



Miami Dade College

Friday, December 13, 2019



The Daily News Clippings

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Tropical Life

THEATER

The ugly side of McCarthyism and blacklisting

BY CHRISTINE DOLEN
ArtburstMiami.com

Playwright Joseph McDonough, artistic director William Hayes and actor David Kwiat had something in common when they began working on "Ordinary Americans," the already-extended play that will get its world premiere at Palm Beach Dramaworks this week before moving on to a run at GableStage in mid-January.

Not one of the seasoned theater artists was familiar

with the multitalented woman at the heart of the show, Gertrude Berg.

Berg — who created a 15-minute radio comedy titled "The Rise of the Goldbergs" in 1929 and later took the retitled "The Goldbergs" to CBS television in 1949 — wrote more than 12,000 scripts while playing Molly Goldberg, the matriarch of a Jewish family living in a Bronx tenement.

"She acted, wrote and produced," says Carbonell Award-

SEE AMERICANS, 2C



Courtesy Samantha Mighdoll

Elizabeth Dimon's Molly Goldberg listens to Margery Lowe as her neighbor.

FROM PAGE 1C

AMERICANS

winning actor Elizabeth Dimon, who portrays Goldberg in "Ordinary Americans" and who had the idea for the play. "Today, she would be Oprah Winfrey."

Originally, Dimon intended to write the play herself. Hayes told her about a Theatre Communications Grant for "mature" artists, but that didn't come through, and Dimon thinks that's just as well.

"I'm not a writer. My strong suit is bringing your words to life," she says.

By then, Hayes was hooked on the idea, so he commissioned Cincinnati-based playwright McDonough, whose play "Edgar and Emily" (a fantasy about a meeting between poet Emily Dickinson and the long-dead writer Edgar Allan Poe) was developed at Dramaworks' Drama-workshop and subsequently got a main stage premiere in 2018.

The men have spent about 2 1/2 years working together on "Ordinary Americans," with McDonough writing and Hayes serving as director and dramaturg. They have developed the script in person and over the phone, doing workshops with Dimon and most of the

actors now involved in the show.

During the play's evolution, a key tragedy was moved from the middle of the play to the end, a character was eliminated, and the script was tightened to about 90 minutes. Thematically, "Ordinary Americans" grew from a portrait of Berg to an examination of the way McCarthyism and the blacklist of the early 1950s affected Berg, her fellow cast members and her show.

Kwiat, a Carbonell-winning actor who retired after a long teaching career at Miami's New World School of the Arts, plays Philip Loeb in "Ordinary Americans." Loeb played Molly's husband, Jake, on "The Goldbergs," and as an activist with many organizations, he helped Actors' Equity secure rehearsal pay for actors.

Loeb, who was the sole support of an adult son with schizophrenia, wound up in the infamous "Red Channels" report on alleged Communist influence in radio and television. CBS demanded that Berg fire Loeb, which she initially refused to do. "The Goldbergs" was yanked off the air for more

than a year, putting everyone out of work, though it returned after Loeb agreed to accept a settlement from Berg and leave the show.

That decision, however, was the beginning of the end for Loeb.

Although "Ordinary Americans" contains some funny scenes showcasing the comedy of "The Goldbergs," Kwiat says that the play "is pretty dark, since it involves McCarthyism and blacklisting. The majority of it is dealing with the painful struggle of the politics of that day ... I don't think the audience knows what it will be seeing. Bill and Joe wanted to write a tragedy."

Researching Loeb through extensive reading and watching clips on YouTube, Kwiat observes, "He was a total minimalist. It was Gertrude Berg's show, and he deferred to her."

Dimon, who had a deep interest in the blacklist, felt she could play Berg, "a woman of a certain age, a certain size ... People connected with her because of her warmth. She would say, 'Greetings from our family to your family.' The first time I did it, I almost choked up."

Berg, called "Tillie" by her friends and family, was a sophisticated New Yorker who would win the first Emmy Award given to best

lead actress in a comedy in 1951 and a best actress Tony Award in 1959 for her performance in the Broadway production of "A Majority of One."

On "The Goldbergs," the characters spoke in a dialect — Molly would be beckoned to her window by a neighbor calling, "Yoo-hoo, Mrs. Goldberg!" — and when the series returned to the air, the appetite for a comedy about a Jewish family had waned.

"The culture had changed. Nobody wanted to see ethnicity anymore," Dimon says. "When I first thought of this play, I wanted it to be about her. But it was very important that it be focused on the time period and the black-list. I'm so afraid it will repeat."

Hayes dreams of a larger future for "Ordinary Americans," and the first step was partnering with Joseph Adler and GableStage to co-produce the world premiere. Dimon, Kwiat, Rob Donohoe and Tom Wahl will do the play at both theaters; Margery Lowe will appear in the Dramaworks version but has another commitment next month, so Patti Gardner will step into the role of Berg's business manager and best friend when the show moves to GableStage.

"I believe theaters need to find opportunities to partner and not be competitive," Hayes says. "We're stronger together. A lot of excitement and momentum happens when you do such things. It keeps the momentum going for the play, and exposure to each other's audiences helps Joe and me and all the artists involved."

The director, playwright and actors all feel the contemporary resonance of "Ordinary Americans."

"There's fear and paranoia in our society. People are as politically divided as they were in the '50s," McDonough says. "I've tried not to be heavy-hand-

If you go

"Ordinary Americans" previews Dec. 4-5, then runs Dec. 6-Jan. 5 at Palm Beach Dramaworks, 201 Clematis St., West Palm Beach. The play moves to GableStage, 1200 Anastasia Ave., Coral Gables, from Jan. 18-Feb. 16.

Dramaworks show times are 7:30 p.m. Wednesdays-Thursdays and some Sundays, 8 p.m. Fridays-Saturdays, 2 p.m. Wednesdays and Saturdays-Sundays (additional matinee 2 p.m. Dec. 26). Tickets cost \$77 (previews \$57; students \$15; Pay Your Age tickets for theatergoers 18-40). To order, call 561-514-4042 or go to palmbeachdramaworks.org.

GableStage showtimes are 8 p.m. Thursdays-Saturdays, 2 and 7 p.m. Sundays (no 7 p.m. show Jan. 19). Prices are \$50-\$65 (students pay \$15 on Thursdays). For more information, call 305-445-1119 or go to gablestage.org.

ed. I'm trying to be truthful to their story and not drop in external things. But the parallels write themselves."

Research is a process McDonough enjoys when he's writing plays involving historical figures. He read a biography as well as Berg's autobiography and watched a documentary on her. But he didn't find a great deal of additional source material.

"She's been so forgotten in our society," he says.

As for Loeb, McDonough found something deeply moving at the New York Public Library.

"I discovered his personal papers, his handwritten notes as he prepared to testify ..." the playwright says. Loeb went before the Senate Internal Security Subcommittee in 1952.

"That was very awe-inspiring. It felt like a sacred calling to reflect his thoughts."

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Retired Postal Worker Warren Pearlman's Memoir Sheds Light on the Dark Seedy World of the U.S. Postal Service

The book was last exhibited at the 2019 Miami Book Fair.

WEBWIRE – Wednesday, December 11, 2019

What goes in the life of a postal worker? How widespread are theft, sexual harassment, and the abuse of power in the post office? Retired postal worker Warren Pearlman talks about all these, plus many more, in his book *"My Life and Times as a Postal Worker"* (AuthorHouse; 2012).

"The book you're about to read is my story working in the post office as a clerk and union officer," wrote Pearlman in the back cover summary of his book. In his acknowledgments, he added, "Then information and facts gathered for this book came from mostly the newspapers and going onto the internet looking for information. The vast majority of the book came from my own personal knowledge and experiences."

Other resources included the National Institute for Occupational Safety and Health (NIOSH) and the Corporate Alliance to End Partner Violence (CAEPV).

The author started his career in the Postal Service as a clerk in December 1969 at the Biscayne Annex, the main post office in Miami, Florida, and retired in June 2007. He had served the postal sector for almost four decades. He also served in the Army for 19 months between 1970 and 1972.

"During my time working for the post office, the United States Postal Service changed dramatically," said the author. "When I first started in the Post Office, I had no idea I would stay as long as I did 37 years, five months and 17 days."

"My Life and Times as a Postal Worker" covers Pearlman's tenure in one of America's oldest government agencies. He spills details about the unethical behaviors in the postal sector, particularly unethical politics, theft, and sexual harassment. He did not even spare the union in his book. Pearlman also talks about the postal killings that took place across America.

Warren Pearlman's revelations in *"My Life and Times as a Postal Worker"* proves that not everything in the Postal Service is letter-perfect.

The revealing memoir was last displayed at the Miami Book Fair 2019 Street Fair on November 22-24, 2019 at Miami Dade College (Wolfson Campus) in Downtown Miami, Florida.

Order *"My Life and Times as a Postal Worker"* today on Amazon.



“ Not much books have been written about what goes on in the post office. With this book, readers now know.

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My Life and Times as a Postal Worker

Author | **Warren Pearlman**

Published date | April 2, 2012

Publisher | AuthorHouse

Paperback price |

About the Author

The author of this book, Warren Pearlman, started in the U.S. Post Office in December 1969. He was drafted into the U.S. Army six months later and then returned to the post office in 1972. Warren married his first wife in 1973 until she passed away in 1992. He was made a union steward in 1982 and voted in as the Clerk Craft President for Miami in 1983 until he was elected Executive Vice-President in 1989 until 1996 and again from 1998 to 2002. He was also a state officer from 2000-2002. Warren married his second wife in 2004 and retired from the post office in 2007.

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PRESS RELEASE

Children's Book Author Susan Marie Chapman's New Book Is Out: Grumpy The Iguana

Grumpy The Iguana, is a wonderful story about an iguana that lives in Flamingo Park in Miami Beach, Florida. He is a happy iguana, until one day something terrible happens that would change his life forever. A new friend...

SOURCE Susan Marie Chapman

Miami Beach's children's book author Susan Marie Chapman debuted her new book 'Grumpy The Iguana' at the 2019 Miami Book Fair. Now you can buy it at Amazon and your local bookstore.

MIAMI BEACH, Fla., Dec. 10, 2019 /PRNewswire-PRWeb/ -- Grumpy The Iguana, is a wonderful story about an iguana that lives in Flamingo Park in Miami Beach, Florida. He is a happy iguana, until one day something terrible happens that would change his life forever. A new friend helps Grumpy to put his life back on track, and he discovers the meaning of true friendship.

"The book inspires a lesson of empathy, caring, kindness and compassion in young readers. In today's self-centered society it is very important to foster such virtues in children from early age", Chapman remarked.

Reading to their children not only helps parents to bond with them, but also gives children the all-important sense of intimacy and well-being they require when growing up. This feeling of intimacy helps children feel close to their parents, and the feelings of love and attention encourages positive growth and development.

Reading early helps build independence and self-confidence in children. It opens up a whole new world of understanding and comprehension of the world around the child and it makes them thrive.

Susan Marie Chapman is passionate about writing children's books that are timely and educational; she always incorporates socially relevant matters into her stories. Chapman writes books that are great for parents to read to their children, and equally all her illustrated books are great for children to read on their own.

To support her message and hashtag #ReadToKids Chapman is reading to kids at Miami-Dade and Broward County schools, bookstores, hospitals or private events. She loves to read her books out loud and engages with her young audience in fun conversations afterwards.

Chapman is already writing the follow-up book to Grumpy The Iguana.

Grumpy The Iguana can be ordered online at [Amazon \(https://c212.net/c/link/?t=0&l=en&o=2664928-1&h=1078144078&u=https%3A%2F%2Fwww.amazon.com%2FGrumpy-Iguana-Susan-Marie-Chapman%2Fdp%2F0578568608&a=Amazon\)](https://c212.net/c/link/?t=0&l=en&o=2664928-1&h=1078144078&u=https%3A%2F%2Fwww.amazon.com%2FGrumpy-Iguana-Susan-Marie-Chapman%2Fdp%2F0578568608&a=Amazon) or find it at your local bookstore.

To book Susan Marie Chapman for a scholastic event, please contact her on her [website \(https://c212.net/c/link/?t=0&l=en&o=2664928-1&h=946758387&u=https%3A%2F%2Fwww.lovesugarandcookie.com%2F&a=website\)](https://c212.net/c/link/?t=0&l=en&o=2664928-1&h=946758387&u=https%3A%2F%2Fwww.lovesugarandcookie.com%2F&a=website).

About The Author

Susan Marie Chapman is an award-winning author. She grew up on a farm in rural Pennsylvania as the oldest of eight children. She raised two beautiful children whom she is very proud of. Chapman moved to Miami Beach in 2013 where she resides with her two 'furry babies', Sugar & Cookie (two adorable Pomeranians). Portions of the proceeds from her new book will be donated to the Nicklaus Children's Hospital Foundation.

Grumpy The Iguana was beautifully illustrated by Natalia Loseva.

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SOURCE Susan Marie Chapman

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What Books Are ABA Staff Reading This Holiday Season?

By Emily Behnke

Printer-friendly version

This year, *Bookselling This Week* surveyed the staff of the American Booksellers Association to find out what books they are reading and what books they are giving as gifts this holiday season. Here are their answers (names in alphabetical order):

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What I'm reading: I was a bit overzealous and made a long list of spooky books I wanted to get to in October that I'm still working through, so I just finished Yōko Ogawa's *Revenge* (Picador), which is a collection of loosely interconnected, creepy short stories, and started *Drive Your Plow Over the Bones of the Dead* by Olga Tokarczuk (Riverhead), a perfect, wintry literary thriller. I've also been dipping in and out of Louisa May Alcott's *Little Women* when I'm in the mood for something lighter (and perhaps more seasonally appropriate).



What I'm gifting: I haven't quite decided who's getting what yet, but I'd like to gift *Disappearing Earth* by Julia Philips (Knopf), which made me noticeably weepy as I read it during my commute, but was so good I kept bringing it anyway (much to other passengers' dismay, probably), as well as *Ninth House* by Leigh Bardugo (Flatiron Books) and *Gingerbread* by Helen Oyeyemi (Riverhead), two other favorites I read this year.

Molly Bond, Advocacy and Public Policy Coordinator

What I'm reading: I just started reading *Speech Police: The Global Struggle to Govern the Internet* (Columbia Global Reports) by David Kaye. Kaye will be a guest on the January *Counterspeak* podcast. It is such a timely read given news of social media platforms censoring content and governments shutting down the internet to quash anti-government sentiments in authoritarian countries.

Kate Brennan, Membership Assistant

What I'm reading: I'm currently reading *A Nearly Normal Family* by M.T. Edvardsson (Celadon Books). I am also looking forward to reading the stories in *Grand Union* by Zadie Smith (Penguin Random House) during the holiday season.

What I'm gifting: I am giving my friend *Anyone* by Charles Soule (Harper Perennial). He is a big sci-fi fan so I'm hoping he enjoys it. I am giving my mom the *1,000 Books to Read Before You Die Page-A-Day Calendar* by James Mustich (Workman). My mom loved Mustich's book and she was excited when the calendar was announced.

Liz Button, Senior Writer/Researcher

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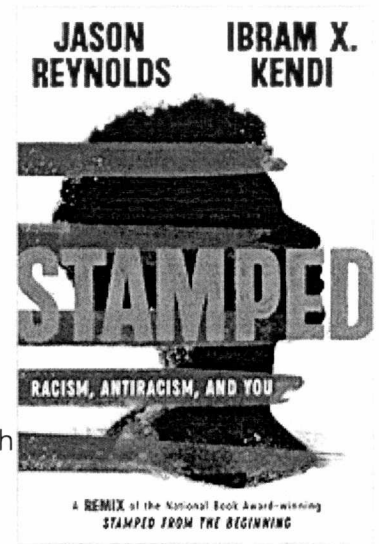
What I'm reading: I'm currently reading *Going Clear: Scientology, Hollywood, and the Prison of Belief* (Vintage) by Lawrence Wright since I'm planning to rewatch the HBO documentary soon.

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What I'm gifting: This holiday season, I'm giving *Trust Exercise* by Susan Choi (Henry Holt), the 2019 National Book Award winner, to my sister, who is always looking for something edgy and engaging to read. I'll be giving *Rising: Dispatches From the New American Shore* by Elizabeth Rush (Milkweed Editions) to a friend.

Gen de Botton, ABC Children's Group Manager

What I'm reading: I'm re-reading *Little Women* in anticipation of the movie release on December 25 (I keep hoping I'll fall in love with Amy March, but it's an uphill battle). I am also reading *Stamped: Racism, Antiracism, and You: A Remix of the National Book Award-winning Stamped From the Beginning* by Jason Reynolds and Ibram X. Kendi (Little, Brown Books for Young Readers). This book. Read it. Everyone.



What I'm gifting: Every holiday season I gift a children's book to my family members. Kids' books aren't just for kids and this year I'm giving Mac Barnett's *The Important Thing About Margaret Wise Brown* (Balzer + Bray). The first time I read it, I cried. The second time I read it, I cried a bit more. Mac Barnett has really outdone himself with this one.

Joy Dallanegra-Sanger, Chief Operating Officer

What I'm reading: Over the holidays I'll be reading the last of the Indies Introduce titles that I haven't completed or read, including: *Real Life* by Adeline Dieudonné (World Editions), *Stand Up Yumi Chung!* by Jessica Kim (Kokila), *Stay Gold* by Tobly McSmith (HarperTeen), and *Layoverland* by Gabby Noone (Razorbill). Plus authors who will be speaking at Wi15: *Good Boy: My Life in Seven Dogs* by Jenny Boylan (Celadon) and *Recollections of My Nonexistence* by Rebecca Solnit (Viking). And books I've been waiting to read during the holidays: *Find Me* by André Aciman (FSG) and *The Resisters* by Gish Jen (Knopf).

What I'm gifting: As for the books I'm giving, the list is very long. I've been shopping and visiting indie stores all year gathering piles of books for family and friends. This year they are all being "wrapped" in recycled bags or newspapers.

Dave Grogan, Director of ABFE, Advocacy & Public Policy

What I'm reading: I'm reading *Sanctus* by Simon Toyne (Harper).

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What I'm reading: I'm behind the curve so I'm reading the utterly fascinating *Three Women* by Lisa Taddeo (Simon & Schuster) in between heart-wrenching chapters of *American Dirt* by Jeanine Cummins (Flatiron Books).

Alison Larkin, Book Data Assistant

What I'm reading: I'm reading *Inheritance: A Memoir of Genealogy, Paternity, and Love* by Dani Shapiro (Knopf Publishing Group). A spur-of-the-moment DNA genealogy test and an entire life and family crumbles with the weight of the secret — I have the feeling that there could be many more stories like this that will be discovered. Loved it. And what I'll be suggesting to anyone who will listen to me: *Red Notice* by Bill Browder (Atlas Contact). Russia, money, corruption, murder, and Putin. A real-life thriller. Loved it.



Melissa Napolitano, Graphic Designer

What I'm reading: I finally just read my summer pick, *Daisy Jones and The Six* by Taylor Jenkins Reid (Ballantine Books). I was delightfully surprised by how much I loved this book about a fictional rock band in the '70s! The documentary style of storytelling made it easy to not only enjoy but sympathize with the intricately crafted characters. Next on my list is *Twice in a Blue Moon* by Christina Lauren (Gallery Books). A sweet and sexy modern love story with humor? I'm in!

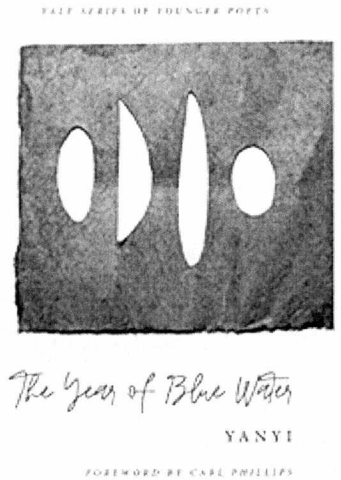
What I'm gifting: Some books I'm giving as gifts for the boys in my life, both big and small, are *Unfu*k Yourself* by Gary John Bishop (HarperOne), a kick-in-the-butt self-help book for my husband; the graphic novel *The Iliad* by Gareth Hinds (Candlewick Press) for my nine-year-old who just enjoyed reading *The Odyssey*; and *Dragons Love Tacos 2: The Sequel* by Adam Rubin (Dial Books) for my almost-four-year-old because, after all, who doesn't love tacos?

Daniel O'Brien, Senior Membership Manager

What I'm Reading: I'm reading Ursula K. Le Guin's *The Dispossessed* (Harper Voyager); it's always a good time for dystopia in dystopia-esque days. I just started, but the opening scenes are expectedly Le Guin-esque, that is, world-buildy, and I expect another great read. *The Left Hand of Darkness* is one of my all-time favorites and, somehow, I've never made my way through this classic. So here I go! Also, I'm reading *The Year of Blue Water* by Yanyi (Yale University Press). I always have to include a poetry title because the genre does not get enough readership for one of my favorites I've read this year. It also reads as a Maggie Nelson-esque, diaristic, reflective collection of vignettes on the poet's experience as a young trans person of color

navigating transition, coming-of-age, and the experiences of a young artist at work on their craft. It's just a compelling collection, and simple, by which I mean precise — through both its use of images and language.

What I'm Gifting: The Little People, Big Dreams series (Lincoln Children's Books). The David Bowie version sits face-out on my office bookshelf, but there's one of these books for every little person in your life. I adore this series, and the author, Isabel Sánchez Vegara, came to Children's Institute and was just like her books: passionate, enthusiastic, and upbeat! Now, her books are my go-to for kids! "And by never being afraid to be himself, little David became the most unique star who ever fell to Earth." Delightful!



Also, Oscar Wilde's *The Critic as Artist*. I bought this from Books & Books at the Miami Book Fair. I wanted something small (size and length), aesthetically pleasing, and humorous. Of course, it's searing, as all of Wilde's best work is...and actually a fabulous gift if you get the David Zwirner ekphrasis series edition. Perfect for your snobby art friends, your cultural critic friends, or anyone who appreciates wit.

Ryan Quinn, IndieCommerce Specialist

What I'm reading: I started with *Alaskan Holiday* by Debbie Macomber (Ballantine Books) and am already through about five others. Next up is *Better Not Pout* by Annabeth Albert (Carina Press), who isn't an author I've read before so I'm extra excited about it. I'm hoping to have read 31 books by the end of December (recommendations welcome!). As for why — because I love the romance genre, and this particular theme just adds to the fun and joy of the holiday season for me.

What I'm gifting: For books I'm giving, well, this year I've sort of gone backward. I purchased two books that I thought were really fantastic in their own ways and couldn't put either of them down...now I need to find people to gift them to! They are *Mostly the Honest Truth* by Jody J. Little (HarperCollins) and *The Girl in the Letter* by Emily Gunnis (Headline Review).

Pete Reynolds, Project Manager

What I'm reading: I'm currently reading Kevin Wilson's *Nothing to See Here* (Ecco) and enjoying it very much. The story is like none I've ever read before — very funny and quite poignant as well. I'm looking forward to reading his earlier novel *The Family Fang* soon (Ecco).

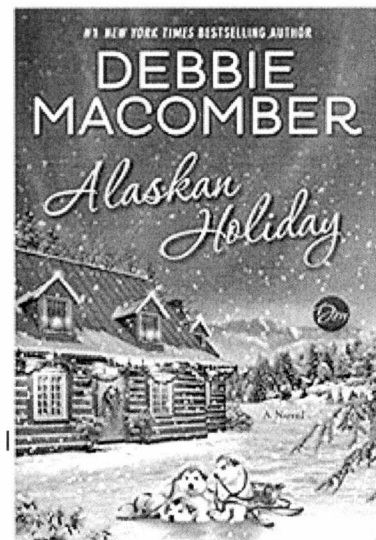
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What I'm gifting: I'm gifting Elton John's *Me* (Henry Holt & Company), and Prince's *The Beautiful Ones* (Spiegel & Grau/Random House) this year to a friend who is a fan of both artists!

Jessica Stauffer, Program and Development Coordinator

What I'm reading: I'm currently reading *Little Weirds* by Jenny Slate (Little, Brown and Company), which is perfect for reading in snippets over lunch. It's heartwarming and absurd and I love it, so I will also be gifting it this holiday.



What I'm gifting: Extended family members who love nature writing and have had a hand in caring for aging parents will be receiving copies of *Late Migrations* by Margaret Renkl (Milkweed Editions), which might be one of my most recommended books since it was selected for Indies Introduce this past summer. And finally: I wish, wish, wish that *Such a Fun Age*, an Indies Introduce debut and January Indie Next List pick by Kiley Reid (G.P. Putnam's Sons), was going to be on sale before all my gifting will be occurring... maybe some folks will receive a voucher for a pre-ordered copy.

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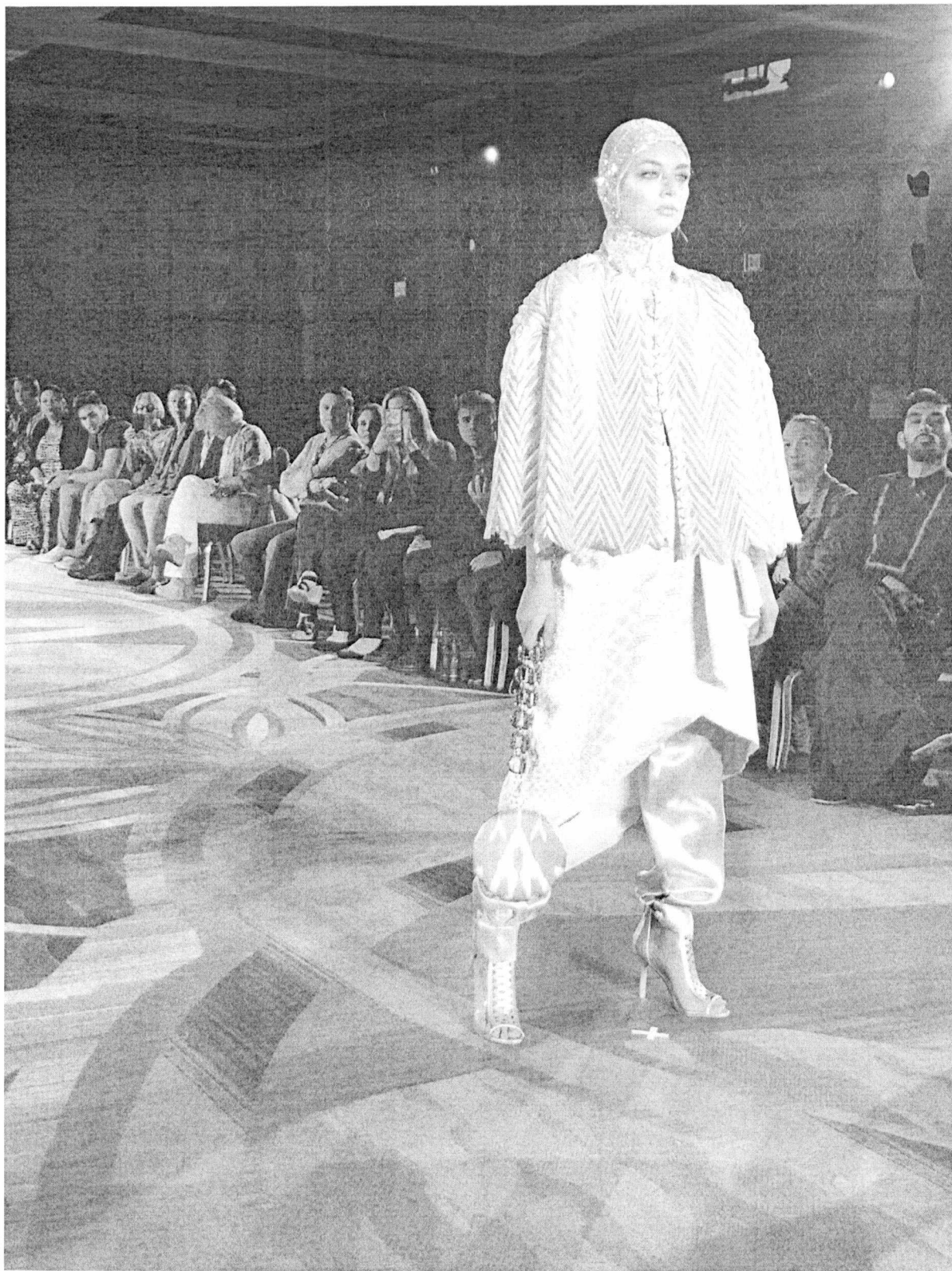
December 12, 2019 at 11:00 AM EST

The First MODEST FASHION WEEK in the USA. Welcome to the New Normal!

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Miami, Dec 12, 2019 (Issuewire.com) - Miami Modest Fashion Week (MMFW) - MMFW's first showcase hosted at the InterContinental Hotel during Miami Art Week brought exquisite designs, art, brands, and brilliant conversations. The highlights of the opening night delivered unique designs by, US Olympian Ibtihaj Muhammad and her line, Louella, Victoria Andreyanova from Russia, and French Moroccan Designer, Nora Sahraoui, among others.

Welcome to the New Normal - The Connector Group International, founded by Norsham Mohamad-Garcia, rolled out an impressive program introducing Modest Fashion Week, for the first time in the USA. The well-received event brought together some of Modest Fashion's most rivaled designers and brands, as well as a beautifully organized art exhibition and trade show. The event aimed to educate and a broader audience on the inclusivity and unity of Modest Fashion. MMFW provided a perfect platform for visual presentations and panel discussions covering the elegance and affinity found in the diversity of Modest culture, its avant-garde approach to design, and how we can preserve a long-standing history by spinning Modest motifs with contemporary practices.

On November 30th, the first day of the inaugural event ended with a gala dinner dedicated to Alzheimer's research and awareness. A cause close to Mrs. Garcia's heart, as she was personally affected by the disease and believes in providing support for families dealing with its devastating effects. As an immigrant from Malaysia, she lost her mother to Alzheimer's while living in the USA. During this time, and with the distance between her and her family, she was effected not only by the loss of a parent but also by the lack of education in her native land in confronting this illness. The Gala was dedicated as the beginning of a long-time devotion to helping families and communities learn how they can cope and contribute to the fight against Alzheimer's.

This year's Modest Fashion Talk and guest lectures included among many, Alia Khan, a pioneer of Modest Fashion Week, and President of the Islamic Fashion & Design Council, Celebrity Russian Designer, Victoria Andreyanova, Vice President of Malaysian Bumiputera Association, Rasta Rashid, Jenny Tjahyawati, the founder of Indonesian Modest Fashion Week, Moroccan French designer Nora Sahraoui, Hollywood Celebrity Stylist and Designer, Joe Exclusive, Miami Fashion Institutes Chair, Asanyah Davidson, South Florida Author, youth wellness program coordinator, Abu Bakr Rawlins, and from Brazil, Vogue's Modest Fashion Influencer, Carima Orra.

The Modest Trade Show offered designers, merchants, and retailers the opportunity to increase their reach, exposure, and revenue by introducing an environment for all to share their entrepreneurial visions and help foster individual growth in the modest community. Participating brands included, Batek by Rasta Rashid, Chrysalis Jewels, Buccheri, Frankitas, Louella by Ibtihaj Muhammad, Veron, NY, Nora Sahraoui, Hijab-Se, MOD Swimwear, and Jeny Tjahyawati.

The MMFW 2019 art sector titled, Latitude 25.77°, highlighted contemporary artists from around the world, adding a visual dialogue to the expressive yet sensible platform established by MMFW's mission. Artists exhibited included: Zarina Abdullah, Dodit Artawan, Akmal Asyraf, Santiago Bentancurt, Zaim Durulman, Oetje Lamno, Janet Mueller, Dr. Azimin Tazilan, Nana Tedja, Vera Vasek, and Sean Weber.

The entire program was a vision realized by with elegance brought to the runway by the 2019 MMFW designers, which included, Veronica Adamo (Veron NY), Victoria Andreyanova, Lisa Eichler (MOD Swimwear), Joe Exclusive, Ibtihaj Muhammad (Louella), Rasta Rashid (Batek by Rasta Rashid), Kirsten Regalado, Nora Sahraoui, Amina Shabanova (IRADA), and Jeny Tjahyawati.

The Connector Group International set the stage for Modest Fashion and has now claimed its territory as a leader in Modest Fashion's place in the USA. The globally anticipated event celebrated the diversity of MMFW, was executed beautifully, and reached great heights. The team at MMFW has plans to expand its reach by traveling its annual program around the world, bringing Modest Fashion, intriguing conversations, and visual arts to a global audience.

Support:

Miami International Airport (MIA), The Miami Beach Chamber of Commerce, Islamic Fashion & Design Council (IFDC), MDC Miami Fashion Institute, Nissan Design, Indonesia Modest Fashion Week, Buccheri Footwear (Indonesia), & Russia Modest Fashion Week.

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MIAMI MODEST FASHION WEEK

POST-EVENT COVERAGE

THE CONNECTOR GROUP INTERNATIONAL

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LOCAL NEWS NEWS

100 GATHERED FOR 'ART OF BECOMING A WOMAN'



STAFF REPORT— DECEMBER 12, 2019

SHARE ON:



Miami, Fla. —100 women representing various ethnicities, races and ages gathered to close out Art Miami Week at Collective Drift's the "Art of Becoming a Woman – A Rum Punch Brunch" Sunday at the Art Africa Miami Arts Fair in the Overtown neighborhood of Miami.

"It's absolutely amazing to see my vision come to life. I'm elated that so many wonderful culturally aware women joined me for this event. The love and openness that was shared today was truly amazing," said Erica Vernet Knowles founder of Collective Drift.

Knowles said she created the "Art of Becoming a Woman" to bring a diverse group of women together to exchange stories about their lives and experience the art together. "I'm really grateful for all of my co-hosts that lead inspiring conversations about being a woman, art, culture and travel with our attendees."

Dionne Polite, Operations Director of AARP Florida and one of the event's cohosts, said "Today, AARP South Florida participated in one of the amazing events affiliated with Miami Art Basel 2019. Under our Disrupt Aging umbrella, we hosted a listening post roundtable discussion about women/arts/culture and Aging Gracefully. With a room of about 100 women who were diverse (in age/race/culture and experience), we discussed the nuances of how certain cultures embrace their traditions and aging. Great space for AARP to show up in to surprise and delight folks in the room."

The attendees experienced an array of treats starting with viewing the Art Africa Miami Arts Fair Gallery. Some of the women commented that this was their first time in Overtown and they were glad they were invited.

They then made their way to the event space where the women mingled and enjoyed Mount Gay Rum Punch. They were welcomed by their host Erica Knowles and then treated to a belly dance performance by Njeri Sofiyah, founder of Alkebulan's Nubian Jewels of the Nile.

Chef Andre Nurse who was flown in from Barbados prepared variety of Bajan food for the event. The meal was capped off with an Ethiopian Coffee Ceremony by Awash Ethiopian Restaurant.

The heart and soul of the event was the conversations the attendees enjoyed with co-hosts leading small groups of women in answering the following questions:

- If you could submerge yourself into a different culture, what would it be and why? – Dawn Titus, Iyanifa Fajemirola Ifetayo Fakayode
- What does aging with grace look like in your culture? – Dionne Polite, director of Operations of AARP Florida
- How do you express your spirituality? – Dita Devi, visual artist and poet
- How can you live “mini” lives abroad? – Florencia Jimenez-Marcos, co-founder of the Biscayne Bay Group and advocate for the arts, education, and women
- Fashion, Food, Culture, and Travel! What are your conscientious quests for life's greatest pleasures? – Iva Kosovic Duvin, vice president of Advancement and Community Engagement at Phillip and Patricia Frost Museum of Science
- What is your experience of being the only woman? – Maria Elena Ortiz, curator at Perez Art Museum Miami
- How do you strengthen bonds with mother/daughter travel? – Dr. Minca Brantley, professor at Miami Dade College
- What is your hair journey? – Nicky Gelin, founder of the brands 2 Fro Chicks & Nicky Says Yolo
- How do you How do you embrace all of you? – Shomara Garcia, creator of @ShopBlatina
- Universalism or community? That is the question. – Vanessa Selk, founder and executive/artistic director of the ToutMonde Foundation and CEO/artistic director of Snowblack

“We had an amazing time this afternoon having conversations about anything and everything travel related ... (including) how to integrate thoughtful and touching experiences about culture into our everyday life. The food was delicious... And we're going to come back and do this again,” commented Florencia Jimenez-Marcos.

Erica V. Knowles closed out the event by announcing that Collective Drift will host a trip to Barbados in June 2020. Retreat attendees will enjoy a cross cultural dinner with Bajan women, activities such as a catamaran ride with snorkeling, spa, yoga and meditation, and bonding activities.

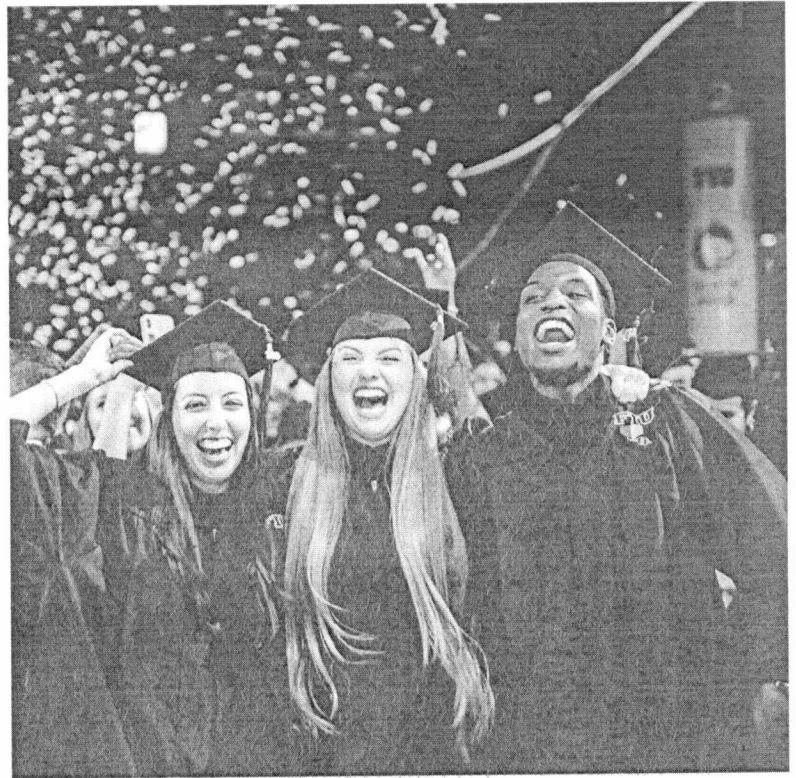
For additional information visit collectivedrift.com.



Campus & Community

FIU graduate creates nonprofit while battling brain cancer

Bianca Maderal one of a record 5,728 students graduating this fall



By Lourdes Perez

December 12, 2019 at 12:00am

Just 22 years old, Bianca Maderal has battled brain cancer the last four years.

When she was 18, she was diagnosed with one of the rarest and most aggressive forms of brain cancer, typically found in 30-to-50-year-olds. Doctors found eight tumors in her brain. Determined not to be afraid of cancer, she completed high school and graduated from Miami Dade College. She accomplished all of this while undergoing cancer treatment and along the way created Fight Like a Kid, a nonprofit through which Maderal sends care packages to hospitals with pediatric cancer units, while organizing fundraisers for research and clinical trials. She also hosts local parties for patients in the

hospital and organizes toy drives.

Today, seven of Maderal's eight tumors are gone. On **Sunday, Dec. 15 at 7:30 p.m.**, Maderal will graduate with a **bachelor's degree in psychology** from the College of Arts, Sciences & Education, with a 3.9 GPA, and as a member of Phi Beta Kappa and other honor societies. She hopes to one day be a pediatric oncologist to help children with cancer.

"I was assigned this mountain to show others that it can be moved," Maderal said. "In my eyes, it's cancer's turn to be afraid."

Maderal is one of 5,728 FIU students who are graduating this fall, making this the largest graduation in FIU history. **FIU will hold 10 commencement ceremoniesto celebrate their accomplishments, from Dec. 14 - 17 at FIU's Ocean Bank Convocation Center, 11200 SW 8th St. in West Miami-Dade.**

"Students like Bianca inspire us," said FIU President Mark B. Rosenberg. "This class is full of visionaries and hard workers who take advantage of opportunities to improve their lives and leave the world a better place than they found it."

Maderal is among 30 Worlds Ahead Graduates who will be recognized for excelling academically, making a difference and overcoming obstacles. Among the standout World Ahead Graduates this fall:

- **Jessica Mobassaleh's** older brother died suddenly at the age of 23 from heart disease that doctors had insisted was benign. Mobassaleh and her family then partnered with the Nicklaus Children's Hospital Foundation to offer free pediatric electrocardiogram testing to prevent this from happening to others. The foundation also created a medical symposium to educate professionals and raise funds and was selected to be a part of the World Congress of Pediatric Cardiology and Cardiac Surgery in Washington, D.C. in 2021.

With the help of the foundation, Mobassaleh has also reached out to local schools to educate staff and ensure there are plans in place for students and athletes in case of an emergency. She graduates on **Monday, Dec. 16 at 10 a.m.with an MBA** from FIU Business.

- **Cristina Moguel** was working as a bartender to help pay for her undergraduate studies as her family's bakery – El Brazo Fuerte – struggled. That's when she realized she should pursue a **master's degree in hospitality**. During her studies, she gave birth to her eldest son, who was diagnosed with autism, and she juggled providing special care for her son, school and other commitments. She used what she learned to help turn her family's bakery around and plans to shift its business model from a commissary bakery to a chain of storefront bakeries throughout South Florida. She will graduate from the Chaplin School of Hospitality & Tourism Management on **Monday, Dec. 16 at 7:30 p.m.**

- **Linda Armstrong** grew up in a single parent household with nine siblings, some of them foster siblings. Her father only completed the second grade, but he instilled in her the importance of education. He died when Armstrong was 16, sending her on a downward spiral, including an attempted suicide. She later turned her life around and decided to study social work. An unemployed single mother of an autistic son, Armstrong completed her degree with the help of several grants such as the Braman Family Completion Scholarship. She graduates on **Tuesday, Dec. 17 at 10 a.m.with a bachelor's degree in social work** from the Robert Stempel College of Public Health & Social Work and will soon pursue a master's in social work at FIU.

The graduation ceremonies will also feature the following commencement speakers:

- **Amy Alexy**, vice president of global talent at Royal Caribbean Cruises, on **Saturday, Dec. 14 at 3 p.m.**

- **Darlene Jordan**, member of the Board of Governors of the State University System of Florida, on **Sunday, Dec. 15 at 3 p.m.**

The following individuals will be honored during commencement:

- **Charles “Chipper” Wichman**, president of the National Tropical Botanical Garden, who will receive an honorary Doctor of Science degree on **Sunday, Dec. 15 at 10 a.m.**
- **Yesim Darici**, director of the FIU Center for Women’s and Gender Studies, physics professor and assistant provost of STEM, will be awarded an FIU Medallion for University Service on **Sunday, Dec. 15 at 7:30 p.m.**

Mercedes Viana Schlapp, senior advisor for the Trump/Pence campaign and former senior advisor for strategic communications in The White House, will be awarded an FIU Medallion - Outstanding Alumna on **Tuesday, Dec. 17 at 3 p.m.**

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Esteban Kadamani has been Inducted into the Prestigious Marquis Who's Who Biographical Registry

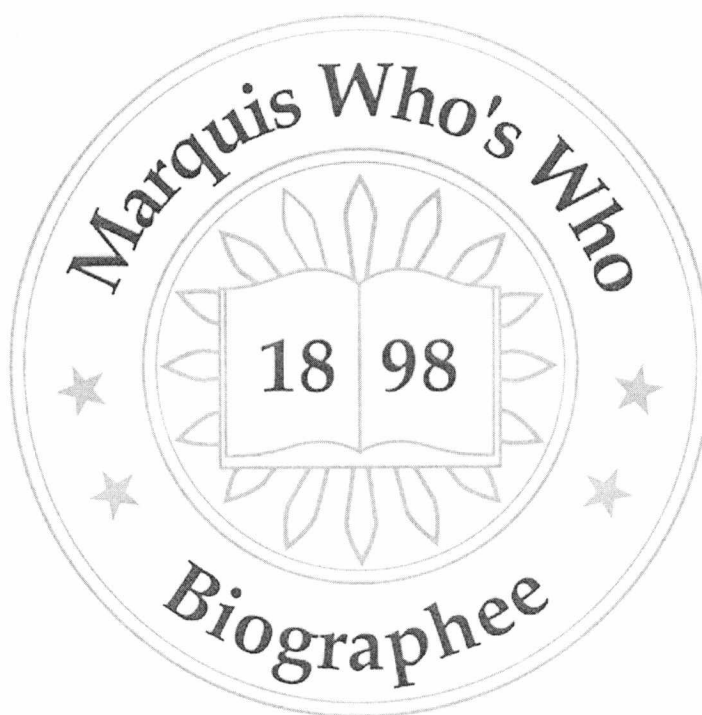
A leading window expert, Mr. Kadamani was listed in Brickell Magazine's Top 20 Under 40 Professionals

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Esteban Kadamani has been the owner and the managing director of Infinite Window, LLC since 2006.



DORAL, FL, December 13, 2019 **/24-7PressRelease/** -- Esteban Kadamani has been inducted into Marquis Who's Who. As in all Marquis Who's Who biographical volumes, individuals profiled are selected on the basis of current reference value. Factors such as position, noteworthy accomplishments, visibility, and prominence in a field are all taken into account during the selection process.

The owner and the managing director of Infinite Window, LLC since 2006, Mr. Kadamani excels in his leadership position with Doral's leading window experts. Previously completing coursework at Miami Dade College for two years, he has been an official of YEC since 2017. Prior to these appointments, he began his career with a competitor window company after completing two years of college and dropping out. Additionally, Mr. Kadamani is an active volunteer at the Little Lighthouse Foundation.

In his responsibilities with Infinite Windows, LLC, Mr. Kadamani and the company's main goal is to maximize client investment by providing the highest quality management, craftsmanship and materials. Specializing in new construction, residential and commercial replacement, large commercial projects, mid-rise and high-rise buildings and single family and custom homes, Infinite Windows, LLC was recognized among Entrepreneur Magazine's Best Entrepreneurial Companies in America in 2019. Mr. Kadamani's company was also celebrated as a DotCom Magazine Impact Company by Digital Journal in 2019, among INC Magazine's Inc. 500 in 2018 and 2019 and as the Small Business of the Year by the Doral Business Council in 2015.

In 2010, Mr. Kadamani was featured in Brickell Magazine's Top 20 Under 40 Professionals. He credits his success to his father, Hessam Kadamani, for his influence on what hard work and achieving goals entails. Watching his father build and create new projects throughout his youth, which essentially left a long-lasting impact on his character and future goals, he believes in hard work in many times where he could have closed doors, but his consistency and grit have been the main ingredient for remaining successful. Looking toward the future, Mr. Kadamani aims to establish more companies like Infinite Windows, while also diversifying the business.

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Esteban Kadamani has been Inducted into the Prestigious Marquis Who's Who Biographical Registry

A leading window expert, Mr. Kadamani was listed in Brickell Magazine's Top 20 Under 40 Professionals

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HYPERALLERGIC

ARTICLES

Best of 2019: Our Top 20 United States Art Shows

Our favorite US shows of 2019, brought to you by the writers and editors of Hyperallergic.

Hyperallergic December 12, 2019



Empress Dowager Chongqing at the Age of Eighty by artists Ignatius Sichelbarth (Ai Qimeng; Bohemia, 1708-1780), Yi Lantai (active about 1748-86) and Wang Ruxue (active 18th century), Qianlong period, 1777, hanging scroll, ink and color on silk) in the *Empresses of China's Forbidden City, 1644-1912* exhibition at the Smithsonian's Freer Gallery of Art and Arthur M. Sackler Gallery

This year, our contributors and staff found exhibitions across the country that excited, amazed, and enlightened us. The majority of the shows we selected for this list break down into two main categories: exhibitions that impelled us to think deeply and differently about an historical epoch by using innovative curatorial approaches and penetrating scholarship, and those shows that gathered together a comprehensive selection of an artist's work to convey a fuller sense of the breadth and depth of their practice than was previously known. This list also contains a few shows of artists who are now coming into the apex of their powers. And all these exhibitions remind us of how critically important our public institutions are for making these experiences possible.

1. *Artists Respond: American Art and the Vietnam War 1965 – 1975* at the Smithsonian American Art Museum, Washington, DC

Courtesy the Smithsonian American Art Museum (photo by Libby Weiler)

March 15–August 18

Organized by Melissa Ho

The first exhibition mounted by the Smithsonian American Art Museum on the topic of the Vietnam War and the most far-reaching exhibition devoted to the war's impact on American artists, *Artists Respond* was challenging and expansive, an example of the kind of ambitious and groundbreaking work our national museums should be doing. —*Blair Murphy*

2. *Caravans of Gold, Fragments in Time* at the Block Museum, Northwestern University, Evanston, IL

Tent poles, Wood, H 136.8 cm W 16.5 cm D
2.8 cm, (©The Field Museum, photograph)

by John Weinstein
image No. A115335d_004A, Cat. No. 279194.1-.2)

January 26–July 21

Curated by Kathleen Bickford Berzock

The exhibition was carefully well researched, collaborative, and timely in making the ambitious claim that the medieval epoch should not primarily be envisioned through a European lens, but instead can be more fully understood by seeing the African continent as the fulcrum of worldwide development by it impelling cultural advance, and socioeconomic change. Through an exhaustive assembly of fragments and artifacts, supported by reams of scholarship (including the story of the richest man who ever lived) one sees that the 14th-century trade routes that crossed the Sahara Desert drove the movement of people, goods, and culture in that epoch. Museums should take on these kinds of insightful historical correctives more often. —*Seph Rodney*

3. *Abstract Climates: Helen Frankenthaler in Provincetown at the Parrish Art Museum, Water Mill, NY*

Helen Frankenthaler, "Flood" (1967), acrylic
on canvas, 124 1/4 x 140 1/2 inches
(Whitney Museum of American Art, New
York)

August 4–October 27

Curated by Lise Motherwell and Elizabeth Smith

The exhibition compiles works created in or inspired by Provincetown, along with old photographs, postcards, letters, and other ephemera. It's a crucial show because it demonstrates how Frankenthaler's ability to capture the light there became a defining achievement during her time in the Cape Cod art colony, where she found new ways to translate her experience into an aesthetic. It was here that Frankenthaler learned to strip down the content of her paintings, pushing more non-objective forms to the center of otherwise unpainted canvases, and then later on in her process release her abstractions from these spatial restraints. —*Billy Anania*

4. *Art and Race Matters: The Career of Robert Colescott at the Contemporary Arts Center (CAC), Cincinnati, OH*

Robert Colescott, "Susanna and the Elders (Novelty Hotel)" (1980) (photo by Seph Rodney for Hyperallergic)

September 20, 2019–January 12, 2020

Curated by Lowery Stokes Sims and Matthew Weseley

Robert Colescott is an unwieldy character to build an exhibition around. His work plays with the motifs of sexism verging on complete objectification, all manner of racist Black stereotypes, and generalized prejudice. What makes him deserving of the first comprehensive retrospective of his work is that he was an earnest trickster; he meant to make the vapid emptiness of bourgeois standards palpable to the viewer. He was also a marvelous painter, whose formal innovations come through clearly, finally here in this show. This exhibition was an opportunity to

delve into the worldview of a complicated man whose paintings make the hypocrisies of the United States visible in a way only someone who lived them could. —SR

5. In a Cloud, in a Wall, in a Chair: Six Modernists in Mexico at Midcentury at the Art Institute of Chicago, Chicago, IL

Installation view of a butaque chair designed by Clara Porset and a Scarlatti rug designed by Cynthia Sargent (photo by Ksenya Gurshtein)

Sep 6, 2019–Jan 12, 2020

Curated by Zoë Ryan

This compact show is an exemplar of how to relate new narratives of 20th century modernism in engaging and inventive ways. It manages to depart from familiar framings in three different ways: it deliberately blurs the lines between design and “fine” art, showcasing Ruth Asawa’s sculptures, which were inspired by utilitarian Mexican wire baskets, alongside chair design by Clara Porset and fiber works by Cynthia Sargent and Sheila Hicks; it focuses on work by women, several of them migrants, expatriates, or members of minorities whose identity crossed borders as much as their work defied disciplines; and it treats Mexico as a vibrant cultural center rather than the periphery. The resulting show offers genuinely new knowledge and insight, spectacular work on view, and an inspired exhibition design that does justice to the brilliant artists/designers who are the subjects of the show. —Ksenya Gurshtein

6. Wendy Red Star: A Scratch on the Earth at the Newark Museum of Art, Newark, NJ

Installation view, *Wendy Red Star: A Scratch on the Earth*, the Newark Museum of Art (photo by Richard Goodbody)

February 23–June 16

Curated by Nadiah Rivera Fellah and Tricia Laughlin Bloom

The mid-career survey of the Apsáalooke (Crow) artist, whose contributions to the New York scene this year included authoring a series of scrutinizing interpretative labels for a selection of work representing Indigenous peoples in the Met's American Wing, demonstrated that Indigenous photographers and multi-media artists have no trouble moving past the legacy of Edward Curtis to inscribe and recast the photograph as a site of intimate cultural and familial knowledge. —*Chris Green*

7. *The Body Electric* at the Walker Art Center, Minneapolis, MN

Sidsel Meineche Hansen, "SECOND SEX WAR ZONE" (2016) Dickgirl 3D(x) in VR format, gaming PC, Oculus Rift headset, headphones, vegan leather beanbag (courtesy the artist and Rodeo Gallery, London/Piraeus)

Mar 30–Jul 21

Curated by Pavel Pys with Jadine Collingwood

The Body Electric mined 50 years of computer and digital transformation, and explored ways that the human body and its gestures approach and in some ways commingle with scientific advances, mechanical engineering, and the world's trajectory toward a cyborg world. Works by Shigeo Kubota, Sondra Perry, Sidsel Meineche Hansen, and others illustrated the connection between artists creating work in the latter half of the 20th century to those shaping artistic innovation in our current digital landscape. Pavel Pys's curation revealed the charged tension between artists and their technological tools, especially as they thrust the delicate human body — often their own — into the experiment. —*Sheila Regan*

8. *Empresses of China's Forbidden City, 1644-1912* at the Smithsonian's Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, DC

March 30–June 23

Curated by Daisy Yiyou Wang and Jan Stuart

This exhibition will be referenced in Chinese art history for generations. Despite being an abundantly researched dynasty, little was known or published about the women of the Qing court. The collections of five empresses left Beijing for the

first time to tell the stories of women who shaped China for 268 years. —*Kealey Boyd*

9. *Suzanne Lacy: We Are Here* at the San Francisco Museum of Modern Art, San Francisco, CA

Suzanne Lacy, "Three Weeks in May" (1977)
(detail); Hammer Museum, Los Angeles (©
Suzanne Lacy; photo by Grant Mumford)

April 20–August 4

Curated by Rudolf Frieling, Lucía Sanromán, and Dominic Willsdon

A sprawling retrospective across two venues, *Suzanne Lacy: We Are Here* showcased the work of a pioneering artist whose socially engaged work has never been more timely. Consistent in quality, protean in practice, SFMOMA and Yerba Buena Center for the Arts showcased five decades of productivity that included photographs, video, installation, texts, maps, recordings, sculpture, actions, and more, much of it done in collaboration with others. Such abundance might have proved overwhelming, but the show more than demonstrated how over all those years and collaborations, Lacy's art always has an essential, recognizable core. From mapping rapes in Los Angeles in the 1970s to engaging marginalized teenagers in the Oakland Projects in the 1990s and onward, Lacy confronts gender, violence, race, aging, capitalism and more in work that is socially vital and visually striking. —*Bridget Quinn*

10. *Copies, Fakes, and Reproductions: Printmaking in the Renaissance* at the Blanton Museum of Art, Austin, TX

Albrecht Dürer, "Madonna with the Pear"
(1511), engraving, 6 1/4 x 4 3/16 in. (Blanton
Museum of Art, The University of Texas at
Austin, Archer M. Huntington Museum Fund,
1980)

March 23–June 16

Curated by Holly Borham

Copies, Fakes, and Reproductions: Printmaking in the Renaissance examines the relationship between various Renaissance artists and their copyists, as well as emphasizing that each print on display has a unique, material life all of its own: some of the prints are copies, some are forgeries, but nothing is a duplicate. The exhibition tackles tricky questions of authenticity, fakery, and how history and context shape our thinking about the moral judgments we make about between originals and their copies. —*Lydia Pine*

11. Tara Donovan: Fieldwork at the Smart Museum, University of Chicago, Chicago, IL

Tara Donovan, "Transplanted" (2001/2018),
tar paper, (image courtesy the artist and
Pace Gallery)

June 14–September 22

Curated by Nora Burnett Abrams

Hyperobjects are invisible to humans, despite the fact we are surrounded by them (such as plastic straws, rubber bands, paper). If making is a form of thinking then building monumental art with materials from our social environment means art is becoming its own hyperobject. —KB

12. *Mapping Memory: Space and History in 16th-Century Mexico* at the Blanton Museum of Art, Austin, TX

Unknown Artist, Atengo and Misquiahuala
Mexico (1580) 30.3 x 22 inches, tempera on
deerskin Benson Latin American collection,
LLILAS Benson Latin American Studies and
Collections, the University of Texas at
Austin)

June 29–August 25

Organized by Rosario I. Granados

Europeans living in the 16th century were not the only people to create representations of geographies and map spaces of the Americas — and their mathematically based cartography was not the only way 16th-century landscapes were recorded. *Mapping Memory: Space and History in 16th-Century Mexico* features

19 maps drawn by Indigenous artists at the behest of the Spanish between 1579 and 1581. These maps illustrate the amalgamation of visual, aesthetic traditions during the early years of contact between Indigenous groups and colonizers. —LP

13. Mind of the Mound: Critical Mass at the Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, MA

Installation view, *Trenton Doyle Hancock*,
Mind of the Mound: Critical Mass (photo by
Tony Luong)

March 9–November 3

Curated by Denise Markonish

Trenton Doyle Hancock's *Mind of the Mound* at Mass MoCA up here in North Adams. I thought the show was a breakthrough for an artist working in a huge range of media — painting, comics, installation, video — to really expand and explore the unique universe he's created (the ever-evolving "Moundverse") and its mythology and ontology. It was one of my favorite things in years. —
Christopher Marcisz

14. Maia Cruz Palileo at the Katzen Arts Center, American University Museum, Washington, DC

Maia Cruz Palileo, "The Visitors" (2014), oil on canvas, 48 x 36 inches (courtesy the artist and Taymour Grahne)

September 3–October 20

Curated by Isabel Manalo

Maia Cruz Palileo untethers Filipino history from American exceptionalism in her vivid paintings, inspired by colonial-era public archives and family photographs from their immigration. Eschewing Western narratives, she recontextualizes the diaspora on its own terms, pulling customs from imperial clutches and realigning them in robust color palettes. Broad brushstrokes and thickly applied paints result in expressive scenes that exist somewhere between representation and abstraction, as if drawn from memory. In highlighting a history widely omitted from US textbooks, Palileo's work challenges a collective ignorance, instead honoring the resilience of ordinary people and setting the stage for greater discussions of postcolonial heritage. —BA

15. Jonathan Herrera Soto: *In Between/Underneath* (*Entremedio/Por Debajo*) at the Minneapolis Institute of Art, Minneapolis, MN

Jonathan Herrera Soto, "In Between / Underneath" (2018-2019) stencil prints incorporating residue of unfired clay, measurements vary, (25 x 40" each) (photo by Hector Roberts)

July 19–November 3

A panel of Minnesota artists selected Soto's show proposal as part of the Minnesota Artists Exhibition Program (MAEP). The curator who helped coordinate installation was Nicole Soukup.

Jonathan Herrera Soto's staggering installation at the Minneapolis Institute of Art featured etched portraits on the floor of 50 missing and murdered Mexican journalists, created using a mud mixture made from unfired clay, charcoal, soil, and ash. Designed to be stepped on, the portraits faded as the exhibition progressed, and Soto scrubbed them completely in a performance on the last day. The exhibition also included the poignant text-based "Love Poem" monoprints, made of charcoal rubbings, written in the Spanish language. —*Sheila Regan*

16. *Ebony G. Patterson . . . while the dew is still on the roses . . . at the Perez Museum, Miami, FL*

Image of the Ebony Patterson installation at the Perez Art Museum Miami (photo Hrag Vartanian/Hyperallergic)

Nov. 9, 2018–May 5, 2019

Curated by Tobias Ostrander

Ebony G. Patterson ... while the dew is still on the roses ... was an immersive experience that continues to stay with me. The three-part video presentation was incredible as footage of three men in floral garments undressing is played slowly backward. Accompanied by large floral arrangements and black patterned wallpaper, as well as drawings and other art, the gallery appeared solemn but magical, like everything had grown in place, akin to a midnight garden of the imagination. Some of the objects appeared to be somewhat weathered, and flowers appear frozen for eternity. Patterson's art tills curious notions of time and passage without the usual pretensions that accompany this sort of subject matter. I still remember the experience today, even as the details of the art has slowly faded away. It was brilliant. —Hrag Vartanian

17. Glenn Ligon: *To be a Negro in this country is really never to be looked at* at the Maria & Alberto de la Cruz Art Gallery, Georgetown University, Washington, DC

Glenn Ligon, "Grey Hands #2, #3, #4, #5, #6," (1996) silkscreen on canvas, courtesy of the artist and Regen Projects, Los Angeles; facsimile of Washington Monument Wallpaper created by Andy Warhol in 1974, refabricated by the Andy Warhol Museum. (photo by Kuna Malik Hamad for Georgetown University Art Galleries)

January 24–April 7

Curated by Al Miner

For this collaboration at Georgetown University, artist Glenn Ligon presented a selection of works from his Hands series focused on images from The Million Man March. The works were installed on top of a reproduction of Andy Warhol's rarely seen Washington Monument Wallpaper. The exhibition was a strong presentation of the artist's work, strengthened by its smart engagement with Washington, DC as a site. —BM

18. *Kiss the Hand You Cannot Bite* at Kadist, San Francisco, CA

Pio Abad (made in collaboration with Frances Wadsworth Jones), "Kiss the Hand You Cannot Bite" (2019), cast concrete, dimensions variable (photo by Jeff Warrin and courtesy Kadist San Francisco)

June 5–August 10

Curated by Kadist staff

Artist Pio Abad grew up under the dictatorship of Fernando Marcos in the Philippines, which lasted from 1965–1986. In his show *Kiss the Hand You Cannot Bite* at Kadist in San Francisco, there's a letter from Nancy Reagan to Imelda Marcus, engraved on marble, which assures the first lady of the Philippines she can access the benefits of the legal system. In another piece, Abad and his wife, jewelry designer Frances Wadsworth Jones, made a 10-foot concrete reproduction of a pearl, ruby and diamond bracelet, like one Marcus tried to smuggle into Hawaii after she and her husband were given exile there by the Reagans. When the truth seems fluid and changing, Abad has tried to monumentalize it using concrete and marble. —*Emily Wilson*

19. *Early Rubens* at the Legion of Honor, San Francisco, CA

Peter Paul Rubens "The Massacre of the Innocents" (ca. 1610) oil on panel, 55 7/8 × 72 1/16 inches, the Thomson Collection at the Art Gallery of Ontario (photograph by Sean Weaver, Art Gallery of Ontario image provided courtesy the Fine Arts Museums of San Francisco)

April 6–September 8

Curated by Kirk Nickel and Alexandra “Sasha” Suda

A rare chance to witness monumental Baroque painting in the Bay Area, *Early Rubens* was an opportunity to see important work of the past, as well as to appreciate how strikingly current Rubens feels right now, unflinching in holding our gaze on brutality, sex, and sorrow. His “The Massacre of the Innocents” (ca. 1611–1612), for example, is as scary as a horror movie, with graphic depictions of dead and dying children, and their mothers under assault, a scene that feels all too familiar. You want to look away, but palpable human anguish draws you in. Rubens’s riveting details of unthinkable violence — blue skin, a bloody pool, hair-tearing grief — feel less like dramatic indulgence than a sincere willingness to witness the terrible. —*Bridget Quinn*

20. *Where the Oceans Meet* at the Museum of Art and Design, Miami Dade College, Miami, FL

Installation view of *Where the Oceans Meet* at the Museum of Art and Design, from left to right: works by Kader Attia, Jack Whitten, Glenn Ligon and Theaster Gates (photo by Oriol Tarridas)

May 26, 2019–January 12, 2020

Curated by Hans Ulrich Obrist, Asad Raza, Gabriela Rangel, and Rina Carvajal

Variants of this group exhibition took place in New York City and Europe, but it reached its full maturity in Miami. Conceived in dialogue with the writings of lesbian Cuban anthropologist Lydia Cabrera and the Martinican philosopher

Édouard Glissant, it illustrates the relationality of different cultures without reducing artworks to categories of nationality. The exhibition balances theory with artistic practice as well — a tricky thing to do. —*Alpesh Patel*

Honorable Mentions

***Michael Jang's California* at the McEvoy Foundation for the Arts, San Francisco, CA**

(Caption: Michael Jang, "Aunts and Uncles" from his series *The Jangs*, (1973) gelatin silver print (courtesy the artist / © Michael Jang)

Sep 27, 2019 – Jan 18, 2020

Curated by Sandra S. Phillips

Discovering the work of Michael Jang at the MFA was this year's most unexpected gift, four decades of exhilarating, rarely seen photographs spanning street photography in San Francisco, celebrity shots in Beverly Hills (accessed via faked press credentials), documents of Bay Area punk and garage band scenes across the years, and fabulous family portraits. Jang's photographs of his own extended Chinese-American family, suburban Californians as familiar and wonderfully strange as all families, are evocative time capsules of seventies America, complete with lively-printed pantsuits, MAD magazine, and misshapen soda bottles alongside an electric rice cooker and "Chong Imports" wall calendar. In other words, America as it really is and always was. —*BQ*

***Stonewall 50* at Contemporary Arts Museum (CAM) Houston, Houston, TX**

Installation view of Nick Vaughan and Jake Margolin's "Political Gestures" (2018), five-channel video installation (photo by Dessane Lopez Cassell for Hyperallergic)

April 27–July 28

Organized by Dean Daderko based on an exhibition proposed by Bill Arning

This summer, amid the outpouring on Stonewall anniversary exhibitions mounted across the country, CAM Houston's *Stonewall 50* presented a uniquely hybrid approach to commemorating the decades of art and activism that have emerged since that fateful evening. The exhibition present a cross section of established and emerging queer artists and allies from around the world, yet most striking was the way it grounded the fight for queer liberation in a local context, presenting gems such as a poignant five-channel video installation by Houston artists Nick Vaughn and Jake Margolin, which featured a rotating cast of drag performers reenacting speeches by queer activists such as Sylvia Rivera and Florynce Kennedy, interspersed with musical performances. Equally tender was the inclusion of old bar tops from Houston's now-shuttered queer nightlife hub, Mary's Naturally. Mounted on the wall, these salvaged bits of festive nights gone by preserved images of a lively community outpost and remind visitors that the fight to take up space as a queer person continues and is always worth continuing.

—Dessane Lopez Cassell

***Tanabe Chikuunsai IV: Connection* at the Asian Art Museum, San Francisco, CA**

Tanabe Chikuunsai IV, "Connection: Origin"
(2017), by. Installation at Pierre Marie
Giraud Gallery, Brussels, Belgium
(photograph by Tadayuki Minamoto,
courtesy Tanabe Chikuunsai IV)

May 31–August 25

The fourth generation in a family of bamboo artists, Tanabe Chikuunsai IV makes traditional Japanese baskets like his father and grandfather did, but he also makes huge, soaring works out of bamboo, cleaning and recycling the pieces for his next work. *Connection*, a floor-to-ceiling installation and his largest piece to date, was at San Francisco's Asian Art Museum in the summer, using bamboo from previous works in Paris, New York and Sao Paulo. —EM

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The Post-Colonial Theorists Who Changed Contemporary Art

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Museums

Museum of Art and Design / Miami Dade College

ABMB: Wed., Dec. 4: 12 -2 pm: *Black Power Naps / Siestas Negras* installation activation with a guided nap, mediations and DJ soundscapes; Thurs, Dec. 5: 10:30 am to 12:30 pm, Panel discussion with Guillermina De Ferrari, Erica Moiah James, and Alfredo Pérez-Triff, moderated by Rina Carvajal. Thurs, Dec. 5: 5 – 8 pm: *Black Power Naps / Siestas Negras* installation activation with Platonic Play Party workshop.

Through January 12, 2020:

Where the Oceans Meet.

Organized by MOAD and Americas Society, is curated by Hans Ulrich Obrist, Asad Raza, Gabriela Rangel, and Rina Carvajal.

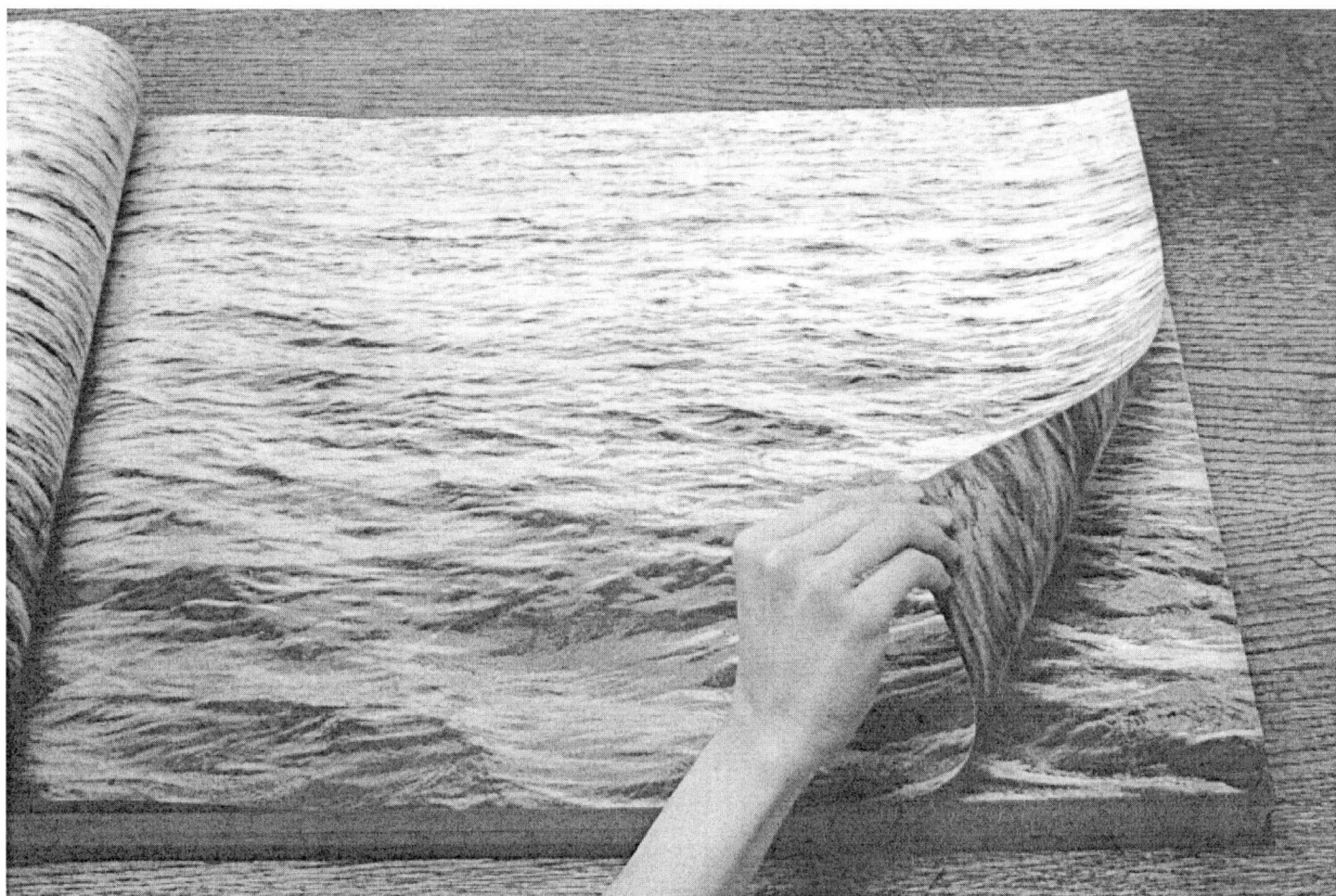
Featuring Wifredo Lam, Glenn Ligon, Julie Mehretu, and Jack Whitten, among others. *Where the Oceans Meet* resonates with the pioneering thought of two Caribbean writers, Lydia Cabrera, and Édouard Glissant. An international group of thirty-six artists and collectives, considers notions of shifting and porous borders—geographic, national, cultural, social, racial, ethnic, and linguistic—and how crossing borders has shaped our world.

October 24 – April 26, 2020:

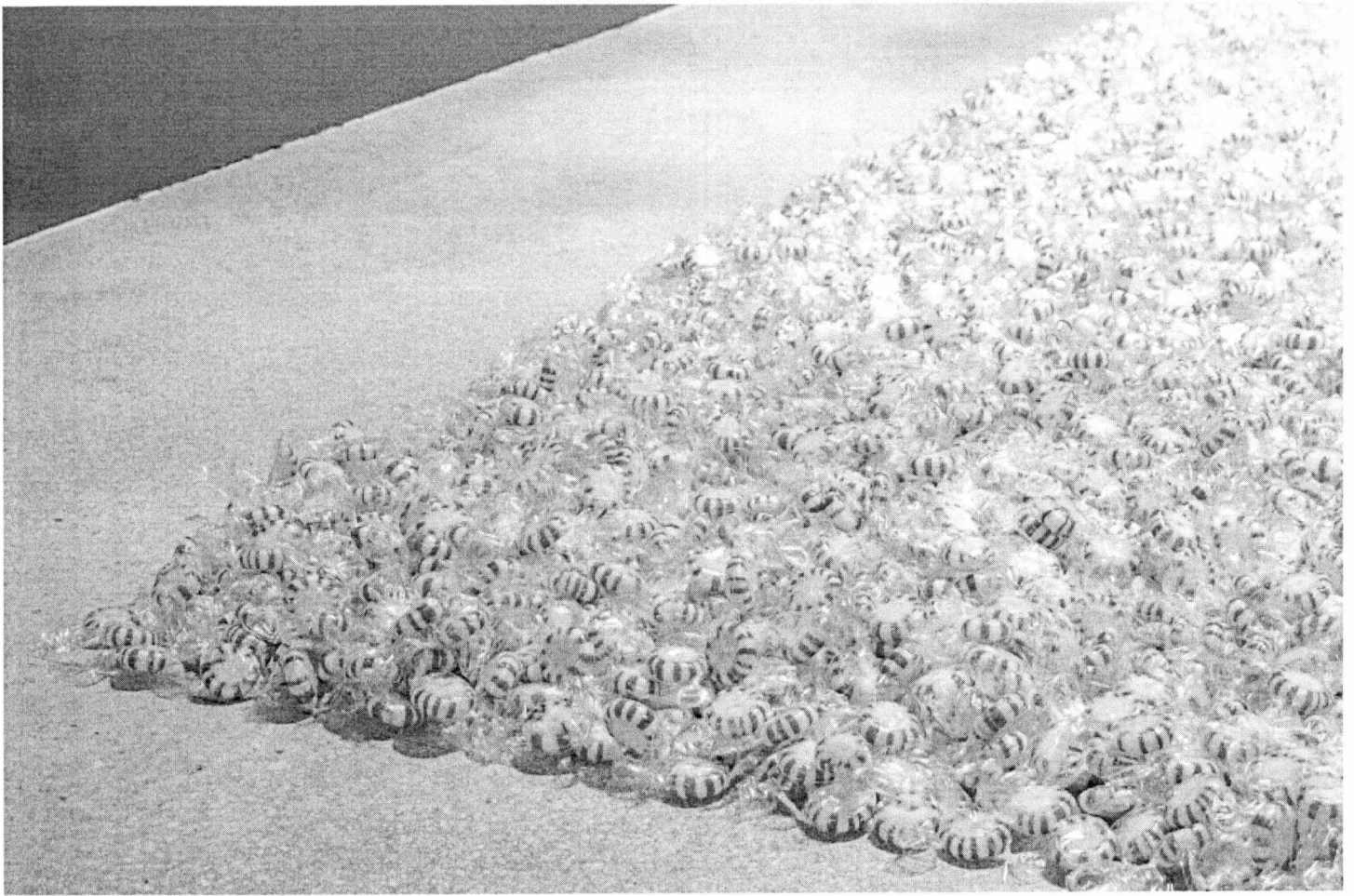
Juana Valdés: Terrestrial Bodies

Cuban Legacy Gallery at the FreedomTower.

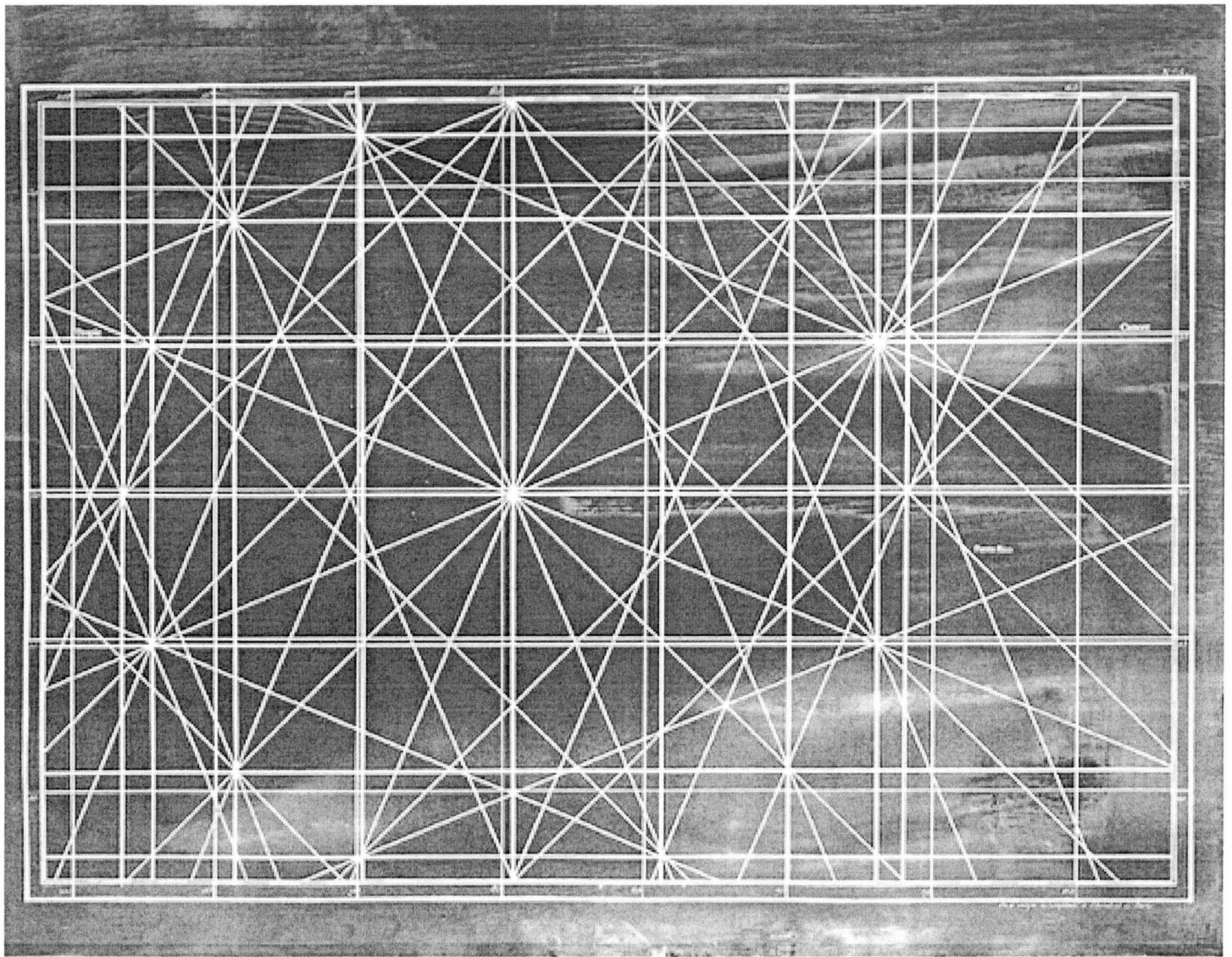
Valdes considers Ptolemy's research: the earth was a spherical globe, expanding two-dimensional works into large installations that map a connection between the history of trade and the displacement of various cultures and people.



Lani Maestro, *A Book Thick of Ocean*, 1993. o



Felix Gonzalez- orres, Untitled Lover Boys, 1991. Photo: Oriol- arridas



Juana Valdes, Celestial No. 34 , 2017, Cyanotype Print .

About

MDC Museum of Art and Design (MOAD) is Miami Dade College's flagship institution dedicated to the presentation and exhibition of visual art and design, housed within the National Historic Landmark Freedom Tower at Miami Dade College in Downtown Miami. MDC MOAD provides its patrons and visitors access to unique cultural, historical and educational exhibitions that enrich the greater community while building and preserving an expansive permanent art collection, Freedom Tower archives, and newly established design collection.

Museum of Art and Design / Miami Dade College

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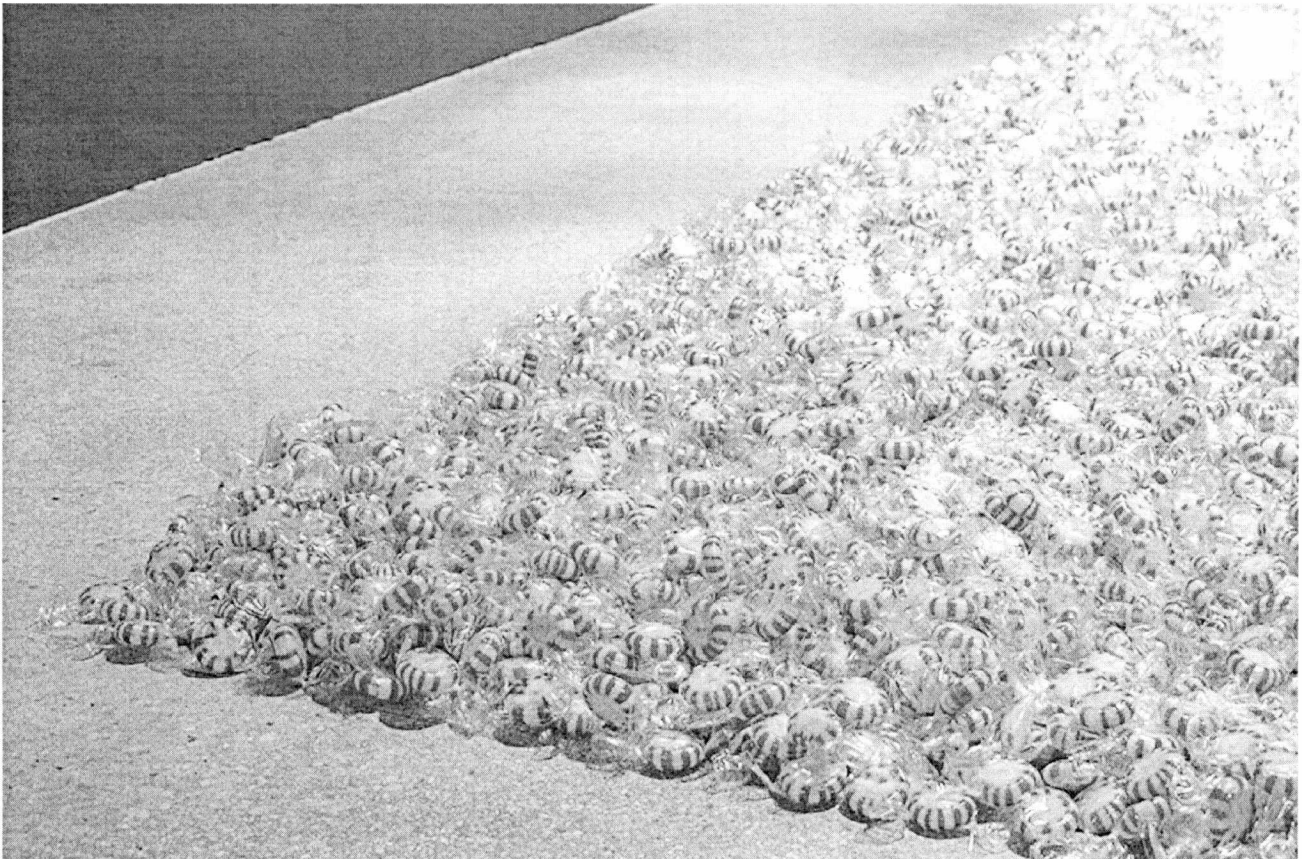
PREVIEW → ART BASEL IN MIAMI BEACH 2019

Exhibition of art without borders comes to Miami's Dade College

In melting-pot Miami, group show focuses on work with themes of immigration and identity

ZACHARY SMALL

6th December 2019 15:30 GMT



Felix Gonzalez Torres, *Untitled (Lover Boys)* (1991) © Oriol Tarridas

The Caribbean poet and cultural theorist Édouard Glissant claimed his right to opacity at a 1969 congress for the National Autonomous University of Mexico. “There’s a basic injustice in the worldwide spread of the transparency and the projection of Western thought,” he told the audience. “Why must we evaluate people on the scale of the transparency of ideas proposed by the West?”

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lists Glissant as a major influence alongside Lydia Cabrera, the Cuban painter and ethnographic scholar who became a stalwart of the Afrocubanismo movement.

“The beauty of this exhibition is its curation of thinkers,” says the museum’s executive director and chief curator Rina Carvajal, who organised the show together with Hans Ulrich Obrist from London’s Serpentine Galleries, Gabriela Rangel from the Museo de Arte Latinoamericano de Buenos Aires, and the artist Asad Raza. “Artists are speaking about immigration policies, memory, identity, displacement, war, capitalism and religion. It’s about finding a way to connect with other people while respecting our differences,” Carvajal says.

The show is dedicated to the renowned Nigeran curator Okwui Enwezor, who died of cancer during the show’s preparations in March. “He was a pioneer of this notion of crossing borders and connecting continents,” Carvajal says. “The dedication felt important for all of us who worked with Okwui over the years.”

Accordingly, it casts a wide net around the world, gathering artists as disparate as Tania Bruguera and Walid Raad, Félix González-Torres and Yto Barrada, Glenn Ligon and Jack Whitten. Together, they celebrate the intellectual curiosity and political gumption of Cabrera, who disrupted racial barriers by elevating Afro-Cuban culture without prejudice for social and economic class hierarchies.



Lani Maestro’s 500-page *A Book Thick of Ocean* (1993) touches on the artist’s move from the Philippines to Canada as a political exile. Courtesy of the artist

A highlight is Lani Maestro’s *A Book Thick of Ocean* (1993)—a tribute to the Filipino-Canadian artist’s “Nanay” or “heart mother”. Within its 500 pages are notions of repetition and longing—potent themes for Maestro, who went into political exile in Canada after demonstrating against the Philippines’s repressive regime in 1982. Consequently, the exhibition aims to push ideological boundaries between different modes of personhood and cultural placemaking.

“Global exchanges have always been so important,” Asad Raza told the *Miami New Times*. “They’re not new, and the neo-nationalist ideas that are in the air these days that claim we can reject the ‘other’ and foreign influences and return to an imaginary purity are complete nonsense. But too often the artificial, sterile globalisation process homogenises culture.

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As a melting pot of its own for American and Caribbean cultures, Miami is a fitting stage for this type of show, where visitors are asked to question concepts of authority, identity and terrain. Around half of the city's residents are foreign-born, with Miami Dade College boasting more than 197 nationalities among its student body, according to Carvajal.

"This exhibition is delicately woven," she adds. "Miami is full of immigrants—we are already a very diasporic community."

Where the Oceans Meet ↗, *Miami Dade College Museum of Art and Design*, until 12 January 2020



Appeared in *Fair Dailies*, *Art Basel in Miami Beach 2019*

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By all accounts, Peeples, who transferred from Houston Baptist after his freshman season, has turned in a solid first season with the Argonauts.

He has 20 tackles (nine solo, 11 assists) in 12 games, including three tackles for loss and two quarterback sacks. In addition, Peeples had two quarterback hurries, one pass broken up, one forced fumble and one fumble recovery.

At Leesburg, Peeples was a blue-collar standout on the football and basketball teams. In fact, his work on the basketball court in the 2016-17 season, helped the Yellow Jackets win the first of back-to-back Class 6A state titles.

West Florida's game on Saturday begins at 3:30 p.m. and will be televised on ESPN3 and the ESPN App.

Terry Ivery, Stetson, The Villages

Every member of The Villages boys basketball team over the past three seasons understood Terry Ivery's value to the Buffalo.

He played in two state semifinals during his high school career and even worked his way back from a serious knee injury that kept him off the floor for most of his junior season.

In fact, his work ethic and determination to return after his injury served as an inspiration to his teammates. And that same drive is helping him achieve at the next level.

Ivery, a freshman guard at Stetson, is averaging 1.7 points per game in his first 11 games with the Hatters. He's getting 12.3 minutes per game and is shooting 36 percent from the field, including 40 percent from distance.

Ivery's best game, in terms of point production, came in his college debut, an 84-26 win on Nov. 5 against Trinity Baptist. In that game, Ivery played 14 minutes and scored seven points on 2 of 2 shooting from the behind 3-point line.

He grabbed three rebounds, which is also a college career high.

As a senior, Ivery helped the Buffalo to a 23-8 record and averaged 12.1 points and 5.6 steals. He earned first-team honors on the Daily Commercial's All-Area team.

Next up for Stetson, which is 5-6 following an 88-61 loss at VMI on Saturday, is a home game against Longwood at 4 p.m. Sunday in the Edmunds Center in DeLand.

Lance Erving, Chipola College, Leesburg

Lance Erving has always had a knack for putting a basketball in the hoop.

He was one of Leesburg's top scorers during the Yellow Jackets' run to back-to-back Class 6A state championships in 2017 and 2018.

And Erving has taken his knack for scoring to the next level at Chipola College in Marianna.

In his first 11 games with the Indians, Erving is average 12.5 points per game. The 6-foot-3 guard is shooting 47 percent from the field and 39 percent from behind the 3-point line.

He's also averaging 4.4 rebounds and 3.1 assists.

Erving made his college debut with 13 points on Nov. 1 in an 82-48 win against Chattahooche Valley Community College. He established a college-career high with 18 points in an 87-61 win on Nov. 8 against Spartanburg Methodist.

His most-balanced effort might've come on Nov. 29 in a 103-94 win against Miami Dade College, when Erving finished with 10 points, seven rebounds and seven assists.

Erving likely piqued the interest of college coaches during his career at Leesburg with his penchant for coming up big when stakes were highest. He scored 20 points in the 2017 state championship game against Cape Coral Mariner, a day after hanging 20 on Jacksonville Ribault in the state semifinals.

The following year, Erving went off for 28 points in a 62-61 win against Sarasota Booker in the state semifinals.

Next up for Erving and Chipola, which sports a 9-3 record, is St. Petersburg College at Florida College Shootout. The game is set for 5 p.m. Saturday at the College of Central Florida in Ocala.

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Catarina De Luca Figueiredo Named as 2020 National YoungArts Foundation (YoungArts) Finalist In Theater

by BWW News Desk Dec. 11, 2019



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Catarina de Luca Figueiredo of Miami, Florida from New World School of the Arts has been named a 2020 National YoungArts Foundation (YoungArts) Finalist in Theater, the organization's highest honor. De Luca Figueiredo has been recognized for her artistic achievement and was selected by an esteemed discipline-specific panel of artists through a rigorous blind adjudication process. YoungArts award winners gain access to one of the most prestigious programs for emerging artists in the United States in which they will have opportunities for creative and professional development throughout their entire careers. A complete list of the 2020 winners, all 15-18 years old or in grades 10-12, is available online at youngarts.org/winners.

"Every year I am reminded that extraordinary artistry is ageless and the 2020 YoungArts award winners-all teenage artists-have done it again. This group of emerging talent represents the inspiring potential of the next generation of artists. We look forward to welcoming them to the YoungArts community of leading artists and are thrilled to support their work from this early stage and throughout their careers," stated Board Chair Sarah Arison.

De Luca Figueiredo will receive a cash prize of up to \$10,000 and will participate in National YoungArts Week (January 5-12, 2020), the organization's signature program providing artists with an intensive, weeklong and all-inclusive program featuring master classes, workshops and mentorship from leading artists in their fields. At National YoungArts Week, de Luca Figueiredo will have the opportunity to learn from 2020 master teachers, including MacArthur "Genius" Claire Chase (1996 YoungArts Winner in Classical Music & U.S. Presidential Scholar in the Arts); Grammy nominated Jazz vocalist René Marie; The New York Times Best Selling author Joan Morgan; Tony nominated actress Michele Shay; photographer, curator and educator Endia Beal; and Academy Award-winning filmmaker Doug Blush (1984 YoungArts Winner in Film). On January 7th, de Luca Figueiredo will share her work with the public at The New World Symphony as part of the National YoungArts Week Theater performance. For more information or to purchase tickets, visit youngarts.org/yaw

"I feel like I'm the luckiest girl in the world. I'm so incredibly excited and thankful for this opportunity, I hope I can keep entertaining and connecting with people and telling stories that matter. The biggest possible thank you to all my teachers, mentors and role models; without you, this wouldn't have even been a possibility. I learn from you every second of every day and I'm so incredibly lucky to be surrounded by artists, actors and people like you, who inspire me and taught me more than you could ever know. Someone pinch me please!"

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Disney's Beauty and the Beast

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As a Finalist, de Luca Figueiredo will be eligible to be nominated to become a U.S. Presidential Scholar in the Arts, one of the highest honors given to high school seniors bestowed by the President of the United States. As the sole nominating agency, every year YoungArts nominates 60 artists to the White House Commission on Presidential Scholars. The Commission then selects the 20 U.S. Presidential Scholars in the Arts.

De Luca Figueiredo is also eligible to participate in one of the organization's regional programs YoungArts Miami (February 25-March 1, 2020), YoungArts Los Angeles (March 24-29, 2020) and YoungArts New York (April 21-26, 2020), each modeled after National YoungArts Week.

On July 1, 2020, de Luca Figueiredo will join a 20,000-strong YoungArts alumni community and will receive ongoing support from the organization as they continue to pursue a life in the arts. YoungArts award winners are eligible for exclusive opportunities such as fellowships, symposia and residencies in Miami, Los Angeles, New York and abroad; presentation opportunities at major institutions such as Jacob's Pillow (Massachusetts), the John F. Kennedy Center for the Performing Arts (Washington, D.C.), New World Center (Miami), Sotheby's (New York), The Metropolitan Museum of Art (New York), UCLA's Center for the Art of Performance (Los Angeles) and the Watermill Center (New York); and the opportunity to work with directors and curators such as Derrick Adams, Deana Haggag, Bill T. Jones, Jasmine Wahi and Tony Yazbeck. They will also have access to YoungArts Post, a custom online platform for YoungArts alumni to connect, collaborate and learn about additional opportunities such as microgrants, cash awards that support expenses related to professional or artistic development.

Support for National YoungArts Week is provided by National Premier Partner Carnival Foundation; National YoungArts Week Performance Partner SunTrust; Anthropologie; Aon; Arquitectonica; the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture; Jay Franke & David Herro; Lynn and Louis Wolfson II Family Foundation, Inc.; National YoungArts Week Preferred Hotel Partner Miami Marriott Biscayne Bay; the City of Miami Beach, Cultural Affairs Program, and the Cultural Arts Council; Miami City Ballet; Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners; Dr. Sidney Stern in loving memory of Florence Stern; New World Symphony; Related Group; Sandra and Tony Tamer; Wells Fargo; and WLRN.

ABOUT NATIONAL YOUNGARTS FOUNDATION

National YoungArts Foundation (YoungArts) was established in 1981 by Lin and Ted Arison. YoungArts identifies the most accomplished young artists in the visual, literary and performing arts, and provides them with creative and professional development opportunities throughout their careers.

Entrance into this prestigious organization starts with a highly competitive application process for talented artists ages 15-18, or grades 10-12, in the United States, that is judged by esteemed discipline-specific panels of artists through a rigorous blind adjudication process. In their first year, YoungArts award winners, who represent approximately the top 10% of applicants, receive valuable financial awards of up to \$10,000; presentation opportunities at renowned institutions; and the chance to learn from notable artists and mentors such as Debbie Allen, Mikhail Baryshnikov, Frank Gehry, Wynton Marsalis, Salman Rushdie and Mickalene Thomas in intimate settings.

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For more information, visit youngarts.org, Facebook, Instagram or Twitter.



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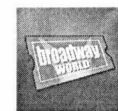
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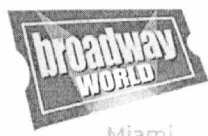
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Ulises Otero Named 2020 National YoungArts Foundation (YoungArts) Finalist in Theatre

by BWW News Desk Dec. 12, 2019

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NATIONAL YOUNGARTS FOUNDATION

ULISES OTERO of MIAMI, FL from NEW WORLD SCHOOL OF THE ARTS and UNIVERSITY OF FLORIDA, has been named a 2020 National YoungArts Foundation (YoungArts) Finalist in Theatre, the organization's highest honor. Otero has been recognized for his artistic achievement and joins 686

of the nation's most accomplished artists in the visual, literary, and performing arts.

Otero was selected by an esteemed discipline-specific panel of artists through a rigorous blind adjudication process. This year's award winners represent the top 9.5% of applications across ten artistic disciplines. YoungArts award winners gain access to one of the most prestigious programs for emerging artists in the United States in which they will have opportunities for creative and professional development throughout their entire careers. A complete list of the 2020 winners, all 15-18 years old or in grades 10-12, is available online at youngarts.org/winners.

"Every year I am reminded that extraordinary artistry is ageless and the 2020 YoungArts award winners-all teenage artists-have done it again. This group of emerging talent represents the inspiring potential of the next generation of artists. We look forward to welcoming them to the YoungArts community of leading artists and are thrilled to support their work from this early stage and throughout their careers," stated Board Chair Sarah Arison.

Otero will receive a cash prize of up to \$10,000 and will participate in National YoungArts Week (January 5-12, 2020), the organization's signature program providing artists with an intensive, weeklong and all-inclusive program featuring master classes, workshops and mentorship from leading artists in their fields. At National YoungArts Week, Otero will have the opportunity to learn from 2020 master teachers, including MacArthur "Genius" Claire Chase (1996 YoungArts Winner in Classical Music & U.S. Presidential Scholar in the Arts); Grammy nominated Jazz vocalist René Marie; The New York Times Best Selling author Joan Morgan; Tony nominated actress Michele Shay; photographer, curator and educator Endia Beal; and Academy Award-winning filmmaker Doug Blush (1984 YoungArts Winner in Film).

On January 7, Otero will share his work with the public at New World Center in Miami Beach as part of the National YoungArts Foundation Showcase. For more information or to purchase tickets, visit youngarts.org/yaw

"Being a 2020 YoungArts finalist is a dream come true. I am honored to be given the opportunity to work among such talented artists and train with industry professionals in a week of workshops. It is so gratifying to have my years of hard work validated on a national level and I am grateful for all of my mentors and teachers that helped me along this special journey," Otero said. As a Finalist, Otero will be eligible to be nominated to become a U.S. Presidential Scholar in the Arts, one of the highest honors given to high school seniors bestowed by the President of the United States.

As the sole nominating agency, every year YoungArts nominates 60 artists to the White House Commission on Presidential Scholars. The Commission then selects the 20 U.S.

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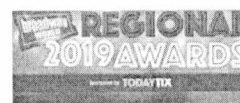
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Presidential Scholars in the Arts. Otero is also eligible to participate in one of the organization's regional programs YoungArts Miami (February 25-March 1, 2020), YoungArts Los Angeles (March 24-29, 2020) and YoungArts New York (April 21-26, 2020), each modeled after National YoungArts Week. On July 1, 2020, Otero will join a 20,000-strong YoungArts alumni community and will receive ongoing support from the organization as they continue to pursue a life in the arts. YoungArts award winners are eligible for exclusive opportunities such as fellowships, symposia and residencies in Miami, Los Angeles, New York and abroad; presentation opportunities at major institutions such as Jacob's Pillow (Massachusetts), the John F. Kennedy Center for the Performing Arts (Washington, D.C.), New World Center (Miami), Sotheby's (New York), The Metropolitan Museum of Art (New York), UCLA's Center for the Art of Performance (Los Angeles) and the Watermill Center (New York); and the opportunity to work with directors and curators such as Derrick Adams, Deana Haggag, Bill T. Jones, Jasmine Wahi and Tony Yazbeck. They will also have access to YoungArts Post, a custom online platform for YoungArts alumni to connect, collaborate and learn about additional opportunities such as microgrants, cash awards that support expenses related to professional or artistic development.

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Lighting Up Hope for Human Rights

Human Rights Watch

10 Dec 2019, 16:12 GMT+10



(New York) - Human Rights Watch has arranged for 17 landmarks across the globe to shine bright blue on December 10, 2019, to celebrate Human Rights Day. From New York to Sydney, Munich to Toronto, the world will light up in solidarity with the fundamental principles of human dignity that the Universal Declaration of Human Rights affirms, and that Human Rights Watch works to defend each day.

"Human Rights Watch is working to build a world where everyone is free to say what they believe, to marry the person they love, can put food on the table and send their kids to school," said Kenneth Roth, executive director of Human Rights Watch. "We're part of a movement that puts the dignity of each and every person on this planet before any politician's quest for power or profit."

"Youth Standing Up for Human Rights" is the theme chosen for Human Rights Day in 2019 by the United Nations High Commissioner for Human Rights, Michelle Bachelet, who noted that "it is particularly fitting that this year we mark Human Rights Day during the crucial UN conference in Madrid to uphold climate justice. We owe a debt of gratitude to all those millions of children, teenagers and young adults who have been standing up and speaking out more and more loudly about the crisis facing our planet."

Countries across the world honor Human Rights Day each year to mark the adoption in 1948 of the Universal Declaration of Human Rights - a milestone document that proclaimed the inalienable rights to which everyone is inherently entitled without discrimination of any kind.



Light Rain in Toronto

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Wall Street wobbly as new trade tariffs loom (/news/263343044/wall-street-wobbly-as-new-trade-tariffs-loom)



NEW YORK, New York - Wall Street was weaker at the start of the week, with falls across the board ...

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Equity indices flat in early trading, IT stocks take a beating

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Since 2013, the New York City's Empire State Building - home to the Human Rights Watch global headquarters - has lit its spire in blue lights to commemorate Human Rights Day. This year, the following landmarks around the world will shine blue to mark the day:

Empire State Building, New York (US) Broad Museum, Los Angeles (US) The National Historic Landmark Freedom Tower at Miami Dade College, Miami (US) BC Place Stadium, Vancouver (Canada) Vancouver Convention Centre, Vancouver (Canada) Calgary Tower, Calgary (Canada) 3D Toronto Sign, Toronto (Canada) CN Tower, Toronto (Canada) The Montreal Tower, Montreal (Canada) Grand Place, Brussels (Belgium) Tollwood Festival, Munich (Germany) Paulskirche, Frankfurt (Germany) Somerset House, London (United Kingdom) London Eye, London (United Kingdom) Flinders Street Station, Melbourne (Australia) International Towers, Sydney (Australia) State Library of New South Wales, Sydney (Australia)

Human Rights Watch investigates and reports on abuses happening in all corners of the world. We are roughly 450 people of 70-plus nationalities who are country experts, lawyers, journalists, and others who work to protect the most at risk, from vulnerable minorities and civilians in wartime, to refugees and children in need. We direct our advocacy towards governments, armed groups, and businesses, pushing them to change or enforce their laws, policies, and practices. To ensure our independence, we refuse government funding and corporate ties. We partner with organizations large and small across the globe to protect embattled activists and to help hold abusers to account and bring justice to victims.


Source: Human Rights Watch

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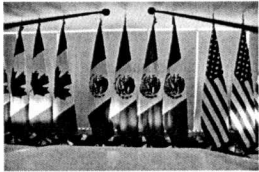
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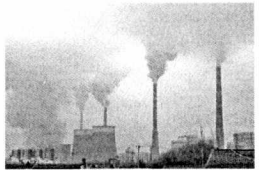
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Montreal - Canadian teenager Bianca Andreescu added another honour to her glittering year on Monday after becoming the first tennis ...

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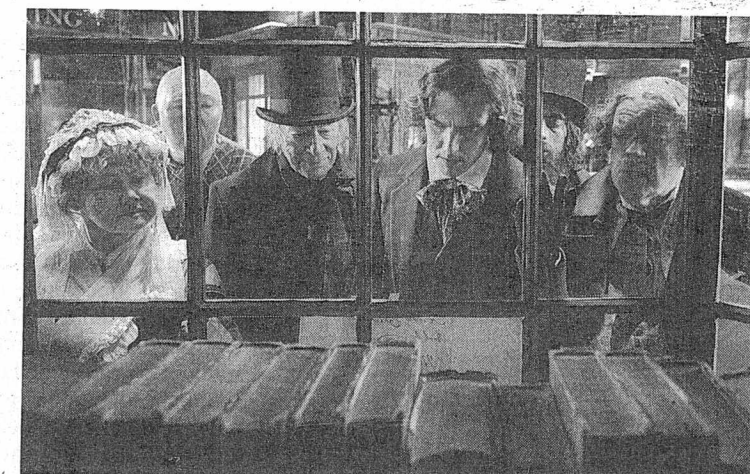
2020 Newcomer Bloomberg Stepping onto International Stage (/news/263345024/2020-newcomer-

Lo mejor del cine alternativo

POR HERNÁN VERA ÁLVAREZ
Especial/el Nuevo Herald

El Coral Gables Art Cinema realiza esta semana el "Family Day on Aragon", evento que también cuenta con el apoyo de Books & Books y Coral Gables Museum y proyecta el mejor cine para la familia. En esta oportunidad se exhibe *Miracle on 34th Street* (1947), de George Seaton. Un verdadero clásico navideño que cuenta la historia de una tienda que emplea a un simpático anciano para interpretar a Santa Claus. Contra el escepticismo de los empleados del local, el hombre dice ser el verdadero Santa. A más de 70 años de su estreno, la película continúa deleitando al público y cautivando incluso a los que no creen en esta celebración. Según los críticos, esto se debe al exquisito elenco de estrellas como Edmund Gwenn, Natalie Wood y Maureen O'Hara. Este filme es apto para mayores de 6 años. Funciones el sábado y domingo a las 11 a.m.

En la misma sala pero el martes *The Man Who Invented Christmas* (2017), de Bharat Nalluri. Un filme que muestra cómo el escritor inglés Charles Dickens



FOTOS: IMDB

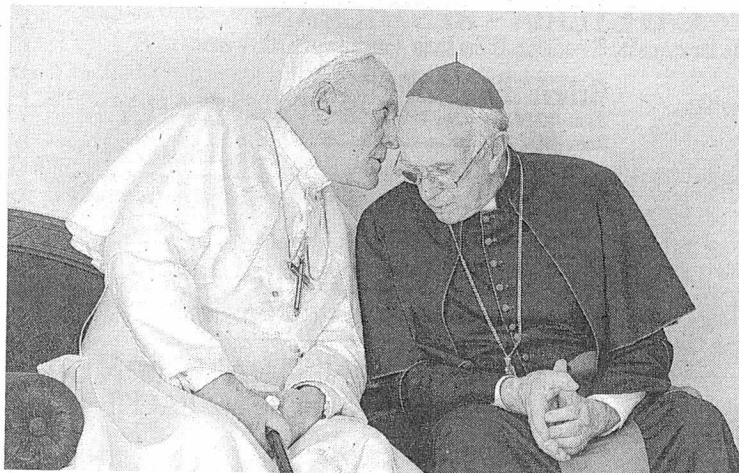
EL MARTES en el Coral Gables Art Cinema se presenta 'The Man Who Invented Christmas' (2017), de Bharat Nalluri.

(Dan Stevens) mezcló hechos reales de su vida con su mundo imaginario para crear una historia inmortal, un clásico navideño. Con Christopher Plummer y la producción ejecutiva de un hijo de Miami, Mitchell Kaplan. A las 7 p.m.

El Bill Cosford Cinema estrena el viernes *Little Joe* (2019), de Jessica Hausner. En esta producción australiana Alice (Emily Beecham), madre soltera y criadora de plantas dedicada al desarrollo de nuevas especies, ha

diseñado una flor carmesí especial, notable no solo por su belleza sino también por su valor terapéutico. Así, si se mantiene a la temperatura ideal, es alimentada adecuadamente y se le habla regularmente, esta planta hace feliz a su dueño. Contra la política de la compañía, Alice se lleva una a su casa como regalo para su hijo adolescente, Joe. Lo bautizan como "Little Joe". Pero a medida que su planta crece, también lo hace la sospecha de Alice de que su nueva creación puede no ser tan inofensiva como sugiere su apodo. Funciones el fin de semana: viernes 6:30 p.m.; sábado 4 p.m., 8 p.m.; domingo 1 p.m. y 5 p.m.

En la misma sala sigue la proyección de *Frankie* (2019), drama de Ira Sachs con las actuaciones de Isabelle Huppert, Marisa Tomei, Brendan Gleeson y Jérémie Renier. Esta producción entre Estados Unidos, Portugal y Francia gira en torno a tres generaciones que se han reunido para unas vacaciones en la ciudad de Sintra, Portugal, organizadas por la matriarca de la familia (Huppert). En este escenario exótico, los esposos y esposas, padres e hijos, amigos y amantes, conmovidos por sus impulsos más ínti-



EN EL Tower Theater del Miami Dade College se estrena el viernes 'The Two Popes' (2019), de Fernando Meirelles con las actuaciones estelares de Anthony Hopkins, Jonathan Pryce y Juan Minujín.

mos, descubren las grietas que hay entre ellos, así como el infinito amor. Funciones el fin de semana: viernes 6:30 p.m.; sábado 1:30 p.m., 6:15 p.m., 8:15 p.m.; domingo 3:30 p.m. y 5:30 p.m.

En el **Tower Theater** del Miami Dade College se estrena el viernes *The Two Popes* (2019), de Fernando Meirelles con las actuaciones estelares de Anthony Hopkins, Jonathan Pryce y Juan Minujín.

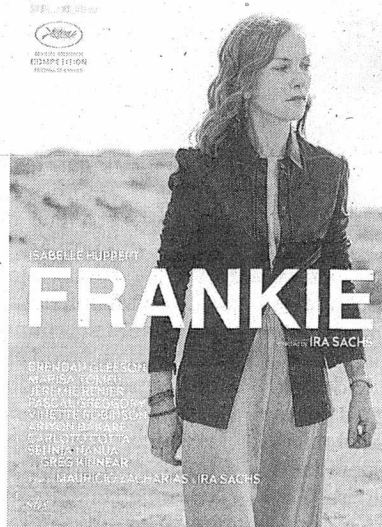
Cuando el papa Benedicto XVI (Hopkins) rompe con la tradición y decide retirarse del papado, invita a su futuro sucesor, el cardenal argentino Bergoglio (Pryce), que se convertirá en el futuro papa Francisco, a una reunión. Al principio parece una oportunidad ideal para que

los dos hombres intercambien bromas y dejen de lado sus diferencias. Como uno de los críticos más duros del Papa Benedicto,

Bergoglio es un líder progresista que cree que la Iglesia debería escuchar a sus seguidores en lugar de adherirse ciegamente a los viejos tiempos. Es una perspectiva que conduce a un debate feroz entre los dos hombres: un debate sobre apegarse a la tradición frente a crecer con los tiempos,

y sobre lo que significa allanar el camino religioso para más de mil millones de seguidores en todo el mundo.

Siga a Hernán Vera Álvarez
@HVeraAlvarez



EL BILL Cosford Cinema estrena el viernes 'Frankie' (2019).



EL BILL Cosford Cinema estrena el viernes 'Little Joe' (2019), de Jessica Hausner.

Salud +

BREAKING NEWS

Tiroteo en Conyers, Georgia, EE.UU.

Parece un hospital real y hasta tiene 'pacientes', pero en realidad ayuda a estudiantes de medicina a prepararse

La tecnología se entremezcla cada vez más en nuestras vidas, dando un giro a infinidad de profesiones, entre ellas las ciencias médicas. Uno de los retos de la medicina moderna se centra en la educación de las futuras generaciones, y el Miami Dade College, en Florida, es un buen ejemplo con la creación de un hospital de simulación para que los estudiantes reciban entrenamiento a fin de enfrentarse a situaciones que encontrarán en su profesión.

Por Marisa Azaret, CNN Publicado a las 16:16 ET (21:16 GMT) 11 diciembre, 2019



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MIAMI, Estados Unidos.- El escritor peruano Mario Vargas Llosa aseguró en una reciente presentación en Miami que la salida del expresidente de Bolivia Evo Morales no fue un

golpe de estado, sino más bien la huida de un "dictadorzuelo" ante la rebelión de un pueblo, informó este jueves el Nuevo Herald.

El Premio Nobel de Literatura 2010 se mostró "contentísimo" ante la caída del exmandatario indígena, reza la nota del Herald, sin embargo, dijo que el actual gobierno de México "ha explotado a Evo Morales de una manera repugnante".

En el conversatorio, que tuvo lugar este miércoles en el Wolfson Campus del Miami Dade College, en el downtown de Miami, con el motivo fundamental de presentar su última novela Tiempos recios, Mario Vargas Llosa habló del escenario latinoamericano actual y su preocupación por Chile, México y su país natal, Perú.

"Vargas Llosa aseguró que está muy preocupado con la democracia en México", y señaló que "las 'mañaneras', las conferencias de prensa matutinas del presidente Andrés Manuel López Obrador, no tienen mucho que ver con la democracia".

De acuerdo al Herald, "el escritor lamentó que la economía mexicana haya dejado de atraer al capital extranjero y que se quiebre la independencia institucional".

Respecto a su novela, que tiene como trasfondo el golpe militar al gobierno izquierdista de Jacobo Árbenz en Guatemala, perpetrado en 1954 por el coronel Carlos Castillo Armas, con el apoyo de Estados Unidos y la CIA, el escritor y ensayista peruano, nacionalizado español, dijo que "fue un gravísimo error que la CIA derrocara a Árbenz", pues su gobierno lo que quería era hacer de Guatemala una democracia "moderna" y un "capitalismo próspero".

Según el Herald, al respecto Vargas Llosa agregó que "debió haber sido 'muy dramático' para el coronel guatemalteco que Estados Unidos lo considerara un 'caballo de Troya' de la Unión Soviética cuando era en realidad un gran admirador del modo de vida norteamericano".

Vargas Llosa aseguró finalmente que aunque en América Latina "muchas cosas andan mal, nunca hemos estado mejor".

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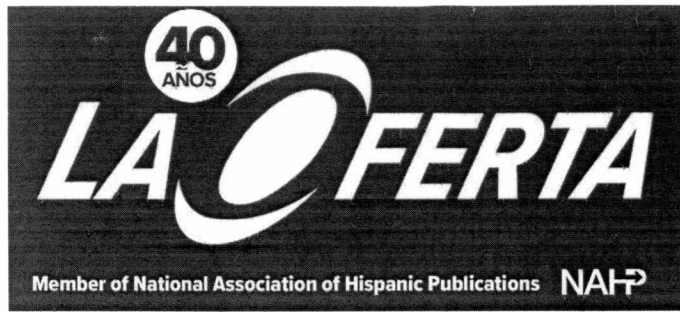
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Para Vargas Llosa no hubo golpe en Bolivia y lo desconcierta la crisis chilena

Miami, 4 dic (EFE).- El premio Nobel de Literatura 2010, el escritor peruano Mario Vargas Llosa, dijo en Miami que la “repulsa” del pueblo boliviano fue la que sacó a Evo Morales de la Presidencia, al negar que se trató de un golpe de Estado, y se mostró “desconcertado” con las protestas en Chile.

Durante una conversación la noche del miércoles con el periodista Jorge Ramos, de la cadena hispana Univisión, el escritor habló principalmente sobre su última novela, “Tiempos recios”.

De igual forma dio un vistazo a varios de los países latinoamericanos que enfrentan actualmente convulsiones sociales y políticas e incluso se refirió brevemente a Estados Unidos, donde considera que el presidente Donald Trump es un “populista” y una amenaza para la democracia americana.

El escritor, de 83 años, felicitó al pueblo de Bolivia, que caracterizó como “bravío”, al destacar que el “grueso” de la población, exceptuando los grupos cocaleros, se levantó contra Morales para acabar con su mandato.

Morales abandonó Bolivia el pasado 11 de noviembre después de que las Fuerzas Armadas lo forzaran a dejar el cargo y recibió asilo en México. La renuncia de Morales ha sido calificada como “golpe de Estado” por varios Gobiernos y políticos latinoamericanos.

Sin embargo, Vargas Llosa subrayó que el “dictadorzuelo” Morales fue quien trató de dar un golpe con una resultados electorales presidenciales “ficticios, artificiosos” tras instalarse 14 años en el poder.

El escritor, que auguró la posibilidad de que el país regrese a la democracia y realice

elecciones libres con el apoyo de la comunidad internacional, dijo que los bolivianos y la región se “libraron” ya de Morales.

La certeza con la que Vargas Llosa habló sobre lo ocurrido en Bolivia recientemente contrastó son embargo con la incertidumbre que le producen las protestas sociales en Chile, país que destacó por haber acabado con la pobreza extrema y consolidarse como el que “más clase media ha creado en los últimos años”.

“Entiendo lo que ha ocurrido en Bolivia, lo que ha ocurrido en Chile no lo entiendo (...). Chile es un país que ha progresado extraordinariamente en América Latina (...), hay una desigualdad, pero hay un progreso extraordinario”, manifestó.

Manifestó que el presidente Sebastián Piñera está tan “desconcertado, perplejo”, como muchas personas, incluido él, admirador del modelo chileno, el cual dijo, tendrá que ser revisado.

Agregó que al seguir la situación en Chile cree entender que los jóvenes protestan porque “hay un techo que les impide seguir progresando”.

“Sin el convencimiento absoluto”, dijo que estima que las protestas chilenas son de la clase media y que en ese sentido se parecen más a las europeas y difieren mucho de las de Nicaragua, Venezuela y Bolivia, “porque

son las de un país en vía de desarrollo y no en subdesarrollo”.

Por otra parte, el escritor peruano elogió a la prensa estadounidense por “dar una batalla formidable en defensa de la democracia” y contra el republicano Trump, al que calificó de demagogo y populista y “un problema dramático para la democracia americana”.



El escritor además se refirió durante la conversación, sostenida, en la Universidad Miami Dade College, al suicidio este año del expresidente peruano Alan García (1985-1990 y 2006-2011), quien estaba acusado de corrupción.

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Vargas Llosa perfilo a su compatriota como un “personaje muy dramático, de muchos extremos”.

Señaló que de alguna manera el aprista trató con el suicidio “de impedir que la imagen que se había creado se desmorone enteramente”

Sin embargo, agregó que “desgraciadamente” tras la muerte del expresidente se han seguido descubriendo que sus dos gobiernos fueron “profundamente afectados por la corrupción”.

“Lo más probable es que pase a la historia como un presidente que roba”, manifestó.

