

Dinorah de Jesús Rodríguez
(b. *Placetas, Cuba, 1957*)

Curriculum Vitae

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AWARDS/ARTISTS' SUPPORT

National Performance Network, Cultural Exchange Travel Grant to HONDURAS, 2017
Theater Communications Group, Cultural Exchange Travel Grant to CUBA, 2016
National Performance Network, Cultural Exchange Travel Grant to NICARAGUA, 2016
University of Central Florida Gallery, Orlando, FL, Project Commission, 2015
Present Project Hawai'i, Project Commission/Fellowship, Honolulu 2014
Artists in Action, Project Commission, Girls' Club Collection, Ft. Lauderdale, FL 2014
Karen Shea Silverman Fellowship, Virginia Center for Contemporary Arts, 2013
Deering Estate, Project Commission, Miami, FL 2012
Florida Division of Cultural Affairs, Individual Artists' Fellowship, 2005, 2012
City of Miami Beach, Sleepless Night, Public Art Commission, 2011
FAN/Knight New Work Award, Funding Arts Network, Miami, FL, Project Grant, 2009-2010
Tigertail Productions, Miami, FL, Artists' Access Grant, 2001, 2003, 2010
Atlantic Center for the Arts, Residency Support Fellowship, 2005
Miami-Dade County Cultural Affairs Consortium, Artist's Enhancement Grant, 2004
Miami Light Project, Miami, FL, Here and Now Project Grant, 1998
San Francisco Festival 2000, San Francisco, CA, Project Grant, 1990

DISTINCTIONS

Featured Artist, *Tecnologías que Danzan*, 13th Havana Biennial, Havana, Cuba, 2019
Invited Artist, *Muestra Joven*, Instituto Cubano del Arte e Industria Cinematográficos (ICAIC), Havana, Cuba, 2019
Featured Artist, *Festival DVDanza Habana*, Havana, Cuba, 2018
Member, Board of Directors, Miami Beach Film Society and Cinematheque, 2009-Present
Artist in Residence, Museum of Contemporary Art, North Miami, 2012-2014
Adjudicator, *YoungArts/National Foundation for Advancement of the Arts*, Miami, FL 2008-2012
Artist in Residence, Bass Museum of Art, Miami Beach, FL, 2001-2007
Media Arts Jury Panelist, Mid-Atlantic Arts Foundation, Baltimore, MD 2007
Guest Curator, Hollywood Art and Culture Center, Hollywood, FL, 2005
Juried Artist, Art Center South Florida, Miami, Beach, FL 1997-2001
Nominating Committee, National Video Resources/Rockefeller Foundation, 2000, 2001
Media Arts Jury Panelist, Louisiana Division of the Arts, 1999 and 2000
Media Arts Jury Panelist, *New Forms Miami*, 1998
Media Arts Jury Panelist, North Carolina Arts Council, 1998
Media Arts Jury Panelist, South Carolina Arts Council, 1997
Media Arts Fellowship Nominee, Rockefeller Foundation National Video Resources, 1993
Travel Fellowship Finalist, Fulbright Foundation, 1992
Resident, 16mm Film Production Intensive, Los Angeles Women's Building, 1978

PRIZES

Black Maria Film Festival, 2nd Place/Jury's Citation Award, 2003
Big Muddy Film Festival, Honorable Mention, 2002

RESIDENCIES

Mujeres en las Artes, Tegucigalpa, HONDURAS, 2017
Teatro Buendia, Havana, CUBA, 2016
La Corriente Feminista, Managua, NICARAGUA, 2016
Present Project, Honolulu, HAWAII, 2014
Virginia Center for Creative Arts, Amherst, VA 2013
Art & Bangladesh, Dhaka, BANGLADESH, 2012
Fundación Valparaíso, Mojácar, SPAIN, 2010
Private Residency Funded by FL State Fellowship to Bahia, BRAZIL 2006
Atlantic Center for the Arts, New Smyrna Beach, FL, 2001, 2002, 2005
Visual Studies Workshop, Rochester, NY, 2004
Jentel Artists' Residency Program, Banner, WY, 2003
Los Angeles Women's Building Project Residency with Barbara Hammer, Los Angeles, CA 1978

PUBLIC ARCHIVES/COLLECTIONS

Atlantic Center for the Arts, New Smyrna Beach, FL
Bass Museum of Art, Miami Beach, FL
Bryn Mawr College Library, Bryn Mawr, PA
Concordia University, Montreal, CANADA
Diaspora Vibe Gallery, Miami, FL
Girls' Club Collection, Ft. Lauderdale, FL
Jentel Arts, Banner, WY
Latin American Video Archives (LAVA Video), New York, NY
Pacific Film Archive at Berkeley Art Museum, Berkeley, CA
Proyecto Videolab, Lisbon, PORTUGAL
Temple University, Film and Media Arts Archive, Philadelphia, PA
The Rockefeller Foundation, National Video Resources, New York, NY
University of California at Berkeley, Media Arts Library
University of the Arts, Media Arts Archive, Philadelphia, PA
University of Wisconsin at Milwaukee, Film and Video Art Archive, Milwaukee, WI
Videoteca del Sur, New York, NY
Visual Studies Workshop, State University of New York, Brockport/Rochester, NY
Yale University Media Art Center, New Haven, CT

SELECTED SPEAKING ENGAGEMENTS

Hand-crafted film and the physicality of celluloid, Zoom Presentation, 305/Havana International Festival of Improvisation, Miami, FL 2020
gods always behave like the people who make them, University of Central Florida, 2016
Present Project Artists' Talk, Agora Cultural Center, Honolulu, HI 2014
Artists in Action Artist's Talk, Girls' Club Collection, Ft. Lauderdale, FL 2014
Girls' Summit, Museum of Contemporary Art (MoCA), North Miami, FL 2013
Elusive Landscape: Miami, Vizcaya Museum and Gardens, Miami, FL 2010
Lover Other: The Work of Barbara Hammer, Cinematheque, Miami Beach, FL 2007
Multimedia Applications in Performance, University of California, Davis, 2006

The Precocious Preconscious: Films by Dinorah de Jesús Rodríguez, Miami Beach Cinematheque, FL 2004
Artisanal Film, Visual Studies Workshop, SUNY Brockport/Rochester, NY 2004
The Festival of Alternative Cuban Film, Panel Discussion, Tower Theatre, Miami, FL 2003
The Experimental Show, Panel Discussion, Bass Museum of Art, Miami, 2003
Made in the USA: 40 Years of Independent Cuban Film, Alliance for Media Arts, Miami, 1997
Myth, Memory & Magic, Panel Discussion, Pacific Film Archive, Berkeley, CA 1991
Festival 2000, Panel Discussion, Kabuki Theatre, San Francisco, 1990

PRESS

Cubavisión TV, *Lente Joven*, *Animación Sobre Celuloide*, *Muestra Joven*, May 2019
Cubavisión TV, *Noticiero Cultural*, *Tecnologías que Danzan, en la Bienal de la Habana*, May 2019
Frolic Hawaii, *The Amazing Works of Present Project*, October 2014
Honolulu Magazine, *Present Project Works to Expand Hawaii Arts*, September 2014
The Honolulu Advertiser, *Building a Nest to Nurture Art*, September 2014
Bitch Media, *Get To Know The Feminist Filmmaker Who Vandalizes Commercials*, August 2013
CNN Español, *Mujer_cita_MIA se presenta en Miami*, April 2013
Tropicult, *Mujer_cita_MIA: Intervention Art [Interview]*, April 2013
Miami Art Guide, *Miami On Stage presents Dinorah de Jesús Rodríguez's Mujer_cita_MIA*, April 2013
Cultist - Miami New Times, *Dinorah de Jesús Rodríguez Brings Her Video Art From YouTube to the Art Basel Streets*, Ily Goyanes, December 2012
Cultist - Miami New Times, *Multimedia Artist Dinorah de Jesús Rodríguez Explores the Poetics of Cafes with RUINS*, October 2011
Miami Art Exchange, *Night Film in the Landscape*, Onajide Shabaka, July 2010
Cultist - Miami New Times, *Experimental Filmmaker Takes Over Legion Park*, Amanda McCorquodale, July 2010
UCLA/CSW Blog, *Inappropriate Bodies: Contemporary Filmmakers Challenge Gender Construction Through Appropriation*, Jamie Baron, 2009
Miami Sun Post, *Art of Film*, Omar Sommereyns, Miami, FL 2008
KPFA Radio, *Interviews with Filmmakers from Women of Color Film Festival*, Berkeley, CA 2003
WLRN-TV, *Cabletap*, Artist Interview, Ft. Lauderdale, FL 2003
La Pupila Insomne Blog, *El Cine Artesanal de Dinorah de Jesús Rodríguez*, by Juan Antonio Borreros, Madrid, SPAIN 2003
WAMI-TV, *Generation Ñ*, Artist Interview, Miami, 1998
GEMS-TV, *Qué Pasa Miami*, Artist Interview, International Spanish Cable Network, 1997

TEACHING POSITIONS

Youth installation workshop, Centro de Desarrollo de las Artes Visuales, Havana, Cuba, 2019
Animation Workshop, *Muestra Joven*, Instituto Cubano del Arte e Industria Cinematográficos (ICAIC), 2019
Arts Educator, Perez Art Museum of Miami, 2007-Present
Artist Faculty Advisor, Vermont College of Fine Art, 2013, 2015, 2016
Visiting Artist, University of Hawaii, Honolulu, HI, 2014
Visiting Artist, Sweet Briar College, Amherst, Virginia, 2013
Artist in Residence/Arts Educator, Museum of Contemporary Art (MoCA) North Miami, 2012-2014
Co-Founder and Co-Director, Flashlight Project, Various Sites, 2007- 2011
Arts Educator, Miami-Dade Public Library System, 2009-2010
Arts Educator, World Literacy Campaign/Girl Power, 2009-2010
Arts Educator, Girls' Club Collection, Ft. Lauderdale, 2007-2009
Arts Educator, Bass Museum of Art, Miami Beach, 2001-2009

Guest Lecturer, University of California at Davis Gender and Cultural Studies Dept, 2006
Visiting Faculty, Visual Studies Workshop (SUNY at Brockport/Rochester), NY 2005, 2006
Arts Educator, Wolfsonian Museum, Florida International University, Miami, 2004, 2006
Arts Educator, South Florida Art Center, Miami, 1997-2001
Guest Lecturer, Florida International University, Miami, 1997
Film/Video Instructor, Alliance for Media Arts, Miami, 1993-1997

EDUCATION

School of Creative Arts at San Francisco State University, B.A. Film Production 1988
San Francisco City College, Experimental 16mm Film Production 1984-1985
San Francisco Art Institute, Aesthetics of Experimental Film, 1978
Boston University, Journalism and Communications, 1976-1978

SELECTED EXHIBITIONS (*Solo Exhibitions)

Moving Images Fall and Winter Series, Miami International Airport Gallery, Miami, FL 2020
Screendance Miami, The Light Box, Miami, FL 2020
**Experimental Film Program: 42nd International Festival of Latin American Film*, Havana, CUBA, 2019
Miami New Media Festival, Doral Museum at Laundromat Space, Miami, FL 2019
13th Havana Biennial: Tecnologías que Danzan, Gran Teatro Alicia Alonso, Havana, CUBA 2019
**Animación Sobre Celuloide, Muestra Joven*, Cubavisión TV, Lente Joven, May 2019
Engauge Experimental Film Festival, Seattle, WA 2018
A Cavalcade of Animated Shorts, University of Indiana, IN 2018
Fulanas y Menganas, curated by Funcionarte, Centro Cultural Español, Miami, FL 2018
**Las Dos Aguas*, Center for Development of the Visual Arts, Havana, CUBA 2018
DVDanzaHabana Videodance Festival, Center for Development of the Visual Arts, Havana, CUBA 2018
ScreenDance Miami, Perez Art Museum Miami, FL 2016
The Encounter: Baalu Girma and Zora Neale Hurston, University of Central Florida, Orlando, FL 2016
Present Project Hawai'i, Kaka'ako Arts District, Honolulu, HI, 2014
ScreenDance Miami, Inkub8, Wynwood Arts District, Miami, FL 2013
Global Caribbean V, Art Basel Special Event, Little Haiti Cultural Center, Miami, FL 2013
I Think It's In My Head, curated by TM Sisters, Girls' Club Collection, Ft. Lauderdale, FL, 2013
Screen Miami, Tenerife Espacio de Artes, Islas Canarias, SPAIN, 2013
**mujer_cita_MIA*, installation in lobby & ladies' room at Miami Dade County Auditorium, 2013
**Miami Remix @ Inkub8*, Inkub8, Wynwood Arts District, Miami, FL, 2012
**Miami Remix: Street-Level*, a series of street projections presented on the façades of private homes in Miami's Buena Vista neighborhood, 2012
**free fish (street projection)* Downtown Hollywood Art Walk, 2012
DCG Open, David Castillo Gallery, Miami, FL 2012
Expect the Unexpected, Tigertail Productions Fundraiser, Miami, FL 2012
SoBay Festival of the Arts, Outdoor Installation, Deering Estate, Cutler Bay, FL 2012
**Sleepless Night*, Miami Beach Cinematheque, Miami Beach, FL 2011
**RUINS*, Multimedia Installation, Miami Beach Cinematheque, Miami Beach, FL 2011
ComVideo, Apexart, Outdoor Projection at Entrance to Holland Tunnel, New York, NY, 2011
**Elusive Landscape: Miami*, Vizcaya Museum Gardens (and 4 other outdoor sites), Miami, 2010
Environments, Outdoor Projection at Plaza da Inquisição, Coimbra, PORTUGAL, 2010
**ellos y nosotros: them & us, Project Room*, Art and Culture Center of Hollywood, FL 2010
Festival of Inappropriation, UCLA, 2009
Monitoring Art, O Cinema at Calix Gustav Gallery, Miami, FL 2009
Sleepless Night, Miami Beach Botanical Garden, Miami Beach, FL 2009

Set to Manual, Girls' Club Collection, Ft. Lauderdale, FL 2009
Abacadabra Fundraiser and Auction, Art and Culture Center of Hollywood, FL 2009
Au go! go! Pre-Art Basel Miami Event, Studio 1215 Miami, FL, 2008
Barcelona International Film Festival, Barcelona, SPAIN, 2007
Safety Zones, Diaspora Vibe Gallery, Art Basel | Miami Design District, 2007
Way Out, Miami GLBT Film Festival Centerpiece Party, Hispaniola Way, Miami Beach, FL, 2007
San Diego Women's Film Festival, Museum of Photographic Arts, San Diego, CA, 2006
Festival du Cinéma de Paris, Paris, FRANCE, 2006
Thessaloniki Film Festival, Thessaloniki, GREECE, 2006
IPO Satellite Office, 801 Projects, Miami, FL, 2006
Blood/Regeneration, Galería La Rampa, San Francisco, CA, 2006
Plural Miami, EdgeZones Gallery, Art Basel | Wynwood Arts District, Miami, FL 2005
Optic Nerve, Museum of Contemporary Art, Miami, FL 2005
Flicker Film Festival, Spokane, WA 2005
IPO: The Bored Room, Here and Now Festival, Miami Light Project, Miami, FL 2005
Miami NOW, EdgeZones Gallery, Art Basel | Wynwood Arts District, Miami, FL 2004
IPO Branding, scopeMiami Centerpiece Party, TownHouse Hotel, Miami Beach, FL 2004
New York International Independent Film and Video Festival, New York, NY, 2004
**The Precocious Preconscious: Works by Dinorah de Jesús Rodríguez*, Cinematheque, Miami, FL 2004
**Festival of Alternative Cuban Cinema (Solo Program)*, Tower Theatre, Miami, FL 2003
Girls on Film Screening Series, ATA Gallery, San Francisco, CA 2003
Not Still Art Festival, Micro Museum, New York, NY 2003
The Black Maria Film Festival (2nd Place Jury's Citation Award), U.S. Tour, 2003
Surreal Saturday, PS742, Miami, FL 2003
Women of Color Film Festival, Pacific Film Archive at Berkeley Art Museum, Berkeley, CA 2003
The Experimental Show, Bass Museum of Art, Miami, 2003
Ybor City Moving Image Festival, Tampa, FL, 2002
Asian Pacific American Film Festival, The Smithsonian Museum, Washington, DC, 2002
Optic Nerve, Museum of Contemporary Art, Miami, FL 2002
Athens International Film Festival, Athena Cinema, Athens, OH, 2002 and 1992
Big Muddy Film Festival (Honorable Mention), Chicago, IL 2002
Subtropics Surreal Marathon, PS 742, Miami, FL 2002
Poetics and Fear, Cinematech at Israeli Center for Contemporary Art, Tel Aviv, ISRAEL 2002
Radical Women of Color for the 21st Century, University of California, Berkeley, CA 2002
Megacosm, Bass Museum of Art, Miami, FL 2001
*InsideOut and *Image Party*, Atlantic Center for the Arts, New Smyrna Beach, FL 2001
**The Anatomy of Desire*, Colony Theatre, Miami Beach, FL 2000
Director's Cut, Richard Schack Gallery, Miami Beach, FL 1999
Opening Night Street Projection, Artemis Performance Network, Miami, FL 1999
Cinema of the Americas: Latin American and Caribbean Film Festival, Miami, FL 1999
New Blood: 1997 Juried Artists, South Florida Art Center, Miami, FL 1998
Here and Now, Miami Light Project/New World School of the Arts, Miami, FL 1998
New Plays ("Epar"), New Theatre, Coral Gables, FL, 1997
Made in the USA: 40 Years of Independent Cuban Film, Alliance Theatre, Miami, FL 1997
Quinto Encuentro de Video, National Cuban TV, Havana, CUBA 1995
Women in the Director's Chair International Film and Video Festival, U.S. Tour, 1994
Hand-Held Journeys, Joseph Papp Public Theatre, New York, NY 1993
Afro-Latino Images, Downtown Community TV Center, New York, NY 1992
Women's Erotic Film Festival, Roxie Theatre, San Francisco, CA 1992

Guadalupe Cinefest, Guadalupe Arts Center, San Antonio, TX, 1992
Myth, Memory and Magic, Pacific Film Archive, Berkeley, CA 1991
Images Festival of Independent Film and Video, Toronto, CANADA 1991
37 49'N/122 22'W: New Bay Area Work, Cinematheque, San Francisco, CA 1991
Images and Visions, La Peña Cultural Center, Berkeley, CA 1991
Cultural Legacies, Peralta Colleges Television PCTV, Oakland, CA 1991
Works from Festival 2000, KQED-TV Channel 32, San Francisco, CA 1990
Festival 2000, Kabuki Theatre, San Francisco, CA 1990
Independent Shorts, ATA Gallery, San Francisco, CA 1987
International Women's Day Festival, Old Wives' Tales Bookstore, San Francisco, CA 1986

SELECTED WORKS

FILMS

R.u.i.n.a.s. (2020, 10:22)

A bilingual narrative on gender violence filmed in Super 8 film, featuring script, voiceover, and screen performance by Anita Ponton.

mis amores (2020, 03:43)

A music and dance video featuring dancer Niurca Márquez and acapella vocals by Yoslainy Derrick Pérez deconstructing Spanish and African elements in Cuban culture.

urdimbre y trama (2018, 01:26)

Experimental film layering texture and repetition through a blend of handcrafted 16mm film and digital effects; with dance by Niurca Márquez.

gods always behave like the people who make them (2016, 06:02)

With a hiphop track by Sista Whirlwind, choreography and movement by Shaneeka Harrell, this film honors author Zora Neale Hurston on the 125th anniversary of her birth; created as part of an installation by the same title.

mujer_cita_MIA (2013, 10:33)

A dance video addressing rape, domestic violence, and childhood sexual abuse, presented in wall monitors in public women's rest rooms in diverse venues across Miami.

Sonámbula (2011, 03:25)

A layered narrative that humorously explores the concept of sleepwalking and traveling through the terrain of the subconscious via the use of found footage, this work features such legendary movie icons as Betty Boop and the Sleepwalker from *The Cabinet of Dr. Caligari*. Created from hand-scratched and hand-colored 16mm celluloid film, embellished with digital effects, this short film functions as an element of a larger installation and/or as a stand-alone film.

IN A GADDA DA VIDA (In the Garden of Eden) (2010, 05:18)

An experimental music video depicting the plight of Earth's Daughter during the process of global overdevelopment via the use of found footage and psychedelic video effects; with music by Fred Ho and the Green Monster Big Band.

XXX: Is sex safe? Cyberputa, and How Come You Don't Trust Me? (Triptych 2007, 03:01)

A triptych of images culled from over 20,000 feet of vintage 16mm footage, including pornography, TV commercials, cartoons and classic movie trailers, these films have been hand-colored, painted and/or scratched frame by frame on footage originally produced between the late 1920's and late 1970s.

Telepatía (2007, 06:17)

“All the sex that we are having and not having in virtual reality...” A psychedelic trance-film exploring erotic impulses, distance, and virtual relationships. *NOTE: This work contains sexually explicit imagery.*

Is It True Blondes Have More Fun? (2006, 0:30)

A graffitti remake of a classic Clairol hair dye ad from the 1960's.

you are the product of a sex tabú (2005, 02:13)

A look at the relationship between media and human sexuality, and the drive to attain a state of purity.

Global Medea (2005, 03:48)

An analysis of communication, cross-cultural understanding, social mores, and contemporary values under the influence of globalization. Soundtrack by J Foster Peone.

Dialogue in Space (2005, 01:32)

A short video loop made in collaboration with visual artist Michelle Weinberg in which two aesthetic languages struggle to dialogue within the space of the video frame and the minds of two female artists.

female alchemy: a video symphony in seven movements (2004, 30:00)

Conceived as a “step-by-step guide to womanhood” and designed to be experienced as a linear cinematic experience and/or a 7-channel video installation, this piece weaves home movies and handcrafted film segments into seven self-contained short works joined by a common thematic purpose; with contributions of poetry, music and performance by a variety of artists, including beat poet Anne Waldman and composer Gabriela Lena Frank.

Cortejo (2002, 04:27)

A visit to the cemetery unleashes the force of the feminine psyche in this surrealist narrative starring Cuban stage actress Magaly Agüero and set to original score by composer Ken Field.

Un nombre de mujer (2001, Film/Video, 06:25)

An image embarks upon a journey of self-discovery in response to a mysterious phone call; with music by 1960's Cuban pop icons, Los Zafiros.

Afterlife (2001, 04:14)

Produced in residence at the Atlantic Center for the Arts in collaboration with filmmakers Karen Aqua and James Espinas, the piece addresses the aftermath of 9/11 in a parallel between the personal and universal through metaphors drawn from the surrounding subtropical landscape.

L'anatomie du désir (2001, 05:25)

A tribute to biophysical impulses, this 16mm assemblage of erotic images, found footage and distressed film was originally projected onto the torso of Butoh artist Helena Thevenot as part of the one-hour performance piece *The Anatomy of Desire*. The video version was created in collaboration with sound artist Gustavo Matamoros as an experiment in texture and synchronicity.

(In Loving Memory...) for Soraya (1998, 05:07)

A meditation upon a young woman murdered by her husband and a peek into dimensions of intimacy and private space. Funded in part by Miami Light Project Here and Now Award.

Dolor y Perdón (1997, 03:16)

A collage of deconstructed film images shot with obsolete and defective cameras, the piece is an homage to the body and its propensity for love, pain, endurance and ultimate detachment; set to the classic bolero bearing the same title, as performed by contemporary Afro-Cuban ensemble, Conjunto Céspedes.

A Trilogy: Ochún/Oricha – El Balance – Guerreros (1990, 28:00)

This stylistic collage addresses balance between “feminine” and “masculine” forces and the meshing of inner and outer realities. The work consists of three shorts and the animated sequences between them; filmed internationally with an original score by multicultural artists, Guillermo and Bobi Céspedes, Thierry Diallo, William R. Jack, Ustad Habib Khan and Auschim Chadhoury; drawings by Bárbara Safille. Funded in part by San Francisco Festival 2000.

INSTALLATIONS

Mujer_cita_habanera (2019)

Film screening with live performance by dancer Niurca Márquez presented at Gran Teatro Nacional Alicia Alonso, 13th Havana Biennial.

Las Dos Aguas (2018)

Composed of two distinct works in separate spaces, this installation presented at Centro de Desarrollo in Havana, Cuba *included ...y todavía bailamos/...and still we dance* which featured transparent images of dancers suspended in the air, in combination with a video on rape and sexual assault; and *las dos aguas*, a study of movement and evolution using the sea and droplets of water as point of reference.

gods always behave like the people who make them (2016)

With a hiphop track by Sista Whirlwind, choreography and movement by Shaneeka Harrell, this film honors author Zora Neale Hurston on the 125th anniversary of her birth.

History House New Smyrna Beach, (2015, Installation as Set for Music and Dance Performance)

This site-specific installation and performance work in collaboration with Nu Flamenco artists Niurca Márquez and José Luis de la Paz explores both the history of Flamenco in a choreographic conversation that deconstructs the lingering influence of Spanish colonial attitudes on contemporary Latino culture and identity, as well as the history of the rural South Florida community in which the piece is set.

migrants/migrantes (2014)

This site-specific installation, originally presented in Honolulu, HI, consists of a shipping container with a palm roof, in which the artist is attempting to root various plants from the surrounding landscape in preparation for shipment. The piece includes a series of sculptures created from glass, water and plant matter, and a video as well as two soundtracks. The work humorously and abstractly explores themes of biodiversity and transplantation of culture via the use of petri dishes and magnifying lenses to create a sort of lab that examines plant specimens, distorted memories, and other by-products of biodiversity.

mujer_cita_MIA (2013)

This city-wide public installation consists of a dance/video/film collage addressing feminist issues such as rape, domestic violence, and childhood sexual abuse, installed in wall monitors in public women’s rest

rooms in diverse venues across South Florida, including the Little Haiti Cultural Center, Miami Dade County Auditorium, Miami Beach Cinematheque, Girls' Club Collection, and private outlets such as beauty salons and nightclubs.

***Agua Florida: free-swimming fish* (2012)**

This site-specific moving image word addresses the history, energy and ecological importance of Florida's waterways and the Everglades in particular via references to historical and supernatural anecdotes associated with the wetlands around the **Deering Estate**, a spot where ancient voices still linger over the landscape. This project is created in celebration of the restoration of the natural slew on the property to its original form. Using historical imagery from the Estate's archives as well as the Florida Memory Project, this multimedia installation is presented in both exterior and interior areas of the Estate.

***RUINS* (2011)**

This project uses fleeting multiple projections to create an environment into which the viewer is unwittingly immersed while sitting at a café in any city in the world. It is as if the central character haunts the café. Projected images appear intermittently on varying surfaces, tables and walls, to form a fragmented narrative conveying the story of a woman trapped inside the ruins of a timeless place who haunts this café with her bizarre perceptions regarding the outside world and her notions of what might be going on here. The projections are timed to rhythmically appear and disappear in such a way as to tell the story in fragments, and to create a spontaneous, collective experience that is at once comic and eerie, intimate and public. Presented in the Miami Beach Cinematheque Café during Art Basel Miami Beach 2011.

***Elusive Landscape: Miami* (2010)**

A series of free public art events presented at five outdoor locations across Miami from June to October 2010 in collaboration with experimental composer and sound designer Ricardo Lastre, this work consists of multiple hand-crafted 16mm filmstrips depicting the forms and colors of natural landscapes and projected directly into the landscapes themselves. *Elusive Landscape* promotes environmental awareness by celebrating Miami's lush urban green spaces and natural eco-systems and their functions in the daily life of the community. It connects the city's diverse ethnic and economic audiences by engaging everyday people with an experience that is sensorial, magical, celebratory and rooted in nature in a shared, unifying experience that spans key areas of the city. Commissioned by Diaspora Vibe Cultural Arts Incubator, this project won the 2009 FAN Knight New Work Award, an initiative of Funding Arts Network funded by the John S. and James L. Knight Foundation in the amount of \$50,000.

***ellos y nosotros: them and us* (2010)**

This stark and visually economical piece consists of a narrow rectangular space furnished with two empty birdcages while two identical video projections appear on the bifurcated ceiling. The video imagery is of digitized, psychedelic, hand-crafted 16mm film of birds circling infinitely, accompanied by an audio track of bird calls layered with random street sounds. My aesthetic language incorporates humor, subtlety, and psychological manipulation through the use of embedded single frames that deliver subliminal messages, and sections that are specifically designed to stimulate movement in our chakras, the spinning energetic centers located in the human body. Presented in the Project Room at Hollywood Art and Culture Center, 2010.

***ephemera* (2009)**

This work celebrates the process of release, detachment, and the airing out of memories, fantasy, and social imprints. The piece consists of miniscule film images, photographic negatives, and hand-colored celluloid strips suspended from the branches of the Grand Poinciana tree at the entrance to the Miami Beach Botanical Garden. The piece is kinetic thanks to natural breezes blowing through the outdoor environment, and the

rudimentary projection effect is achieved through the use of spotlights located at the base of the tree aimed at the transparent imagery.

o Amor (2009)

A transcendental video journey into the secret fantasy life of the Miami Beach Botanical Garden, filmed partly in this very location, *o Amor* is an outdoor video projection into the garden itself, addressing the cycle of bloom and decay in both the natural environment and the emotional experience of love. The interactive soundtrack by Ricardo Lastre and Dinorah de Jesús Rodríguez is purposely uncluttered and designed to be filled in by ambient sound and live performers. Presented in conjunction with *ephemera*.

XXX (2007)

Replicating the peep shows of the past, this moving image installation was installed inside of a closet at Diaspora Vibe Gallery in Miami's Design District as part of the show "Safety Zones" opening in tandem with Art Basel 2007. The work consists of three erotic video loops presented within a "safe" viewing space, complete with blinking neon sign over the curtained door. Culled from over 20,000 feet of vintage 16mm footage, including pornography, television commercials, cartoons and classic thrillers, these films have been hand-colored, painted and/or scratched frame by frame on footage originally produced between the late 1920's and late 1970s.

Everywhere, Marie (2005)

This piece is dedicated to the memory of Marie Laveau, a well-known New Orleans sorceress who lived during the 19th century and was known for her supernatural powers, including the power of astral projection, which allowed her to appear in multiple locations at the same time. A series of site-specific moving image installations consisting of a puppet made of reflective material (celluloid, metal plates), a film loop that is projected upon the face of the puppet, throwing reflections of the projected images onto the surrounding environment, and a soundtrack consisting of traditional Mardi Gras music by New Orleans jazz musicians. The installation has had two manifestations: one in a swamp in rural Central Florida during the aftermath of Hurricane Katrina, and one in the bathroom of a Miami art gallery during the aftermath of Hurricane Wilma. Presented at Atlantic Center for the Arts, New Smyrna Beach, FL and Edgezones Gallery, Miami, FL (Art Basel | Wynwood Arts District 2005).

SET: A Set of Settings Unsettling Set Ways (2003)

Created in collaboration with artists Denise Delgado, Tatiana Saínez and Michelle Weinberg, this piece transforms a black box theatre space into an interactive unfolding of dramatic obsessions and transitory illusions utilizing 3-dimensional media, transparencies, video and 16mm projections. Local performance artists are invited to present their works upon the installed Set during the duration of the exhibition. Presented at PS 742 in Miami.

Image Party (2001)

This interactive moving image installation consists of 5 hand-painted 16mm film loops projected into floor-to-ceiling mirrors and throwing reflected imagery outside onto the foliage visible through the studio's sliding glass doors, with live music by Ken Field, John Eacott, James Espinas and Raúl García. Presented in the dance studio at Atlantic Center for the Arts in New Smyrna Beach, FL

AUDIOVISUAL DESIGN FOR STAGE

Untold Stories (2019 Integrated Dance with Multimedia Performance)

In collaboration with Karen Peterson Dancers, this work looks at love through the lens of the body, using live movement and moving imagery as counterpoints to one another.

Urdimbre y Trama (2018 Multimedia Performance)

In collaboration with Nu Flamenco dancer and choreographer Niurca Márquez this work weaves a tapestry that explores the lives of immigrant women living in the United States.

Burdel (2016 Work in Progress/Multimedia Performance)

In collaboration with Teatro Buendía in Havana and El Ingenio in Miami, this work explores concepts of sex work and sexual labor.

Tsunami, (2015 Multimedia Performance)

Written by Nilo Cruz & Michiko Kitayama Skinner, and directed by Nilo Cruz, *Tsunami* is a theatrical docudrama revealing personal stories of the 2011 Japanese earthquake and tsunami. These transformative stories, presented by a variety of actors from different cultures, portray unforgettable tales of survival, magic, and a heightened reverence for life.

La Princesa Aoi (Lady Aoi), (2014 Integrated Theater Performance with Film and Video)

Based on the play by Yushio Mishima, this work, directed by José Manuel Domínguez, employs theater, dance, and projected imagery to tell the haunting story of a woman visited while on her deathbed by the apparition of her husband's former lover.

Grit, (2014 Integrated Dance with Multimedia Performance)

This work, performed by Karen Peterson and Dancers, is a video dance with Karen Peterson Dancers, a mixed-ability dance company. The one-hour work explores the physical, social, environmental and emotional context of 'grit' in today's world of struggle, fear, desperation and, occasionally, redemption.

History House, (2014, Multimedia Performance with video)

This theatrical multimedia dance piece in collaboration with Nu Flamenco artists Niurca Márquez and José Luis de la Paz explores the stereotypes and assumptions regarding the history of Flamenco in a choreographic conversation that deconstructs the lingering influence of Spanish colonial attitudes on contemporary Latino culture and identity.

RED, (2013, Performance with film and video)

A movement theater piece by choreographer and performer Afua Hall based on the life of civil rights icon Ruby Bridges, including 16mm film and overhead projections.

Swallowing the Moon (2007, Integrated Dance Theater and Multimedia Performance)

A movement theatre piece by Brazilian choreographer and performer Lucia Aratánha, adapted from the short story "Amor" by Clarice Lispector, and using multiple screen projections.

Cabaret Unkempt (2006, Multimedia Performance with Film, Video, 35mm Slides, Overhead Projection)

A collaborative multimedia work written and directed by performance artist Jennylin Duany and Elizabeth Doud. The work consists of two performers, a minimal set and an array of 16mm, video, slides and overhead projections that act as structural and narrative elements of the one-hour performance, which addresses the theme of body image in relation to size, race and social class.

IPO (2004-2007, Multimedia Performance Series with video)

A collaborative performance series in collaboration with choreographer Octavio Campos and visual artist Michelle Weinberg, IPO examines how the intuitive, fluid nature of art-making is both disrupted and energized by the insertion of banal economic facts. Through the use of interdisciplinary media, IPO

provides an experimental forum in time and space on the status of the artistic process and product today, advancing a coherent theory of art economics by adhering to a corporate structure. The action and visual elements of IPO will progress according to the distinct phases of launching a business venture. The tangible components of IPO include movement, spoken word, sound, film/video, set design, and a website: www.ipo-worldwide.com

The Anatomy of Desire (2000, Film/Performance)

A one-hour multimedia performance piece choreographed and directed by Butoh artist Helena Thevenot and experimental sound artist Gustavo Matamoros that includes a segment of 16mm film projected onto the nude body of the performer. The work explores and deconstructs the physical as well as theoretical implications of desire: its biophysical impulses, functions, purpose, and direction.

Epar (1997, Film/ Performance)

An evening-length interdisciplinary piece exploring rape and its ironic aftermath through dance, spoken word, 16mm film projections, video and live music. Written and directed by Ricky Martinez, choreographed by Lucia Arathanha and Giovanni Luquini, performed by Akropolis Acting Company with music by cellist Michelle Maiorana. Film work commissioned by New Theatre, Coral Gables, FL.