

# Liminal Reality: On the Work of Marco Caridad

By Mario Andrés Rodríguez

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Liminal Reality is a group exhibition featuring the four leaders of Miami International Fine Arts (MIFA), where each artist occupies a room to present their own work. Marco Caridad's installation introduces a distinctly conceptual and contemporary dimension to the exhibition through mixed-media and installation-based practices.

Caridad presents two interconnected bodies of work. The first engages with the urgent issue of book banning in Florida, where, according to PEN America, the state has ranked first in the country for banned books for three consecutive years. The second investigates social media hashtags and labeling as forms of identity construction and ephemera, examining how categorization operates as both a social mechanism and a constraint.

The central sculptural installation, *Cascade of Stories* (2025), features pages removed from banned books, suspended from metal wires, painted in translucent washes of red and blue, and singed along the edges. The pages hang collectively from the ceiling, cascading toward the floor like a suspended lock of hair. The work transforms censored texts into a spatial gesture, making visible the fragility and violence embedded in acts of removal and restriction.

Caridad began this series in 2022 following the passage of Florida House Bill 1467, which intensified state-sanctioned oversight of educational materials. Motivated to examine the banned texts firsthand, he discovered that many addressed themes of LGBTQ+ identity, race relations, and cultural memory. By intervening directly onto these pages—sometimes imprinting his own image—Caridad externalizes the way such texts integrate into personal and collective memory.

Facing this installation are three anthropomorphic soft sculptures from the series *Project My Label* (2025). Each figure corresponds to a different site in Caridad's professional trajectory and invites viewers to attach words or phrases describing "the artist." This participatory gesture exposes the subtle but pervasive systems through which artists are categorized and stereotyped. The intervention becomes a metaphor for how external narratives are imposed upon the body.

Across the room, *Deconstructed Identity* (2022), a self-portrait, introduces tension between self-perception and projected identity. Together, these works form a cohesive inquiry into labeling, censorship, and the politics of visibility.

Caridad's contribution to Liminal Reality underscores the relevance of conceptual practice within contemporary art discourse. By merging participatory strategies, sculptural interventions, and socio-political critique, he situates his work within broader conversations about authority, representation, and cultural memory.