



Pérez Art Museum Miami  
1103 Biscayne Blvd.  
Miami, FL 33132  
305 375 3000  
pamm.org



## 2018 Pérez Art Museum Miami Exhibition Schedule

### ***The Words of Others: León Ferrari and Rhetoric in Times of War*** February 15–August 12, 2018

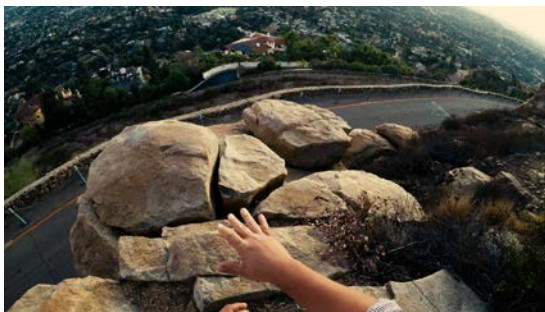


Originally organized as part of *Pacific Standard Time: LA/LA* (2017–18), an initiative of the Getty Foundation, this solo exhibition of the Argentinian artist León Ferrari (b. 1920, Buenos Aires; d. 2013, Buenos Aires) focuses on his influential practice from the 1960s to the 1980s. With a particular emphasis on his literary collages—works that incorporate text excerpts from different sources that are reassembled to create an altogether new message—the exhibition features the first full live reading of his seminal 1967 publication *Palabras ajenas* (*The Words of Others*)—an important Vietnam-era anti-war piece written in the form of a dramatic script.

*Palabras ajenas* was Ferrari's first literary collage, composed as an extensive dialogue among various characters, including President Lyndon B. Johnson, Adolf Hitler, Pope Paul VI, and God. By means of a cut-and-paste exercise, the work associates the atrocities of the Vietnam War, the horrors of Nazism, and the representations of redemption and punishment in religion through quotations selected from history books, literature, the Bible, newspapers, and magazines. The result is a chorus of contemporary voices that recite and interpret the text, which will be read in full in PAMM's auditorium on February 15 from 1 to 9pm.

*The Words of Others: León Ferrari and Rhetoric in Times of War* is curated by Ruth Estévez, Director and Curator, Gallery at REDCAT, Los Angeles; Miguel A. López, Director, TEOR/ética, San José, Costa Rica; and Agustín Díez Fischer, Director, Fundación Espigas, Buenos Aires. Andrea Giunta served as advisor. It is part of *Pacific Standard Time: LA/LA*, an initiative of the Getty Foundation. Support for this exhibition and publication is provided through grants from the Getty Foundation. Special thanks to Fundación Augusto y León Ferrari Arte y Acervo (FALFAA) and the Silvia and Hugo Sigman Collection, Buenos Aires. The presentation of this exhibition at Pérez Art Museum Miami is coordinated by Assistant Curator Jennifer Inacio.

### ***Meiro Koizumi: Battlelands*** March 23–August 19, 2018



Pérez Art Museum Miami is pleased to present a newly-commissioned video work by Meiro Koizumi (b. 1976, Gunma, Japan; lives in Tokyo). Working primarily in video and performance, Koizumi's works investigate the boundaries between the private and the public, between authentic and staged emotions. They often present everyday situations transformed into sites of tension, involving conflicts between duty and desire. In this new work, Koizumi is working for the first time with non-Japanese subjects, engaging United States veterans from the Iraq and Afghanistan wars. Five veterans recount traumatic experiences during these past military conflicts, while wearing body-cams that record images



of their current domestic spaces and everyday landscapes in the US. The video poetically articulates how these difficult memories of war continually mix with daily life for these individuals, creating emotional, psychological battlelands.

*Meiro Koizumi: Battlelands* is organized by PAMM Chief Curator Tobias Ostrander.

***The World's Game: Fútbol and Contemporary Art***  
**April 13–September 2, 2018**



*The World's Game: Fútbol and Contemporary Art* is an art-based exhibition on the subject of soccer, or *fútbol*, and its interactions with societies around the world. Planned to overlap with the 2018 FIFA World Cup, the exhibition will explore how the sport has stimulated artists to reflect upon its implications on society. With approximately thirty artists working in video, photography, painting, and sculpture, the aim of this exhibition is to create an experience where the viewer/spectator can use a universal theme to engage with the work of contemporary artists from around the world. Through visual art, PAMM seeks to present the art form of soccer—a place where social, cultural, and

political issues of identity, nationalism, globalism, and mass spectacle play out vibrantly. The exhibition celebrates the commonality of human experience through a sport that has been one of the few common languages worldwide.

*The World's Game: Fútbol and Contemporary Art* is organized by PAMM Director Franklin Sirmans with the support of PAMM Assistant Curator Jennifer Inacio. This exhibition is supported by NBCUniversal Telemundo Enterprises, Relevant Sports, LLC., and CONCACAF. Lead individual support received from Patricia and William Kleh, Jerry Lindzon, Nedra and Mark Oren and Stephen M. Ross is also gratefully acknowledged.

***william cordova***  
***now's the time: narratives of southern alchemy***  
**April 27–October 7, 2018**



Including a selection of older and newer works, this exhibition presents an overview of the artist's practice focusing on a series of concepts central to the artist such as transcendence, alchemy, and transmission in PAMM's Mary M. and Sash A. Spencer Focus Gallery. Early on in his career cordova worked with the figure of Túpac Amaru both in music and language. cordova has been significantly influenced by the performer and activist Túpac Amaru Shakur. The famed rapper was named after 18th century Andean revolutionary, Túpac Amaru II, who was killed

after leading an indigenous uprising against Spanish rule in modern-day Peru. In his works, Cordova often creates intersections between these two figures, pointing to their similarities and important roles in affecting the contemporary artist's worldview. The two Túpacas embody notions of activism, collaboration, and political transgression. Other works presented in the exhibition deal with the impact that Third Cinema and Afro-Peruvian poetry and music has had on cordova's practice. Combining different motifs into one drawing or sculpture, Cordova considers how vernacular cultures specific to the



South of the United States, the Andean region in South America, and the Caribbean are essential as strategies to transcend political, racial, economic, and cultural oppression. Cordova, who began making art in the streets as a form of activism while attending Miami Central High School, will create two new works to be placed outside the museum. Collectively, these works illuminate cordova's commitment to current cultural intersections in relation to alternative narratives, ritual, language, and other commonalities, as a way to encourage a new transcendental space.

*william cordova now's the time: narratives of southern alchemy* will be accompanied by the artist's first museum catalogue with an essay by the exhibition's curator María Elena Ortiz, who will give an overview of cordova's practice framed by identity, Miami's context, and the exhibition. Leslie Hewitt, artist and longtime collaborator, will contribute an interview with cordova. Jeff Chang, cultural critic, has agreed to provide a reflection of Miami's Hip Hop culture in relation to a wider history of Hip Hop in the US. Candice Hopkins will provide an analysis of his sculptures and installations in connection to spirituality.

*william cordova now's the time: narratives of southern alchemy* is organized by PAMM Associate Curator María Elena Ortiz. Lead individual support received from Estrellita B. Brodsky is gratefully acknowledged.

**Sid Grossman**  
**May 25–October 28, 2018**



Sid Grossman (b. 1913, New York; d. 1955, Provincetown, Massachusetts) was a founding member of the Photo League, a group of primarily Jewish photographers active in New York who used their medium to shed light on issues of social inequality in the urban environment. Grossman created humanizing and intimate documentary portraits of everyday people on the street and experimented with more artful, stylized image making as well.

Drawing from PAMM's collection, this exhibition presents a series of photographs of New York—specifically the Lower East Side—depicting street scenes, tenements and architecture, and daily life. A selection of photographs produced while Grossman was stationed in Panama will also be presented along with additional works from a trip he took in the early 1940s to document life in the Dust Bowl. This exhibition focuses on Grossman's overall body of work and his move between socially focused documentary photography to experimental approaches.

*Sid Grossman* is organized by PAMM Assistant Curator Jennifer Inacio.



**Liliana Porter: *El hombre con el hacha y otras situaciones breves***  
**June 8, 2018–September 29, 2019**



*El hombre con el hacha y otras situaciones breves* (2014/2017) is a large-scale installation by Argentine-born, New York-based artist Liliana Porter. Originally produced in 2014 and recently re-installed for the 2017 Venice Biennial, this piece has been recently acquired by PAMM. Spread across multiple stages made up of white bases of varying levels, the installation presents numerous vignettes involving figures, toys, broken furniture, and other textured materials and objects. The dramatic range of scales of these elements, from the miniscule to the gigantic, play with perspectives and the viewer's perceptions in unusual ways. The

title of the piece "The man with the axe and other brief situations," refers to a tiny plastic figurine of a man wielding an axe that is positioned prominently near the front-center of the installation. In the scene, his tiny axe appears to have created a deep cut in the white ground and large pile of broken materials. This "brief situation," is one of many that appears in the installation, creating a landscape of mini-narrative scenes across this expansive white stage-structure.

Liliana Porter is a pivotal artist within the history of Conceptual Art in Argentina and since the 1960s has been making work in diverse media that deconstruct our understanding of how representation functions. She began as a print-maker and was a founding member of the experimental New York Graphic workshop (1964–70). Expanding around notions of the multiple, her practice has included prints, photographs, assemblages, installations, films, and recently several theater productions. Known for her work with toys and other found-objects taken from popular culture and domestic contexts, Porter's works engage humor and playful situations to ask grand philosophical questions about language and our search for purpose and meaning.

*Liliana Porter: El hombre con el hacha y otras situaciones breves* is organized by PAMM Chief Curator Tobias Ostrander.

**Felice Grodin: *Invasive Species***  
**December 5, 2017–April 21, 2018**



*Felice Grodin: Invasive Species* is a virtually interactive, digital exhibition of commissioned works by Miami-based artist Felice Grodin. The series employs the immersive technology of augmented reality (AR), and is accessible to visitors using iOS devices in PAMM's outdoor areas and in the Padma and Raj Vattikuti Learning Theater on the museum's first floor. This AR project is made possible thanks to a generous grant from the John S. and James L. Knight Foundation.

Influenced by geophilosophy—a field of thought shaped by Gilles Deleuze and Félix Guattari that analyzes the relationship between physical and mental territories—Grodin draws on her training as an architect to explore the mutable within landscape, architecture, and her urban surroundings. *Felice Grodin: Invasive Species* interacts with PAMM's architecture, evolving and transforming the museum's environment for the duration of the exhibition.



Featuring a total of four digital works, the show launches with two AR site-specific works—*Mezzbug* and *Terrafish* (both 2017)—that engage with and virtually enhance the museum's building. In *Terrafish*, Grodin overlaps PAMM's hanging gardens on the waterfront terrace with the translucent body of a digital species she created, which is suggestive of nonnative jellyfish found in South Florida waters. By drawing on the destructive impact of invasive species and creating a new digital environment, Grodin highlights the transformative and unstable state of our ecosystem, speculating about a not-so-distant future affected by climate change and overtaken by uncanny creatures.

*Felice Grodin: Invasive Species* is an augmented reality exhibition that can be viewed via the [PAMM App](#) which is available for free from the App Store on iPhone or iPad. *iOS 11.0 or later. Compatible with iPhone 6s, iPhone SE, iPad Pro, and newer.*

*Felice Grodin: Invasive Species* is organized by PAMM Assistant Curator Jennifer Inacio, managed by PAMM AR + Art Project Manager Monica Mesa, and supervised by PAMM Deputy Director of Marketing and Public Engagement Christina Boomer Vazquez and IT Director Rafael Sotolongo. The program is made possible by generous funding and mentorship from Knight Foundation.

***Dara Friedman: Perfect Stranger***  
**November 3, 2017–March 4, 2018**



PAMM presents the first major career survey of the work of Dara Friedman (b. 1968, Bad Kreuznach, Germany; lives in Miami). Friedman is best known for film and video installations that combine the techniques and principles of Structural filmmaking with a strong emotional charge and an intuitive approach to subject matter. Her work unravels cinematic conventions, laying bare the materiality and mechanics of film production while harnessing the accidents that occur as light passes through lens and celluloid. The results strip away and demystify film's illusionistic tendencies, distilling

uncanny fragments from the everyday world and transforming them into the raw material for sensual—often euphoric—encounters. Spanning more than 20 years of creative production, this immersive exhibition is Friedman's first mid-career survey, and the largest presentation of her work to date. The exhibition is accompanied by a full-color, bilingual catalogue.

*Dara Friedman: Perfect Stranger* is organized by PAMM Curator René Morales and presented by Citi with generous support from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts. Lead individual support received from Dennis Richard and Susan Bell Richard, Mark and Nedra Oren, and George Lindemann. Support from Veuve Clicquot is also gratefully acknowledged.





**Steve McQueen: *End Credits***  
**November 17, 2017–March 11, 2018**



Steve McQueen (b. 1969, London; lives in Amsterdam and London) is a film director, producer, screenwriter, and video artist whose work focuses on historical narratives, politics, race, and other themes concerning a deep social consciousness. In the video installation *End Credits*, McQueen pays homage to the African American singer, actor, and Civil Rights activist Paul Robeson (1898–1976). An anti-imperialist committed to fighting inequality, Robeson was watched in the 1950s and blacklisted by the FBI—a government organization that kept an extensive archive on the Civil Rights leader and mass media performer. During the McCarthy era, the FBI compiled thousands of pages on Robeson, now a public archive which McQueen used to create

*End Credits*. This work shows the significantly censored pages read by male and female voices. McQueen creates a compelling visual composition that brings forth the perverse nature of politically driven discrimination and persecution.

*Steve McQueen: End Credits* is organized by PAMM Associate Curator María Elena Ortiz. This exhibition is presented by Bank of America with additional support provided by Knight Foundation. It is made possible through a generous loan from the collection of Eric J. Schimmel, Miami Beach.

***On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection***  
**Chapter 3: *Domestic Anxieties*: January 19–April 8, 2018**



Pérez Art Museum Miami (PAMM) presents *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, an exhibition of over 170 works of art, spanning painting, drawing, photography, mixed-media and sculpture. The exhibition—PAMM’s largest dedicated Cuban art exhibition to date—is presented in three parts over the course of a year, and features a rich panorama of recent work produced by artists living both in Cuba and abroad. *On the Horizon* celebrates the recent generous gift of Cuban artworks donated to the museum by Jorge M. Pérez in December 2016, and includes a significant number of recent acquisitions purchased

during the last year with funds provided as part of Pérez’s donation.

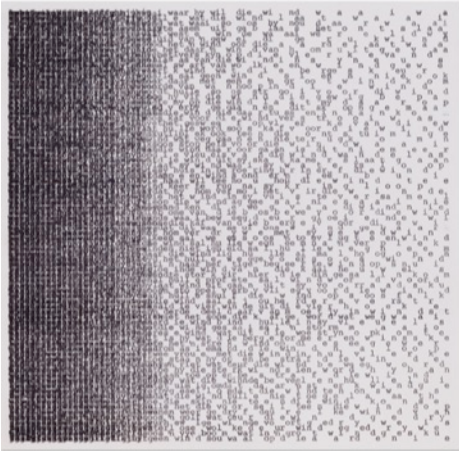
The selection includes multiple images of the horizon, and these works serve to structure the conceptual framework of the exhibition. The diverse meanings placed on the horizon—which include it as a symbol of longing, containment, or desire—radiate across the additional works on view. Produced in various media, such as painting, sculpture, drawing, video, and installation, these contemplative artworks help generate a discussion regarding the specificities of Cuba’s current physical, social, and political environment, as revealed through each artist’s personal experience and unique aesthetics.

*On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection* is organized by PAMM Chief Curator Tobias Ostrander. This exhibition is presented by City National Bank with additional support provided by Cidade Matarazzo, Crystal & Co., and Pomellato.





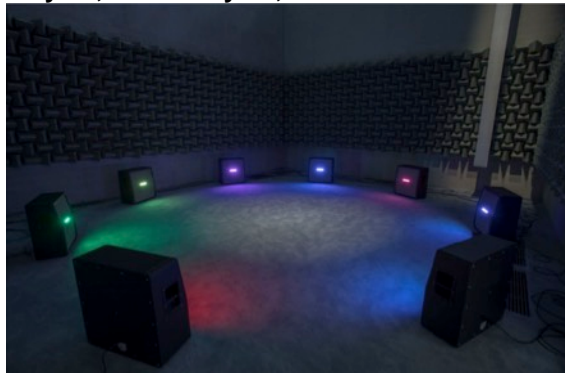
***from the truer world of the other: Typewriter Art from the PAMM Collection***  
**November 17, 2017–April 29, 2018**



This exhibition presents a selection of works acquired from the Sackner Archive of Concrete and Visual Poetry through a combined gift and purchase made possible by the generosity of the John S. and James L. Knight Foundation, Ruth and Marvin A. Sackner, and the Sackner Family Partnership. Featuring the work of approximately 15 individuals—including Carl Andre, Henri Chopin, Dom Sylvester Houédard, d. a. levy, Françoise Mairey, and Gustave Morin—the exhibition explores how artists and poets have transformed the typewriter, a machine for mundane office work, into a tool for experimental artistic and poetic expression. Harnessing the machine’s inherent precision while defying its physical limits, these artists create a dizzying array of optical effects and novel forms of geometric abstraction.

*from the truer world of the other: Typewriter Art from the PAMM Collection* is organized by PAMM Assistant Curator Jennifer Inacio and PAMM Curator René Morales.

***Haroon Mirza: A C I D G E S T***  
**July 21, 2017–July 29, 2018**



Haroon Mirza (b. 1977, London; lives in London) is a multimedia artist who works with audiovisual materials, electronic equipment, amplifiers, and found objects to create immersive environments and kinetic sculptures. His work amplifies phenomena that are often imperceptible—such as electricity—and seeks to create or distort the relationship between optics and acoustics, giving unexpected visual and sensorial analogs to what we hear. Mirza uses a particular visual and material vocabulary to modify architectural spaces, including colored neon and sculptural acoustic foam, creating installations that offer a precise, highly mediated experience of sound and light.

PAMM has commissioned Mirza to produce a new work for its double-height gallery. For this project, *A C I D G E S T*, Mirza created a specialized technical system that transmits an electrical current through speakers and light-emitting diodes (LEDs) that act in coordination with one another so that different colors are activated by corresponding noise frequencies. This system produces a choreographed experience of sound and light based on a concrete poem the artist has created, which serves as a score for a dynamic installation that redefines our phenomenological experience of the space.

*Haroon Mirza: A C I D G E S T* is organized by PAMM Associate Curator Diana Nawi. This exhibition is presented by John Varvatos with additional support provided by Knight Foundation.



**Hew Locke: *For Those in Peril on the Sea***  
**July 21, 2017–September 2018**



This exhibition presents the second iteration of *For Those in Peril on the Sea* (2011), an installation by Hew Locke (b. 1959, Edinburgh; lives in London) first shown in 2013 during PAMM's inaugural programming. Consisting of dozens of scaled-down replicas of ships suspended from the ceiling, the installation creates the impression of a massive exodus taking place throughout the architectural space above the viewer. It features a broad range of vessel types, from cigarette boats, catamarans, and cruise liners to ragged fishing skiffs and timeworn cargo ships. In light of Miami's history as the site for numerous waves of immigration—particularly from the Caribbean, and specifically by sea—*For Those*

*in Peril on the Sea* will have a particular resonance for the Museum's audiences. With its significant links to the South Florida community, this installation, part of Pérez Art Museum Miami's permanent collection, promises a powerful experience for visitors.

*Hew Locke: For Those in Peril on the Sea* is organized by PAMM Chief Curator Tobias Ostrander. This exhibition is presented by JPMorgan Chase & Co. Additional support has been provided by ARI Financial Group, Inc., Duty Free Americas, Facebook, and The Related Group. Support from the Knight Foundation is also gratefully acknowledged.

**Permanent Collection: *Within Genres***  
**August 25, 2017–August 19, 2018**



The Pérez Art Museum Miami collection focuses on modern and contemporary art. While it includes examples from as early as the beginning of the 20th century, the majority of the artwork housed in the collection is by living artists and has been produced during the last several decades. While this emphasis on contemporary artistic practices informs the museum's collecting and programming, the museum continually looks to emphasize connections between our current moment and a longer history of art.

Informed by these interests in art history, the current presentation of the permanent collection is organized around the historical criteria of *genres* within Western painting and the traditional hierarchy of genres that developed out of the Renaissance period and was promoted within European art academies up through the 19th century. The five genres explored in these galleries, *Still Life*, *Landscape*, *Scenes of Everyday Life*, *Portraiture*, and *History Painting* developed as categories when painting was still in its infancy as a respected medium. Each category was meant to highlight the intellectual rigor of the medium. The hierarchy that formed between genres placed still life at the lowest end of the intellectual spectrum, as it involved the representation of inanimate objects, and history painting at the highest level of artistic achievement, as it depicted human subjects involved in allegorical themes related to religion, mythology, or historical events.

*Within Genres* is organized by PAMM Chief Curator Tobias Ostrander.





Image captions: Performance view: León Ferrari, *Operativo: "Pacem in Terris,"* 1972, Adriana Banti Archive, Buenos Aires. • Meiro Koizumi, *Battlelands*, 2018. Digital color video, with sound. Image courtesy the artist. • Lyle Ashton Harris, *Verona #1*, 2001. Collection Pérez Art Museum Miami, gift of Robert Crane and Shirley Muñoz. Photo: Sid Hoeltzell • william cordova, *sin titulo (taki oncoy)* (untitled [taki oncoy]), 2014. Feathers and wire, dimensions variable. Courtesy 80M2 Livia Benavides, Lima, Peru, and william cordova • Sid Grossman, *Untitled (Apartment Windows and Washing Lines)*, ca. 1940. Collection Pérez Art Museum Miami, gift of Steven E. and Phyllis Gross. Photo: Sid Hoeltzell • Liliana Porter, *El hombre con el hacha y otras situaciones breves – Venecia 2017* (Man with an axe and other brief situations – Venice 2017), 2017. Collection Pérez Art Museum Miami, museum purchase with funds provided by Jorge M. Pérez. Image courtesy the artist. • Dara Friedman, *Dichter*, 2017. Courtesy the artist and Supportico Lopez, Berlin • Steve McQueen, *End Credits*, 2012-2016. Installation view of Open Plan: Steve McQueen (Whitney Museum of American Art, New York, April 29–May 14, 2016) Courtesy of the artist and Marian Goodman Gallery and Thomas Dane Gallery, London, Photo: Ron Amstutz • Entrance of *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami. Photo courtesy Pérez Art Museum Miami. • Njideka Akunyili Crosby, *See Through*, 2016. Willem Hendrik Boshoff, *Untitled* from the series *Kyafrikaans*, 1980. Collection of Pérez Art Museum Miami, acquired from the Sackner Archive of Concrete and Visual Poetry, with support from the John S. and James L. Knight Foundation. Gift of Ruth and Marvin A. Sackner, and the Sackner Family Partnership. Photo: Sid Hoeltzell • Installation view: *Haroon Mirza: A C I D G E S T*, Pérez Art Museum Miami, 2017. Photo by Oriol Tarridas. • Lyle Ashton Harris, *Verona #1*, 2001. Collection Pérez Art Museum Miami, gift of Robert Crane and Shirley Muñoz. Photo: Sid Hoeltzell.

**About PAMM**

Pérez Art Museum Miami (PAMM) promotes artistic expression and the exchange of ideas, advancing public knowledge and appreciation of art, architecture and design, and reflecting the diverse community of its pivotal geographic location at the crossroads of the Americas. A nearly 35-year-old South Florida institution formerly known as Miami Art Museum (MAM), Pérez Art Museum Miami opened a new building, designed by world-renowned architects Herzog & de Meuron, in Downtown Miami’s Museum Park on December 4, 2013. The facility is a state-of-the-art model for sustainable museum design and progressive programming and features 200,000 square feet of indoor and outdoor program space with flexible galleries; shaded outdoor verandas; a waterfront restaurant and bar; a museum shop; and an education center with a library, media lab and classroom spaces. For more information, please visit [www.pamm.org](http://www.pamm.org), find us on Facebook ([facebook.com/perezartmuseummiami](https://facebook.com/perezartmuseummiami)), or follow us on Twitter/Instagram (@pamm).

**Media Contacts:**

Alexa Ferra | PAMM | [aferra@pamm.org](mailto:aferra@pamm.org) | 786 345 5619  
 Taylor Maatman | FITZ & CO | [maatman@fitzadco.com](mailto:maatman@fitzadco.com) | 646 589 0926

Accredited by the American Alliance of Museums, Pérez Art Museum Miami (PAMM) is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Council on Arts and Culture. Support is provided by the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners. Additional support is provided by the City of Miami and the Miami OMNI Community Redevelopment Agency (OMNI CRA). Pérez Art Museum Miami is an accessible facility. All contents ©Pérez Art Museum Miami. All rights reserved.

