

# Global/Borderless Caribbean XII

FOCUS MIAMI



Contemporary Visual Expression

Local Global

Pèfòmans Fanm

December.4.2020 - Feb.28.2021



CONTEMPORARY VISUAL EXPRESSION  
CURATED BY EDOUARD DUVAL-CARRIE

Alexandre Arrechea  
Alexis Esquivel  
Edouard Duval-Carrie  
Emmanuel Merisier  
Jose Bedia  
Jose Garcia Cordero  
Luis Cruz Azaceta  
Marielle Plaisir  
Renee Stout  
Ricardo Edwards  
Roberto Stephenson  
Selina Roman  
Sergio Garcia  
Tessa Mars  
Thierry Tian-Sio-Po

## LOCAL GLOBAL CURATED BY MARIE VICKLES

Adrienne Chadwick  
Annick Duvivier  
Asser Saint-Val  
Carl-Philippe Juste  
Charo Oquet  
Christopher Carter  
Corinne Stevie  
Ezekiel Binns  
Francisco Maso  
Gaalo  
Geovanna Gonzalez  
Isaie "Zeek" Mathias  
Johnnie Bess  
Laeti  
Leyden Rodriguez-Casanova  
Marcus Blake/Mdotblake  
Mark Fleuridor  
Michelle Lisa Polissaint  
Morel Doucet  
Najja Moon  
Onajide Shabaka  
Patrick De Castro  
Sonia Báez-Hernández  
Sophia Lacroix  
Stephen Arboite  
Turgo Bastien  
Vanessa Charlot  
Vernando Reuben  
Vickie Pierre  
Yanira Collado

## PÈFÒMANS FANM ORGANIZED BY CAROLINA CUEVA AND MARIE VICKLES

Loni Johnson  
Sonia Báez-Hernández  
Weiselande "Yanui" Cesar  
Yanira Collado

This exhibition is dedicated to the life and memory of Sebastien Jean born on March 17, 1980, in Thomassin, Haïti. Self-taught painter and sculptor, encouraged by his mother, he began drawing and painting at the age of 13, mainly on bamboo stalks. "My work is inspired by crafts, particularly in the choice of the medium, sawdust, coffee grounds, sand," says Sebastien. He found himself on the international scene with the Fondation Agnès b in Paris, 54th Venice Biennale, Global Caribbean III at the Little Haiti Cultural Complex and PIASA in Paris.

## GLOBAL / BORDERLESS CARIBBEAN

2020 marks the 12th anniversary of the Haitian Cultural Arts Alliance's ongoing exhibition series, Global Caribbean/Borderless Caribbean. It is also an unusual year when the public stands more than ever to benefit from contact with the arts. Social distancing creates a challenge for Art Basel, Miami Art Week as well as all institutions and organizations devoted to the arts in general but yet it presents an opportunity to develop creative solutions.

This year, The Haitian Cultural Arts Alliance with its long term partner, The Little Haiti Cultural Complex will celebrate this partnership by reopening, of course within the parameters dictated by this ongoing pandemic, with various exhibits focusing on their commitments to the visual arts stemming from this community, this city, and the Caribbean region.

Since 2009, Global Caribbean / Borderless Caribbean has been included in Art Basel's satellite programming and presented at the Little Haiti Cultural Complex's main gallery. The first Global Caribbean project was proposed by the French Government, curated by artist Edouard Duval Carrié, and presented with the Haitian Cultural Arts Alliance. At that time, the French Government's Institut Français had just completed a 5-year contemporary arts program focused on Africa. Deciding to do the same for the Caribbean, they reached out to Carrié. He proposed Miami as a home for this new exhibition series — in that very year, a beautiful new facility, the Little Haiti Cultural Center, now called Complex, had just been completed. For the first iteration, Global Caribbean I, Focus on the Caribbean Contemporary Landscape, Carrié wrote: "My aim with this exhibit is not just to show that these islands all have artists worthy of the appellation but more so to underline the universality of their "regional" visions. Whether they are part of well-intentioned cultural directives or they are solo acts whose productions are in defiance of all odds, I want to honor their efforts by presenting them and their works in a pristine new facility, which provides the proper environment to enhance their visual acts". Since then, Global Caribbean has expanded as Global Caribbean / Borderless Caribbean, featuring not only Caribbean artists of the archipelago and its surrounding landmass but also those of its diaspora. These major exhibitions included: Kingdom of this World (2011), French West Indies & Guiana (2012), Liquid Knowledge (2016), Visionary Aponte (2017).

Over the years, Global Caribbean / Borderless Caribbean has engaged with multiple countries, organizations, and institutions. Alongside annual exhibitions, we have organized seminars, workshops, and encounters between artists, curators, and researchers to facilitate contemporary cultural dialogues on the Caribbean. All of this occurs within the context of a major international art fair. Miami, as a major intersection point for the Caribbean, is a natural home for this program. Global/Borderless Caribbean has had a significant impact on Miami and the larger contemporary art community by focusing on our neighbors to the south. Many Caribbean artists were first widely seen in these exhibitions, and a conversation around the idea of "Global Caribbean" continues to develop. We have along the years invited guest curators and other academics to formulate what a cultural production from the region could consist of. The goal is to form a dialogue focused on a region whose vibrant visual production is now gaining greater visibility and still may not even see itself as a unified group of places and cultures with a common history.

We thank our many partners such as Miami-Dade County Cultural Affairs, The Knight Foundation, Cultural Services of the French Embassy in the United States amongst so many others for their generous support as well as the Little Haiti Cultural Complex whose director Ms. Sandy Dorsainvil and its cultural advisor Ms. Marie Vickles have shown constant support and dedication to this ongoing program.

Edouard Duval Carrié  
HCAA Director

## BUILDING ART HISTORY

The Global/Borderless Caribbean exhibition series was presented during 2014, 2015, and 2016. In 2014, we presented “Unmapped Trajectories- Annotating Art Histories” during Art Basel featuring work from eleven artists, co-curated by Miguel Rojas Sotelo, Duke University scholar, and Curator Jorge Luis Gutierrez, former museum director of the now MDC Museum of Art & Design. In 2015, we showcased “Little Haiti Tactics” and in 2016, “Liquid Knowledges”, which were both curated by Jorge Luis Gutierrez. These exhibitions couldn’t have been possible without the outstanding research of author Anthony Bouges, Professor of African Studies at Brown University and the artistic direction of artist and founder of the Global Caribbean exhibition series, Edouard Duval Carrié.

The editions of 2014 and 2015 expressed the Caribbean’s character as an expanded territory of crossed influences throughout the Americas and abroad. As a metaphor of a region where globalization has taken place for centuries. The 2016 edition was a tribute to the contributions of the Caribbean to the transformation of human feeding patterns globally.

These editions of the show presented outstanding artists such as Tania Bruguera, Carl-Philippe Juste, Jose Bedia, Marielle Plaisir, Tomas Esson, Flor Garduno, Adler Guerrier, and Sergio Garcia. Also, iconic artists such as Henry Bermudez, Edgar Orlaineta, Noel Thieard, Luis Cruz Azaceta, and Edouard Duval Carrié, were a part of a broader unique selection of artists.

As curator Jorge Luis Gutierrez states: The Global Caribbean exhibition program has been over the past 12 years, an extraordinary contribution to multiple readings of the work of artists of the Caribbean. Duval Carrié has engineered an exemplary program. The kaleidoscopic range of artistic visions reflects the Caribbean and its diasporic cultures, infinite experiences. An unequivocal approach to build art history.

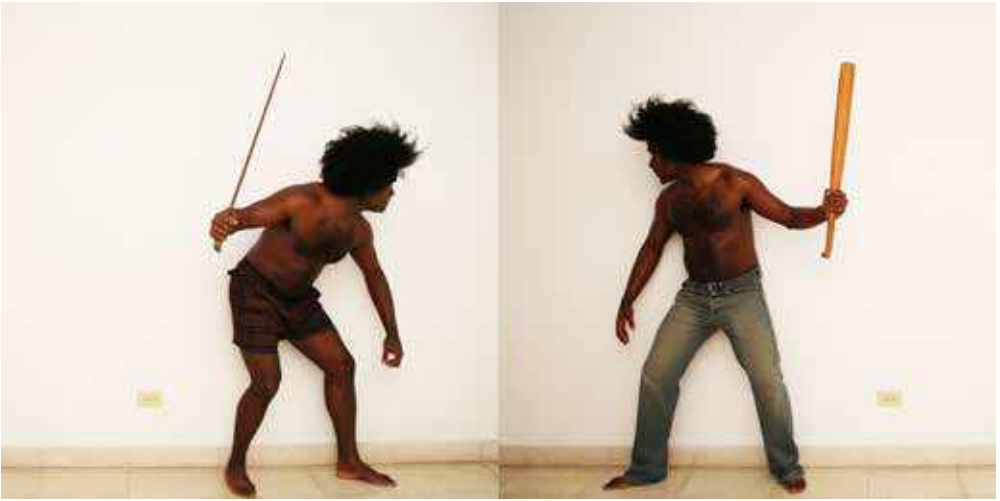
ARTWORKS  
CONTEMPORARY  
VISUAL  
EXPRESSION



# ALEXANDRE ARRECHEA

## *White Corner, 2006*

Video installation  
8mn two-channel video



Included in Global Caribbean I: Focus on the Contemporary Caribbean Visual Art Landscape

Alexandre Arrechea (b. 1970, Cuba. Lives and works in Spain) graduated from the Instituto Superior de Arte (ISA) in Havana in 1994. For twelve years he was a member of the art collective Los Carpinteros, until he left the group in July of 2003 to continue his career as a solo artist. The interdisciplinary quality of his work, rooted in the scrutiny of power structures, reveals a profound interest in the exploration of both public and domestic spaces. The visual manifestation of this was constructed as a highly aesthetic display of surreal architectures and the absurd engineering of impossible mechanical devices as if born out of the set of a science fiction B movie.

# JOSE BEDIA

## *Wayom Lemond (The Kingdom of This World), 2019*

Mixed media on amate paper  
48 x 97 inches



Included in *Global Caribbean II: Caribbean Trilogy*

José Bedia is a contemporary Cuban painter known for his Neo-Primitivistic figurative style. Bedia's large-scale paintings are inspired by his Santería faith, an amalgamation of Yoruba, indigenous, and Christian beliefs, with his works frequently depicting mythical elements, altars, and other sacramental imagery, often serving as a pointed critique of colonialism. In one of his best-known paintings, *Figure Who Defines His Own Horizon Line* (2011), the line of sight emerges from a colossal head and breaks at the wilting drapes of a flag. He was born on January 13, 1959 in Havana, Cuba and studied at the city's Instituto Superior del Arte. Bedia participated in the first Havana Biennial in 1984, and later was selected to represent Cuba at the Venice Biennale in 1990. Two years later, he was awarded a Guggenheim Fellowship in New York. The artist has shown work all over the world, notably including a solo show at the Fowler Museum in Los Angeles.

# JOSE GARCIA CORDERO

## *La muerte no acaba nada, 2006*

Acrylic / linen  
40 x 40 inches

*Global Caribbean II: Caribbean Trilogy*

José García Cordero is a Dominican-born artist that lives and works in Paris. His paintings employ rich, dark tones and vivid absurdist imagery, which are at once disturbing and beautiful. Cordero's work is representative of his personal experience of Caribbean and European cultures, and possess a sense of innate cruelty and savagery. His deep adoration of nature is evident in the spiritually evocative depictions of plants and wildlife.



# ROBERTO STEPHENSON

## *"Sans titre", Haiti, the Earthquake City, 2010*

Color photograph  
50 x 68 cm

Included in *Global Caribbean III: Haiti Kingdom of this World*

Roberto Stephenson is Haitian-Italian and was born in Rome in 1964. After studying graphic design, he specialized in architectural photography. Passionate about experimentation, he discovered the potential of computer manipulation while in London in 1998 – 2000. His series Haitian Portraits was exhibited in Martinique, Miami, and Paris. He has also exhibited in Rome, London, New York, Ahmedabad, Port-au-Prince, Santo Domingo, Oslo, La Havana, Bamako, Paris, and Berlin. Stephenson has recently been awarded the Grand Prix du Jury du Salon d'Art Contemporain de Montrouge, France. He is based in Port au Prince.



# THIERRY TIAN-SIO-PO

## *L'image de l'occidental dans la peinture caribeenne, 2010*

Acrylic on canvas  
59 x 94 inches



Included in *Global Caribbean IV: French West Indies & Guiana*

Thierry Tian-Sio-Po (b. 1964) was born in Saint Laurent du Maroni, French Guiana and studied fine arts in France and at the Fine Arts College of Martinique. Recent participation in group exhibitions include OMA – Outre-Mer Art Contemporain at L'Orangerie du Sénat, France (2011), Triennial of Santo Domingo, Dominican Republic (2010), Kreyol Factory, Paris (2009), Latitudes at the Hôtel de Ville de Paris (2002), 2nd Biennial of Painting of the Caribbean and Central America, Santo Domingo (1994), and 4th Biennial of Havana, Cuba (1992). In 2011, Tian-Sio-Po exhibited his solo show, *Thierry Tian-Sio-Po: Inextricable*, at the Fondation Clément in Martinique. He currently lives and works in French Guiana.

# SERGIO GARCIA

## *Wasanga Man, 2013*

Mixed media / canvas  
53 x 70 inches



Included in *Global Caribbean V: Focus on the Miami Contemporary Visual Arts Landscape*

Sergio Garcia was born in Havana, Cuba in 1959. He immigrated to the United States with family in 1961, settling in New Jersey until 1969 when they moved to Miami, FL, where he continues to live and work. Essentially a self-taught artist, Sergio embraced painting as a means of expression, exploring his personal identity, both past and present within the context of the ever present human condition and the socio-political environment. He states "that his art comes to life neither to be self-satisfactory, nor to play a role in the arts, He simply plunges into the unknown." His work is in museums, galleries, corporate and private collection in the U.S. and abroad. He has received several awards and honors and has been the subject of numerous articles and major publications



# SELINA ROMAN

## *Untitled (Sand), 2012*

Archival inkjet print  
40 x 60 inches



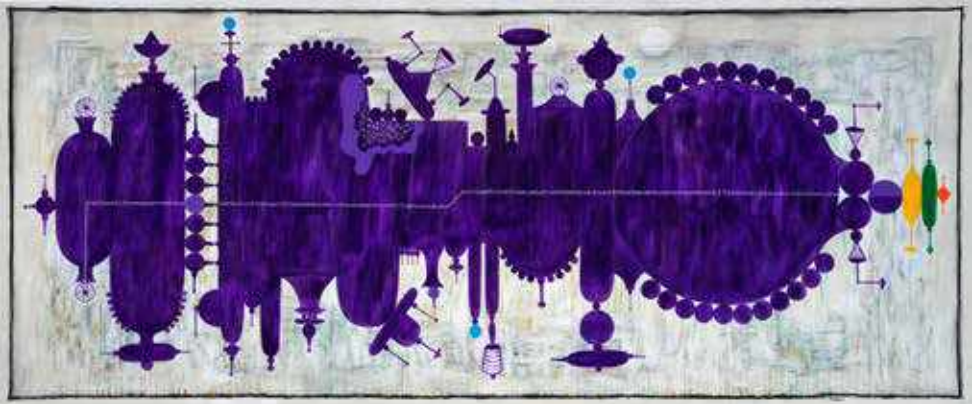
Included in *Global Caribbean V: Focus on the Miami Contemporary Visual Arts Landscape*

Selina Román was born in Florida in 1978, and she received her Masters of Fine Arts degree from the University of South Florida in 2013. She has participated in residencies with the Visual Artists Network and Diaspora Vibe Cultural Arts Incubator in Miami. Her work, which is in numerous private collections, has been exhibited nationally and internationally at institutions such as Kenyon College in Ohio, Edna Manley College of Visual and Performing Arts in Kingston, Jamaica, and Universidad del Sagrado Corazón in San Juan, Puerto Rico. Her work explores ideas of femininity, perception, liminality, memory, place, and how the invisible offers more answers than what is visible.

# LUIS CRUZ AZACETA

## *Shifting States, 2011*

Acrylic, charcoal, white pencil on canvas  
84 x 204 inches



Included in *Global/Borderless Caribbean VI: Unmapped Trajectories - Annotating Art Histories*

Luis Cruz Azaceta, born 1942, is a Cuban American visual artist. He left Cuba as a teenager in 1960. After immigrating to the United States, Azaceta lived in New York, graduated from The School of Visual Arts and began his long career as an artist. Since the late 1970s the paintings and drawings of Luis Cruz Azaceta have been addressing the moral and ethical pulse of this country. Early works focused on urban violence, the Aids epidemic, and racism. His current works relate to the rapid state of change in the world at large - war, terrorism, displacement, identity, and collapsing economies.



# EDOUARD DUVAL-CARRIÉ

## *Cargo Bounty, 2016*

Acrylic on aluminum in artist frame  
96 x 60 inches

Included in *Global Caribbean VIII: Liquid Knowledges*

Edouard Duval Carrié is a contemporary artist and curator based in Miami, Florida. Born and raised in Haiti, Duval Carrié fled the regime of “Papa Doc” Duvalier as a teen ager and subsequently resided in locales as diverse as Puerto Rico, New York, Montreal, Paris and Miami. Parallels thus emerge between the artist’s cosmopolitan lifestyle and his artistic sensitivity toward the multifaceted identities that form his native Haiti. At heart, Duval Carrié is an educator: he challenges the viewer to make meaning of dense iconography derived from Caribbean history, politics, and religion. His mixed media works and installations present migrations and transformations, often human and spiritual.



# TESSA MARS

## *Goddess of Memory, 2018*

Acrylic on canvas  
40 x 50 inches



Included in *Global Caribbean IX: Visionary Aponte: Art and Black Freedom*

Tessa Mars was born in Port-au-Prince, Haiti, in 1985. She completed a B.A. in Visual Arts at University Rennes 2, France, in 2006. Her ongoing body of work explores identity, first through the lens of language and gender and more recently by questioning geography and history. She is interested in how Haitian history, customs and rituals inform our identity as a people and how we express it collectively and individually. Her work investigates notions of patriotism, sovereignty and confronts them to the reality of Haitian daily life. It raises questions about how the legacy of Haiti's revolutionary past shapes our society, about the transmission and loss of memory, about strategies individuals come up with to reconcile past and present. It also raises questions about womanhood, freedom and the fight for it.

# ALEXIS ESQUIVEL

## *Como fuego arde en vivas llamas, 2018*

Acrylic on canvas  
55 x 78.75 inches

Included in *Global Caribbean IX: Visionary Aponte: Art and Black Freedom*

Alexis Esquivel is a Cuban visual and performance artist whose work has often explored themes of history, race, and identity, particularly in a Cuban cultural context. Esquivel creates canvases, performances, and sculptures infused with parody, in which he subverts the division between history and popular beliefs. He erodes the imaginary pedestals of national heroes, from the indigenous chief Hatuey to José Martí and Che Guevara.



# MARIELLE PLAISIR

## *Aponte Láminas, 2017*

Inks, gold pigment, pencils on 300g paper  
18 x 12 inches each

Included in *Global Caribbean IX: Visionary Aponte: Art and Black Freedom*

Marielle Plaisir is a French-Caribbean multimedia artist who combines painting, drawing and performance to present intense visual experiences. Her work examines social domination from the time of slavery until now. The common thread is a critique of prejudice, according to which political power is supposedly “a natural fact.” Through her art, Plaisir declares that power is not a “natural fact” but rather, a political one that emerges under specific conditions within specific sociocultural and historical contexts. She engages in the deconstruction of those conditions and reconstructs a world in which no one dominates or reigns; instead, everyone moves freely between reality and imagination.



# RENEE STOUT

## *Book of Paintings, 2017*

Acrylic on wood panel  
22 x 15 inches each



Included in *Global Caribbean IX: Visionary Aponte: Art and Black Freedom*

Renée Stout grew up in Pittsburgh, Pennsylvania and received her B.F.A. from Carnegie-Mellon University in 1980 where her focus was on painting. However, in 1985, immediately after moving to Washington, D.C., she began to explore the spiritual and cultural roots of her African American heritage through her increasingly sculptural works, which found their early inspiration in the aesthetics and philosophy of Kongo ritual objects. Stout's art attracted the attention of museum 30 curators across the United States and led to her becoming the first American artist to have a solo exhibition in the Smithsonian's National Museum of African Art. Inspired by the African Diaspora, historical and current world events, as well as everyday life in her DC neighborhood, Stout now creates in a variety of media, including painting, drawing, mixed media sculpture, photography and installation.

She has been the recipient of awards from the Pollock-Krasner Foundation, the Joan Mitchell Foundation, the Bader Fund, the Louis Comfort Tiffany Foundation, the Gottlieb Foundation and Anonymous Was A Woman. She was also the recipient of the Driskell Prize, awarded by the High Museum of Art (Atlanta, GA) and the Sondheim Award from the Baltimore Office of Promotion and the Arts. Stout's work is featured in many museum and private collections, nationally and internationally, including the Smithsonian's new National Museum of African American History and Culture in Washington, DC. Renée's homage and contemporary reinterpretation of Aponte's "Book of Paintings" aims to create the same kind of focal object or talisman for a revolution that was Aponte's original intent for his book of collages, drawings and paintings. And like Aponte, she has purposely left the imagery open-ended in order for it to be interpreted on many levels. It is her desire that re-imagining the book will help us to channel our collective energy to coax the original out from its hiding place.



# EMMANUEL MERISIER

## *People of Haiti, 2010*

Acrylic on canvas  
54 x 40 inches



**Waterloo Center for the Arts  
Haitian Collection 2012.0209,  
Gift of the Artist**

Included in *Global Caribbean X:  
The Elusive Master: Emmanuel  
Merisier, from Haiti to Beyond*

Born in Haiti in 1929, Emmanuel Merisier gravitated toward the arts and joined the Foyer des Arts Plastiques and Brochette Gallery. In 1968, at the age of 35, Merisier emigrated to the United States, settling in the New York City area. Subsequently, Merisier, regularly attended classes at the Art Students League and, from 1977 - 1981, studied at the Visual Arts School in New York. Emmanuel Merisier's paintings reflect and meld his Haitian cultural heritage with a lifelong passion for studying and drawing inspiration from 20th century master artists including Picasso, Matisse, Chagall and Beckmann. His colorful and dynamic canvases represent a truly unique combination of modernism and Haitian primitive style. Merisier's favored subjects depict Haitian society, politics, spiritualism and folklore, as well as interpersonal relationships - particularly those between the sexes.

# RICARDO EDWARDS

## *Pirate Bwoy, 2018*

Digital painting  
70.5 x 40 inches



Included in *Global Caribbean XI: Kingdom of This World / Visual Life of Social Affliction*

Jamaica-based visual artist Ricardo Edwards says his detailed portraits are each infused with “little fragments” of his personality. If that is the case, any meeting with him would sure to be a mind-blowing experience of beautiful renditions of Afrofuturist imaginings, as is the through-line of his work. Pulling from cultural histories, the artist’s paintings are rife with symbolism: there is a bloody police officer wading through water with a horned skull covering his face and in another photo a person with tribal tattoos bursting through a similar skull.

# LOCAL GLOBAL AND PÈFÒMANS FANM

## **Inspiration**

This exhibition and performance program is inspired by the work of Nigerian curator Bisi Silva, whose curatorial practice and words are the catalyst for this exhibition program. Silva stated: "For me the local is extremely vast and maybe another way of even talking about the global, because within the global there is a local and within the local there is a global. And I think when you can highlight that specificity within a wider context in which your voice could get drowned, then to a certain extent, the local as 'Local', as opposed to the local as 'Global' becomes more visible, becomes more audible, if you wish. And in that way you can have a multitude of people who say, we can identify with this experience that comes from out of a very, very local set of realities."

-Excerpt from "Questions of Practice: Bisi Silva on considering "the Local" and "the Global" in Curatorial Practice"

## **Dedication**

This exhibition and performance program is dedicated to the life and memory of multimedia artist Marvin Fabien (1980-2020). His work across a variety of mediums and genres included digital performance, sound art performance, painting, drawing, video, installation and music composition. Born in Dominica, Marvin Fabien was a contemporary multimedia artist, researcher and musician that questioned through his multimedia "Digital Performances" and other digital works, the aesthetics of the popular music culture of the Caribbean. Through this research, he realized many performances and digital installations including Strange Fruits Triangle, 2017 as part of the FIAP "International Festival of Performance Art " in Martinique, the Mecca Art Fair in Puerto Rico, 2018 and performances in collaboration with the artist Nyugen Smith (New York) in Miami as part of Miami Art Week at Prizm Art Fair, 2017 and 2018, and the Pérez Art Museum Miami, 2019. His artistic universe mixed sound art, video mapping, mixed media and drawing. He used sound as material to accompany, interrogate and record states and dimensions of the Caribbean body through performance. In questioning artistic practices related to new media and new technologies, his work proposed a relationship and collaboration with the viewer in the construction of the work. In his work, he offered another vision of the Caribbean and presented a Caribbean body that reflected a mix of new technologies, tradition, space, sounds, and borders.



# OUR LOCAL IS GLOBAL

The Global / Borderless Caribbean celebrates the 12th anniversary of this exhibition series with Local Global, a contemporary art exhibition. Local Global focuses on the specificity of Miami as a central point of geographic interest and confluence in the Global South. This exhibition features a selection of Miami-based artists that represent the multiplicity of histories and nationalities that define the region and connect it to the Caribbean. The locality of Miami and South Florida is the guiding thematic that forms the thread of connection and inspires the work produced by the selected artists of Afro-Caribbean and African descent. In this exhibition, I aim to contribute to the ongoing narrative that explores how a region influences artistic production, and conversely, how multi-generational waves of artists of Afro-Caribbean and African descent have changed the cultural landscape. In South Florida, the western documented presence of Africans goes as far back to the 1500's when both free and enslaved Africans were members of colonial expeditions to "La Florida". The Afro-diasporic presence and influence in our region are only now beginning to receive greater attention and research by Euro-centric academia as scholars begin to recognize how narrow the canon of history has trained its focus. In the same vein, the canon of art history has yet to fully delve into the influence of the Caribbean and Africa on artistic production in the Global South. This exhibition is but a small part of a much larger cultural history of artistic production that deserves to be studied and shared, and it is from this history, passed down through the generations that Local Global, the exhibition, has been born. The unique and specific beauty of what it means to be "local" is explored in this exhibition through the work of artists that represent over seven Caribbean islands, a cross-section of the African continent, and over 50 years of cultural practice and investment in the contributions to our region. The artists in this exhibition have created work that, when brought together, form a visually rich environment that mirrors the flowing currents of the waters that have carried people through this region for centuries. In the year 2020, this moment in history has marked our world, and also each of us individually, so that we can now look to this idea of "local-global" as another way to understand the "personal and collective". What makes us each distinctly unique, is also what has the power to bring us together. Our experiences and intertwining histories, too complicated to unwind, have led us to this present moment that we must now decipher through the images and narratives living deep within us. Artists channel this ability to decipher these long-buried narratives - they share our stories with us, so that we may recognize ourselves in the past, and also in the future. Sculpture, photography, paint and collage become portals to our hearts and our histories. We can see our family members, neighborhoods, and homes - the ones we now call home - and the ones we left - layered within the selected works. Local Global, in its very essence, shares through the context of work presented, in the geographic heart of Little Haiti, Miami, how our "local" is truly "global".

**-Marie Vickles**

Curator-in-Residence, Little Haiti Cultural Complex

# LOCAL LOCAL OR LOCAL GLOBAL

Local Global, as a term, seems to speak of the conditions of living in contemporary times. Our local bodies, in some form of confinement, are set to endure the pandemic of coronavirus disease 2019 (COVID-19). Local Global may have its beginning in the modern era, with European colonial expansion in the New World and the Atlantic slave trade, when many local bodies were subjected to various stringent dehumanizing confinements, implemented globally by empires in pursuit of power, the benefits of extraction capitalism, and leveraging white supremacy. Local Global and Local Local may be the ends of the polarity, we all find ourselves on. Local Global may be the position where functions from global sources are applied natively on local bodies, and where local imaginaries fluidly consider images, sounds, narratives, and peoples from beyond a locality. Local Local may be the position where we are, and where we consider “very, very local set of realities.”<sup>1</sup> The local may be informed by notions of the native, the natural, the indigenous, and the autochthon.

I would like to suggest other emphasis as an immigrant, as a black man, as a person native to the region where Creole has gained meanings. In my practice, I developed strategies to narrate many aspects of place. In artworks like *Green is the color of my quotidian space*, but I hear brown (2003), the setting of the suburban backyard as a site for affective registers of meanings and relations to an everyday landscape. More expansively, *Untitled (Orchids and Boutonnieres)*, (2010) considered the views and the landscape of west Coconut Grove as site to register black migration, black locality with significant historical narratives, links to the Caribbean and toward a worldliness, black social and political life organized by church-going communities, the evident expression of capitalism in the form of speculative real estate, and as site of some resistance to the obliterating forces intent to re-order the neighborhood.

In attending to the complexities of the local, art practices have contributed to the place-based discourse that insists on viewing bodies who live or operate here on the Local Local - Local Global dynamic. Is it local local versus local global, or simply, local as an aspect of the global? Local local suggests the notion of belonging and its operation on individuals and on communities are not given. There is localized opacity to private life. The realm of a local local is not fixed. It grows with greater interests and engagement in community, culture, history, and geography. It is the process that makes a local local and naturalized her claims on her locality.

## **Making works localizes.**

Local is akin to being better, being grounded, and being sustainable.

Local local is not redundant. Repetition is a function of the local.

Same point of departure. Same everyday trajectories. Mostly the same range of movement.

Local Global connotes a mode of being that anchors a body or a practice to a specific place, but also holds this body to a confluence where the world can make its impression.

**-Adler Guerrier**

Artist and Curator

1.Silva, Bisi, Questions of Practice: Bisi Silva on considering “the Local” and “the Global” in Curatorial Practice, Pew Center Arts - <https://vimeo.com/227759495>, 2016

# NOT ABOUT PERFORMANCE (PART II)

"If you have't got it you can't show it. If you have got it, you can't hide it" -Zora Neale Hurston (Dust Tracks on a Road)

"Out of the necessity of the situation,"<sup>0</sup> stated Contemporary Japanese-American Artist, Yoko Ono in 1960, do we exercise through creativity. Driven by determination, imagination and need, she created, *Painting to Be Stepped On* a piece from a series of works called, "INSTRUCTION PIECE".

*Painting to Be Stepped On instruction: Leave a piece of canvas or finished painting on the floor or on the street.*

Another work, titled, *Film Script 4* (1964), simply makes a modest but challenging request.

*Film Script 4 instruction: Ask audiences stare at the screen until it becomes black.*

One can think formally and imagine the quantifying depth of an infinite cosmos within a reasonable amount of time or they could consider the galactic scale they are visualizing is not only infinite in mass and scale, but also alludes to the Civil Rights Act of 1964, the year *Film Script 4*, was created. Yoko Ono's "INSTRUCTIONAL PIECE" series asks us to do nothing different than what we were already doing, except that she is encouraging us to change gears, pause, alt, option and return but with a new perspective on what we perceived as old routine. She is a poetic catalyst, enticing us to create, resolve, with both intellect and body. Afro-American artist, Adrian Piper's, Aretha Franklin piece (1970) from her *Catalysis* series, equally stages her concept of memorizing all the lyrics to the singer's hit song, *Respect*, and proceeding to sing the song in her mind while dancing in different public spaces. Piper was creating a mantra as a coping tool from the brutality of the everyday sexism women have to deal with everywhere, all the time.

"Stillness is not so much the temporal absence of movement but as the charged potential for it."<sup>1</sup> The public and critical confusion modern dancer, choreographer, Rudy Perez, evoked with his seminal piece, *Countdown*, (1966), where he positioned his body, as if sitting on a chair, in midair for an incalculable amount of time while a lit cigarette burns, slowly, in one of his hands. Perez doesn't move, speak or even seem to breath... but he is, slowly motioning upward, his action is defining his presence and a ritual, a cleansing, a purification of sorts. Like Yoko Ono and Adrian Piper, Rudy Perez, was interested in the quotidian ritual of urban mechanics. A Bronx born, Peruvian-Puerto Rican choreographer, dismissed as "not being a well-trained dancer,"<sup>2</sup> by the New York dance elite.

# NOT ABOUT PERFORMANCE (PART II) CONT.

This echoes of Time Magazine art critic, Robert Hughes racially dismissing the late, Haitian-Puerto Rican artist, Jean-Michel Basquiat, as the “Eddie Murphy of the art world,”<sup>3</sup> that he was too “young, loud...invincibly dumb,”<sup>4</sup> in his review of the artists’ work. Being challenged to see differently can be a change and sometimes does provoke an uncomfortable feeling but innovation is the essence of a creative effort, art. Adrian Piper and Yoko Ono’s work has certainly had its share of attacks from music and art critics for the past 50 years. Comedian Bill Burr, in 2013, attacked Ono’s work on Youtube.com by stating “she has no f.....g talent whatsoever,” without understanding her work at all. In 2000, Ken Johnson, critic for the New York Times stated, “The big question is, does Ms. Piper’s hectoring, often bitterly sarcastic approach actually work?” These artists, Rudy Perez, Adrian Piper, Yoko Ono, are truly committed practitioners of their work and part of that includes pushing people out of their comfort zones. But unconventional leaps often come with a high price.

Having a coping tool seems an essential strategy for survival.

“I’ve been thinking about the past and how there’s so much to draw from, and I can also use that as a reference point to keep going”.

- Rudy Perez (in conversation with Victoria Looseleaf; JFord Review)

Capoeira (Brazil), Calinda (Trinidad), Kalenda (Haiti), Mayolé (Martinique), Juego de Mani (Cuba), Supaypa Wasin Tusuq (Peru), Bajan Stick-Licking (Barbados), are all African and Andean diaspora survival tools. Better defined as martial arts that originated in West and Central Africa brought over by slaves during the middle passage. Likewise, Andean martial arts like Rumi Maki and Supaya Wasin Tusuq practiced in secret during the height of Spanish rule were rituals that seemed to go unnoticed, invisible, shadow like gestures, movements, veiled in rhythms, music, carnival... performances.

What is a performance, who are the architects that define its unconventionality? How do we pass on tradition and is that performance? Is it public entertainment, voyeurism, narcissism, spiritual, ritual, academic? Can it take on different shapes and meaning? Can it be a list, recipe, instructional? Do Orishas, Spirits and Saints need be physically present after our incantations tire?

To be continued...

**-William Cordova**

Cultural Practitioner

0. Yoko Ono (Arias and Objects, 1991)

1,2. Deborah Jowitt (The Stillness of Rudy Perez-Art in America May-June 1971)

3,4. Robert Hughes (Whitney Biennial Review, Time Magazine, 1983)

ARTWORKS  
LOCAL  
GLOBAL

# ADRIENNE CHADWICK

## *Wandering Helix, 2019*

100+ found objects installation  
dimensions variable



### **Artist Statement**

An interdisciplinary practice connecting accumulation, repetition, translucence and entropy to express ideas related to power and resistance, in society and nature is the current focus of my work.

### **Artist Bio**

Adrienne Chadwick is a visual artist born in Toronto, Canada, with origins in Belize, Central America. Her work has been exhibited at Aqua Art Fair, Diaspora Vibe Cultural Arts Incubator and Bridge Red in Miami, Girls Club Collection, Gallery 1310, and The Project Space in Fort Lauderdale, and Spady Museum, Delray Beach, among others. She earned a Bachelor of Fine Arts from New World School of the Arts and a Master of Public Administration from Nova Southeastern University.

# ANNICK DUVIVIER

## *Tomorrows Garden, 2019*

Mixed media and acrylic on canvas,  
36 x 36 inches

### **Artist Statement**

The current theme of my work is consumerism, its effect on our culture, and its often negative impacts on the natural world. As a society, we are now more disconnected from our past culture, nature, and spirituality than ever before. Growing up in Haiti, I have seen first hand how nature has been abused and disrespected. My work is a blend of my memories, my culture, and the modern-day bombardment of materialistic pleasures seen on social media. My canvases depict the battlefield in my mind, where the consumer culture of western society engages in a losing battle with the things I hold most dear. I draw strength from being in green spaces because nature herself is what brings me happiness. My most precious childhood memories of a simpler time in Haiti are in the garden. I leave the viewer to their interpretations, where they can choose to celebrate the materialistic items intertwined in the artwork or focus on the beauty of the natural world.

### **Artist Bio**

Haitian-Born, Miami-based visual artist Annick Duvivier is known for her mixed media collage paintings. Duvivier studied Fine Arts at Altos de Chavon 2008 in the Dominican Republic (affiliated with Parsons in New York). Soon after she became an artist in residence at Festival arts Gallery, Haiti, and organized alongside Art Historian Dr. Marie-Alice Théard exhibits for more than 25 prominent Haitian artists. She graduated with a BFA in Visual Arts at Miami International University of Art & Design 2019. Her artwork is diverse but has recurring themes of identity, fertility, memory, nature, and a fascination for the human body.



# ASSER SAINT-VAL

## *I have allowed you to perform your task, 2018*

Polyethylene air sculpture and kinetic motion,  
installation 15 feet



### **Artist Statement**

I am interested in spirituality and identity as a platform for self-consciousness. To better understand myself I became interested in researching Neuromelanin and then explored it through painting, sculptures and multi-sensory interactive art installations. Dr. Richard King, a 21st-Century psychiatrist, believed that “on a philosophical plane, Neuromelanin is the biological doorway through which the life force of African spirituality passes in moving from the spirit to the material realm.” My fascination with melanin underscored a desire to understand the hidden sides of this substance. This new period in my work has expanded my consciousness both socially and spiritually and the impact the installations have had on viewers

has been described as an experience of transformation, magic, and self-awareness. I believe that the spiritual nature of Neuromelanin and its abilities to connect us to our higher being is a universal journey that connects us as human being.

### **Artist Bio**

Asser Saint-Val is a Miami-based artist and a native of Haiti. He earned BFAs in painting and graphic design from the New World School of the Arts and University of Florida. His art has been exhibited throughout the US and the Caribbean. He is represented in numerous private collections, including those of the Rubell Family Collection, Arturo Mosquera & Lisa Collection, Mireille Chancy Gonzalez, and Francie Bishop Good. Saint-Val has twice received the South Florida Cultural Consortium Fellowship Award in 2006 and 2012, the DVCAI Award, and numerous Community Grant Awards for his ARTINTHESKY project, a series of multi-sensory interactive public art installations.



# CARL-PHILIPPE JUSTE

## *Altar Boys (Waiting for Change), circa 1992*

Digital C-Print,  
24 x 36 inches

### **Artist Statement**

Carl-Philippe Juste's artistic practice is shaped through the lens of photojournalism that embraces photography as one of the most contemporary forms of artmaking. Juste focuses his lens upon the world around him capturing the truth of life that is framed by a sense of empathy to the subject and desire to communicate the narrative. In addition to photographing for the Miami Herald, and as a part of his artistic practice Juste creates collaborative platforms to share the art of photography. He is one of the founders of Iris Photo Collective, a collaboration that seeks to create a new context with members that are photojournalists of color who document the relationship of people of color to the world. Juste also founded IPC Visual Lab, a new school of thought teaching the art of photojournalism as a visual language. In 2019, Juste opened the IPC Art Space in Little Haiti. He is currently producing a book and exhibit titled Havana, Haiti: Two Cultures, One Community consisting of photographs and text that explore the bonds between Cuba and Haiti.

### **Artist Bio**

Under the threat of persecution, Haitian-born Carl-Philippe Juste and his politically active family were forced to flee their homeland in 1965. Settling in Miami's Haitian community, Juste flourished academically and attended the University of Miami. He vigorously pursued photojournalism and, since 1991, has worked as a photojournalist for The Miami Herald where he has carried out extensive assignments in Pakistan, Afghanistan and Iraq as well as locally. Juste has been a guest lecturer for various national organizations and universities and has received numerous awards for his work, including the Pulitzer Prize and the Robert F. Kennedy Journalism Award. His work has been exhibited in various prestigious institutions and galleries in Cuba, Dominican Republic and the United States.



# CHARO OQUET

## *Heyoka, 2020*

Site specific installation/collage,  
dimensions variable



### **Artist Statement**

Baudrillard was once described as a “philosopher clown”, a description to which he probably would not have objected, instead taking it as an invitation to think about the social function of clowns. As he once argued: “It is the task of radical thought, since the world is given to us in unintelligibility, to make it more unintelligible, more enigmatic, more fabulous.” Starting from a multitude of banal objects, characters and situations, I build up fragmentary environments, shaky and precarious structures and objects. I create a multi-media installation that includes sculptures, objects, paintings, and drawings. Heyoka is a colorful, highly kinetic installation/collage that is an immersive celebration of art and spiritual traditions. Taking the concept of the Sacred Clown from the

Pre-Columbian American Indigenous tribal traditions, the installation/collage painting seeks to unite collage with concepts of traditional Afro-Caribbean root clothing for rituals such as Rara and indigenous Taino traditions. The Holy Warrior heals the Spirit, the Shaman heals the Body, the Sacred Clown heals the Soul. Most of the American tribes had their Clowns. In the Vodum tradition the Trickster is Elegua. In the culture of the Lakota people, the heyoka is a contrarian, jester, and satirist, who speaks, moves and reacts in an opposite fashion to the people around them.

### **Artist Bio**

Charo Oquet (Dominican Republic, 1952), is an inter-disciplinary artist, filmmaker, programmer, and researcher. She is based in Miami, FL. In her work, Oquet uses a large range of media to expose a multiplicity of narratives. The work explores the colored bodies within a post-colonial space using a variety of materials to talk about the visibility, invisibility of those excluded bodies and geographical place as sites of cultural and political meaning. She produces research-based projects that expand the conception of history, evidence, and subjectivity. Her work has always served a pedagogic as well as aesthetic function, asking viewers not to take information for granted, but to question the motives behind how representational choices are made and the methods through which they are structured. As artist and researcher, she has engaged with anthropology, and post-colonial studies opening the black universe of Afro-Caribbean cultures to the canonical and institutional history of art.

# CHRISTOPHER CARTER

## *Once and Future King, 2016*

Lithograph on paper,  
30 x 40 inches

### **Artist Statement**

Reflecting on his materials and process, Carter states "Objects/found materials in my work function as the mortar as well as inspiration. Found materials sometimes inspire my direction while my process fuels the need for more materials. The works are eclectic because of my penchant for working materials and methods in challenging, often distressing, ways. Pushing materials and objects out of their intended purposes into new and surprising vernaculars. I feel an affinity to each object or material I acquire. It may not be immediately apparent what will become of the object/material but over time it will get sorted as my ideas formulate."

### **Artist Bio**

Born in Albuquerque, NM, and raised in Boston, MA, Christopher Carter infuses a blend of ethnic and urban influences into all of his work. His bold and decisively organic sculptures strongly reflect his African-American, Native American, and European heritage. His assemblages embody power and energy, accentuated by the source materials he selects for his creations. Rarely using anything "new", Carter fashions a chorus of images composed of recycled woods, metals, glass shards, rope, resins, and a variety of discarded objects, that when brought together seek to depict traditional concepts in an innovative and creative way.



# CORINNE STEVIE

## *Koolaid Buildings, 2019*

Acrylic paint on canvas,  
16 x 20 inches



### **Artist Statement**

Last year in 2019 I discovered Africobra the African American artist collective from Chicago after seeing their exhibition at the Museum of Contemporary Art in North Miami. I was working on a small series of paintings before I had seen the exhibition. Once I went to the exhibition, I realized that the color palette I was using looked similar to the “kool-aid” colors that the Africobra artists had used all through the 70’s. Quinacridone violet, lime green, and orange are few of those colors. Not only was I using the “kool-aid” colors but I was also incorporating African symbols and patterns. I saw so many parallels between my work and Wadsworth Jarrell’s work. I realized, in that moment, I was a part of a legacy of Black artistry that was deeper than my own understanding.

### **Artist Bio**

Corinne S. Francilus (b.1987) is a Haitian American artist who was born and raised in Miami, Florida. Art is a constant driving force in her life. She began drawing at five, which led her to be a visual art magnet student in middle school and a fashion design student at Design and Architecture Senior High School (DASH) in the city’s Design District. In 2010, Francilus received her BFA in illustration design with a concentration in painting from Savannah College of Art and Design. In 2011 She was selected to showcase one of her paintings at the Museum Of Contemporary Art in Georgia. Corinne has also had her work showcased in galleries and exhibitions all over the world. She has illustrated children’s books, designed album covers and more for various projects and artists. Corinne believes in the beauty of self-expression, and is grateful for the gift of creativity. Between the years of 2014-2016 she toured the US performing music with her band Telekinetic Walrus. Her favorite project to date is the 6 x 32 feet mural she painted for Miami’s historic Belafonte TACOLCY Center in 2018. This mural is a part of a community garden project and it depicts two other worldly beings in a magical garden surrounded by butterflies and crystals.

# EZEKIEL BINNS

*Event A, 2019*

Graphite, oil, paper,  
24 x 4.25 inches

## **Artist Statement**

Through varied means, my work explores my questions about the assumptions of perception, semiotics, and the “collective imagination”.

## **Artist Bio**

My name is Ezekiel Binns. I was born and raised in Miami, Florida. I currently attend the Irwin S. Chanin School of Architecture at The Cooper Union. I attribute my becoming to my mother and father, both Caribbean natives who not only fostered my childhood curiosities but encouraged me to be myself while pursuing my rising interests. Distilled within my work is my mother’s occupational history of caregiving and my father’s lifelong trade as a craftsman.



# FRANCISCO MASO

## *Choreography # 02, 2020*

Installation (photography, paint and drawing on wood panel).  
96 x 96 inches



### **Artist Statement**

My work delves into the contemporary understanding of socially-shaped unconscious behaviors and challenges what is accepted by society as natural, necessary, and normal. As a political artist who uses painting and photography for social transformation, I examine the concept of power and the

relationships between blackness, civil rights, and the police system through the lens of my personal experiences in Cuba and the United States. In larger spaces, I combine works to construct metaphoric landscapes, where lines collide with unconventional self-portraiture, such as photographs that recreate the strained poses of protesters. I invite viewers to experience the beauty of my artwork while being educated about the specific cultural context and roots of its imagery. As the visual language that I employ has evolved beyond its Cuban references, it has grown to address broader aspects of socio-historical vulnerability. Ultimately, my exhibitions should be experienced as a welcoming place for resistance, self-reflection, and liberation.

### **Artist Bio**

Francisco Maso (b. Havana, 1988) is an AfroLatinx visual artist living and working in Miami, Florida. Maso received a Bachelor's degree in Stage Design from the Instituto Superior de Arte (2014) and is a graduate of both the Behavior Art School (2009) and the San Alejandro Academy of Fine Arts (2007). Maso uses painting and photography to explore the concept of power and the relationships between blackness, civil rights, and the police system through the lens of his personal experiences in Cuba and the United States. Recent solo exhibitions include "Where's Your Favorite Place for Political Art at Home?" at Dimensions Variable (2020). Selected group exhibitions include "'A.I.M. Biennial'" at South Florida' public places (2020), "Time for Change: Art and Social Unrest in the Jorge M. Pérez Collection" at El Espacio 23 (2019), and "'Cintas Foundation Fellowships Finalist Exhibition 2019-2020'" at Lowe Art Museum (2019). Maso is a recent recipient of The Ellies Creator Award (2020) and a nominee of the Joan Mitchell Foundation Painters & Sculptors Grant (2020). He received the Oolite Arts' Home + Away residency at Atlantic Center for the Arts (2020). His works are part of Jorge M. Pérez Collection, Brillembourg Capriles Collection, Nina Fuentes Collection, among others. He also is a two-time finalist of the Cintas Foundation Fellowship in Visual Arts (2017, 2019).



*Searching for Polia, 2019*

Mixed media on canvas

**Artist Statement**

Over the past year, I have been exploring issues of protests around the world and predominantly in Haiti where the past three years of intense political instability and inadequate living conditions have propelled massive protests. From this starting point, I started a series called *La Valeur de Revolte* (ongoing). Other current work explores the question what does it mean to be a strong man. In particular, the series *Gason Solid* explores masculinity but divorced from the body as a solid tangible mass and instead locates it within the heart and the mind. In general, my work looks at my experiences, both imagined and lived and draws from vivid dream sequences as well.

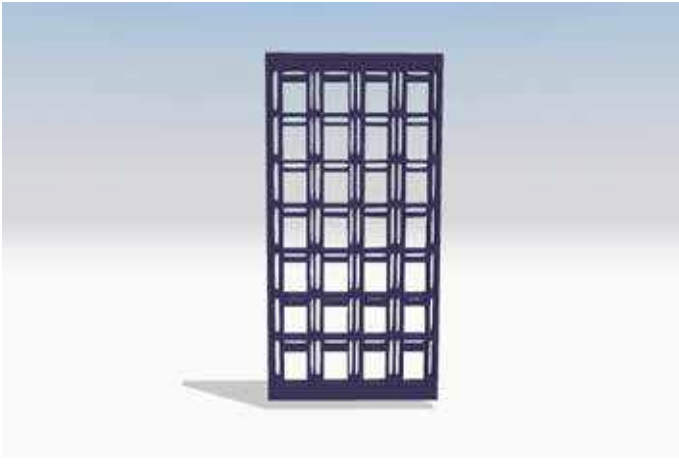
**Artist Bio**

To my family and childhood friends I am known as Gaalo, a nickname given to me by my uncle. The name on my birth certificate is obscured to most but Gaalo is a warm reminder of all the matriarchs in my family that have used it throughout my childhood - even now. I was born on late June day 1976 in Potoprens, Ayiti. I moved to New York in August 1989 via Miami. In March 2010 I packed my bags for Potoprens still straddling the shores of New York and more recently Miami. Having lived in these cities, I see myself of all of these cities, but maybe what I have become is a New Yorker and a Potoprensyan. Despite my love and care for the countryside of Ayiti, I am at heart an urbanite influenced by the culture of cities and the many issues which affect cities within the realm of art and architecture. I started painting at the beginning of graduate school in architecture while at Pratt Institute (1999 to 2001). In 2003 I started making work that propelled me to further explore more this side of myself. Two years later, a major event in my life prompted me to further display my emotions on large pieces of canvas. Since then painting has become an emotional outlet to explore issues of migration and language.

# GEOVANNA GONZALEZ

## *Transformation and Futility: a queer deconstruction of space (001) and (002), 2020*

4 x 8 feet



### **Artist Statement**

GeoVanna Gonzalez is a Miami/Berlin-based artist and curator. Her work desires to connect private and public space through interventionist, participatory art with an emphasis on collaboration and collectivity. She builds installations that are designed for non-directive play

in order to express the potential of our embodied cognition. She references architecture and design by reflecting on how the voids in the spaces we inhabit affect our everyday. Through her work she addresses the shifting notions of gender and identity, intimacy and proximity, and forms of communication and miscommunication in today's technological and consumer culture. Her most recent work performs these possibilities by collaborating with movement and sound based artists. These improvisations are political acts, analyzing and critiquing what it means to share public space as womxn, queer folks and people of color.

### **Artist Bio**

GeoVanna was born and raised in Los Angeles California where she received her BFA at Otis College of Art and Design. Her recent solo exhibitions include: *When we open every window* (2019), *Gr\_und*, Berlin; *Play, Lay, Aye* (2019) The Bass Museum, Miami; *PLAY, LAY, AYE: ACT III*, (2019) Commuter Biennial, Miami. She has participated in group exhibitions at The Corcoran School of the Arts and Design (2019) Washington, DC; *Dimensions Variable* (2019) Miami; University of Maryland Art Gallery (2019) Maryland; *PS120* (2018) Berlin; *NGBK* (2018) Berlin; *5 Car Garage* (2018) Los Angeles. Recent commissions and awards include *Exotic Naps*, a video commissioned by The Institute of Contemporary Miami (2020); A *WaveMaker* grant from The Andy Warhol Foundation and *Locust Projects* (2020); The *Ellies Visual Arts* award by Oolite Arts for *Supplement Projects* (2018). She is founder and curator of *Supplement Projects*, an alternative art space & community meeting point based in Miami; Co-founder of performative reading club *Read What You Want!*; and a member of queer/feminist arts collective *COVEN Berlin*, working on exhibitions and events that focus on body politics, gender, labor, sexuality, and art.



# ISAIE "ZEEK" MATHIAS

## *Motherboard, 2020*

Photography on canvas,  
24 x 35 inches

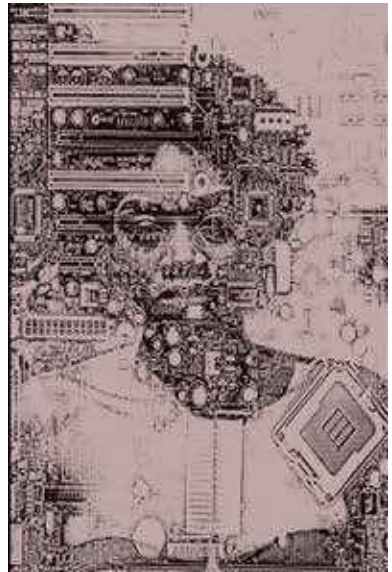
### **Artist Statement**

I produce work in light and shadow that explores the intersection of the three themes: "legacy, transmission and articulation" all of which are central to Haitian culture and the broader African diaspora culture. The gumbo of my evocative photography is a reverberation of formative visual influences: marketing photography and folk paintings of the natural world. Through the passage of the Atlantic waters the beat of African drum serves as a telegraph, reminding/connecting us. The beat of these drums; physically and metaphorically, keeps the heart and soul of the people free. Rada, Petro, Kongo, Nago and Ghede caress us in a powerful spiritual language of love. The sound of the tanbou echoes history while giving direction into futures punctuated with dignity. Every generation, locale and everyone striving quietly for dignity listens to these drumbeats. To advance, we allow the beats of the drums continue to speak within us the messages of our ancestors, that everyone is now in search of, yet only need to look inwards; peace, purpose, love of self and of others and care of nature and society.... Listen carefully to the beats that resonate from within! Listen to your heartbeat; we're in tune to the rhythm of humanity.

### **Artist Bio**

Zeek is a contemporary artist who has mastered the use of digital photography to instill hope, enlighten and inspire as well as expose injustice, exclusion, marginalization and dehumanization of the indigenous peoples of the world. Zeek is a native of Port-au-Prince, Haiti. His family moved to the United States when he was a young boy and he later joined them when he was 9 years old. Growing up in Little Haiti, Miami, FL, Zeek found that he was not far from the culture he knew too well. However, the pride for its history and world contribution appeared to be lacking. As a lover of art and history, he was always fascinated by his heritage and desired to change the narrative of the images of Haiti being depicted throughout the world. Zeek's philosophy is "You cannot attach a price tag to cultural experiences.

Each experience comes with a different value and appreciation that leads to personal growth." His passion for his culture has fueled projects like, "Sound of Tanbou" and "Haiti Too Rich to be Poor". In these acclaimed series, Zeek shares his unique perspective for capturing raw, unparalleled images. His work has been featured at Art Basel, the University of Kansas courses in Caribbean Culture and the Diaspora, ArtServe, Counter Valence, and other exhibitions across South Florida area. He's a recipient of a Congressional Certificate and is the founder of Juicing With Art and co-founder of A Reflection of Me, Inc. Zeek earned his bachelor's degree in psychology and master's degree in behavioral science and resides in South Florida with his wife Natasha and five beautiful children.



# JOHNNIE BESS

## *Resin Cauldron, 2020*

Earthenware ceramic,  
dimensions variable



### **Artist Statement**

My work is preoccupied with time, with a sense of wonder towards our past and ancient future. An underlying theme during the creation of each piece is the expression of reverence for our elders, ancestors and the ancient traditions and aesthetics they have preserved.

### **Artist Bio**

Johnnie Bess is a Miami based, multi-media artist whom specializes in ceramic art and portraiture. After receiving his Bachelor of Fine Arts degree with concentrations in painting and photography from Howard University in 2009, Bess began to teach visual art in Washington D.C. public schools. In 2011 the artist settled his family in Miami Florida where he has been teaching and showing work ever since.

*Weathered, 2020*

Acrylic and metallic paint, and thread on reclaimed bamboo cutting board, 12 x16.5 inches

**Artist Statement**

In her latest work, "On the Beauty of Brown", Laetitia "Laeti" Adam-Rabel focuses on sensitizing the viewer to the colors black and brown, in an attempt at portraying the beauty and plight of people of color. She herself is of mixed heritage and feels it is important to dismantle the racial social construct. Her work has included a series titled "Fine China", in which she reclaims Barbie dolls by repainting them with embellishments as can be found on fine China porcelain dishes. In that series, she urges society not to treat women as delicate earthenware, too fragile to contribute to matters of substance and as objects just made to be looked at, without any intellectual value. Laeti has also created a body of photographic self-portraits, in which she portrays herself as she sees herself, and not as the product of societal stereotypes. In her series of self-portraits, she aims to challenge the narrow, western ideals of beauty. In her work, she often incorporates sirens as icons representing misunderstood female archetypes, as another means of exposing the harm done to women by patriarchal norms, sometimes even perpetuated by women themselves. I interpret my work as ever-evolving, just as we humans evolve. We are never the same from one instant to another; we are changed by our experiences, circumstances and wisdom. Likewise, I change through my work as my work changes by my hand.

**Artist Bio**

Laetitia "Laeti" Adam-Rabel is a Haitian-American artist who lives in Miami, Florida. She is a wife and mother to a toddler girl. Laeti studied Fashion Design at Parsons the New School for Design in New York and received her Bachelor of Science in Art Education at Florida International University. She uses various media to address social and personal issues such as global warming, rising sea levels, blackness, feminism, inclusion, and more recently, her role as a new mother in creating a better world. She uses painting, textile arts, photography, illustration, clothing design, videography, and sound art to portray beauty, while conveying her sometimes painful emotions. Laeti is



a lifelong learner who seeks to discover something new from every encounter.

# LEYDEN RODRIGUEZ-CASANOVA

## *A Gated Door and Screen, 2019*

Powder coated aluminum, wood, MDF, screen  
40.5 x 81 x 8 inches



### **Artist Statement**

My work is saturated with specific immigrant circumstances and with the contradictions of the working class. I often address issues of environmental and economic psychology and its social and cultural implications. I transform everyday construction and domestic materials that are mass-produced into installations and sculptural forms. There is a rawness and simplicity of materials that question the so-called "noble materials" and their direct link to value. This proposal suggests a reflection on the relationship between art and existence, and between economics and spirituality.

### **Artist Bio**

Leyden Rodriguez-Casanova (b. 1973 Havana, Cuba) is an Artist, Curator, Co-founder and Co-director of Dimensions Variable (DV) and Fulano Inc. His work has been exhibited widely at Sculpture Center, Socrates Sculpture Park, Abrons Arts Center and White Box in New York; Museo de Bellas Artes and Factoria Habana in Havana, Cuba; ZONA MACO Arte Contemporaneo in Mexico City, Mexico; Capri Palace and Villa Lena in Italy; Prosjektrom Normanns in Stavanger, Norway; PAMM, Frost Museum, The Bass, MOCA, DV and Locust Projects in Miami. His work is in many public and private collections around the world and institutions like PAMM, Frost Museum, Cintas Foundation, and The Bass. He has been written about in the New York Times, The Miami Herald, Art Nexus, Arte al Dia, Artforum, Artsy, Sculpture Magazine, Hyperallergic, The Miami Rail, and Miami Magazine. Since founding DV in 2009, he has organized and curated many projects by local and international emerging artists.

# MARCUS BLAKE/MDOTBLAKE

## *The Temple, 2020*

Acrylic on canvas,  
71 x 75 inches

### **Artist Statement**

My art is a by-product of time, which is an improvisational moment that captures a little piece of the inner workings of my mind. The arrangements are spastic and random, guided only by my subconscious. I never set out to be an artist or to create artwork that anyone can relate to, nor is my work ever sketched out or premeditated. My motive is to explore the medium of nonverbal communication through shapes, color, and symbolism to create a space of speculation and intrigue.

### **Artist Bio**

I'm a Jamaican-born, Miami-based multimedia artist. My work includes poetry, street art, fashion, performance, event coordinating and visual art. The interest, need and love for creativity began as an early teen, it was the greatest and healthiest way to express and interpret my life at the time and it just stuck with me until now. Creating is my life. My poetry expresses social injustices, personal experiences and the common struggle of everyday life. My street artwork reflects bright colors and intricately mixed vivid geometric patterns. I call this method "Tapenology," inspired by the tropical landscape an architecture of Miami. It can be seen all throughout the streets of Miami. My other art works consist of intricate collages and acrylic on canvas.





# MARK FLEURIDOR

## *Adventures of Mako 2, 2020*

Fabric quilt,  
30 x 30 inches

### **Artist Statement**

Mark Fleuridor's artwork depicts personal experiences with his family and loved ones. It is a journey of self-exploration and a means to understand and depict protection through the lens of his experiences as a Haitian American. It is important for Fleuridor to understand his family by dissecting his own memories and family narratives through the labor in his art process. Physically and digitally working with materials that reference Fleuridor's family helps him understand their lives. These topics are explored through mediums such as painting, performance, quilting and collage.



### **Artist Bio**

Mark Fleuridor is a Haitian American artist born and raised in Miami, Florida. He graduated from the Maryland Institute College of Art with a BFA in Painting. Fleuridor explores his own personal history within his background and familial experiences. These topics are explored through mediums such as painting, performance, quilting and collage. Fleuridor has completed artist residencies such as Vermont Studio

Center (VT) and the Oxbow Artist Residency (MI) and is currently attending Oolite Artist Residency in Miami, FL. Mark Fleuridor received the Redbull Artist Grant and is a recipient of the Oolite Arts Ellies Awards 2020 for his project Being Held, a project to create a public mural in Miami that counters uncertain times by focusing on people, families and their love for each other. Fleuridor has exhibited his works in various exhibitions including; Idiom and Taxonomies at Oolite Arts in Miami, Florida, We Are One at Creative Alliance in Baltimore, MD and B\_19 (Best of Baltimore 2019) at Baltimore City Hall.

# MICHELLE LISA POLISSAINT

## *Okay? Okay., 2020*

Digital printed fabric, satin, thread,  
48 x 48 inches

### **Artist Bio**

Michelle Lisa Polissaint is a visual artist and arts organizer based in Miami, Florida. As an artist she explores the nature of human interaction through textiles and photographs. Her organizing practice is focused on the intersections between art, community and activism.

She produces community-based activations and encourages artists and community members to form collaborative relationships. She is a resident artist at Bakehouse Art Complex and is represented by Spinello Projects.

She is currently working on two series concurrently. *If Home Was Home* is a body of work documenting trips and interactions with her parents and family in Vieux-Bourg-d'Aquin, Haiti. *If Home Was Home* was born in the wake of previous series of self-portraits, *dancing with myself*, which explored her relationship with herself away from the guidance of her parents. *The Ballad of Me & You* is an ongoing visual conversation through mixed media textile works using her own images and stories as a base. These pieces are a meditation on her failures and successes in romantic relationships, searching for light and joy in the reality of broken relationships and successful partnerships."



# MOREL DOUCET

## *Brothers of The Copper Sun (Mountain Mist Greets the Sun Come Morning), 2020*

Acrylic on wood, mylar, aerosol paint,  
flora and fauna, 24 x 36 inches



### **Artist Statement**

My work explores the cultural disparity of self-realization, assimilation, and transnational identity as a Haitian immigrant. Using direct or implied human figures, I explore narratives of vulnerability, isolation, and alienation within various cultures across the globe. Within the vocabulary of indigenous art and my dreams, I create whimsical forms resulting in a diary of self-mythology. These exchanges allude to a larger conversation about sea-level rise, environmental pollution, and the displacement between descendants of the African diaspora, and their physical environments. Through intensive detailed labor, my work mimics the current state of Black fragility. I employ ceramics, illustrations, and prints to examine the realities of climate-gentrification, migration, and displacement within the Black diaspora communities. In addressing these issues, I merge my Afro-Caribbean culture

with flora and fauna and draw from the concerns of the collective consciousness of my community. In my quest to illustrate the impact of climate-gentrification, I present work with visual impact and sensitivity—and draw inspiration from the indigenous cultures of the Amazon, Aboriginal people of Australia, and the Yoruba tribe of West Africa.

### **Artist Bio**

Morel Doucet (b. 1990, Pilate, Haiti) is a Miami-based multidisciplinary artist and arts educator. His work portrays a contemporary depiction of the Black experience, cataloging a powerful record of environmental decay at the intersection of economic inequity, the commodification of industry, personal labor, and race. Doucet's Emmy-nominated work has been featured and reviewed in numerous publications, including *Vogue Mexico*, Oxford University Press, *Biscayne Times*, and *Hypebeast*. He graduated from the New World School of the Arts with the Distinguished Dean's Award for Ceramics. From there, he continued at the Maryland Institute College of Art, receiving his BFA in Ceramics with a minor in creative writing and concentration in illustration. Doucet has exhibited extensively in prestigious national and international institutions, including at the Havana Biennial; the African Heritage Cultural Arts Center, Miami; the National Council on Education for Ceramic Arts, Pittsburgh; American Museum of Ceramic Art, Pomona; Museum of Contemporary Art North Miami; Flaten Art Museum; St. Olaf College; São Tomé et Príncipe; Haitian Heritage Museum, Miami; and Patricia & Phillip Frost Art Museum, Miami.



# NAJJA MOON

## *Iso-Improv, 2020*

Copper, rope, acrylic, wood,  
dimensions variable

### **Artist Statement**

Najja Moon is a Miami based artist and arts organizer with a practice centered around the idea that art is utilitarian. Her practice is an amalgamation of practicalities that improve her life; design and language, cultural responsibility and community. In her visual arts practice she uses drawing and text to explore the intersections of queer identity, the body and movement, black culture and familiar relations both personal and communal.

### **Artist Bio**

Najja Moon is a Miami based artist and cultural practitioner, born and raised in North Carolina. Her practice is centered on the idea that art is utilitarian. An amalgamation of practicalities that improve her life; design and language, cultural responsibility and community, her visual arts practice uses drawing and text to explore the intersections of queer identity, the body and movement, black culture and familiar relations both personal and communal. Her most recent projects and exhibitions include:

Time Sensitive, 2020, Spinello Projects (Miami); Dust Specks on the Sea, 2020, Little Haiti Cultural Center (Miami); Grounded, 2019, Spinello Projects (Miami); SPRTS Issue 9, 2019, Endless Editions, NYABF @MoMA PS1 (New York); How to Patch a Leaky Roof, 2019,

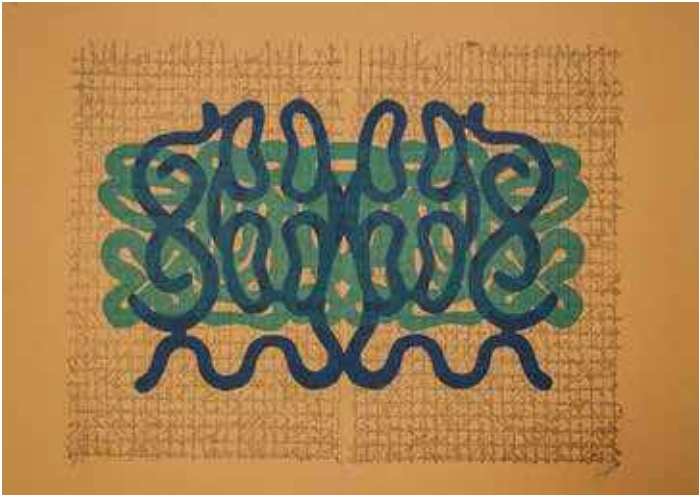
Commissioned by O, Miami (Miami); 2 & a possible, 2019, Supplement Projects x Arts.Black (Miami); Project Art: Currents, 2019, Museum of Contemporary Art (North Miami); Paradise Summit Miami, 2018, Emerson Dorsch Gallery (Miami). In 2015, She Co-Founded the BLCK family a Miami based creative collective responsible for the installation of mobile performance art shows centered around culinary, visual, performing and social arts. She Co-Founded the former queer social club for womxn, This Girls lunchbox (2017-2019) that centered art as a convening point."



# ONAJIDE SHABAKA

## *Magnolia Forist May 27 1847, 2019*

Letterpress on Strathmore paper (ed. 45),  
14 x 19 inches



### **Artist Statement**

While Onajide Shabaka (resides Miami, Florida) investigates the human relationships to the contemporary landscape and its questions regarding ecology and history, including African diaspora and Native American cultures, there are more questions than answers.

Underscoring environmental and social justice issues, African Atlantic cultural history, he gives form to a never-ending desire for capital to control the natural world and populations. This art practice comes into being through complex institutions, histories, human experiences. Through a well developed research based walking practice he has explored the environment and its biology allowing site specific histories and nature to reveal the untold historical narratives from the past in the form of film, photography, sculpture, and mixed media works on paper.

### **Artist Bio**

Onajide Shabaka, b. 1948, lives and works in Miami, Florida. Shabaka was awarded an MFA [2000] from Vermont College of the Fine Arts. Shabaka's art practice is focused primarily on the ethnobotanical, geological, archeological, historical and biographical themes related to the African Diaspora and Native American cultures. Through a well developed research based walking practice he has explored the environment and its biology allowing site specific histories and nature to reveal the untold historical narratives from the past in the form of film, photography, sculpture, and mixed media works on paper. Selected solo exhibitions include, "Alosúgbe: a journey across time," The Studios of Key West, Key West, Florida (2020); "Alosúgbe: a journey across time," Emerson Dorsch, Miami, Florida (2019); "Floridian Lacunae," The Art and Culture Center Hollywood, Hollywood, Florida (2019). Selected group exhibitions: "'Why Shouldn't We Talk About These Things at the Table?," Florida Atlantic University, Boca Raton, Florida (2020); Round 49: "penumbras: sacred geometries" Project Row Houses, Houston, Texas (2019); "Reconstructing Identity," Museum of Contemporary Art of the African Diaspora, Miami, Florida (2019). Recent awards: Locust Projects Wavemaker Grant and Oolite Arts Ellies Grant to facilitate two residencies in Brunswick, Georgia (2020) and in Darien, Georgia (2019). Shabaka is represented by Emerson Dorsch Gallery, Miami, Florida.

# PATRICK DE CASTRO

## *Crazy Dream, 2020*

Acrylic, mixed media on board,  
40 x 40 inches

### **Artist Statement**

My current work has progressed into themes about nature and its impact on humanity while it embraces recurring themes of spirituality. Living in Miami one cannot help but reflect on the effects of climate change on our water levels, because of more frequent hurricanes. Global warming causing torrential effects and warmer weather. As I mentioned in my artist Bio, I have changed my spirit animals from horses, into birds. The Birds are symbols of escape and as well as ancient. They are wise creatures and have been on earth even before Man. Many species are becoming extinct. They are for me an escape from urban life and a respite from structural rigidity in our civilized world.

### **Artist Bio**

"When I was a child, my family and I moved back to Port au Prince, Haiti, my parent's homeland.

It was in the 1970's during the tyrannical dictatorship of Papa Doc Duvalier. My great aunt and uncle were the creators-owners of Radio Caribes which was situated next to the private house on which we lived. As a young



boy, I saw a painter on a ladder creating the logo for Radio Caribes and I knew instantly that I wanted to be a painter when I grew up. Art was a way to deal with strong emotions, that could only be expressed through this form. When I returned to New York as a preteen,

I discovered the Lower East Side, punk music, and the Boy Bar and the Pyramid Club. I came out as an Afro Franco Latino. During this time in the 1980s I contracted AIDS from my first lover in Florence, Italy, while I was studying art abroad. I came to Miami to be close to family and seek medical treatment. As I got stronger, it was at this time that I was searching for a deeper meaning in life and I applied to the ArtCenter of South Florida. I started a residency there and for 3 years began my professional practice. It was exhilarating and challenging. Due to my experiences of illness, loss and recovery, my art speaks to spirituality, divination, gay sexuality. My work fuses all these elements as I collage with decoupage all these disparate themes into unified paintings as I work with acrylic, enamel, mixed media on board. As an example, my painting I am an American, 2008, is inspired by my mother as the matriarch dressed in Victorian clothes, while the central figure calls upon Toussaint Louverture seated on a horse collaged with Toile wallpaper. At my most recent residency in 2019, I spent 3 months in Quito, Ecuador at No Lugar residency, I was able to travel to the Mindo Valley for a week and document various birds.

# SONIA BÁEZ-HERNÁNDEZ

## *Tracing Ancestro between Genocide and forced Migration*

40 bottles, doll employ collage, painting, fiber,  
26 x 47 inches



### **Artist Statement**

My art crosses boundaries from installations and performance arts to documentary to poetry. My work responds to issues of human rights, police brutality, embodiment (art healing), health disparities, biomedicine, medical deportation, climate change and the immigration detention deportation apparatus. My interest on the arts allow me to expand the dialogue and awareness about social transformation, climate and racial justice and meditations about identity and gender.

### **Artist Bio**

Sonia Báez-Hernández She holds an M.F.A. in Painting and Drawing from the School of the Art Institute of Chicago, an M.A. in Sociology from the University of California Los Angeles, and a B.A. in Political Science from the University of Puerto Rico. She employs an interdisciplinary artistic practice to create community-based art interventions and experimentations. Báez-Hernández's body of work includes: abstract painting, drawing, printmaking, fiber, installation, performance, film, and poetry to configure the social, imaginary, and institutions. She has exhibited at the national and international level, CAS Gallery, University of Miami, the Archival Space, Radical Archives WAAM, at ArtServe, FLL, Fat Village Projects, Fort Lauderdale, Concretes Art Projects, Doral, Morgan Gallery Transylvania University and Centre College Norton Center FL Lexington Art League, Lexington,, Teresa Arte Actual, Mexico City, Miami Performance Festival International. She is the recipient of an Artist-in-Residence with the Miami ProjectArt (FL) Artist-in-Residence with the International Sonoran Desert Alliance and the Tri-National Sonoran Desert Symposium at Ajo, (AZ), Visiting Fellow with the Arcus Center for Social Justice and Leadership, (MI), the Pollock-Krasner Foundation, Inc (NY), the Spirit Award, and Reel Sisters of the Diaspora Film Festival, NY. She has received an Honorable Mention, and been nominated as Best Documentary for Territories of the Breast at the 5th Annual Urban Mediamakers Film Festival, Atlanta, (GA).

# SOPHIA LACROIX

## *Machann Viv, 2019*

Oil on paper,  
8 x 16 inches

### **Artist Statement**

My art is inspired by my love of Haiti, children, and hyper-realism. I paint about the strength and resilience of my people, and the beauty of the Haiti of my childhood. Most of my paintings capture vivid moments from my childhood as seen in my marketplace paintings which show vendors selling fruits and vegetables and other goods. "I decided a long time ago to paint about Haiti because all artists do what they know. In Haiti, my fondest memories were of the marketplace. I went with the cook to the open-air market, and you mostly saw women there." The subject matter of my work is rooted in my strong connection to memory, landscape and migration with an intentional focus on centering women, children and family in my paintings. At the age of 50, I have now entered an exciting phase in my life and have gone back to college to study art. I plan to use my degree to hopefully teach art, while continuing to create pieces influenced by the new styles and media I will learn as a student. I have decided to follow my heart and works towards making art my full-time occupation.

### **Artist Bio**

Haitian-born artist Sophia Lacroix is known for her hyper-realistic paintings that depict scenes of everyday life in her home country. She began painting and drawing as a child in Haiti and used art as a source of happiness and escape from her often-challenging home environment. She and her family emigrated with to Miami at the age of fifteen. After quickly learning English, she excelled academically in high school and earned a full academic scholarship to the University of Florida where she graduated with a Bachelor of Science degree. The year after graduation, Sophia taught herself how to paint with oil medium and began pursuing her career as an artist while supporting herself by working fulltime in the social services and non-profit sector. Sophia has built a strong following for her works of art and has received many awards for her works of art, which have been published in several books and featured in magazines and newspapers. She was given a solo show at the Museum of Contemporary Art (MOCA) in North Miami, and was also commissioned in 2008 to create one of six large-scale murals/works of art for the Little Haiti Cultural Complex. In 2017 she was honored by the Miami-Dade County Office of the Mayor and the Board of County Commissioners during Haitian Heritage Month for her contribution to Miami's Haitian-American community. Most recently, Sophia was commissioned by Dr. Pedro Jose Greer, Jr., Founding Chair of the Department of Humanities, Health, and Society at FIU HWCOC, to create a very unique mural titled "Neighborhood Help Respect, Collaboration, Tolerance" now permanently on exhibit at the FIU Modesto Maidique Campus.





# STEPHEN ARBOITE

## *Untitled, 2018-20*

Acrylic, charcoal, mixed media collage on paper,  
21 x 22 inches

### **Artist Statement**

My work renders an intimately ontological approach to unpacking my journey of self-discovery through paintings of seemingly distant, yet familiar faces and forms. Employing dreams as a metaphor for individual and communal healing explaining how the aspirational aspect of dreams are gateways into an alternate reality that exists within the human psyche; manifestations of our deepest desires, fears, and emotions. Oscillating between grand-textured landscapes and mythological portraits I use a combination of relational gestures and textures, to narrate a soul-yearning story that is anchored with a surrealist sensibility to my everyday reality. Placing an emphasis on the historical and material use of coffee, I draw parallels from my Haitian background and use coffee both as a "spiritual medium" to emote scenes from my psyche, while simultaneously navigating a path of healing for others yearning for a greater sense of self. I ask the viewer to introspectively examine their understanding of self, through a psycho-spiritual lens of their world.



### **Artist Bio**

Stephen Arboite (b. 1987) of Haitian descent was born and raised in New York City and now resides in Miami, Florida. Arboite's work considers beauty outside of classical aesthetic paradigms, and places an emphasis on spiritual transformation and evolution of human consciousness. Arboite attended State University of New York, Purchase College for drawing and painting. He has exhibited nationally including a debut solo exhibition with N'Namdi Contemporary in Miami, Prizm Art Fair, SCOPE NY/MIA and is currently in a group show entitled Translating Valence: Redefining Black Male Identity at the Urban Institute for Contemporary Arts in Michigan.

# TURGO BASTIEN

## *Circle of Life, 2018*

Mixed media on wood,  
30 x 63 inches

### **Artist Statement**

My artwork is an examination of everything around me and also an extension of life experiences and the way I see the world, nature, people, and other cultures.

### **Artist Bio**

Turgo Bastien, original founder of Art Creation Foundation for Children, is an artist of Haitian descent. His work transcends his culture, spiritual essence and life experiences to present a global vision of truth and reality. Turgo was born in Haiti, grew up in Haiti and his brain, heart and spirit are mapped and hard-wired to the culture of Haiti. Overlaid is his life in the diaspora and his travels which also influence that which he sees and expresses in his work. Turgo Bastien belongs to that generation of artists who arrived in South Florida in the 1980s and who had already established themselves in their countries. However, his experience in the U.S. led him in a direction entirely different from his contemporaries. What is different in Turgo Bastien is his singular approach to metaphor and the conscious look for new direction and language which could inscribe his identity in a contemporary expression. Turgo tells a story that rises

as counter discourse to the story of mainstream art in which other cultures have been treated as marginal. Turgo sees his own marginality and unbearable cultural shock of an individual moving from one part of the world to another. The work must find another identity or recover what has been lost before it sinks into nothingness. But this is not simple. His paintings derive from the rhythmical space, filling patterns of the mask and the multidimensional state of mind of those from his background. His pictures are not mere patterns but images and their forms whether painted or sculpted, invest the surface with mysterious life. The outcome of his sight is heightened awareness that what we have in common is indeed far greater than what divides us.



# VANESSA CHARLOT

## *Paradise, 2019*

Digital photo,  
16 x 20 inches



### **Artist Statement**

Vanessa Charlot photographs primarily in black and white to explore the immutability of the collective human experience and to disrupt compositional hierarchy. Her work focuses on the intersectionality of spirituality, socio-economic issues and sexual/gender expression. The purpose of her work is to produce visual representations of varied human existences that are free of an oppressive gaze.

### **Artist Bio**

Vanessa Charlot is a Haitian-American documentary photographer working in Miami, Florida and St. Louis, Missouri. She holds a Bachelor of Arts in English Literature and Sociology from Florida Atlantic University. Her photographs have been published in New York Times, Oprah Magazine, Vogue, The New Yorker, Rolling Stone, The Atlantic, New York Magazine, The Guardian, Artnet News, BuzzFeed and other publications.



# VERNANDO REUBEN

## *Kin In Another New World, 2020*

Mixed media,  
29.5 x 42 inches

### **Artist Statement**

My practice is primarily about examining dichotomous relationships, particularly, the interaction playing out between the viewer and the subject of the gaze. But there are other dualities expressed here; like mobility and stagnation, transgression and transformation, or freedom and frigidity. All are in conversation, and I am recording them with texture. Each composition details the intimacy between process and material, as each portrait is an affair between fantasy and physicality. My work is about connection and intention, and the weight and power of the gaze. Who owns it? And how is it impacting the onlooker? In my art, Subjects face their audiences, force discussion, and out the voyeur while holding their gaze.

### **Artist Bio**

Vernando Reuben is a mixed-media visual artist. Originally from Kingston Jamaica, the artist migrated to West Palm Beach, Florida at age 5. Reuben received a B.A. in English from Morehouse College in Atlanta, GA and moved to New York City to begin work through a fellowship with Teach For America. After working with the New York City Department of Education, Vernando has continued to work through various non-profit organizations to continue his outreach as a Teaching Artist. The majority of his works comprise of multi-media and digital portraits and compositions.



# VICKIE PIERRE

## *Black Flowers Blossom (Hanging Tree), 2020*

Hand-strung glass, plastic, and wood beads; fabric, plastic butterflies, flowers, and foliage; glitter, vintage Avon perfume bottles, and wooden ship bookends, 96 x 45 inches, overall dims.



### **Artist Statement**

My work is informed and inspired by memory, fantasy, surrealism, popular culture and the decorative and ornamental arts. This inspiration has manifested itself in years of collecting diverse materials that often serve as muses in my daily practice and as physical elements within my assemblages and installations. My continued focus is on the exploration of identity and ethnicity, with references to design and nature, connections between my Haitian heritage and the Caribbean as well as broader global cultural mythologies. Concurrently, my work considers multilayered feminine and historic tropes relative to contemporary social and cultural realities. The objects used in my assemblages and installations are mass produced home decorations and gender-loaded personal objects, namely, vintage Avon perfume bottles shaped like young girls and women in large hooped skirts and petticoats from the 18th through

early 20th centuries. These objects connect me to my personal history but also to a broader cultural history of colonialism and the Caribbean. The combination of these re-contextualized objects along with the titles and texts (again, stemming from song lyrics and artist musings) constructs a non-linear narrative that continues the inner dialogue of identity and cultural socialization. The works question the influence of history and popular culture on identity formation. Alternately, the compositions allude to biological and botanical structures, bringing the outside world inside, while maintaining base sentiments of whimsy, femininity, sensuality, beauty and decadence.

### **Artist Bio**

Vickie Pierre's artworks have been displayed in solo and group exhibitions in venues throughout South Florida, including Little Haiti Cultural Center, Perez Art Museum Miami, Oolite Arts, and the Art and Culture Center/ Hollywood, among others. National exhibition locations include White Box, New York, the National Museum of Women in the Arts, Washington, D.C. and the Museum of Contemporary Art of Puerto Rico as well as international exhibitions at Habitation Clément, Martinique, the International Museum of Modest Arts, France, and the Oriente Gallery and the Center for the Development of Arts in Cuba. Vickie Pierre was a recipient of the 2017 South Florida Cultural Consortium award representing Miami Dade County. Most recently the artist was selected as one of ten artists in the sixth annual 2019 Orlando Museum of Art, Florida Prize in Contemporary Art. Pierre's artworks can be found in private and public collections including Progressive Art Collection, Cleveland; Millennium Partners Collection of Contemporary Art at The Four Seasons, Miami and The Polk Museum of Art, Lakeland, among others. The artist was born in Brooklyn, New York. She lives and works in Miami, Florida.

# YANIRA COLLADO

## *Dwellings No.1 (1st of edition of 5), 2020*

Photo, textile in wood frame,  
24 x 36 inches

### **Artist Statement**

"The word remember (re-member) evokes the coming together of severed parts, fragments becoming whole" - bell hooks

I am interested in concepts that allude to the restoration of things once muted due to the paradoxes in time. These perceptions are summoned through construction materials, reclaimed literary texts and textiles; wood, concrete, masonry bricks, iron and drywall. Materials with inherent geographic histories, processes and economies that imply varying degrees of personalized and public memory. My work attempts to assemble a visual language that reconciles the process in which the history of this information is recorded, stored and retrieved. I am interested in the labor inherent in these materials and the shapes taken during their transitions which conjure up invocations, ritual, transcendence of presence and in many ways "fragments becoming whole".



### **Artist Bio**

Yanira Collado lives/works in North Miami, FL. Artist residency fellowships include Bridge Red Art Center, Miami, FL (2013-present), Project Row Houses, Houston, TX (2018), Oolite Arts, Miami Beach, FL (2019 - present), The Joan Mitchell Foundation residency, New

Orleans, LA (2020). Awards include Ellie Creator Grant (2019); Joan Mitchell Foundation Fellow (2018). First place 2013 South Florida Biennial at the Art and Cultural Center/ Hollywood. Collado's work has been featured in numerous group shows, including Gallery, New York, NY (2018); Monarchs at the Museum of Contemporary Art, North Miami, FL (2018); Connectivity, Deconstruction, Patricia & Phillip Frost Art Museum, Florida International University, Miami, FL (2018); Transmissions, The Franklin, Chicago, IL (2016); Dirt, Florida Atlantic University, Boca Raton, FL (2016); and Ascent: Black Women's Expressions, Nova University, Ft. Lauderdale, FL (2015). In 2017, Yanira Collado had a one-person exhibit at the MDC Museum of Art + Design, in collaboration with Bridge Red Studios. Site specific installations at the non-profits, Under the Bridge Art Space and Farside Gallery (2018). Recent exhibitions include an installation at Dimensions Variable, Miami, FL and Storage Project Space in NY, 2020.

PÈFÒMANS  
FANM

# LONI JOHNSON

## *Pèfòmans Fanm – Performance*

Make Room

This performance focuses on creating space for Black women to give themselves permission to engage in pleasure and leisure.



### **Artist Statement and Bio**

Loni Johnson explores creating healing space for Black Women.

Through an exhibition of movement and ritual, Johnson's performance and installation works are to reconnect and reactivate our ancestral memory which allows us to reimagine how we see ourselves and reclaim our space.

Loni Johnson is a Visual Artist born and raised in Miami. Ms. Johnson is an artist, an educator, a mother, and an activist that understands that as artists, there is a cyclical obligation to give back and nurture our communities with her creative gift and it must be utilized to better our world.

# SONIA BÁEZ-HERNÁNDEZ

## *Re-tracing Detention Centers, 2020*

Performance, sound, voice, and choreography by Sonia Baez-Hernandez and Diego Klock-Pérez; segment of poems by Nana Rabiosa and Brian Amado, Inhabit Enclosures by SBH and costume design by Evelyn Politzer.



### **Re-tracing Detention Centers**

Re-tracing Detention Centers delivers a creative artistic intervention inspired by confinement experiences of immigrants, asylum seekers, and those impacted by family separation policy, as a consequence of the criminalization of children and their parents. Those are victims of subjugation in private-run, for-profit facilities and prisons. It contextualizes the historical trajectories to evoke reflection and dialogue against inherent inhumanity, violation of human rights, and

traumatic/torture experiences to detained immigrants, children, and their parents. The performance incorporates lullabies, spoken words, movement, and sounds to expand activism advocacy and concern about the psychological impact of the family separation policy. Additionally it advocates about policies that eradicate asylum seekers, because climate migration will increase due to climate-related threats.

### **Artist Bio**

Sonia Báez-Hernández She holds an M.F.A. in Painting and Drawing from the School of the Art Institute of Chicago, an M.A. in Sociology from the University of California Los Angeles, and a B.A. in Political Science from the University of Puerto Rico. She employs an interdisciplinary artistic practice to create community-based art interventions and experimentations. Báez-Hernández's body of work includes: abstract painting, drawing, printmaking, fiber, installation, performance, film, and poetry to configure the social, imaginary, and institutions. She has exhibited at the national and international level, CAS Gallery, University of Miami, the Archival Space, Radical Archives WAAM, at ArtServe, FLL, Fat Village Projects, Fort Lauderdale, Concretes Art Projects, Doral, Morgan Gallery Transylvania University and Centre College Norton Center FL Lexington Art League, Lexington,, Teresa Arte Actual, Mexico City, Miami Performance Festival International. She is the recipient of an Artist-in-Residence with the Miami ProjectArt (FL) Artist-in-Residence with the International Sonoran Desert Alliance and the Tri-National Sonoran Desert Symposium at Ajo, (AZ), Visiting Fellow with the Arcus Center for Social Justice and Leadership, (MI), the Pollock-Krasner Foundation, Inc (NY), the Spirit Award, and Reel Sisters of the Diaspora Film Festival, NY. She has received an Honorable Mention, and been nominated as Best Documentary for Territories of the Breast at the 5th Annual Urban Mediamakers Film Festival, Atlanta, (GA).



# WEISELANDE 'YANUI' CÉSAR

## *The Ghede Marriage: A Ying / Yang Affair*

This piece aims to depict the importance of the female energy as a matriarch in the Ghede family. The complexity yet simple aspect of energy in daily life.

### **Artist Statement and Bio**

I am holding space, unapologetically, present as a mother, daughter, sister, aunt, dancer, Choreographer, writer, educator, creator, once a “Host of the Womb” in the words of my daughter. A humanist and spiritual whose purpose is to elevate to my greatest self.

Weiselande 'Yanui' César is a multidisciplinary educator and teaching artist residing in Miami. She is the Founding Executive Director of Tradisyon Lakou Lakay Inc. TLL, Inc., a 501-c3 arts and culture non-profit organization. Currently, Ms. César is a candidate for a Ph.D. in Human Services/Public Health from Walden University. Ms. César's literary work includes three self-published books and articles. Recently published in the National Dance Education Organization is her blog, “Demystifying Haitian Folkloric Dance through Pedagogy and Performance Art”. Ms. César's body of work, ranging from collaborative to independent projects, landed her in “The Occasion” the 2018 production with Berlin based choreographer/experimental artist, Isabel Lewis, during Faena's commissioned Art Basel festival. Her choreographed piece, directing TLL Dance Ensemble, led the group to a cast in “Colors” Jason Derulo 2018 music video. Yanui was also a featured artist in VoyageMIA magazine in 2019. Through the nonprofit, the organization Concert Series made its debut at Julius Littman Performing Arts Theater, a work commissioned by the City of North Miami Beach. In May 2021, TLL Concert Series is set to be premiered at Adrienne Arsht Center Knight Concert Hall.



# YANIRA COLLADO

## *Dwellings No.1 (1st of edition of 5), 2020*

Photo, textile in wood frame,  
24 x 36 inches



Zafa: Preserving the Oral Tradition, 2020, metal, cuaba soap, audio cable, 6'x3'  
The Dominican Republic is a country affluent in religious, spiritual, folkloric traditions as well as supernatural beliefs. These traditions make up cultural narratives that are deeply woven into the fabric of everyday life. The intersecting origins can be traced back to the Taino Indians, European presence and African roots through the middle passage. The following are five mythical deities this project is focused on. First, The Baca a creature created to protect the home and bring one wealth by making a pact with the "devil". Second, El Cuco, a mythical creature designed to scare children into behaving. Third, El Galipote, the shapeshifter. Fourth, La Giguapa, a long haired female that lives in the mountainous forests. Her distinct

backward feet make it impossible for most to track her down. Fifth, the myths of the Dominican Brujas ("witches"). The Project Zafa: preserving the oral tradition, proposes an archeological approach in documenting and researching through audio field recordings of various individuals including, elders, farmers, community leaders and spiritual guides in different geographic locations; Santiago de los Caballeros, Bonaò, Jarabacoa, Sierra de Bahoruco and Corea De Yeguas. These are original accounts that may be lost or forgotten if not properly preserved directly from those who practice and maintain these legacies.

### **Artist Bio**

Yanira Collado lives/works in North Miami, FL. Artist residency fellowships include Bridge Red Art Center, Miami, FL (2013-present), Project Row Houses, Houston, TX (2018), Oolite Arts, Miami Beach, FL (2019 - present), The Joan Mitchell Foundation residency, New Orleans, LA (2020). Awards include Ellie Creator Grant (2019); Joan Mitchell Foundation Fellow (2018). First place 2013 South Florida Biennial at the Art and Cultural Center/Hollywood. Collado's work has been featured in numerous group shows, including Gallery, New York, NY (2018); Monarchs at the Museum of Contemporary Art, North Miami, FL (2018); Connectivity, Deconstruction, Patricia & Phillip Frost Art Museum, Florida International University, Miami, FL (2018); Transmissions, The Franklin, Chicago, IL (2016); Dirt, Florida Atlantic University, Boca Raton, FL (2016); and Ascent: Black Women's Expressions, Nova University, Ft. Lauderdale, FL (2015). In 2017, Yanira Collado had a one-person exhibit at the MDC Museum of Art + Design, in collaboration with Bridge Red Studios. Site specific installations at the non-profits, Under the Bridge Art Space and Farside Gallery (2018). Recent exhibitions include an installation at Dimensions Variable, Miami, FL and Storage Project Space in NY, 2020.



# LITTLE HAITI CULTURAL COMPLEX



## **OUR HISTORY**

The Little Haiti Cultural Complex broke ground in 2006, as a result of a long awaited vision of the late City of Miami Commissioner Arthur E. Teele, Jr. Since then it has become a key engine in Downtown Little Haiti and nearby neighborhoods to spur economic and community growth. Over 100,000 people per year visit or take part in programs at the cultural facility.

LHCC offers a unique opportunity for residents and visitors to gain exposure to Afro-Caribbean culture, expand their knowledge of the arts and develop new talents. The complex is committed to fostering imagination, creativity and positive experiences for children and adults year round.

## **OUR MISSION**

The mission of the City of Miami's Little Haiti Cultural Complex is to present and preserve Haitian and other Afro-Caribbean cultures, inspire the next generation of leaders and leverage arts and culture as tools for transformation and community building.

## **OUR VISION**

Our vision is to be a cultural hub where the community can meet to create, dialogue, and collaborate to build an equitable reality for Afro-Caribbeans and their descendants.

# LITTLE HAITI CULTURAL COMPLEX



## **ABOUT US**

The Haitian Cultural Arts Alliance (Alyans Atizay Ayisyen, Inc.) was founded in 1994 as a nonprofit, 501(c)3 tax-exempt organization dedicated to the preservation and promotion of Afro-Caribbean culture, with a focus on Haiti, for the benefit and enrichment of the local community.

It is HCAA's objective to become a one-stop information, recreation, and research center for Afro-Caribbean history and art enthusiasts that contributes to develop a strong sense of community awareness, individual pride, self-worth, commitment, and involvement in the Afro-Caribbean community of Miami. HCAA invites you to join and support our organization so that through our joint endeavors we continue to achieve this objective.

## **OUR MISSION**

The Haitian Cultural Arts Alliance (Alyans Atizay Ayisyen, Inc.) is dedicated to the preservation and promotion of Afro-Caribbean culture, with a focus on Haiti, for the benefit and enrichment of the local community.

We recognize Mireille Chancy Gonzalez, co-founder and long-standing board member, for her deep commitment to the Haitian Cultural Arts Alliance and ongoing support for the Global/Borderless Caribbean exhibition programs..





**KNIGHT  
FOUNDATION**



Organized by the Greater Miami Convention & Visitors Bureau

