

The Little Haiti Cultural Complex and the Haitian Cultural Arts Alliance present

Noir Atlantic: connecting the continents

Global/Borderless Caribbean XIII Exhibition Series
December 3, 2021 - February 28, 2022

Featured Artists

Dinizulu Gene Tinnie

Errol Miller

Kabuya Pamela Bowens-Saffo

Michelle Grant-Murray
with Woosler Delisfort

Curated by Marie Vickles,
with Edouard Duval-Carrié
and Sandy Dorsainvil

Little Haiti Cultural Complex
212-260 NE 59th Terrace Miami, FL 33137



Marie Vickles

Marie Vickles is the Director of Education at the Pérez Art Museum Miami and administers programs at the museum that directly serve over 100,000 youth and adults annually. Marie has organized arts educational programs, workshops, and exhibitions across the United States and the Caribbean for over 15 years. She is currently the Curator-in-Residence at the Little Haiti Cultural Complex and maintains an active practice as an independent curator producing over 30 exhibitions and curatorial projects. Her curatorial work includes the co-curation of Prizm Art Fair, Miami, FL (2013), Visionary Aponte: Art and Black Freedom, Little Haiti Cultural Complex, Miami, FL (2017), walls turned sideways are bridges: narratives of resistance at Florida Agricultural and Mechanical University (FAMU), Tallahassee, FL (2019), Dust Specks on the Sea, Little Haiti Cultural Complex, Miami, FL (2019); San Francisco Art Institute (2021), and Introspective: Reckoning of the Soul, Art and Culture Center Hollywood (2021). In her work as an arts educator and cultural practitioner, she is concerned with the relationship between creativity and community engagement – with the goal of supporting equity, sustainability, and access for all, through the arts.



Edouard Duval-Carrié

As a curator, Edouard Duval-Carrié has been a fervent advocate of the Caribbean region. Duval-Carrié started programs to highlight and present contemporary visual production of the region called the Global/Borderless Caribbean in the Miami area and elsewhere. Initially staged to benefit from the presence of international art fairs in Miami such as Art Basel, to put in focus the visual production of artists from the Caribbean region and place them in a “commercial” context at these art fairs. Recently the project has garnered and secured the collaboration of major scholars and institutions such as Duke University, New York University, Brown University to name a few, and created a forum where artists were involved in a dialogue with scholars such as Dr. Anthony Bogues of Brown University, Dr. Ada Ferrer of NYU and Dr. Laurent Dubois of Duke University. This has created much-needed discussions at the academic level to further promote and understand the visual production of the Caribbean. Current curated exhibitions by Duval-Carrié are Visionary Aponte: Art & Black Freedom, co-curated with Ada Ferrer and Laurent Dubois, and PÔTOPRENS: The Urban Artists of Port-au-Prince co-curated with Leah Gordon at Pioneer Works in New York. DA2, IVAM, CAAM (España); and MOCA and PAMM (Miami).



Sandy Dorsainvil

Sandy Dorsainvil currently serves as the manager of the City of Miami, Little Haiti Cultural Center, and The Caribbean Marketplace in Miami, Florida's Little Haiti. She programs the market, theatre, art gallery and facilitates quality children's activities while also running several signature events. Over the years Ms. Dorsainvil has poured her heart and soul into the Little Haiti community as she facilitates Sounds of Little Haiti, a monthly music festival that celebrates Haitian culture and heritage in the heart of Little Haiti. She is currently a board member of, Black Professionals Network (BPN) and sits on Miami Dade County's Art in Public Spaces Trust Professional Advisory Committee, the Vizcaya Museum Board, AIRIE- Artist in Residence in the Everglades Board Member, and a Vizcaya Museum and Gardens Board Member. Ms. Dorsainvil obtained a Bachelor of Arts in History from Howard University and most importantly of all she is the proud mother of two children, Andrew and Fortune.

Noir Atlantic: Connecting the Continents

"Noir Atlantic: Connecting the Continents" is the thirteenth iteration of the Global/Borderless Caribbean exhibition series which exists to facilitate contemporary cultural dialogues on the Caribbean. The 2021 exhibition program "Noir Atlantic: Connecting the Continents" brings together artists, curators, and researchers in conversation around the thematic of the Global South and the connections of the African Diaspora across the Atlantic featuring contemporary artists based in Florida, representing the continent of Africa, the Caribbean region and the Southern United States.

Featured artists Dinizulu Gene Tinnie, Kabuya Pamela Bowens-Saffo, Errol Miller, and Michelle Grant-Murray with Woosler Delisfort represent a generation of global southern artists that have created a path and laid the foundation for robust artistic production by artists of the African Diaspora in South Florida.

The multiplicity of media utilized within this exhibition speaks to the multiplicity of experiences and expression found within the African Diaspora as the peoples of a vast continent who were forcibly stolen to feed the systemic creation that made an industry out of human beings and their labor. It is worth noting that there is a need for the resistance to the description for the people of the African diaspora to be referenced as "Black bodies" for that only does a disservice to their personhood and undermines the humanity of the Black people that were full and complete beings with deeply rooted cultural, spiritual, education and political systems. Their way of life and societal systems were upended, and in many cases destroyed with the advent of the European-fueled Industrial Slavery Complex, and "bodies" was the term for commodity and commerce. This exhibition seeks to examine and present how Black peoples of the African Diaspora preserved themselves through various methods of creative expression that can be traced forward in time to the works presented by the artists in "Noir Atlantic: Connecting the Continents".

By viewing this exhibition we are participating in a sort of time travel that allows us to connect the past to the present while continuing the thread forward into a developing future. The historically inspired work "Ravinodyab (Ravine au diable/ Devil's Ravine)" by Dinizulu Gene Tinnie recalls the legacy of Félix Morisseau-Leroy as a contemporary figure with Haitian literature and most importantly a critical figure to bring about the establishment and recognition of the Kreyòl language. Dinizulu's personal connection to Félix and as a long-time resident of Little Haiti truly create a full circle as he exhibits his work in this gallery space for the first time. Michelle Grant-Murray's and Woosler Delisfort's collaboration on "RoseWater" demands intentionality in our caring for Earth and calls for "a radical conjuring employed by ancestral memory, ritual, and Being!" through our spiritual awakening. What this "radical conjuring" might look like in visual terms can be imagined through the nature-inspired abstract and textural paintings presented by Jamaican artist Errol Miller. We are brought full circle within a more figurative, local, and regional context as the work "Tracks & Bridges" by Kabuya Pamela Bowens Saffo, in her own words, explores "historical perspectives that acknowledge people of color, specifically African American." Recognizing their ancestral knowledge, the featured artists intentionally and intuitively are creating worlds that utilize the visual language of their ascendants and bring a message to us all - one that reminds us we are connected across the waters and throughout the new continents that we have come to inhabit as well as those we were left to continue on without our kin, without family.

There is a unique story that each artist has to tell and yet they are connected. They are like the Akan proverb referenced in the book "Homegoing" by Yaa Gyasi: "The family is like the forest: if you are outside it is dense; if you are inside you see that each tree has its own position." We are in essence together, separate, and connected. We are still here.

Marie Vickles
Curator-in-Residence, Little Haiti Cultural Complex



Dinizulu Gene Tinnie

Professor and artist Dinizulu Gene Tinnie was born Gene Sinclair Tinnie on February 25, 1942, in the South Bronx, New York. Tinnie attended Suffolk County Community College, earning his A.A. degree, with Science Emphasis, in 1962. He continued his studies at the State University of New York-Stony Brook, with a B.A. degree in French in 1965, minoring in education and Spanish. In 1966, Tinnie earned a Fulbright scholarship to study French language, history and culture at the Université de Caen, France, receiving a Diplôme supérieur d'études françaises in 1967, and, in 1968, his Licence ès Lettres degree from the Université de Nancy. He would go on to earn his M.A. degree in French literature and linguistics from Queens College, City University of New York, in 1970.

Following his graduation, Tinnie worked as a linguist for the Black Dialect Project at the Southwest Regional Laboratory for Educational Research and Development in Los Angeles, California, while also continuing graduate studies in linguistics at UCLA.

Relocating to Boston, Massachusetts, he served as a project coordinator and artist-in-residence at Circle Associates educational consulting firm, and would be featured in his first exhibition, entitled "Black Artists," in 1974 at Horticultural Hall, the same year he designed the inaugural museum space and exhibition of the new Boston African American Museum.

Subsequently moving to Miami, Florida, he joined the Miami Black Arts Workshop as an artist, designer, and project coordinator, serving in that position until 1983, and would become a founding member of the Kuumba Artists Collective of South Florida. Tinnie was an adjunct professor of English, humanities, and art appreciation at Miami-Dade Community College from 1975 to 1995, and joined Florida Memorial College in 1982, going on to serve in several positions that included art department chair. He also designed exhibitions for the Old Dillard Museum in Fort Lauderdale, and supplemental "After the Henrietta Marie" historical exhibitions in conjunction with the touring "A Slave Ship Speaks: The Wreck of the Henrietta Marie" exhibition, created by the Mel Fisher Maritime Heritage Society in 1995.

Tinnie's public art commissions in South Florida include "Remembrance of the Way," "Trilogy for Dr. King," "The World is a Garden in which All Are One," "A Gathering of Spirits," the Richmond Heights Pioneers Monument, and the artwork on the Key West African Cemetery memorial monument. Major exhibitions include "I Remember the March on Washington," (DC and Houston) and "Dinizulu Gene Tinnie: an Overview" (Miami).

Tinnie is the founder and co-director of the Dos Amigos/Fair Rosamond Slave Ship Replica Project. Publications discussing Tinnie's research on the history of the Middle Passage have appeared in publications such as the Journal of African American History, Florida History, FlaVour magazine, and Islas bilingual quarterly.

In addition, he is chair of the City of Miami Virginia Key Beach Park Trust, and serves on several other boards related to historic preservation.

Tinnie and his wife, Dr. Wallis Hamm Tinnie, have two daughters.

Biography courtesy of The HistoryMakers (<https://www.thehistorymakers.org/biography/dinizulu-gene-tinnie>)



Errol Montclair Miller

Born in Jamaica, Errol Montclair Miller, at an early age was engaged in the pursuit of creative artistic challenges. While still in elementary school he was able to draw a car three-dimensionally while his peers could not. This memory is something that he will never forget – it also greatly motivated and made him feel that, even at a young age, he was indeed an artist. Errol's other talents include playing piano by ear and being taught how to play the classics in grade five. His favorite musicians were Nat King Cole and Louis Armstrong while his favorite artist was Andy Warhol due to his use of printmaking and visibility in the world - which was quite inspiring. His skills improved as he matured and he participated in his first art exhibition as a teenager at Ardenne High School in Kingston in the 1950s. After graduating from college he enrolled in a correspondence course at the International Correspondence School (ICS) in Scranton, Pennsylvania, where he began the next chapter of his career in textile dyeing and finishing. As he neared the finishing of his ICS courses he began to search for employment in the textile field and joined the Ariguanabo Company of Jamaica as a laboratory assistant in dyeing. He was now extremely happy to have a job in his chosen career path. When Ariguanabo expanded its operations into printing, it adopted the new name JayTex. With this newly expanded role as he worked with JayTex, Errol felt as if he was "on fire" as his dreams were being fulfilled - and he did not look back. Errol's aspirations in the field of commercial textile production peaked when he pioneered designing and printing in 1962 to commemorate Jamaica's Independence celebration. He printed thousands of yards of the Independence Coat of Arms, millions of Jamaican flags, thousands of yards of bunting (thick decorative ribbon fabric made from cotton) to adorn buildings, streets, and more. He worked night and day to meet the committed deadlines and was extremely satisfied with his crew that garnered commendable results.

His efforts, fortunately, did not go unnoticed and he was awarded a Jamaican Independence Scholarship to go study abroad in Canada. However, it took him three years to train a crew to take charge of the operations at JayTex in his planned my absence to study abroad and so my scholarship was put on hold. But fortunately after training a competent crew, he was released in 1965 to pursue his studies now in England instead of Canada.

In England, Errol participated in textile wax processing courses at various institutions that included Blackpool Technical College, Burnely Technical College, and Bolton Technical College with most courses completed at the University of Manchester Institute of Science and Technology (UMIST). Studies included both holiday and business visits to France, Germany, Switzerland, Austria, United States, Mexico, Colombia, Trinidad, and Guyana that provided inspiration for his work and personal art.

Errol returned to Jamaica and back to work at JayTex upon his completion of studies to work in Finishing and Printworks as Plant Manager. He worked for a few more years at JayTex but then left to pursue yet another challenge of dyeing and finishing knitted lingerie fabrics. He was then called back to JayTex and continued to work with them until 1987 when he decided to migrate with his family of 5 to New York so that his children could have access to more opportunities and higher education. He went on to manage several companies in New York until relocating to Miami in 1998. As he continued in the textile field in Miami he exhausted the limited managerial opportunities in that region. He then changed his career focus and worked with FEDEX loading and unloading aircraft for 10 years while simultaneously working at the Home Depot for 20 years doing color mixing in the paint department, more recently in the power tools department.

Errol has participated in art exhibitions throughout Miami at The Glass Gallery in Pembroke Pines, Prizm Art Fair, and the Jewish Synagogue Flamingo Road. He has also worked as an educator teaching art to students in summer camp programs. His repertoire of works include

He enjoys working on various projects and mediums that include designing t-shirts, labels and logos, macramé, silk scarves, tie-dye, batik abstract art, screen printing, resin sculpture, and jewelry, placards, acrylic pouring ("fluid art"), garment dyeing, theatrical costumes, as well as working as a textile and wet processing consultant. He is bilingual in English and Spanish.



Michelle Grant-Murray

Michelle Grant-Murray is an independent choreographer, performer, and Artistic Director of Olujimi Dance Theatre. Her work has been performed and published in Europe, Asia, South America, the United States, and the Caribbean. She is currently on her 2nd term as an Artist in Resident for historic Deering Estate. Additionally, she has also recipient of the Live Arts Miami LaLa Residency. Michelle is Associate Professor and Coordinator of Dance at Miami Dade College Kendall Campus where and serves as the Artistic Director of Miami Dade College's Jubilation Dance Ensemble. She is Co-founder of the Florida Black Dance Artists Organization.

Michelle earned her M.A. Degree in African Studies (Pedagogy & Cultural Studies) from Florida International University and her MFA degree in Choreography from Jacksonville University. Michelle is a council member and on the Board of The MDC Earth Ethics Institute. She has trained extensively in pedagogy of ballet, Traditional and Contemporary Modern Dance, West Africa, Afro-Brazilian, Jazz Dance, and Dance Composition. She has trained with prominent artists across the world such as Reginald Yates, Jawole Willa Jo Zollar, Katherine Dunham, Donlin Foreman, Nora Chipaumire, Rennie Harris, and has studied at the Alvin Ailey American Dance Theatre and the Dance Theatre of Harlem.

Michelle is the host and brains behind The Black Artist Talk, a conversation that dialogs the process, politics, and preservation of Black Artists in South Florida. Michelle is the Executive Director of the annual Artistry In Rhythm (A.I.R.) Dance Conference presented and sponsored by Miami Dade College. Michelle, author of *Beyond the Surface: An Inclusive American Dance History*, is a writer, scholar, performer, choreographer, educator, and mentor. She has developed and implemented Olujimi Dance Technique and a unique choreographic process, Ancestral Dance Movement Memory (ADMM). Michelle is committed to the upliftment of Black Women, earth ethics, ecology, and sustainability. She serves on the Miami Dade College Earth Ethics Institute and is actively engaged in National Water Dance.

Woosler Delisfort

Woosler Delisfort is an award-winning documentary photographer and filmmaker.

He was born, raised, and resides in Little Haiti, a community formed by Haitian immigrants through the migration patterns that typically force immigrants to leave home and rebuild in an unknown place—largely political instability and violence fomented by the U.S. which then declares, “You are not welcome here.” And even in the face of a fervent unwelcoming, Miami’s Haitian community, his parents, created a home in Miami and painted it with their Haitian touch.

It’s the turquoise and coral stained walls, the Haitian rhythms blaring from sidewalk speakers, the elderly woman walking down the street with a basket of fresh grilled peanuts, pistach, balancing on her head, it’s the rara band that livens up Friday evenings through the streets of Little Haiti transporting one -if but for a moment back home— even if you’ve never set foot on your parent’s island—it’s your home too.

Over the past 10 years, Woosler Delisfort has devoted a large part of his work to capturing the energies driving the human experiences of Miami’s Haitian community in Little Haiti. That motivation feels even more urgent now as the neighborhood gentrifies and the sounds of Haitian rhythms from the sidewalks start to quiet. Storytelling for him is an instrumental medium for depicting truth, authenticity, and the exploration of self and the unexplored. Fundamentally, it is an opportunity to connect with the core principles that affect the collective human spirit.



Kabuya Pamela Bowens-Saffo

Kabuya Pamela Bowens-Saffo is a Florida-based artist specializing in printmaking and mixed media constructions. Her work explores aspects of everyday social-political human relations, with the interest in historical perspectives that acknowledge people of color specifically African Americans. Her recent body of works titled "Tracks & Bridges" was first exhibited at PRIZM art fair curated by William Cordova, "Uptown Triennial 2020" curated by Betti-Sue Hertz at the Wallach Gallery-Columbia University. In 2021 the importance of research and archiving as a part of placing her work within the art historical cannon was presented in the exhibition "Place and Purpose" curated by Amy Galpin at the Patricia & Phillip Frost Art Museum. "Place and Purpose" shared a meaningful scope on the history of South Florida as well as the migration of people of color from the Caribbean. Currently, a new edition of "Tracks & Bridges" is presented in the exhibition "Noir Atlantic: Connecting the Continents" at The Little Haiti Cultural Complex, curated by Marie Vickles.

"For me, it has always been about the human experience and mankind," said Kabuya. "When art becomes a part of our everyday living environment, it can inform us culturally while enhancing the local landscape." Growing up in Miami, Kabuya's surroundings were infused with art. She often witnessed how two hands could create endless possibilities as her father played guitar while her mother sewed. Once her first-grade art teacher exposed her to the magic of several artistic materials and tools, she was hooked.¹

"Kabuya attended Howard University and learned under the founding members of the AfriCOBRA movement, an African American artists' collective, including Jeff Donaldson. Her printmaking professor, Winston Kennedy, helped her to explore several technical practices within the laboratory and gifted skills she carried with into her MFA."¹

Kabuya is a BFA graduate of Howard University in Washington, DC, and an MFA at Tyler School of the Arts at Temple University in Philadelphia. She began MFA studies at Pratt Institute in Brooklyn, New York while working as a master printer with Robert Blackburn at the Printmaking Workshop. A recipient of New York Foundation for the Arts, National Endowment for the Arts, Bronx Council for the Arts and Mid-Atlantic Grants. The artworks of Kabuya are included in national and international collections. She has been an Artist In Resident at the Zora Neale Hurston Museum, Salem/Salem in Baden-Württemberg, Germany and the Scuola Internazionale di Grafica in Venice, Italy. Kabuya is the founder of THINKING CAP: Collaborative Arts Projects involving artists, architects, engineers, and environmental scientists.

Source: Sieradzki, Amanda. 2020, May 30. "Pamela 'Kabuya' Bowens-Saffo" practices art in action." Tallahassee Democrat <https://www.tallahassee.com/story/life/2020/05/30/pamela-kabuya-bowens-saffo-practices-art-action/5278162002/>



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.



Haitian Cultural Arts Alliance

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 one-stop information, recreation, and research center for Afro-Caribbean history and art enthusiasts that contributes to developing 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.

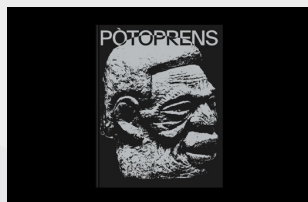
We recognize Mireille Chancy Gonzalez, co-founder, and long-standing board member, for her deep commitment to the



Magnificent 7 Havana, Haiti Edition

IPC ArtSpace 225 NE 59th Street Miami, FL 33137
December 3, 2021 - February 28, 2022

IPC ArtSpace presents The Magnificent Seven (M7) Havana, Haiti exhibition during Miami Art Week 2021. This art show is a collection of seven works of fine art sampled from the 2016 Knight Arts Challenge winner Havana, Haiti: Two Cultures, One Community, a book and exhibition by award-winning photographers Marice Cohn Band, C.W. Griffin, Carl-Philippe Juste, and Pablo Martinez Monsivais. Each limited-edition print will be 70 inches in its longest dimension and printed by renowned fine art printer Randy Mitchell. The exhibition is the preview and announcement of the book publishing in celebration of the more than fourteen years of making, which began in 1992 when photojournalist Carl Juste found himself at a refugee camp in Guantanamo. Cubans and Haitians shared the same limbo for the first time, though the Cubans waited for transfer to mainland U.S. while the Haitians waited for repatriation to the hell they had just tried to escape. The M& Havana, Haiti exhibition serves as a reminder of the commonality between Cuba and Haiti, while examining the mutual roles they share in common regarding history and culture.



PÔTOPRENS:

The Urban Artists of Port-au-Prince Book Launch Book launch event at the studio of Edouard Duval-Carrié on Friday, December 3rd, 2021 at 1pm. Books for sale post-event at the Haitian Cultural Arts Alliance located at 225 NE 59th St Miami, FL 33137 / www.haitianculturalartsalliance.org

PÔTOPRENS: The Urban Artists of Port-au-Prince is at once a portrait of Haiti's capital, a celebration of its arts, and a visionary re-mapping of culture in the world's first Black republic. Published to celebrate a landmark 2018 exhibition at Pioneer Works. PÔTOPRENS comprises the first major survey of contemporary artists of urban Haiti. Printed in both English and Haitian Kreyòl, PÔTOPRENS is a map-like reflection of the urban landscape and a new geography of popular production. The city of Port-au-Prince is a polyphonic metropolis that declares its past via multiple voices; in this volume, the city's complex present is evoked through artworks, images, testimonies, and essays. These contents are organized around distinct zones of artistic production—urban neighborhoods identified with particular subjects, materials, and forms. Focusing on 14 of these areas' exemplary artists, PÔTOPRENS mirrors the geography of the city that inspired it. Contextualized by leading writers on Caribbean history and culture, these artists' stories are situated within Port-au-Prince's rich heritage of "majority class art." As cities everywhere grow ever-more critical to our changing global environment, catalyzing cultural, social, political, and economic transitions of all kinds, this book articulates urban Haiti's unbroken link with its revolutionary past. It also issues an insistent call to relocate that past, and the vital forms of expressive culture its echoes still feed, within the contemporary record. With an introduction by Joshua Jelly-Schapiro, PÔTOPRENS includes essays by Edouard Duval-Carrié, Leah Gordon, and Gina Athena Ulysse, and features text and artwork by Katelyne Alexis, Karim Bléus, Myrlande Constant, Dubréus Lhérisson, Ronald Edmond, André Eugène, Richard Fleming, Celeur Jean Hérard, Jean Salomon Horace (Ti Pelin), Frantz Jacques (Guyodo), Michel Lafleur, Evel Romain, Jean Claude Saintilus, and Yves Telemaque. Pioneer Works Press publishes works that foster experimental modes of thought across a wide array of disciplines and mediums. Through its imprint and bookstore, Pioneer Works seeks to demonstrate that publishing is essential to accessing the arts and that it is at the foundation of all creative practice.



Liquid Knowledge Presents: A Hemp & Cannabis History

The exhibition, part of the Global/Borderless Caribbean series, opens on November 30th, 2021 during Miami Art Week at 290 NE 61st Street in Miami, FL. The event is free and open to the public.

Liquid Knowledge Presents: A Hemp & Cannabis History explores and celebrates a one-of-a-kind plant beyond the propaganda. While Hemp originated in Asia, this import to the new world has had quite a checkered history, especially in the pharmaceutical world. It is time to revisit its history and provide a larger understanding of its inherent qualities and possibilities, particularly in this new world where it is swiftly becoming a major crop.

At the core of the exhibition is the life and work of Don Wirtshafter, a retired attorney now living in Ohio, whose activism concerns the legal aspect of this commodity here in the US and who has assembled a fascinating collection of industrial and pharmaceutical items concerning the plant. The exhibition also explores the unique journey of the Hemp and Cannabis plants around the world and details their uses and stereotypes over time. Hemp and Cannabis have been both treasured and demonized, with a varied history that few other plants can claim. This exhibition traces the plant's transformation from legalization to criminalization and back again to legalization.

The exhibition includes a large selection from Wirtshafter's collection, curated and installed by celebrated contemporary artist Edouard Duval-Carrié in association with the Haitian Cultural Arts Alliance. The artifacts date from the mid-1800s, prior to the prohibition of Hemp, into the 20th century and present day. Objects will be on view as well as posters and other items related to Hemp and Cannabis culture. Didactic panels present a brief history of the plant and consider its new potential as a major global commodity offering important economic and medical advantages all over the world.

In conjunction with the collection of artifacts are seven large-scale documentary photographs by world-renowned photojournalist Carl-Philippe Juste in association with Iris PhotoCollective. This series of photographs explores Wirtshafter's life and work. Juste has created a visual record of Wirtshafter's collection of artifacts, and a memoir of his life, personality, and mission. Duval-Carrié is also producing new work specifically for the exhibition. This exhibition's appearance in Miami is highly significant because South Florida has played a key role in Hemp and Cannabis history. During its period of criminalization, the plant was notoriously pressed into blocks – the famous "square groupers" – and dumped by illegal traffickers off the South Florida coast. Exhibition visitors will get a look at some of the replicas of these blocks, as well as a door from a Cessna airplane used for bringing these groupers into the U.S. With our partner and sponsor of the event, Marimberos, an organization dedicated to the history and culture of Hemp and Cannabis, the exhibition will then move onto Cartagena, Colombia in 2022, where a world-class Hemp and Cannabis museum is being developed in the walled city.

This event is funded and sponsored by Marimberos.

Disclaimer: There will be no live plant material present nor will the use, possession, or sale of hemp or cannabis be permitted at this event.



ART BEAT MIAMI

The Caribbean Marketplace at the Little Haiti Cultural Complex
 5925 NE 2nd Ave, Miami, FL 33137
 In-person from December 1-5, 2021 / Online from December 1, 2021 - January 31, 2022.

ART BEAT MIAMI celebrates its 8th year with its annual Art Fair showcasing the works of more than 30 emerging and renowned local, international, and celebrity artists during Miami Art Week at the Caribbean Marketplace in Little Haiti. Art Beat Miami, is an annual satellite art fair presented by Little Haiti Optimist Club and Welcome to Little Haiti, showcasing emerging and renowned artists from Haiti and around the world. Nestled in the heart of Downtown Little Haiti, Art Beat Miami features artists, painters, sculptors, art exhibits, murals, performers, and musicians. The festival brings together multidisciplinary artists working in collaboration to highlight the culturally rich and diverse creativity of local artists and the Caribbean Diaspora here and beyond. Art Beat Miami is produced by Marie Louissaint and Joann Milord and curated by Lobey Art & Travel, a network of artists and entrepreneurs promoting art and advocating for the financial stability of artists.



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Naomi's
 Garden
 RESTAURANT & LOUNGE

TROPICAL ART FAIR
 A FUN EVENT FOR ART ENTHUSIAST

December 5, 2021
 10:00 AM - 6:00 PM

650 NW 71ST ST
 MIAMI, FL 33150

Tropical Art Fair - Limited Art Edition!

Sunday, Dec 5, 10:00 AM – 6:00 PM
 Naomi's Garden Restaurant & Lounge, 650 NW 71st St, Miami, FL 33150

Join Tap Tap Tours at the Tropical Art Fair and come on an exploration of the flamboyant art that Miami has to offer, featuring the work of Louis Rosemond. Everyone in the family is welcome from grandchildren to grandparents. Food, drinks, and snacks will be available for purchase with a bite-size sample of Naomi's world-famous fried plantain.
<https://www.taptaptours.com>



ART OF BLACK

MIAMI
shines

GREATER MIAMI AND THE BEACHES

Miami Art Week 2021 in Little Haiti is brought to you by the generous support of the GMCVB's Art of Black initiative.

www.miamiantbeaches.com/neighborhoods/little-haiti

CELEBRATE ART OF BLACK IN GREATER MIAMI & MIAMI BEACH
Experience Greater Miami & Miami Beach through the lens of the Black artists whose work has been a critical driver of the destination's ongoing creative explosion. Learn about the artists, check out their work, discover their stories, and get a new perspective on Miami's vibrant cultural landscape. Find events, explore timely topics, and get involved with this exciting movement.

ART OF BLACK (AOB MIAMI)

Launched in 2013, AOB Miami is a GMCVB marketing program created to elevate art, artists, and galleries that highlight and celebrate the African Diaspora throughout Miami-Dade.

GET SOCIAL WITH US!

#ARTOFBLACKMIAMI

CONTACT US

Greater Miami Convention & Visitors Bureau

Location 701 Brickell Avenue Suite 2700 Miami, FL 33131 USA

For more information and updated program information visit:
Little Haiti Cultural Complex (Center) www.littlehaiticulturalcenter.com
Haitian Cultural Arts Alliance -www.haitianculturalartsalliance.org

