
"POETICS OF RELATION"

PÉREZ ART MUSEUM MIAMI
MIAMI
MAY 29 - OCTOBER 18

Titled after a book by Martinican author Édouard Glissant (1928–2011), this exhibition proposed a connection between Miami’s multicultural society and the larger history of global migrations. Works by six artists addressed the subjects of transience, belonging, and loss using powerful visual metaphors, many taken from the landscape and culture of the Caribbean. They included Xaviera Simmons’s *In the Lushness of* (2015), a wall of hand-lettered English, Spanish, and Creole texts describing Caribbean water, winds, and light; Tony Capellán’s ocean-hued *Mar inva-dido* (2015), a wall-to-wall installation of personal possessions found washed up on the beaches of Santo Domingo; and Harvin Anderson’s *Country Club: Chicken Wire* (2008), a painting of a fenced-off tennis court that contrasts tropical vegetation with a relic of British rule.

Elsewhere were Ledelle Moe’s massive concrete heads, resembling artifacts from lost civilizations; Zarina Bhimji’s film *Jangbar* (2015), documenting the Kenya Railway line, built by Indian laborers; and Yto Barrada’s *Twin Palm Island* (2011), two palm tree-shaped metal signs that seemed to refer to the exoticized image of Morocco promoted by tourist boards. Although these latter works lacked specific Caribbean references, their concerns were achingly consistent with the rest of the show.

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