relationships, environment, etc. These soft sculptures are the symbolic embodiment of belonging. They invite us to explore and embrace fluidity. To embrace the idea that this is not a static place or state but an ongoing journey of self-discovery and human connection. The ocean becomes a dynamic force, both treacherous and inviting, reflecting the tumultuous emotions that accompany migration. The vastness of the sea symbolizes the enormity of possible journeys and the uncertainty of migration. The concept of otherness is palpable as individuals encounter new lands, cultures, and people.



Biography
Aida Tejada was born in the Dominican Republic. Lives and works in Miami, FL. She is currently pursuing an MFA degree at the Massachusetts College of Art and Design. Tejada is an interdisciplinary artist. She has participated in various exhibitions including Art Concept Alternative, Spain, ISEA Cultural Art Center of Cape Cod, MA, Alliance Française, Coral Gables Museum, Miami, FL and other spaces. Art Residencies include The Mike Artist Residency and Deering Estate, Miami, FL.



ALEJANDRO VALENCIA

Canciones Orbitales: Unknown Landscapes
(Kuisi, Mgbombo, Maraka)

2023-ongoing
Colombian Gaita, bongó, maraca, live person, repurposed wood, mud, time. Various time intervals through the month of December

Proposal
Canciones Orbitales takes the form of a happening or apparition in multiple sites in the South Florida landscape. This performative installation implements tropes from the language of U.A.P (and extraterrestrial) phenomena as metaphors of displacement, migration, and alienation. Three sightings will occur sporadically for one month in three locations*: Miami Beach, Homestead, and the Everglades/Key West area. The quality of these sites as ports of entry or arrival are activated by small cymbal-shaped objects made of materials sourced from each location. Each craft is accompanied by a live person that plays the word SOMOS in Morse code, as if to send a signal, at the sight of aerial or maritime phenomena. The instruments a Gaita, Bongó, and Maraca are usually played in pairs. However, only one part of the pair is used in each performance, transforming them into satellites that attempt communication with their absent counterpart.



Antena (Kuisi)

Biography

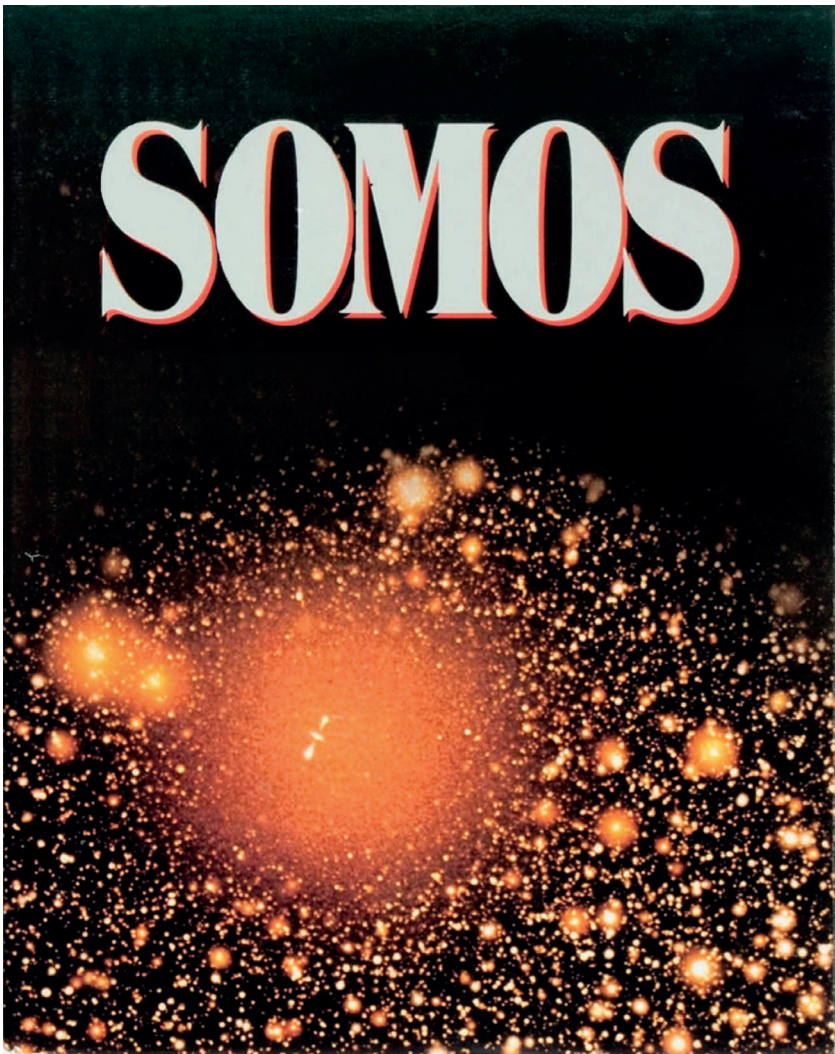
Alejandro Valencia, Born in Pereira, Colombia. Received a BFA from New World School of the Arts (2017) Currently, MFA at Columbia University. His practice stems from an interest in history's malleable and non-linear qualities, often referencing displaced and marginal perspectives. He lives and works nomadically.



... III II III ...
s o m o s

International Morse Code

Somos MORSE



S.O.M.O.S.

● **ANDRÉ LEON GRAY**

What u hear is not a test

2016-2023
Sound collage (audio recording, mp3) with black and white photographs. Running time 3:58

Proposal

What u hear is not a test is a sound collage comprising of an audio clip from the Blaxploitation film Trick Baby (1972), with field recordings of a duplex demolition, a new house under construction, and the war zone-like booms and pops of celebratory fireworks on the Fourth of July in 2016. It ends with a short conversation of two residents passing by as the artist documented a demolished home, followed by 29 seconds of silence. It is meant to be experienced with headphones. The field recordings and photographs act as a documentation of the transformation and erasure of a historically Black neighborhood in Raleigh, North Carolina where the artist grew up and currently lives. Gray is a witness to the continuous displacement of people who are evicted or bought out by real estate developers who see dollar signs in the hood. Gentrification will not be televised.

● **QR Code**

Biography

André Leon Gray, Born/lives and works in Raleigh, NC. Leon Gray is a multi-disciplinary, self-trained artist. His work is in the permanent collections of the North Carolina Museum of Art, Raleigh, NC and the California African American Museum, Los Angeles, CA.



Looking through the front door at the future

● **ARTURO E. MOSQUERA**

This could be Heaven or this could be Hell

2020
Photograph printed on vinyl banner

Proposal

During several months in 2020, Mosquera intensively photographed plants, seeds, nuts, flowers, and the sky. These images of his surroundings became the basis for a large body of small-scaled paintings titled "From the Pandemic Series." He decided to create a larger work and envisioned its installation. Titling it, *This could be Heaven or this could be Hell*, referencing the Eagles' song "Hotel California." With this image, Mosquera moved from a small scale format to a large one, transferring a symmetrical composition to a centralized triptych, referencing the notable front piece of Hobbes' Leviathan book. The name Leviathan is derived from a biblical passage which declares the presence of God, often at moments of tension or tragedy. Two triangles are divided by a horizontal line with a central focal point, larger than human scale. The narrative is in close relation to the viewer; the reflection of the pool's clear water as a symbol of a single event. The installation can be experienced from specific space and time; the gaze of the reflection records the perception of the artist. The project forms connections between past, present and futures alluding to architecture, the human condition and utopias. Addressing his view of the relationship between the landscape-myth and reality.

● **Farside Gallery 1305 SW 87th Avenue, Miami, FI 33174**

Biography

Arturo E. Mosquera (1982 – 2022) Born in Memphis, Tennessee, lived/ worked in Miami, FL. He attended Manchester College, Connecticut, where he concentrated in printmaking. Mosquera became interested in graffiti in his teens and his work, attached to this mode of expression, touches on dreams, death, love, beauty, friendship, and the imagination.



● 4-44 47th Rd, Queens, NY

CAROL PEREIRA-OLSON

Adaptation

2023

Fabric and thread

Proposal

Adaptation, is a sown collection of fabric taken from clothing representing varying grids of personal memory. Remnants of family clothes shape and thread in a web like form. The fabric becomes a skin of multiple origins echoing connections to the human body while referencing the cities architectural landscape. Lines, colors, stitched and transparent layers beaming tones, draping over a figure, nature, steel, concrete...

Red bricks at odds
with tall, glossy glass
rectangles folding over
body forms in nature

Biography

Carol Pereira-Olson is based in Queens, NY. Studied at the Slade School of Art in London. Received an MFA from Yale University and BFA from Cooper Union.

I am a performance and visual artist, originally studied painting. My project is a large-scale, mixed-media installations, merging traditional painting, drawing, photography and digital editing techniques to deconstruct, isolate, abstract, recreate and resuscitate familiar images through an exploratory process of layering.



CAROL TODARO

La Pointe Courte

2023

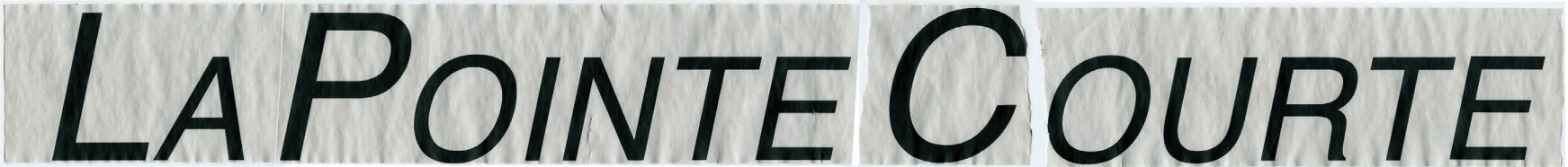
Photographic documentation of a textual intervention

Proposal

September 28 through October 3, 2023: King Tides. On successive days I went to Bayfront Park at Northeast 94th Street in Miami Shores, a place I often walk, to watch the water rise. The spalling breakfront was failing in certain areas and had been blocked off, suggesting a short point. “La Pointe Courte,” I thought. That is the title of Agnès Varda’s first film, a love story dedicated to the visual texture of a seaside village. I’d been watching the movie and looking at the photographs and contact sheets she made years before she shot the film; at the bay, I experienced a collapse of time and place, her film and my walk. I decided to mark my experience with a title which I printed on the thinnest paper and attached to the sidewalk with water. Two views from opposite ends of the short point are presented here.

Biography

Carol Todaro, based in Miami, FL. Received an MFA from the University of South Florida. Todaro’s work includes drawings, prints, artists’ books, installations, and book objects. In 2018 she delivered the Annual Book Arts Lecture for the National Museum of Women in the Arts in Washington, DC. Her work is the collections of The Bibliothèque Nationale de France, the National Museum of Women in the Arts, the Library of Congress, and the Jaffe Collection at Florida Atlantic University, among other public institutions.



La Pointe Title



La Pointe Courte 5

CAROLINA CUEVA

Untitled

2023
Plaster, found vitrine box

Proposal

This is a cast made from a Peruvian souvenir plate depicting a cholita and cholito (indigenous Andean people). The cast plate is fragmented and displayed in a vitrine cabinet. Peru is synonymous with the imagery of the cholita/cholito. The country's tourism is highly dependent on exporting the resources that Andeans produce. Romanticizing every aspect of their culture as part of its three billion dollar tourist industry. At the same time, the Peruvian Government continues its legacy of human rights abuses towards Andean people; land appropriation, economic exploitation, illiteracy, malnutrition, inadequate housing, etc. Untitled (2023) challenges art display conventions. Altering traditional interpretations, encouraging viewers to reconsider our social and historical narratives.

924 Lincoln Road parking lot, Miami Beach, FL

Biography

Carolina Cueva was born in Lima, Peru Lives/works Miami Beach, FL. Receive a BFA from School of Visual Arts. An artist and educator, Cueva works in sculpture, performance and 2D works. She is interested in pursuing intuitive forms of art making. Relying on invocations as a method of deepening connections to her sources. Cueva draws from her indigenous Andean Quechua heritage and her cross-cultural upbringing.



CHARLES HUMES JR.

The Joseph Caleb Memorial Mosaic Mural

1996
Handmade ceramic tile, commercial tile, cowrie shells

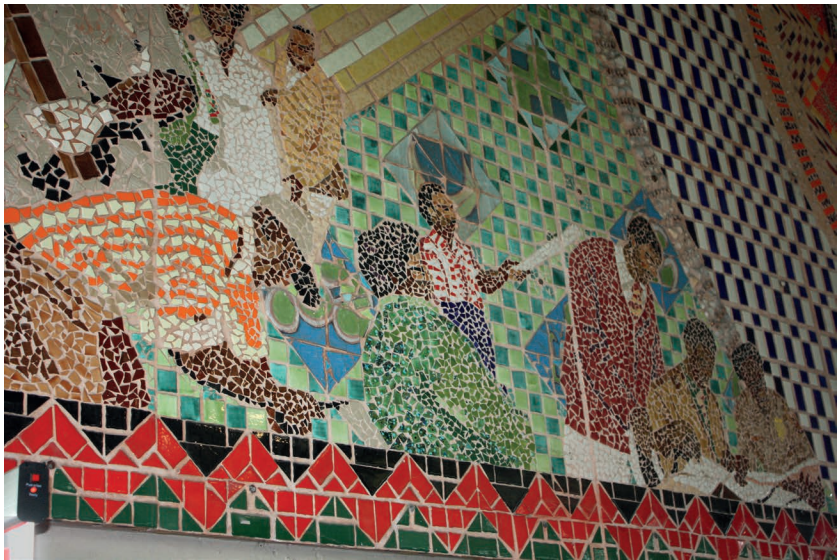
Proposal

The JCMM is located in the Caleb Center on NW 54th Street and 22nd. Avenue In Liberty City and is installed on the second floor level overlooking the mezzanine area of the plaza. The mural was installed in September 1996 and is approximately 35' x 100' feet. Charles Humes Jr. custom made and cut his own tiles that feature images of local cultural figures, community workers, Yoruba and Adinkrah symbols. Including the African-American and Pan-African colors; red, black, green, gold. The local Black Union 478 logo, a circular and geometric composition of symmetrical patterns. A portrait of the artist's family with Mr. Joseph Caleb. Mr. Caleb, was heralded as an activist leader in South Florida. He was also president of the Local International Union of North American Laborers. Mr. Caleb was tragically murdered in 1972. The Joseph Caleb Memorial Mosaic Mural was commissioned by the citizens of Miami's Black community under the direction of the County Arts in Public Places Authority.

5400 NW 22nd Ave, Miami, FL

Biography

Charles Humes Jr. was born in Miami, FL. He attended Miami Dade Community College. Received a BFA from Florida International University. Is a member and past president of the Kuumba Artist Collective of South Florida. My work includes traditional drawing and painting tools. My focus is site-specific murals chronicling the culture, history, people, times and locations where I've lived. Documenting the expressive depiction of people of color. Black lives are paramount in my practice.



● 770 NE 125th street, Miami, FL

VANTABLACK (Chire Reagans)

To What Lengths

2022
Yarn, fabric, metal earrings, string, metal brackets

Proposal

On view from Oct. 14 through Jan. 20, 2023, as part of MOCA's Art on the Plaza series, VantaBlack's *To What Lengths*, showcased a key component to her artistic practice by reflecting on legacy building and preservation as foundational to Black culture and other diasporic peoples. VantaBlack explored how ideas about legacy are woven into everyday actions by activating five palm trees on the MOCA Plaza with large-scale braids, adorned with beads, metal, and artificial sunflowers and gardenias. The braids of each tree followed stylings representative of the women in VantaBlack's family. At the base of each tree was a round mat with cushions for seating, inviting viewers to engage with the work while looking up. (Photo Credit Daniel Bock)

Biography

VantaBlack (Chire Reagans) was born in Saint Louis, Missouri. Lives/works in Miami, FL. Received a BS from Florida A&M University. Artist Chire "VantaBlack" Regans' art practice exists at the intersection of social justice and storytelling. Her work responds to urgent societal concerns and functions as a critical platform to amplify the voices of community members who are often silenced. Over the past decade, Chire has focused primarily on community advocacy and depicting social narratives without distortion in various mediums. As a Saint Louis native, the birth of the Black Lives Matter movement triggered a sense of urgency in her art practice. Her work continues to evolve, allowing for broader social accessibility and creative scale. In South Florida, Chire continues to merge her artistic practice with community-led activism, emphasizing the art of storytelling as a means of engaging with communities with radical empathy and transparency.



● Riviera Suites, 318 20th St, Miami Beach, FL

CHRIS FRIDAY

In/Visible Men/d

2021
Drawings on paper

Proposal

The *In/Visible Men/d* series was a site-specific installation of life size cut out graphite renderings of Black individuals occupying a space often where their presence has been considered undesirable. The juxtaposition of life size graphite cut out figures in actual spaces emphasizes the politics of color, architecture, race and hierarchies.

Biography

Chris Friday lives and works in Miami, FL. Received a BFA from New World School of the Arts and an MFA from Florida International University. She is a multi-disciplinary artist. Friday challenges the notion that Black bodies are a blemish that needs to be removed, covered up from view.



CORALINA RODRIGUEZ MEYER

Coralina Triptych

2020-2022

Proposal

The *Coralina Triptych* installation is a trinity monument to survivors of the conflicting reproductive health and climate crisis above Miami’s waterline-beyond its redlined neighborhoods. 3 Mother Mold monuments created by, and for Q+BIPOC families, occupy a Catholic sanctuary garden, Flan Boyan blossoms, between a fountain of youth, a fractured ceramic Moche vessel that is shaped into a cross and a marble, Madre Maria statue. The abject fertility effigies composed of seaside debris are cast in construction materials and shaped into a “Mother Mold” representing pregnant Q+BIPOC Miami mothers. Resisting the texture and complexion of the American Castas system (racial hierarchy), the retablo triptych serves a dual purpose, as a welcoming and cautionary sign for endangered flora, fauna and activists. Litter collected along Miami Beach after tropical storms: intimate environmental debris. Detritus, installed at the Cuban American Catholic Archdiocese of Florida, in the Allapattah (Seminole word for alligator). The Archdiocese houses the largest collection of art & antiquities including a collection of indigenous American artifacts acquired during colonization.



Biography

Born in the Everglades, raised Tinkuy (queer) and Ital between Homestead, FL and the Caribbean, Coralina Rodriguez Meyer is a Brooklyn/Miami-based, mixed race indigenous American (Muisca/Inca) artist & urban designer. Coralina’s Quipucamayoc (culture keeper) practice spans, documentary sculpture, moving images and immersive installations, created in collaboration with social & environmental justice leaders and her Q+BIPOC neighbors. Rodriguez Myers direct activism, visual art, architecture, archive work interprets and meditates structural violence, often associated with mainstream American mythology, into performances that challenge what seems to be normalized rites of passage. These works are executed in collaboration with her barrio (community) to build civic agency.

CORINNE STEVIE

MWC MURAL

2021-2022

Exterior satin paint

Proposal

In the summer of 2022, she completed a monumental mural at the Miami Workers Center in Liberty City. This mural, covering the length of the building’s exterior, took nearly a year to complete due to its logistical scale. The mural holds deep personal significance as it aligns with Corinne’s mission to inspire and heal through art. The concept for the mural came from a previous collaboration with Miami Workers Center staff members, and the dedicated workers and volunteers fighting for community rights, paying tribute to her childhood neighborhood of Liberty City. The Miami Workers Center’s mission is to empower working-class individuals and families in Miami-Dade County through leadership development and grassroots campaigns, striving for respect, rights, and resources for all.



MURAL 2

Biography

Corinne Stevie, born in Miami, FL. Stevie is a Haitian-American artist.



MURAL 4



MURAL 5

CYNTHIA CRUZ

Shooters

2023

Video. Runtime: 5 Min.

Proposal

The project explores the intersection of art, sport, and social contact through a collaboration with AI and the local pool community. It will consist of a surreal video animation created by myself and AI of regulars playing pool and having fun at my local pool hall. The animation of the pool players playing pool will be played on a large TV screen at the pool hall while the regular players are actually playing pool in real time. The viewer is presented with two different versions of the same event. Art and sport are traditionally viewed as distinct realms. This project challenges its dichotomy by presenting the viewer with a hybrid form that is both physical and virtual.

Location: Sharp Shooters Billiards, 7200 SW 117th Ave Miami, FL
Time: Saturdays and Sundays 2pm - 10pm from Dec 4 - 31st 2023

<https://www.cynthiacruz.co/shooters>



● 7200 SW 117th Ave Miami, FL

Biography

Cruz lives and works in Miami FL. She received her MFA from Goldsmiths University of London in 2014. She is a multi media artist focusing on painting, drawing and digital art. Solo shows include “”Slug and Slag””, (2023), NAME Publications, Miami, FL. “The Girl who ate all her hair””, (2015), Acme Project space, London, UK. Group exhibitions “”Imaginary Persons””, (2023), Patient info, Chicago, IL. “Blueprint”, (2023), Bridge Red Studios, Miami, FL. Cruz Received the Knight Foundation New Work Award (2023), Elephant Lab residency (2019), Acme Goldsmiths MFA Studio award (2014). As a passionate pool player (Billiards) and artist, I find that both activities help me to achieve a meditative state. I was, therefore, inspired to create this project at my local pool hall.

DINIZULU GENE TINNIE

Untitled (Northside Shopping Center)

Photo Courtesy Robert McKnight, Roland Woods Jr.
2023 photo courtesy Warren Bailey

Proposal

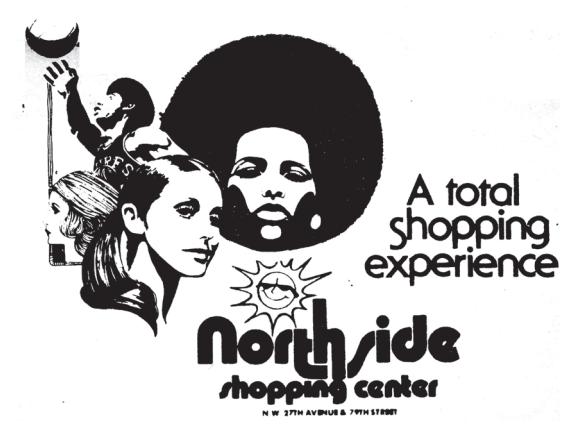
The images of Northside Shopping Center are very appropriate to the legacy of the Miami Black Arts Workshop, part of which was a very keen awareness that If the people are not coming to the art, or if going to places like museums and art galleries was not part of their general lifestyle, because there would usually be nothing on display that relates to their lives and experience, then we must take the art ton the people. Northside Shopping Center was an ideal place to stage an exhibition of Black art by black artists reflecting the community, especially at that time, when it thrived with “big box” anchor stores, situated right in the “hood.”



● NW 27th Avenue & 79th Street, Miami, FL

Biography

Gene Tinnie, born South Bronx, NY. Received an M.A. in French literature and linguistics from Queens College. Joined the Miami Black Arts Workshop (1974) and a founding member of the KUUMBA Artists Collective. Miami Black Arts Workshop Collective (1969-1985) was created by black art students at the University of Miami. MBAW was founded by artists Roland Woods Jr. and Walter Dennis. Members included, Robert & Donald McKnight, Dinizulu Gene Tinnie, Renee J. Ransom, Sylvia Jordan, Arnett Lee, Kabuya Saffo-Bowens, Arlice Sims, Ernest Cason, Lucius King, George Wrentz and others.



ERNESTO OROZA

Raw material (Violeta Parra, Bestiarios)

2022
Vinyl banner with metal grommets

Proposal
Raw material are a series of text-based prints produced as historiographic references: examples of radical architectures built in the Latin America and the Caribbean. At the same time, these materials have specific traits that invite future reuses.

Locations: 1: La Carpa de La Reina was a yellow tent installed by Violeta Parra in Santiago de Chile in 1965 to develop research on local folklore and create a space for the diffusion of non-commercial music. Location: [Name] Publications 6572 SW 40th St, Miami, FL 33155, United States
2: Carpa Teatro del Puente Santa Rosa is an ephemeral construction by the architecture students collective Bestiario (1984-87), Lima, Peru. Location: Gean & Lena Moreno’s private backyard.

Courtesy the artist and Fredric Snitzer Gallery.



● 6572 SW 40th St, Miami, FL ● Coral Gables, Miami, FL

Biography

Ernesto Oroza, born in Cuba, received a degree from the Higher Institute of Design of Havana. Oroza is an artist, designer, and researcher. Current faculty at the École Supérieure d’Art et de Design de Saint-Étienne, Ernesto Oroza has been interested in architectures of necessity, technological disobedience, and other topics that link design and society in times of economic and political crisis. He produces and distributes speculative models and research through various publishing methods, exhibitions, collaborative practices, documentaries, and unorthodox forays into architecture, interior design, and object design.



EUGENIA VARGAS-PEREIRA

Untitled Video
2019
Digital video. Running time: 00:16

Proposal
Untitled Video (2019) invites the audience to explore the meaning behind the complex political history of water in the USA. Today, this water fountain is used for ornamental purposes and serves as a point of interaction and connection among people. *Untitled Video* (2019) depicts a water fountain in the foreground with jets of water creating a constantly shifting screen. The somewhat veiled imagery symbolizes the superficiality often attributed to human interactions in urban environments. The video aims to urge viewers to delve deeper and see beyond the surface. As the individuals interact on the fountain’s far side, reflections and distortions become a vivid metaphor for the intricate and perplexing nature of human relationships.



● Bixler Playlot, 5641, S Kenwood Ave, Hyde Park, CHI

Biography

Eugenia Vargas-Pereira was born in Chile. Studied at Montana Institute of Art. Vargas-Pereira is a trans-disciplinary artist known for her photography, time-based installations, performance, and video. Throughout her career, she has explored gender, the natural environment, and the representation of women in the media and advertising. Her reflections and artistic approach are deeply rooted in her personal experiences, her nomadic lifestyle, and the necessity to reshape her identity in response to constant geographical changes.



GONZALO HERNANDEZ

Accessibility

2023
Wood structures, textiles, paper and fake gold leaf

Proposal

Accessibility is a site-specific installation in front of Studio 45 at the Bakehouse Art Complex, Allapattah, FL. It is composed of various sticks of differing lengths, and serves as a poignant reflection on the intricate tapestry of structures within the art world. Etched with phrases—including accessibility, “hasta cuando” (until when), son of immigrants, and plutocracia, these sticks convey the underlying tensions and complexities of the art ecosystem. Interspersed among them are scattered photocopies of Art Basel catalogs, a symbol of the establishment’s opulence and exclusivity. The piece is intended to prompt vital conversations about the fragility of the art world’s foundations, challenging the status quo.

Biography

Gonzalo Hernandez, born in Lima, Peru. Received an MFA/ MA Savannah College of Art & Design. Hernandez is a multi-disciplinary artist, who explores contemporary themes; labor, success, failure, identity through painting and textile installations. His immigrant perspective informs his work, blurring the art-life lines. Solo exhibitions include Kates-Ferri Projects, NY; SCAD Museum of Art, Savannah, GA; Vigil Gonzales, Cuzco, Peru, among others. He has participated in national and international group exhibitions.



HERVÉ SABIN AKA GAALO

Self Portrait|Schizophrenic Operations

2006
Paper, plastic, oil paint, oil stick, scotch tape on canvas

Proposal

The current location of this collage is the artist’s studio, Turgeau, Potoprens (Port-au-Prince) Ayti. The work was originally created in Clinton Hill, Brooklyn, NY (U.S.A.). It is part of a meditative series that analyzes and attempts to establish the identity of an emigre, in his home and host country. This meditation also alludes to architecture, urban and interior design. How the emigre/exile informs and shapes space or vice-a-versa. The collage includes personal travel documents; the artist’s first passport issued by the Republic of Ayti, U.S. green card (1989), from the year the artist first entered U.S. soil. Furthering examples of meditative fluidity through identity and presence.

Biography

Herve Sabin Aka GAALO was born in Potoprens, Ayiti. Lives and works in Ayiti. Painting has become an outlet to explore issues of migration, language and Identity, human rights, and love.



JEAN CHIANG

Life & Death

2018
Multimedia installation. Dimensions variable

Proposal

This series of works, *Life & Death*, is inspired by events that began on Thursday, March 9, 2017, with my sister, Fay Chiang's stroke, brain hemorrhage, surgery and the months that followed until her death on Friday, October 20, 2017. The work, Life & Death, was completed during the Lido Art Residency in Guangzhou, China. September-November 2018. The title was inspired by Lao Tzu, a Chinese philosopher, who stated, "Life and death are one thread...the same line viewed from different sides". This series helped me to process the illness and passing of my older sister. This series is dedicated to her. May she rest in peace.

Biography

Jean Chiang lives and works in Miami, FL. Received an MFA from Hunter College and BFA from Parsons School of Art & Design. she is inspired by her interests in anthropology, archaeology, architecture, astrology, and metaphysics. Chiang began to investigate Chinese history, culture, and philosophy including her own personal family history which became a source of inspiration. Awarded a Fulbright Teach/ Research Award in 2012, Chiang worked at Edna Manley College of Visual and Performing Arts, Kingston, Jamaica. Continuing her research on the emigration of Chinese women in Jamaica and the Caribbean. Jean Chiang continues to exhibit nationally and internationally.



JESSICA GISPERT

Iroko

2023
Custom graphite drawing on paper

Proposal

The revered *Iroko*, a sacred tree in Afro-Caribbean spiritual beliefs, embodies ancestral spirits and holds a profound significance. Serving as a spiritual bridge between the living and the ethereal realm, *Iroko*, also known as the Ceiba tree, connects through its roots, acting as conduits to the celestial. Additionally, it stands as a powerful symbol of protection, drawing in people who seek its presence for guidance and blessings. For the AIM Biennial, I sought to capture the mystical essence of *Iroko's* roots, reaching into unknown worlds, by placing three individual works on paper under the shade of three towering Ceiba trees—a ritualistic act—prompting the absorption of energy, a symbol of protection. These three works on paper are now placed in storefront windows on NE 79 ST, intended to share Iroko's protective energy with all who pass by.

Biography

Jessica "Yessica" Gispert was born, lives and works in Miami, FL. Received an MFA from Art from New York University and a Postgraduate degree from the Academy of Media Arts in Cologne. Gispert is a visual artist interconnecting themes of identity, ritual and spirituality. Activating transformative materials in her sculptures to confront the intricate and unstable nature of contemporary life. Exhibitions, MoMA PS1, NY., Museum Abteiberg, Dortmund Kunstverein, Germany; Cleve Carney Museum, IL. Recent solo exhibitions include "ESPINA," Under the Bridge Art Space (2022), and "Desvelos", Emerson Dorsch Gallery (2023), Miami.



JODIE LYN-KEE-CHOW

Junkanooacome: From Fort Fredericksburg to Fort Tilden

2020

Video. Run-time: 4:42

Proposal

In *Junkanooacome: From Fort Fredericksburg to Fort Tilden*, artist Lyn-Kee-Chow researches prominent characters of the Jamaican jonkonnu through reinterpreted performances at the edge of the Atlantic Ocean. Junkanoo is a centuries-old ritual and art form based on celebrating freedom. It is a pre-abolition satirical masquerade and decolonization ceremony confronting slave masters, practiced during Christmas in parts of the Caribbean. Celebrations include parading with ornate costumes including grand hats, while others entail colorful characters engaging in miming, drumming, and dancing. Its namesake is born from the respect of the 18th century Akan warrior, Jon Konny who defended his native Prince's Town, or what is known today as Ghana, from Dutch colonizers for over 20 years.

The artist imagines this work being projected on the wall of a building with a facade facing the beach or relevantly named location such as the *Caribbean* South Beach.

Biography

Jodie Lyn-Kee-Chow, born in Jamaican. Lives/works in Queens, NY. Received a BFA from New World School of the Arts and an MFA from Hunter College. Her work explores performance and installation art focusing on Caribbean folklore, feminism, globalism, spirituality, and migration.



JOHN WILLIAM BAILLY

Miami Antica

2023

Mixed media on paper

Proposal

Miami Antica is a zine that examines the history of Miami before Miami was Miami. Maneuvering through 10,000 years of history, the publication presents historical sources and interpretive mixed media works on this land up until the incorporation of the City of Miami in 1896. Bailly interweaves a wealth of information to reflect the diversity that defines Miami: in situ drawings from the paleolithic Cutler Fossil Site, images of the Tequesta Miami Circle, a reproduction of Spanish Jesuit Villarreal's oldest known letter written in Miami, text on the Seminole capture of the Key Biscayne Lighthouse, drawings of Bahamian Coconut Grove, a portrait Julia Tuttle's vision, and other historical aspects. *Miami Antica* is a return to the beginning for Bailly who was active in the 1980's zine culture of skating and punk rock. The limited-edition self-publication will be available at sites throughout Miami.

Location: Various sites throughout Miami, FL

Biography

John William Bailly, born in the UK. Lives/works in Miami/France. Received an MFA from Yale University. Bailly is a French-American painter. His work explores history and culture, with an emphasis on the Transatlantic Exchange. His large-scale oil paintings straddle abstraction and representational narrative. While firmly rooted in academic research, his work reflects on how we are who we are in relation to history, place, and culture. Bailly was the inaugural McCormick Fellow at the Deering Estate and is a Faculty Fellow of the FIU Honors College. His work is in the permanent collection of the Frost, Lowe, PAMM, and ZAM art museums.



● 12425 NE 13th Avenue, North Miami, FL

JOSÉ GARCIA

Untitled (MIA Mobile Studio Residency)

2023

Proposal

My project for the AIM Biennial was to utilize the MIA Mobile Studio residency for three weeks in the summer of 2023 and create sculptures. I ended up working as well as sleeping in the vehicle. My time was spent mostly reading and concentrating on various sculpture works while listening to Jazz, Merengue and Hip Hop music. My time was isolated but did not feel lonely. There was a sense of invisibility necessary to produce work and stay focused.



Biography

Born, lives and works in Miami, FL Attending Miami Dade College. Garcia is interested in improvisation, disrupting the status symbols, creating fissures, rousing for clarity. Exhibitions include Bakehouse Art Gallery, Bridge Red Studios, North Miami; African Heritage Cultural Center, Liberty City; Lewis Art Studio, Coconut Grove, FL. Forthcoming exhibitions, Solo exhibit at under the bridge art studios, North Miami, FL.



M.I.A. Mobile Studio is a temporary space created by william cordova that provides free work for South Florida practitioners from 2 weeks to 2 months.

This project was made possible with an Ellies Grant / Oolite Arts

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

JULIO MITJANS

Como las hormigas (Like ants)

2023

Proposal

Poet Julio Mitjans reads the same poem, every morning, in the same location, everyday between 8am - 9am.

Como las hormigas
Tiempo ha que esperamos los vaticinios, pero el Diloggun no

vierte palabra alguna sobre el alba
son los días en que salimos al patio y abrimos las manos hacia los astros

nuestras manos en las que solo reposa el viento.

Toda la ciencia de nuestros ancestros aguarda en la memoria
alguna sospecha les asiste.

Y ahí vamos trenzando lo días empozados en nuestros pasos
en los pasos de una danza que no se deja explicar, pero insistimos

en las palabras cuando solo el sentimiento nos puede amparar.
Como las hormigas va sacado la memoria una gracia, una redención

desde alguna entraña en la tierra
y en el viento un ruido antiguo una huella sobre diminutas ramas

quebradas acercándose a nuestros días.



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 Editorial Abril, 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.

KANDY G LOPEZ

Colored Beach

2023

Yarn on plastic mesh

Proposal

As a multi-media portrait artist, I'm interested in preserving the intersectionality of black, brown, and Afro-Caribbean individuals who live in underserved communities. Kei Miller is a Jamaican writer/poet who currently teaches at the University of Miami. His swagger is reminiscent of cool in the 60's and 70's and the colored beach could've been a place for him if he was born a few generations ago. His fibers would've been interwoven within the sand and beach waters, where his ancestors might have traveled through.

Location: <https://www.floridastateparks.org>



Biography

Born in New Jersey, Lives/works in Fort Lauderdale, FL. Received a BFA and BS from the University of South Florida. Received MFA at Florida Atlantic University (2014). Solo exhibitions include, NSU Art Museum of Fort Lauderdale, Miramar Cultural Center, Coral Spring Museum of Art (2023); Girls Club Warehouse, Fort Lauderdale, (2022). Group exhibitions include, Kinfolk House, Armory Art Center, New Bedford Art Museum, and Studio 18. Lopez received the Broward County Cultural Division Artist Innovation Grant for 2022–2023.



KAREN & HAROLD RIFAS

Watching ice melt

2023

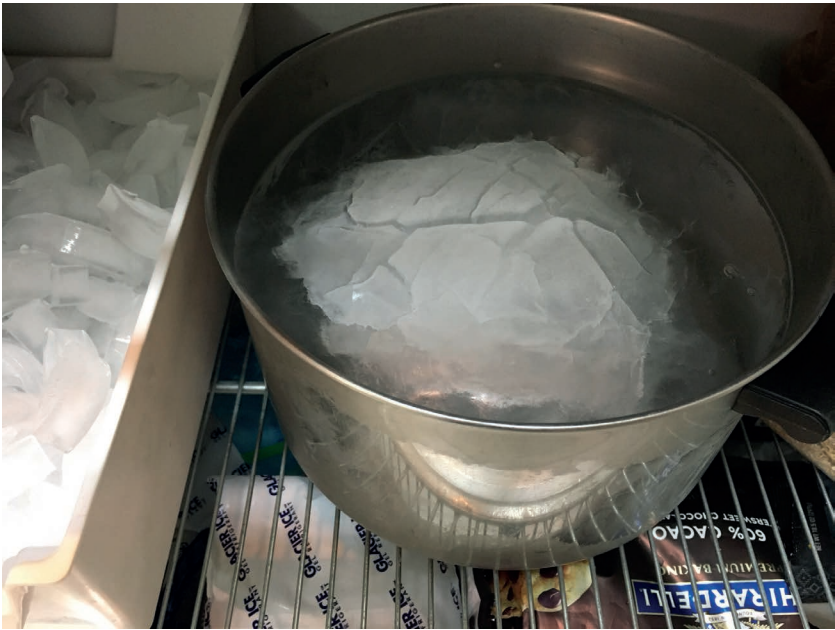
Ice

Proposal

Facing warnings of approaching hurricanes, we fill our 8-quart soup pot almost to the brim and place it into the freezer. If the electricity fails, we have given the freezer a few extra hours of life. When the storm threat passes, we retrieve our precious pot of ice, turning it upside down and freeing the ice onto the deck behind the kitchen, then watch it melt. It is wondrous to see how the sun illuminates the crystalline structure while the water slowly puddles then disappears. At that moment we pause and think about our earth's melting glaciers and other more threatening events on the horizon.

Biography

Karen and Harold have had a 61 year collaboration. Recent collaborations include "Twenty-Six Funeral Homes".



KAYLA DELACERDA

Ready to go home

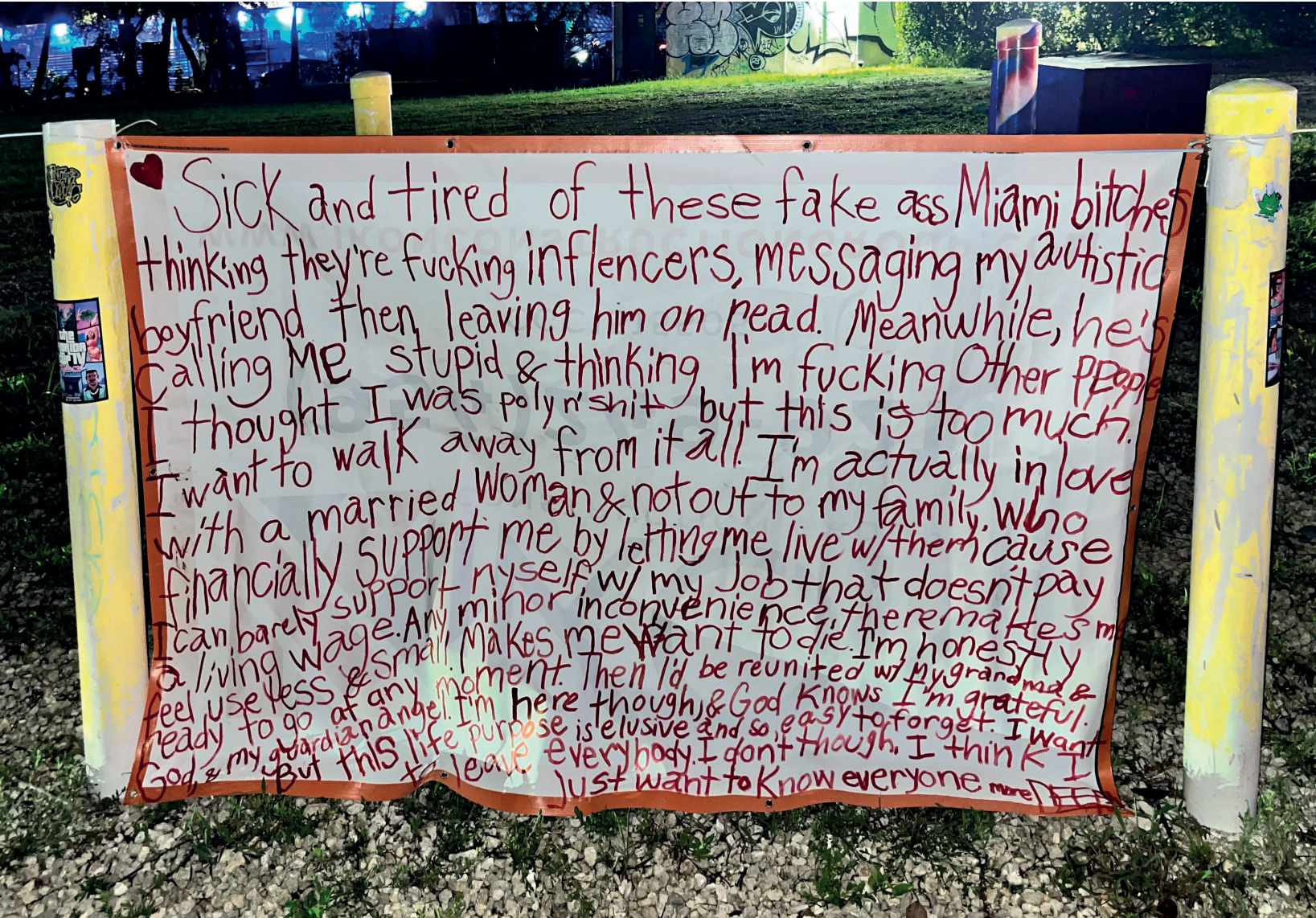
2023
Permanent marker on vinyl banner

Proposal

A stolen construction banner hangs between two inconspicuous yellow posts on a street leading to MANA convention center in the Wynwood area of Miami. Music is blasting from all directions and a Perreo party is happening at the convention center. The banner is turned around to reveal a long winded handwritten message in red marker.

Biography

Kayla Delacerda, born, lives/works in Miami, Florida. Delacerda received a BFA from New World School of the Arts. Kayla Delacerda is a multidisciplinary artist. Between 2015 and 2020 she spearheaded the social practice art collective Midnight Thrift. Solo exhibitions include "Acceptance" (2023), at NAME Publications in Miami, FL.



KAYLA HENRIQUEZ

Memorial

2023
Discarded wood

Proposal

Kayla Henriquez constructs multiple tree stump-like sculptures using discarded wood collected from various sites, including industrial sites. Henriquez conceptualizes these stumps as a *Memorial* to bring to light the organic essence of those trees themselves and where they once stood. Humans have been excessively deforesting for hundreds of years. This installation is a way of meditating the value and presence of discarded wood by returning the remains back to the forest. The sculpture is installed in Kendall Indian Hammock Park in Miami, Florida. A location that embraces visitors through the overwhelming beauty of nature itself. Within the calm of the forest, the sculpture will disrupt and bring attention with its mere presence to the memory of the tree fragments caused due to deforestation.



Biography

Kayla Henriquez, born in Miami, FL. Received a BFA from New World School of the Arts. Kayla is a Cuban-Dominican multidisciplinary artist. Exhibitions include, The BluPrint Show at Bridge Red Studios in North Miami, Florida (2022) and An Art Genesis, Under the Bridge Art Space, Miami, FL (2023).

● US-41 SW 32nd Avenue, Miami, FL

KEVIN ARROW

Miami

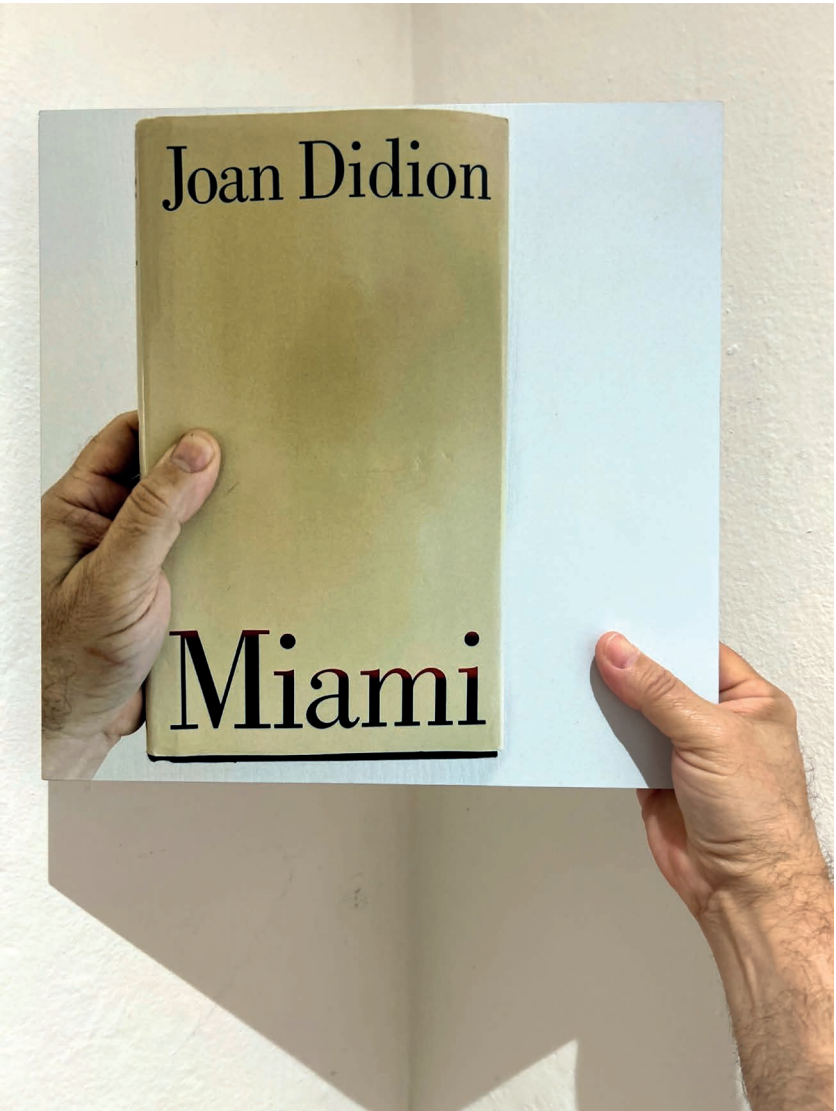
2023

Proposal

During the summer of 2023, I attended the estate sale of former Miami historian and author Arva Moore Parks (1939-2020). Amongst her library remains, I found a first edition copy of the Joan Didion (1934-2021) book, “Miami,” published in 1987. I am using the book to construct a photo essay of the various Miami locations mentioned in “Miami.” Beginning on Calle 8, aka SW 8th Street, I visited the Woodlawn Cemetery, where on page one, Didion mentions that the two former deposed Presidents of Cuba, General Gerardo Machado (1869-1939) and Carlos Prio Socarras (1903-1977) are interred. The photo essay is being self-published on my Instagram account @arrowfuentes and as a limited edition ‘zine.

Biography

Kevin Arrow, born in 1962 Mineola, NY. Lives/works in Miami FL. Kevin is a multifaceted artist and cultural producer. His work has been exhibited in South Florida galleries, museums, and alternative spaces since the mid-1980s. Arrow’s work is in the permanent collections of the Museum of Contemporary Art, North Miami, the Perez Art Museum Miami, the BASS Museum of Art, Miami-Dade County Public Library, University of Miami, and Miami Beach Art in Public Places, Miami, FL.



LILIAM DOOLEY

Exposing Virgilio (a Carnivalism *marginalia* project)

2023

Second hand t-shirt and lace textile (t-shirt-mask)

Proposal

Virgilio Piñera said to Fidel Castro: *Yo no sé ustedes, pero yo tengo miedo, mucho miedo* (I don't know about you, but I am afraid, very afraid), 1961. One of the most brilliant Cuban writers would die in Havana (1979), after years of being ostracized. *Exposing Virgilio* is a photographic register relating to the practice of Carnivalism (an exercise of liberation, revindication and catharsis). It has been performed in France, where I am currently located, yet, still longing to be in my home of Havana, a place I cannot return. The sense of loss and errancy, which is not the same as a change of context, are the consequences of a dictatorship being in charge in one's country of origin. To activate and participate in Carnivalism, a common t-shirt was transformed into a *t-shirt-mask* by sewing lace fabric into an image of Virgilio Piñera with see-through. An inside pocket was sewn into the shirt for an individual's head when used as a mask.

Location: Saint-Étienne, France

Desired Location: 14th, 1st Avenue. Miramar, Havana, Cuba



● Saint-Étienne, France

● 14th, 1st Avenue. Miramar, Havana, Cuba

Biography

Liliam Dooley was born and raised in Cuba. Lives and works in Saint-Etienne, France. Graduated from the Higher Institute of Design of Havana, and the San Alejandro Academy, Havana. She is interested in the interpellation of art and design. Liliam initiated the project, *marginalia* (transformed second-hand clothing), as a tool for conceptual exploration to position herself towards a second-hand posture. Seeking distance from elitism and closeness between author and public, the inclusive and democratic, based on the quotidian object. Recent exhibitions, Operative factography, Documenta Fifteen; 12th Biennale Internationale Design Saint-Étienne 2022, France; AIM Biennial, Miami, FL 2020; Factoría Habana, 2019-20; Fundación Ludwig de Cuba, Havana, 2019. Liliam Dooley works as editorial designer. She has collaborated with costumes for performances, stage plays and short films.



Example video of Carnivalism practice:



LONI JOHNSON

Let It Linger

2023
Mixed media

Proposal

The *Let it Linger* installation is located at The Kampong, a botanical garden in Coconut Grove. The installation includes gold painted gourds ornamented with photo collages of family members, cowry shells, beads, bangles, earrings, and other materials transformed into devotional objects that meditate on the history of African American ancestry and its legacy.

● 4013 Douglas Road, Miami, FL

Biography

Loni Johnson born/lives and works in Miami, FL. Received a BFA SUNY Purchase College of Art and Design. She is a multi-disciplinary visual artist, educator, mother and activist. She understands that there is a cyclical obligation to give back and nurture one's community through creativity and it must be utilized to better our world. Through movement and ritual, Loni Johnson creates healing spaces for Black women and explores how ancestral and historical memory informs the way we engage and affirm spaces.



LOU ANNE COLODNY

CiRCA moves

2023
Photography, paper cache

Proposal

lou anne colodny's practice blurs lines of fact and fiction and concentrates on mankind's emotional, and physical state due to natural and societal pressures. colodny's current project (2020-2023) addresses the precariousness of human existence in these times of ecological crisis.

● 1650 Harrison Street, Hollywood, FL

Biography

lou anne colony lives ans works in Hollywood, FL. Received a BFA from University of Florida. Founded Museum of Contemporary Art and under the bridge art space, Miami, FL.



MARCOS VALELLA

Sunset 7:09 pm

2023
Performative

Proposal

Sunset 7:09 pm invites the audience to participate in the simple act of cleaning eyeglasses with a moist towelette. This artwork challenges the notion of the magical, particularly as it relates to the awe-inspiring beauty of a picturesque sunset. While sunsets are often considered emblematic of the sublime, this artwork aims to provoke contemplation about the authenticity of our perceptions and the constructed nature of the sublime experience.

MATERIALS:

- A pair of eyeglasses
- A sealed moist towelette packet (scented, if possible)
- A sunset

INSTRUCTIONS:

Beginning the Performance:

- Stand or sit comfortably in front of a sunset, with the eyeglasses placed in front of you.
- Take a moment to ground yourself and become fully present in the performance space.

Engaging with the Eyeglasses:

- Pick up the eyeglasses gently, holding them by the frames.
- Examine them closely, observing any smudges, dust, or imperfections on the lenses.

Opening the Packet:

- Slowly and deliberately open the sealed packet of moist towelette. Pay attention to the texture, sound, and sensations as you do so.

Cleaning the Lenses:

- Carefully unfold the sheet of moist towelette.
- Begin cleaning the lenses of the eyeglasses in circular motions.

Contemplation and Mindfulness:

- As you clean the lenses, allow your mind to remain in the present moment. Pay attention to the sensation of your fingers on the glasses, the smell of the moist towelette, and the visual transformation as the lenses become clear.

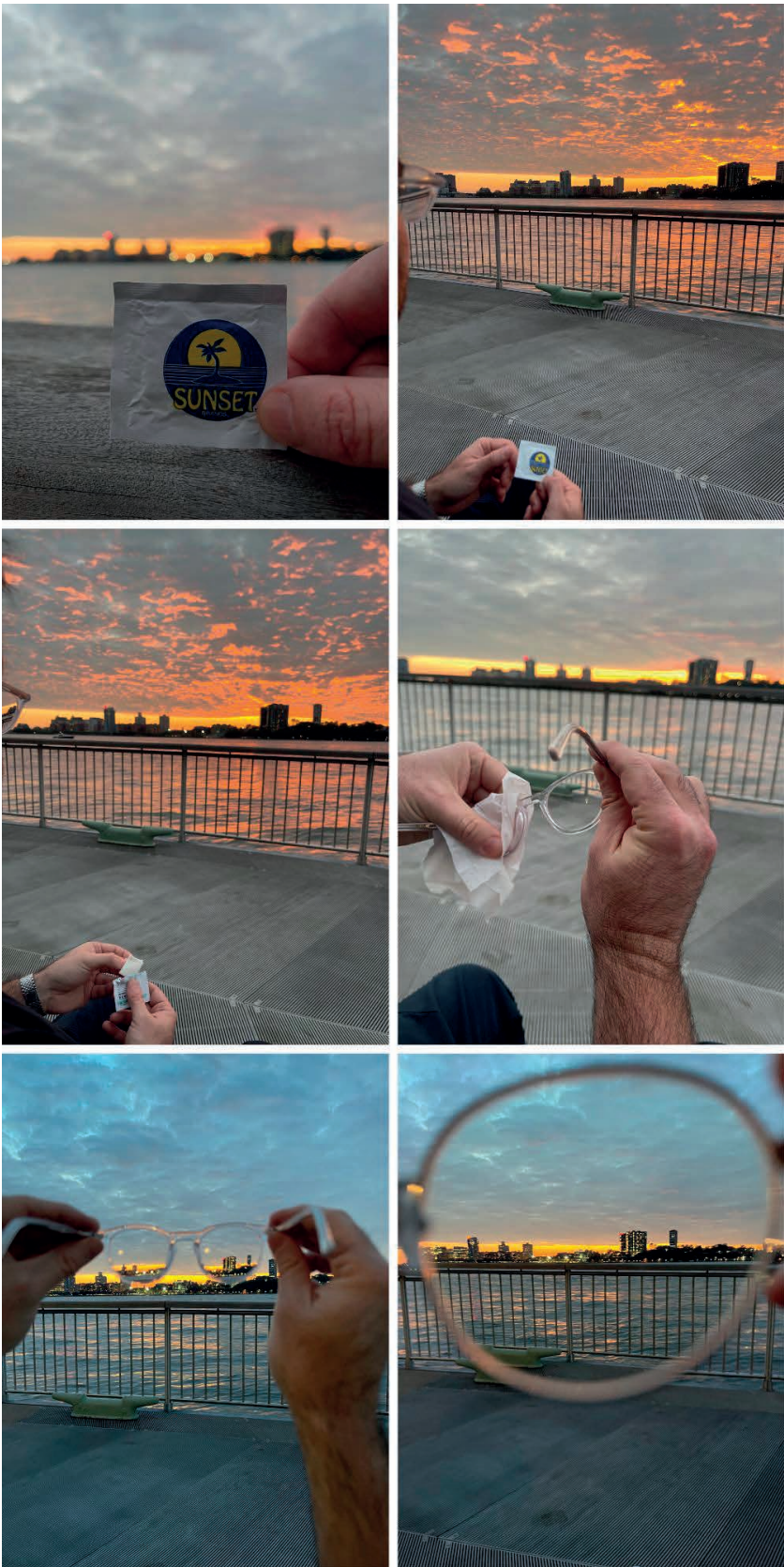
Conclusion:- Once you are done cleaning the lenses, put on the eyeglasses.

Take a moment to appreciate the transformed lenses and the sense of clarity they now offer.



Biography

Marcos Valella born in Miami, FL. Received a BFA from University of Iowa. Valella is an artist that generates paintings using speculative methods, encompassing economy, mass production, data entry, and layering. He has exhibited nationally, including Augustana Teaching Museum of Art, Locust Projects, Pérez Art Museum and Riverside Art Museum.



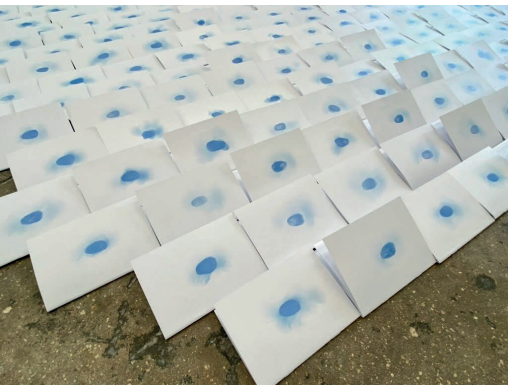
MARISA TELLERIA

Blanco

2023
Blank books, ink

Proposal

These passport-sized blank notebooks, with an indelible yet anonymous fingerprint on each cover, refer to hundreds of Nicaraguan dissidents whose nationality was recently withdrawn and passports canceled by the Nicaraguan government after they were expelled from the country. The work seeks to question issues around identity, citizenship and displacement, echoing the rupture experienced by those who forcibly leave their country, as well as the invisibility inflicted by not having official documents or a country to represent them. Located at the feet of Nicaraguan poet Rubén Darío, in this emblematic park for the Nicaraguan diaspora in Miami, the work seeks to highlight the psychological aspect of the exiled hinting at one of Darío's best known phrases, "If the homeland is small, one dreams it big," which points to the condition of the exiled and the longing that floods him/her/them without being able to return



Biography

Marisa Telleria was born in Nicaraguan. Lives and works in Miami, FL. She earned a BFA from Florida International University and an MFA from Virginia Commonwealth University. Her work has been shown in museums and galleries in the US, Latin America and Europe



● Coordinates: 25.8239861°N, -80.1725469°W

MICHAEL LOVELAND
Buff Environmental “The Party’s Over”
2023
Found disco ball in Biscayne Bay

Proposal
The installation, *Buff Environmental “The Party’s Over”* (2023) in Biscayne Bay near Morningside Park island is meant to be a subtle yet roaring statement on the horrific state of the water environment in South Florida, due to massive human population growth in the past 20 years and terribly managed waste dumping into the fragile ecosystem. This once-thriving emerald colored bay of seagrass full of life is running out of time. The world has seen Miami as this beautiful utopian party-town destination. This smashed disco ball is a perfect example of how the world should see Miami. Its true colors, no repercussions, no memory of the past and no true thinking of our future. If extreme weather and sea-level rise doesn’t get us first, our own ignorance will poison us for sure.



Biography
Michael Loveland was born 1973. Lives in Miami, FL. Received a BFA from Maryland Institute College of Art (1994). Loveland’s works can be found in public and private collections around the world..



MICHELLE GRANT-MURRAY
RoseWater
2021
18 minute film
Blue glass bottles, cups and saucers, tea sets, cigars, sea shells, candles

Proposal
RoseWater is a contemporary dance performance, film and set of images that explore the intersections of climate change, environmental racism, and social justice. The aim of the work is to raise awareness about the root cause of climate change, which is environmental racism and to inspire individuals to take action towards creating a sustainable future for humanity and the planet. Through the use of dance and ritual, *RoseWater* seeks to create a new way of perceiving, engaging, and communicating about, the environment. The performance delves into issues of water ethics, generational gentrification, and carbon footprint, highlighting the impact that human actions have on the earth and its resources. *RoseWater* creates a unique and immersive experience that transcends time, space, and place.

Michelle Grant-Murray: Producer Director, Creative Designer
Woosler Delisfort: Videographer and Editor



● 212 NE 59th Terrace, Miami, FL

Biography
Michelle Grant-Murray, born in Georgia, lives/works in Miami, FL. Received an MFA from Jacksonville University, MA from Florida International University and BS from Jacksonville University. Grant-Murray is artistic Director of Olujimi Dance Collective. Her work has been presented in Europe, Asia, the Americas and the Global South. Her work, generated through Ancestral African Diaspora cultural practices, explores the ecology of Black Female Body and the interconnectedness to the element of Water, revealing the essence of human nature.



MICHIKO KURISU

No great distant day

2023
Paper, photos, plastic info box, wire

Proposal

Addressing the relationship between rapid urban growth, the idea of home, and historical amnesia, the artist has paired original, recent photographs with excerpts from 1920’s-era Delray archival materials to create “flyers” for distribution. The flyers are free for people to take from real estate-style info boxes placed at various locations throughout Delray Beach. This work includes original photos by artist and Delray Beach resident Kristen Silvi, as well as archival materials from the Delray Beach Historical Society. Images on the back of flyers are abstracted from a 1914 postcard (photo attached).
Newspaper excerpt on flier: “They have acted as others should – if thinking of buying a home in Florida – buy one in Delray and do so now, for as sure as the sun continues to shine, there is coming to Delray at no great distant day; a healthy boom and big raise in prices.” -Rays of Delray, June 25, 1920.

Locations in downtown Delray Beach were selected at historic sites and urban lots under construction or for sale:
SE 1st St / SE 1st Ave
SE Third Ave / SE Second St
N Swinton Ave / NE 1st St
N Swinton Ave between Atlantic / 1st Aves

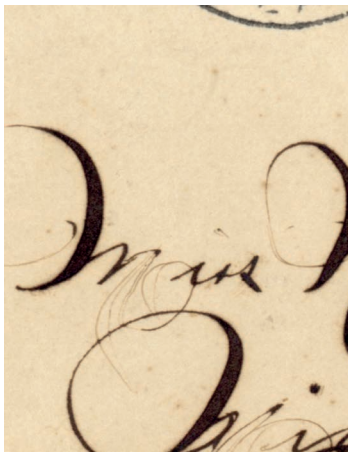


They have acted as others should if thinking of
buying a home in Florida—buy one in Delray and do so now, for as
sure as the sun continues to shine, there is coming to Delray at no
great distant day; a healthy boom and big raise in prices.

Rays of Delray, 223 (front)

Biography

Michiko Kurisu lives in Delray Beach, FL. Received a BFA from Brown University, Studied at Rhode Island School of Design, and the School for International Training in Botswana. Michiko has been the recipient of a Palm Beach County Cultural Council Artist-in-Residence grant and was awarded two permanent public art commissions from the city of Delray Beach.



Rays of Delray, KS (back)



They have acted as others should if thinking of
buying a home in Florida—buy one in Delray and do so now, for as
sure as the sun continues to shine, there is coming to Delray at no
great distant day; a healthy boom and big raise in prices.

Rays of Delray, KS (front)

N. MASANI LANDFAIR

Where we are, lives

2022

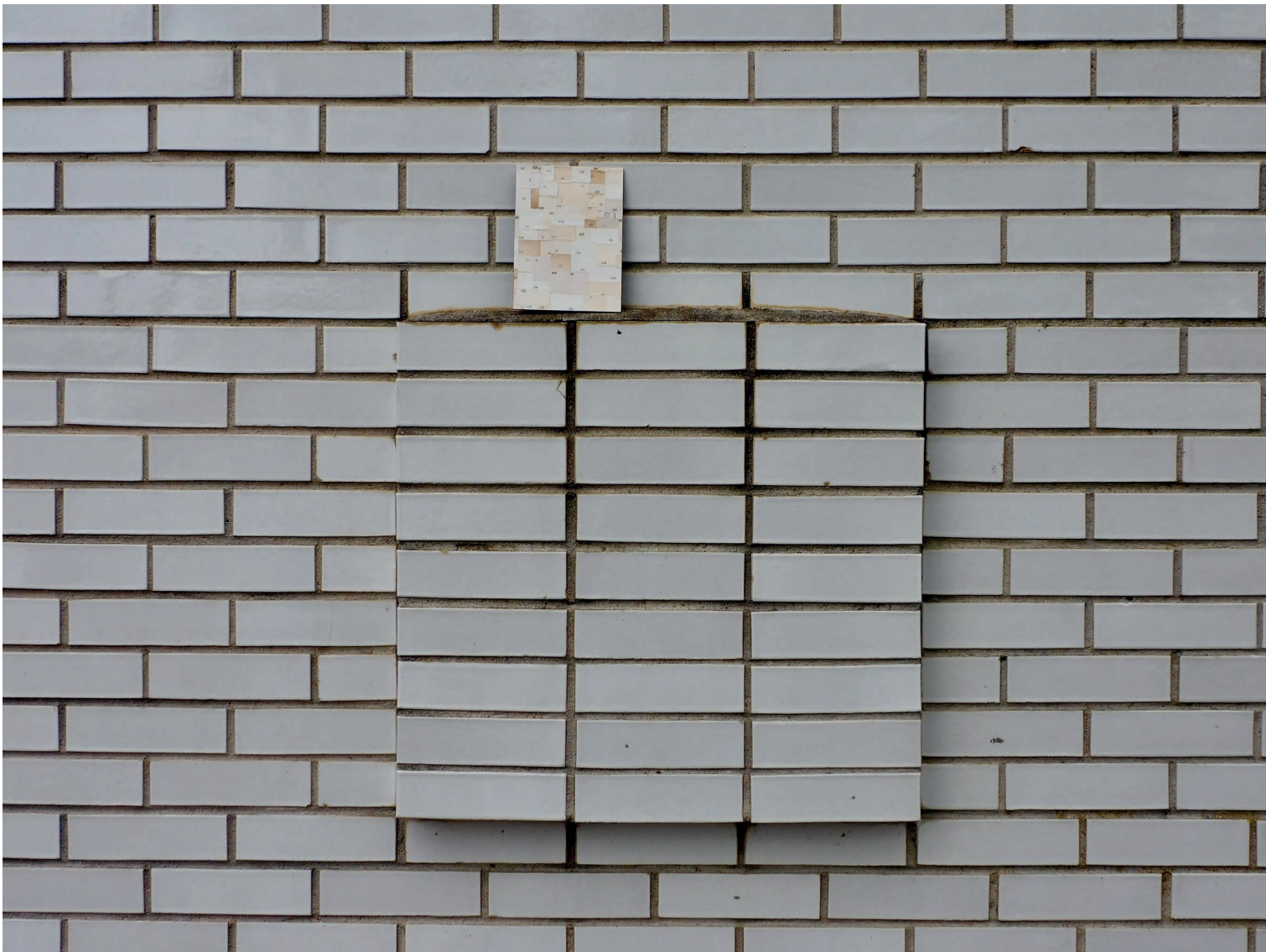
Proposal

we ride on the harden scars in her skin
conscious of the abuse
apologetic in the understanding
not knowing how to transition to another way
feeling her forgiveness
like the infant suckling
biting the mother’s nipple
no harm is meant
but an end to the feeding will come
one flesh will heal the other will grow
lessons jump timelines and lives
maybe we will recall in that present/future more often
to bless the harden scars or be buried in them

8:35pm 11/ 13/ 2022 N. Masani Landfair

Biography

N. Masani Landfair was born in Chicago, IL. Lives and works in Northern Georgia. Attended the School of the Art Institute of Chicago. Studied Cinema, performance, painting and is an interdisciplinary artist. Masani employs methods of collage and assemblage to recast materials deemed worthless or undesirable. Their ideas of beauty and value are influenced by both the industrial environment of South Chicago, where they grew up, and the culture of the South, where their grandparents resided prior to the Great Migration. N. Masani Landfair’s work has been exhibited at Project Row Houses, TX; Sikkema Jenkins, NY, The Museum of Science and Industry’s Black Creativity Exhibition, Zhou B Art Center, 33 Contemporary Gallery, Chicago, IL; ProArts, Oakland, CA; Prizm Art Fair, Miami, FL; Cindy Rucker Gallery, NY; and the San Francisco International Arts Festival.



End of the beginning II (circumference)

NAJJA MOON

Heart Feels/Fills

2023
Wood, screws, trimmer line

Proposal
Heart Feels/Fills, is a field test. Landscape as praise scape to transcribe and perform. This object/instrument is derived from the route from the kayak launch point in Morning Side Park to the Picnic Islands. Using a mode of inquiry linked to the work of Courtney McQueen who proposes using the seven Hebrew words of praise as a landscape architecture framework, I repurposed this method as a way to translate my mark-making and build instruments that function as abstracted maquette of specific sites.

Biography

Najja Moon, born in Durham, NC. Lives/works in Miami, FL. Received a BFA from Pfeiffer University. Her art practice incorporates drawing, text, and sound to explore the intersections of queer identity, black culture, body movement, and familiar relations both personal and communal.



NATHANIEL DONNETT

Perpetual Getaway

2016 - 2023

Proposal
“More universal conversations or topics, terms or phrases. Like memory, presence, working class, space or the spatial, reflection, etc. These things are categorical but also specific...”
-Nathaniel Donnett (2/19/2019)

Biography

Nathaniel Donnett was born/lives and works in Houston, TX. Received his BA from Texas Southern University and MFA from Yale University. His interdisciplinary practice shapes and holds open spaces of phenomenological and metaphysical significance. Utilizing sourced and reclaimed objects, Donnett approaches ideas of materiality through Black aesthetic traditions and strategies of lived experiences. Award include, 2022 John Simon Guggenheim Fellowship and a Deans Critical Practice Research Grant and Art and Social Justice Initiative Grant, both from Yale (2020). Exhibitions include, Crystal Bridges Museum of American Art, AK; the Virginia Museum of Fine Art, VA; Project Row Houses, TX; The Virginia Museum of Contemporary Art, VA; The American Museum, D.C.; The University Museum, TX, The Kemper Contemporary Arts Museum, MO; Contemporary Arts Museum, TX; and the New Museum, NY.



NICOLE COMBEAU

Untitled (from When I See You, I See Myself Clearer)

2023
Archival photographs, wheat paste

Proposal
For the AIM Biennial, I am wheat-pasting fragmented images from my matriarchal family's archive throughout North Miami, my birthplace. The images focus on specific gestures that I have observed in various family members, including myself - the way we hold our hips, pop our feet, lay our hands on top of one another, etc. Some, I've installed in random locations that interest me for their metaphorical sense, such as a bridge, and others I've installed in more sentimental locations, such as my grandmother's first home in the States. There has been something oddly empowering about scattering these images throughout the city - especially as a child of migrants, as I've often felt a sense of nonbelonging in both their home place and my own.

Locations: Various South Florida locations

Biography

Nicole Combeau, born, lives/works in Miami, FL. Received a BFA from The School of Visual Arts. She is a multidisciplinary artist working in photography, sculpture and book making. Nicole explores spirituality, identity and generational patterns through her work.



NYUGEN E. SMITH

Untitled West Africa Photo Collage

2023
Photographs and collage

Proposal
In this series, I printed and dissected photos I took during my 2021-2022 trip to Benin, Nigeria, Togo, and reorganized the elements to create new 5" x 7" images of landscapes that form hybrids of the three nations. The new images are representations of how I experienced the landscapes as I moved through the region. I documented construction machinery, development and underdevelopment, failed/incomplete construction projects, vehicles, open-air entrepreneurial ventures, hand-made objects, vegetation, and people moving through these spaces. The collages highlight direct impacts of European colonialism and neo-colonialism on the physical, political, and psychological landscapes of the region. The photographs were created while crossing borders of Togo, Benin, and Nigeria. The act of dissecting, scrambling and constructing new images of these (hybrid West African) landscapes, conceptually re-unites and re-organizes these geographies that were divided during the Berlin Conference of 1884. Subsequently, each image is a reimagining of the locations.

Location: Togo, Benin, and Nigeria



Untitled West Africa Photo Collage No. 11, No.7, No. 1, No.9



ONAJIDE SHABAKA

Miami Place Marker

2023
Instagram.com. 30 minutes, 2 sections each

Proposal
Over the past few years, Miami has seen the unveiling of many new built structures. As parts of the city reinvents itself, additional construction projects try to outdo the last and the only thing that stand out are those highrises blocking the skyline. This moment calls for different modes of engagement with audiences and locations that are not commonly found in public art venues. Individuals can find subtle ideas, deliberately attempting to perplex the texture of the known and unknown by incorporating ancestral African forms that serve as location markers. The project, *Miami Place Markers*, will be activated through Instagram Live, and extended invitations for the public to participate in a “walking practice” with artist Onajide Shabaka.



● 3670-3680 Charles Ave. Miami, FL ● 3001 NW 46th St, Miami, FL

Biography

Onajide Shabaka, born Cincinnati, Ohio, 1948, lives and works in Miami, Florida. Shabaka received an MFA from Vermont College of the Fine Arts (2000) and a BFA from Florida Atlantic University (1993). Shabaka’s investigative and researched based practice underscores the environment and material culture, open-ended assemblages, and questions regarding ecology and history within notions of the African diaspora and Native American cultures. Shabaka has participated as artist in residence at numerous programs, awarded artist’s grants, public art commissions, and included in both public and private collections.



PATRICK DE CASTRO

Liberation from Obstacles

2023
Mixed media

Proposal
Liberation from Obstacles is an installation that resides in Star Lakes, a multicultural 55-plus community in Miami. Over the past seven years, our Association has been invaded by ruthless, corrupt, property managers and unscrupulous investors. Their intent is to redevelop and gentrify the area by stealing our property. They have created a myriad of obstacles to abuse the members with the last one being a \$12.7 million loan against our property. The goal of this installation is to create a positive spiritual memory. This piece is about bringing Light, Liberation, and Justice. We honor the following energies to bring about this Liberation and Peace to our community. Lady Liberty welcomes all Nations to Justice, Krishna, the Lord of Compassion and Love, and Ganesh, the remover of obstacles.



● 285 NE 191st Street, Miami, FL

Biography

Patrick De Castro is a Miami-based Artist. Studied at SASCI Art Institute, Florence, Italy. Received an MSD from Pratt Institute Graduate School of Interior Design. He has exhibited nationally and internationally. Recently completed a three-month residency at No Lugar Residency, Quito, Ecuador. Central themes in his work are cultural identity, illness, homosexuality, and spirituality.



PHILLIP KARP

Untitled (only been a few hours, but it felt like days)

2023
Xerox print on paper, wheatpaste

Proposal
Phillip Karp’s project takes shape as a public photo collage. Displayed on a wall directly one block from the ocean in North Beach, FL. The site is the original location of a former hotel and exact place where the photo collage was taken. *Untitled (only been a few hours, but it felt like days)* is an inquiry of how we see and visually communicate, while combining personal imagery with public artifacts.



Biography

Phillip Karp was born in New York City and currently based in Miami, FL. Karp recently debuted his solo exhibition, the way out is through, at Walgreens Window in Miami Beach. Residencies include Atlantic Center for the Arts, New Smyrna, FL and Anderson Ranch Arts Center in Colorado.

PRISCILLA ALEMAN

From a World Beyond Here

2021
Plaster casting of grandmother and artist, blue tarp, collected sand from Key Biscayne, coconuts, snail shells, ceramics, tropical plants, rainwater

Proposal
Sculpture has an intuitive nature of channeling ideas to life bringing primordial material into recognizable form, the body a vessel for the worlds we bring. With my background in archaeology, I use sculpture to retrace ideas around the afterlife, pre-Columbian cosmology, and the interplay of cultures from the Global South. My local upbringing informs my understanding of the Miami landscape. During the Covid pandemic, I created an immersive installation on 21st Street and Biscayne. Inspired by the immediate need to connect with the world, I gathered my inspiration from dreams and stories shared by friends and family. Citing the ocean as a connective tissue, joining materials that have both personal and historic resonance that are collected from regions throughout the Americas and Caribbean. I highlight and conceal content with color, tropical plant materials from around the world, and personal relics. At the core of this work is the preservation of memory. Equating the practice of thoughtful assemblage with care and ritual, connecting the physical and sacred realms.



Biography

Priscilla Aleman is a visual artist based in New York/Miami. Received an MFA from Columbia University. She continued her studio practice, upon graduation, in Miami. Working with various archaeologists in conducting intimate investigations of South Florida’s relationship to the tropics and the Latin American landscape. Her most recent solo exhibition at the Baxter St. Residency Program featured new works created during her fellowship. She also received a public work commission by New York Botanical Garden and is a current Mellon Fellow researching narratives around tropical plant resources at NYBG.



RACHEL ENG

Where it comes from

2023
Local clay built on site

Proposal

Clay is a type of sedimentary rock that forms from the weathering and breakdown of other rocks. It can vary in color, texture, and properties, and is abundant on earth. Historically, almost every society that had access to clay developed a ceramics tradition, which speaks to its universal quality and enduring cultural significance. Clay has been used in agricultural practices throughout time, from storing or sprouting seeds to working into compost. This project is built on site in a pile of clay where it was dug on an organic farm in South Central, PA. The forms reference fungi or lichen, organisms that help recycle nutrients in our ecosystems. The clay forms are not fired, they are susceptible to the elements outside. With time, they will become formless, returning to the pile, and be used in sustainable farming processes.

Biography

Rachel Eng, lives/works in Carlisle, PA. Received BFA from University of Colorado and BFA from Pennsylvania State University. Eng is an artist working in a variety of materials. She has exhibited and participated in residencies nationally and internationally.



ROSE MARIE CROMWELL

A More Fluid Atmosphere

2021
Photographic installation

Proposal

A More Fluid Atmosphere, was published by Pomegranate Press in 2021, and represents my ongoing body of work about Miami, a city that exemplifies the country’s most acute cultural syncretism, severe economic inequalities, ostentatious commercial excesses, and precarious environmental state. My photographs present a vision of Miami distinct from its prevailing depiction in popular media as a sleek and glamorous playground. Concentrating on the city’s lesser-known industrial, residential, and commercial spaces. Documenting its multicultural realities and economic disparities made more apparent by gentrification. I plan to wheat-paste my photograph, “The Junkyard” onto my friend’s Real estate development company, “IMAIM”, located in Little Havana. This image of a mundane scene of waste emanates with a sense of spirituality, encouraging pedestrians to look twice. Wheat-pasting is a street level technique used often in advertising and activism, which serves this project well as it comments on the incessant commerciality prevalent today in all of our lives.

Locations:

- 315 SW 6 Ave, Miami, FL
- 424 SW 12th Ave, Miami, FL
- 655 W Flagler St, Miami, FL

Biography

Rose Marie Cromwell was born in Seattle, WA. Received a BFA from Maryland Institute College of Art and MFA from Syracuse University. Cromwell’s work explores the effects of globalization on the local and the tenuous space between the political and the spiritual. Her work has been exhibited at Aperture Foundation in NYC, Bienal del Sur in Panama, Filter Festival in Chicago, and Institute 183 in Kentucky among other locations with a forthcoming exhibit at The High Museum of Art (2024). Cromwell is a recipient of a Fulbright Grant, A Getty Reportage grant, and was a Light Work AIR, and is currently an AIR at Oolite Arts in Miami.



SONIA BAEZ-HERNANDEZ

Space of Transfers Project

2023
Digital photo and videos. Running time: 2:38

Proposal
I departed from Sweetwater, returning home. I stood at the rear of the bus-stop to shield myself from emanating heat at SW112/40thSt. I observed the sidewalk in the shadows. Took several photos, “Ephemeral Shadows.” Later, I boarded the metrobus, 71 to SW107ave/17St. Transferred to 71 towards Dolphin Mall, requested the stop at SW SW107Av/#43. After Publix supermarket, I walked to the bus stop. An elderly man was waiting, and we chatted. Took photos of fragmented images, “Metamorphosis in Time” and “Rhizomatic Azul Imprints.” Caught the 71 bus to SW107Av/SW6 St. Walking on Fontainebleau Blvd, a sun shower jolted and the scent of petrichor saturated my umbrella. At the intersection of West Flagler, I glanced at the bus stop, documenting, “Drops & Graffiti”. The last documentation was at NW7th/109 Ave. Did a minimal performance, “Appropriation of Time.”



Ephemeral Shadows



Dancing Drops and Graffiti I at Flagler ST

Biography
Sonia Baez-Hernandez was born in Santo Domingo, Dominican Republic. Received a BFA from University of Puerto Rico, MFA from The School of the Art Institute of Chicago. I am an interdisciplinary Latinx artist. My work is inspired by abstraction, social practice, and our planetary crisis. Recent exhibitions: Miramar Cultural Center, Coral Spring Museum, Little Haiti Cultural Center, Laundromat, CAS Gallery, roja-rubenteenn project, including national and international projects.



Link to work:



Metamorphosis in Time



Rhizomatic Azul Imprint at 107 Ave

● QR Code

SOPHIA LACROIX

NoMi “Kamion Lakay” Box

2022
Reproduction on vinyl of an original oil-on-canvas painting wrapped over a City of North Miami gray utility box

Proposal
Artist, Sophia Lacroix, invites you to visit her U-wrap *NoMi “Kamion Lakay” box* located at the northwest corner of 125th Street and NE 8th Avenue in North Miami. North Miami promotes the arts through the CRA “Art In Public Places” programs. Kamion Lakay, is a utility box wrapped with a vinyl reproduction of a previous painting titled, Kamion Lakay (down home truck), celebrating though a colorful and popular mode of transportation in Lacroix’s homeland. The kamion is viewed on a mountainous country road filled to capacity with passengers and goods. This evocative image illuminates North Miami’s Haitian community and honors the city that is home to Florida’s largest Haitian community. Take selfies in front of Sophia’s box and post them on Instagram with #AIMBiennial2023, and tag @Sophia_Lacroix_Artist.

Location: northwest corner of 125th Street, NE 8th Ave, North Miami, FL



● 125th Street, NE 8th Ave, North Miami, FL

Biography
Sophia Lacroix was born and raised in Haiti. She migrated to the U.S. at age 15. Earned a BS from the University of Florida. Lacroix creates hyper-realistic oil paintings focused on nostalgia and the quotidian life in Haiti.



SUE MONTOYA

Letras Viajeras (Traveling Letters)

2021-2023
Photography

Proposal

Letras Viajeras (2021-2023) or “Traveling Letters” is a playlist, video, and photo series composed of postcards, analog images re-photographed in different sites, and song excerpts culminating in a long love letter to bygone places, people lost, and lived experiences. Postcards, photographs, and romantic songs: the currency of the love sick, nostalgic, and wish you were here moments.

Locations: U.S: San Diego, Miami, and Gainesville; México : Puerto Escondido, Tijuana, and Ciudad de México



Ribs



Will you promise

Biography

Sue Montoya was born in Los Angeles, CA. Lives and works, Miami, Florida. Received a BFA from New World in Visual Arts (2014), and MFA from the University of Florida (2018).

TARA A. CHADWICK

Golden Promise

2022
Aluminized mylar, water sampling kit, digital camera. 3 min.

Proposal

“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. *Golden Promise* - a #PapalotlProject production - was a street level community art+science interaction at Mola Avenue and the Intracoastal Waterway in Fort Lauderdale as part of Sea Level Solutions and Global Day of Climate Action organized by MicroGalleries and Florida International University. ”



Biography

Tara Chadwick is Belizean-Canadian, lives and works in Florida. Received certificates from Node Center for Curatorial Studies, and University of Toronto, a BA from York University. Chadwick founded #PapalotlProject to build her vision of restoring harmony with nature by regenerative living. Her interdisciplinary work has been presented in galleries, museums and streets of Miramar, Fort Lauderdale, Miami, Ochopee, Orlando, L.A., Toronto, Minneapolis, Saint Paul, Belize, Mexico City, Basel, Zurich, Rome, Venice, Spain & London. Tara is a member of the Belizean Diaspora, a grandchild of the People of the Mayab, and of the original people of the land we know now as Europe.



T. WHEELER CASTILLO

Choublak (Hibiscus rosa sinensis) Flag

2023
Outdoor UV resistant polyester fabric N/A

Proposal

Hibiscus rosa-sinensis, found in Suriname, Ecuador, Miami, and Panama, is the unofficial national flower of Haiti (Choublak) while originating from Indonesia. I've been interested in these plants and their respective landscapes that I was able to access through the Diaspora Vibe cultural exchange program. Using an image of a bloom taken at Katwijk Plantation in Suriname, a flag will hang at the DVCAI house (164 NE 56th St, 33137) in Little Haiti. This flag communicates an experience during a visit to Suriname and its Javanese history, while signaling solidarity with Little Haiti. The image was created by moving a panoramic lens around the flower, documenting an attempt to capture the alloverness of the flower in its landscape. Color, petal, and shrub all appear in a condensed image. The flag includes a clipart of blooms to clarify the message. The flag installed in the front yard, waving in the wind, reanimates the movement in the image.

Location: Diaspora Vibe Cultural Arts Incubator House, 164 NE 56th St, Miami, FL



Biography
T. Wheeler Castillo was born in Miami, FL. Received a BFA at Pacific Northwest College of Art. Castillo is interested in landscapes, weaving histories, earth sciences, and anthropology. He's embarked on cultural missions throughout the Caribbean with Curator Rosie Gordon-Wallace and Diaspora Vibe Cultural Arts Incubator's International Cultural Exchanges, and is a 2023 recipient of its Catalyst award. He works with institutions throughout the region as an educator.



VOICES OF THE RIVER OF GRASS ARTIST COLLECTIVE:

AALIYAH JOHNSON, KIT THOMAS, LISETTE MORALES, GLENN SAM TIGER, VICTORIA JOHNSON, ALEJANDRA RUBIO, CAMISHA CEDARTREE, AND ANDREA SAM
Silenced Lives

2023
Posters and video

Proposal

"We propose a meaningful art installation to expand on the impactful one-day Pop-Up titled Silenced Lives, that took place on May 5th at Miccosukee Village. The project seeks to address the ongoing issue of Missing and Murdered Indigenous People (MMIP) by creating an art installation with the works of eight Indigenous artists and valuable information provided by the MMIWHOISSMISSING organization. The artists come from various tribal lands and ancestries, including Miccosukee, Seminole Tribe of Florida, Mohawk, Yavapai-Apache Nation, Alabama-Coushatta Tribe of Texas, and Nahua. This installation will be housed at the Miccosukee Village, a location deeply rooted in Indigenous heritage, making it a culturally significant venue for the installation. The project will include reproductions of the artists' works, accompanied by photography and information about MMIP, creating a platform for discussion, education, and action. This project will not only pay homage to the MMIP but also emphasize the resilience and strength of Indigenous communities."



River Grass, Alejandra Rubio



River Grass, Lisette Morales

Biography
Voices of the River of Grass is a dynamic non-profit organization with a passionate mission: to promote Indigenous artists and artists of Indigenous ancestry through creative platforms. Through the transformative power of art, we embark on a journey to communicate, unite, and educate the public on ecological and social issues while honoring the inner strength of Indigenous traditions.



River Grass, Aaliyah Johnson



River Grass, Kit Thomas



Link to work:

WARREN BAILEY

Untitled (portals)

2023
Digital color photo performance

Proposal
“there are things known and things unknown and in between there are...”
-Aldous Huxley

Biography

Warren Bailey was born in Arima, Trinidad. He lives and works in Homestead, FL. He is a self-taught artist. work is focused on the memory of materials. Bailey is interested in intersecting matter, time and space to reveal, heal and transcend beyond material purpose. Exhibitions include, MDC North gallery, Espanola Way Art Center, Miramar Cultural Center, Hollywood Art & Cultural Center, Bridge Red Studios. Influences include Science Fiction films and literature; Eurythmics, The Police, Blondie, Devo, Edward Weston, Helmut Newton, Akira Kurosawa and Alfred Hitchcock, Stokeley Carmichael, Isaac Asimov and Alan Dean Foster. Forthcoming exhibitions include first one person exhibition, Superunknown at Under the Bridge Art Space, Miami, FL (2024).



YANIRA COLLADO

Dwellings #7

2022
Textile in custom made wood

Proposal
Dwellings #7 is part of a more expansive project that focuses on the fragmentation of contemporary Urban vernacular symbology and the temporal experiences in communities of people of color. The quilt imbedded within the architecture serves as a symbolic gesture. Threading the abandoned landscape into the quilt as a form of temporal inclusion. This temporal inclusion is then preserved as a photo document.

Biography

Yanira Collado lives/works in Miami, Florida. Studied at The School of the Art Institute of Chicago. A multimedia cultural practitioner. Collado's practice considers concepts that allude to the restoration of histories. Art Residencies and Fellowships include, ArtPace, San Antonio, TX, (2022), the Joan Mitchell Residency, New Orleans, LA (2023). Group exhibitions include, Post Hip-Hop? or Return of the Boom-Bap! Sikkema Jenkins, NY (2023), El Triennal, Estamos Bien, Museo del Barrio, NY, (2021). Solo exhibitions include, Zafa /A Spellworking of Temporal Geometry, Virginia Tech Blacksburg, VA; Yanira Collado, The Baker Museum, Naples, FL (2023), Areito/Allusions of Sacred Geometry, Evanston, IL (2022).



Organizers

AMY ROSENBLUM-MARTÍN

Independent Curator, Guggenheim Museum Education Staff



Amy Rosenblum-Martín is an independent curator of contemporary art and a Guggenheim Educator with expertise in Latinx art. Her exhibitions include “Ana Mendieta: Thinking about Children’s Thinking” at Sugar Hill Children’s Museum, a 2018 Artforum Critic’s Pick discussed at the New Museum during the recent Emily Hall Tremaine Exhibition Award 20th Anniversary Curatorial Symposium. She curated U.S. museum solo debuts by Consuelo Castañeda, Dara Friedman, Adler Guerrier, Quisqueya Henríquez, Marisa Morán Jahn, and Javier Tellez. Formerly a staff curator at the Pérez Art Museum Miami (when it was MAM) then at The Bronx Museum, she has also worked for MoMA, The Met, the MCA Chicago, the Hirshhorn, Reina Sofía, MACBA in Barcelona, London’s National Portrait Gallery, and Kunsthaus Bregenz in Austria as well as MIT, NYU, The New School, Peking University, and Colección Patricia Phelps de Cisneros. She studied at Oberlin College, Universidad de Buenos Aires, and Columbia University.

WILLIAM CORDOVA

Interdisciplinary Cultural Practitioner
Co-Director of under the bridge arts space, Miami, FL



William Cordova was born and raised in Lima, Peru. Lives and works in Miami, FL/NY. Received an MFA from Yale University and BFA from The School of the Art Institute of Chicago. He is an interdisciplinary cultural practitioner interested in the roots of abstraction, history of textile encoding and non-linear narratives. Cordova illuminates the synthesis of memory, ritual and mythology to further disrupt, challenge and reassess definitions of our collective landscape. He has exhibited extensively in solo and group efforts, including, the Whitney Museum of American Art in New York, Stenersen Museum, Oslo, Norway, Los Angeles County Museum, The Walker Art Center, Minneapolis, MN, Casa de las Americas, Havana, Cuba, Harvard University, Cambridge, MA, Perez Art Museum, Miami, FL, Museo de Arte de Lima, Peru, to name a few. Cordova has received numerous grants and awards, including, Joan Mitchell Foundation Grant (2011), Art Matters Award (2020), and the Guggenheim Foundation Fellowship (2021). He organized many exhibitions, including co-curating, the Greenwood Art Project: Tulsa Race Massacre Centennial, OK (2021). Most recently, Post Hip Hop? Or return of the Boom Bap! at Sikkema Jenkins & Co. NY (2023). He founded and is co-curator of the South Florida AIM Biennial. Forthcoming publication includes, the odyssey of Byron Booth (2024).

GEAN MORENO

Curator of Programs at ICA Miami



Gean Moreno is Director of the Knight Foundation Art + Research Center at ICA Miami, and part of the institution’s curatorial team. He has organized exhibitions dedicated to the work of Hélio Oiticica, Terry Adkins, Shuvinai Ashoona, Larry Bell, Ettore Sottsass, and others. Moreno is also co-director of [NAME] Publications and the “Migrant Archives” initiative. He has contributed texts to various catalogues and publications, including *e-flux journal*, *Kaleidoscope*, and *Art in America*. He was on the Advisory Board of the 2017 Whitney Biennial and the 2018 Creative Time Summit. He edited *Real Abstraction and Contemporary Art*, an anthology that Verso released in 2019. He is currently Visiting Associate Professor at Florida International University.

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. Most recently co-curating, Vernacular Spectacular, Miramar Cultural Center and Give them their Flowers, Little Haiti Cultural Center, Miami, FL (2023).

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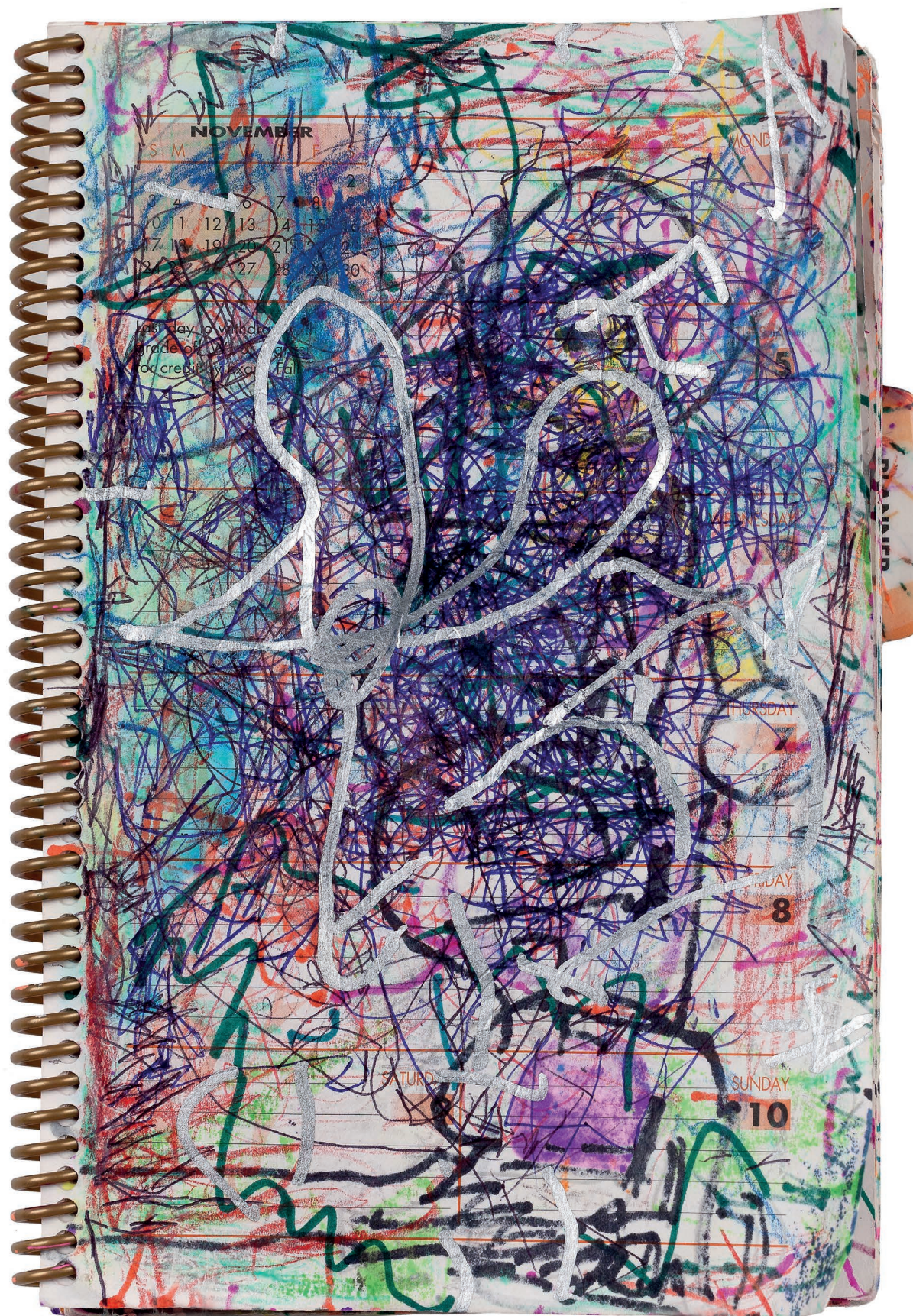


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THIS PUBLICATION IS DEDICATED IN MEMORY OF ARTIST

Arturo E. Mosquera (1982-2022)



Gorgeous 2012-2014, mixed media on paper, 8 X 5 in. Courtesy Mosquera Family