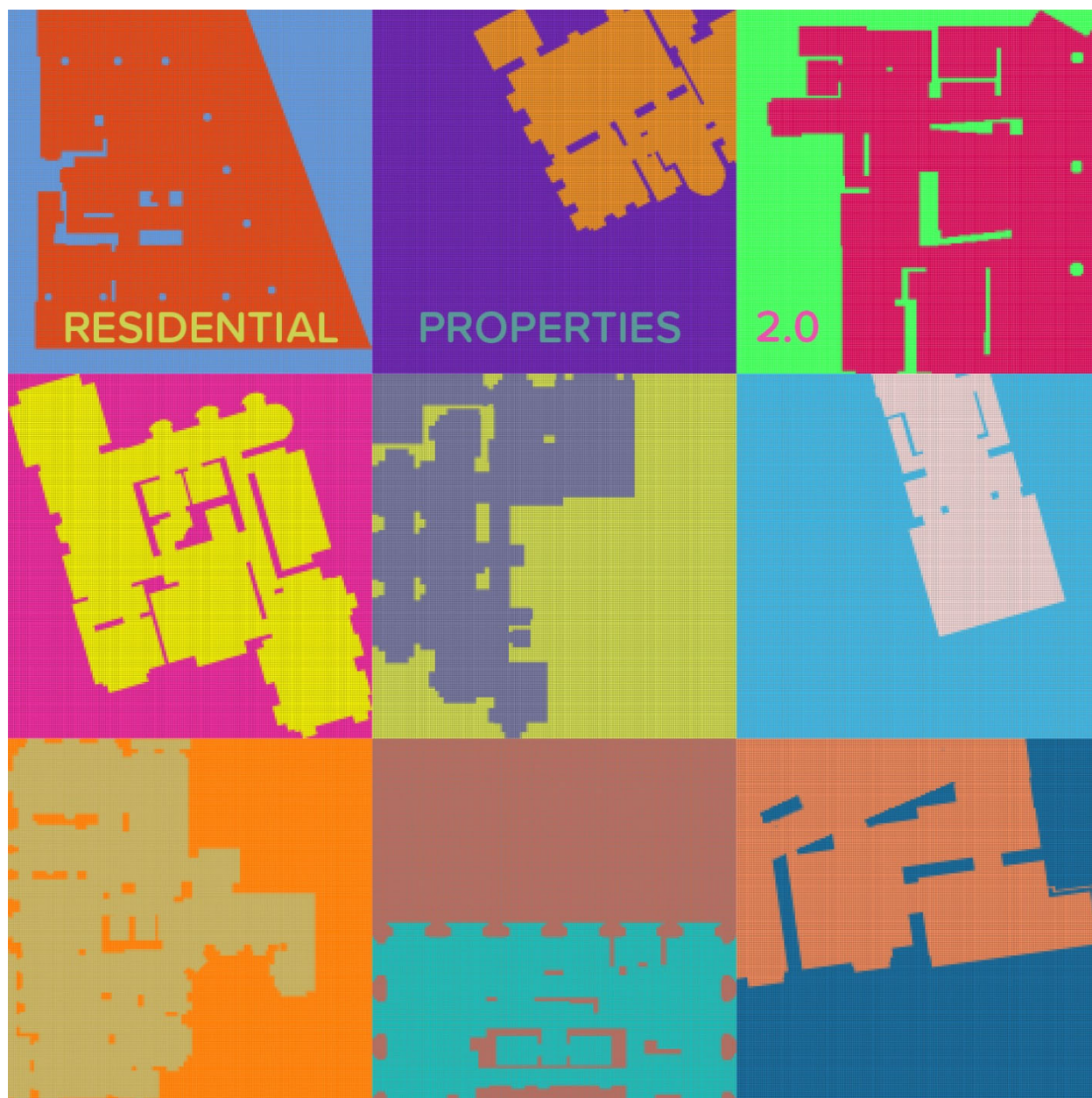


# DIANA LOWENSTEIN GALLERY

Group Exhibition

***Residential Properties 2.0***

Friday, May 19 – Saturday, July 22, 2023



Carter Johnson, Images from *Listing (tilting or leaning to one side)*, 2014-2016. Courtesy of the Artist.

326 NE 61<sup>st</sup> ST – Miami, FL 33137 T: 305.576.1804 E: [Difa@lionstone.net](mailto:Difa@lionstone.net)

# DIANA LOWENSTEIN

## GALLERY

Curatorial Text

### ***Residential Properties 2.0***

Friday, May 19 – Saturday, July 22, 2023

#### **1 :: BREAKING GLASS**

[2015] We've all seen this. A group of neighborhood kids are playing ball in the street. Suddenly, the ball is overthrown, miss-hit or purposefully expelled through a window. The glass violently shatters, and the group disbands in all directions, avoiding the wrath of the homeowner. Like the force of a wrecking ball, the breaking of a window wreaks both sensory and territorial havoc.

*[2023] There is no longer a child's baseball that strikes the window with blunt force. One can apply abstractions – as we should. Now there is the slow, atomized spreading of cracks; old buildings, or even new, that give way to water, salt, and wind. Local and global weather intertwine and mix with old foundations and new drywall. Mold, mildew, and humidity physically mark the presence of a creeping climate – a manifestation of the virtual networks of planetary overreach.*

#### **2 :: SWINGING**

[2015] If we take further and consider another example, the pendulum, a more dynamic series of reactions takes place. Swinging back and forth as well as in rotation, the amplitude and period of its swing are nonlinear, producing feedback (DeLanda, 2004). What if we were to trace this in the sand and extrude it as a workable material or membrane? What if, under certain pressures, this material was to not break, shatter or crumble, but have elastic properties – properties that might at critical points morphologically adapt?

*[2023] Why has an architect never been assassinated? Because for the architect there is a necessity for alignment and complicity with the armatures of building. The "construction industry" requires architects for one thing – their signature and seal. Thus, where is the agency of architecture? Not in xeno-aesthetics or LEED certifications. It rests in the future of materialism itself. However, the substances where materials take shape are never delaminated from their social conditions – i.e., the rubber must always hit the road.*

#### **3 :: EXTERNAL PRESSURES**

[2015] As described by Moreno, G. & Oroza, E. (2012). there are pressures of economic precarity the home yields to as the "race against plywood sheets" fends off foreclosure. In turn, there may be extensions, or new economic limbs that spring to supplement cutbacks. Makeshift operations for home-based businesses create new patterns of assemblages that organically grow by necessity. In Miami there

# DIANA LOWENSTEIN GALLERY

is the backdrop of an imported speculative condominium market causing further stratification of these zones (Gray, 2013).

*[2023] Oh...those condos, a.k.a. 3D Assets. They are generic towers sandwiched between virtual investment flows and actual rising seas. As Diann Bauer points out:*

*“Climate change affects us all, though it does not affect us all equally. There is a predictable disconnect between those systemically responsible for climate change and those suffering its most dramatic consequences...In advance of a systemic breaking point, we still have the capacity to shift what cities are and how they function. We can see these transformations coming, and we can plan accordingly.”*

*We see it coming – in all its intensities: high winds and water, higher interest and insurance rates, inequity, displacement. But can we mitigate it through top-down strategies or bottom-up tactics?*

## 4 :: INTERNAL PRESSURES

[2015] On the flip side, technology has laced the traditional divisions of the house with both a publicness of the private (i.e., Facebook, Instagram) and the marketing of the domestic, i.e., Ebay, Etsy (Solis, 2012). If there is a digital entanglement of the private – how may it be materially and spatially manifested? How is the production and distribution of “products” in the home yielding conditions not only for material manufacture but immaterial labor?

*[2023] “The hunch is that in the metaverse that is gradually taking shape, a real economy will be created, accompanied by new jobs. Among these, one of the most promising seems to be that of ‘metaverse architect’” (Signorelli, 2022). This recently has been coined as “architecting the metaverse.” However, reality-based technologies afford the capacity to import and export – to create inputs and outputs that may carry the same weights and biases as analog reality. This places reality-based technologies on the same plane as analog reality – they are parallel realities. Thus, it is a matter of metaversing the architect.*

## 5 :: RESIDENTIAL PROPERTIES

[2015] The home has been a guiding typology for the principles of architecture and society. But in our case, as opposed to principles we will apply the notion of *properties* (European Graduate School Video Lectures, 2011). Extensive properties are measurable delineations of i.e., length, width, area, volume, and proportion. These are properties that traditionally have a fixed application to architecture. Intensive properties produce turbulence and ultimately a phase change i.e., speed, temperature, pressure, or density. They occur at critical thresholds where matter morphologically transforms, becoming heterogeneous. We are interested here in the synthesis of both, specifically addressed by contingencies outlined in 1-4 above. *[2023] This exhibition is a modest reboot of the original Residential Properties that took place at the Fountainhead Residency (Miami, FL) in 2015.*

# DIANA LOWENSTEIN GALLERY

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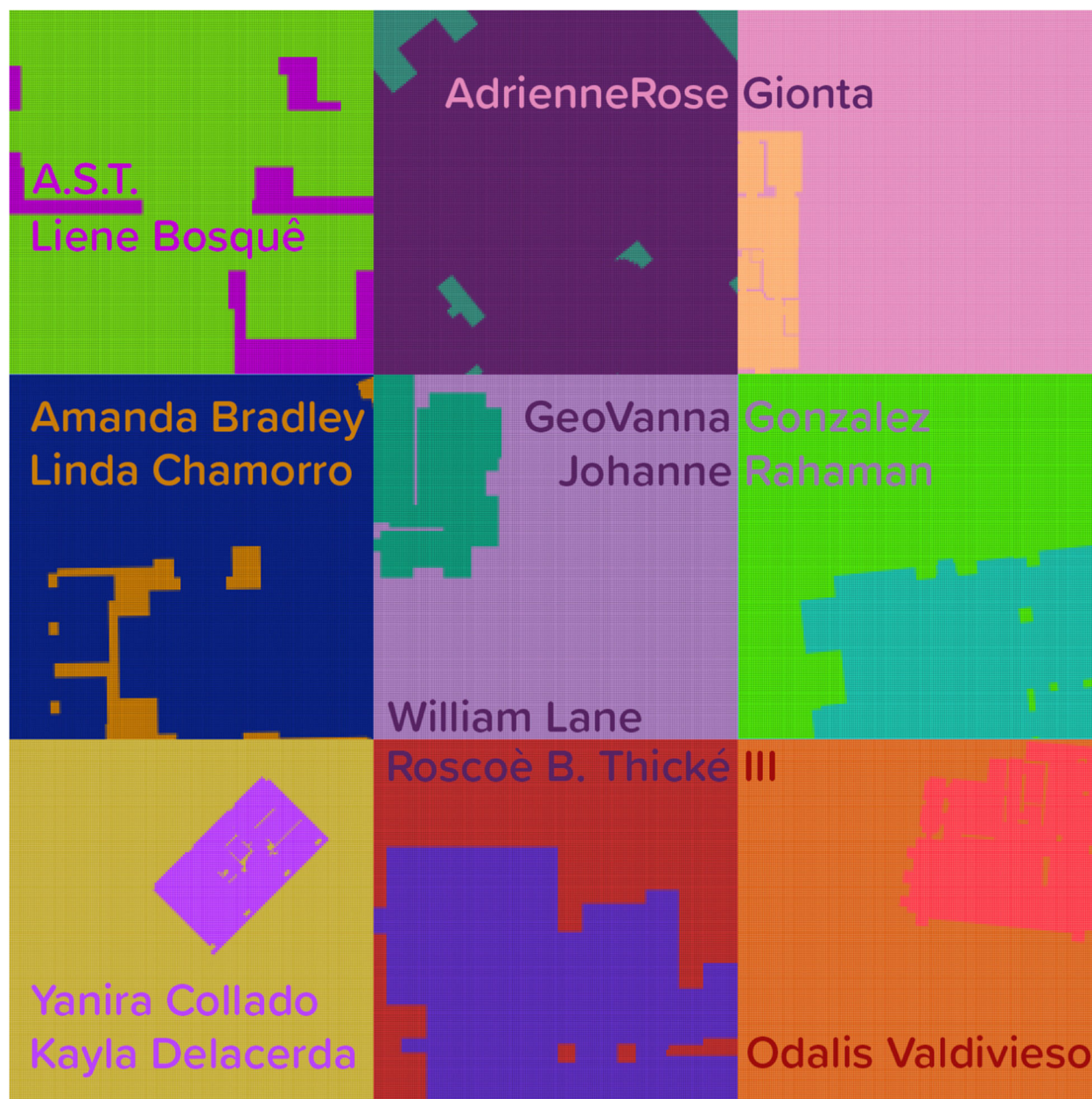
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# DIANA LOWENSTEIN GALLERY

Participating Artists in Exhibition

***Residential Properties 2.0***

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# DIANA LOWENSTEIN GALLERY

## **A.S.T. (Alliance of the Southern Triangle)**

A.S.T. (Alliance of the Southern Triangle) is a collaborative initiative exploring how artistic and cultural possibilities can be reimagined in the context of the climate crisis. Ours is a speculative practice, rooted in a perspective from the future. Members include Diann Bauer, Patricia Margarita Hernandez, Felice Grodin and Elite Kedan. Paired with creative rethinking of what concepts like *city* or *nature* can be, A.S.T. uses the expansive space of the contemporary art field to function as a platform upon which to conceive of possible futures. These futures are both reactive and propositional regarding the shifting set of legal, economic, cultural, and environmental forces that confront both cities and nature. The speculative imaginary is both a term and strategy at the core of A.S.T.'s practice. Imagining the future of a coastal city is our starting point, as we pivot through various positions (from the future, from the atmosphere, from other species, etc.) within the course of a project.

A.S.T. recently completed a 2021 research fellowship for AIRIE in the Everglades National Park. In recent years we have produced work for Edith Russ Haus, Oldenburg, Germany; ICA Miami; The Sharjah Biennial 13, UAE; Oolite Arts, Miami, FL; IMT Gallery, London; HistoryMiami Museum, Miami, FL; The Schmidt Center Gallery, FAU, Boca Raton, FL; Multimedia Cultural Centre, Split, HR; as well as digital commissions for Strelka Magazine and Openspace platform of San Francisco Museum of Modern Art; in addition to drawing and design commissions for *Art Papers* and *The Miami Rail*.

## **Liene Bosquê**

Liene Bosquê is interested in the relationship between place and people—the influence they have on one another, the conflict that exists between the two, and the traces that are left once they have come into contact. In turn, her multidisciplinary practice deals with the exploration of sensorial experiences and spaces within natural, urban, architectural, and personal. The use of specific matter is an important element of her work, such as natural fibers, clay and rust, among others. Through them Bosquê emphasizes context, memory, and history.

Liene Bosquê is a visual artist and art educator based in Miami. Bosquê's installations, sculptures, site-specific projects, as well as social engaged practice works have been exhibited in museums and galleries in the United States at MoMA PS1 in New York; Museum of Contemporary Photography in Chicago; and the Museum of Contemporary Art of North Miami, among other places. Her artworks were also included in international exhibitions in Brazil, Portugal, Italy, Turkey, and South Korea; at places such as Museu de História Natural in Lisbon; Museu de Arte de Ribeirão Preto; and Sesc in São Paulo.

Bosquê is currently an artist in residence at Oolite Arts and the Deering Estate. In 2019 she was resident at both Wave Hill, Bronx, NY and at the Queens Museum's ArtBuilt residency, NY. In 2016, she received the Emerging Artist Fellowship from the Socrates Sculpture Park in Queens where she presented her first public sculpture.

# DIANA LOWENSTEIN GALLERY

In 2019 Bosquê received the Ellies Creator Award, Miami's Visual Arts Awards, and a WaveMaker Grant to present HamacaS Project. The first iteration of this socially engaged project was shown at MOCA North Miami during February 2020.

Liene Bosquê holds an MFA from the School of the Art Institute of Chicago, a BFA from the São Paulo State University, and a BA in Architecture and Urbanism from Mackenzie University in Brazil, where she is from.

## **Amanda Bradley**

Amanda Bradley is a Belizean American artist based in Miami, Florida. She received a BFA in Photography from New World School of the Arts. Her photographic work explores place and landscape to connect and understand identity, belonging, histories, and relationships.

Selected Solo exhibitions include *The land remembers the flood* at FAR Contemporary Gallery, Ft Lauderdale, FL, 2021; *From One Sea* at Mt Sinai Medical Center, Miami, FL, 2021; *Further than Memory*; and *Intimate Distances* at Artmedia Gallery, Miami, FL, 2019. Selected group exhibitions include *BluPrint* at Bridge Red Studios; North Miami, FL, 2022; *A Meeting Place for Women in Photography* in Miami, FL, 2021; *Work from Home* at The Bass Museum of Art, Miami, FL, 2020; *Notices in a Mutable Terrain* at Fundacion Pablo Atchugarry, Miami, FL, 2019; *It will never become quite familiar to you* at Oolite Arts, Miami, FL, 2019, amongst others.

Bradley was an artist in residence at Faena in 2020 and participated in the Home + Away residency at Atlantic Center for the Arts with Oolite Arts in 2019. Additionally, she was a resident artist at Bakehouse Art Complex from 2018-2020 and is a two-time Suncoast Regional Emmy award winner for her work on the films *Sasha Wortzel: Mining the Gaps* and *1402: Pork & Bean Blue*.

## **Linda Chamorro**

Linda Chamorro is a transdisciplinary artist, designer, and scholar whose work challenges disciplinary boundaries through a critical examination of materiality, ecology, site, history, and identity. A longtime Miami-resident and Nicaraguan-American exile, her practice seeks to rekindle a sense of intimacy and kinship between humans, environments, and the natural world.

Chamorro is an Assistant Professor of Landscape Architecture at Florida International University where she recently curated the exhibition, *Tierra Media Project: Making Space for Latine/x/a/o Voices in Search of New Definitions of Engagement with the Land*, based on a years-long collective research and media project with eight other Latine/x landscape practitioners. Her project received support through the Landscape Architecture Foundation.

## **Yanira Collado**

# DIANA LOWENSTEIN GALLERY

Yanira Collado is a multimedia cultural practitioner working with site specific installations that encompass painting, drawing, sculpture, photography, and audio. Collado's practice considers concepts that allude to the restoration of histories once muted due to natural and human interventions such as the paradoxes in time and the disruption of indigenous cultures.

Yanira Collado lives and works in Miami, FL. She attended The School of the Art Institute of Chicago, Chicago, IL. Collado's Art Residency and fellowships include the African Heritage Cultural Center; Liberty City, FL, 2011-2012 and Bridge Red Art Center North Miami, FL, 2013-present; Joan Mitchell Arts Residency, New Orleans, LA, 2020; Oolites Arts, Miami, FL, 2022; Art Pace, San Antonio, TX, 2022; and the Joan Mitchell Residency, New Orleans, LA, 2023. She was awarded first place in the 2013 South Florida Biennial at the Art and Cultural Center, Hollywood, FL, and was a recipient of The Joan Mitchell Foundation Grant, 2018. Collado was selected as an Ellies Creator grantee in 2019, and in 2021 was awarded a South Florida Cultural Consortium Fellowship and received a grant for her proposal from the Foundation of Contemporary Arts in 2022.

Group shows include *El Triennial, Estamos Bien*, Museo del Barrio, New York, NY, 2020-2021; *Idioms and Taxonomies* at Oolite Arts, Miami, FL, 2021; *10-A Decade* at Dimensions Variable Gallery, Miami, FL, 2020; *Fragment* at Emerson Dorsch Gallery, Miami, FL; *The Other Half of the Sky* at Girls Club, Fort Lauderdale, FL, 2019; *Penumbras: sacred geometries* at Project Row Houses, Houston, TX 2019; *Paradise Lost* at Cindy Rucker Gallery, New York City, NY; *Monarchs* at Museum of Contemporary Art North Miami, FL; *Connectivity, Deconstruction* at The Patricia & Philip Frost Art Museum, Florida International Museum, Miami, FL, 2018; *Transmissions* at The Franklin, Chicago, IL; *Ascent: Black women's expressions* at Nova University, Ft. Lauderdale, FL, 2015; and *MIA\_BER* at Galerie Verein Berliner Kunstler, Berlin, DE, 2014.

One person exhibitions include *Zafa/Aspell working of Temporal Geometry* at the Moss Arts Center, Virginia Tech University, Blacksburg, VA, 2023; *Areito/Allusions of Sacred Geometry*, Evanston, IL, 2022; *Alchemic Chants/Reliquias Fragmentadas* at Emerson Dorsch Gallery, Miami FL, 2021; *If they knew these things/Reliquias ocultadas* at Dimensions Variable, Miami, FL, 2020; *Penumbras* at Under the Bridge Art Space, 2019, Miami, FL; *Untitled/Amalgamation* at Farside Gallery, Miami, FL, 2018; *Original Condition a one person exhibit* at MDC Museum of Art + Design in collaboration with Bridge Red Studios, Miami, FL 2016; *Untitled* at Project Row Houses, Houston, TX, 2015; and *Tibio esta...and always the same* at Farside Gallery, Miami, FL, 2015.

## **Kayla Delacerda**

Kayla Delacerda is a multidisciplinary artist from Miami, FL. She received her BFA from New World School of the Arts at the University of Florida in 2015. She has participated in group exhibitions such as *Collectivity* at Bakehouse Art Complex, Miami, FL; and *The Christmas Show* at Noguchi Breton FKA Gucci Vuitton, Miami FL. Delacerda has also been the recipient of several grants and awards, including a commission through the Borscht Film Festival in Miami, FL. Delacerda's work has been featured in various publications, including *Miami Rail* and *Work Untitled*. She has also been involved in stage



# DIANA LOWENSTEIN GALLERY

performances and film screenings, including the 11th Annual Borscht Film Festival and the O, Miami Poetry Festival.

## **AdrienneRose Gionta**

AdrienneRose Gionta is a multi-disciplinary artist, curator, and VJ. Her work within extended reality (XR) employs web-based practices, artificial intelligence (AI), interactive installations, virtual reality (VR), video, sound, photography, sculpture, and drawing to analyze identity and cultural assumptions about fatness, beauty standards, embodiment, pleasure, and fulfillment on and offline.

Solo exhibitions include *Never Before Seen* at Locust Projects, Miami, FL; and *Everything's Coming Up AdrienneRoses* at The Patricia and Phillip Frost Art Museum, Miami, FL. She has participated in group exhibitions at [foreignobjekt.com](http://foreignobjekt.com); the Institute of Contemporary Art, Miami, FL; Museum of Contemporary Art, North Miami, FL; Spinello Projects, Miami, FL; David Castillo Gallery, Miami, FL; and Dimensions Variable, Miami, FL.

Her works are in the permanent collection of The Patricia and Phillip Frost Art Museum, Miami, FL, and the Girls Club Collection, Ft. Lauderdale, FL, as well as in several private collections. Awards include the South Florida Cultural Consortium Fellowship for Visual and Media Artists and the Betty Laird Perry Award. Gionta's work has been reviewed in the *Fat Studies Journal of Body Weight and Society*, *ARTnews*, *Artsy.net*, the *Wall Street Journal*, and *artdaily.org*. Curatorial exhibitions include *As Real As Real in the the Metaverse; Why Shouldn't We Talk About These Things at the Table* at the Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL; and *Suddenly Last Summer* at The Patricia and Phillip Frost Art Museum, Miami, FL.

## **GeoVanna Gonzalez**

GeoVanna Gonzalez is a Miami based artist. She was born and raised in Los Angeles, California where she received her BFA at Otis College of Art and Design. Her work desires to connect private and public space through interventionist, participatory art with an emphasis on collaboration and collectivity. Through her work she addresses the shifting notions of gender and identity, intimacy and proximity. Her most recent work performs these possibilities by collaborating with movement and sound-based artists. These improvisations are political acts, analyzing and critiquing what it means to share public space as womxn, queer folks and people of color.

She has exhibited at Locust Projects, Miami, FL, 2021; Station Contemporary Arts Museum, Houston, TX, 2021; NSU Art Museum, Fort Lauderdale, FL, 2020; Gr\_und, Berlin, DE, 2019; and Bass Museum, Miami, FL, 2019. Gonzalez received awards and residencies from South Arts' Southern Prize and State Fellowship, 2022; a WaveMaker grant from The Andy Warhol Foundation and Locust Projects, 2020; the Ellies Visual Arts award from Oolite Arts, 2020; and The South Florida Cultural Consortium from Miami Dade County, 2020. Artist residencies include Santa Fe Art Institute Residency Santa Fe, NM, 2022; Franconia Sculpture Park, Shafer, MN, Bemis Center for Contemporary Arts, 2022; Omaha, NE; and

# DIANA LOWENSTEIN GALLERY

CAMPO, Garzón, URU, 2022. Her work is in collections at Miami-Dade County Art in Public Places, Miami, FL, 2022; and University of Maryland Art Gallery Museum in College Park, MD, 2019.

## **William Lane**

William Lane is an architect living in Miami Beach, FL. His diverse body of work includes both public and private spaces with a particular attention in expressing the potential of the surreal in the city. The iconic Lifeguard Towers for the City of Miami Beach colorfully hover as individualized figures that demarcate the edge between city and ocean. Similarly, his oval antennae multi-use pavilion at South Pointe Park on Miami Beach, FL tucks itself into a serpentine dune evoking a sea creature's migration at the bottom of the sea. Lane's use of narrative is paired equally with an attention to expressive fabrication and detail where all components are considered within a poetic whole.

Prior to establishing his own practice in 1990, he worked in the studio of artist Dennis Oppenheim in New York, the Office for Metropolitan Architecture (OMA) in London, ENG, and I.M. Pei and Partners in New York, NY.

William Lane attended the School of Cinematic Studies at New York University and continued his education in art and architecture at The Cooper Union in New York, and the Architectural Association in London.

## **Johanne Rahaman**

Johanne Rahaman is a Trinidadian-born, Miami-based documentary photographer, working in film and digital formats since 2002, and founder of the ongoing documentary project, *BlackFlorida*, a living archive observing shifting urban and rural spaces occupied by the Black communities throughout Florida. Compelled by a lack of nuance in the media, Rahaman started documenting these communities in Florida that mirror her hometown, the Laventille Hills of Trinidad, offering a snapshot of everyday moments. To date, she has photographed over 40 communities, from Key West to Jacksonville, since 2014.

Rahaman's work has appeared in mass media, including *Vanity Fair*, *New Yorker Magazine*, *Vogue*, *National Geographic*, *Hyperallergic*, *Slate*, *Jezebel*, *Huffington Post*, *Quartz Africa*, *Fusion Network*, *Miami NewTimes*, *Orlando Weekly*, and on *WLRN Miami* and *WMFE Orlando*. She has been published in *Oxford American*, *Photo District News*, *Bloomberg Businessweek*, and *Mfon: Women Photographers of the African Diaspora*.

Rahaman has exhibited in group and solo shows in New York, Los Angeles, Miami, Malaysia, Germany and Switzerland, and ongoing at the U.S. Embassy in Kigali, Rwanda.

# DIANA LOWENSTEIN GALLERY

Rahaman is a 2018 Ellies Awardee and a 2017 Knight Arts grantee. She was a nominee for the British Journal of Photography Ones To Watch, World Press Photo 6x6 Global Talent Program, and Photo District News PDN 30.

## **Roscoè B. Thické III**

Roscoè B. Thické III (b. 1981) is a Miami lens-based artist whose work examines themes of family, community, and intimacy through his narrative arrangements and presentation of his images. Roscoè's work ranges from traditional photography to experimental printing techniques and unique framing concepts. Roscoè's work is inspired by literature and contemporary documentary practices. He creates environmental lifestyle images that give context clues to his subject's state of being.

Roscoè's education in the arts started while enlisted in the U.S Army. While stationed at Camp Casey, Korea, Roscoè studied Photography and Art. Roscoè continued his studies of Photography and Design at Broward College in Fort Lauderdale, FL. His work has been exhibited at the The Bass Museum, the Utah Museum of Contemporary Art, the Brooklyn Academy of Music (BAM), and several other institutions. He has participated in multiple residencies like Oolite Arts Studio Residency in Miami, FL; Atlantic Center for the Arts in New Smyrna Beach, FL; African American Research Library residency in Fort Lauderdale, FL; and Mass Moca Studio Residency in North Adams, MA. He has won numerous grants and awards such as the Ellie Schneiderman award from Oolite Arts, the Suncoast Emmy Award for his *1402 Pork N Bean* project and a Wavemaker Grant from The Locust Foundation.

## **Odalis Valdivieso**

Odalis Valdivieso is a Venezuelan American artist, educator, and exhibition organizer. She lives and works in New York City. Her works are made of layered compositions of geometric and organic shapes, data-holders, and networks of potential realities--all exposing their inherent fragility. Her process of combining color, layering and textures, points towards the silent and intimate. Her latest series Heligoland is a two-year experimentation with textiles using transparency and foldings. The result is a group of monochromes in raw stained cotton, as well as painted fabric collages. About them, she writes: A mind map of invisible beings—an island; more particles—and the gneiss.

Her work has been exhibited at the Bass Museum of Art, Miami Beach, FL; ArtCenter/South Florida, Miami Beach, FL; Miami Dade College Museum of Art & Design, Dimensions Variable, Miami, FL; Central Fine, Miami, FL; Museum of Contemporary Art North Miami, La Caja, Centro Cultural Chacao, Caracas, VENZ, Biquini Wax, Mexico City, MX, among others. Selected accolades include the UnitedStatesArtists, 2021; NYSCA/NYFA Artist Fellowship: Painting, 2021; Tri-State Relief Fund to Visual Artists, 2020; Wavemaker Grant, 2016; and the South Florida Cultural Consortium Grant, 2014.

Additionally, she is the founder of fallsemester.org and co-founded thenightclub.org, with the intention of expanding her studio practice into collective actions of communal care. Her latest project is Analogon Skin (<https://odalisvaldivieso.com/analogon-skin>), a sound & video research project to be launched next month at Millennium Film Workshop in Brooklyn, NY.

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# DIANA LOWENSTEIN GALLERY

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## **Felice Grodin** (Exhibition Curator)

Felice Grodin is a visual artist that lives and works in Miami Beach, Florida. Her work highlights the transformative and unstable state of our ecosystems. Her projects depict speculative futures or abstract landscapes that invite the viewer to mediate on space and environment. Solo exhibitions and projects include *Felice Grodin: Invasive Species* at the Pérez Art Museum Miami, FL, 2017-2022; *IM/Movable Assets* at the Miami International Airport, 2019-20; and *Mezzbug (Offspring 3.0)*, for Special Projects through Untitled Art Fair, Miami, FL, 2018.

In 2015 Grodin was awarded a Wavemaker Grant for the original exhibition *Residential Properties*, which took place at The Fountainhead Residency in Miami, FL. Prior to that she curated the group exhibition *Synethetics* at the original Locust Projects location in Miami, FL, 2008. Her residencies include the Oolite Arts Studio Residency, 2019-22 and AIRIE Residency (Artists in Residence in Everglades) with her collaborative A.S.T. (Alliance of the Southern Triangle), 2021. A.S.T., of which Grodin is a founding member, is an initiative speculating on interconnections between climate change, real-estate development, contemporary art, geopolitics, infrastructure, and technology.

Her work is included in The Joann Gonzalez Hickey Collection in New York, Girls' Club Collection in Ft. Lauderdale, as well as the Pérez Art Museum Miami. Grodin received a Bachelor of Architecture from Tulane University and a Master of Architecture with Distinction from Harvard University.

## **Juliana Mieth** (Gallery Director)

Juliana Mieth has been with Diana Lowenstein Gallery since 1994. She has overseen numerous solo and group exhibitions. Additionally, Mieth has managed the participation of the gallery in several international art fairs such as FIAC in Paris, ARCO in Madrid, Art Basel, EXPO Chicago and Art Miami.

## **Diana Lowenstein** (Gallery Owner)

Since 1989, Diana Lowenstein has been part of the international art scene through her roles as gallery owner and director - first under the name *Der Brücke* and now as the eponymous *Diana Lowenstein Gallery*.

Mrs. Lowenstein began her career as a gallerist in Argentina, both fomenting young local artists as well as organizing exhibitions of world-renowned international artists. This dual approach has stayed with her throughout. For example, she established relationships with European galleries resulting from her start as an avid art collector. This made it possible to represent prominent artists such as Wifredo Lam, Roberto Matta and Antoni Tapies in the early 1990's. Lowenstein single-handedly introduced their work to an emergent young art audience in Buenos Aires.

# DIANA LOWENSTEIN GALLERY

For more than thirty-four years, Diana Lowenstein has continued to be a fervent promoter of South American art, while simultaneously adding and expanding to her roster to include artists from around the world. Additionally, the gallery has participated in high caliber art fairs such as FIAC in Paris, ARCO in Madrid, Art Basel in Switzerland, Art Chicago, and Art Basel Miami Beach. Diana Lowenstein has also participated in numerous organizing committees for the fairs to advise and make recommendations for the inclusion of Latin American artists.

Diana Lowenstein Gallery is now located in the Magic City District in Miami in a converted warehouse space at 326 NE 61<sup>st</sup> street in Miami. The gallery represents over thirty artists from around the world, including two from Miami. The gallery continues to add young emerging artists, both local and international, to reflect the richness and evolution of contemporary art.

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Participating Writers & Artists in Publication  
***Residential Properties 2.0***

Graphic Designer: Linda Chamorro

*\*Announcement of contributors to follow*

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Programming  
***Residential Properties 2.0***

- Artists discuss their work
- Debut of publication

*\*Announcement of dates to follow*