



## Pérez Art Museum Miami Announces 2025 Exhibitions

*Including an Extensive Photography Exhibition Drawn from its Collection and  
Never-Before-Seen Work by Elliot and Erick Jiménez*



Installation view: *Gyula Kosice: Intergalactic*, Fundación Malba, 2024. Photo: Santiago Orti.

(MIAMI, FL — February 5, 2025) — **Pérez Art Museum Miami (PAMM)** is pleased to announce its upcoming exhibition programming for 2025, including ***Narratives in Focus***, an exploration of photography drawn from PAMM's collection; ***Gyula Kosice: Intergalactic***, a celebration of the late experimental Argentine artist; and ***Elliot and Erick Jiménez: El Monte***, an exhibition of new and never-before-seen works from the identical twins Elliot and Erick Jiménez that bridge Western art historical imagery and the spiritual practice of Lucumí.



Widline Cadet, *Sé Sou Ou Mwen Mété Espwa m #1 (I Put All My Hopes on You #1)*, 2021. Collection Pérez Art Museum Miami, museum purchase with funds provided by Joseph Wemple.

### ***Narratives in Focus: Selections from PAMM's Collection***

Through October 5, 2025

*Narratives in Focus* explores photography drawn from PAMM's collection. Featuring a diverse range of artists from the Caribbean, United States, Latin America, and Africa, this exhibition delves into nuanced expressions of individual and collective identities, prompting viewers to critically engage with themes of race, gender, and culture. The exhibition emphasizes the power of photography as a medium to investigate personal histories, cultural identities, and social dynamics. Through diverse visual languages, the artists highlight issues of memory, migration, and the interplay between tradition and modernity. Themes of survival, resistance, and empowerment are prevalent, reflecting the artists' commitment to addressing and redefining notions of home, land, and community.

Presented artists are Widline Cadet, Sarah Charlesworth, River Claire, Camila Falquez, Anna Bella Geiger, Njaimeh Njie, Athi-Patra Ruga, and Mary Sibande.



Still from Guerreiro do Divino Amor, *The Miracle of Helvetica*, 2022. Courtesy of the artist.

### ***Worlds Apart***

February 27, 2025–March 1, 2026

*Worlds Apart* is presented in three chapters, each showcasing a single video work by a different artist: *People's Limbo in RMB City* by Cao Fei, *Reality or Not* by Cécile B. Evans, and *The Miracle of Helvetica* by Guerreiro do Divino Amor. Each video takes viewers on a journey through alternate realities where the boundaries between the real, the virtual, and the imagined blur. Collectively, the works examine how constructed worlds—whether simulated, cultural, or mythological—shape our understanding of identity, space, and power.



Installation view: Gyula Kosice: *Intergalactic*, Fundación Malba, 2024. Photo: Santiago Orti.

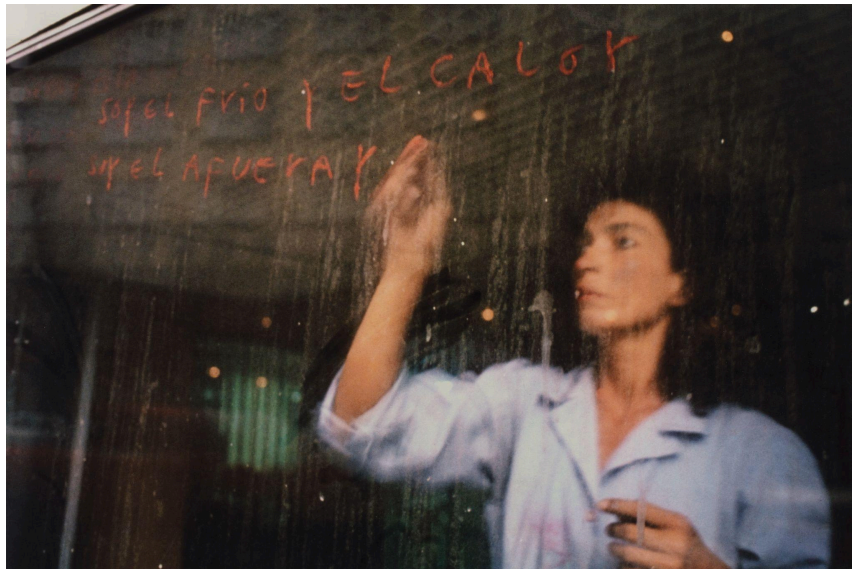


### ***Gyula Kosice: Intergalactic***

March 20, 2025–September 7, 2025

One hundred years after his birth, *Gyula Kosice: Intergalactic* celebrates the career of the Argentine artist Gyula Kosice (b. 1924, Košice, Czechoslovakia; d. 2016, Buenos Aires, Argentina), an experimental artist, sculptor, poet, and theorist. Co-founder of Arturo (1944) and Madí (1946), two constructive art groups centered in the Rio de la Plata region between Uruguay and Argentina, he was also a prominent figure in the international avant-garde after 1945. His practice introduced original artistic ideas, such as interactive sculptures, which questioned the relationship between the art object and the spectator and experimented with a wide range of materials, many of which had never been used in art before.

Like Julio Le Parc and Carlos Cruz-Diez, he incorporated light and motion, yet he was one of the first to incorporate water in his works. *Intergalactic* focuses on his experimental production, in which motion was a constant and essential feature. It includes works he created between 1950 and 1980, such as acrylic sculptures, kinetic reliefs, and drops of water, most of which incorporated lights and were activated by aerators and motors.



María Teresa Hincapié, *Vitrina*, 1989–2020. Jorge M. Pérez Collection, Miami, Florida. Courtesy 1 Mira Madrid.

### ***Language and Image: Conceptual and Performance-based Photography from the Jorge M. Pérez Collection***

May 15, 2025–January 18, 2026

*Language and Image* is focused on conceptual and performance-based works in the Jorge M. Pérez collection. The exhibition plays on assumed expectations of the message being delivered by the photographic image, and its ability to represent our world, while acknowledging photography's ability to construct its own truth and reality.

*Language and Image* will feature over 100 works exploring the creative diversity of this artistic genre from over 50 international artists based in Argentina, Benin, Brazil, Chile, Colombia, Cuba, France, Germany, Mexico, Netherlands, Puerto Rico, South Africa, Spain, and the United States among other countries.



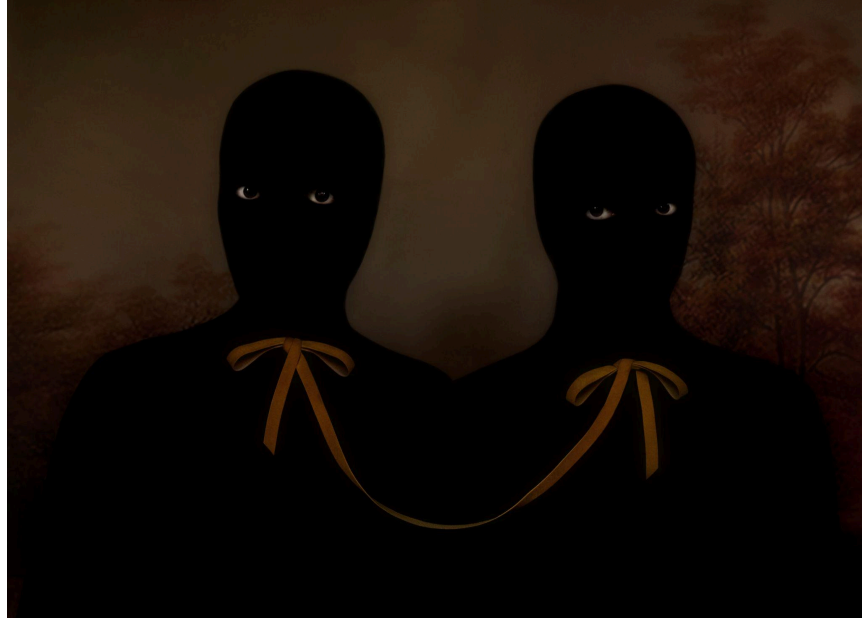
Mark Dion, *South Florida Wildlife Rescue Unit: Mobile Laboratory*, 2006. Collection Pérez Art Museum Miami, gift of Lin Lougheed. Installation view: *AMERICANA*, Pérez Art Museum Miami, 2013–14. Photo: Oriol Tarridas © Mark Dion. Courtesy the artist and Tonya Bonakdar Gallery, New York / Los Angeles.

***Mark Dion: The South Florida Wildlife Rescue Unit***

May 24, 2025–February 2, 2026

Mark Dion blurs the lines between reality and fiction to examine human intervention in nature. Originally commissioned by the Miami Art Museum (now PAMM) in 2006, this large-scale installation presents a mobile rescue unit—a fully equipped vehicle operated by a fictional team dedicated to saving endangered species in the Everglades. Accompanied by mannequins in uniform and a vitrine displaying conservation tools and artifacts, the installation humorously critiques bureaucratic inefficiency, while also celebrating grassroots environmental activism.

With *The South Florida Wildlife Rescue Unit*, Dion invites viewers to reflect on the complex history of the Everglades—spanning early exploration, ecological exploitation, and contemporary efforts at restoration. Through meticulous research and an uncanny sense of irony, he questions how science, policy, and myth shape our understanding of nature. This exhibition highlights pressing environmental and social concerns, offering insight on Florida's most fragile ecosystem.



Elliot and Erick Jiménez, *El Monte (Ibeji)*, 2024. Courtesy of Elliot and Erick Jiménez.

***Elliot and Erick Jiménez: El Monte***

August 28, 2025–February 8, 2026

*Elliot and Erick Jiménez: El Monte* will be their first museum solo exhibition. Identical twin brothers, who are also a photography duo, will exhibit an entirely new body of work inspired by the spiritual tradition of Lucumí—a syncretic Afro-Caribbean religion that developed in Cuba in the late 19th century that brings together elements of the traditional Yoruba religion, Catholicism, and Spiritism—and Lydia Cabrera’s seminal text *El Monte*. Often referred to as “the Santería Bible,” *El Monte* was translated into English for the first time in 2023, giving millions more access to information about various Caribbean religions and spiritual practices. This exhibition seeks to provide that same access—emphasizing the Jiménez twins’ bicultural upbringing as Cuban Americans raised in the Lucumí tradition. Although comprised primarily of photographs, there will also be sculptural works throughout the exhibition.



Sketch for John Gerrard, *GHOST FEED (AMAZONIA) 2*, 2025. Courtesy of the artist and Pace Gallery. Commissioned by Folkestone Triennial, UK, Thoma Foundation, USA with additional funding from The Irish Arts Council.

**John Gerrard: *GHOST FEED (AMAZONIA) 2***

September 18, 2025—Summer 2026

*GHOST FEED (AMAZONIA) 2* is a new annual solar simulation by artist John Gerrard, marking a series of departures and innovations for the artist, including his first evolved usage of artificial intelligence in the vocabulary of movements. The work centers around two central subjects: a virtual Amazonian white cheeked spider monkey with its characteristic mask-like facial markings and a videogame-like smoking rainforest in which the primate is set. The monkey is seen to perform a slow dance, whose choreography emerges from a MIDI interface allowing the artist to perform movement scores over extended periods of time. Custom AI witnesses the performance to create ever-changing, repeating iterations of the work. *GHOST FEED (AMAZONIA) 2* draws on multiple traditions including the theatre of Samuel Beckett, Japanese Noh theatre, and histories of minimal techno music.





Alia Farid, *Elsewhere*, 2023. Installation view, Chisenhale Gallery, London, 2023. Photo: Andy Keate.

### ***Alia Farid: Elsewhere***

September 25, 2025–September 27, 2026

This exhibition marks the debut of multidisciplinary artist Alia Farid's *Elsewhere* series in the United States. Consisting of 50-60 textile pieces, *Elsewhere* highlights the accumulative and open-ended nature of this research-based exhibition project. More than half of the works, particularly those produced inspired in the Cuban and Dominican contexts, have been commissioned by PAMM, produced specifically for this exhibition. This ongoing research project, which brings together textile-based works from Puerto Rico, Cuba, and the Dominican Republic, maps the migration and presence of Arab cultures in the Caribbean. The works are created in close collaboration with weavers in Samawa, in southern Iraq, through a combination of flat weaving and chain stitching specific to the region.





Woody De Othello, *Ibeji*, 2022. Collection Pérez Art Museum Miami, museum purchase with funds provided by Simi Ahuja and Kumar Mahadeva. © Woody De Othello. Courtesy the artist and Jessica Silverman Gallery. Photo: Eric Ruby.

### **Woody De Othello**

November 13, 2025–August 30, 2026

Miami-born artist Woody De Othello presents a new series of ceramic sculptures that explore the vessel as both a functional object and a symbol of containment, transformation, and spirituality. Known for his hand-built ceramics, Othello stretches, elongates, and animates household items—radiators, chairs, and vessels—blurring the line between the animate and inanimate. His works, infused with humor and uncanniness, evoke the unseen energies that shape our daily lives. Rooted in his Haitian heritage and African diasporic traditions, Othello draws inspiration from Haitian Vodou practices, nkisi power figures, and the ritual significance of objects. As Othello's first major solo museum exhibition in Miami, this presentation reflects his deep connection to the city and its Haitian community. Through material experimentation and sculptural gesture, the exhibition highlights the ways objects hold history, absorb meaning, and serve as vessels for spiritual and emotional experiences.

### **ABOUT PAMM**

Pérez Art Museum Miami (PAMM), led by Director Franklin Sirmans, 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. The 40-year-old South Florida institution, formerly known as Miami Art Museum (MAM), opened a new building, designed by world-renowned architects Herzog & de Meuron, on December 4, 2013, in Downtown Miami's Maurice A. Ferré Park. 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.

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Accredited by the American Alliance of Museums, Pérez Art Museum Miami (PAMM) is Sponsored in part by the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture. Support is provided by the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners. Additional support is provided by the City of Miami and the Miami OMNI Community Redevelopment Agency (OMNI CRA). Pérez Art Museum Miami is an accessible facility. All contents ©Pérez Art Museum Miami. All rights reserved.



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[pamm@culturalcounsel.com](mailto:pamm@culturalcounsel.com)