

MIFA GALLERY

SOLO SHOWS BY ARTISTS BELLA CARDIM, FERNANDA FROES AND VERO MURPHY

Aluna Art Foundation presents three solo exhibitions at MIFA Gallery featuring emerging artists Bella Cardim (Brazil, 1978), Fernanda Froes (Brazil, 1970), and Vero Murphy (Argentina, 1973). These artists, in various ways, employ artistic imagination to reexamine historical currents and explore the connection between collective thinking and personal life. "We are convinced that it is possible to influence our vision of the world through art," says curator Adriana Herrera.

Cardim and Froes' personal projects are showcased on several rooms of MIFA, deviating from the conventional practice of assigning different titles to this type of exhibitions. The artists, along with curator Herrera, decided to use the same title - "No One is an Island." They chose this title for the profound truth it embodies, borrowed from John Donne's line, as well as its relevance in the present context. They hope it serves as a unifying call.

Murphy's project, curated by the Aluna Curatorial Collective, formed by Herrera and art historian Willy Castellanos, is closely linked to Froes' in terms of subject matter. Both artists work with vegetable fibers and dyes that have left their mark on South American history. Murphy's project is named after the term used by the Guarani people to describe the land they aspired to find in their ceaseless nomadic journeys: "Ivy-mará-ey" or "the Land without Evil." This title also encourages a connection between cultures.

Fernanda Froes' work displays a transversal gaze that moves from one realm of nature to another in different series, all in pursuit of a key that can help us rediscover the age-old connection between living beings. It's a key that our Western culture lost in its rapid push towards forms of domination that were devastating. In her extensive series inspired by the tree that gave its name to Brazil —Ibirapitanga or Pau Brasil— and that was exploited until it approached extinction, there is a delicate gesture of reinvention that extends its very existence. Froes transports the domains of the prodigious and varied vegetable dyes into the realm of artistic imagination, revealing their intersections with the history of America—a land that birthed the concept of utopia while being marked by multiple colonialist dystopias. In her no less delicate insect pieces, she explores the

architectures that these small creatures employ in building their habitats as a way to invoke models of human cooperation in a time that urgently requires the coming together of diverse groups within the same species. Following the understanding of Levy-Strauss, her work essentially begins with the identification with all forms of life, as a fundamental gesture of collective wisdom. Froes She has showcased her work in exhibitions in São Paulo, New York, Miami, and Paris, in places such as the Ancient Spanish Monastery, Brazilian Consulate in Miami, Doral Contemporary Art Museum, Bref Art during Paris Design Week 2023, and SoHo House, Miami, among others.

Personal experience, especially when approached with the courage to expose unsettling themes, holds the potential to mirror the hidden realms, often unspeakable, of the social universe. Bella Cardim's art exposes, stemming from her own history, one of the most dissociative dichotomies of contemporary life: the split between the ideals of counterfeit beauty—perpetuated by the fusion of mass media and the incitement to consumption—and the reality of bodies constrained by parameters alien to themselves. Cardim has harnessed her artistic tools, honed over years as a professional food and fashion photographer, along with a conceptual perspective, to reveal how, often without our awareness, bodies have been exposed to a pervasive mode of self-image distortion without us even realizing it. Innovating on the strategies used in art history to confront the construction of the social imaginary of our bodies she uses food as metonymy placing on it the weight of emotional fragility and eating disorders. In doing so she develops a deeply personal language that incorporates texts and interactive resources to invite the dismantling of restrictive models and to provoke an empowering and liberating gaze on the body, on art, and on life itself. The artist has recently been selected by "The 55 Project" for a solo show at The Bonnier Gallery. Bella has also participated in collective exhibitions in New York, Miami, and São Paulo and her presence in the June 2023 Context II exhibition at Art Fluent in Boston, USA, garnered her the "Director's Choice" award with "I Will Not Be Ashamed of My Body," from the series "Writing Lines."

The series Cultures in Friction (2017-), by Vero Murphy, marks the artist's discovery of an abstract language as subjective as it is loaded with a collective memory linked to human geography and to the cultural landscape of Latin America. Instead of acrylics and oil paint, Murphy employs natural materials like gold and yerba mate. She extends them on the canvas as signs of historical tensions, proposing an aesthetic-poetic path that goes from the animosity between cultures long set in opposition to one another, to the search for dialogical spaces. By exploring the physical and symbolic specters of materials of both vegetable and mineral origin, Murphy is able to establish vast meeting spaces in her vestige-laden paintings. Embracing the concept of hybrid cultures each one of her pieces sensitizes memory, generating a syncretic and dialogical vision for the present and the future. Her art is her own way of giving continuity to the search for the Land without Evil.

OPENING: November 9 (6:00 PM to 10:00 PM)

DURATION: November 9 to November 30.

About MIFA

Miami International Fine Arts (MIFA) is a contemporary art space run by artists, founded in 2019 by artists Teresa Jessurum Uribe, Elkin Canas, Milixa Morón, and Carlos Martínez León, with the support of Gilberto Uribe, President of CTP Costex. MIFA promotes emerging contemporary artists and fosters dialogue within the South Florida community. With six unique exhibition spaces, including an underground room, naturally lit galleries, and a multimedia room, the gallery is a dynamic platform for showcasing a diverse range of contemporary art, under the artistic direction of Marco Caridad.

About ALUNA ART FOUNDATION

Founded in 2011 in Miami by art historians and curators Adriana Herrera, PhD, and Willy Castellanos, it has contributed to the recognition and reevaluation of Latin American art, engaging in a dialogue with international contemporary art in museum, organization, and gallery projects not only in Miami, where they have curated exhibitions for the Lowe Art Museum, the Frost Art Museum, and the Coral Gables Museum, but also in institutions around the world, such as the National Palace of Ajuda in Lisbon, Portugal.

