



John Akomfrah: *Tropikos*
February 24–August 27, 2017

This exhibition presents *Tropikos* (2016), a recent film by John Akomfrah (b. 1957, Accra, Ghana; lives



in London), which examines the encounter between British explorers and the people of Africa in the 16th century. This large-scale video installation was filmed in the Tamar Valley of England—a location with significant, if largely forgotten, ties to the slave industry: it is where the first British slaving excursion set sail for Africa and its waterways would serve as a hub for the industry. *Tropikos* is an experimental drama that gives a hyperreal

visual quality to this critical moment in history, reimagining it within the contemporary landscape as a series of exquisitely realized tableaux vivants. *John Akomfrah: Tropikos* marks the North American debut of this film.

John Akomfrah: Tropikos is organized by PAMM Associate Curator Diana Nawi with support provided by Knight Foundation.

Toba Khedoori
April 21–September 24, 2017



Toba Khedoori explores the artist’s nuanced and powerful body of work. Born in Sydney, Australia in 1964, Khedoori has lived and worked in Los Angeles since 1990. Her early works are notable for their precise draftsmanship and for their use of negative space—often at a very large scale. Khedoori frequently depicts architectural forms from distanced perspectives, rendering commonplace objects and spaces familiar yet decontextualized. In recent years, she has transitioned from paper to canvas, producing smaller-scale works that hover between representation and abstraction. Like her earlier compositions, these works are enigmatic and acutely detailed; in an art world awash with rapidly moving images and saturated colors, Khedoori remains committed to the silent, slow, and exacting process of working by hand. The exhibition is the first major museum presentation of Khedoori’s new paintings and her first survey in fifteen years.

Toba Khedoori is organized by the Los Angeles County Museum of Art. The exhibition is presented at PAMM by COMPAC. The Surfaces Company.

Lead individual support received from and Patricia and William Kleh. Support from Mandarin Oriental is also gratefully acknowledged.





Youssef Nabil: I Saved My Belly Dancer
May 5–October 1, 2017

Featuring actors Salma Hayek and Tahar Rahim, *I Saved My Belly Dancer* is a lavish production by



Youssef Nabil (b. 1972, Cairo; lives in New York) filmed in high definition with a color treatment reminiscent of hand-tinted vintage photographs. The film is a hypnotic allegory of Egypt's cultural heritage and the shifting perceptions of the position of women in the region. In the Middle East, belly dancing was once considered a high art form, and would be regularly performed at weddings and other kinds of celebrations. In recent years such elegant customs—together with their associations with a relatively liberal attitude toward women—have been increasingly placed under threat

by the rise of conservative religious sentiments on one hand and the objectification and sexualization of women within commercial imagery on the other. In this sense, the film laments the fading of once-proud and meaningful traditions amid the changing ideological circumstances of the artist's native country. At the same time, it hints at the possibility that such legacies may yet survive both in memory and in exile.

Youssef Nabil: I Saved My Belly Dancer is organized by Pérez Art Museum Miami with support provided by Knight Foundation.

John Dunkley: Neither Day nor Night
May 26, 2017–January 14, 2018

This exhibition presents the work of John Dunkley (b. 1891, Savanna-la-Mar, Jamaica; d. 1947,



Kingston), widely considered to be one of Jamaica's most important historical artists. *Neither Day nor Night* will include paintings from the 1930s and '40s alongside a smaller selection of carved-wood and stone sculptures. Dunkley's paintings are defined by their distinctive dark palette, detailed imagery—often landscapes—and psychologically suggestive underpinnings. His intimate sculptures reflect more figurative elements—people and animals—and offer insights into his unique iconography. Although his work is well represented in the collection of the National Gallery of Jamaica, Kingston, as well as in

international private collections, Dunkley has not been the focus of a solo exhibition since the 1970s, and never before outside Jamaica. This exhibition represents a unique opportunity to bring together a substantial grouping of his work and to create an international context for its study.

John Dunkley: Neither Day nor Night is organized by PAMM Associate Curator Diana Nawi with Nicole Smythe-Johnson, independent curator. David Boxer serves as curatorial advisor on this exhibition. This exhibition is presented by Davidoff Art Initiative and the catalogue for this exhibition is supported by Furthermore: a program of the J. M. Kaplan Fund.





**Hew Locke: *For Those in Peril on the Sea*
July 21, 2017–August 26, 2018**

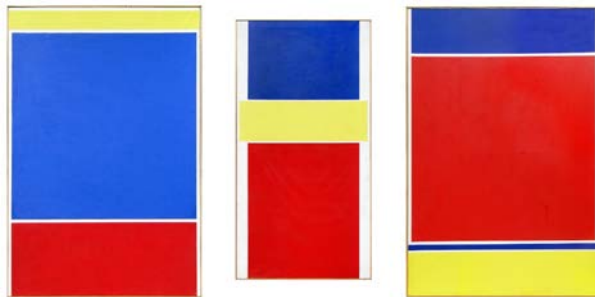
This exhibition presents the second iteration of *For Those in Peril on the Sea* (2011), an installation by Hew Locke (b. 1959, Edinburgh; lives in London) first shown in 2013 during PAMM's inaugural programming. Consisting of dozens of scaled-down replicas of ships suspended from the ceiling, the installation creates the impression of a massive exodus taking place throughout the architectural space above the viewer. It features a broad range of vessel types, from cigarette boats, catamarans, and cruise liners to ragged fishing skiffs and timeworn cargo ships. In light of Miami's history as the site for numerous waves of immigration—particularly from the Caribbean, and specifically by sea—*For Those in Peril on the Sea* will have a particular resonance for the Museum's audiences. With its significant links to the South Florida community, this installation, part of Pérez Art Museum Miami's permanent collection, promises a powerful experience for visitors.



Hew Locke: For Those in Peril on the Sea is organized by PAMM Chief Curator Tobias Ostrander. The exhibition is presented by Duty Free Americas, Inc. with support provided by Knight Foundation.

***On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*
June 8, 2017 – April 8, 2018**

This multi-part exhibition project celebrates the recent gift of 167 works by Contemporary Cuban artists donated to the museum by Jorge M. Pérez. It additionally includes a significant number of recent acquisitions purchased during the last year with funds provided as part of this gift. The overall project is organized around the metaphor of the horizon line, a motif that appears in multiple works that form part of the collection.



The project is arranged into three distinct moments or "Chapters," that serve to structure selections from this extensive collection into three thematic presentations, unfolding over a period of a year. Each presentation involves a rehang of the exhibition galleries, accompanied by distinct public programs and performances; as well as the placement of select works from the Pérez collection within the museum's permanent collection galleries.

The individual chapters each explore various meanings placed on the horizon, which include this vista as a symbol of desire, longing or containment. The artworks that involve these references help generate a larger dialogue between the works on view and the specificities of Cuba's current physical, social and political landscape, as revealed through each artist's personal experience and unique aesthetics.

On the Horizon: Selections from the Jorge M. Pérez Cuban Art Collection is organized by PAMM Chief Curator Tobias Ostrander. This exhibition is presented by City National Bank with additional support provided by Cidade Matarazzo and Pomellato.





Spots, Dots, Pips, Tiles: An exhibition about dominoes
June 30–October 2017



An exhibition about dominoes

Spots, Dots, Pips, Tiles: An exhibition about dominoes showcases artworks that reflect the multilayered aspects of the domino game, a tradition that is heavily practiced in the American South, Latin America, and the Caribbean. Dominoes, a popular game with origins dating to ancient China, has a discernible aesthetic and political vantage point, and offers a look into specific communities that grow around the domino table. Some of the works in the exhibition directly reference dominoes; others provide a conceptual relationship to the game or address the subject in terms of larger human conditions, such as, political struggles, religious beliefs, and racial stereotypes. The show features over 19 international contemporary artists working in a variety of media, including painting, mixed-media, sculpture, installation, and video. Collectively, these artists approach the game of dominoes—its history, community, strategy, and aesthetics—as metaphor and practice.

Artists: José Bento, Papo Colo, Donna Conlon & Jonathan Harker, Donald Evans, Radamés “Juni” Figueroa, Sarah Hotchkiss, Glendalys Medina, Hélio Oiticica, Rodolfo Peraza, Kenny Rivero, Betye Saar, Edra Soto & Dan Sullivan, Donald Sultan, Tafa, Ana Maria Tavares, Talwst, Erika Verzutti, Nari Ward, and Lawrence Weiner.

Spots, Dots, Pips, Tiles: An exhibition about dominoes is organized by Hunter East Harlem Gallery and co-curated by Hunter East Harlem Gallery Curator Arden Sherman and PAMM Associate Curator María Elena Ortiz.

Haroon Mirza
July 14, 2017–May 20, 2018

Haroon Mirza (b. 1977, London; lives in London) is a multimedia artist who works with audio-visual



material, electronic equipment, amplifiers, and found objects to create immersive environments and kinetic sculptures. His work amplifies phenomena, such as electricity, that are often imperceptible and seeks to create or distort the relationship between optical and acoustic phenomena, giving unexpected visual and sensorial analogs to what we hear. He uses a particular visual and material vocabulary to modify architecture, including colored-neon, LEDs, and sculptural acoustic foam, creating installations that offer a precise, highly mediated experience of sound and light. The result is a unique and often uncanny phenomenological experience for his viewers.





Mirza has been commissioned by PAMM to create a new work for its double-height gallery. For this project, the artist will create a technical system using speakers and LEDs that will translate electrical currents into a choreographed display of light and sound, transforming our experience of the space.

Haroon Mirza is organized by PAMM Associate Curator Diana Nawi with support provided by Knight Foundation.

Dara Friedman: Perfect Stranger

October 20, 2017–March 4, 2018



PAMM presents the first major career survey of the work of Dara Friedman (b. 1968, Bad Kreuznach, Germany; lives in Miami). Friedman is best known for film and video installations that combine the techniques and principles of structuralist filmmaking with a strong emotional charge and an intuitive approach to subject matter. Her work unravels cinematic conventions, laying bare the materiality and mechanics of film production while harnessing the accidents that occur as light passes through lens and celluloid. The results strip away and demystify film's illusionistic tendencies, while distilling uncanny fragments from the ordinary world and transforming everyday sights and sounds into the raw material for sensual—often euphoric—encounters.

Dara Friedman: Perfect Stranger is organized by PAMM Curator René Morales. This exhibition is presented by Citi with generous support from the Andy Warhol Foundation for the Visual Arts. Lead individual support received from Dennis and Susan Bell Richard and Mark and Nedra Oren.



From the truer world of the other: Typewriter Art from the PAMM Collection

Nov. 17, 2017 – April 15, 2018

From the truer world of the other: Typewriter Art from the PAMM Collection presents a selection of works acquired from the Sackner Archive of Concrete and Visual Poetry through a combined gift and purchase made possible by the generosity of the John S. and James L. Knight Foundation, Ruth and Marvin A. Sackner, and the Sackner Family Partnership. Featuring the work of approximately 15 individuals—including Carl Andre, Henri Chopin, Dom Sylvester Houédard, d.a. levy, and Françoise Mairey—the exhibition explores how artists and poets have transformed the typewriter, a machine for office work, into a tool for experimental artistic and poetic expression. Harnessing the machine's inherent precision while defying its physical limits, these artists create a dizzying array of optical effects and novel forms of geometric abstraction.

From the truer world of the other: Typewriter Art from the PAMM Collection is organized by PAMM Assistant Curator Jennifer Inacio and PAMM Curator René Morales.

Captions: Lawrence Weiner, *OUT OF SIGHT*, 2016. Courtesy the artist © 2016 Lawrence Weiner / Artists Rights Society (ARS), New York • John Dunkley, *Back to Nature*, 1939. Collection National Gallery of Jamaica • John Akomfrah, Still from *Tropikos*, 2016. Collection Pérez Art Museum Miami, museum purchase with funds provided by PAMM's Collectors Council. © Smoking Dogs Films; Image courtesy Lisson Gallery • Toba Khedoori, *Untitled (clouds)*, 2005. Sender Collection. © Toba Khedoori, courtesy Regen Projects, Los Angeles and David Zwirner, New York/London. Photo: © Douglas M. Parker Studio • Youssef Nabil, *I Saved My Belly Dancer*, 2015. © Youssef





Nabil. Collection Pérez Art Museum Miami, museum purchase with funds provided by Joan Weberman. Courtesy of the artist and Nathalie Obadia Gallery, Paris • Hew Locke, *For Those in Peril on the Sea*, 2011. Collection Pérez Art Museum Miami, museum purchase with funds from the Helena Rubinstein Foundation Challenge Grant. © Hew Locke. Photo: Daniel Azoulay • Waldo Balart, *Trilogía neoplástica*, 1979. Collection Pérez Art Museum Miami, gift of Jorge M. Pérez • Dara Friedman, Still from *Government Cut Freestyle*, 1998. Collection Pérez Art Museum Miami, gift of Dennis and Debra Scholl. © Dara Friedman, courtesy the artist and Gavin Brown's Enterprise, New York. • Dom Sylvester Houédard. *from the truer world of the other (dsh 720113)*, 1972. Typewriting on paper, 13 x 8 inches. Collection Pérez Art Museum Miami, acquired from The Sackner Archive of Concrete and Visual Poetry, with support from the John S. and James L. Knight Foundation

About PAMM:

Pérez Art Museum Miami (PAMM) promotes artistic expression and the exchange of ideas, advancing public knowledge and appreciation of art, architecture and design, and reflecting the diverse community of its pivotal geographic location at the crossroads of the Americas. A 32-year-old South Florida institution formerly known as Miami Art Museum (MAM), Pérez Art Museum Miami opened a new building, designed by world-renowned architects Herzog & de Meuron, in Downtown Miami's Museum Park on December 4, 2013. The facility is a state-of-the-art model for sustainable museum design and progressive programming and features 200,000 square feet of indoor and outdoor program space with flexible galleries; shaded outdoor verandas; a waterfront restaurant and bar; a museum shop; and an education center with a library, media lab and classroom spaces. For more information, please visit www.pamm.org, find us on Facebook (facebook.com/perezartmuseummiami), or follow us on Twitter (@pamm).

For media inquiries, please contact Alexa Ferra | aferra@pamm.org | 786 345 5619

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