

YOUNG FRESH  
DIFFERENT'24  
*MIAMI*

Addison Wolff  
Alberto Alejandro Rodriguez  
Amanda Linares  
Anna Miorelli  
Chantae Elaine Wright  
Chloe Sailor  
Ernesto Gutiérrez Moya  
Katelyn Kopenhagen  
Liz Beltran  
Luna Palazzolo-Daboul  
Marianna Angel  
Marilyn Loddi  
Smita Sen  
Susan Kim Alvarez  
Zoe Schweiger

6.28. — 8.23.2024  
Zilberman Miami

*As we celebrate the conclusion of Zilberman's inaugural year in Miami, we are thrilled to present the first edition of Young Fresh Different in this city. Since its inception in 2009 in Istanbul, YFD has grown into a platform for emerging artists, expanding its reach to Berlin and Florida. This expansion reflects Zilberman's commitment to engaging with different artistic communities and fostering creative dialogues across the globe.*

*The Selection Committee for YFD Miami 2024 evaluated the submissions based on three key criteria: technical proficiency and creativity, conceptual clarity and relevance of the proposed artwork, and consistency in the artist's practice and alignment with their overall body of work. Through this rigorous process, we have curated a collection of works by 15 artists from various backgrounds, heritages, geographies, and identities, reflecting Florida's diversity and multiculturalism. Their artworks, ranging from paintings and sculptures to installations, video art, and photography, are a testament to the rich art ecosystem of Florida.*

*The selected artists explore themes of identity, self-exploration, cultural patrimony, and memory, using their personal narratives to mirror the multicultural tapestry of the region. The show invites viewers to engage with the perspectives and experiences of the artists, offering a glimpse into the artistic practices shaping the local contemporary art scene. By launching YFD in Florida, Zilberman aims to connect with the local art community, understand the interests of emerging artists, and provide them with a platform for visibility and growth. Just as Zilberman's artists come from diverse backgrounds, we aim to echo this diversity and support the development of the city's art landscape. Through this initiative, we hope to build lasting relationships with creatives and contribute to Miami's dynamic and ever-evolving art scene.*

*Selection Committee*

*Omar Barquet, Teresa Enriquez, Gladys Garrote,  
Omar López-Chahoud, Nazli Yayla*



for Oscar, 2024, Installation; Textural synthetic polymer, glitter, glass beads, handkerchiefs on bisque ceramic and glazed ceramic; wood, 59 ½ x 48 x 24 in (ceramic sculpture: 27 ½ x 20 x 14 in; glazed ceramic sculpture: 12.5 x 12 x 10 in).

“for Oscar” for the opening night of his play *Lady Windermere’s Fan* (1892), Oscar Wilde instructs his young acolytes, in concert with one of the stage actors, to adorn their lapels with green carnations. Mystifying fellow patrons about the flora’s possible symbolism, Wilde and his cohorts catalyze the green carnation into a symbol of queerness. These flowers of a hypernatural hue, dyed with the arsenious oxide colorant, Scheele’s green (Carl Wilhelm Scheele, 1775), embody danger, decadence, and subversion-- while being emblematic of our desire to be visible and belong. Rendering the work in an occulting strata of virescent hues, this installation explores: queer ecology, aesthetics, and cultural objects, through the morphology of botany, the blurring of the fine and decorative art, and materiality (including handkerchiefs (see: hanky code, glitter, etc).



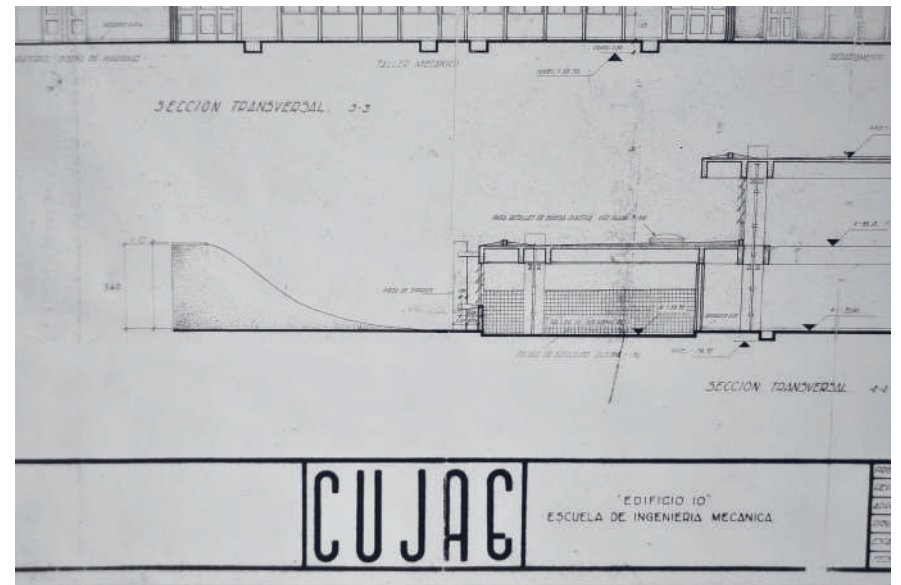
Addison Wolff (b. 1988) lives and works in Fort Lauderdale, Florida. Wolff received a Bachelor of Science in Architecture from Ball State University, Muncie, Indiana (2010). Wolff’s practice explores issues of self-identity, sexuality, and interiority. Themes of transformation, transcendence, time, and fluidity are explored through non-objective compositions of broken color, collage, layering, erasure, and optical effects, on canvas and hand-built, hollow ceramic forms. Selected solo exhibitions include: “Addison Wolff,” The Frank C. Ortis Gallery, Pembroke Pines, Florida, (2022). Selected group exhibitions include: “South Florida Cultural Consortium Exhibition,” MOCA North Miami, North Miami, Florida, (2023), “Juried National VII” Red Lodge Clay Center, Red Lodge, Montana, (2023), “Mes del Orgullo Gay,” Mexican Cultural Institute, Miami, Florida, (2022). Wolff has received the South Florida Cultural Consortium Fellowship Award (2022), Broward County Cultural Division, Artist Innovation Grant (2023), and Artist Support Grant (2022). They have works in the Broward County Cultural Division and Boca Raton Innovation Center collections. Wolff’s practice explores the becoming of body, psyche, and materiality through the creation of hand-built ceramic sculptures rendered in expressive broken color, recording natural and urban environments, time and place. Overall, the artist seeks to create a dialogue on transformation, transcendence, fluidity, time, and cultural objects; while emphasizing the interiority of oneself. These pieces synthesize contradictory elements of: mass and space, stasis and flux, painting and sculpture, art and craft, distinct and optical color, light and shadow.

Alberto Alejandro  
*Rodríguez*



Speech of the method on the space understanding, 2016  
Installation; print, video and paper sculpture, variable dimensions.

The artwork comprises three elements: a photocopy of an original blueprint from a 1970 mechanical engineering laboratory, subtly altered post-copying to include a green space not included in the original plan. A looping video captures the blurred ambiance between the building and its surrounding area evoking its atmosphere. Lastly, a delicately hand-cut paper sculpture depicts the mentioned area, nestled between the building's side and a nearby hill, building the two elements with one same material. This piece aims to illustrate the dynamics of recognition, drawing an analogy between the depicted location and the historical philosophical rivalry between Rationalism and Empiricism. The architectural rationality of the building contrasts with the empirical growth of the natural structure next to it. The title of the work, a fusion of Rene Descartes and John Locke's renowned works, symbolizes a convergence and embodies a harmonious synthesis of divergent modes of thinking and approach to our environment.



Alberto Alejandro Rodríguez (b. 1995) is a Cuban artist based in Miami, FL. He holds a Master's Degree in Artistic Production and Research from the University of Barcelona (UB), Barcelona, Spain (2023) and he graduated from the Academy of Fine Arts "San Alejandro" (2015) and from the University of the Arts (ISA) (2021), Havana, Cuba. He has exhibited his work at important and distinguished Galleries and Contemporary Art Centers in Cuba, USA and Spain among them: "Wilfredo Lam" Contemporary Art Center, Havana; 532 Thomas Jaeckel Gallery, New York; Contemporary art Center Casa Elizalde, Barcelona; Viladot Foundation, Barcelona; Center for exhibitions and documentation of contemporary art Casal Solleric, Palma de Mallorca. His work can be found in Bank Sabadell Art Collection, Barcelona, Spain, 21C Hotel Museum, and Ella Cisneros Fontanals Collection of Contemporary Art, Madrid, and has been published in "The Brooklyn Rail, journal of arts, culture and politics", "Hypermedia Magazine" and "CdeCuba". The core of his artistic practice lies in expanding the classifications and categories associated with human interactions within their immediate environments. Through various perspectives, ranging from intuitive curiosity to intellectual and pragmatic approaches, he seeks to propose a multifaceted definition of the architectural and cultural projects that shape our society. He strives to shed light on neglected places and structures, urging viewers to reconsider their significance and encouraging dialogue around topics such as signalization, function, politics, history, memory, material, volume, space, and architecture.

Amanda  
*Linares*



*Por Donde Nadie Pasa (Where No One Walks By)*, 2024  
Mixed media, clay and concrete tiles, graphite, color pencil and concrete, 34.5 x 54 in.

“*Por Donde Nadie Pasa (Where No One Walks By)*” explores the concept of liminality, resembling remnants of a house and creating an imaginary realm. It features clay and concrete tiles adorned with drawings of ants, as if fossils, within a labyrinthine path. Each tile serves as a puzzle piece, representing the complexities of memory and passage.

As a multidisciplinary artist, Linares consistently explores universal themes such as identity, belonging, absence, and reconnection. Her practice revolves around the intentional utilization of material and space. Embracing the challenge of integrating new materials, she delights in the interplay of their contrasting qualities—fragility, durability, and volume. Influenced by literature, her work employs poetic language and narration to reflect upon the passage of time and the intricacies of memory. Rooted in a foundation of graphic design, her art practice is conceptually and formally enriched. She leverages composition and typographical solutions to manipulate text and space, inviting viewers into immersive narratives.



**Amanda Linares** (b. 1989) is a Cuban-born multidisciplinary artist based in Miami, Florida. Her various interests made her receive a technical degree in printmaking from San Alejandro Academy of Fine Arts, Havana, Cuba, and a BFA in graphic design from New World School of the Arts, Miami, Florida. Linares’ solo BFA project *Between Islands and Peninsulas* was displayed at the Bakehouse Art Complex, Miami, Florida (2020). Her work has been exhibited at Oolite Arts, Fredric Snitzer Gallery, The Bonnier Gallery, Patricia & Phillip Frost Art Museum, Miami, Florida, FAR Contemporary Gallery, Ft Lauderdale, Florida, and Tempus Projects, Tampa, Florida. Linares’ piece *Donde Comen Dos, Comen Tres (Where Two Can Eat, Three Can Eat)* was acquired in 2023 by The Bass Museum and included in their permanent collection. She participated in the Home + Away residency at Atlantic Center for the Arts with Oolite Arts in 2021 and the Home + Away residency at MASS MoCA with Oolite Arts in 2023. Linares is also a recipient of the 2022 Ellies Creator Award by Oolite Arts and the 2023 Corral & Carthers Artist Fund Award by the Coral Gables Community Foundation. Last year, in 2023, Linares debuted a new body of work with her first solo project room show at Tunnel Projects, Miami, Florida. Currently, she is part of the 2024 studio residents at Oolite Arts. Linares’s works intimately sways between many universal issues, such as identity, displacement, absence, and reconnection through an immense variety of media from design and drawing to installation and photography. Her practice incorporates a poetic language, delving into narration and space by utilizing reflection, transparency, revelation, found objects, and typographical solutions.



From Merengue series, 2023, Iridescent acrylic, pencil, canvas, 54 x 76 x 1.5 in.

The Merengue series is inspired by metaphorical connections with the word merengue, weaving personal memories, feelings and symbolic connections with this word, like Cuban merengue cake, along with historical and etymological references of this word; meaning chaos, mixture. Merengue dance, being named so by the Spanish Colonists when they saw slaves dancing in what they perceived to be disorderly. Being a Native Miami-an, this inherent mix, or mess, or disorder is a huge part of the artist's inner complexity and psyche, and the gesture towards using this texture reference in the materiality of her painting was a way for Miorelli to express that. This piece in particular is the result of a need to express an inner paradox of feelings and moods she was experiencing in her life at the time, where she had a severe depression and needed to play in a light colored palette and go "lighter" as a literal way to bring herself up. These works are an expression of a inner sweet stuckness, a syrupy, sugary despair similar to a slice of Cuban merengue cake which lifts you up in a joyful sugary high and yet brings you crashing

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Anna Miorelli (b. 1990) as a self-taught painter with a background in Landscape Architecture (MLA) and Anthropology (MSCA), Anna Miorelli brings a diverse range of influences and experiences to her artistic practice. A native of Miami and Cuban-American, she draws inspiration from the rich tropical city environment and its cultures, which have shaped her identity. Having lived in Amsterdam for five years, she experienced a profound liberation from societal pressures, igniting her fervor for painting and self-expression. This newfound freedom allowed her to shed layers of identity and reconnect with her creative essence. Miorelli's work is deeply influenced by the vibrant energy of Miami, her Caribbean heritage, and the psychological depths of human experience. Through a fusion of psychology, mythology, and personal narrative, she strives to create large-scale artworks that resonate with the human soul, offering a beacon of meaning and solace in chaotic times. Each artwork is akin to giving birth, blending ecstasy and pain, where she infuses her innermost memories, emotions, and moods into every piece. For Miorelli, painting is a mysterious journey of birth, death, and rebirth, continually fueling her passion to create. Ultimately, her artistic practice serves as a medium for communication and freedom in all its forms, inviting viewers to explore the depths of their own psyche and inspire their own expression.

Chantae  
*Elaine Wright*



Untitled, 2024, Oil, acrylic, spray, pastel, charcoal, graphite, 48 x 72 in.

This piece explores the artist's relationship with an unseen world populated with versions of the artists and others, whether friends or family, in specific spaces. These are parts of Chantae that they do not let exist in the current world, prompting the artist's curiosity about how to tap into that unseen world or reimagine the current one. This piece revolves around themes of otherness, depicting a world re-envisioned through how she traces back to her feelings in various spaces, evidence of her presence in those spaces, and her history there. The artist is interested in the relationship between how the re-imagined world appears to us and what that means for our reinterpretation and sense of security and control.



Chantae Elaine Wright (b.1990) graduated from Hunter College and is currently pursuing her MFA at Florida International University, she also studied in Italy as part of her degree. Her work has been exhibited at The Bonnier Gallery, Miami Beach Visual Arts Gallery, and Pan American Art Projects. Wright's art confronts traditional notions of identity and representation, focusing on themes of disidentification and polymorphism. Her work reflects her identity as a black, queer, female, Caribbean-American and challenges the traditional portrayal of women under the male gaze by reclaiming the female gaze.

Wright is committed to expanding the narrative of otherness to include everyday lived experiences, encouraging viewers to challenge their assumptions and biases. She explores gaps and exclusions in representation, particularly during transitional states. Her work emphasizes moments that might typically be overlooked, paralleling how the psyche interprets emotions and experiences. Wright uses materials and processes that are untraditional and layered, celebrating imperfections and building empathetic characters. Her art often references New York City architecture and Caribbean colors, creating a raw, confident, and honest aura. Wright's work exists in a powerful space between abstraction and formalism, highlighting repetition and movement over time, and focusing on the female perspective in everyday experiences.

Chloe  
Sailor



and it was the nicest home she ever lived, 2023  
Mixed media; watercolor, gouache, cyanotype, and hand stitching on chiffon and cotton, 36 x 43.5 in.



In this piece, the artist contemplates the history of an ancestor she met but never knew well, reflecting on how the places around her ancestor impacted her life. Layers of opaque and translucent landscapes build a scene that is both real and imagined. By combining images from personal explorations of places her ancestor experienced, the artist constructs a reality that is closer to the truth than life itself. Although she knew this ancestor only briefly, tidbits of information inform her exploration while she fabricates the rest. We are all a combination of the marks we leave on a place as well as the marks a place leaves on us.

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Chloe Sailor (b. 1994) is an artist living and working in Tallahassee, FL. Sailor earned a BA in Studio Art and MEd in Education from the University of New Hampshire before moving to Florida, where she is currently pursuing an MFA in Studio Art at Florida State University. In her work, she is interested in the personal histories and memories that live around us, how they give meaning to the places we reside, and how they change over time. She collects threads of memories of maternal histories through the archive, and then reimagines the many details left out through Critical Fabulation, a term coined by scholar and author Saidiya Hartman to describe the research process of combining historical and archival research with critical theory and fictional narratives to fill in the missing pieces. Through this research process and a combination of painting, fiber arts, and alternative photographic processes, Sailor recontextualizes these stories with her own and weaves together a new narrative of history.

Ernesto  
*Gutiérrez Moya*



From “The Garden” series, 2022, Oil on canvas, 32 x 90 in.

“The Garden” series comprises architectural landscapes made of memories and experiences. These are cosmic or sublime landscapes in which nature is presented in a wild manner, but nevertheless the artist does not represent existing places. He inquires about the romantic landscape inspired by many gardens he has visited in Florida, Spain, Los Angeles, etc. He is taking his pictorial world towards the baroque, with ambiguity and atmospheric phenomena such as fog. Each painting or drawing he makes has a different story that connects in the same place. The interaction of architectural elements, vegetation, atmospheres and irrational elements are what give life to his work telling the passage of time, or events that have happened.

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Ernesto Gutiérrez Moya (b. 1995) from Havana, Cuba. Currently based in Miami, FL. Moya graduated from the National Academy of Fine Arts San Alejandro in Havana and later taught at the school for two years. His work has been exhibited in group and solo exhibitions in New York, Miami, and Havana. Last year, he received an Individual Artists Fellowship (MIA) from Miami-Dade, attended the Vermont Studio Center Residency, and participated in the Whale & Star Summer Workshop with Enrique Martínez Celaya. Emerson Dorsch presented his paintings at NADA House on Governor’s Island and Untitled Art Fair in 2021, and at SWAB Barcelona in 2022. His publications include CdeCuba Art Magazine, DESTIG Magazine, and The Saatchi Gallery Magazine. Moya is represented by Emerson Dorsch.

Ernesto Gutiérrez Moya’s childhood in Cuba greatly influenced his artistic evolution. Living in a wooden house and witnessing the process of deconstruction and reconstruction, along with relocating multiple times—from country to country, house to house—has influenced every step of his work. Thanks to the unforeseen changes in his environment, he developed the ability to adapt and create his own space within his work. The steady journey of creating these wanderlust and mysterious landscapes leaves the viewer with the same question he is investigating: Where is this place, or who will live there? He creates landscapes where water fountains become the focal point of his oil paintings, dominating the long panoramic scenes. He uses the architecture of the fountain to give them a more symbolic character, as if the main character were presenting itself. These meeting places are reimagined as settings for romantic affairs or tragedies.



Katelyn  
*Kopenhaver*



Self Portrait With Bill, 2024, Animal hide, and acrylic (13 x 28 in) inkjet print (26 x 40 in).



"Self portrait with Bill" is an installation of a found animal hide alongside a self portrait. The artist's projects often overlap mediums through an intricate usage of language and visual art and performance, weaving objects and text creating an interrelatedness. Where the found animal hides itself is stark and blunt, the self portrait is inviting and enigmatic - She finds this interplay between the two enticing. The phrase itself ITS OKAY WHEN BILL DOES IT is formally inspired by various Bill Clinton, Cosby, Gates, scandals, but is printed and conceptualized to have multiple meanings. It pays homage to Jane and John Doe(s) of the world, confronts fictional and real "Bills" within the culture and mostly, speaks to the currency behind bodies.

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Katelyn Kopenhaver (b.1992) is an interdisciplinary artist originally from Doylestown, Pennsylvania, she received her BFA in photography from the School of Visual Arts in 2016 and resides in Miami, FL. In 2021, she was awarded the NYSCA/NYFA Artist Fellowship in Interdisciplinary Work and has been published nationally and internationally, including New York Magazine, Netflix, and The Brooklyn Rail. She has been a recurring guest lecturer at the School of Visual Arts since 2019 and panel speaker at Pen + Brush and Plaxall Gallery in New York. In 2020 Kopenhaver was commissioned by Pen + Brush to produce a book compilation "During the Day But Mostly At Night," of haunting text and visuals. Included in the book, her performance/photography project revolving around Jeffrey Epstein and Ghislaine Maxwell landed her in New York Times, Netflix, Boston University, and Colorado Photographic Arts Center, among others. Kopenhaver's intellectual interests in truth, culture, and communication embolden and drive her practice. She weaves the overlooked realities that hover just below our day-to-day consciousness, the occurrences we knowingly disavow or are conditioned to suppress. Watchful of advertising, media, and the place where truth and lies circulate, she utilizes print-based media and her body to deliver commentary that raises questions and challenges our perception of reality and ourselves. Her projects are multidisciplinary but often take the form of sculpture, video, performance, photography, and public engagement, with text as a core element.

Liz Beltran  
*Gómez*



*Nadie*, 2023, Soft pastel on canvas, 24 x 20 in.



Liz Beltran Gómez's *NADIE #1* masterfully encapsulates the existential void and the profound sense of isolation inherent in the human experience. Through her meticulous interplay of stark, minimalist void contrasting with the elongated forms, Gómez evokes a hauntingly visceral atmosphere that transcends mere visual perception. The textural complexity and spatial ambiguity of the work invite viewers into an introspective dialogue about the ephemeral nature of identity and presence. This poignant piece challenges the audience to confront the pervasive yet often unacknowledged void that permeates the human condition.

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Liz Beltran (b.1998) is an emerging Cuban-Spanish artist, born in Cuba and currently based in Tampa. She studied architecture at the Polytechnic University of Havana, CUJAE. Her work primarily focuses on the pastel technique on canvas, which allows her to create pieces that explore the interplay of light and shadow with unique sensitivity. Her work tends towards expressionism, moving away from conceptual themes. The pieces depict beings that inhabit a black or white void—silent, non-conceptual works that simply present themselves as they are. They are a celebration of the expressions and harmonies of the human race.

Luna  
*Palazzolo-Daboul*



*A barrier falls between the world and me*, 2024, Site-specific installation, painting, sculpture, 60 in by 20 in (chair), 30 by 46 in (painting).

"A View" is an installation consisting of two artworks: prominently displayed is a simple chair made of welded rebar, positioned with its back against the wall. The rebar, while new, displays patches of orange/brownish rust, adding a weathered aesthetic. Notably, the chair is non-functional, featuring a void space where one would typically sit. Its proportions are deliberately irregular; the elongated legs sacrifice comfort, the backrest lacks support, and the material emanates a sense of coldness, enhancing its artistic statement.

Accompanying this unconventional chair may be a soft cushion crafted from sheets passed down from my great grandmother, infusing personal history into the piece. On the reverse side of the sculpture, a painting portrays clouds rendered in a sepia tone. This choice of sepia serves a dual purpose: it recalls the era it represents while also concealing and refining less favorable aspects. Sepia inherently embodies nostalgia, predating the nostalgic associations commonly attached to photographs printed in sepia tones. The title of the installation, "A View," draws inspiration from a quote by Gertrude Stein, who famously expressed, "I like a view but I like to sit with my back turned to it." This insightful quote encapsulates the essence of appreciating perspectives while also hinting at a desire for introspection or contemplation. It suggests that our perception and interpretation of art, much like our approach to a scenic view, are profoundly influenced by our individual viewpoints, preferences, and life experiences.

By incorporating this quote into the title, the installation invites viewers to consider the complexities of how we engage with art and the world around us. It prompts reflection on the interplay between the external presentation of art—such as the chair and painting in the installation—and the internal dialogue and emotions they evoke within each observer. Ultimately, "A View" encourages a nuanced exploration of perception, interpretation, and the intricate layers of meaning embedded in artistic expression.

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Luna Palazzolo (b. 1991) is an Argentinian multidisciplinary artist, from Mar del Plata born in a Middle Eastern-Italian family, currently based in Miami. While actively contributing to the local art community, they have exhibited their works in various locations, including Buenos Aires, Japan, Canada, Mexico, and the United States. Luna's interests in psychology, which they studied at Kennedy University in Buenos Aires, and materiality, which they frequently explore through their profession in restoration and fabrication, heavily influence their self-taught artistic practice. Their work is a reflection of their surroundings and can be described as iconoclastic, as they often tackle themes of resistance, empowerment, and a critical outlook on the growing technocratic society.

Luna Palazzolo-Daboul's practice is grounded in the influence of childhood memories on their adult life. It serves as an analytical exploration and a protest against the boundaries humanity imposes on itself. In recent decades, these boundaries have been increasingly shaped by the pervasive influence of media consumption and technology, providing both inspiration and a basis for critique. Luna finds immense intrigue in the transformative potential of materials and objects, as they become a bridge for moments of introspection. By delving into these transformative qualities, the artist aims to craft artworks that evoke contemplative experiences, prompting viewers to engage more deeply with their immediate surroundings. Their work serves as a vehicle for reconnecting with the intricate fabric of our lives, inviting us to reflect on the impact of our experiences and the ongoing dialogue between the past and the present.

## Marianna *Angel*



Ashes, video-performance, 2023, Music by artist's band, Maybe Dick?



Employing elements of dance, *Ashes* explores the movement of the body and interaction among multiple bodies that bleed into one being. The bodies sway in and out of position while still in synchronized movement. One arm following another, followed by a third, and in this choreography a dance of flesh and surroundings is created. The subjects move in tune to their encompassing background and are aware of space and time-keeping. Like music, the subjects move in harmony. Distorted waves of twinkling sounds envelop the scene, causing uncertainty and chaos but the figures so elegantly continue to follow one another in seemingly organized footwork. Although the figure improvises movements, there is a harmony embedded in the flesh. *Ashes* is a reflection of our physical beings falling in line with nature, movements that are organic and genuine because they are not predetermined. The exploration of body and movement play a role in reaching the ephemeral quality of existence. *Ashes* is a dance, a song, a mirror of our bodies versus soul and nature.

**Marianna Angel** (b. 1995) is a Miami-based visual artist, musician and writer. Her range of mediums intersect at multiple points, in collage, performance and quilting. Angel depicts intimate gazes into herself and glimpses into memories that are fleeting but resonate within. By employing devices of self-portraiture, she creates a timeline of moments in suspension. Photography is at the core of her practice which is inherently a voyeuristic medium. By presenting herself as the artist and the subject, she is re-articulating the exhibitionist quality of being photographed. Angel is still present in her non figurative work. The products of her practice are cataloged diary entries. Angel explores ideas of domesticity and the self.



From "Manipura" series, "Vanessa", "Maeve", "Iliana", Modeled in 2019, Printed in 2021  
3D-Printed in resin. 6 in length each.

Manipura: Of Flowers and Bones (Manipura) is an art book and sculpture series. In it, the artist investigates the complexities of healthcare, especially those forms of care that sit just outside the realm of professional medicine. In this series, she examines caregiving and its invisible role in the healthcare system. Caregiving is grueling and emotionally taxing work that requires assisting with meals, medical care, personal care, and transportation to an individual with an illness. The majority of caregivers in the United States are family members caring for a loved one. Requesting essays from women who have had to give and receive myriad forms of nonprofessional medical care, Smita began piecing together the vast emotional landscape of supporting loved ones through illness. Using advanced 3D modeling software, she created each Manipura sculpture by bridging images of medicinal herbs, bones, and soft body fossils to convey the simultaneous resilience, healing potential, and vulnerability of each contributor featured in this series. Presented with offerings of calendula flowers, Manipura offers poignant images of caregiving and community.

Smita Sen (b. 1994) is an artist working with sculpture, dance-based performance, and advanced technology to research how the body internalizes its environment and significant life events. With installations, Sen attempts to reimagine sites of care and creates environments for the body to enter states of meditative healing. Having served as a palliative caregiver in her family, Sen's most recent works examine the nature of community, grief, and end-of-life care through the theory and praxis of narrative medicine. Sen has had solo exhibitions at Recess (2021), the Brooklyn Public Library (2022), and Drew University (2023). Her work has been performed and exhibited at venues around the world, including the New World Center, the Aspen Ideas Festival, Bard College, and Anthology Film Archives, among others. Sen's artwork and research has been supported by institutions including NEW INC, the New Museum's incubator; Recess; Oolite Arts; the Bakehouse Arts Complex; and the Miami-Dade County Department of Cultural Affairs. Sen currently leads Miami-based nonprofit, the Manipura Care Network, and teaches at the Parsons School of Design, The New School.

Susan Kim  
*Alvarez*



There's two dogs inside me and they're bangin each other, 2024, Acrylic on canvas, 48 x 60 in.

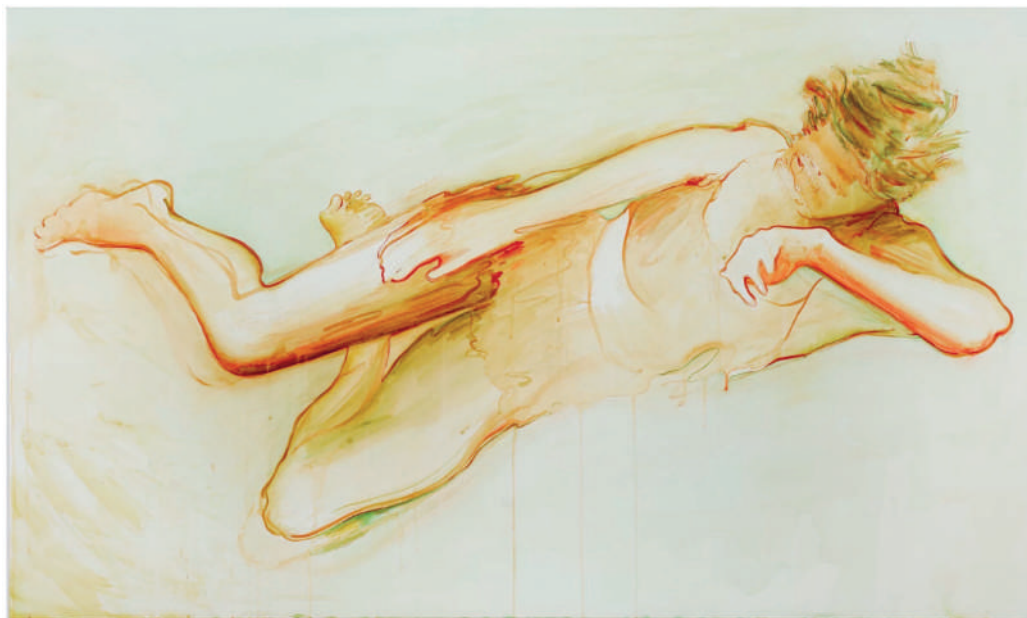


Being raised Cuban, Vietnamese, and Jewish has ingrained in Susan Kim all the values of their celebrations and forms of ornamentation. The holidays she celebrated with her family as a child were spaces of joy and love cemented by the labor put into crafting their environments. The Lion Dance during the Lunar New Year in particular stuck with her as proof the world is full of fantastical creatures and events that deeply influenced her craft. Her crafting process is a form of meditation to connect with cultural events she experienced as a child and in turn create new mythologies through their conglomeration. She uses painting and mixed media sculpture as bearers for her cultures and imagination to create wondrous landscapes and gatherings. Each piece is abstracted and informed by religious, cultural motifs, and the humor inherent in traditional storytelling. The scenes she creates reference small gatherings, large processions, and furthermore the joys and discomforts of each.

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Susan Kim Alvarez was born in Honolulu, (b. 2000) and lives and works in Miami, FL. Alvarez received an Interdisciplinary sculpture degree from Maryland Institute College of Art in 2022. Alvarez uses paints and mixed materials to create wondrous landscapes depicting a conglomeration of mythologies based on her personal and childhood experiences. Her works use humor and satire for existential and introspective exploration. Selected Solo exhibitions include public installation, "Sueños de la vaca lechera", Baltimore, MD (2022), "Mount Royal Mansion exhibit" curated by Abigail Deville, Baltimore, MD (2020), and "Oogly Boogly" at NSU Art Museum, Fort Lauderdale, FL (2023). Alvarez has attended Bakehouse Art Complex summer Residence, Miami, FL (2022), Skowhegan School of Painting and Sculpture, Skowhegan, ME (2023), and has worked in the private and public collections of Marquez Art Project and NSU Art Museum.

Zoe  
*Schweiger*



*Moving Through Water*, 2023, Acrylic on canvas, 36 in x 60 in.

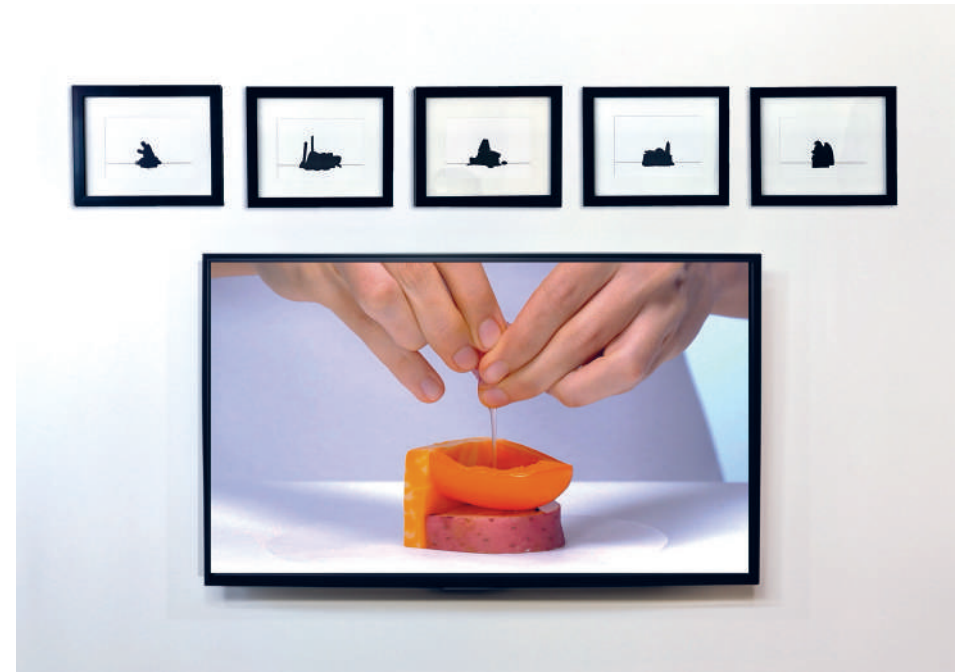
Zoe Schweiger's *Moving Through Water* navigates the fluid interplay between human consciousness and nature. Employing a rich, aqueous palette and dynamic brushwork, Schweiger conjures a sensory immersion that oscillates between tranquility and tension. The work's layered translucency and rhythmic composition evoke the undulating motion of water. This evocative piece invites a contemplative exploration of the symbiotic relationship between the self and the currently shifting aquatic environment.

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**Zoe Schweiger** (b. 2000) is a multi-disciplinary artist born and based in Miami, Florida. She received her BFA in Interdisciplinary Sculpture from the Maryland Institute College of Art (MICA) in Baltimore, Maryland in 2022. She primarily makes figurative paintings of her loved ones distorted within a warm and saturated environment, informed by Miami's current relationship with sea level rise and the climate crisis. Schweiger has exhibited her work in a number of solo and group exhibitions, including *Above The Limestone* at NSU Art Museum in Fort Lauderdale, Florida and *Under Warm Water* at Spinello Projects in Miami, Florida. She has also been included in exhibitions in New York and Miami such as *The Armory Show* with Spinello Projects, *In Spiritual Light* at Mindy Solomon Gallery, *Deconstructing the Sameness*, a survey by Ronald Sanchez at Laundromat Art Space, and *Narration Within the Materials*, curated by Amani Lewis at T&Y Projects with Art Intelligence Global in Tokyo, Japan. Schweiger has received numerous awards and scholarships, including a MICA Competitive Scholarship, MICA Creative Visions Award, and MICA The DaVinci Award and her work is in the permanent collection of The NSU Art Museum, in Fort Lauderdale, Florida.



2nd Brain Session 1, 2020, video installation.



2nd Brain Session 1 (2020) was an improvisational performance to stimulate, sense, and interpret the dialogue between our body's interdependent Enteric Nervous System (gut) and Central Nervous System (head). The thoughts, emotions, and behavior of every human being are a result of this complex conversation. Each improvised, ephemeral food-based piece was filmed in the making and edited into a short chronicle, and its silhouette was captured and printed to create an icon representing the memory of a coalescence.

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Marilyn Loddi's (b. 1990) artistic practice is deeply rooted in her personal struggle with overcoming an eating disorder. This journey has inspired her to explore how women's mental health is affected by America's toxic consumerist diet culture and unrealistic body standards, which too often hinder nutrition and self-acceptance. The artist transforms these negative experiences into positive resources through a ritualistic approach to sculptural automatism, where she shapes various elemental foods into ephemeral sculptures. Each sculpture takes on its own unique character, form, and texture. These sessions transform still-volatile food and body-image anxiety into a new means of self-realization. I document these ritualistic sessions through video, photography, and iconography.



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