

MIA GALLERIES

RECENT ACQUISITIONS

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NOV — AUG
2021 2022

MIAMI INTERNATIONAL AIRPORT
Gate D31 Gallery, Concourse D, post-security



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INTRODUCTION

We are very honored to present this exhibition and accompanying catalog at Miami International Airport for travelers, airport employees, and visitors to enjoy. *MIA Galleries Recent Acquisitions* features fourteen works by local artists Addonis Parker, Amalia Caputo, Annick Duvivier, Cara Despain, Carol Jazzar, Christina Pettersson, Ian Patrick O'Connor, Luján Candria, Maria Theresa Barbist, Monica López De Victoria, Najja Moon, Regina Jestrow, Silvia Ros, and Tom Virgin. Virgin's portfolio of letterpress prints also features artwork created by local artists Adler Guerrier, Laura Tan, Michelle Weinberg, and Pip Brant.

In 2020, during the Covid-19 pandemic, an acquisition initiative was created to support Miami-Dade County visual artists. At this critical, continuing time of human loss, social disruption, and health crisis, many people suffered job losses or experienced economic impact. Galleries and museums closed, exhibitions were postponed or entirely suspended, and those working in the art and cultural fields were particularly impacted.

The call to Miami-Dade visual artists to purchase existing artworks was the Airport's response to creating an economic stimulus, helping to encourage and support local artists. This initiative also continues MIA Galleries' mission to connect travelers and residents to our region's artists, and by extension, to stories and places of pride in South Florida.

The exhibition's featured artworks were created between 2017 – 2020, with many on view for the first time. The acquisitions include paintings, photographs, works on

paper, and prints. Commonalities between works include contemplation of beauty and precariousness of our regional landscape and resources. Some creations look to Nature for curative purposes or act as visual portals for healing and transcendence.

MIA Galleries Recent Acquisitions relates to contemporary demographics, identity, societal concerns, and as Elisa Turner states in her essay, addresses topics like "the vibrant colors and customs of our diverse neighborhoods in a place where many have emigrated under duress from their homeland and struggle to forge a new life." These artworks provide a sense of place to this incredibly unique, thriving, and vibrant part of the world. The acquisitions enhance the Airport's purpose, making it more than intermediate or terminal points. Art at MIA makes the Airport a destination.

I would like to extend my profound appreciation to our panelists for generously contributing their time, talent, and expertise; to all the artists who responded to our open call, and Elisa Turner for her insightful essay for this exhibition catalog.

Finally, I'd like to thank the participating artists in this exhibition. Their inspiring works of art contribute to our community's increasing and diverse cultural landscape.

Gendry Sherer
Director
Airport Fine Arts & Cultural Affairs

ART LESSONS FROM A PLAGUE YEAR IN MIAMI

By Elisa Turner

"Miami is teaching the world what it will be like in the 21st Century."

- Robert Farris Thompson

In 1999, it was my good fortune to speak with Robert Farris Thompson, prolific Yale scholar of Black Atlantic culture as it has evolved in Africa and the Americas. We discussed one of Miami's best-known artists, internationally famed Cuban-born José Bedia, who weaves together Caribbean, African, and Native American influences. "Bedia's right at the forefront of contemporary art and culture," said Thompson. "José is teaching us how to move into this multi-ethnic situation." Bedia's art is shaped by Miami's fascinating cultural diversity, which is generally quick to dazzle the eye and just as quick to provoke more questions than answers. "Miami is teaching the world what it will be like in the 21st Century," Thompson told me then.

Here we are in 2021, survivors of the 21st Century's plague year 2020 but still wary of surges even though many have been vaccinated. Against a backdrop of deadly tumult all over the globe, Miami has moved forward for the most part in art and culture, having already attracted talent throughout the country as well as the Caribbean, Latin America, Europe and beyond. Struggling and managing to persevere, many artists continue their creative work even as a global pandemic has delivered its murderous onslaught, even as hurricanes and fires propelled by the climate crisis devour life and property with unprecedented velocity.

Ongoing 2020 stressors: In Miami, rising seas flood coastlines and downtown as the city has become an international "blinking light" for casualties inflicted by warming oceans. Black Lives Matter protests proliferate locally and internationally. Immigrants do not always

survive dire obstacles to reach the city but keep trying.

To support the local art community in 2020, Miami International Airport (MIA) has purchased artworks by fourteen visual artists of Miami-Dade County. Holding a mirror up to this fraught time of multiple stressors, these artists reveal daunting challenges as well as Miami's determined resilience.

In photography, painting, works on paper and prints, they address topics like perennial tensions between the built environment and our natural resources, especially lush vegetation, glistening waters and the Everglades. They address topics like the vibrant colors and customs of our diverse neighborhoods in a place where many have emigrated under duress from their homeland and struggle to forge a new life.

That essence of a place where increasingly few are native-born is articulated in Tom Virgin's broadsheet combining poetry by Edwidge Danticat and poetic visual art by Laura Tan. It's one of six broadsheets in Virgin's portfolio "Home/s" (p. 41) purchased by MIA. A celebrated letter press printer, Virgin commissioned collaborations with writers and visual artists for this portfolio.

In "Home?," Danticat writes,

*We are born speaking one language.
We die speaking another.
We are seeds in one soil.
And weeds in another. . .
We don't always get to decide where we
call home.*

Smudges recalling water stains on a heavily used map line Tan's contribution. They suggest storms that disrupt attempts to navigate safe travels. Stanzas of Danticat's poem float like Caribbean islands around Tan's central image: a bird's nest that dwarfs the waterlogged bed frame on which it rests. It's a powerful metaphor for shelter resolutely crafted in fluid, uncertain circumstances.

The magical blue colors of iconic Biscayne Bay inspire and haunt artists. How long will we be graced by these azure and emerald vistas along that porous boundary between land and water? The bay is already scarred by chronic pollution and excessive boat traffic. On August 11, 2020, the Miami Herald reported that thousands of dead fish were floating in Biscayne Bay, as a result of 90 degree temperatures that led to a decline in dissolved oxygen making it impossible for fish to breathe. (This fish kill happened again in September 2021.)

"Every Being Is An Island, I" by Amalia Caputo (p. 17) is an extraordinary document of the bay's fragile shoreline. Her 100 photographs of the bay's mangrove clusters, vital guardians of the bay's ecosystem, are rendered in changing light and shifting blues and greens, arrayed in a grid like the precious gems they are. Intrigued by dance-like patterns of waves, Monica López de Victoria creates an abstract meditation with watercolor and thread on paper, conjuring the life-giving motion of water, in "Feeling Ripples" (p. 33). It's an apt image derived from her years of melding visual art with performance art, with many performances and videos demonstrating her creative passion for synchronized swimming.

Cara Despain captures the silken sheen of the bay in a quiet moment before the day breaks or ends. In her staged photograph "sea unseen" (p. 21), silver balloon letters

spelling UNSEEN graze the water's surface. They skewer a tranquil vista with an ominous warning of underwater threats.

With signature sensitivity to natural history, Christina Pettersson depicts a coral island at the end of the Florida Keys in the Gulf of Mexico. This island belongs to the Dry Tortugas archipelago and is portrayed in her drawing "Dry Tortugas" (p. 25). The archipelago's nesting colonies of exotic birds like the brown noddies in her drawing are the only such colonies in North America, Pettersson explains in an Instagram post. In modulated shades of gray, she invites viewers to experience the island's interlaced biodiversity under a wide open sky, honoring its unique remoteness.

Others lift up the region's surreally excessive vegetation, treasures not to be squandered. Composed with microscopic clarity and graceful geometric abstraction, "Ode to Nature Series" by Carol Jazzar (p. 23) reveals intimate details of exuberant plant life, transformed by moments in glaring sunlight or cooling shade. Most of these 70 jewel-toned photographs were shot during sharp-eyed explorations of her neighborhoods El Portal and Miami Shores, north of the city's hectic downtown. For his "Transcend #11," Ian Patrick O'Connor (p. 27) employs a large format 4x5 camera to immerse us in a verdant setting surrounding a bold orange square. The centrally placed square focuses our attention on the less publicized virtues of some Miami locations that blessedly lack urban hustle and glitz.

A photograph by Luján Candria, from the series "Roots to Branches #9" (p. 29), is choreographed with delicate black, gray and white arabesque shapes, drawing us into a forest dense with mystery, from which no light escapes. From her "Consumerist Collection," Annick Duvivier's mixed media

collage painting “Outside Influences” (p. 19) ricochets among often out-of-focus objects and memories, miming the materialist clamor of social media. Grounding the chaos is a central leafy branch with a woman painted apparently inside its slender base, claiming her vulnerable refuge.

Maria Theresa Barbist and Silvia Ros, exploring different settings miles apart, underscore how the built environment is forever making headway on lush environs, even when that environment signifies Miami’s creativity. For her “Eingenaeght (Bakehouse)” (p. 31), Barbist has sewn onto canvas eight photographs of the Bakehouse Art Complex, which has nurtured artists with studios for over 35 years. She portrays stairwells, work spaces and chain link fencing as the resilient “skin” of an artistic community within a subtropical city.

Ros photographs historic post-war Brutalist concrete architecture in South Florida and Cuba. Her majestic black and white photograph “Everglades Vista, Shark Valley Observation Tower, Concrete Miami” (p. 39), shows the Everglades unfurled beneath the sweeping ramp to the Shark Valley Observation Tower, which opened in 1966. In this photograph, sensual shapes of vast cumulus clouds floating above the horizon rhyme with the concrete ramp hovering between land and sky.

Miami’s “multi-ethnic situation,” so admired by Robert Farris Thompson, deftly undergirds art produced here, particularly by Regina Jestrow, Najja Moon, and Addonis Parker. Jazzy rectangular patterns in Jestrow’s “American Quilt #10” (p. 37) riff on the classic “Log Cabin” quilt pattern, considered a symbol of pioneer life dating to the Civil War era, reflecting her interest not only in folk art quilts but also current demographics. This quilt, part of her “Americana” series begun during

Black Lives Matter protests, is composed of 45 colors, paralleling wide-ranging skin tones in the American population. Among her quilt’s many tilting lines, there are few right angles, surely underscoring the challenges of finding common ways to move forward in a diverse city with a transient population.

Moon’s line drawing, “All and Both” (p. 35), bristles with dynamic energy. It seems to map out loose and lean dance steps as well as designs for open-ended gatherings, suffused with the multiple directions of her visual aesthetic informed by queer identity and Black culture.

In “Covid Cure” (p. 15), Parker’s luminous portrait of a Black woman in Little Haiti holding a bowl of mangoes radiates a healing spirit. The bowl is poised tenderly on her lap, like a child. Inside the bowl, mangoes gleam a luscious scarlet orange, echoing her head scarf. Both fruit and scarf form a dramatic counterpoint to her expressive face, painted in bluish black and pink tones. She welcomes viewers to partake in the bounty of this vitamin-rich tropical fruit.

It’s a stunning portrait created as the pandemic stalked with particular vengeance elderly people of color. This woman’s gracious pose gestures to the healing attributes of artworks recently added to the MIA collection. They’ve been mindfully shaped by an historic plague year.

Elisa Turner is an award-winning art critic and art journalist in Miami. She wrote for the Miami Herald for many years and continues to write for other publications. In 2020 she was one of nine visual art journalists nationwide to receive the Rabkin Prize.



FEATURED ARTISTS

The background of the page is a solid teal color. It features several thick, white diagonal stripes that run from the bottom left towards the top right. On the right side of the page, there is a large, white, rounded rectangular shape that partially overlaps the teal background and the diagonal stripes.

Addonis Parker

Art, to me, is a form of extreme communion with God. I use symbolic rendering and spiritual undertones to convey my message as I have received it. With the presence of nature and elements of historical events, I feel that I must be a gatekeeper of my current time and experience.

I find it necessary to include small forms of nature in my work. I paint for the love of creation and the respect and honor of my past forerunners who had neither the opportunities nor the civil rights to become what I am today. Art, to me, is therapeutic and the essential foundation of every community around the world.





Covid Cure, 2020, house paint on canvas, 60 x 48 in.

Amalia Caputo

For the past year and a half as an Artist in Residence at the Deering Estate, I have been shooting images and video of the natural environment and classifying certain aspects of the landscape as typologies. My intention was to build a large photographic and video atlas that can serve as a subjective visual testimony of its natural environment in the face of the imminent threat of sea-level rise.

I am interested in the process of careful observation of nature as a place in motion, examining our relationship to its everchanging landscape. I am also interested in photography as a promise of evidence in the reconstruction of memory and how we use it to think about permanence and our ephemeral experience through life.





Every Being Is An Island, I, 2020, archival pigment print, 60 x 40 in. Photo courtesy of the artist.

Annick Duvivier

"Outside Influences" is a representation of everything that we consume on a daily basis, from food to news and commercials. They influence our choices; we have to constantly filter them to grow and thrive.

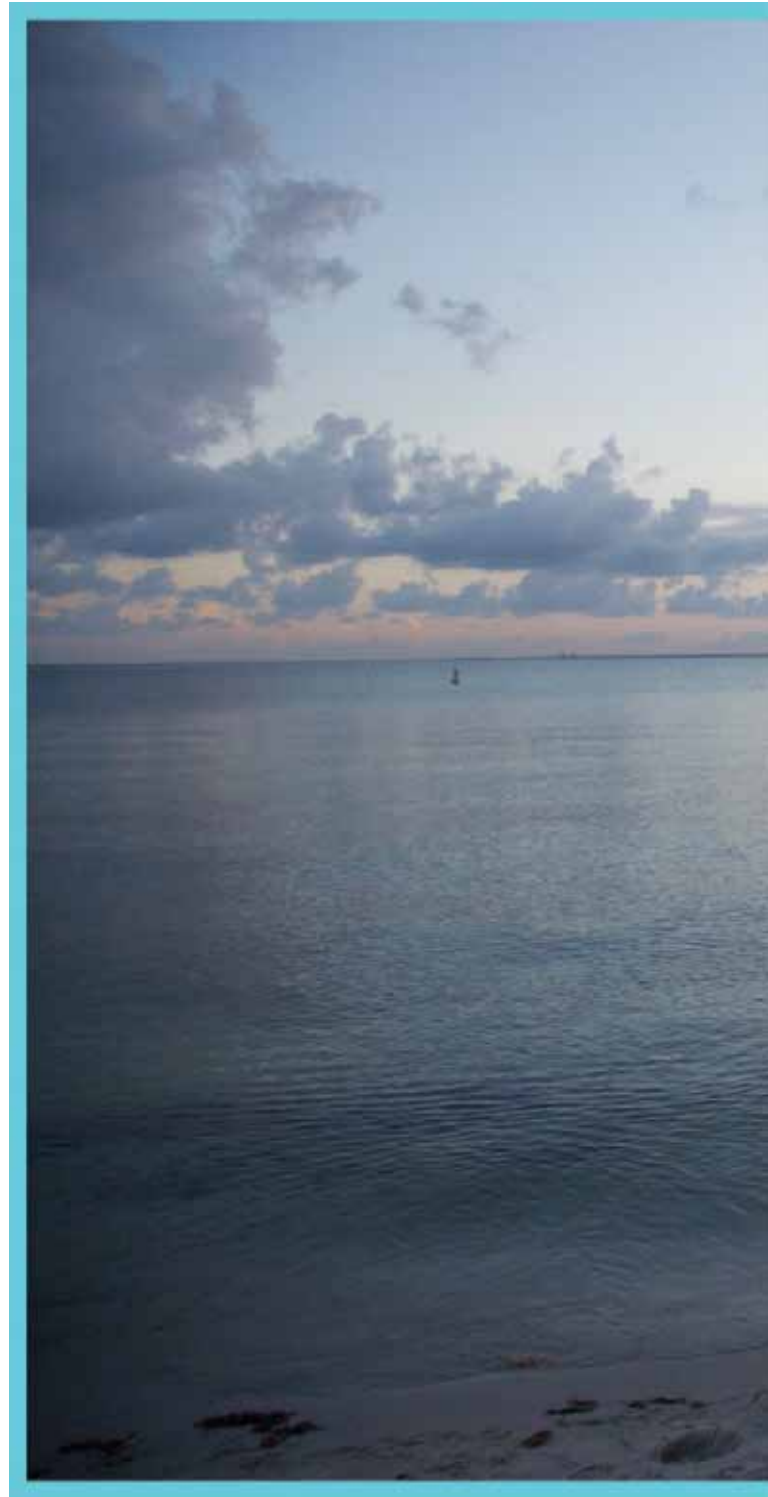




Outside Influences, 2019, mixed media on canvas, 48 x 60 in.

Cara Despain

I staged this photo in Biscayne Bay, and though its intention was to speak to the local sea level rise that seems to hide in plain sight, I think it also speaks generally to existential questions right now about human livelihood and vulnerability on the planet and how fragile it is—largely because we have pushed all the limits of sustainability. This also illustrates how anthropocentric we are when thinking about the climate crisis. The image was produced in conjunction with a public artwork—an audio piece by the same title—that is a quasi sci-fi radio drama about Miami succumbing to the sea, temporarily installed in storm drains in downtown Miami, commissioned by Fringe Projects through Miami-Dade County.

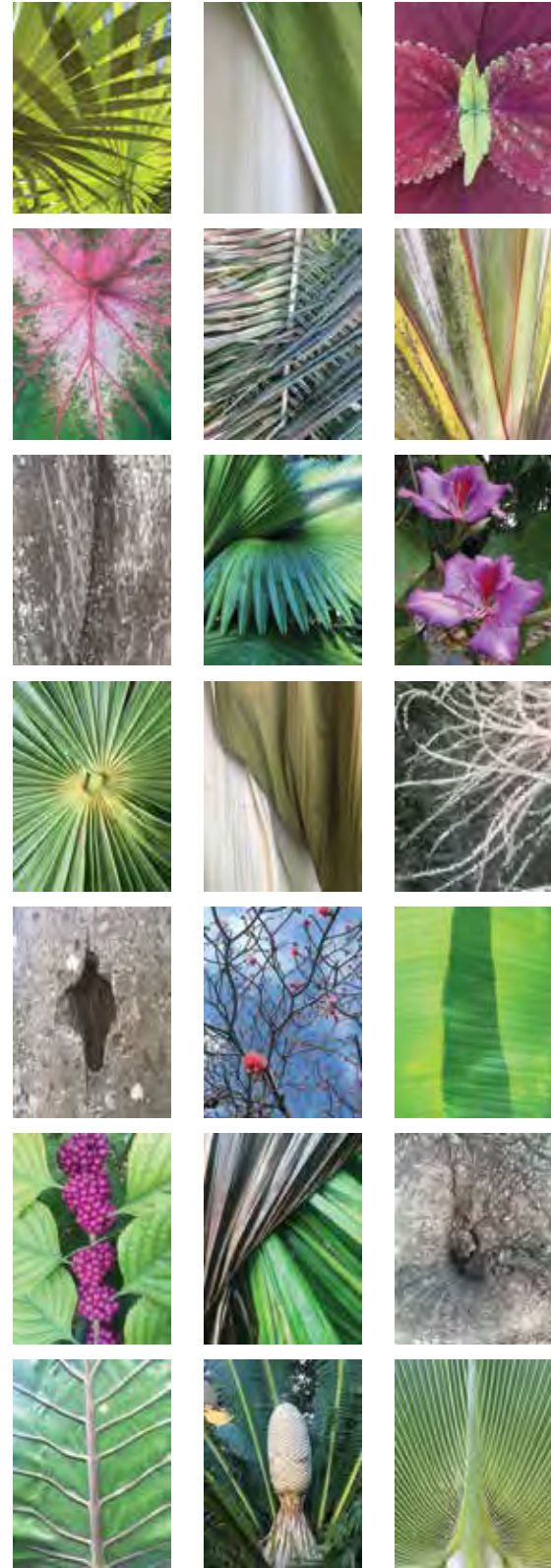


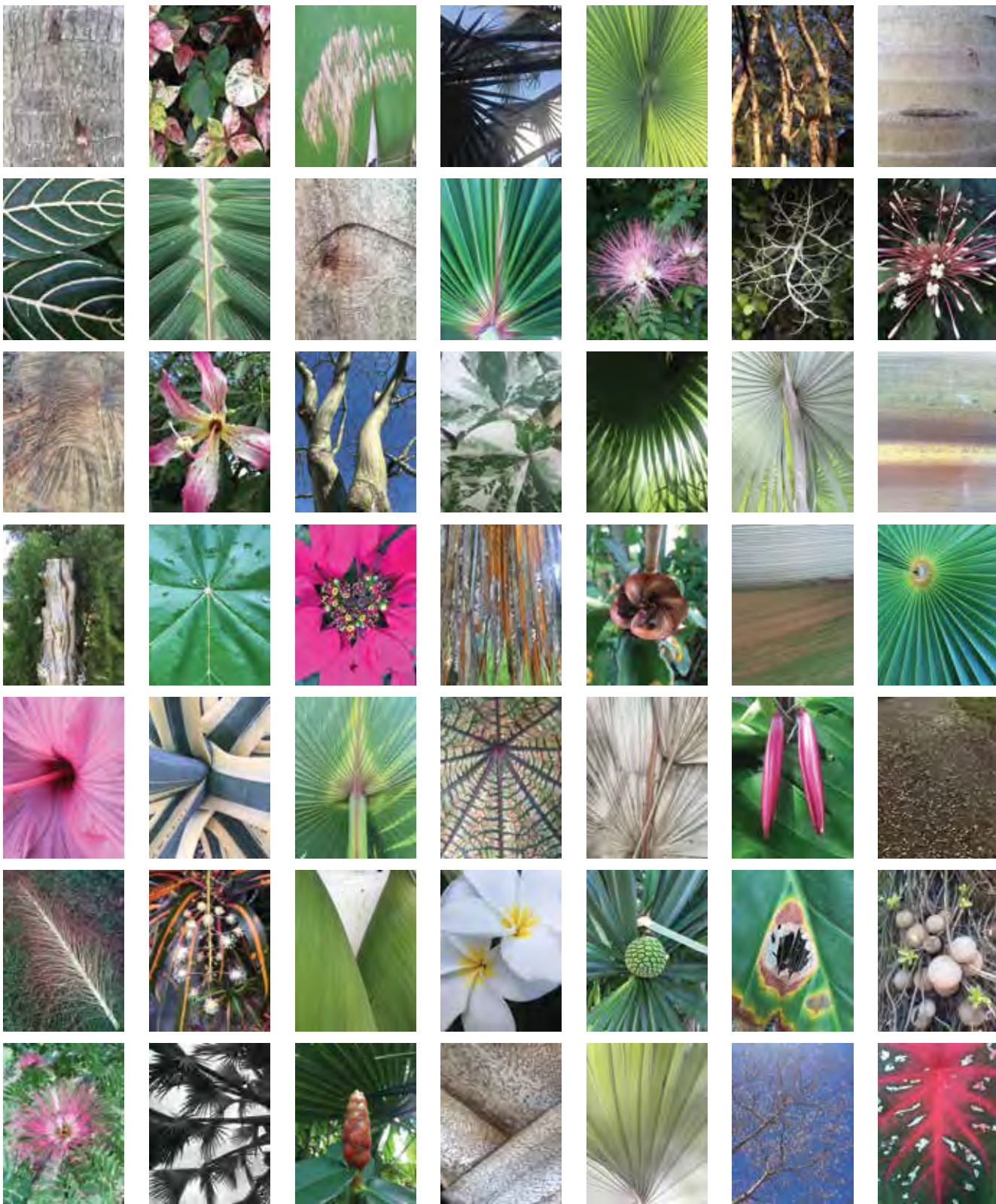


sea unseen, 2018, digital print, 25 x 33.5 in. Photo courtesy of the artist.

Carol Jazzar

A segment of my "Ode to Nature (Part I)" comprises photographs depicting our Florida landscape, with a focus on the details of the local luscious trees, plants and flowers. Most of these photographs were shot in my neighborhood of El Portal and Miami Shores.





Ode to Nature Series, 2014/2019, 70 C-print photographs, 4 x 6 in. (each), 56 x 60 in. (overall). Ed. of 100.
Photos courtesy of the artist.

Christina Pettersson

A depiction of the landscape of the Dry Tortugas, which is one of the Caribbean origins of Miami, part of the Everglades National Park System, and one of our most recent National Parks.





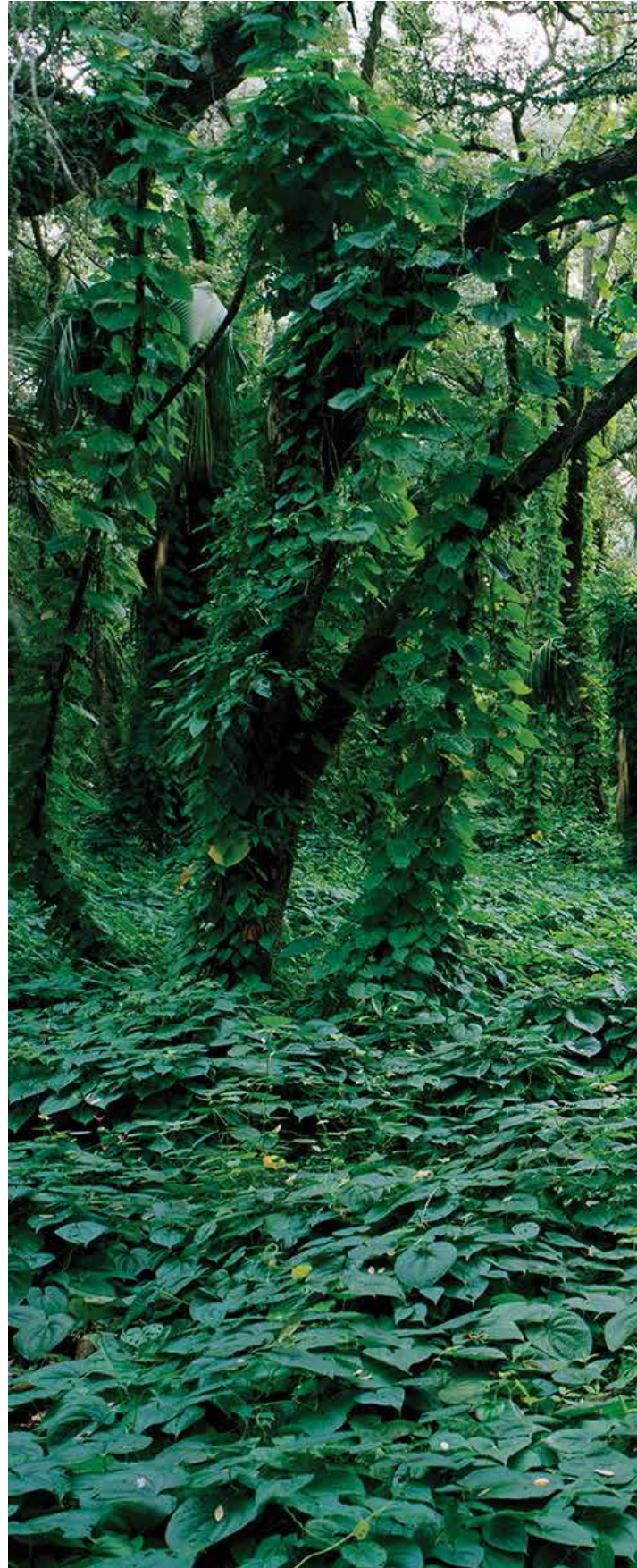
Dry Tortugas, 2019, graphite and conté on paper, 32 x 44 in. Photo courtesy of the artist.

Ian Patrick O'Connor

The Transcend series is a humble attempt to enter and intentionally give a sense of stillness to the activity of one's mind. The images are simple yet contain hidden messages directed at the subconscious of the viewers.

Timeless landscapes are strategically manipulated with a coinciding color and uniformed shape, rendering a focus point for entrance. These "Visual Mantras" are repeated in size and placement.

As the series continues to develop, I have been implicating tools learned from color therapy to achieve the goal of using photography as a mechanism for healing the viewer. Although not visible, each color has its own unique wavelength or vibration. Color vibrations have been used in various types of esoteric healing methods for ages. I am intrinsically motivated to apply these techniques into my work.



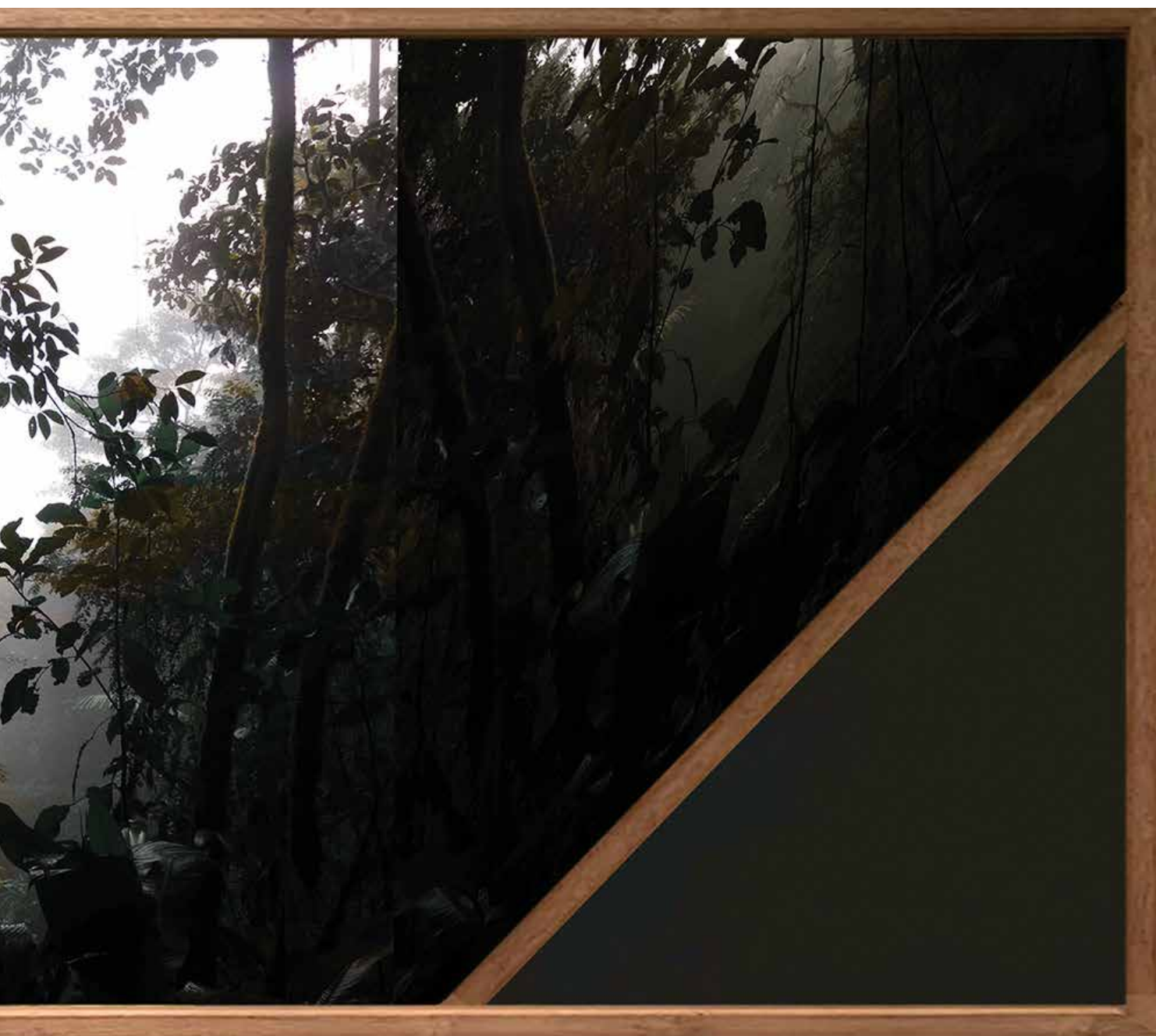


Transcend #11, 2020, digital print on archival cold press paper, 40 x 50 in. Ed. 1/4 +2AP. Photo courtesy of the artist.

Luján Candria

I explore different landscapes and use them as main subjects. Each one of them will look familiar to us, but not because we can visually recognize them. They will look familiar to us because of all the feelings that will arise within ourselves which appear to be linked to landscapes that are signified in our memory.





From the series *Roots to Branches* #9, 2019, giclée print on Hahnemühle paper, 24 x 54 in. Ed. 1/5 +AP. Photo courtesy of the artist.

Maria Theresa Barbist

In this body of work the photographs are sewn on to the canvas much like memories are sewn into our skin, into our bodies. Traumatic experiences don't only influence our emotional responses but also alter our physical body, for

example, the way our heart beats and how we breathe. The images in this work were shot with a medium format camera at the Bakehouse Art Complex, a safe space and home to artists for more than 35 years.



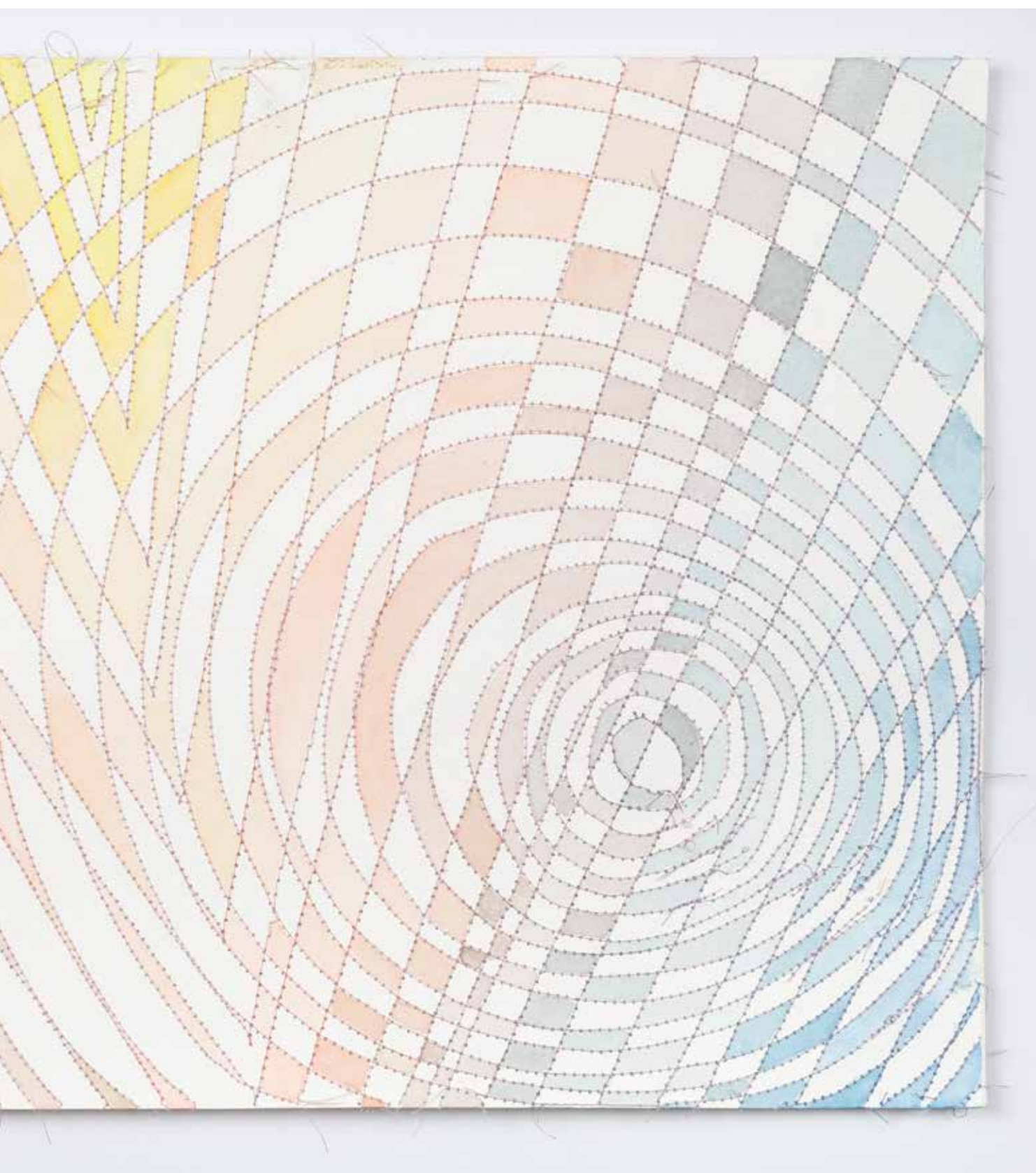


Eingenaecht (Bakehouse), 2018, canvas, digital print, thread, and paint, 32 x 60 in.

Monica López De Victoria

I use the piercing needle of a sewing machine to make this soft sewn watercolor piece. The hypnotic enlarging shapes, drawn with thread, ripple across each other but one has taken over with its gradient. This pattern comes from studying interference waves in water and visualizing the energy of plants affecting each other in nature. It is about how a new pattern can be made when two wavelengths merge. This is one of my favorite pieces in a meditation series that was birthed while I was an Artist In Residence In the Everglades National Park (Airie) in 2017. The series was then continued as a Resident Artist at the Bauhaus in 2018.





Feeling Ripples, 2017, sewn thread and watercolor on paper, 14 x 19 in.

Najja Moon

*Perhaps a dance,
tap dancing on the binary.
better yet,
Electric sliding.*



All and Both, 2020, ink on paper, 18 x 24 in.

Regina Jestrow

The “Americana” series began during the Black Lives Matter protests while the Coronavirus pandemic spread in 2020. “Americana” is based on research of white American women in relation to Civil Rights, Anti-Slavery, and Suffrage movements. Women used quilts to further their cause as a means of fundraising and support, and as banners during protest. The series is inspired by traditional geometric repeat patterns from

historic quilts of these time periods. Many of the colors represent varied flesh tones of the American population, including over 45 colors, and consist of a combination of hand-dyed, second-hand and new fabrics. Some of the pieces in “Americana” are stretched on rigid supports, and are presented as paintings to hang on the wall, blurring the lines between Craft and Fine Art.





Americana Quilt #10, 2020, assorted new and second-hand fabrics, thread, batting, stretched over wooden supports, 48 x 38 in.

Silvia Ros

“Everglades Vista, Shark Valley Observation Tower” is a selection from my project “Concrete.Miami,” which documents and examines the Brutalist and tropical concrete architecture of South Florida. The observation tower at Shark Valley, Everglades National Park is a modernist swirl of pre-cast concrete that rises up through the everglades and into the sky, to offer sweeping views from the horizon to the alligators below.



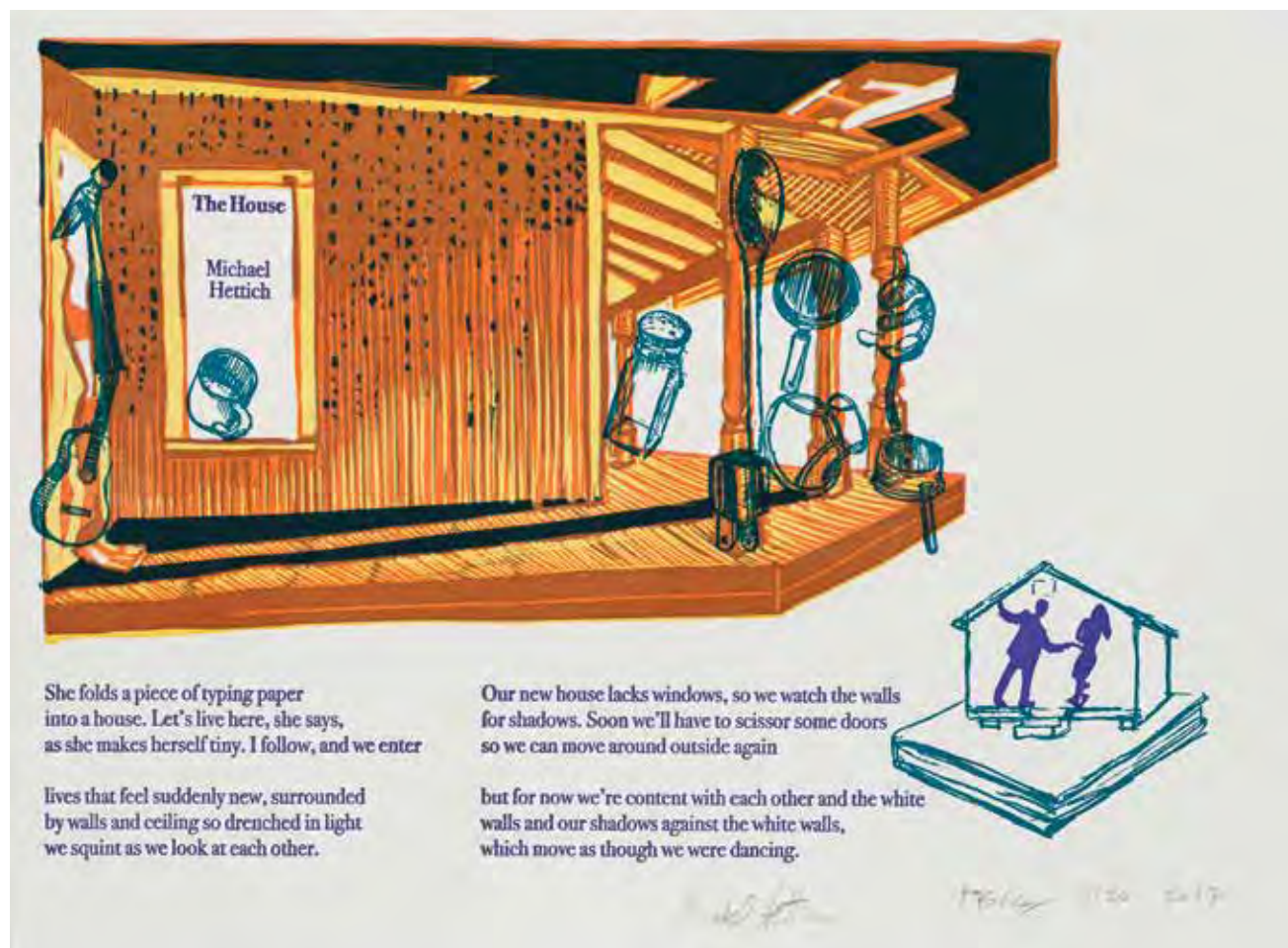


Everglades Vista, Shark Valley Observation Tower, Concrete. Miami, 2020, digital print on metal, 60 x 40 in. Photo courtesy of the artist.

Tom Virgin

"Home/s" is an interdisciplinary project pairing Miami-Dade County visual artists and writers to create collaborative prints with text and image (also known as broadsheets). The title is both a reference to young urban peoples' adoption of misplaced plural forms in speaking, as well as a recognition that almost everyone in

Miami-Dade County has more than one home. The artists'/poets' work addresses the theme of "home." These five pairs (and one triplet) of professional artists/writers came together to make five editioned prints that examine our shared community values of Miami in the context of refuge, refugees and multiple interpretations of home.



She folds a piece of typing paper
into a house. Let's live here, she says,
as she makes herself tiny. I follow, and we enter

lives that feel suddenly new, surrounded
by walls and ceiling so drenched in light
we squint as we look at each other.

Our new house lacks windows, so we watch the walls
for shadows. Soon we'll have to scissor some doors
so we can move around outside again

but for now we're content with each other and the white
walls and our shadows against the white walls,
which move as though we were dancing.

1

1. *The House*. Poetry by Michael Hettich. Visual art by Tom Virgin.
2. *Miami*. Poetry by Mia Leonin. Visual art by Adler Guerrier.
3. *Stairway To Heaven*. Poetry by Denise Duhamel and Maureen Seaton. Visual art by Michelle Weinberg.
4. *XO*. Poetry by Campbell McGrath. Visual art by Pip Brant.
5. *Home?* Poetry by Edwidge Danticat. Visual art by Laura Tan.



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Home/s, 2017, a portfolio of six broadsheets (letterpress prints), 11.25 x 15 in. (each). Ed. 6/20.



BIOGRAPHIES

The background of the page is a solid teal color. Overlaid on this are several white geometric elements. A large, stylized chevron shape, resembling a 'V' or a mountain peak, is positioned on the left side, pointing downwards. To the right of this, there are three parallel diagonal stripes that run from the top right towards the bottom left. On the far right, there is a vertical white bar with a rounded top, which appears to be part of a larger, partially visible shape.



Addonis Parker

B. 1972, Avon Park, Florida

Addonis Parker is an accomplished self-taught artist and muralist living and working in Miami, Florida. His work has been featured in numerous group and solo exhibitions and events throughout the Southeastern United States. A major exhibition of his work opened at The Old Dillard Museum in Fort Lauderdale, Florida, in 2007. Having begun creating murals in his early twenties, he has completed several notable murals to date. Public mural commissions include *Yesterday and Forever*, Overtown Metrorail, Miami, Florida (2015); *Thunder & Enlightening* at OneUnited Bank (2015); *I Dream To See* at Joe Celestin

Recreational Center City of North Miami, Florida (2013); and many more. Parker has also restored various important public artworks throughout Miami-Dade County, including *Prince of Peace* (the Historical Oscar Thomas mural) in Liberty City, Florida and *Everyday Life* murals in Overtown, Miami, Florida, created by the late legendary Miami artist Purvis Young at the Culver Overtown Branch Library, to name a few. He is the president and CEO of Art Forever Miami, Inc., a non-profit located in Liberty City, Florida, where he mentors youth to create socially significant and culturally relevant artwork.



Amalia Caputo

B. 1964, Venezuela

Amalia Caputo is a Venezuelan-American artist living in Miami since 2003. Caputo received an MFA in Photography and Studio Art from New York University and the International Center of Photography in New York (1995) and a BA in Art History from the Universidad Central de Venezuela (1988). Working at the intersection of photography, video and installation, Caputo's practice is connected to the feminine, nature, the archive, and memory. Her work deals with the construction of memory through time-based media, and building visual archives in the age of digital. Caputo is interested in reflecting upon the ephemeral vs. the permanent power of images and how they operate in our material culture. Recent solo exhibitions include *Every Being is an Island*, Deering Estate, Miami, Florida (2021); *Transferences 2.0*, Hollywood Art and Culture Center, Hollywood, Florida (2019); *Senescere*, Museo de Arte Contemporáneo del Zulia (MACZUL) in Maracaibo, Venezuela (2019); and *Mutatis Mutandis*, Available Space, Miami, Florida (2018). Recent group shows include *La trayectoria inédita. Mirar al mundo de nuevo*, Hacienda La Trinidad, Parque Cultural,

Caracas, Venezuela (2021); *HERland: Women Artists in the MOLAA Collection*, Museum of Latin American Art, Los Angeles, California (2021); *Performances de encierro*, Virtual Exhibition during COVID-19, Buenos Aires, Argentina (2020); *For Now: Contemporary Venezuelan Art of the Miami Diaspora*, Coral Gables Museum, Coral Gables, Florida (2019-2020); and *Boss Lady, When Female Artists Run the Show*, The Girls Club Collection, Fort Lauderdale, Florida (2019). Artist Residencies include Bakehouse Art Complex (since 2019), Deering Estate, Oolite Arts and Vizcaya Museum and Garden's Contemporary Art Project, in Miami, Florida. Her work is represented in the following collections: Ella Fontanals Cisneros Collection, Miami, Florida; Juan Carlos Maldonado Collection, Miami, Florida; Arturo and Liza Mosquera Collection, Miami, Florida; the Museum of Latin American Art, Long Beach, California; Colección Banco Mercantil; Galería de Arte Nacional; and Museo Alejandro Otero in Caracas, Venezuela; and the Ateneo de Valencia, in Valencia, Venezuela; among others. Caputo received a 2020 Ellies Creator Award from Oolite Arts.



Annick Duvivier

B. 1987, Haiti

Haitian-Born, Miami-based visual artist Annick Duvivier is known for her mixed media collage paintings. Early on, she took painting classes with the renowned Haitian artist Ralph Allen. Duvivier studied Fine Arts at Altos de Chavón (2008) in the Dominican Republic (affiliated with Parsons School of Design 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 then returned to Altos de Chavón and followed various drawing and paintings courses (2011/2012) allowing her rapid evolution. She is highly skilled at drawing and creates with great freedom of color. 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.

Duvivier's solo shows include *Energie* (2010) and *The Red Nude Collection* (2017) at Festival Arts Gallery, Port-au-Prince, Haiti.



Cara Despain

B. 1983, Salt Lake City, Utah

Cara Despain is an artist working in film and video, sculpture, photography and installation addressing issues of land use, romanticism, climate change, visualizing the Anthropocene, land ownership and the problematics of frontierism. Writing and research play a major role in all of her creative work, which often includes extensive field work. She was born in Salt Lake City, Utah (1983) and currently lives in Miami, Florida and works between the two. She holds a BFA from the University of Utah (2006). Upcoming shows include solo exhibitions at the Kimball Art Center in Park City, Utah and The Bass Museum of Art, Miami Beach, Florida. Recent exhibitions include a solo exhibition *From Dust* at the Southern Utah Museum of Art; *Fractured Landscapes* at the Arts and Culture Center of Hollywood, Florida; *it doesn't look like paradise anymore* at Southern

Oregon University; *Cryin' Out Loud* at the Center for Contemporary Arts Santa Fe, Santa Fe, New Mexico; Fringe Projects, Miami, Florida; *Slow Burn* at Spinello Projects, Miami, Florida; and *No Man's Land* at Rubell Family Collection, Miami, Florida. In 2012, she received the Salt Lake City Mayor's Award in visual arts, and in 2016 she was selected for the South Florida Consortium Fellowship. In 2021, she was a finalist for the Creative Capital Award. Her work is included in Rubell Family Collection and the Scholl Collection as well as the Miami-Dade County Art in Public Places, State of Utah and Salt Lake County art collections. Her film credits include Art Director for the feature film *The Strongest Man* that premiered at the Sundance Film Festival (2015), and *A Name Without a Place* which premiered at the Miami International Film Festival (2019).



Carol Jazzar

B. 1964, France

Carol Jazzar, born in Neuilly-sur-Seine, France, naturalized American in 1997, lives and works in El Portal, Florida and is a self-taught artist. My artistic practice is based on contemplation and self-reflection. The primary subject of my observations is Nature, be that of a topic related to Mother Nature or the study of my own nature and the interplay of both aspects. To achieve my goals, I have two distinctive practices. One I do in the studio using writing, collages and astrology to create multi-media works (artist books), and the other is taking place outside through photography and site-specific. Solo exhibitions

include *Ode to Nature*, Miami Light Projects, Miami, Florida and *The Inside of The Outside*, YÁLE Club Social, Miami, Florida. Selected group exhibitions includes *Autochthonous Toward a New Indigene*, Swampspace, Miami, Florida; *Nature on the Edge of Urban*, curated by Kathryn Mikesell and Ombretta Agro, Wynwood Art Space, Miami, Florida; and *Platform 450*, Deering Spring Contemporary (2017), Deering Estate, Miami, Florida. Jazzar's work is part of the Miami-Dade Public Library System Collection, Miami, Florida; The Related Group, Miami, Florida; and Girls Club, Fort Lauderdale, Florida.



Christina Pettersson

B. Sweden

Christina Pettersson was born in Stockholm, Sweden and lives in Miami, Florida. She is known for her large-scale drawings, videos, sculptural installations and group performances, focusing on the history and environment of her native South Florida. Public programming and local collaborations have become central to her artistic practice and have allowed Pettersson's work to become a true engagement with the community, dissolving boundaries, utilizing the talents of a variety of people and organizations, and educating and delighting by innovative means, engaging the audience in an understanding of their own

world on a deeper level. She is the recipient of a Knight Grant, Ellies Creator Award, Florida Cultural Consortium Fellowship thrice, and is a Fulbright Scholar, and has attended residencies such as Everglades National Park, the historic Deering Estate, The Studios of Key West, Yaddo and Ucross. She is in the collections of the Perez Art Museum Miami; Museum of Contemporary Art North Miami; Bass Museum of Art; Margulies Collection; and the Four Seasons Hotel, as well as nationally and internationally. She recently launched a major solo exhibition at Locust Projects in Miami, Florida.



Ian Patrick O'Connor

B. 1982, Hollywood, Florida

Ian Patrick O'Connor is a Miami-based artist primarily working with large format photography. O'Connor was born in Hollywood, Florida in 1982 and raised in the Florida Keys. He studied photography at The Art Institute of Fort Lauderdale before launching his career as a photographer documenting professional skateboarders. O'Connor traveled extensively over a decade working as a staff photographer for various magazines, and brands within the skateboard industry.

In 2010, O'Connor moved to Santiago de Chile. During this transition period he began to explore the camera as a medium for artistic expression and creating work that resonated with him personally. Upon returning to Miami in 2015, O'Connor committed to working primarily with a large format 4x5 film camera. Utilizing techniques from Minimalism, he started to experiment with esoteric ideas of color and art therapy. The primary objective of his work is to grant the viewer a calming pause from the overstimulated modern world and to evoke a universal sense of well being.



Luján Candria

B. Argentina

Luján Candria is a Miami-based, Argentine artist who uses a wide array of media to create introspective works that talk about reminiscences, memories and oblivion. She often uses the repetition of a variety of images with subtle variations of light to create intimate narratives and condensed poetics loaded with nostalgia. Candria graduated in sculpture from Escuela Nacional de Bellas Artes (UNA) and Escuela Nacional de Cerámica, Buenos Aires, Argentina. In addition, she studied Applied Musical Computer Science at Fonorama and Image Editing at Mac Training Center (UNTREF). Candria has presented solo exhibitions at international galleries and institutions including: Artemisa Gallery, Miami, Florida; Arctium Art Gallery, Miami, Florida; O Cinema, Miami, Florida; Mock Gallery, Buenos

Aires, Argentina; Angel Guido Art Project, Buenos Aires, Argentina; ThisIsNotAGallery, Buenos Aires, Argentina; Centro Cultural Borges, Buenos Aires, Argentina; Espacio Urania Giesso, Buenos Aires, Argentina; Centro Cultural Recoleta, Buenos Aires, Argentina. Her work has also participated in group shows, fairs and art festivals in Latin America, Europe, Asia and United States. Invited by Laboratorios Do Castro, she took part in the XXVII Seminario de Estudios Cerámicos, Sargadelos, Spain. She was Artist in Residence 2014-2016 at Oolite Arts, Miami, Florida and is currently an Artist in Residence at The Bakehouse Art Complex, Miami, Florida. Awarded with the ArtReview Residency Prize, Candria was Artist in Residence at Casa Wabi, Oaxaca, Mexico (2019).



Maria Theresa Barbist

B. 1979, Austria

Miami-based artist Maria Theresa Barbist translates traumatic memories and emotional states into performative actions, moving pictures and sculptural objects. She holds a PhD in psychology from the University of Innsbruck and received her MFA in New Genres from the San Francisco Art Institute. Her work was exhibited at Kunstpavillion and Neue Galerie in Innsbruck, Austria; the Northern California Performance Platform; Museum of Contemporary Art North Miami; the Wiregrass

Museum; the Miami Short Film Festival; and the 2018 South Florida Biennial. During her ProjectArt residency she was teaching art to kids in the Culmer/Overtown library in Miami, Florida while creating a series of sculptural works based on children's books. As part of the BABA Collective she is collecting oral histories of South Florida based artists and creatives and was awarded a community grant from the Miami-Dade County Department of Cultural Affairs, as well as an Ellies from Oolite Arts.



Monica López De Victoria

B. 1980, Gainesville, Florida

Monica López De Victoria lives and works in Miami, Florida. López De Victoria received a BFA in Photography from Florida International University in 2002. Monica is a multi-media visual artist and a professional performer in artistic (synchronized) swimming. For two decades she has woven her two art forms together with her colorful geometric aquatic videos, performances, installations, paintings, and textiles that investigate the rippling healing effects of overlapping movement, emotional volume, and the aesthetics of her home: Miami. Selected solo exhibitions include: *Haus Gropius || Zeitgenössisch*, Bauhaus centennial exhibition and artist residency feature, Dessau, Germany (2018); *Join Me In a Land That Knows No End*, curated by Paul Amenta for SiTE:LAB at the Morton Hotel, Grand Rapids, Michigan (2014); and *WHIRL CRASH GO!*,

Locust Projects, Miami, Florida (2009). Selected group exhibitions include: *Facing the Flat World*, Goyang International Artist Residency, Museum of Modern and Contemporary Art in Korea, Seoul, South Korea (2019); *PERFORMA 07*, organized by Roselee Goldberg, curated by Benjamin Weil and Silvia Cubina, Artists Space, New York, New York (2007); *Uncertain States of America: American Art in the 3rd Millennium*, curated by Hans Ulrich Obrist, Gunnar B. Kvaran, and Daniel Birnbaum, which was first shown at the Astrup Fearnley Museum of Modern Art and has traveled to the Hessel Museum of Art, BARD College, New York; the Serpentine Gallery London, England; the Reykjavik Art Museum, Reykjavik, Iceland; The Center for Contemporary Art Warsaw, Warsaw, Poland; Le Musée De Serignan, France and Galerie Rudolfinum, Czech Republic (2005 - 2007).



Najja Moon

B. 1986, Durham, North Carolina

Najja Moon lives and works in Miami, Florida. Moon received a BA in Communications Studies and BA in Studio Art from Pfeiffer University in 2009. 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.

Moon is the inaugural artist to be commissioned by The Bass Museum of Art for their *New Monuments* program. She is also the winner for

a 2020 Knight New Work Grant for her ongoing project *The Huddle is a Prayer Circle*. Selected group exhibitions include: *Dust Specks on the Sea*, Little Haiti Cultural Center, Miami, Florida (2020); *Grounded*, Spinello Projects, Miami, Florida (2019); *Paradise Summit Miami*, Emerson Dorsch Gallery, Miami, Florida (2018). Moon was selected for the Fountainhead Residency, Miami, Florida (2020); Moon's work was selected for *SPRTS Issue 9*, Endless Editions, NYABF @ MoMA PS1, New York, New York (2019); Moon was selected for the Ellipsis School Residency, Tavira, Portugal (2019).



Regina Jestrow

B. 1978, Queens, New York

Regina Jestrow lives and works in Miami, Florida. Jestrow's work includes geometric quilts, drawings, paintings, and sculptures that stem from her on-going interest in Folk Art Quilts, geometric patterns in nature, and geometric-abstract artists from the mid-twentieth century. She borrows from quilt making traditions using improvisation, contrast, repeat patterns, and shifts in scale, incorporating colors, textures, and structures representative of her surroundings in the South Florida landscape. Selected solo projects include *Treble Flow* at Oolite Arts Walgreens Windows, Miami, Florida (2020); *Forms of The Everglades* at Miami-Dade College Homestead Library, Miami, Florida (2016); *Linens* at Hollywood Art & Culture Center, Hollywood, Florida (2015); and *Drawings*

at 6th Street Container, Miami, Florida (2014). Selected group exhibitions include *Deering Spring Contemporary* at the Deering Estate, Miami, Florida (2020); *Reclaimed Landscapes* at Harvest Project, Miami, Florida (2019); and *More Women Painting* at Design Sublime, Miami, Florida (2017). Jestrow has been awarded artist residencies at The Deering Estate (2015); National Park Service Artist in Residence in the Everglades (AIRIE) (2014); and The Studios of Key West (2012). Awarded grants include Artist Access Grant, Miami-Dade County and FUNdarte (2021), Miami-Dade Artists Support! (MÁS!) Grant (2020), and the Betancourt-Latorre Foundation Visual Artist Relief Fund Covid-19 (2020).



Photo: Tim Hossler

Silvia Ros

B. 1969, Miami, Florida

Silvia Ros is a Cuban-American, Miami-based photographer with a master's degree in architecture. After over a decade as a museum photographer, she launched a busy freelance career in 2011. In 2014 the Smithsonian National Museum of American History's permanent collection acquired 86 of her photographs documenting the LGBTQ movement in the United States. Silvia was awarded a 2017 Knight Foundation Miami Arts Challenge grant and an Oolite Arts Ellies Creator Award for a project on Cuban Modernism in collaboration with

the University of Miami School of Architecture. In 2019, Silvia was awarded a State of Florida Division of Cultural Affairs grant and a Knight Miami Arts Challenge grant for *Concrete.Miami*, documenting the brutalist and tropical concrete architecture of South Florida. Her most recent project *Post 67: American Legion, American Stories* has been awarded both an Oolite Arts Ellies Creator Award and State of Florida Division of Cultural Affairs grant.



Tom Virgin

B. 1954, Detroit, Michigan

Tom Virgin is a Miami-based artist, proprietor of Extra Virgin Press, and for twenty-five years, a Title I Public School Art teacher. Virgin received his BFA in Printmaking & Painting from Florida Atlantic University in 1989, and his MFA in Printmaking at the University of Miami in 1994. Since then, he has studied printmaking, book arts, and letterpress in over forty post-graduate classes around the United States and teaches workshops in those subjects. Born and raised in Detroit, on jazz, blues, Motown, and rock & roll, Virgin has now spent twice as much time in Florida than in his native Michigan. Residencies around the U.S. in artist's communities and national parks have also informed his practice. His work in collaborations, prints, book arts, and public art often depict shared civic resources

such as public schools, National Parks, and his home states (Michigan and Florida). Extra Virgin Press began creating community around letterpresses in 2015, winning a Knight Arts Challenge Grant from the John L. and James S. Knight Foundation. Other significant support has come from two Oolite Arts, Ellies Creator Awards; a Wavemaker/Long Haul Grant; and support from Miami-Dade County Cultural Affairs; the Miami Foundation; and many other community partners. His artist books are included in the collections at the University of Miami's Special Collections; Miami-Dade Public Library's Permanent Art Collection; The Bienes Museum of the Modern Book; the Jaffe Center for Book Arts; the Museum of Contemporary Art in North Miami (MOCA); and others.

ACKNOWLEDGMENTS

We are especially grateful to the panelists:

Christopher Rodríguez-Barake

Marie Vickles

Richard Etienne

Roxana Barba

Susan Caraballo

Victoria Allende

Photo Credit:

Frank Casale (unless otherwise noted)

Graphic Design:

Sonya Mon & Richard Etienne

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