

SITES OF THE SELF

Sites of the Self curated by René Morales

Oolite Arts



SITES OF THE SELF

July 8–October 4, 2026

Curated by
René Morales

Featuring works by

Diego Gabaldon
Gonzalo Hernández
Sepideh Kalani
Pangea Kali Virga
Shayla Marshall
Bex McCharen
Lucía Morales
Genesis Moreno
Ana Mosquera
Sheherazade Thénard
Nadia Wolff
Ricardo E. Zulueta
José Delgado Zúñiga

This exhibition is organized by Oolite Arts in collaboration with the Bakehouse Art Complex; it is curated by Bakehouse Senior Curatorial Fellow René Morales.

Cover: Lucía Morales, *Mantas en la capital*, 2023. Video still of action based work with Andean textiles in Washington DC.

Photo credits: Zachary Balber

Sites of the Self brings together works by Oolite Arts' current cohort of resident artists to explore the myriad ways selfhood is forged, contested, and understood. Encompassing a broad array of mediums, methodologies, and mindsets, the exhibition examines the insights that naturally surface when artists utilize their practice to work through the experiences that condition who they—and by extension, we—are permitted to be. At the core of this examination is a notion that undergirds much of contemporary theory: that the self is not a finished product we are born with or into, but rather a continuous work in progress, a malleable construction manifesting at the intersection of internal psychology and a host of powerful social vectors.

For the theorist Édouard Glissant, the self emerges primarily as a function of interpersonal relations, shaped through the interaction with the other, with difference. And if the construction of the self is a dynamic, contingent operation, Glissant argues, we need not fear the loss of some core (“root”) identity through these interactions. On the contrary, it is by virtue of the other, through what he terms “the poetics of relation,” that we may discover, or rather, construct, our truest selves.

It stands to reason that the most elemental instance of self-construction involves the relation between two subjects: the I and Thou, to cite Martin Buber. It is in this most intimate encounter that we most clearly see our own perceptions and judgments reflected back to us by the other.

As artists have long demonstrated, this mirroring effect is so strong as to transfer readily into portraiture. In *Years of Questions; Years that Answer* (2026), Sheherazade Thénard depicts herself in a private state of restorative isolation. As the viewer's gaze enters this sanctum—hanging in the air like the dusty shafts of light that hover above the sleeping figure—the painting serves as a crucible, fusing artist/sleeper and viewer in a momentary state of shared subjectivity.

In *Union (Pompeii Lovers)*, 2021, Pangea Kali Virga references a famously poignant archeological find: the skeletal remains of a man and woman whose final moments were evidently spent staring into each other's eyes as volcanic ash rained down on their city. Rendered in the form of a lace embroidery and set within an antique oval wood frame, the work is a reminder that the poetics of relation—specifically the profound love between the I and Thou—span the ages.

Sepideh Kalani's *50+1* (2026) consists of an ochre ceramic box form filled with beads of black clay. As viewers run their hands through the beads, they unearth a recumbent, naked female figure. Kalani made the work in response to a tragic news report about 50 women protestors murdered by the Iranian regime earlier this year. Shaken by the fact that their bodies remained unclaimed and unidentified—their stories lost amid the rubble of state violence—Kalani offers this work as a corrective, a means of recovering, if only symbolically, the identities of these nameless victims. Here again, the self emerges by the simple yet potent act of being acknowledged by the other, of being seen.

The question of *how* one is seen comes to the fore as we zoom out from the self/other binary to the sites where self-construction unfolds on a more communal register. To construct the self within this expanded field is to contend with the social codes and conventions that define, control, and often suppress personal identity. A notable corollary to this conception, associated with the existentialist philosopher Jean-Paul Sartre, is “the refusal to be”: the conviction that it is an ethical imperative to resist becoming fixed to a singular, externally imposed identity.

In the large painting *Zone* (2024), José Delgado Zúñiga concretizes this brand of rejection, presenting a swirling knot of iconography related to his lived experience as a Mexican American man. The composition abounds with signifiers for culturally specific varieties of hypermasculinity—a masked luchador, the might Mayan king K'inich Janaab' Pakal, Mexican revolutionary Pancho Villa on horseback—all being violently undone in a storm. Meanwhile, an anvil, standing for the shaping of the self, looms ominously near the top of the painting.

Diego Gabaldon similarly navigates restrictive gender codes, probing at the limits of the performative brand of hypermasculinity associated with organized sports and extreme body building. *Surrender/Yearning* (2026) encapsulates the contradictions of these subcultures, in which the demand to capitulate—to lean into discipline, pain, even damaging regiments of performance-enhancing drugs and supplements—affirms both the reality of gender-related dysmorphia and the body's plasticity when freed from the strictures of normativity.

Working at the opposite end of the gender identity spectrum, Genesis Moreno presents fabric compositions that bear images sourced from vintage horror films

depicting women in a state of mental breakdown. With a nod to Charlotte Perkins Gilman's 1892 short story "The Yellow Wallpaper" (a classic of feminist literature), Moreno transposes these images into yellow quilts embellished with ragged sewing. The contradiction between the jarring subject matter and craft traditions long associated with feminine domestication suggests that acceding to gender codes offers no protection from either physical or psychological affliction. The manic quality of Moreno's stitchwork underscores the untenable stress involved in resisting such a wretchedly uneven compact.

In the struggle between the self and the external factors that impinge upon it, the latter gain immense strength by remaining, for the most part, amorphous and invisible. Gonzalo Hernández sets his critical sights on these unseen structures within the context of art itself. With *"institution"* (2026), Hernández intervenes in the site where institutions of art most visibly flex their authority: the white cube gallery type. Using an extreme economy of means—a single word framed in scare quotes—the work prompts the visitor to question the very context in which artworks are displayed and, by extension, the industry for which they were produced. Hernández's exceedingly

muted gesture in the present publication, *staff* (2026), gives further definition to the faceless institution, revealing its true composition as little more than the sum of the human actors who drive it. By stripping away the anonymity by which institutions wield much of their influence, the artist ties their operations not to abstract ideals but to the specific decisions of particular individuals, implying, in turn, the prospect of accountability.

Ana Mosquera adds further definition to the faceless "institution" by directing our attention to the tools and technologies by which power structures identify and categorize individual subjects—from bureaucratic questionnaires and statistics to biometric systems and documents such as passports. Mosquera often alludes to the latter by appropriating the security patterns that commonly appear in such documents so as to make them unfalsifiable. *Legitimacy Generator* (2025) is an HTML website that features an intricate design inspired by these patterns paired with a series of enigmatic questions such as, "How exact must the map be for the system to hold you?" With each user response, the patterns transform, resulting in what stands for a visual representation of the user's individuated, inner self. In contrast

to the dry, purportedly objective questions typically found in official questionnaires, here the prompts serve not to extract hard information but to elicit subjective responses. The incongruity highlights the extent to which systems of control suppress identity as they reduce individuals to demographic data. In her large-scale wallpaper installation *Vigil* (2026), Mosquera uses security patterns to articulate cavernous, palatial interiors that evoke governmental hegemony. Here, however, the security patterns appear in a fractured, jumbled state, indicating the potential for appropriation and reinvention that arises when bureaucratic structures break down.

The notion that instances of systemic failure can create opportunities for resistance appears again in Ricardo E. Zulueta's *Q.A.F. No. III* (2026). Combining digital means with the mark of the hand, this large abstract painting depicts a cosmic scene as if from the viewpoint of an omniscient being monitoring the universe; only here, the image appears scrambled and distressed by a series of "defects," in the form of vertical bands resembling digital noise. Taking aim at the machine for extractive surveillance that the internet has largely become, the artist cites recent discourses in the vein of "glitch theory" and "glitch

feminism," in which the fissures that form when power structures falter become openings for new ways of organizing society.

A parallel sentiment arises in Nadia Wolff's *Portal* (2021), a knit tapestry featuring two Black women—one dark-skinned, the other light-skinned—drawn from advertisements for beauty products. Executed with a digital knitting machine, the composition is obscured by a "solar flare" that abstracts the image, almost to the point of consuming it entirely. Wolff displays the work differently each time it is installed, contorting the textile on the wall such that the image is further obscured. The work recalls Glissant's insistence on the "right to opacity," a mode of defying the aggressive demand for full ontological transparency that has long characterized Western thought and driven Western colonialism. Wolff carries this vital resource over into the digital age.

If resistance can take the form of gestures that agitate power structures, either by laying bare their inner workings or inversely by obfuscating the subjects of their gaze, it can also go the route of sidestepping them altogether. This strategy is nowhere more vivid than in the vaunted "safe space"—in which microcommunities, especially marginalized ones, can

gather without fear of harassment or harm—as well as in a more recent iteration, the “brave space”: a hub for empowerment, activism, and subversion. Shayla Marshall creates environments that allude to such spaces, specifically those where Black cultural identity can be expressed and celebrated freely and defiantly. In the performative installation *Grandmaster: The Sound is Now!* (2026), she transforms a room in the gallery into a surreal, immersive chessboard. The work is activated by a Black female live DJ, who presides as the grandmaster, using sound to take hold of an audience the way a champion chess player dominates phalanxes of opponents in a simultaneous match. Lkening the abstracted violence of chess to the real history of racial discord, Marshall allegorizes how the game might play out were the playing field made level.

In *Corset for a Moving Body* (2026), Bex McCharen presents a quilt featuring cyanotype images of Queer and trans friends and loved ones—members of their chosen family—communing with the ocean, which the artist often employs as a metaphor for belonging and liberation. The quilt takes the form of a corset, which can function paradoxically as both an indication of patriarchal control over women’s bodies and a reference to the use

of chest binders by trans men. The work suggests that even now, as Queer communities face extreme threats from the highest echelons of power, it remains possible to carve out a space of freedom, if only for an afternoon at a time.

The prospect of claiming space from the social field takes on different dynamics when the subject in question is displaced or itinerant. For immigrants, the workings of self-construction play out along overlapping registers simultaneously, involving complex arbitrations between disparate cultures and value systems. Assimilation can, in itself, involve a fraught negotiation between the commonly felt desire to retain ties to one’s ancestral identity and the imperative to blend in. Here, the interplay between the self and the other represents a double bind. The multifaceted work of Lucía Morales includes a series of performative actions in which the artist carries what appears to be an impossibly massive bundle of *mantas* (traditional Andean textiles) through various urban settings. In the context of traditional Andean communities, these textiles serve a multitude of purposes, from carrying babies to transporting crops. Abroad, they are sometimes seen being used to carry a migrant family’s earthly possessions. Beyond their utility as a means of

transporting materials, *mantas* are often used as decoration, as a way of making foreign surroundings feel more like home. Morales’ enactments literalize the challenge of bearing one’s culture on one’s back, making visible the unseen weight of assimilation that many immigrants bear with them always.

Taken together, the works in *Sites of the Self* function as a spatial cartography of the subject, mapping the volatile territory where the private “I” meets the public “We.” The array reveals a common hunger among artists to use their work as a means of preserving a sense of agency before inchoate forces. In doing so, they prove the power of visual art to serve as both an instrument of lucidity and a testing ground for the dream of personal liberation.

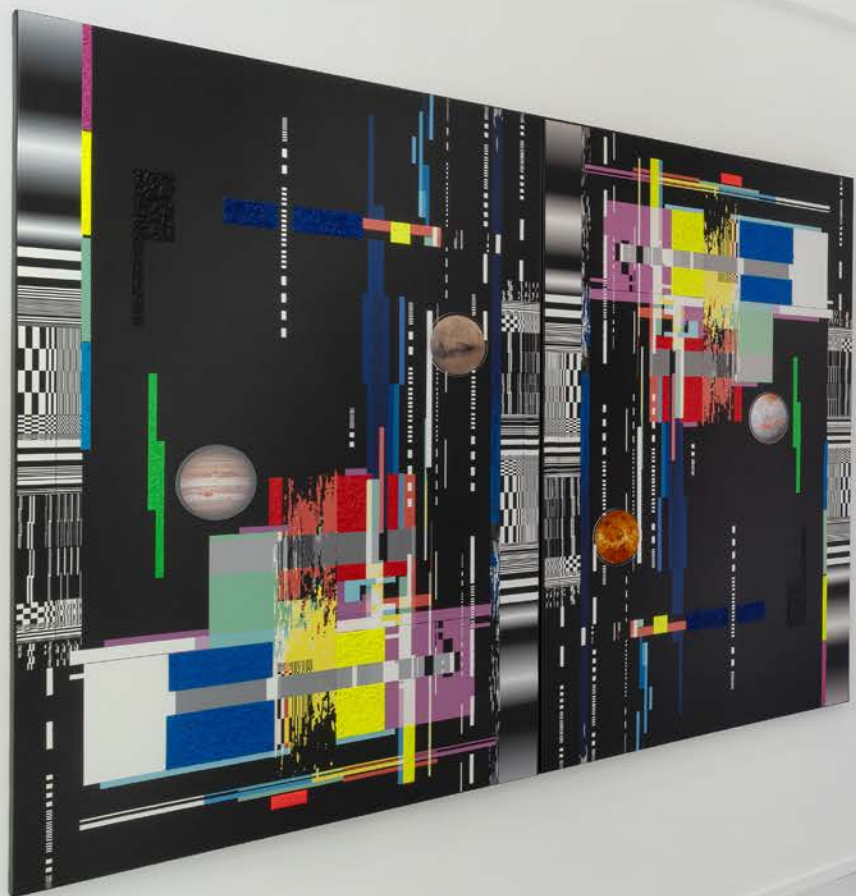
About the Curator

René Morales is an independent curator and researcher based in Chicago and Miami. He is currently serving as senior curatorial fellow with the Bakehouse Art Complex. Morales recently organized *Quisqueya Henríquez: The Center Can Be Everywhere* at the Universidad Complutense de Madrid, and is organizing exhibitions with Dread Scott and Rael San Fratello for the Yerba Buena Center for the Arts in San Francisco. He is the former chief curator at the Museum of Contemporary Art Chicago, where he co-organized a major career survey of the work of Gary Simmons titled *Public Enemy*, among other exhibitions. Morales had previously held the role of director of curatorial affairs and chief curator at Pérez Art Museum Miami, where he organized dozens of exhibitions including *Christo and Jeanne-Claude: Surrounded Islands*, *Dara Friedman: Perfect Stranger*, *Marjetica Potrč: The School of the Forest*, *Meleko Mokgosi: Your Trip to Africa*, and *Amelia Peláez: The Craft of Modernity*.

















"institution"







Diego Gabaldon

Surrender/Yearning

2026

Inkjet print on archival fine art paper

32 × 40 inches

Diego Gabaldon (b. 2000, Miami) works at the intersection of the psychology of competition, masculinity, mass media, and the post-human body. Influenced by the cultures of bodybuilding and organized sport, his practice examines how ultra-fanaticism and the obsession with physical transformation shape identity. Structured through the logics of sport, Gabaldon abstracts athletic equipment into apparatuses that frame, contain, and probe desire, identity, and violence—often encapsulating constructed images and manipulated reference material drawn from sport archives, online bodybuilding forums, and digital fitness subcultures. Within this framework, bodily autonomy and the drive to belong are examined as they are constructed, conditioned, and externalized through processes of remarkable excess.

Gabaldon holds a BFA from Tufts University and has exhibited domestically and internationally at Alyssa Davis Gallery, Oolite Arts, the School of the Museum of Fine Arts, Central Saint Martins, and the National YoungArts Foundation.

“institution”

Gonzalo Hernández

“institution”

2026

Vinyl signage

Dimensions variable

Gonzalo Hernández was born in Lima, Peru (1991) and lives and works in Miami. His work draws from personal narratives to examine contemporary dilemmas around labor, success and failure, the art world, and identity. Working across installation, painting, and textiles, he approaches these questions through the lens of his experience as an immigrant, grounding them in a specific perspective while opening them to broader cultural associations. By blurring the boundaries between art and life, Hernández looks for meaning in the overlooked, using everyday encounters with text, language, and materials to construct symbolic interpretations.

Exhibitions include a group exhibition, *This is America*, curated by Maritza Lacayo at the Pérez Art Museum Miami. Recent solo exhibitions include presentations at David Castillo Gallery, Miami; Kates-Ferri Projects, New York; SCAD Museum of Art, Savannah, Georgia; ICPNA, Lima; Vigil Gonzales, Buenos Aires, and Cusco, Peru. His work has been featured in exhibitions such as the *II Bienal Textil* (Santiago, Chile); the *A.I.M. Biennial* (Miami); and at Mindy Solomon Gallery (Miami), LVL3 (Chicago), Laney Contemporary (Savannah) and Charlotte Street Foundation (Kansas City), among others. His work is included in major public and private collections, including the Pérez Art Museum Miami; ICPNA, Lima; the Savannah College of Art and Design, Savannah; and El Espacio 23, Miami. Hernández's work has been reviewed in *ARTnews*, *Hyperallergic*, *Cultured Magazine*, *Artpapers*, *Artnet*, *Burnaway*, and numerous other publications.



Sepideh Kalani

50+1

2026

Red ceramic and black clay

4 × 11 × 16 inches

Sepideh Kalani was born in northern Iran (1990) and lives and works in Miami. A Persian artist, she received her BFA from the University of Guilan, Iran, in 2015, supported by a tuition waiver scholarship. Her curiosity about the intersection of art and science led her to study neuroscience in 2016–2017. Kalani immigrated to the United States in 2021, and went on to earn her MFA from the University of Miami in 2024 with a full scholarship. Since 2015, she has been self-taught in ceramics and glazing, continuously expanding her expertise. Alongside her artistic practice, Kalani has mastered traditional skills rooted in Persian culture, including ancient glazing techniques, miniature painting, character design, woodcraft, carpentry, plaster molding, and pottery. Kalani creates sculptures that serve as storytellers, drawing from her experiences as an Iranian woman navigating religious, political, and gender transitions. Her work bridges cultural heritage and contemporary expression, weaving narratives that resonate across borders.

Kalani's work has been exhibited in Iran and the United States at venues including Bernice Steinbaum Gallery, Miami; Lowe Art Museum, Miami; Utah Museum of Contemporary Art; Land Black History Museum and Cultural Center of Virginia; and in the National Council on Education for the Ceramic Arts Multicultural Exhibitions. Her pieces are held in collections in both Iran and the United States. She is currently an artist-in-residence at Oolite Arts and has participated in residencies at Penland School of Craft in North Carolina; Haystack Mountain School of Crafts in Maine; and MASS MoCA. Her work has received awards including the José Bernardo Ceramics Award, the Miami Individual Artist Grant, and the Multicultural Fellowship for the Women Working with Clay Symposium (2026).



Pangea Kali Virga

Union (Pompeii Lovers)

2021

Upcycled clothing, vintage thread, vintage wood frame

17 × 14 inches

Union (Wedding Flags)

2025

Two flags; upcycled linens, tulle bridal scraps, gold thread, silk satin ribbons, flagpoles

24 x 36 inches each

Pangea Kali Virga was born and raised in New York City (1991) and lives and works in Miami. Social responsibility and environmentalism are pivotal to her art, as she attempts to communicate urgent, difficult messages in beautiful and fun ways through narrative layered fiber art works, dramatic experiential art and performance, free and public sustainable art and skills workshops, and other collaborative projects with public and private institutions. Kali Virga has dedicated herself to helping transform the art and fashion industry to be a more sustainable and equitable one, creating art and wearables out of upcycled materials and nature using zero-waste practices, supporting her belief in the power of art and clothing as storyteller, cultural marker, and political catalyst. Outside of her core practice, Kali Virga is a sustainability advocate and lecturer, arts event producer, and educator to hundreds of student artists of all ages.

Kali Virga has been showcased in over 60 international publications, and exhibited in over a dozen exhibitions including an upcoming three-month solo show at the Deering Estate in Palmetto Bay, Florida (2025), a solo show at the Miami Beach Botanical Garden (2021), group shows at Green Space Miami (2023+2024), CAMP Gallery in North Miami (2024), and MOCA (2022+2023). She has been awarded multiple grants and residencies, including, but not limited to, the Knight Art Champion Grant (2022); Deering Estate Artists in Residence (2023+2024), ProjectArt Residency (2021-2023), Peter Bullough Foundation Residency (2023), Miami Dade Individual Artist Grant (2022+2023+2024) and the inaugural Community Advocate Award for the annual Zero Waste Miami Coalition Awards.



Shayla Marshall

Grandmaster: The Sound is Now!

2026

Mixed media installation with sound

Dimensions variable

Born in Miami (1999), Shayla Marshall is a contemporary mixed-media artist now based between Miami and London, whose work uses world-building techniques to imagine new histories and futures, ones not prewritten for her. Raised in Miami's culturally rich and predominantly Black neighborhoods, her upbringing informs a celebration of identity and place. At 18 she moved to California, where living outside the familiarity of home exposed her to the broader complexities of being Black in environments not always safe or affirming.

Now a full-time artist, Marshall holds her master's degree in contemporary art practice from the Royal College of Art, the world's leading university for art and design according to the latest rankings. Her practice pulls disparate moments in time into layered, immersive worlds where storytelling is the foundation, inviting viewers to dwell in the flamboyance and depth of narratives often overlooked. Her work has been shown in institutions such as the Saatchi Gallery (London) and Green Space Miami (2025). She has completed multiple residencies including at the Bakehouse Art Complex in Miami, and is a recipient of the Miami-Dade County Artist Grant.



Bex McCharen

Corset for a Moving Body

2026

Quilted cyanotype and inkjet prints on cotton and crepe; rope

38 × 56 inches

Bex McCharen (they/them) was born in Lynchburg, Virginia (1984) and lives and works in Miami. An interdisciplinary artist, fashion designer, and founder of the inclusive fashion label Chromat, McCharen works across quilting, textile art, printmaking, photography, filmmaking, fashion, and social practice. Through material experimentation and collaborative processes, their practice explores sustainable futures, climate optimism, and queer joy while challenging dominant narratives and reimagining systems of care, embodiment, and belonging. Rooted in collective ritual, mutual dreaming, visual archives, and community engagement, McCharen's work creates inclusive, living visual archives that foreground connection, resilience, and transformative possibility.

McCharen is the recipient of the Smithsonian National Design Award (2021) and has been recognized by Forbes 30 Under 30, named to the OUT100 list for their cultural impact, and profiled by publications including *The New York Times*, *The Wall Street Journal*, *Vogue*, *Elle*, and *Hyperallergic*. As the founder of the inclusive fashion label Chromat, they have collaborated with Beyoncé, Intel, Disney, Reebok, MAC, and MIT. McCharen has delivered a TED Talk on inclusive design and lectured at SXSW, Harvard, Parsons, MIT, and Tulane. Their work is held in the permanent collection of the Metropolitan Museum of Art, and they curated *Queer Joy* at MoMA PS1 (New York City). In 2026, McCharen presented their debut solo exhibition at Dot Fiftyone Gallery in Miami. Committed to community-engaged practice, McCharen has facilitated workshops at Pérez Art Museum Miami, Lotus House Women's Shelter in Miami, the Miami Workers Center, and the Alliance for LGBTQ Youth in Miami, and is currently an artist-in-residence at Oolite Arts and the Miami Cancer Institute.



Lucía Morales

Todo lo que fue

2026

Mantas, safety pins, personal belongings

Dimensions variable

Video documentation of *Kaypi | Aquí | Then and Now*

2026

Mi Mamá, las Mantas, and I

2024

Mantas en la capital

2023

Lucía Morales was born in Lima, Peru (1986) and lives and works in Miami. Her childhood home and cultural heritage have shaped and influenced her artistic practice. Maintaining a strong connection to her roots, she has danced Peruvian and Andean folklore since childhood.

Her artistic practice is concerned with how migration and immigration challenge notions of identity. Morales uses textiles, paintings, video, and installation to create figurative works that speak to her current experience as well as the transformative moments of her past. As her work grows in scale and scope, Morales' intention is to make the community visible by including the stories and histories of others and by taking up and creating spaces to be shared with others.

Morales obtained her MFA from Florida International University in 2025 and holds a master's degree in art education and a bachelor's degree in landscape architecture from Florida International University. Morales has been involved with dance as an assistant instructor and performer with Sumaj Tusuy Dance since 2003. She has been an art educator for many years with Broward and Miami-Dade public schools, and with various local cultural institutions. In 2024, Morales presented her work at The Quechua Alliance's annual gathering in Chicago, and at Kuyayky STARTLabs in Jauja, Peru; both organizations are focused on the importance of Quechua language and Andean traditions. In 2025 Morales was selected for the Oolite Arts Home + Away Residency at MASS MoCA, the MOAD MDC Artist Residency at MDC Kendall, Bakehouse Art Complex Associate Artist Residency, and a WaveMaker Grant from Locust Projects.



Genesis Moreno

The Rebel

2025

Vintage bedsheets, sublimation prints, vintage doilies, used clothes, thread, batting

53 × 42 inches

Genesis Moreno was born in Illinois (1991) and is a Miami-based textile artist who turns quilting into a language of vulnerability and self-expression. Working through a feminist lens, she stitches together themes of trauma, mental health, and obsessive care, transforming familiar fabrics into charged objects. Her quilts resist being seen only as comfort or ornament; instead, they ask the viewer to sit with discomfort, memory, and emotion.

Moreno received a BFA from the School of the Art Institute of Chicago in 2017 on a merit scholarship. Her recent exhibitions include *That Which Frightens Us* at Primary in Miami, *Thinking Matter* at EarEar Projects in Munich, and *Everything Ends Eventually* at LatchKey Gallery in New York City. She has also participated in the Byrdcliffe Guild Residency in Woodstock, New York.



Ana Mosquera

Vigil

2026

Vinyl wall installation

Dimensions variable

Vigil

2026

Ballpoint pen on wood

16 x 24 inches

Legitimacy Generator

2025

HTML website

Ana Mosquera was born in Caracas, Venezuela (1983), and is a media artist who lives and works in Miami. Through interactive installations and digital storytelling, her work engages with technology to explore how it shapes systems and reveals underlying social structures. For Mosquera, devotion is not belief, but a practice of returning and persisting, of seeking continuity in relation, and asking what we do when systems meant to recognize us fail. Across her broader practice, Mosquera has worked through drawing, textile, and installation to explore what translation, reordering, and dysfunctional system design can tell us about the ongoing negotiation between power and life.

Mosquera received her bachelor of architecture from Universidad Central de Venezuela in 2015 and an MFA in sculpture from the Tyler School of Art and Architecture in 2020. Her most recent exhibitions include *Carnet to Go* at Espacio de Arte Contemporáneo in Montevideo, Uruguay (2023); *Tierras Raras* (solo) at Sala Mendoza in Caracas, Venezuela (2022); *Familiar Distance* at Edge Zones, Miami (2021); and *¿Por qué Islas?* (solo) at Licencia de Reconocimiento in Tenerife, Spain (2021). In 2021, she received the Honorable Mention Carmen Cordovez Crespo by HFFA at the 16th edition of the Mendoza Awards in Venezuela. Mosquera was also awarded the 2016 National Prize for Young Artists by the Museum of Contemporary Art Zulia, Venezuela.



Sheherazade Thénard

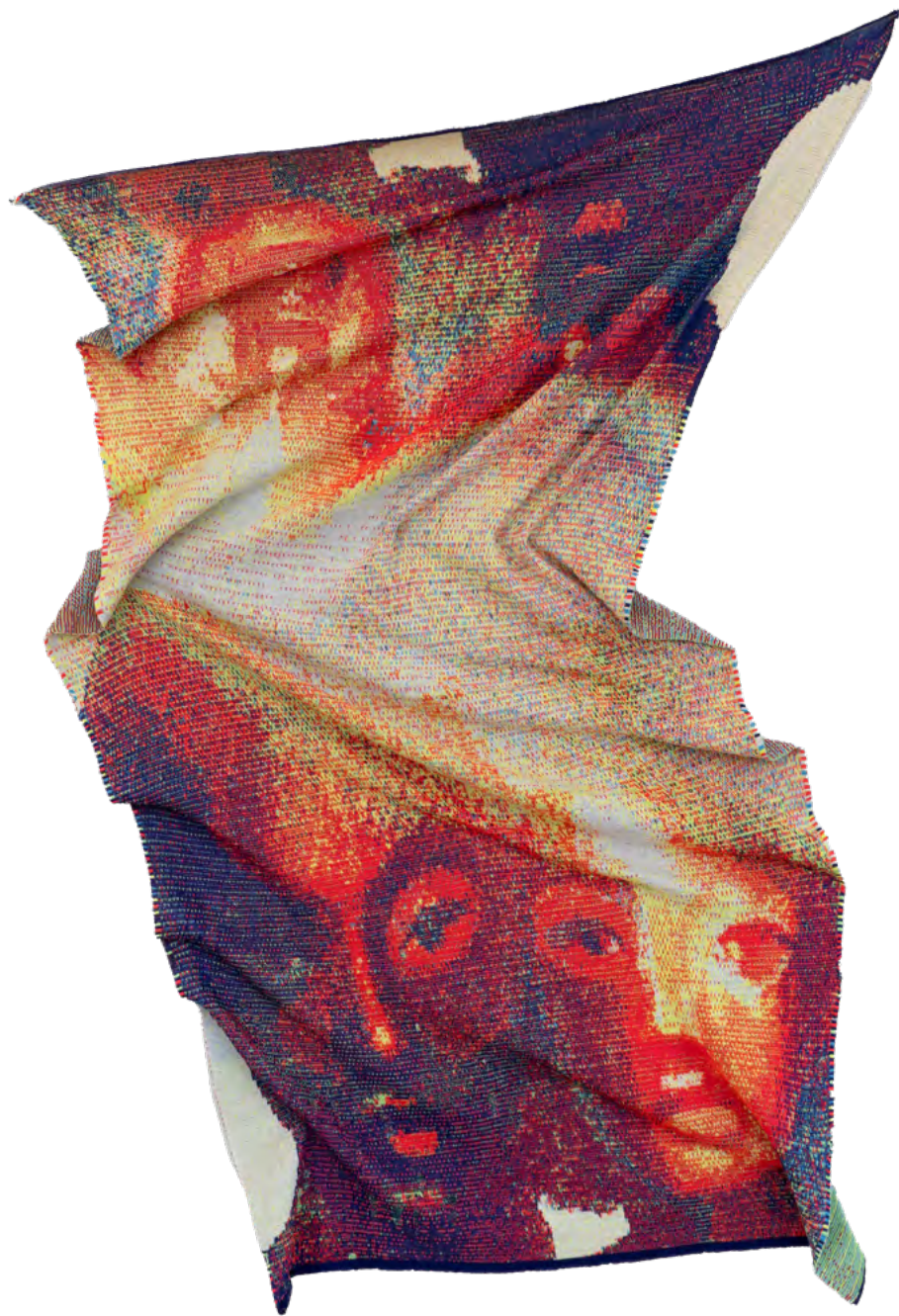
Years of Questions; Years that Answer

2026

Oil and acrylic airbrush on canvas

56 × 72 inches

Sheherazade Thénard was born in New York City (1995) and lives and works in Miami. Their work reclaims the layered histories of their family's assimilation from Martinique to the United States, blending Afro-Caribbean symbolism, Black feminist media, and their experience as a Black queer artist in the South. Through vibrant yet dark palettes, they transform autobiographical memories into reimagined geographies, creating textured, luminous spaces that evoke belonging, protection, and ancestral connection. As an award-winning educator and curator, they are deeply committed to the history of arts and how shared narratives shape community understanding and connection. Thénard received their BFA and MFA from the University of Central Florida.



Nadia Wolff

Portal

2021

Stoll knit cotton and wool

108 × 48 inches

Nadia Wolff is a Haitian-american interdisciplinary artist based in Miami, Florida. Their work explores the complexities of diaspora, creolization, embodied knowledge, and memory through an interdisciplinary practice spanning textiles, painting, film, installation, and mixed media works. By combining various artistic disciplines, Wolff's artmaking techniques demonstrate the syncretic nature of the themes and histories their work investigates.

Wolff attended the Brown University | RISD Dual Degree Program (2021), where they studied Textiles, Literary Arts, and Africana Studies. They have since worked across art and design fields and as a tattoo artist whose work is rooted in reclaiming tattooing as a healing and decolonizing practice.

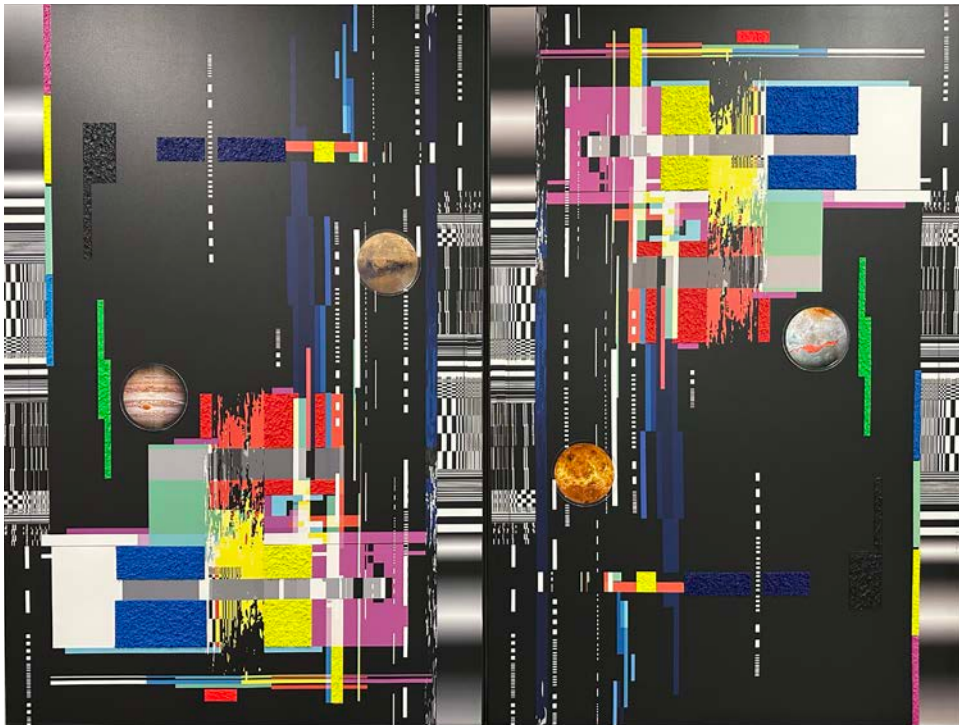
Wolff is the recipient of the Visionary Justice StoryLab Film Fellowship, the Locust Projects Wavemaker Fellowship, the Third Horizon Forward Film Fellowship, the Chashama Young Artist Fellowship, the Fernland Studios Environmentalist Arts Fellowship, amongst other fellowships. They are also a recipient of the Miami-Dade Individual Artist Grants; the Oolite Arts Little Haiti Local Love Letters grant; the Ellie's Creators Award; the Innovate Grant; and the Rhode Island State Council of the Arts Make Art grant.

Ricardo E. Zulueta

Q.A.F. No. III

2026

Acrylic paint, pumice, archival ink, photo, and acrylic on canvas

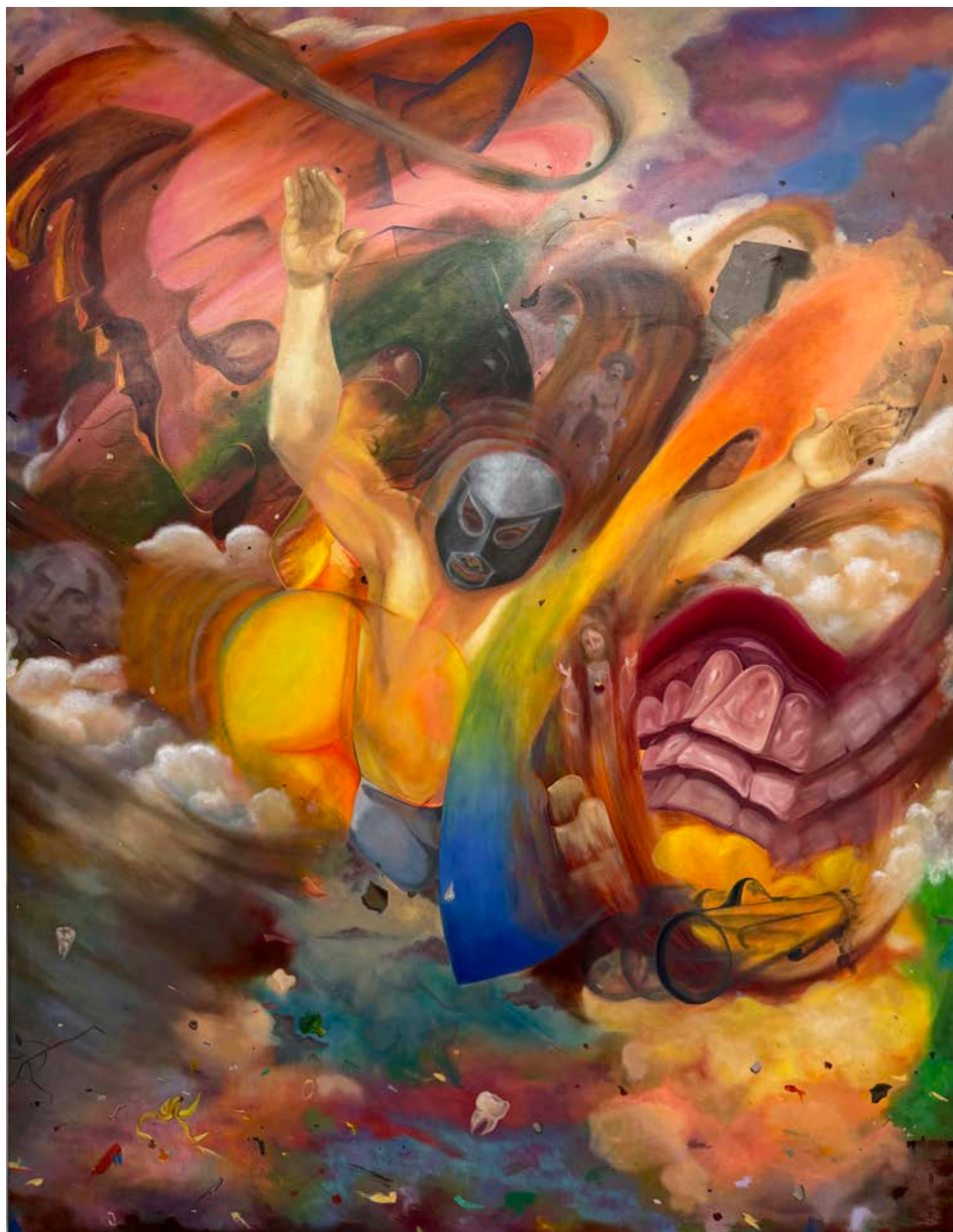


Ricardo E. Zulueta was born in Havana, Cuba (1962) and is an interdisciplinary artist and scholar based in Miami. His practice functions across a genealogy of mediums including video, digital imaging, photography, software, mixed media, painting, sculpture, performance, and installation. From early analog large-scale photo-performance stills to more recent immersive multimedia installations, his work consistently explores the intersectionality of mediated expressions of gender, sexuality, behavior, and identity within socio-political landscapes.

Through research and praxis, Zulueta examines how media and technology shape, interrogate, and subvert normative notions of identity through experimental modes of storytelling. His projects manifest a vernacular of idiosyncratic codes and symbols of disidentification often informed by film and media studies, art history, queer theory, and cultural studies.

Zulueta holds a PhD in cinema and media studies and an MFA in visual art from the University of Miami and has served as a Helbein Scholar at New York University. He is a recipient of the South Florida Cultural Consortium Artist Fellowship, Oolite Arts' Ellies Creator Award, Art Matters Fellowship, New York Foundation for the Arts Fellowship, Cintas Foundation Artist Fellowship, and the Miami Individual Artist Grant.

His work has been shown internationally at venues such as the Museo Nacional Centro de Arte Reina Sofia, Madrid; Steirischer Herbst, Graz, Austria; Museo Alejandro Otero, Caracas, Venezuela; Dazibao Contemporary Art Center, Montreal; and Western Front, Vancouver. In the United States, his work has been exhibited at the Smithsonian Institution, Washington, DC; Artists Space, New York City; El Museo del Barrio, New York City; International Center for Photography, New York City; White Columns, New York City; Grey Art Museum at New York University; the Bronx Museum of the Arts, New York; Exit Art, New York City; Fotofest Biennial, Houston; and the Creative Time Summit at Pérez Art Museum Miami.



José Delgado Zúñiga

Zone
2024
Oil on linen
84 × 60 inches

José Delgado Zúñiga was born in Ventura, California (1988), and lives and works in Miami. Zúñiga is an artist whose work engages history, autobiographical narrative, and community memory. Drawing from lived experience and the cultural memory of the Latin American diaspora, his practice emerges at the intersection of sound, memory, and image, creating visual narratives that echo the storytelling power of corridos.

Zúñiga earned an MFA in painting from Columbia University and a BFA from Otis College of Art and Design. Notable exhibitions include *Let Us Gather in a Flourishing Way* at the Buffalo AKG Art Museum (2026); *Central Sounds* at Luhring Augustine, New York City (2022); *In the Know, Show* at the GreenFamily Art Foundation in Dallas (2024); *CUSP* at the Marquez Art Projects in Miami (2023); and *Fire Figure Fantasy* at ICA Miami (2022). Zúñiga is a recipient of the Rema Hort Mann Emerging Artist Grant and the Robert Gamblin Fellowship, and has participated in the Bronx Museum's Artist in the Marketplace program. His work is in the collections of the Institute of Contemporary Art, Miami; Marquez Art Projects in Miami; the Herbert and Lenore Schorr Collection in New York City; and the Hessel Museum of Art at Bard College.

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Gonzalo Hernández, staff, 2026. Names and titles of staff compiled from Oolite Arts exhibition catalogues published to date, presented alphabetically by first name. Dimensions variable

*This list does not represent the full range of individuals who have worked at Oolite Arts.



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Oolite Arts is Miami's leading support organization for visual artists. Founded in 1984, Oolite Arts provides studios, residencies, exhibitions, and funding to help artists while also offering art classes, cinematic programs, and community initiatives that connect the public to the power of creativity. Exhibitions and programs at Oolite Arts are made possible with support from the John S. and James L. Knight Foundation; the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council and the Miami-Dade Mayor and Board of County Commissioners; the Florida Department of State, Division of Arts and Culture, the Florida Arts Council; The Jorge M. Pérez Family Foundation at The Miami Foundation; the City of Miami Beach Department of Tourism and Cultural Development, Office of Cultural Affairs, and the Miami Beach Mayor and City Commissioners; the Collective Circle and SHE Collective members; and additional support by Walgreens Company.

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