



AN ALUMNI EXHIBITION
CURATED BY
CLAIRE BREUKEL AND LAURYN LAWRENCE

PRESENTING ARTISTS:
YANIRA COLLADO, EDOUARD DUVAL-CARRIÉ,
SUSAN LEE-CHUN, NAJJA MOON, AND KERRY PHILLIPS



Crossing the Bridge

Curated by Claire Breukel and Lauryn Lawrence

Crossing the Bridge investigates the concept of being an alumnus of an arts institution and the impact of the institutional context on the artist's career trajectory and legacy. It expands on this personal context by exploring the experience of each artist within the moment the artist was at Oolite Arts, and how this shaped future professional and community encounters. It further expands upon the institutional context by developing the concept of *alumni* as fluid and investigating the sense of belonging to an idea. What does *belonging* mean, and how does it develop?

To offer answers, this exhibition fronts artistic practices as key to the alumni concept, opening space for artists to inform its meaning according to their experiences: from Kerry Phillips' assemblage and rehabilitation of artists' memorabilia; to Edouard Duval-Carrié's presidential and mythological commemorations; to Yanira Collado's archaeological dig into the institution's wall juxtaposed by Caribbean cultural histories; to Susan Lee-Chun's ironic plays with modes of presentation and expectations of cultural identity; and to Najja Moon's creation of an alumni gathering space for Black creatives.

The goal of *Crossing the Bridge* is to illustrate intersections of concept and reality as to what it means to be an alumnus. In this way, the exhibition also operates as a reunion space, bridging artists' experiences across time periods, and binding them together through their shared interests in collective connectivity, and often, materiality.

As a geographical play, *Crossing the Bridge* invites Miamians to visit the exhibition on Miami Beach, while metaphorically suggesting visitors can explore their own proximity to the evolution of time illustrated by each artist's trajectory. Where do they fit in within the artists' timelines?

For *Crossing the Bridge*, each artist, in conversation with the curators, reflected on their time at Oolite Arts and here offers an expansion on previous practices developed during their time with the organization. The artworks are both quiet expansion and defiant departures, yet in all cases have developed as "signature" artworks within each artist's oeuvre.

YANIRA COLLADO (2020–2023)

Yanira Collado engages in deep research that connects storytelling with materials and display. Collado's work explores Caribbean cultural identity within the diaspora and within the phenomenon of globalization. Her works uncover untold stories, bringing them to life through installations that activate historically and spiritually associated materials, and by challenging how these materials exist in space.

EDOUARD DUVAL-CARRIÉ (1995–2005)

Edouard Duval-Carrié is a leader and an advocate for artists of the global Caribbean, and beyond. His extensive practice is embedded in storytelling, mythology, spirituality, and a focus on colonial histories and civic care. Duval-Carrié creates figurative characters that embody the narratives he seeks to portray, and in many ways his immersive practice embodies his way of being in the world.

SUSAN LEE-CHUN (2005–2008)

Susan Lee-Chun investigates representations of race, culture and identity with irony and satire.

She places herself—a Korean American woman—as the main subject in her video and installation works. Through the objectification of her own cultural identity in tandem with the audiences' desire for consumerism, Lee-Chun activates food as a catalyst to seduce community engagement.

NAJJA MOON (2020)

Najja Moon creates spaces for coming together and activating communities—with a specific focus on creating space for Black and queer communities. Working primarily in installation-based artworks, Moon's practice explores relationships to symbols, materials, and activities to invite collective reflection. These moments of interaction allow for complex experiences surrounding identity, the body, movement, and taking up space, to be unearthed.

KERRY PHILLIPS (2005–2007)

Kerry Phillips accumulates found and pre-owned objects. Utilizing a quasi-archival approach, Phillips collates objects from her own stockpile as well as from other artists and reshows them—affording them value through care. By recontextualizing these objects in art space, Phillips also rejuvenates them with new meaning. By association, the owner of these objects is invited to the art space as a collaborator. In this way, Phillips is placing a new set of values on the possible meaning of discarded objects that is fronted by consideration.

CURATORIAL STRATEGY

The curatorial process began as a collaboration. Claire Breukel and Lauryl Lawrence met on a Zeitz MOCAA art trip to Rwanda and Uganda in 2025. Their conversation soon turned to artist communities in Miami and the desire to learn from each other's experiences. Breukel began working in Miami 20 years ago with non-profit organizations and private collections. Lawrence established an artmaking practice in photography and a curatorial practice in 2019, further grounded by her work at the Museum of Art and Design (MOAD) at MDC. Although their curatorial trajectories have been different, they share an appreciation of artists' practices that experiment, push boundaries, and reflect on associations to materials.

As such, Breukel and Lawrence approached the process of curating *Crossing the Bridge* with a sense of possibility and learning, trusting the artists with whom they are working to lead the conversations surrounding their work. Curators

are, after all, translators and not the originators of art. Their goal was to open the exhibition process and test the boundaries of showing by viewing it as a larger collaborative conversation that overrides the outcomes of tangible objects in the space.

Crossing the Bridge asks questions about what the concept of an alumnus is and what being an alumnus means. Further questions that have arisen are: What does legacy look like for artists entering, during, and leaving the institution? How does being an alumnus impact how people gain further community?

The exhibition is a moment within this ever-evolving narrative that leaves viewers with a comma, rather than a full stop, to consider these questions. The exhibition platform and catalogue also ensure space for viewers to experience artists' evolution beyond the display and embody the tender processes of collaborative exhibition making.

ACKNOWLEDGMENTS

We pay tribute to the art professionals who have influenced us and laid the groundwork for so many of us to do what we do, Koyo Kouoh (1967–2025), Rosie Gordon-Wallace, and Dr. Amy Galpin. We would like to thank Oolite Arts for their trust, with special mention to Melissa Wallen, Chereese Crockett, Dan Weitendorf, and expert art handlers Tao Rey and Michael Loveland.

ABOUT THE CURATORS

CLAIRE BREUKEL

South-African born, Claire Breukel has worked internationally as an art professional including two decades between Miami, New York, and San Salvador.

Today, her interests lie in care as a rebellious act applying this to programming connecting artists, collectors, and art fans across borders. For three years she has worked as head of global patrons at Zeitz Museum of Contemporary Art Africa, further establishing the Global Council and the non-profit American Friends of Zeitz MOCAA alongside the late visionary Koyo Kouoh. Previously, Breukel worked with notable foundations including as executive director of Y.ES Contemporary, curator for PUMA, executive director of Locust Projects, and head of exhibitions at ArtCenter/South Florida (now Oolite Arts).

On a project basis, she co-produced the 2013 and 2018 (RED) Auctions and helped found Miami public art programs Fringe Projects and Art Days for the Miami Downtown Development Authority, and the Unscripted art program for Bal Harbour Village. Breukel is an arts writer for *Miami Modern Luxury* magazine, and writes for *Art Basel* magazine, among others. She has curated museum, non-profit, and gallery exhibitions in Cape Town, Prague, Paris, New York, Miami, San Salvador, and Vienna.

LAURYL LAWRENCE

Lauryl Lawrence is an artist and curator whose work is rooted in her lived experience as an Afro-Latina intersectional feminist. Both her artistic and curatorial practice intensely focus on the myriad ways practitioners reflect on memories to inform their work and create conversations that speak to home, culture, and vulnerability.

In 2023, Lawrence founded The Curatorial Forum—a digital platform designed to facilitate dialogue and collaborative professional development within the field of curatorial practices. Recent exhibitions include *Grits*, a solo

exhibition by Clarence Josey II, at Quiet Hours Gallery (Overtown, FL), and *This Summer Too: Conversations with Makers*, a group exhibition co-curated with DVCAI at Barry University (Miami, FL).

Lawrence was the 2025 US Curator grantee for the Zeitz MOCAA Art Trip to Rwanda and Uganda, created by the late Koyo Kouoh. She earned a Bachelor of Arts degree in Art and Art History alongside a Visual Production Certificate from Florida International University in 2021 and a Master's degree in Museums, Galleries, and Contemporary Culture from the University of Westminster in London in 2023, which helped shape her curatorial practice by deepening her understanding of how cultural institutions shape, fund, and disseminate culture.

Lawrence's studies focused on the changing role of cultural provision and theoretical issues in museums and galleries. Returning to Miami, Lawrence now works at the Museum of Art and Design at Miami Dade College.

YANIRA COLLADO

OOLITE ARTS ALUMNUS, 2020–2023



Yanira Collado is a multimedia artist working with site-specific installations that encompass painting, drawing, sculpture, photography, and audio. Collado's practice considers concepts that allude to the restoration and reconciliation of histories. Art residencies and fellowships have included: the Mississippi Museum of Art Residency, Jackson, 2023–2024; Artpace San Antonio Artist Residency, 2022; and the Joan Mitchell Center Art Residency, New Orleans, 2023. In 2025, Collado was granted a Latinx Artist Fellowship. In 2024 Collado placed best in show at the Orlando's Museum of Art Florida Survey, Florida Prize. In 2022 she was awarded an emergency grant from the Foundation for Contemporary Arts to support her exhibition *Areito: Allusions of Sacred Geometry and Diaspora*.

Group shows have included: *Nuestro Vaivén* The Ringling Museum of Art, Sarasota, Florida, 2025; *To weave the sky/Textile abstractions* at El Espacio (The Jorge Pérez Collection), Miami, 2023; *Post Hip-Hop? or Return of the BoomBap!* at Sikkema Malloy Jenkins, New York, 2023; *Estamos Bien La Trienal 2021* at Museo del Barrio, New York, 2020–2021; and *Penumbra: Sacred Geometries* at Project Row Houses, Houston, 2019.

Solo exhibitions have included: *Residual Elements/Meditaciones sobre lo Fragmentado* at Centre d'art et de diffusion CLARK, Montreal, 2025; *BOHIO* at Mindy Solomon Gallery, Miami, 2025; *Transformative Elements* at the Baker Museum in Naples, Florida, 2023–2024; *For those who Transcend in the wind/Ritmos para Oya*, Museum of Contemporary Art North Miami, 2024; *Zafa/A spellworking of Temporal Geometry* at the Moss Arts Center, Virginia Tech University, Blacksburg, Virginia, 2023. Photo credit Tupa Knows.



YANIRA COLLADO

Areito: Allusions of Sacred Geometry and Diaspora

2022

Oil pastel, watercolor, tempera paint, gel medium transfers, textile on mass-produced Turkish-molded rug, wood frame

93 × 119 inches

“Areíto is an Arawak/Taino ceremonial practice involving lyrics and choreography that was believed to pay tribute to Taíno ancestors, chiefs, gods, and cemís. The piece is a component of a more expansive project that I have been developing: an analysis into the emergence and diaspora of cultural practices, spirituality, and folkloric traditions in the Caribbean.”

—Yanira Collado

Ojalá No. 8

2026

Blue soap sourced from Jamaica, the Dominican Republic, and Haiti; Royal Crown Blue washing tablets; drywall sourced from the Oolite Arts/South Florida Art Center gallery walls.

Dimensions variable

“The Spanish word *ojalá*, derived from the Arabic word *inshallah*, meaning *God willing*, refers to soaps that, in the Caribbean, are often used to wash clothes but are also included in spiritual and dispelling rituals. This installation proposes a spiritual barrier, illustrating the interconnectedness between material culture and spirituality in the Caribbean and beyond.”

—Yanira Collado



EDOUARD DUVAL-CARRIÉ

OOLITE ARTS ALUMNUS, 1995–2005



Edouard Duval-Carrié is a contemporary artist and curator based in Miami. Born and raised in Haiti, Duval-Carrié fled the regime of “Papa Doc” Duvalier as a teenager and subsequently resided in locales as diverse as Puerto Rico, New York, Montreal, Paris, and Miami. Parallels thus emerge between the artist’s cosmopolitan lifestyle and his artistic sensitivity toward the multifaceted identities that form his native Haiti. At heart, Duval-Carrié is an educator: He challenges the viewer to make meaning of dense iconography derived from Caribbean history, politics, and religion. His mixed-media works and installations present migrations and transformations, often human and spiritual. The conceptual layering of Duval-Carrié’s works is further emphasized in his materials and through consistent attention to translucent and reflective mediums, such as glitter, glass, and resin. The introspective effects of these mediums transform his works into spatial interventions that implicate the viewer in their historicity. At their most fundamental, Duval-Carrié’s works ask the viewer to complicate the Western Canon, to consider how Africa has shaped the Americas, and how the Caribbean has shaped the modern world.



EDOUARD DUVAL-CARRIÉ

President Heads Series

2022

Drypoint engravings on mirrored plexiglass in artist frames

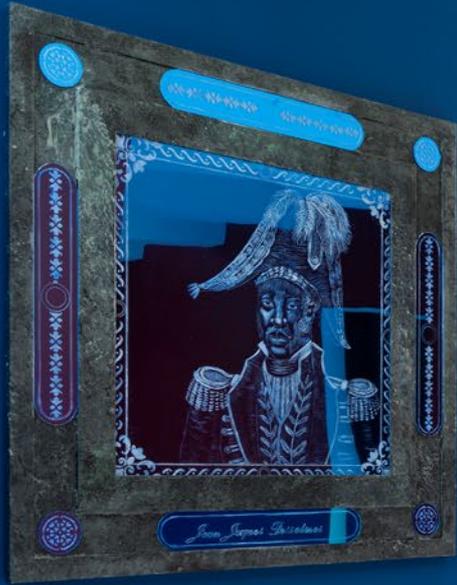
36 × 36 inches each (14 artworks)

“I received an invitation from the VIAD Research Center in South Africa to create an exhibition that would be of interest to the people there. It became very clear to me that this latest Black republic was interested in knowing the experience of the first Black republic in the world, which was Haiti.

The National Gallery of South Africa is a spectacular late-nineteenth-century, Dutch-style building with a very particular large Beaux Arts façade. Inspired by this, I took the blue from Dutch Delft pottery, which was, of course, a copy of eighteenth-century Chinese pottery. The Dutch copies were very good and became well known. For this President Heads series, I went ‘Delft’ in concept.

In Haiti, you see Black people dressing in costumes of power and often wearing what British or American politicians wear. The dress was appropriated as first-republic garb, which is very interesting to portray. Africans have their own dress and costumes and didn’t traditionally copy as much, although today you see many European influences. Haitians wanted to be perceived as modern and powerful and so adopted and owned this dress, which I’ve portrayed in each character.”

—Edouard Duval-Carrié



SUSAN LEE-CHUN

OOLITE ARTS ALUMNUS, 2005–2008



Susan Lee-Chun is a Miami-based artist whose work uses a multidisciplinary approach to discuss identity politics. Lee-Chun focuses on the investigation of origin, meaning, and representation through the importance placed on mundane objects, ideas, and structures. She is fascinated with production of cultural artifacts and constructs that represent and characterize the notion of the other.

Lee-Chun was born in Seoul, Korea, and lives and works in Miami. Since studying at the School of the Art Institute of Chicago (MA, 2004), Lee-Chun has exhibited widely in the United States and abroad: Herning Kunstmuseum, Denmark; Pacific Asia Museum, Los Angeles; Museum of Contemporary Art North Miami; Miami Dade College's Museum of Art and Design; Museum of Contemporary Art Detroit; Montgomery Museum of Fine Arts; and MoMA PS1, New York. She has held residencies at the Bemis Center for Contemporary Arts in Omaha, Nebraska; Threewalls in Chicago; and McColl Center for Visual Art, Charlotte, North Carolina. Lee-Chun's work is in public and private collections, including the Pérez Art Museum, Miami, and the Institute of Contemporary Art, Miami.



SUSAN LEE-CHUN

Untitled (Kimhap Kronicles)

2025

Video work, sculpture, and photographs

Dimensions variable

“Food can transcend cultural and social differences, providing a common ground for people from diverse backgrounds to connect and build social cohesion. This project, *Untitled (Kimhap Kronicles)* incorporates video work, sculpture, and photographic prints discussing food history and personal history. The narrative shows how to make kimhap, a popular Korean comfort and convenience food that has now become a sought-after dish. Disguised as a how-to video, the work also displays the transformation of perception and the absurdity that can be found in acceptance.”

—Susan Lee-Chun



NAJJA MOON

OOLITE ARTS ALUMNUS, 2020



Najja Moon is a Miami-based artist born and raised in Durham, North Carolina. Her artistic practice uses drawing, text, and sound to explore intersections of queer identity, the body and movement, Black culture, and familial relationships, both personal and communal.

Raised as the child of a preacher and musicians and immersed in gospel music and HBCU culture, Moon was also a basketball player before committing to her artistic practice full time. Her work reflects this layered background, probing the intersections of identity, discipline, movement, and cultural inheritance.



NAJJA MOON

The Finna Office

2026

Site-responsive installation

Dimensions variable

“The Finna Office is a pseudo alumni house and informal administrative space that imagines an unofficial Black alumni association within Oolite Arts. Framed as an office, archive, and listening room, the installation reflects on ideas of belonging, continuity, and what it means to carry an institutional relationship forward over time. Materials drawn from Oolite Arts’ archives related to Black artists who have worked with or passed through the organization are reorganized and made accessible as a living resource rather than a fixed history.

At the center of the space are three speakers containing movements of a graphic score developed from these materials. Together, they function as an unofficial alumni hymn, tracing three generations of artists. *The Finna Office* operates as a site of reflection and possibility—an invitation to consider what Black artists connected to Oolite Arts have carried forward, and what they are still *finna* do.”

—Najja Moon

Visitors are invited to contribute information about Black artists who have participated in the ArtCenter South Florida/Oolite Arts programming since the organization’s inception. “We acknowledge the significance of assisting with addressing the invisibility of alumni who may not yet be included in the archives of Oolite Arts. *The Finna Office* exists for the duration of the exhibition but can continue to build beyond the dates of the exhibition.” —Claire Breukel and Lauryn Lawrence

From the 10 year history of FINNA 1,000 ARTIST
This office is dedicated to celebrating the archive of these artists

1984

WHO DO YOU REMEMBER?

1984
HELP WANTED

WHO IS THIS?

1984

FINNA
OFFICE



KERRY PHILLIPS

OOLITE ARTS ALUMNUS, 2005–2007



Kerry Phillips is an installation artist whose artwork borders on performance and social practice. Phillips' work with found objects is intuitive, often site-specific, and steeped in remembrance and storytelling. She uses common objects in unexpected ways, working collaboratively with viewer-participants to reveal an exchange of value, the importance and limitations of memory, and the vitality of play.

Phillips earned an MFA from University of Arizona and has participated in numerous solo and group exhibitions, including at the Orlando Museum of Art; Locust Projects, Miami; Pérez Art Museum Miami; Museum of Contemporary Art North Miami; Boca Raton Museum of Art; and Bridge Red Projects, Miami. Recent solo projects include: *Coincidence of Sound* (2025), LnS Gallery, Miami; *The patience of ordinary things* (2024), Locust Projects, Miami; *Between the mundane & the miraculous* (2023), Bass Museum, Miami; and the opening of The Things Lab, a socially engaged art installation and creative reuse center co-created with artist Susan Caraballo.

She has exhibited and completed residencies in Ohio, Vermont, New York, North Carolina, and internationally in Berlin, Krakow, Mexico, and France. Her work is held in the collections of the Orlando Museum of Art, The Girls' Club, and Mosquera Collections. Originally from Texas, Phillips works in Miami and, contrary to her family's wishes, doesn't paint pretty pictures. Phillips is represented by LnS Gallery in Miami.



KERRY PHILLIPS

You, Me, Everything Between

2026

Site-responsive installation

Dimensions variable

"One of my grandmothers kept things; the other was a grand storyteller. Guided by their lasting influence, I make sculpture and installation using found and collected objects, working intuitively in response to place and relying on insight and a MacGyver-like resourcefulness. I work with familiar objects in unexpected ways, eliciting relationships of a collective narrative while challenging notions of place and consumption.

My process is similar to improv, where I work in union with objects, coaxing them into surprising, deft configurations. I construct spaces that foster wonder, challenge our assumptions, and create room to view alternate perspectives, bringing people together to build connections around our rescued memories and shared stories.

For this new work, I've collected things (and memories) from Oolite Arts alumni spanning all four decades and created the work on site, combining their things with my own stockpile of found, collected, and kept objects—some of which are remnants from my time at Oolite Arts."

—Kerry Phillips



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