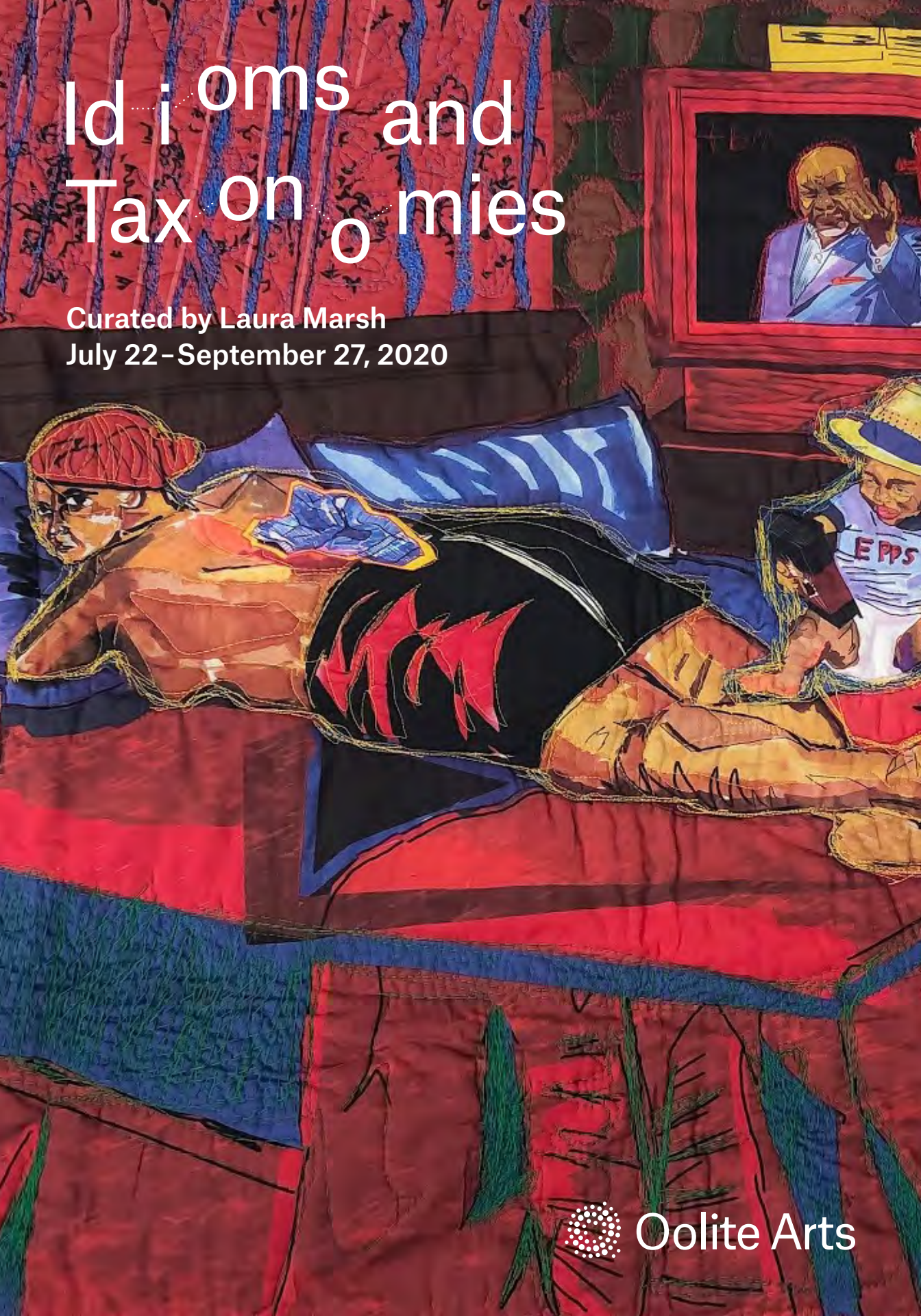


Idioms and Taxonomies

Curated by Laura Marsh

July 22 – September 27, 2020



Oolite Arts

Floorplan

First Floor

Yanira Collado, *Untitled*, 2018. Textile, found debris, custom-made frame, 40x51 inches. Courtesy the artist.

Mark Fleuridor, *Le San de Jezi*, 2018. Quilting, screen printing, fabric dying, 76x30 inches. Courtesy the artist

Paloma Izquierdo, *Bate*, 2020. Baseball bat, TV mount, approx. 3x2x1 feet. Courtesy the artist

T. Elliot Mansa, *New Millennium Spirit Jar I*, 2019. Glass, clay, plastic acrylic paint 11x7x7 inches.

New Millennium Spirit Jar III, 2019. Glass, clay, plastic, seashell, bells, acrylic paint, 6x7x7 inches.

New Millennium Spirit Jar II, 2019. Glass, clay, plastic, seashells, acrylic paint 11x12x6 inches. All works courtesy the artist

Marielle Plaisir, *Sister Bakhita | In Serie Blue Blood, Black Blood*, 2019. Printing in resin, feathers on fabrics stuffed, 12x9 inches. Courtesy the artist

Roscoë B. Thické III, *Freedom*, 2020. Photography, 24x36 inches. Courtesy the artist

Roscoë B. Thické III, *Mental Prison*, 2020. Photography, 20x20 inches. Courtesy the artist

Second Floor

1 Phillip Karp, *Untitled*, 2019. Archival pigment print on vinyl, dimensions variable. Courtesy the artist

2 Felice Grodin and AdrienneRose Gionta, *fired out in the stream expect to measure zero*, 2020. Site-specific enviroscape, dimensions variable. Courtesy the artists

3 Mark Fleuridor, *Saturday Massage*, Channel 45 time and Lwil Maskriti, 2019. Quilting, 44x30 inches. Courtesy the artist

4 Yanira Collado, *Untitled*, 2015. Textile, cardboard, paper, paint, ink, oil paint, 56x58 inches. Courtesy the artist

5 Diego Gutierrez, *The Earth Will End*, 2019–20. Acrylic, crayon, oil, ceramic, fabric on wood, 33x44 inches. Courtesy the artist

6 T. Elliot Mansa, *A dream deferred*, 2017. Baby walker, toy, plastic flowers, spray paint, black gesso, 32x31x32 inches.

The Beautiful Ones, 2018. Baby seat, bottles, beads, wire, plastic flower spray paint and black gesso, 30x26x36 inches. All works courtesy the artist

7 Nabila Zoraya Santa-Cristo, *Let Sleeping Dogs Lie*, 2020. Cardboard, foam, plastic, clay, fabric, wax, and oil paint on paper, 3x4 feet. Courtesy the artist

8 Department of Reflection, *Fieldwork: Dispatches #38 (with Special Guest Jenna Carr Balfe)*, 2020. Live-recorded online presentation. Made possible with commissioning support by partners including Commissioner and the City of Miami Beach.

9 Nick Mahshie, *Fragment from [6:20am-8:41pm / Miami]*, 2019. Cotton, fabric, mesh, dye, ink, dimensions variable. Courtesy the artist

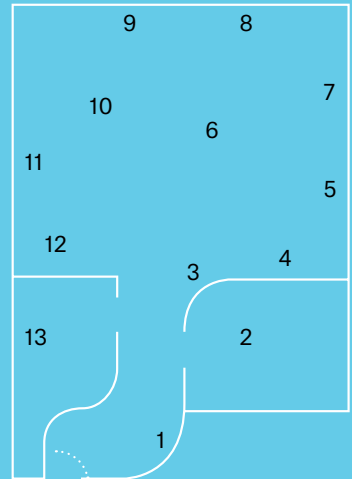
10 Jen Clay, *I Grew When You Weren't Looking (Mound)*, On-going series, 2020. Tufted rug textile, carved foam, felt, dimensions variable. Courtesy the artist.

11 Gonzalo Fuenmayor, *The Outlines of Joy*, 2019. Charcoal on paper, 60x75.5 inches. Courtesy the artist and Dot Fiftyone Gallery

12 Roscoë B. Thické III, *The Box*, 2020. Photography, 16x20 inches. Courtesy the artist

13 Sasha Wortzel, *We Have Always Been On Fire*, 2019. Video, color, sound, 6 minutes. Courtesy the artist

Gallery



Nabila Zoraya Santa-Cristo



Idioms and Taxonomies

Laura Marsh
Director of Programming

Idioms and Taxonomies is an exhibition by Oolite artists-in-residence whose practices investigate the dual roles of personal and cultural histories. *Let Sleeping Dogs Lie* by Nabila Zoraya Santa-Cristo, evokes an idiomatic expression that tells us to leave things as they are, undisturbed. But are we comfortable, either personally or culturally, to just accept that events will play out beyond our control? That quandary is as relatable now, in our current pandemic, as in Chaucer's first



Sasha Wortzel

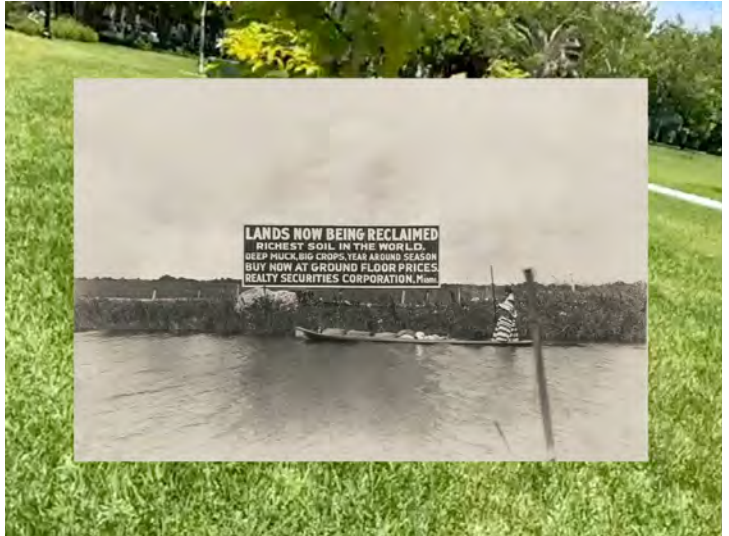
popular use of the expression in 1380. By comparison, the word “FRIENDLY” wraps around a gallery wall in Phillip Karp’s photograph *Untitled*, enveloping viewers with its intimate proximity. Juxtaposing words and objects to imbue new meanings resonates throughout the work of the exhibition’s fifteen artists and additional collaborators.

“We’ve always been left out . . . We have always been an island . . . an i, i, island” reverberates in Sasha Wortzel’s

film and installation *We Have Always Been on Fire*. The Fire Island dunes and dance clubs paired with a song by Morgan Bassichis are intercut with Nelson Sullivan’s documentary footage from New York’s downtown art and club scene in the 1980s, reflecting upon the lineage of queer subculture with feelings of loss yet hopefulness for the future. Misael Soto works with the concept of bureaucracy in his ongoing social project *The Department of Reflection*, officially adopted by



Misael Soto



Phillip Karp





Yanira Collado



Mark Fleuridor



Nick Mashie

the City of Miami Beach. Soto invites local artists to dialogue about how art can intersect with city government. Here and elsewhere, contemporary art practices embrace cross-cultural connections and seize on opportunities found in the seemingly mundane material of everyday life.

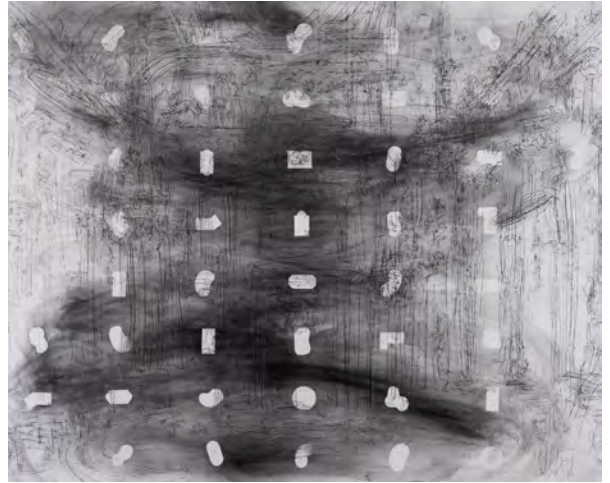
Mark Fleuridor's *Saturday Massage*, *Channel 45 time* and *Lwil Maskriti* calls up the uneasy sensation of parental surveillance. In this quilted sculpture, a TV preacher gestures

towards the viewer and a motherly figure, awaiting a massage, gazes back at us, amid hand-dyed textiles composed into intimate family portraits. Also in conversation with fiber, Yanira Collado layers and paints recycled fabric, referencing her Dominican background and familial history with industrial fabrics. Jen Clay's *I Grew When you Weren't Looking* is a foliage-like and fleshy sittable

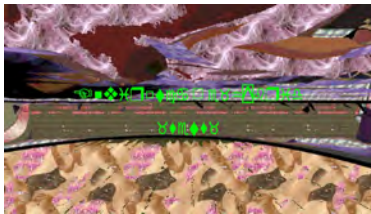


Diego Gutierrez

Gonzalo Fuenmayor



Felice Grodin and AdrienneRose Gionta



sculpture. The layers of tufted yarn build a sensual tactile surface, making us think of moss and other bryophytes on a forest's floor. By combining neutral beiges with pinks, one also thinks of human skin, which makes the form even more tempting to touch.

In Nick Mahshie's vibrant work, layers of mesh material overlap and emerge into intersecting patterns that echo the Lincoln Road setting. His process explores an architectural memoryscape, taking inspiration

from Miami neighborhoods and the urban sprawl transiting their boundaries. Felice Grodin shares a similar sensibility and collaborates with AdrienneRose Gionta to produce a video work exploring human's relationship to both the natural and digital worlds. In *fired out in the stream expect to measure zero*, Grodin and Gionta digitally layer atmospheric effects with symbols, responding to issues of climate change.

Alluding to Christian basilicas and nineteenth-century ballrooms, Gonzalo Fuenmayor's elaborate drawing also responds to Miami's European revivalist architecture, with oculi that are actually South Florida swimming pool designs. In Diego Gutierrez's *The Earth Will End*, fractured trees and cityscapes emerge from a pastel patchwork of mini-paintings compressed within the lid of a shipping crate, revealing concerns for the precarious state of the natural environment and the manmade economy. As a painter, Gutierrez often prefers found objects to canvas on which to construct his meaningful associations, a tactic seen in the work of fellow residents.

Yanira Collado, Mark Fleuridor, Paloma Izquierdo, T. Elliott Mansa, Marielle Plaisir, and Roscoë B. Thické III, reference both personal and cultural histories in works featured in Oolite's first-floor vitrine, subtitled *Memorials and Monuments*. In Thické's *Freedom*, the photographic subject bears a deadpan expression that is both disorienting and powerful. The lines on his palms form a tangent with the bars of the window in a diagonal composition that adds dramatic effect to the plight of an individual under house arrest. For Mansa, roadside memorials and hope jars are folk memorabilia. Faux flowers, bottles, and other media become saturated with black and blue paint,





Roscoë B. Thické III

Marielle Plaisir



evoking the American South and a longing for community connection.

Plaisir's textile work pays homage to Saint Josephine Margaret Bakhita, a Sudanese-Italian religious sister who was declared a saint by the Catholic church after having been a slave. This multilayered history is a current that runs through *Memorials and Monuments*, revealing untold narratives. In Izquierdo's work, the artist installs a bat to memorialize

an action rich in cultural history. In her Untitled sculpture Collado's patchwork leans against the wall, mimicking bolts of fabric aligning a cluttered fabric shop. This association provides viewers with that feeling of discovering a color or texture and finding unlimited material potential in a discarded scrap.

Idioms and Taxonomies reflects upon human conditions, navigating black, feminist, and queer spaces through multilayered environments.



T. Elliott Mansa

Paloma Izquierdo



Conversations about how to depict subjects, protect cultural heritage, preserve architectural memory, and reflect upon diaspora all shape the practices of these artists. The works displayed conflate historical and contemporary points of reference, and their nuanced messages implore viewers to examine their own relationship to space, community, and isolation.



924 Lincoln Road
Miami Beach, FL 33139

Tag us: @OoliteArts • #OoliteArts
OoliteArts.org

Board of Directors

Kim Kovel	Lilia Garcia	Maricarmen Martinez
Eric Rodriguez	Jane Goodman	David Siegel
Reagan Pace	Adler Guerrier	Deborah Slott
Marie Elena Angulo	Thomas F. Knapp	Merle Weiss
Donnamarie Baptiste	Jeff Krinsky	
Alessandro Ferretti	Lin Loughheed	

Staff

Dennis Scholl President and CEO	Jason Fitzroy Jeffers Cinematic Arts Senior Manager	Juan Matos Digital Content Producer and Coordinator
Aaron Feinberg Chief Financial Officer	Dan Weitendorf Facilities Manager	Amanda Bradley Programs Manager
Esther Park Vice President of Programming	Anais Alvarez Communications & Development Senior Manager	Melissa Gabriel Art Classes Coordinator
Laura Marsh Director of Programming	Jessica Rivas Membership Development Manager	Catalina Aguayo Executive Assistant
Cherese Crockett Exhibitions & Artist Relations Manager	Michelle Lisa Polissaint Education and Community Engage- ment Manager	Rebecca Lee Communications Coordinator



MIAMIBEACH



Exhibitions and programs at Oolite Arts are made possible with support from the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Miami-Dade Mayor and Board of County Commissioners; the City of Miami Beach Cultural Arts Council; the Miami Beach Mayor and City Commissioners; the State of Florida, Florida Department of State, Division of Cultural Affairs, the Florida Arts Council; the National Endowment for the Arts; the Lynn & Louis Wolfson II Family Foundation, The Jorge M. Pérez Family Foundation at The Miami Foundation; the Al & Jane Nahmad Family Foundation and the John S. and James L. Knight Foundation. Additional support provided by Walgreens Company.