

NEW ART
SOUTH FLORIDA
SOUTH FLORIDA CULTURAL CONSORTIUM



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Essay by Bonnie Clearwater

November 22, 2020 - February 21, 2021

NSU Art Museum Fort Lauderdale

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Cover Image:
Antonia Wright
And so with ends comes beginnings, 2019-2020, HD video, Courtesy of the artist

NSU ART
MUSEUM
FORT LAUDERDALE

NSU
Florida



Installation View of New Art South Florida, NSU Art Museum Fort Lauderdale



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NEW ART SOUTH FLORIDA South Florida Cultural Consortium

This exhibition features the work of 13 preeminent South Florida artists who are recipients of the 2020 South Florida Cultural Consortium (SFCC) awards. NSU Art Museum Fort Lauderdale has a long history of showcasing South Florida artists in exhibitions and acquiring their work for the permanent collection. Although the decision to launch the Museum's 2021 season with New Art South Florida pre-dates the pandemic, we recognized that the timing to focus on the outstanding but fragile regional artist community was more critical than ever.

For the artists, the SFCC award was crucial to their survival during the current economic crises. The Consortium, an alliance of the arts councils of Broward, Martin, Miami-Dade, Monroe and Palm Beach Counties, has conferred each artist with awards at either the \$15,000 or \$7,500 level. These awards are among the largest such honors accorded by local arts agencies to visual and media artists in the United States. Celebrating 32 years in 2020 (established in 1988), the SFCC has awarded over \$4 million in grants to more than 300 artists. In addition to each receiving the award, the artists take part in an exhibition hosted and organized by a visual arts institution in one of the five counties that provides essential exposure and networking opportunities that will foster their careers. This catalogue and the digital content that accompanies this exhibition, including videos of the artists and the virtual 360-degree tour of the exhibition, are significant documentation for the artists and an effective means to communicate to the public.

Although the selection of artists for this exhibition was predetermined by the SFCC award process, there were several common themes that emerged during discussions with the artists that contributed to the exhibition's curation as a snapshot of this unique time. These similarities can be attributed to these artists' art education (most have attended art school), their exposure to the local as well as international art world and their residence in one of the most diversely populated regions in the United States. This exhibition also provided the artists the opportunity to create new works or experiment with the

installation of their work in response to how we live now during this unprecedented health and economic emergency and reckoning with social and racial injustices.

In general, these artists take a subtle approach to their subjects in order to draw viewers into an in-depth consideration of their work. The exhibition opens in the Museum's spacious second-floor gallery with large-scale works by GeoVanna Gonzalez and Nathalie Alfonso that feature industrial construction and manufacturing and suggest physical and metaphorical barriers. Both artists use the visual language of minimal art to contribute to their works' underlying meaning. Gonzalez's pale pink metal-mesh modular structure *PLAY, LAY, AYE: Navigating queerness, where space is always in flux, Act IV* (2019 to present) is a reconsideration of the elemental structures of 1960s minimal sculptures most closely associated with male artists such as Donald Judd, Robert Morris, and Carl Andre. Metal work likewise is conventionally considered men's work. Gonzalez reconsiders the gender specificity of minimal art by creating a project that is more inclusive and queer. Her choices of material, color and production all contribute to this investigation, including opting to forge her work in metal, using the conventional feminine color of pink, and producing module units that can be reconfigured in various iterations of display so that the work is both stable and in flux. The structure is additionally modulated by the ways it can be used as seating units for viewers and as staging for the performances.

Alfonso's monumental site-specific drawing, *Anatomy, A Study of a Wall* (2020), on a 14.5 x 66-foot wall of the Museum's gallery likewise suggests the formal modernism of minimal painting. However, this charcoal and graphite drawing, which took Alfonso over three weeks to execute, is a continuation of her exploration of economics, the impact of manual labor, and endurance that are the overarching subjects of most of her work. Museum visitors only experience Alfonso's finished work in the exhibition, while her intensive and exacting execution of this charcoal and graphite drawing is unseen, much as most manual labor that is critical to the functioning of society goes unnoticed. Moreover, the image she masterfully executed in this exhibition is of the underlying structure of the gallery wall itself and trompe l'oeil framed abstract drawings that appear to be hanging on the illusionistically rendered wall beams. Alfonso's representation of a part of the museum that typically is not visible to the public brings attention to the labor of construction workers who built the institution and awareness of the institutional structure of the museum itself and as walls as barriers that can be erected and dismantled.

Shane Eason's formal experimental and documentary films are conscience studies in the discourse of abstraction, memory, and identity. In the two films presented in tandem in this exhibition, Eason used archival film footage of major league hockey players. These films explore the systemic violence in contact sports. In hockey, a predominantly white

male dominated sport, fighting is tolerated as an integral part of the game. Tactical intimidation of opponents is regulated by penalties in which the offending player is taken out of the game for a set number of minutes. Each of Eason's films focuses on a particular hockey player, one being Stu Grimson, who is known as the "Grim Reaper" for strategically instigating fights between opposing players on ice that would result in penalties. The second player is Derek Boogaard, whose fighting prowess earned him the nickname of "Boogeyman." Despite attempts to tamp down the violence in hockey, it is still promoted to its fans as a brutal sport of extreme emotions and pain. Eason's films magnify this drama with close-ups of bodily contact and violence and by slowing down the speed of the original film footage.

Human intervention into nature is cause for anxiety for artists Antonia Wright, Nicolas Lobo and Franky Cruz, who as Wright notes are "living in a paradise for ground-zero sea-level rise." Their work helps them endure their anxieties while also serving as a means to engage viewers to address the urgency of these concerns. Lobo's organic rock-like sculptures are made from the chemical components of the massively destructive chemical napalm, deployed by the United States military during the Vietnam War. These works suggest the thin line between creativity and destruction, and explore how the human imagination has the capability of creating weapons of mass destruction as well as art. Using the process to create napalm, Lobo poured gasoline over blocks of polystyrene, melting them away to create formations by chance. Once the process produced a form to his satisfaction, he covered it with colorful Play-Doh, a popular non-toxic children's sculpting material, thereby neutralizing the destructive nature of the industrial ingredients of napalm and injecting an element of play as an anxiety-reducing action. Lobo continued to sculpt these rock-shaped forms by using his fingers to indent small dimples throughout the surface, leaving a primal human mark on these rock-like formations, which are produced with lethal industrial chemicals.

Wright's video installation is a meditation on the cycle of destruction and creation. It combines her hope for the pending birth of her child with her anxieties about the future. In this video, tower cranes encircle her pregnant belly like an island that rises and sinks with each soothing breath. The video ends with the belly's total immersion in the water. Wright fears that without a proper sustainability plan, South Florida is at risk of sinking as water levels rise. In her film, her protruding stomach emerges as a buoyant safe shelter in contrast to the rigid industrial structures dotting the landscape. Although Wright began working on this video in 2019, she completed it in 2020. Consequently, the artist's focus on her rotund belly emerging from the water as a self-contained island assumed new meaning during this long period of isolation and social distancing.

Cruz's ongoing *Vivarium Meconium* process is a collaboration with nature and a call for action, encouraging the general public to support regenerative and balanced ecosystems. Alarmed by South Florida's waning butterfly population, which he considers a warning sign about the region's ecosystem, Cruz has established a butterfly-rearing and painting laboratory where he adapts native species conservation techniques in diligently raising butterflies with both scientific methodologies and personal, deeply-vested care. He raises the butterflies through the stages of transformation from egg, into larvae, and into chrysalis. He then suspends several chrysalises above a sheet of paper by attaching them to a metal grid. When the butterflies emerge from their chrysalis they secrete a colorful liquid that drops and splatters onto the paper forming a pattern that is both predetermined by the grid and random. The end of this process is two-fold: the production of a new abstract painting and a regenerative ecosystem populated by the butterflies Cruz releases from his lab.

Loss of loved ones, loss of a way of life, loss of the past through over development, and loss of direct personal contact are recurring themes in this exhibition. The photographic and digital mediums are especially suited to capturing these moments of loss and transition as represented in the work of Mark Hedden, Andriana Mereuta, Kareem Tabsch, Ates Isildak, and Itzel Basualdo. Hedden's photographic series of vernacular Key West homes and structures were taken on his nocturnal bike rides throughout the city. As Hedden notes, the series documents the island's unique architecture and the disparity of gentrification by calling attention to which structures are restored and which remain in disrepair. As Key West's neighborhoods do not have the typical stratification of income, notes Hedden, "millionaires live next to people who work at grocery stores, wait tables or fish for a living." Some of these vernacular structures are over a century old, built by New England shipwrights, Bahamians, and Cuban cigar makers, but with their restoration to "magazine-perfect simulacrum" of the original structure, Hedden sees his photographic series as an "unsentimental pre-nostalgia" of something that is about to be lost.

Mereuta's artistic practice lies in the realm of photography, and her fascination for people, cultures and the environment has shaped her career as a visual storyteller. Her photographs document "what unites us and what is different" as a way to inspire connection. Mereuta took the photographs on view in this exhibition in her native Moldova, an Eastern European country that was part of the former Soviet republic. The work celebrates the richness of Moldovan culture and traditions, its ethnic diversity, and its landscape, and captures the spirit of Moldovan people who persevere in preserving the country's national identity under persistent socio-economic challenges.

Documentary filmmaker Tabsch uses his medium to explore the fringes of mainstream society with a focus on South Florida. Using existing and found photography and film he reconstructs lost generations as in *The Last Resort* (2018), which resurrected South Beach between the 1960s and 1980s, its heyday as an inexpensive retirement community for working class Jewish retirees, and *Mucho, Mucho Amor* (2020), which portrays the phenomenal life of the recently deceased extravagant Puerto Rican astrologer, psychic, and gender nonconforming legendary entertainer Walter Mercado. On view in this exhibition is Tabsch's first film *Cherry Pop: The Story of the World's Fanciest Cat* (2017), which documents the life of the celebrated show cat Cherry Pop and the wealthy and childless Fort Lauderdale couple who indulged him and mourned his death. The core of the story is the exploration of what constitutes a family.

Guerrilla Transmissions (2020) is an ongoing collaborative project between Basualdo and London-based Rohan Ayinde that brings together BIPOC (Black, Indigenous, and People of Color) artists with the objective of infiltrating airspace with messages of radical liberation. In this current version of *Guerrilla Transmission #1: Who owns the ether*, Basualdo and Ayinde suggest the geographic distancing caused by the COVID-19 pandemic by each broadcasting from their respective hometowns: Basualdo in Sweetwater, Florida, near her parents' house where she grew up, and Ayinde in Brixton, London. The collaboration is in the musical tradition of "call and response" as Ayinde selected his broadcast location in response to Basualdo's selection of a neighborhood bodega and its vicinity. As Basualdo notes, "We were looking for an architectural and metaphysical resemblance in our sites of broadcast." The audio is synced up to the videos so that the viewer receives the same experience of the transmission as those at the sites of broadcast did at that specific moment in time.

Through collage, digital video, stop-motion photography, and graphic design, Isildak creates disorienting narratives that challenge the male gaze. He finds inspiration in gender fluidity, sexual ambiguity and intersexuality. COVID-19 significantly impacted his practice as he had to pause his collaborative photo shoots and he was laid off from his job as a graphic designer. During this period, he also experienced the shock of the death of two close friends, one from suicide. At this low point in his life he received news of his South Florida Cultural Consortium award and the exhibition at NSU Art Museum. He took the opportunity of this exhibition to experiment with an installation that explored his nostalgia for the psychedelic '60s that predated his birth, but has fascinated him since his teen years. The installation includes the Andy Warhol-inspired Polaroids of his friends as well as blow ups of some of these photographs,

some of which he transformed into Day-Glo prints in the fashion of 60s Rock posters, a video of a LSD trip he experienced in 2001, and a hologram photograph in memory of his close friend.

Isildak's creation of his installation in the *New Art South Florida* exhibition was a cathartic act. Likewise, multi-disciplinary artist and artistic synchronized swimmer Monica Lopez De Victoria combines these two disparate art forms together through her colorful geometric aquatic videos, performances, and textiles to help her balance her life and mental health. Her multi-sensory, multiscreen film installation, *Ripples Surfacing* (2019), in this exhibition is a healing place, which submerges viewers into an optical illusion of hypnotic ocean waves and underwater scenes.

For Michel Delgado, art is visual storytelling that documents the relationship between the outside world and his own personal and spiritual development. His work conveys the way he experiences reality on every level from his sense of wonder, curiosity, playfulness, and self-worth to the imbalances of the fertile world that we all inhabit. His painting *These Complexes We Carry Every Day*, suggests the weight of history, social injustices, and personal insecurities that bind all of us together.

Despite the challenges of existing during this current health and economic crisis, Delgado adheres to his belief that "art has to have a purpose," which he taps into with a great sense of joy and meaning. Other artists in the exhibition hold similar positive outlooks. For Basualdo, her art conveys the message that "People are not alone. Somebody is listening and wants things to change," while Gonzalez's modular constructions break down barriers for whom art is created. Perhaps Isildak sums up this hopeful perspective during these unprecedented times most succinctly, stating "there are no barriers art can't transcend."

BONNIE CLEARWATER

Director and Chief Curator

NSU Art Museum Fort Lauderdale



Nicolas Lobo *Napalm Stone (Bronzer version #1)* 2014

Acknowledgements

Organizing and presenting an exhibition requires significant collaboration and coordination. I would like to acknowledge the many staff members, supporters and artists that were committed to the success of this project despite the many challenges due to the pandemic. Foremost, I would like to congratulate and thank the South Florida Cultural Consortium honorees for their cooperation and for making it possible for us to bring their work into focus in this exhibition. Everyone on NSU Art Museum's staff contributed to the success of this exhibition for which I am most grateful. I would especially like to thank Diana Blanco for her essential management of this project, Gabriela Gil, for coordinating the loans of works and checklists and related material for the catalogue, Chuck Ross for his assistance with the installation design and text for the catalogue, Ariella Wolens for her assistance editing and organizing the text for the catalogue, and Will Sooter and the installation crew who were instrumental in the superb installation of this exhibition. Thanks also go to Laura Gomez for developing and coordinating a varied and successful virtual education program to enhance the experience of this exhibition for all ages and Jessica Graves for producing digital immersive documentation, including 360 degree video tours of the exhibition and videos of the artists that are accessible on the Museum's website nsuartmuseum.org. I also extend my deep appreciation to Donna Fields for editing this catalogue.

I thank Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners for funding this exhibition and extend my appreciation to the agency's staff, William Spring, Director and Amanda Sanfilippo Long, Curator and Artist Manager Art in Public Places for their assistance. Special thanks go to Phillip Dunlap, Director, Broward Cultural Division, for providing additional support for this exhibition and for publishing the accompanying catalogue and providing the assistance of Broward Cultural Division's Meredith Clements for coordinating the catalogue and Andy Royston for its design.

Francie Bishop Good, chair of the Museum's Board of Governors, and her husband, David Horvitz, chair emeritus, are dedicated to furthering the careers of emerging artists. Their support from the Horvitz Family Foundation was instrumental to the presentation of this exhibition for which I am most grateful. I also extend my heartfelt thanks to the Museum's Board of Governors, and Dr. George L. Hanbury II, President and CEO, Nova Southeastern University, Fort Lauderdale Mayor Dean J. Trantalis, Vice Mayor Steven Glassman, City Commissioners Robert L. Mckinzie, Heather Moraitis, and Ben Sorensen, and City Manager Christopher Lagerbloom for their outstanding support of the Museum.

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GeoVanna Gonzalez

PLAY, LAY, AYE: Navigating queerness, where space is always in flux, Act IV, May 2019 - present

Left: Installation view from Bass Museum of Art, Miami, 2019. Image: Vaco Studio, courtesy of the artist

Right: NSU Art Museum installation



Nathalie Alfonso
Anatomy, Study of a Wall, November 2020



Shane Eason
SIN BIN | FIRST STUDY | THE GRIM REAPER, 2018



Shane Eason
SIN BIN | SECOND STUDY | THE BOOGEYMAN, 2020



Nicolas Lobo

Installation view, Left to right: *Napalm Stone (Graphite version #1)*; *Napalm Stone (Bronzer version #1)*,
Napalm Stone (Nexcite version #1)

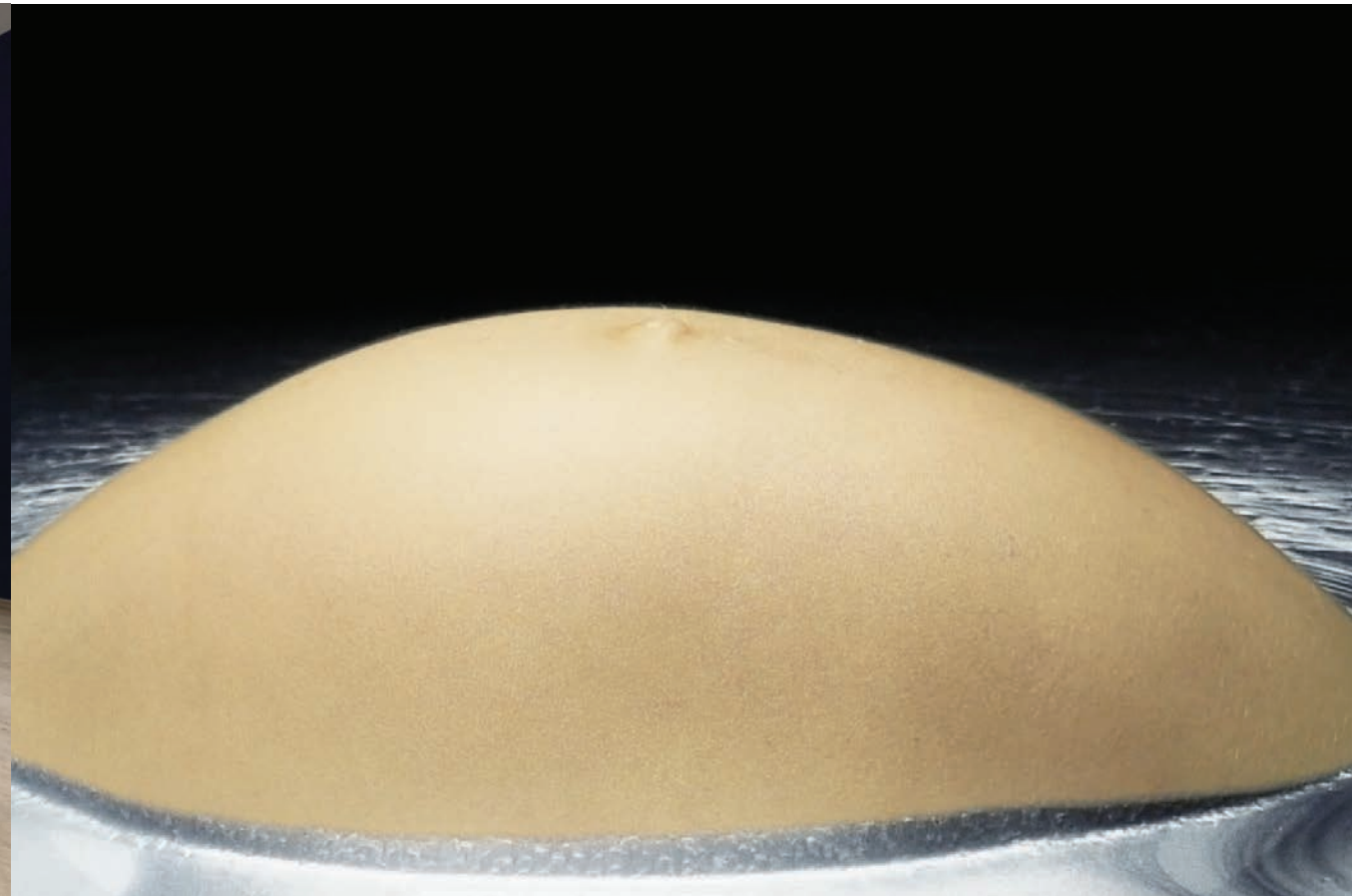


Installation view, Left to right: *Napalm Stone (Nexcite version #1)*; *Napalm Stone (Graphite version #1)*,
Napalm Stone (Bronzer version #1)



Antonia Wright

Installation view: *And so with ends comes beginnings*, 2019-2020



And so with ends comes beginnings, 2019-2020



Franky Cruz

Seven Species, Winter, 2019; *Seven Species*, Summer, 2019; *Spiral Nebulae*, Fall, 2019;
Vivarium Meconium Project, 2020



Mark Hedden

Above: Installation view

Right top, left to right: *Half The Time I Want To Go Home*; *Coin Operated*

Right bottom, left to right: *Last Days of Lazarus*; *Cíclope*

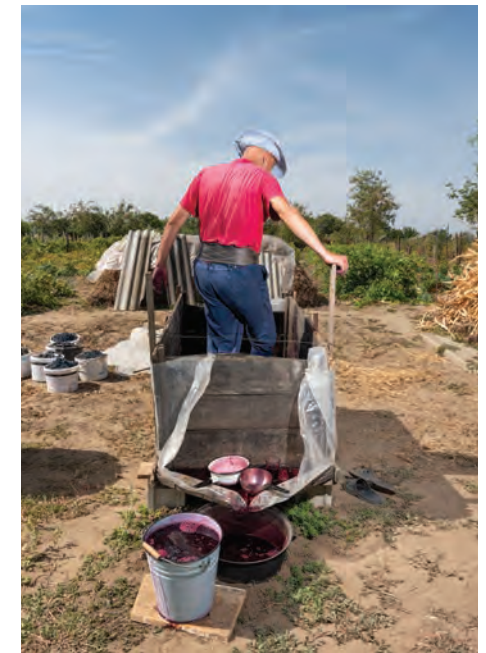


Andriana Mereuta

Above: Installation view

Right top, left to right: *Guardian of Wisdom: Cultural Heritage; The Remaining Pomorians, Old Believers*

Right bottom, left to right: *The Eve of Resurrection; Traditional Wine Making, Crushing Grapes*





Kareem Tabsch
Cherry Pop: The Story of the World's Fanciest Cat, 2017





Itzel Basualdo and Rohan Ayinde
Guerilla Transmission #1: Who owns the ether, 2020



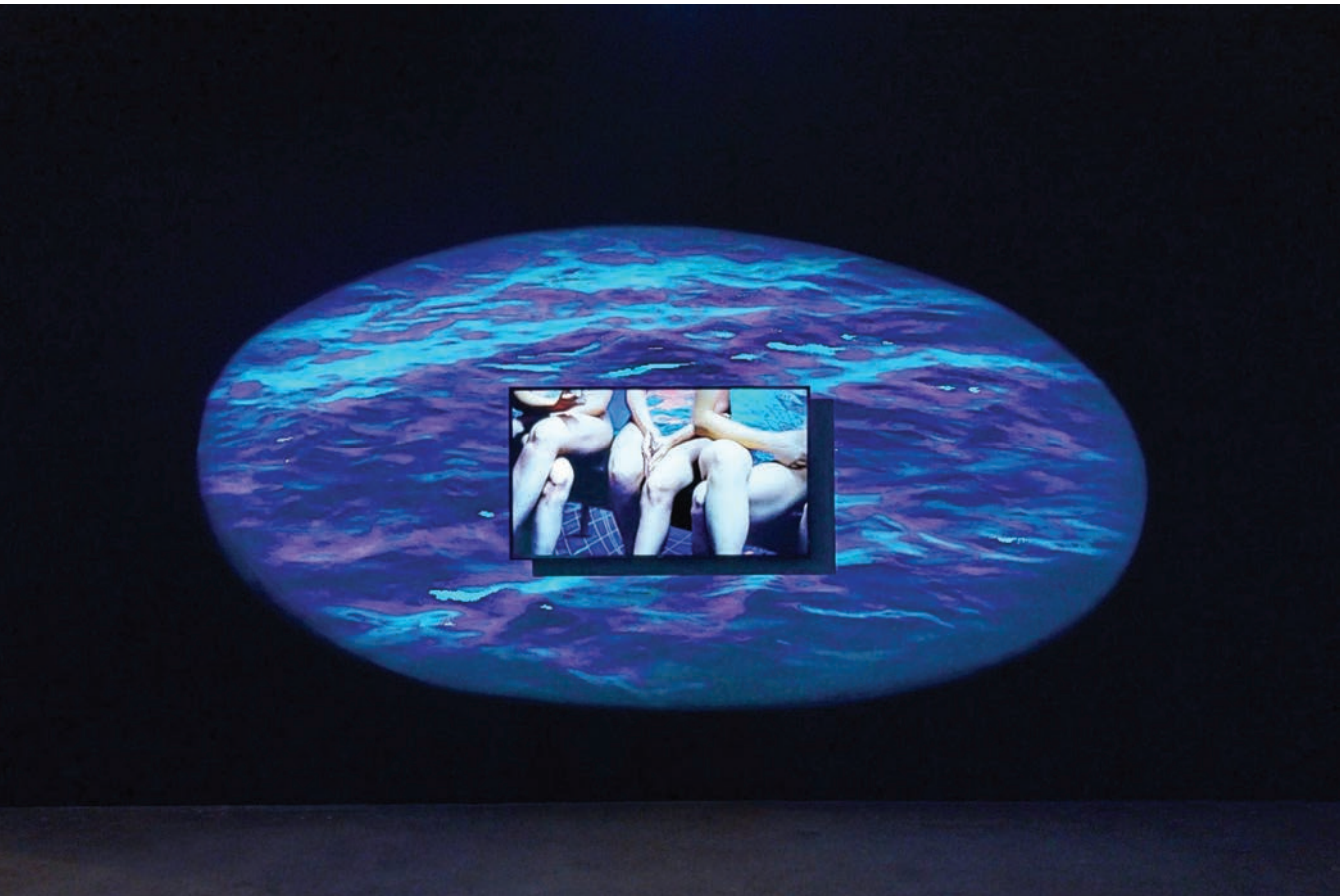
Installation View



Ates Isildak
Left: Installation view
Right: *Roger*, 2019; *Lia*, 2018



Monica Lopez De Victoria
Ripples Surfacing, 2019





Michel Delgado

Above, left to right: *Interrupted Power*; *Relationship Between the Self and Its Ego*;
The Gift is What is Left...

Right, left to right: *These Complexes We Carry Every Day*; *Interrupted Power*

Exhibition Checklist

*denotes illustrated in catalogue

Nathalie Alfonso

*Anatomy, Study of a Wall**, November 2020
Graphite and charcoal on wall
18 ft x 66 ft / 5.4864 m x 167.64 m
Courtesy of artist

Itzel Basualdo and Rohan Ayinde

*Guerilla Transmission #1: Who owns the ether**, 2020
Video Installation
Video Time: 21:43 minutes
Courtesy of the artist

Franky Cruz

*Seven Species**, Winter, 2019
Butterfly meconium secretions of multiple species upon emergence from chrysalis on watercolor paper in oak frame
60 in x 40 in / 152.4 cm x 101.6 cm
Courtesy of the artist

*Seven Species**, Summer, 2019
Butterfly meconium secretions of multiple species upon emergence from chrysalis on watercolor paper in oak frame
60 in x 40 in / 152.4 cm x 101.6 cm
Courtesy of the artist

*Spiral Nebulae**, Fall, 2020
Butterfly meconium secretions from multiple species on watercolor paper in artists walnut frame
60 in x 40 in / 152.4 cm x 101.6 cm
Courtesy of the artist

*Vivarium Meconium Project**, 2020
Video
Video Time 3:55 minutes
Courtesy of the artist; shot and edited Diana Larrea; music by Moby

Michel Delgado

*These Complexes We Carry Every Day**, 2020
Oil and mixed media on panel
93 in x 72 in x 3 in / 236.22 cm x 182.88 cm x 7.62 cm
Courtesy of the artist

Reality, It's Meaningful and Busy, 2020
Mixed media and enamel on watercolor paper
62 in x 46 in x 2 in / 157.48 cm x 116.84 cm x 5.08 cm
Courtesy of the artist

*Relationship Between the Self and Its Ego**, 2019
Oil and mixed media on panel
67 in x 48 in x 2 in / 170.18 cm x 121.92 cm x 5.08 cm
Courtesy of the artist

*The Gift is What is Left...**, 2020
Mixed media and enamel on watercolor paper
42 in x 62 in x 2 in / 106.68 cm x 157.48 cm x 5.08 cm
Courtesy of the artist

*Interrupted Power...**, 2020
Wood, fiberglass, recycled fabrics, burlap, and enamel paint
38 in x 38 in x 20 in / 96.52 cm x 96.52 cm x 50.8 cm
Courtesy of the artist

Shane Eason

*SIN BIN | FIRST STUDY | THE GRIM REAPER**, 2018
640 x 480 Color SD, 1920 x 1080 Color HD, 5.1 Sound
FIRST STUDY
Video Time: 4:50 minutes
Courtesy of the artist

*SIN BIN | SECOND STUDY | THE BOOGEYMAN**, 2020
640 x 480 Color SD, 1920 x 1080 Color HD, 5.1 Sound
SECOND STUDY
Video Time: 5:20 minutes
Courtesy of the artist

GeoVanna Gonzalez

*PLAY, LAY, AYE: Navigating queerness, where space is always in flux: Act IV**, May 2019 - present
Steel, expanded metal, enamel paint, and acrylic glass
(Each x10): 26 in x 26 in x 60 in / 66.04 cm x 66.04 cm x 152.4 cm
Courtesy of the artist

Mark Hedden

Hilltop Laundry, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

*Cíclope**, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

*Coin Operated**, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

We Won't Even Recall That We Spoke, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

*Half The Time I Want To Go Home**, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

It Was A Different Fence, Scott, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

*Last Days of Lazarus**, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

It's The Memory of Our Betters That Keeps Us On Our Feet, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

America Without Tears, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

Sleep of the Just, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist
The Other End of the Telescope, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

Roadside Chairs #72, 2016
Archival inks on Hahnemühle Photo Rag
Object: 18 in x 24 in x 3 in / 45.72 cm x 60.96 cm x 7.62 cm
Courtesy of the artist

Ates Isildak

Mumbi Garden, 2019
DayGlo and flocking screenprint
20 in x 26 in / 50.8 cm x 66.04 cm
Courtesy of the artist

Roger, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Matt, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

My First Time On Acid, n.d.
Video
Video Time: 28:38 minutes
Courtesy of the artist

Natalie & Cody, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Natalie & Cody, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Cody, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Shiloh, 2019
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Raul, 2019
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Eden, 2019
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Leaf Black Light, 2019
DayGlo and flocking screenprint
Object: 20 in x 26 in / 50.8 cm x 66.04 cm
Courtesy of the artist

Dustin Miller, 4/3/1985, 4/10/2020
Holographic print
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

*Roger**, 2019
DayGlo and flocking screenprint
20 in x 26 in / 50.8 cm x 66.04 cm
Courtesy of the artist

Kevin and Tommy, 2019
DayGlo and flocking screenprint
20 in x 26 in / 50.8 cm x 66.04 cm
Courtesy of the artist

Kevin, 2018
Digital print from Polaroid scan
20 in x 26 in / 50.8 cm x 66.04 cm
Courtesy of the artist

*Lia**, 2018
Digital print from Polaroid scan
20 in x 26 in / 50.8 cm x 66.04 cm
Courtesy of the artist

Ates, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Jade, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Kevin, 2018
Polaroid
3 in x 4 in / 7.62 cm x 10.16 cm
Courtesy of the artist

Nicolas Lobo

*Napalm Stone (Graphite version #1)**, 2014
Napalm, play dough, terrazo, Graphite
20 in x 20 in x 72 in / 50.8 cm x 50.8 cm x 182.88 cm
Collection of Paul Berg

*Napalm Stone (Nexcite version #1)**, 2014
Napalm, play dough, terrazo, Nexcite
67 1/4 in x 17 in x 17 in / 170.815 cm x 43.18 cm x 43.18 cm
Lanster Family Collection, Miami Florida

*Napalm Stone (Bronzer version #1)**, 2014
Napalm, play dough, terrazo, spray bronzer
20 in x 20 in x 72 in / 50.8 cm x 50.8 cm x 182.88 cm
Courtesy of the artist

Monica Lopez De Victoria

*Ripples Surfacing**, 2019
Digital media installation
Video Time: 4:58 minutes
Courtesy of the artist

Andriana Mereuta

*Guardian of Wisdom: Cultural Heritage**, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Praying to Unite in Death, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Defying Prejudice, Romani Youth, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

*The Remaining Pomorians, Old Believers**, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Between Two Worlds, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

*The Eve of Resurrection**, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

The Primordial Life Force, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Faith and Community, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

*Traditional Wine Making, Crushing Grapes**, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Artisanal Carpets with Ethnic Motifs, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Guardian of Wisdom: Spiritual Values, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Dulgheru Brothers, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Three Generations, Bridal Nightgowns, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

In the Cellar of a Moldovan Peasant, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

The Dwelling of Honor, Dowry, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Women Folklore Ensemble 'Cununita', 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

The Holy Sacrament of Baptism, 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

The Feast of the Blajini, the 'Kindly Ones', 2019
Archival pigment print
16 in x 20 in x 3 in / 40.64 cm x 50.8 cm x 7.62 cm
Courtesy of the artist

Kareem Tabsch

*Cherry Pop: The Story of the World's Fanciest Cat**, 2017
Video
Video Time: 10:57 minutes
Courtesy of the artist

Antonia Wright

*And so with ends comes beginnings**, 2019-2020
HD video
Video Time: 4:30 minutes
Courtesy of the artist

Artists Bios

Nathalie Alfonso

(b. 1987, Bogota, Columbia; lives and works in Coral Springs, FL)

Nathalie Alfonso received an MFA from Southern Methodist University, Dallas TX, and a BFA from Florida International University, Miami FL. Alfonso has exhibited and performed her work in galleries, universities, and public spaces, such as NSU Art Museum Fort Lauderdale, Dimensions Variable, Miami, Spinello Projects, Miami, Art and Culture Center Hollywood, Miami Beach Urban Studios, The Projects – Fat Village, Miami Beach Botanical Gardens, Sweet Pass Sculpture Park, Site131, and Marymount University. Alfonso received the Experiencing Perspectives award, the Mercedes-Benz Financial Services prize in 2019, and the Jones Fund and Zelle Fund Grant.

Itzel Basualdo

(b. 1995, Miami, FL; lives and works in Miami, FL)

Itzel Basualdo received a BFA in Visual Arts with a minor in Art History from Florida International University, Miami, FL and an MFA in Writing from the School of the Art Institute of Chicago (SAIC). Solo exhibitions include One Picture Show, The Photography Gallery at BBC, Florida International University. Select group exhibitions include those at the Patricia and Phillip Frost Art Museum, Miami, Doral Contemporary Art Museum, Doral, FL, Miami Beach Urban Studios, Heaven Gallery, Chicago, and LOOP Festival, Barcelona, Spain. Her work has been exhibited at LOOP Barcelona, The Patricia and Phillip Frost Art Museum and La Cera 13, and she has forthcoming exhibitions at Heaven Gallery, Chicago, among others. Her writing has appeared in *The Acentos Review*, *Creative Nonfiction magazine*, *Ginger Magazine*, [PANK], and her poem "I send you cariño at night" was nominated for a Pushcart Prize in 2018. Basualdo is a recipient of the SAIC Graduate Curatorial Fellowship, Graduate Dean Scholarship, and two travel grants from the school. In 2020 she received a Red Bull Arts Microgrant and the Ellies Creator Award from Oolite Arts.

Franky Cruz

(b. 1984, Santo Domingo; lives and works in Miami, FL)

Franky Cruz received his BFA in Painting from the New World School of the Arts, Miami in 2011. Solo exhibitions of his work have been presented in Miami at Locust Projects and Spinello Projects. He has participated in group exhibitions such as *Monarchs: Brown and Native Contemporary Artists in the Path of the Butterfly* at MOCA, North Miami, the FREE! Fair at Brickell City Centre, Miami, and *Mere Façade* at Spinello Projects, Miami. He has participated in artist residencies including HomeBase Project, Berlin, AIRIE: Artists in Residence in Everglades, Miami, and Research and Development at NSU Art Museum Fort Lauderdale. Cruz has also received public art commissions. Cruz has been awarded the Ellies Creator Award from Oolite Arts and the WaveMaker Grant from Locust Projects.

Michel Delgado

(b. Senegal; lives and works in Key West, FL)

Michel Delgado is a self-taught painter and mix-media artist. Delgado completed a public art commission at the Philadelphia International Airport titled “The Gum Spotting Experience” located at Terminal F. Select. Solo exhibitions include *Solid Uncertainty* at Studios of Key West, Gum Art Series at Kent Gallery, Key West, and Miami Art Museum (now the Pérez Art Museum Miami). Group exhibitions include Zhou B Art Center, Chicago, Spectrum and Red Dot Fairs in Miami, and the Bruce Museum of Fine Art, Greenwich, CT. Delgado has received “Best of Show” at Mainsail Art Festival in St. Petersburg, FL, and one of his paintings was featured on the Fox TV show *Empire*.

Shane Eason

(b. 1975, Regina, Saskatchewan, Canada; lives and works in Fort Lauderdale, FL)

Shane Eason is an award-winning filmmaker, curator, and educator. He received a BFA in Film Production with a minor in Film Studies from the University of Regina and an MFA in Studio Arts-Film Production from Concordia University. Shane Eason is Associate Professor of Experimental and Documentary Film, Associate Director, and Multimedia Production Coordinator for the School of Communication and Multimedia Studies at Florida Atlantic University. Apart from his newest and ongoing SIN BIN film series, other recently completed film works, *PAPA*, *ASCEND + DESCEND*, *Mangroves*, *He Sees Dead People*, and others, have had screenings at FRACTO Experimental Film Encounter, Berlin, Madrid International Film Festival, Jerome Indie Film & Music Festival, Jerome, AZ, Key West Film Festival, Twisted Oyster Film & New Media Art Festival, Chicago and Kefalonia, Greece, RPM Film Festival, Boston, Screen 2019-CLIMATES, Amherst, MA, Fågelbo Film Festival, Fort Lauderdale. Additionally, he directs and curates the 1:1 Super 8 Cinema Soirée (est. 2006) and the Flamingo Film Festival (est. 2012).

GeoVanna Gonzalez

(b. 1989, Los Angeles, CA; lives and works in Miami, FL)

GeoVanna Gonzalez received her BFA at Otis College of Art and Design, Los Angeles. Her recent exhibitions include: *HOW TO: Oh, Look at me* (2021), *Locust Projects, Miami*; *UNRESOLVED* (2020), *Design Miami with Tile Blush*, *When we open every window: Part II* (2020), Commissioner, Miami, Florida; *Combined Strength* (2020) Minotti, Miami, *Transformation and Futility: a queer deconstruction of space* (2020) Oolite Arts: Windows at Walgreens, Miami, and AIM Biennial (2020) Miami. Recent commissions and awards include: *Exotic Naps*, a video commissioned by The Institute of Contemporary Art, Miami (2020); the WaveMaker grant from Locust Projects (2020); the Ellies Creator Award from Oolite Arts for Occupy Leisure, in collaboration with Najja Moon (2020) and *Supplement Projects* (2018). She is founder and curator of Supplement Projects, an alternative art space and community meeting point based in Miami; co-founder of the performative reading club Read What You Want!; and a member of the queer/feminist arts collective COVEN Berlin, working on exhibitions and events that focus on body politics, gender, labor, sexuality, and art.

Mark Hedden

(b. 1967, Framingham, MA; lives and works in Key West, FL)

Mark Hedden received a BA in English with a minor in Journalism from Rutgers University, New Brunswick, New Jersey. Hedden is a writer, photographer and birding guide. Selected exhibitions include those at The Studios of Key West, and at the Florida Keys Council of the Arts at the Gato Building, Key West. Hedden participated in the Playa Artist Residency Program in Summer Lake, Oregon. He received a Knights Art Challenge Grant, the Anne McKee Fund Grant, and the Jack Barron Award. His work has been published in the *Bone Island Sun*, *The Key West Citizen*, *Solares Hill* newspaper, *The Miami Herald*, *Tropic Magazine*, *Miami Metro* magazine, and *The Washington Post*.

Ates Isildak

(b. 1984; lives and works in West Palm Beach, FL)

Ates Isildak received an Associate of Science degree in Audio and Visual Engineering from Valencia College, Orlando, FL, and a BA degree in English Literature from the University of Central Florida. Select solo and group exhibitions include *Artbox Projects* at Spectrum Miami, and “Polaroid Pop Up” at the Fritz Gallery, West Palm Beach, FL. Isildak’s films have been featured at the Twin Peaks Short Film Festival, North Bend, Washington, NoworNever International Film Festival, Las Palmas, Spain, and Ozark Shorts, Lamar, Missouri.

Nicolas Lobo

(b. 1979, Los Angeles, CA; lives and works in Miami, FL)

Nicolas Lobo received a BA from The Cooper Union, New York. Select solo exhibitions include the Mike Kelley mobile homestead at Museum of Contemporary Art Detroit and the Pérez Art Museum Miami. Select group exhibitions include The Aldrich Contemporary Art Museum, Ridgefield, CT, American University Museum, Washington, D.C., Museum of Contemporary Art, Santa Barbara, CA, and The Fabric Workshop, Philadelphia, PA.

Monica Lopez De Victoria

(b. 1980, Gainesville, FL; lives and works in Miami, FL)

Monica Lopez De Victoria received a BFA in Photography/Video from Florida International University in 2002. Solo projects include *Things Will End Before They Start* for PERFORMA07 at Artists Space in New York, *WHIRL CRASH GO!* at Locust Projects, Miami, and *Join Me In a Land That Knows No End* curated by Paul Amenta for SITE:Lab. Select group exhibitions include the 2nd Moscow Biennale of Contemporary Art, *Haus Gropius // Zeitgenössisch* at the Bauhaus, and *Uncertain States of America: American Art in the 3rd Millennium*, curated by Hans Ulrich Obrist, Gunnar B. Kvaran, and Daniel Birnbaum, traveling to the Serpentine Gallery, London, United Kingdom, and internationally. Lopez De Victoria has participated in residencies in Canada, New Zealand, Mexico, Germany and Seoul, South Korea and Everglades National Park, FL.

Andriana Mereuta

(b.1982, Republic of Moldova; lives and works in Fort Lauderdale, FL)

Andriana Mereuta received a BA degree in Economics from the University of Commerce in Moldova and an Associate degree in Photography from the Art Institute of Fort Lauderdale. Mereuta has published work in *The Wall Street Journal* and *Biscayne Times*. Recent exhibitions include those at the Sailboat Bend Artist Lofts, Fort Lauderdale, Art Festival at ArtsPark at Young Circle, Hollywood, FL, and Carnival of Colors at the ACND Gallery, Miami.

Kareem Tabsch

(b. 1980; lives and works in Miami, FL)

Kareem Tabsch is a documentary filmmaker. His feature films include *Mucho Mucho Amor* (2020) and *The Last Resort* (2018). His films have been presented at film festivals including Sundance, SXSW, and HotDocs. In 2020, Tabsch's film *Mucho Mucho Amor* was named one of the 20 essential Latino Films by *The New York Times*. He was named to the '40 under 40' list of documentary filmmakers by DocNYC, America's largest documentary film festival and was the recipient of the Knight Arts Champion award for his contribution to South Florida's film culture.

Antonia Wright

(b. 1979, Miami, FL; lives and works in Miami, FL)

Antonia Wright received her MFA in Poetry from The New School, NY and completed studies at the International Center of Photography in General Studies in Photography, NY. Select solo exhibitions include those in Miami at Spinello Projects, Locust Projects, MOCA, North Miami, and Vizcaya Museum and Gardens, and at the Scottsdale Museum of Contemporary Art, Scottsdale, AZ. Select group exhibitions include those at The Hirshhorn Museum and Sculpture Garden, Washington, D.C., the Pérez Art Museum Miami, The Faena Arts Center in Buenos Aires, Argentina, The Margulies Collection at the Warehouse, Miami, and The National Gallery of Art, Nassau, Bahamas. Residencies include Pioneer Works, NY, Leipzig International Art Program, Germany and Oolite Arts, Miami. Wright won the Ellies 2020 Creator Award from Oolite Arts and was a CINTAS Foundation Fellowship finalist awarded to artists of Cuban heritage.

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The South Florida Cultural Consortium

The South Florida Cultural Consortium is a regional initiative in support of the arts governed by an Interlocal Agreement among the counties of Broward, Martin, Miami-Dade, Monroe and Palm Beach. The Consortium's members are the local arts agencies of these five counties, including the Broward County Cultural Division, the Arts Council of Martin County, the Miami-Dade County Department of Cultural Affairs, the Florida Keys Council of the Arts, and the Cultural Council of Palm Beach County. The Consortium works to foster cooperation across the South Florida region to help develop and promote the work of cultural organizations and artists and the audiences that they serve. Its programs and services range from the Visual and Media Artists Program to regional arts education and cultural tourism cooperative ventures. The South Florida Cultural Consortium is one of the most successful regional arts alliances in the nation, demonstrating that by sharing resources and best practices, the arts can thrive across a burgeoning five-county area.

The Consortium confers artists living in these counties with awards at either the \$15,000 or \$7,500 level. These awards are among the largest such honors accorded by local arts agencies to visual and media artists in the United States. Celebrating 32 years in 2020 (established in 1988), the SFCC has awarded over \$4 million in grants to more than 300 artists. In addition to receiving the grant, the artists take part in an exhibition hosted and organized by a visual arts institution in one of the five counties.

The recipients of the 2019-2020 awards were selected through a two-tier panel process which included the participation of regional and national arts experts, listed opposite. The submissions selected by the regional panel for further consideration were forwarded for final adjudication and selection to the national panel.

This exhibition catalogue was produced by Broward Cultural Division's marketing team led by Meredith Clements and designed by Andy Royston.



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NSU Art Museum Fort Lauderdale

Exhibitions and programs at NSU Art Museum Fort Lauderdale are made possible in part by a challenge grant from the David and Francie Horvitz Family Foundation. Funding is also provided by the City of Fort Lauderdale, AutoNation, Community Foundation of Broward, the Broward County Board of County Commissioners as recommended by the Broward Cultural Council and Greater Fort Lauderdale Convention & Visitors Bureau, the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture. NSU Art Museum Fort Lauderdale is accredited by the American Association of Museums.



This program was made possible with the generous support of the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture, the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners, the Broward County Cultural Division and the counties of Martin, Miami-Dade, Monroe, and Palm Beach.



The South Florida Cultural Consortium is funded in part with support from The National Endowment of the Arts, The Florida Department of State, Division of Cultural Affairs and the Florida Arts Council, the Boards of County Commissioners of Broward, Miami-Dade, Martin and Monroe Counties, and the Cultural Council of Palm Beach County.



NEW ART
SOUTH FLORIDA
SOUTH FLORIDA CULTURAL CONSORTIUM

NEW ART SOUTH FLORIDA
the 2020 South Florida Cultural
Consortium (SFCC) exhibition

NSU Art Museum Fort Lauderdale
November 22, 2020 - February 21, 2021

Featuring the work of 13 preeminent
South Florida artists who are recipients
of the 2020 South Florida Cultural
Consortium awards.

Exhibition curated by NSU Art
Museum's Director and Chief Curator,
Bonnie Clearwater.

The exhibition's artists work in a
wide range of mediums and include:
Broward County: Nathalie Alfonso,
Shane Eason and Andriana Mereuta;
Miami-Dade County: Itzel Basualdo,
Franky Cruz, GeoVanna Gonzalez,
Nicolas Lobo, Monica Lopez De
Victoria, Kareem Tabsch and Antonia
Wright; Palm Beach County: Ates
Isildak; and Monroe County: Michel
Delgado and Mark Hedden.

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and the Cultural Council of Palm Beach
County.

