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A global journey — without leaving Miami

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Artist Tiffany Madera,
founder of Hanan Arts.

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Image from "Dressing Room" installation, featuring an installation of belly dance costumes and photography by Cara Pastore.

Image courtesy Hanan Arts

GLOBAL SOUTH MOVEMENTS

The journey and evolution of Hanan Arts

BY JOSIE GULLIKSEN
artburstmiami.com

Take a trip around the globe, without leaving Miami, and support women artists in the process.

Do that by visiting Green Space Miami throughout April and immersing yourself in the exhibition and weekly art activations presented as Global South Movements. It's the latest project and

metamorphosis of multidisciplinary artist Tiffany Madera, founder of Hanan Arts and a fixture in Miami's art scene for over two decades.

Since 1991, Madera's mission through Hanan Arts stated front and center on her website has been to "globally innovate dance and film as an instrument for social justice and connection through workshops, film, interdisciplinary performance,

and academic investigation." Global South Movements is her latest presentation on that journey.

"This is a retrospective of the past, present, and future, reflecting on the stories of how things evolve. It has been heartwarming hearing the other artists in the show affirming my support of other women and women artists," said Madera.

Since the first Saturday in April, there have been

different interventions presented that align with Hanan Arts. One of those is the comprehensive exhibition on display that features something for everyone.

Curated by Madera, Global South Movements is the perfect name for an exhibition that is described as one that "explores how women make space by moving and women's movements make worlds." Represented

are works by women artists from Miami, the Caribbean and the African diaspora.

The exhibition feels like a global journey and features works by a dozen artists, including Madera herself. Prepare to be immersed in a world of video and film, poetry, photography, paintings, and textiles.

Artist Karelle Levy's "The Journey, Destinations: Sweden, France,

Miami Origins" textile installation is a feast for the eyes. The patchwork of handmade tiles is an exploration of her rich cultural background and her way of stitching together the theme of displacement shared by Jews from both Europe and Africa.

"Karelle is telling the story of her family escaping the Holocaust through North Africa, Europe and ultimately arriving in



Photograph courtesy the artist Ya La'Ford.

'Ra', a larger-than-life image of artist Ya La'Ford, fills the exhibition space at one end of the gallery.

Miami," said Madera.

Madera's work is seen throughout the show, like in her collaboration with Dinorah de Jesus Rodriguez's video installation "fénix." The three videos which feature Madera with Zar performers from Makan in Cairo depict purification by fire and water paying homage to the act of transformation. The looped presentation is one to sit and absorb as it takes the viewer through the endless process of death and rebirth.

The influence of one of Madera's most personal works, her documentary film "Havana Habibi" which debuted as one of the Saturday events, is prominent throughout the show. There is a featured clip of the film entitled "Ya Habibi Ta'la The Story of a Song" a documentary directed by Gina Margillo that explores the connection between the Egyptian song and the 1931 song "El Huerfanito" written by Cuban Bienvenido Julian Gutierrez. Click here to learn more about the 26-minute film <https://hananarts.org/ya-habibi-2020>

Images of Havana, Cuba are part of the photography installation by Joshua Bee Alafia and Beatriz

Ricco. Alafia's black and white and Ricco's color photographs were captured in the island's Vedado neighborhood and capture the deep roots of Santeria and its African, Moorish, Arabic and Spanish influences, through dance.

Fellow photographer Cara Pastore's photo installation featuring three dancers hailing from Puerto Rico, Cuba, and Miami, all presented in various moments of reflection and dance during an international cultural exchange.

And finally, there's the audio portion of the "Havana Habibi" retrospective in the show by writer and Barry University Professor Celeste Landeros. The digital installation includes experimental, narrative, and documentary video and audio recordings, culminating in long-term community engagement with people from all backgrounds and cultures. Some of the people featured are resistant to participation, and that itself is a vital component of the installation.

Ya La'Ford's photography "Ra" and multimedia installation "Altar" both take a bold look at Egyptian and Moroccan culture. In the photo Ford



OMNI KIZZY Courtesy Hanan Arts

The Journey, Destinations: Sweden, France, Miami, and Origins are all parts of the Berber Svenska Tent and Textile installation by Karelle Levy, 2023.

is standing in front of Temple Abu Simbel in Egypt near the border of Sudan and in "Altar" a Moroccan carpet and burning incense reflect on the rug created by a woman and the scents of that region of the world.

"When you look at Ford, and see her Jamaican-American heritage next to Egyptian gods and goddesses the connection and cultural inheritance with women and trans-culturation is evident," said Madera. Madera often quotes Cuban anthropologist Fernando Ortiz and his concept of trans-culturation and looks at Ford's installation as the perfect symbol of this process.

Across that is Juana Valdes's textile installation "I wash my hands of it" featuring a sculpture, banner, and words of feminism, all presented to

depict the violence that women suffer physically, mentally, and verbally.

"Award-winning artist Juana Valdes created this installation for Global South Movements, anchoring the commitment to both the artist and curator's vision of women empowerment. She is a fabulous Afro-Cuban artist and this is a never before seen work. Her work looks at violence against women and is an integral part of this show," said Madera.

Poetry by Mia Leonin "What Can Only Be Learned Through Dance," is the written component of the show, with words that tie wholly to the exhibition's themes. Paintings by Nereida Garcia Ferraz are the visual art portion of the show.

Ferraz's "Norte Sur Este O-este" was painted when the artist was relocating from Chicago to Cali-

fornia and depicts themes of displacement, risk of change, and physical and mental strains of moving. And in "Travesia" she explores African themes including Yoruba spiritual practices and Santeria's roots in Catholicism. Yemaya which is one of the Seven African powers and represents the mother who lives and rules over the seas is depicted in colorful, striking blues and whites.

"All the pieces in the show reflect a woman's strength. This project is looking deeper into these ideas I've always explored and the broader theory-based lens but always centering the theme on women of color and Global South voices," said Madera.

The month-long series closes with events on April 22, and 23 with the closing night event on April 29.

If you go

What: Global South Movements exhibition and Saturday events.

When: Through April 29. April 23 at 6 p.m. Tarab Duende performance at Miami Beach Bandshell, 7275 Collins Ave.; April 29 from noon to 5 p.m., closing night event at Green Space Miami.

Where: Green Space Miami, 7200 Biscayne Blvd., Miami

Cost: Free

More information: hananarts.org

See the information below to learn more.

ArtburstMiami.com is a nonprofit source of dance, visual arts, music and performing arts news.