

DVCAI AT BARRY UNIVERSITY PRESENTS

THIS SUMMER TOO: CONVERSATIONS WITH MAKERS

**EXPLORING MEMORY,
MATERIALS, AND MEANING**

May 9, 2025, to June 20, 2025,
DVCAI at Barry, at the Monsignor William Barry Library
Barry University, 11300 NE 2nd Avenue
Miami, FL 33161

This summer, during **This Summer Too: Conversations with Makers Exploring Memory, Materials, and Meaning**, Diaspora Vibe Cultural Arts Incubator curators Rosie Gordon-Wallace and Lauryn Lawrence turn our attention to artists who bridge the artificial boundaries between art, craft, design, and artisanship. These are makers—creators who work from a place of ancestral knowledge, driven by the need to fill an inner void and propelled by the desire for self-expression. During regular library hours, visit the exhibition to view works by artists Lauren Austin, Barbara Garvine, Alida Martinez, Yossi Peled, Evelyn Politzer, and Miki Speijers, and Barry University MFA Candidates, Robertha Blatt and Joy Johnson.

These artists' practices are often sparked by specific provocations, with memory as a recurring catalyst. This Summer Too invites students visiting DVCAI at Barry to participate in these conversations—designed to tickle the imagination and ignite curiosity. We hope these encounters spark new ways of seeing and prompt students to think differently about art, materials, and objects in their own homes. May this conversation about makers open doors to broader dialogues about what art is, who gets to make it, and where it lives.

DVCAI at Barry:

This contemporary art exhibition is presented by the non-profit Arts Incubator Diaspora Vibe Cultural Arts Incubator (DVCAI) in partnership with the Barry University Institute of Immigration Studies, the Monsignor William Barry Library, and the Barry University College of Arts & Sciences MFA Photography Department, to benefit the community. Special thanks to the Barry University community and the support of Victor Romano, PhD, Vice Provost for Student Success & Undergraduate Studies, Giselle Elgarresta Rios, PhD, Endowed Chair of the Monsignor Bryan O. Walsh Institute for Immigration Studies, and Vivica Smith Pierre, MLIS, PhD, Director of Library Services at the Monsignor William Barry Library.



Through powerful stitches, blanketing layers, archival photographs, and ancestral threads, This Summer Too: Conversations With Makers group exhibition weaves together a group of artists whose works guide us down our memories and connectivity to imagery, textiles, and fabric.

Each body of work within this exhibition contains pathways between imagery, textiles, and symbols that bridge the artificial boundaries between art, craft, design, and artisanship, from works that address one's relationship to their country to works that speak to the labor endured with the material and works that collectively are in conversations concerning our collective memory with photographs and fiber.

This Summer Too: Conversations With Makers reimagines the joy the summer season envelops. Each artist within this exhibition reflects on the complexities of joy and craftsmanship. We invite viewers to join in the multiplicities of conversations and indulge in the unique way each artist has nurtured their work and engaged with healing and memory work methods.

We ask that viewers consider the questions of what we take for granted and how we define art. We hope the answer percolates and comes to the surface through the navigation of the This Summer Too: Conversations With Makers group exhibition.

- Lauryn Lawrence

Gallery Hours

The exhibition will be on view during regularly scheduled Library hours, Monday-Thursday 7:30 am-10:00 pm; Friday 7:30 am-8:00 pm; Saturday 9:00 am - 8:00 pm; Sunday 10:00 am - 10:00 pm.

For additional information or special requests, please contact Tanya Desdunes, DVCAI Executive Director, by email at tanya@dvcaiteam.org or by phone at (786) 306-0191 for exhibition appointments and access. The Library's main desk number is (305) 899-3760.

Accessibility and Accommodation

The exhibition venue is accessible. To request materials in an accessible format at least five days in advance, please contact Rosie Gordon-Wallace, DVCAI President | Curator at rosie@dvcai.org or by phone at (305) 542-4277.

About

Diaspora Vibe Cultural Arts Incubator, Inc. is a virtual artist space dedicated to promoting, nurturing, and cultivating the vision and diverse creativity of emerging artists from the Caribbean and Latin American Diaspora through experimentation, exhibitions, artists-in-residence programs, international cultural exchanges, and dialogue in contemporary art. www.dvcai.org. DVCAI partners with organizations to enhance residency experiences in the Caribbean region, nationally, and internationally.

For more information, please visit

www.dvcai.org

and follow our activities at

www.instagram.com/dvcai

www.twitter.com/DiasporaVibe.

DVCAI is generously supported by The Mellon Foundation, with support from the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor, and the Board of County Commissioners. DVCAI's work is sponsored in part by the State of Florida Division of Arts and Culture, with support from The Ford Foundation, South Arts, ArtsHere, The Andy Warhol Foundation for the Visual Arts, CreArte, The Jorge M. Pérez Family Foundation at The Miami Foundation, The Institute of Museum and Library Services (IMLS), National Endowment for the Arts, Digital Library of the Caribbean (dLOC), Readytex Art Gallery, The Garner Foundation, The Hongs, National Performance Network (NPN), Alternate ROOTS, The Rhythm Foundation, and the Betsy Hotel.



ABOUT THE CURATORS



Rosie Gordon-Wallace is a recognized curator, arts advocate, community leader and pioneer in advancing contemporary Caribbean diaspora art. She founded the Diaspora Vibe Culture Arts Incubator (DVCAI) to serve as a local and global laboratory dedicated to promoting, nurturing and cultivating the vision and diverse talents of emerging artists from the Caribbean Diaspora, artists of color and immigrant artists. Twenty-nine years later, DVCAI is recognized as a global resource and one of the region's leading platforms dedicated to providing diaspora artists with a venue to explore and experiment with new forms and themes that challenge traditional definitions of Caribbean and Latin American art.



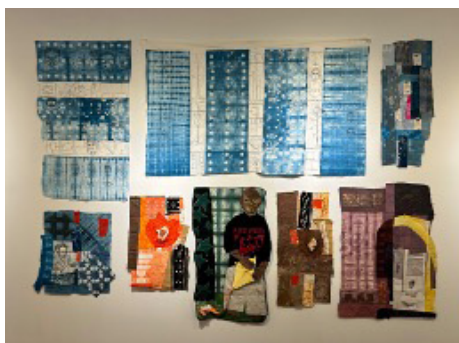
Lauryn Lawrence, a Jamaican and Dominican American, is an artist and curator whose work examines her experiences as an Afro-Latina intersectional feminist. Born and raised in South Florida, where she is currently based, Lawrence holds a Master of Arts in Museums, Galleries, and Contemporary Culture from the University of Westminster, London, UK, and a Bachelor of Arts in Arts and Art History from Florida International University. Her multimedia works are both analytical and reflective. Lawrence emphasizes capturing representations of intersectional communities in society and paying attention to the relationship between people and their spaces.



Lauren Austin is a quilt artist, storyteller, and art instructor who uses a variety of quilting materials, techniques, and narratives to honor her ancestors, family, and friends. Austin is based in Florida, where she experiments, produces her work, and conducts specialized quilting and materials workshops.

Artist Statement:

Quilting is my life. I use my hand-dyed, printed, and painted fabric to make quilt portraits of Black life. I use different art methods to add designs, including raku-fired ceramic masks, retro photochemical processes (like cyanoprint), and etching/burning fabric to create complex surface design. Making quilts keeps me alert, active, and interacting with the world. I hope you enjoy looking at my quilts as much as I enjoy making them.



Untitled Installation

2008

Mixed Media

Dimensions variable

DVCAI Archival Collection



Alida Martínez, born in Venezuela, is a multidisciplinary artist based in Aruba. Martínez presents artwork throughout the Caribbean, and her practice focuses on her ancestry, emotive images, and her relationship to landscapes in the archipelago. Her work was recently presented at the Havana Biennale 2024 and at the Museo Nacional de Bellas Artes. The artist's work, acquired in 2004, is on view courtesy of the Diaspora Vibe Cultural Arts Incubator Collection.



Killing Silence

2004

Mixed media, Bullet shells,
Cotton, and Brazilian nuts
132" x 89"

DVCAI Archival Collection



Bronze Lips

2004

Bronze

Six, each 3 ½" x 1 ½"

DVCAI Archival Collection



Barbara Garvine trained and worked as a Home Economics and reading teacher, with family sewing projects being a creative outlet until retirement. Life after retirement gave her time to develop and refine her quilting skills. She has been strongly influenced by internationally known quilters like Gwen Marston and members of her local South Florida quilt guilds. Her quilts received ribbons at the South Florida Quilt Expo in 2023 and 2025.

Artist Statement:

No matter where the Army sent our family, my mother's small Singer featherweight sewing machine spent most of its life in use at the end of our dinner table. At thirteen, after relentless pestering, my mother finally taught me to sew! Suddenly, I had some agency . . . I could make my own clothes and, over time, earn a bit of money. In retirement, I took to quilting. It's a privilege and a joy to create quilts with textiles of all types, colors, and patterns, and make objects that are both beautiful and functional.



Fall

2022

Assorted fabrics, thread, and batting
69" x 86"



Birds of a Feather

2023

Assorted fabrics, thread, and batting
66" x 84"



Basketweave

2025

Assorted fabrics, thread, and batting
49" x 66"



Pinwheels

2024

Assorted fabrics, thread, and batting
64" x 68"



Yossi Peled is an Israeli-born artist who lives in Miami. He works exclusively with metal, combining construction wire with differently sized wire mesh to create small and monumental works that challenge the medium's inherent limitations.

Yossi's passion for using recycled objects and raw materials emerged as soon as he began to study art. His early work—abstractions created from found objects—morphed progressively over the years into the body of work you see today: timeless representations of figures and characters in a medium that defies the very notion of what a sculpture is and should be.

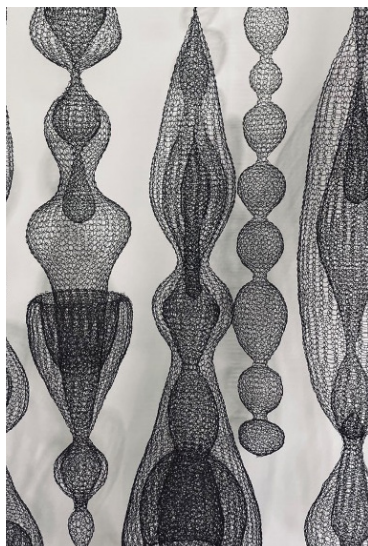
In Yossi's hands, a plain wire can be bent over and over, twisted in all directions, and hammered repeatedly until it metamorphoses - almost magically - into sculptures that are inspired by the strength of a gaze, the essence of the human body, or by the extravagance of a fashion icon.

"I draw with wire metal."

Artist Statement

"The Dance Between Light and Shadows" In this evocative series, the artist weaves intricate sculptures from interlaced steel wires, capturing the tension between fragility and strength. Each piece, created from looped annealed wire, explores the concept of freedom of movement, giving form to the invisible rhythms that govern both body and spirit.

As the sculptures interact with their environment, they cast ever-changing patterns of light and shadow, creating a dynamic dialogue between presence and absence, solidity and air. Through his mastery of material and space, the artist invites viewers into a delicate dance — a suspended moment where freedom, movement, and transformation merge.



VESSELS

2024

Looped wire metal hanging sculptures
Ten, each 72" high



VASES

2024

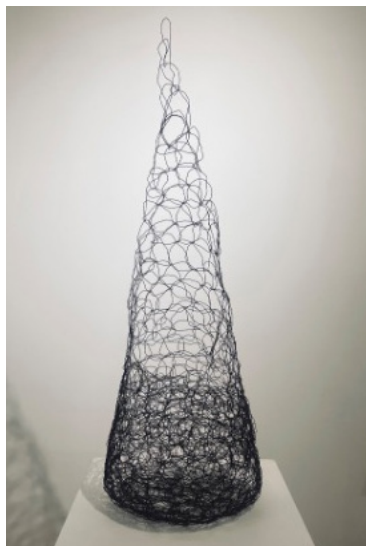
Hand-woven metal wire
42" high



VASES

2024

Hand-woven metal wire
42" high



VASES

2024

Hand-woven metal wire
42" high

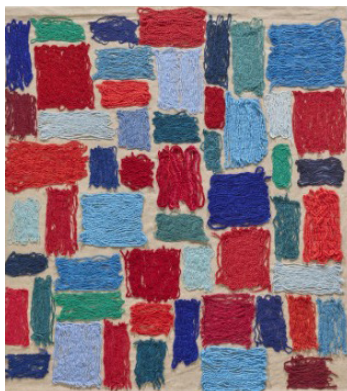


Evelyn Politzer, originally from Uruguay, now lives and works in Miami, Florida. After attending law school in Montevideo, Uruguay, and moving to the United States, she pursued her passion for art, receiving her MFA in Visual Arts in 2021. Evelyn is a 2020 recipient of the Ellies Creator Award from Oolite Arts Organization. Since 2020, her art practice has evolved outside of the studio, when Politzer co-founded FAMA-Fiber Artists Miami Association- with the mission to educate and advance fiber arts as a contemporary art form.

Politzer's select solo exhibitions include "Felt Dreamscapes" 2024 at the Ft Lauderdale Airport, Terminal 2; "Nature and History" 2023 at the Hidden Garden in Pinecrest Gardens, FL; "Tree Huggers and Nests. The Art of Evelyn Politzer" 2022 at Miami Beach Botanical Garden; "Invisible Threads" 2021 at Hialeah Cultural Center, Miami Dade College. Selected 2025 group exhibitions include "Ancestral Lines" at the Coral Springs Museum of Art"; "idas y vueltas. From Here and There" at the Collective 62.

Artist Statement:

I am a visual artist who communicates through yarn, thread, and fabric. Using traditional textile methods like knitting, weaving, and embroidery, I create works in multiple scales that range from small tapestries to monumental sculptures. My material choice was always clear. Working with wool was only natural in my native country of Uruguay, where the sheep population outnumbers the human population. The relationship between my material use of wool fibers and their connection to my place of birth, evokes the comfort of belonging, no matter where I am in the world.



Brushstrokes

2025

Hand-dyed wool "paint strokes"
applied on linen
65" x 59"



Weaving in Space I

2025

Undyed wool, silk, and other fibers
64" x 63"



Weaving in Space II

2025

Undyed wool, silk, and other fibers
36" x 36"



Weaving in Space III

2025

Undyed wool, silk, and other fibers
33" x 36"



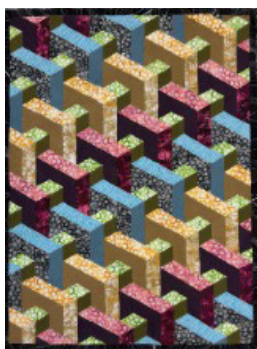
Miki Speijers - In the 1980s, Miki Speijers began her career at a typesetting company as a proofreader then moved into typesetting and camera work. She was then hired by a creative agency to meet with clients, manage creatives, and oversee all print projects. In 1987, she partnered with Thomas Weinkle to start a graphic and web design firm.

She decided while managing a creative firm, her own creativity needed a solo outlet. Although she learned to sew at an early age, her understanding of paper led her to the love of fabric and interest in quilting.

Miki Speijers served as chair and auction chair of the Arts and Business Council of Miami from 1999 to 2010, and Showbook director for the Broward Quilt Expo from 2019 to 2023.

Artist Statement:

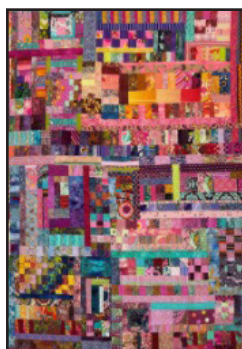
Making a quilt is a way to create something unique. Gifting a quilt is a way to honor and cherish family and friends. A quilt can represent several ideas at once. It can provide warmth and comfort, it can highlight an idea or mood, and it can provide a way to move through time and carry history and memory by the passing of the quilt down to others.



Gear

2024

Cotton, Pattern by Ruth Ann Berry
50" x 68"



Love you to the Moon

2021

Cotton
53" x 70"

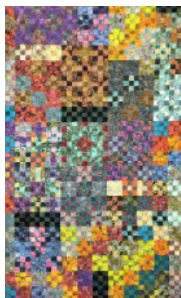


Miami Terrazzo

2021

Cotton

79" X 98"



Red in Check

2024

Batik Cotton

77" X 96"

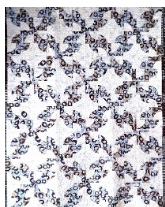


Shadow & Light

2007

Batik Cotton

63" X 81"

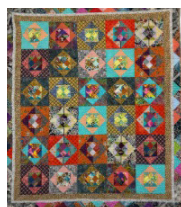


World without End

2024

Cotton

77" x 103"



Square in a Square

2024

Cotton

72" x 82"



Up – Tall & Skinny

2021

Cotton

15" x 104"



Sunflower

2021

Batik Cotton

51" X 82"



This is the Exit

2024

Batik Cotton

70" x 92"



Robertha Blatt, born in Rio de Janeiro, lives and works between Miami and Rio de Janeiro. For over twenty years, she has explored the interaction between art, psychology, and education, weaving various hats as an artist, educator, family therapist, psychologist, and mother. Blatt is currently an MFA student at Barry University College of Arts and Sciences.

In her studio/therapy office, working with children, adolescents, and families, she develops hybrid processes that intertwine clinical and artistic practices, utilizing multisensory resources to expand realms of expression. Her role as an artist and creator is also relational and collective. Operating in both public and private spaces, her projects aim to engage diverse groups of people—schools, visitors, workers, art agents, and local communities—in immersive experiences that establish alternative modes of connection between spaces, materials, and presences.

Artist Statement:

In constant dialogue with my role as an educator and psychologist for over two decades, I delve into the convergence of therapeutic practices and artistic expression where presence and encounter are guiding principles for sensitizing the potentialities of bodies engaging with spaces, experiences, and sensory materialities.

The collective nature of my work surpasses a mere engagement with the finished pieces; rather, it emanates from the very conception of the artistic propositions, grounded in the dynamic exchange between individuals, institutions, communities, public spaces, artists, and other pivotal cultural agents.

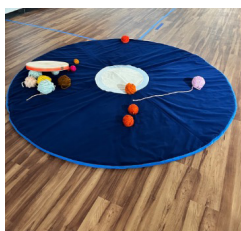


Rosa dos Ventos III

2025

Wood sculpture, fabric

Dimensions variable

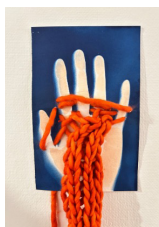


Olhos d'Água

2025

Circular fabrics in various colors,
natural wool, ocean drums

Dimensions variable

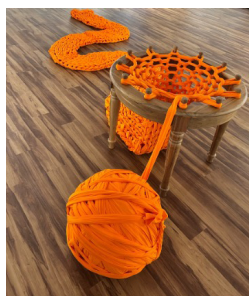


Recados Oníricos

2024, 2025

Watercolor paper, essential oils,
cyanotype, natural wool

Fourteen each, 8 1/2" x 5"



Rosa dos Ventos II

2024

Wood sculpture, fabric

Dimensions variable



Olhos d'Água

2025

Circular fabrics in various colors,
natural wool, ocean drums

Dimesnions variable



Joy Johnson is a photographic artist of Jamaican and Irish descent. She lives and works in Miami, Florida, where she is currently pursuing an MFA degree in Photography at Barry University while working as a photo lab technician. She is best known for her still-life compositions and found street scenes that she depicts by using black and white film and darkroom printing techniques. Her work explores themes of intuition, internal dialogue, and introspection.

Her visual narrative reflects her life as a single parent balancing domesticity, professional life, and personal pleasure. Joy has exhibited her work in the Coral Springs Museum of Art in Coral Springs, Florida, the Andy Gato Gallery in North Miami, Florida, and the JKC Gallery in Trenton, New Jersey.

Artist Statement:

I make photographs to explore the subconscious in a tangible way. I use personal objects and environments as an extension of self to create a reflection between subconscious associations and conscious identity. At its foundation, the work is quiet and restrained but calls out messages of transience and intuition. My work serves as an abstract portrait of self and an open-ended poetic allusion, inviting my audience to reflect on their own internal processes.



Untitled Still Life with Black Bottle

2021

Inkjet print

36" x 46"



Untitled Still Life with Butterflies

2021

Inkjet print

36" x 46"

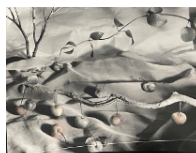


Untitled Still Life with Chair

2021

Inkjet print

36" x 46"

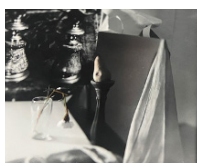
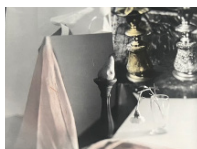


Quadriptych with Cherries

2025

Hand-colored Silver Gelatin Print

8" x 10"

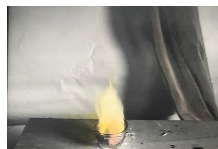


Quadriptych with Pear

2025

Hand-colored Silver Gelatin Print

8" x 10"



Quadriptych with Burning Cup

2025

Hand-colored Silver Gelatin Print

8" x 10"



Still Life with Stem

2023

Inkjet print

17" x 22"

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