

# ART TRANSFORMS

PATRICIA & PHILLIP FROST ART MUSEUM FIU



**ANNUAL REPORT**  
Year in Review 2024-25

**FIU**

Patricia & Phillip  
Frost Art Museum

# A LETTER FROM THE DIRECTOR

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This past year has been one of profound transition and meaningful growth for our museum. As we turned the page on one chapter and began another, we embraced change not as a disruption, but as a catalyst for renewed purpose and creative momentum.

Leadership transitions invite reflection an opportunity to pause, recalibrate, and reaffirm our mission as a university museum dedicated to the advancement of knowledge through art. Over the past twelve months, our staff, advisory board, and community partners have demonstrated remarkable resilience and unwavering commitment. Together, we not only upheld the excellence our audiences have come to expect, but also seized new opportunities to innovate, advance scholarship, and deepen engagement across the FIU community and beyond.

We welcomed new voices and perspectives into our galleries through groundbreaking exhibitions and the continued cultivation of emerging artists and curators. Our education and outreach programs flourished integrating museum experiences into university coursework, supporting faculty, and expanding opportunities for students to engage directly with art, artists, and curatorial practice.

In particular, our paid and credit-bearing internship programs provided hands-on professional experiences for students across disciplines, fostering mentorship, skill development, and meaningful contributions to our exhibitions, collections, and educational initiatives. These collaborations have strengthened our role as both a cultural and academic laboratory, where creative inquiry and scholarly exploration intersect.

Behind the scenes, our team advanced key initiatives in collections research, curatorial innovation, digital engagement, membership, and institutional sustainability laying the groundwork for a museum that is both academically driven and community centered.

This report reflects a pivotal year marked by thoughtful stewardship, collaborative spirit, and intellectual curiosity. I am deeply proud of what we have accomplished together and profoundly grateful to our university leadership, faculty, students, and community supporters who continue to shape and sustain our work.

As we look ahead, I remain inspired by the power of art to connect us, challenge us, and expand our understanding of the world we share.



With gratitude,

A handwritten signature in black ink that reads "Miriam Machado". The script is fluid and cursive.

**Miriam Machado, Interim Director  
Patricia & Phillip Frost Art Museum FIU**



# A YEAR IN PHOTOS





## EXHIBITIONS

The Frost Art Museum's exhibition program is supported by endowments, donors, corporate sponsors, the Board of County Commissioners, and museum members. The museum receives ongoing 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.

### *The New York Collection for Stockholm Portfolio*

May 25 – November 10, 2024

Founded in 1958, the Moderna Museet in Stockholm has one of the world's greatest collections of modern art, and one of the strongest collections of American art in Europe. In 1973, the Swedish institution joined forces with the New York-based group. Experiments in Art and Technology (E.A.T.) to raise money for its collection. As partners, they produced a limited-edition art portfolio of 30 works by 30 artists, of which the Frost Art Museum owns one copy thanks to the donation of Mr. & Mrs. Bernard W. Gimbel in honor of Helen & Jacob Goldfinger. This exhibition featured the entire portfolio, with works by: Lee Bontecou, Robert Breer, John Chamberlain, Walter De Maria, Jim Dine, Mark di Suvero, Öyvind Fahlström, Dan Flavin, Red Grooms, Hans Haacke, Alex Hay, Donald Judd, Ellsworth Kelly, Sol LeWitt, Roy Lichtenstein, Robert Morris, Louise Nevelson, Kenneth Noland, Claes Oldenburg, Nam June Paik, Robert Rauschenberg, Larry Rivers, James Rosenquist, George Segal, Richard Serra, Keith Sonnier, Richard Stankiewicz, Cy Twombly, Andy Warhol, and Robert Whitman.

### *Juan Carlos Alom: Entre Los Elementos/Between the Elements*

June 15 – November 10, 2024

*Entre los elementos/Between the elements* marked the first solo museum exhibition of Cuban artist Juan Carlos Alom (b. 1964). Recognized for his experimental approach to photography, Alom creates work that investigates the various communities and identities that comprise Cuba and its diaspora. Vast lowlands and mountains, jungles, deserts, and the surrounding ocean contribute to the experiences of Cubans on the island and abroad. The works on view unraveled this link, spanning Alom's career from 1989 to the present day. This presentation included black-and-white and color photography as well as the debut of the film *Natural Pools* (2024).

### *The Lost Generation: Women Ceramicists and the Cuban Avant-Garde*

June 29 – September 29, 2024

*The Lost Generation: Women Ceramicists and the Cuban Avant-Garde* examined the participants and artistic output from 1949 to 1959 of the Taller de Santiago de las Vegas, a ceramic workshop on the outskirts of Havana. A decade of artistic experimentation primarily by little-known women ceramicists had deep reverberations both for the acceptance of ceramics as a fine art form in Cuba and for the



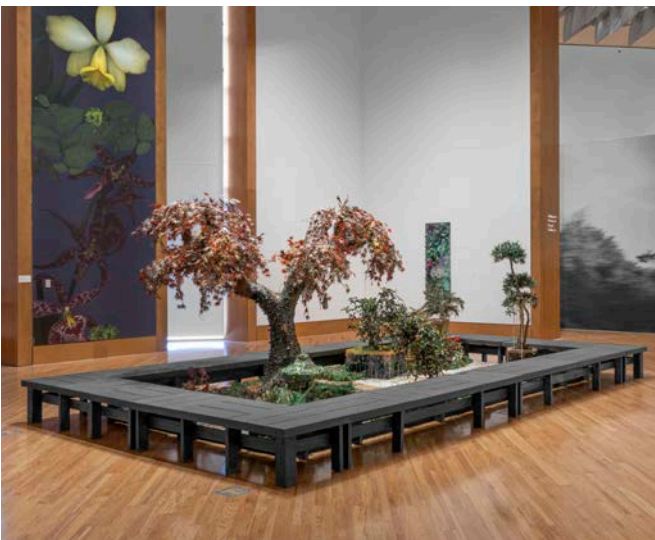


sybiotic relationship that flourished between the ceramicists and the painters, largely men, who visited the Taller to learn the craft. The painters in turn applied new techniques and methodologies to their two-dimensional production, which is now regarded as synonymous with the Cuban avant-garde (*vanguardia*).

### ***Of What Surrounds Me: Amanda Bradley, Cristina Lei Rodriguez, and Mette Tommerup***

**June 8, 2024 – January 12, 2025**

*Of what surrounds me* presented three artists whose creative process is profoundly influenced by nature, serving as both a significant element in their work and a conduit for exploring self and others. Taking its title from the poem by Mary Oliver of the same name, this exhibition positioned each artist as an instigator of close contemplation. Looking to their surroundings, Amanda Bradley (b. 1994), Cristina Lei Rodriguez (b. 1974) and Mette Tommerup (b. 1969) think of the natural world as both an immersive state and a vehicle for making meaning.



### ***Fighters for Freedom: William H. Johnson Picturing Justice***

**October 12 – January 5, 2024**

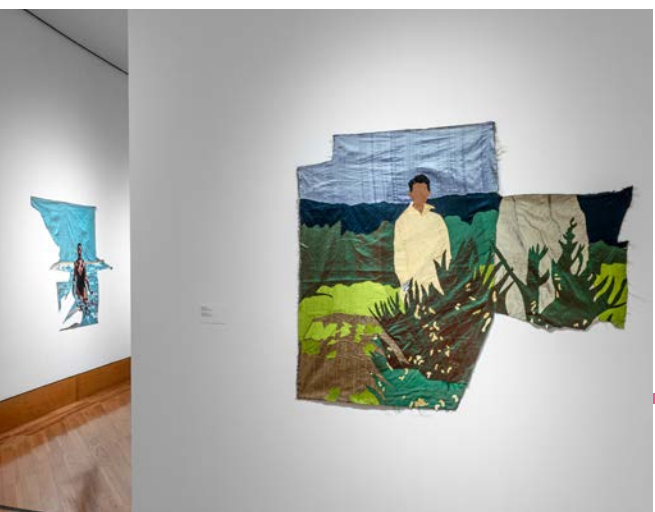
Harriet Tubman, George Washington Carver, Booker T. Washington, Frederick Douglass—the names conjure greatness, hard-won freedoms, and the cause of racial justice. Their lives, and the stories of two dozen more, came alive in William H. Johnson's *Fighters for Freedom*. With the series, Johnson celebrated defining moments that linked past and present individuals who, over the course of some two hundred years, changed the lives of countless people across the globe. Johnson showed *Fighters for Freedom* only twice during his lifetime: once at the 135th Street Branch of the New York Public Library during National Negro History Week in 1946, and again in Copenhagen in 1947 under the title *For Freedom and the U.N.* Although individual panels appeared in exhibitions from time to time, the group as a whole had not been seen in the United States for almost seventy-five years.



### ***Billie Zangewa: Field of Dreams***

**November 23, 2024 – April 13, 2025**

*Field of Dreams* was a solo exhibition featuring new and recent works by Billie Zangewa (b. 1973). Across her body of work, Zangewa creates intricate collages composed of hand-stitched fragments of raw silk. Her use of this material speaks to the transformative nature of the work itself. Silk, as the “leftovers” produced during the chrysalis process of insects, is a material created through transformation; it's what remains and is illustrative of Zangewa's creative process of metamorphosing life's challenges and complex emotions into art. Both the artist and the material share the process of transformation.





### **Masters of Art Education: Time & Place**

November 27, 2024 – January 12, 2025

*Time and Place* presented four talented artists—Ashley Gonzalez, Paulina Reynaldo, Maite Reynel, and Natalia Trovato—who completed the Master's degree in Art Education in 2024. Throughout their program, they grew artistically and professionally, developing a solid foundation in both theoretical and studio-based practices. Their individual expressions take shape through a range of media, with themes spanning personal, historical, social, and cultural contexts. Their research resulted in works that explore temporal and spatial dimensions, crossing cultural and national boundaries toward more global perspectives. This exhibition marked a significant step in their artistic inquiry and professional journey.

### **Carlton Ward: Path of the Panther**

January 25 – September 14, 2025

National Geographic Explorer and photographer Carlton Ward Jr. has spent almost two decades advocating for the Florida Wildlife Corridor. In 2015, he launched the *Path of the Panther* project with the National Geographic Society and moved his Airstream trailer to the Everglades. He and his team spent six years working with camera traps to capture the photographs included in this exhibition, which are also featured in the April 2021 issue of *National Geographic* magazine and the National Geographic book *Path of the Panther*.

### **Diego Alejandro Waisman: Sunset Colonies**

January 29 – May 11, 2025

In a series of poignant and evocative images, *Sunset Colonies* (2023) explores the vulnerabilities faced by residents of South Florida's mobile home communities amid rapid urban transformation and the persistent threat of economic displacement. Named after Waisman's 2024 book of the same title, the exhibition featured photographs from FAM's collection alongside additional works the artist created over a span of seven years. These images pose pressing questions about the invisibility of mobile home communities, their histories, and their uncertain futures amidst the housing affordability crisis. At the same time, they highlight the resilience and strength of individuals whose sense of home balances delicately between memory and an encroaching reality.

### **Agustín Fernández: The Alluring Power of Ambiguity**

February 15, 2025 – January 4, 2026

Cuban-born Agustín Fernández (1928–2006) was a modern master, incorporating a non-dualistic visual language of figuration and abstraction. Juxtaposing anatomical images with subdued coloration, Fernández is an artist difficult to position within the color-saturated Cuban canon. His ambiguous forms are evocative of flesh and eros, represented through a monochromatic palette. Agustín Fernández: The Alluring Power of Ambiguity traces Fernández's trajectory from Cuba to New York City and includes over 65 works of art, including



large-scale paintings, drawings, collages, and portfolios, along with an unpublished personal memoir. Curated by Elizabeth T. Goizueta with the assistance of Gabriela Goizueta, the exhibition builds on the Frost Art Museum's 1992 exhibition, *Agustín Fernández: A Retrospective*, and draws on the Frost's extensive holdings of Fernández's work.

### **Between Form and Being: MFA 2025**

**April 26 – May 25, 2025**

Each year, the Frost Art Museum showcases work by emerging artists graduating from the Master of Fine Arts program in the Art + Art History Department within the College of Communication, Architecture + The Arts. The MFA thesis exhibition is the culmination of three years of research and intensive studio practice, presenting works across a range of media—including painting, video, site-specific installations, and digital art. This year's exhibition, *Between Form and Being*, featured the work of Alex Breaux, Liliette Ferro, Mark Herrera, Lucía Morales, Nicolle Morales, L'nique Noel, Jessenya Rodriguez, Pedro Sena, Jacob Stiltner, and Chantae Elaine Wright. As part of the museum's ongoing collaboration with the Art + Art History Department, this annual exhibition highlighted the innovation and depth of the university's emerging artists.

### **Yessica Gisbert: Susurro**

**May 24 — August 31, 2025**

In her work, Yessica Gisbert (b. 1984) engages with materials in various states of transformation—wax, resin, metal, photo chemistry—to articulate a language of memory, ritual, and embodied knowledge. Rooted in the syncretic spiritual practices of her Cuban heritage and shaped by diasporic experiences across the Americas, her work seeks to give material form to the uncertain and contingent, drawing viewers toward a threshold between what is seen and what is otherwise sensed. In her first solo museum exhibition, *Susurro*, or “a whisper,” brings together together new works, pieces created over the past five years, and selected objects from the FAM collection, reactivating and extending conversations Gisbert has been shaping throughout this time around shared histories of migration, ecology, and resilience.

### **Hiromi Mizugai Moneyhun: Floating Worlds**

**June 7 — September 28, 2025**

Hiromi Mizugai Moneyhun (b. 1977) is a self-taught artist whose intricate paper-cut drawings merge traditional Japanese art forms—particularly *kirie*—with folkloric motifs and contemporary Japanese culture. Her works often begin as line drawings, which she then meticulously cuts into single-sheet compositions over the course of weeks or months. These delicate cuts allow the pieces to interact with light, air, and their surrounding spaces. Moneyhun's cut-paper technique and silhouetting have roots in the paper-cut illustrations of books from her childhood—such as *Mochi mochi no ki* (The Tree of Courage, 1971)—and draw upon the narrative traditions of those forms. Furthermore, the suspended silhouettes connect her work to other artists employing similar compositional and narrative strategies (Kara Walker and Belkis Ayón come to mind), underscoring themes of empowerment and defiance of cultural and historical norms.







## ACQUISITIONS

Diego Waisman

*Community Road*, from *For I Shall Already Have Forgotten You*, 2024

Serigraph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.1

Diego Waisman

*Grow*, from *For I Shall Already Have Forgotten You*, 2021

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.2

Diego Waisman

*Flags*, from *For I Shall Already Have Forgotten You*, 2022

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.3

Diego Waisman

*Alberto*, from *For I Shall Already Have Forgotten You*, 2019

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.4

Diego Waisman

*Flamingos*, from *For I Shall Already Have Forgotten You*, 2021

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.5

Diego Waisman

*Gloria*, from *For I Shall Already Have Forgotten You*, 2022

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.6

Diego Waisman

*Felipe*, from *For I Shall Already Have Forgotten You*, 2022

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.7

Diego Waisman

*Enjoy the Trail*, from *For I Shall Already Have Forgotten You*, 2021

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.8

Diego Waisman

*Diagonal 2*, from *For I Shall Already Have Forgotten You*, 2019

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.9

Diego Waisman

*Diagonal*, from *For I Shall Already Have Forgotten You*, 2019

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.10

Diego Waisman

*Carlos*, from *For I Shall Already Have Forgotten You*, 2019

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.11

Diego Waisman

*Flamingos 2*, from *For I Shall Already Have Forgotten You*, 2021

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.12

Diego Waisman

*Cousins*, from *For I Shall Already Have Forgotten You*, 2019

Color photograph

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.13

Diego Waisman

*For I Have Already Forgotten You Portfolio Case*, 2024

Portfolio case with corrugated aluminum cover

Purchased with Funds from the Dorothea Green Emerging Artists Fund  
FIU 2024.9.14

Natalie Frank

*Sun Out*, 2006

Oil on canvas

Gift of John Friedman

FIU 2024.10.1



Chris Succo  
*FLESH #3*, 2014  
Oil, lacquer on canvas  
Gift of John Friedman  
FIU 2024.10.2

Ismael Gómez Peralta  
*Teniente Rey y Oricios*, 2001  
Photo collage on silver gelatin black and white  
paper, acrylic and black ink on canvas  
Gift of Antonio and Conchi Argiz  
FIU 2024.11

Ismael Gómez Peralta  
*Lluvia Blanca Sobre Las Pasionistas*, 2003  
Mixed media on paper  
Gift of Jack and Linda Hoeschler; Kristen, Terry,  
Jack and William O'Brien; Frederick and Julia  
Hoeschler  
FIU 2025.1.1

Frederick Hart  
*Liberty and Sacrifice*, 1997  
Bronze

Gift of Florence and Robert Werner  
FIU 2024.12.1

Frederick Hart  
*Daughters of Odessa*, 1998  
Bronze  
Gift of Florence and Robert Werner  
FIU 2024.12.2  
Frederick Hart  
*Duet: A Spiritual Love Song*, 1996  
Acrylic  
Gift of Florence and Robert Werner  
FIU 2024.12.3

GISMO  
*Buscando Wene Mapu*, 2008  
Photograph mounted on Sintra  
Gift of Liza C. and Arturo F. Mosquera in Honor of  
Teresita and Ubaldo Sanchez  
FIU 2024.13

Gamaliel Rodríguez  
*Bacardi*, 2021  
Acrylic, ballpoint, goldleaf on canvas  
Promised Gift of Dr. Gamaliel R. Herrera  
FIU 2024.14

Oscar García Rivera  
*Procesión Semana Santa*, ca. 1940,  
Oil on board  
Gift of Jack and Linda Hoeschler; Kristen, Terry,  
Jack and William O'Brien; Frederick and Julia  
Hoeschler  
FIU 2025.1.2



## PUBLIC ART SCULPTURES CONSERVED

*Fire Tree* (2000)  
*Whirly-gig* (2008)  
*Fourth Bridge* (2007)  
*Argosy* (1980)

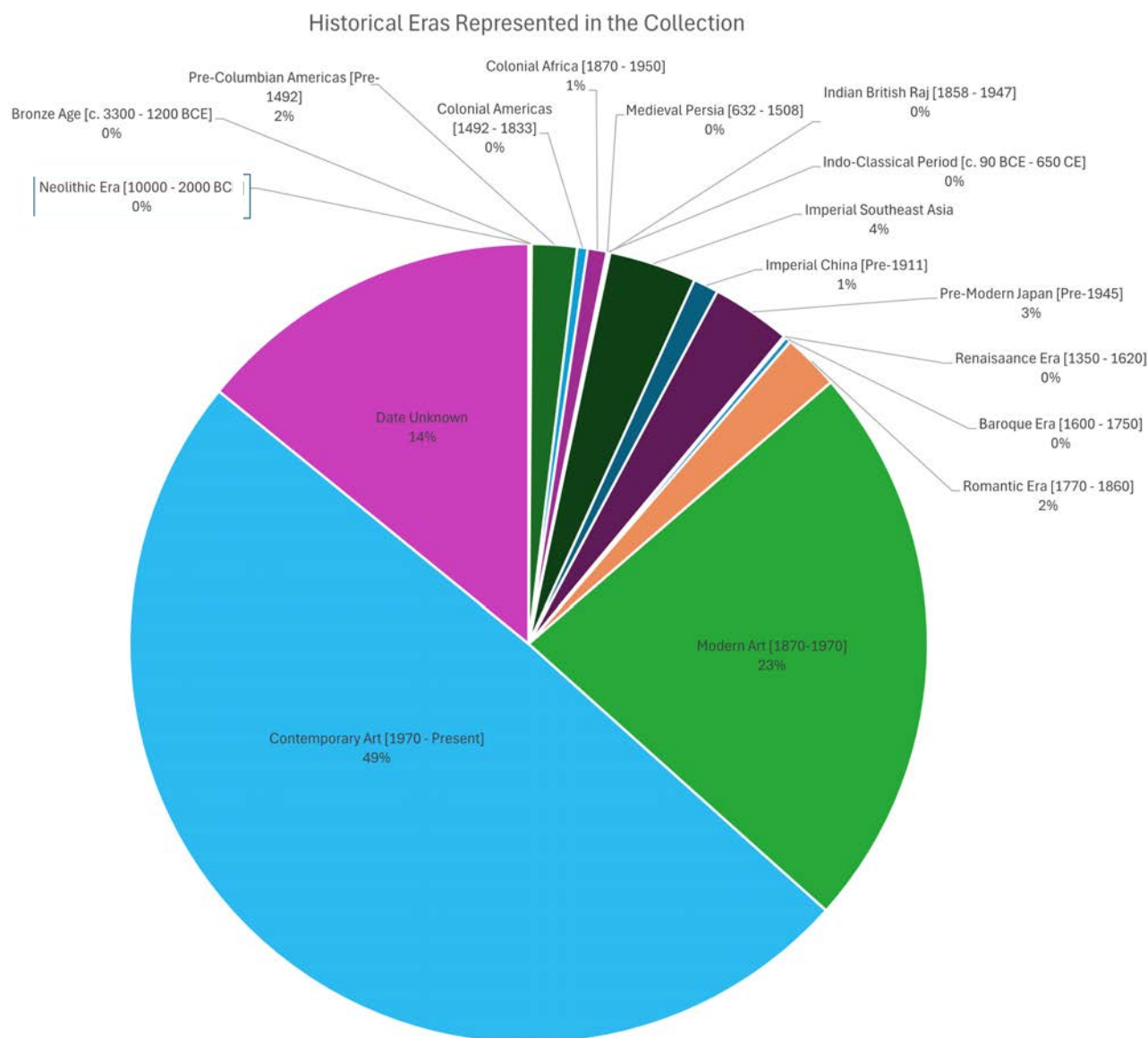
## PERMANENT COLLECTION CONSERVED

*Metamorphosis* (1969)  
*Développement* (Development of a delirium, 1961)  
*Escudo* (Shield, 1964)  
*Untitled* (study, n.d.)  
*Natureleza* (Still Life and Foliage, 1956)

# COLLECTIONS

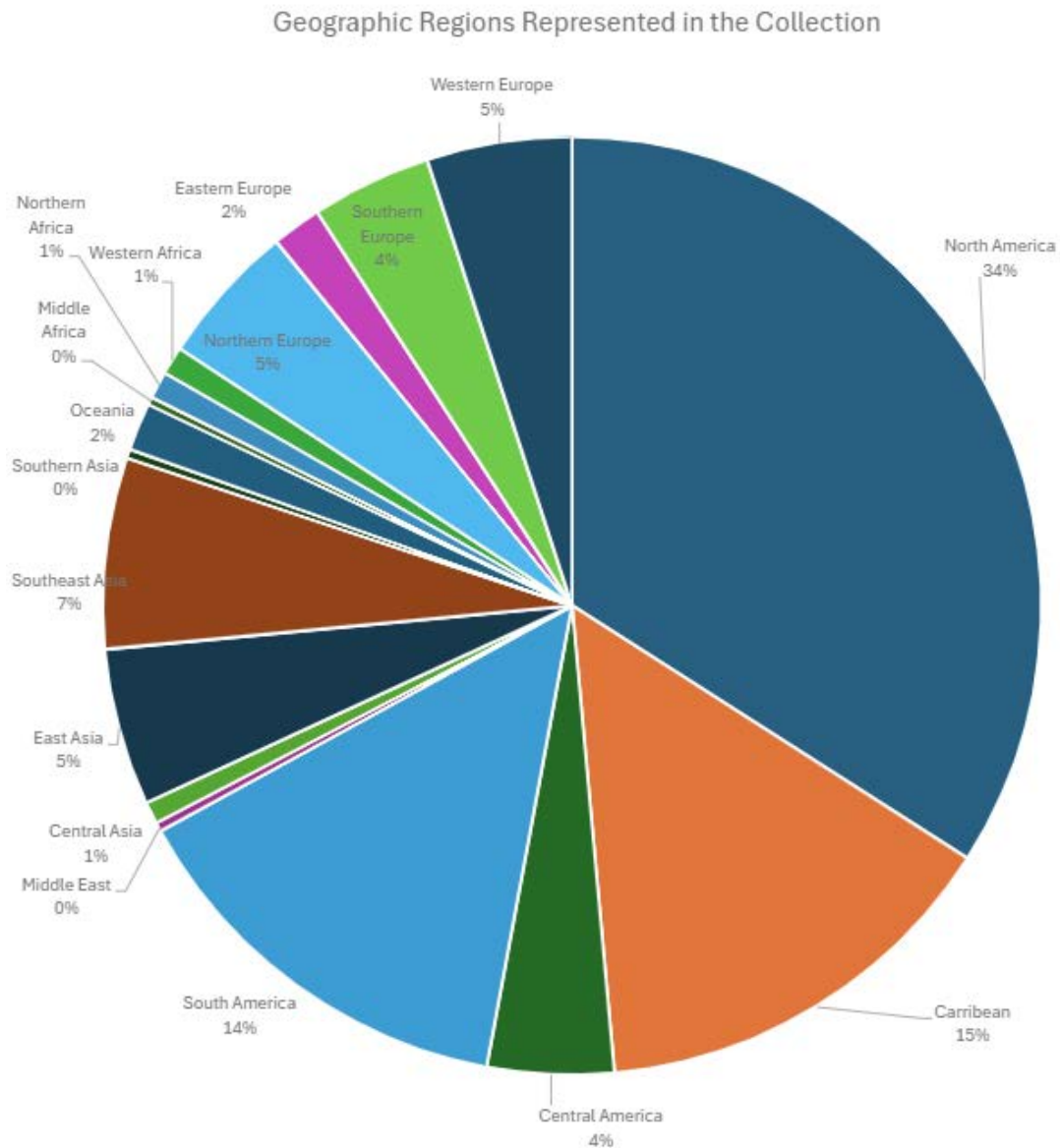
During the past year, the Frost did a study of our holdings to collect metadata about the objects. Below is a visualization of the data we collected about the over 6500 objects in our collection. This information gives us valuable insight into our holdings and will help guide the future collecting of the museum to help build a collection that fully supports our vision.

One graph is a representation of the geographic regions represented in the collection, showing that just over a third of the collection, or 34%, originates from North America, another third, or 33%, originates from Latin America and the Caribbean, and the last third, or 33%, originates from Eurasia, Africa, and Oceania.





The second graph depicts the data we collected of the various time periods represented in the collection, with just under half the collection, or 49%, is Contemporary art from 1970 to present. Roughly another quarter, or 23%, is from the preceding century [1870 – 1970] categorized as Modern art. 14% of the collection represents the rest of recorded human history, with the remaining 14% comprising of objects that are not dated or are not definitively dated.



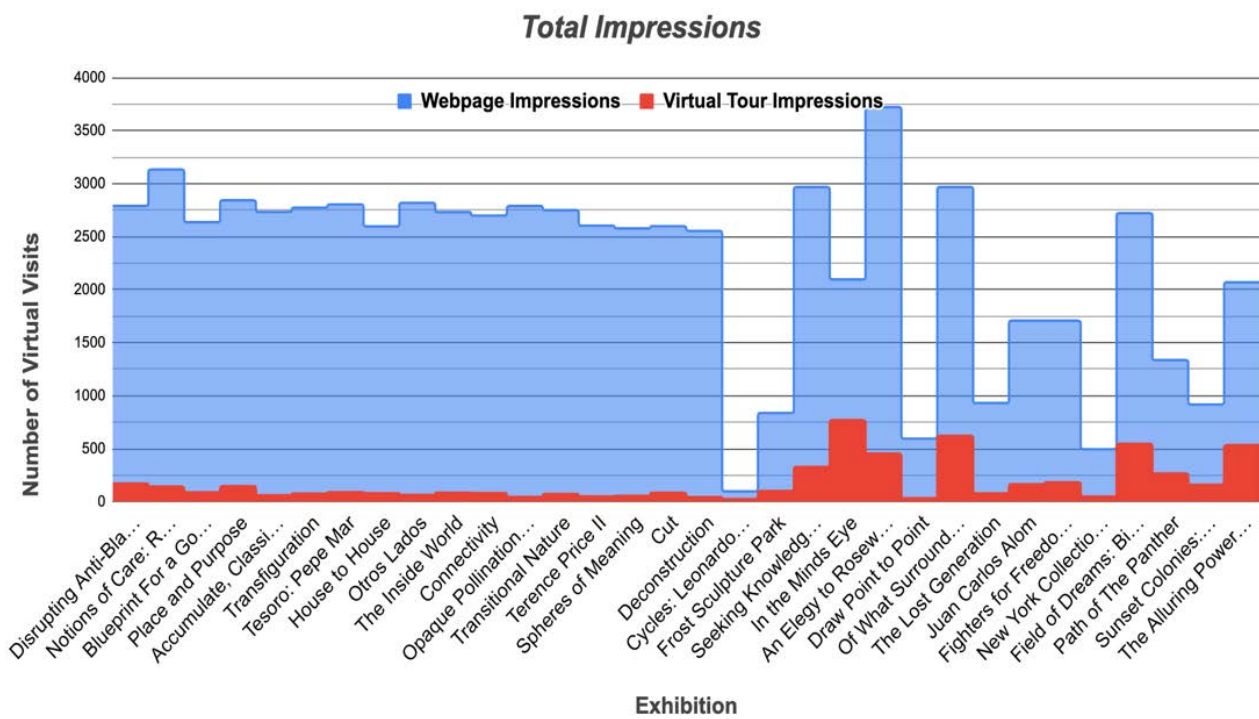
# WEBSITE & MATTERPORT ANALYTICS

The Matterport and Website Interaction Spreadsheet tracks monthly interaction data for individual exhibition pages on the Frost Art Museum website (frost.fiu.edu). It records both total and unique visits, providing a comprehensive view of user engagement over time. This data supports the evaluation of digital exposure strategies, including the effectiveness of online advertising.

To present a fuller picture of digital engagement, the museum also monitors usage of the FAM app powered by Cuseum. The app has generated over 190,000 impressions and 2,400 downloads, demonstrating strong mobile engagement and contributing to the museum’s broader digital reach.

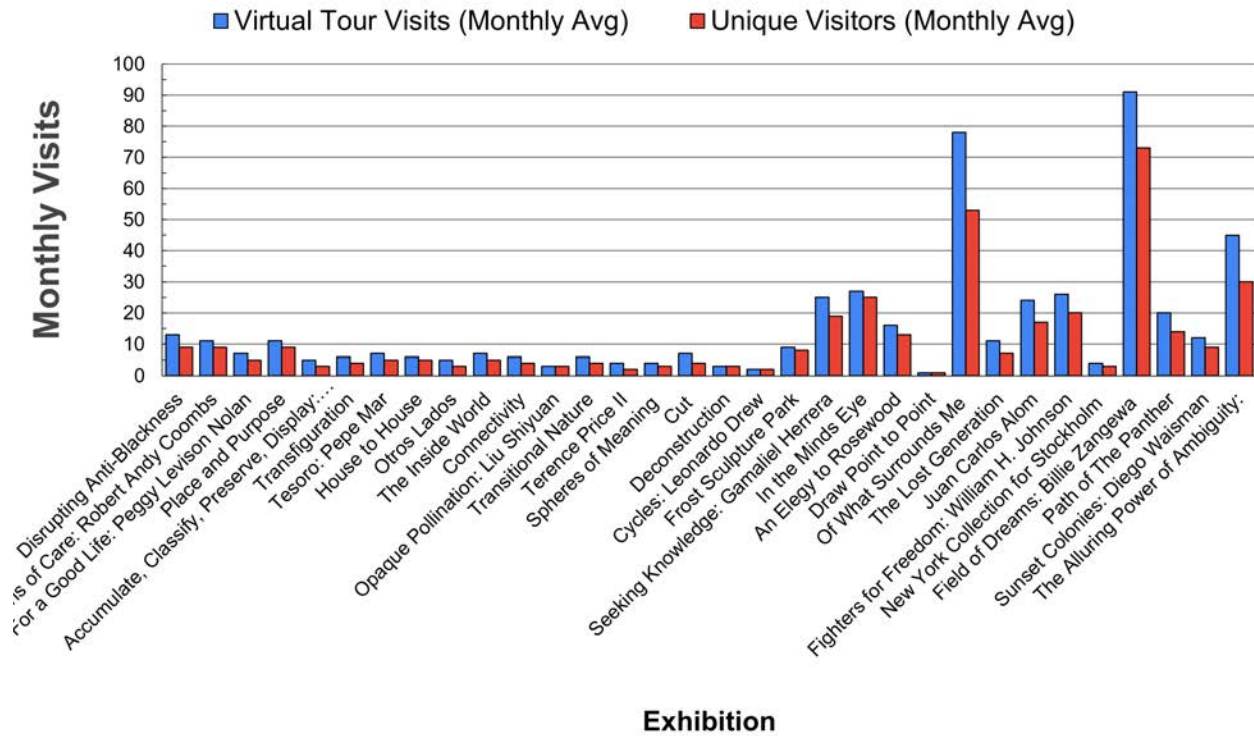
In addition to web traffic, the spreadsheet tracks interactions with the virtual tours featured on each exhibition page. This helps assess viewer retention, as users scroll and engage further with each page, as well as the impact of campaigns that promote the virtual tours as a key content feature.

The following data tracks impressions made on our webpages containing Matterport VR tours. Webpage impressions are the total number of individual visits to an exhibition page containing an embedded VR tour, while virtual tour impressions track how many times a Matterport VR tour was opened and viewed. Since adding Matterport VR tours to exhibition pages on our website, both overall virtual tour visits and unique visitors have more than doubled

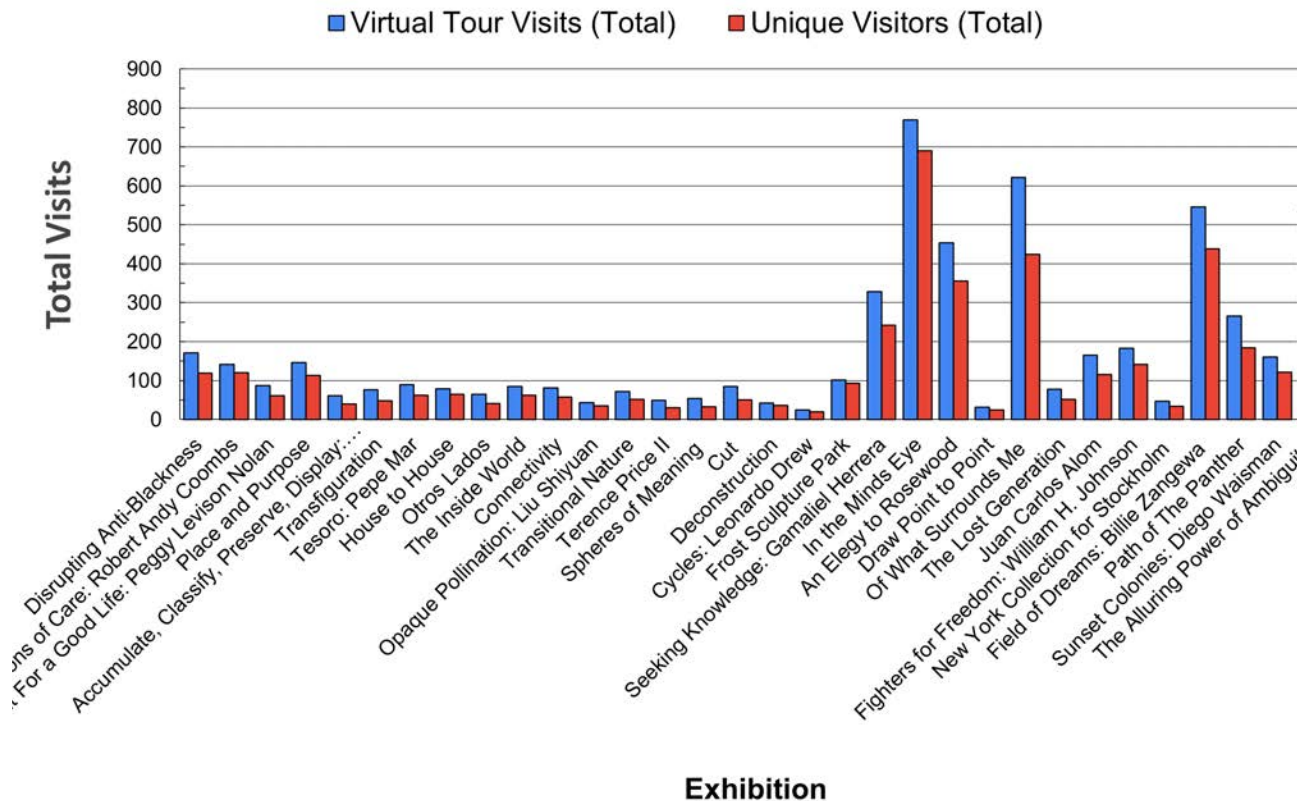




## Average Monthly Matterport Impressions



## Total Matterport Impressions





## EDUCATION & OUTREACH

Over the past year, the museum has proactively addressed evolving educational needs and community challenges by strategically adapting and expanding programs with a focus on student success and meaningful collaboration. Through hybrid engagement models that integrate in-person and digital experiences including specialized tours, interactive workshops, and the FAM app, which garnered over 10,000 views we have strengthened the museum's role as a vital learning hub. These initiatives significantly expanded our reach, welcoming more than 28,000 in-person visitors, including 8,000 Miami-Dade Public County Schools (MDCPS) students, and more than 400 educators who participated in curriculum-aligned professional-development workshops. By fostering curiosity, critical thinking, and experiential learning, the museum continues to advance the university's mission of promoting student success, community engagement, and the integration of the arts across the curriculum. These programs foster curiosity, critical thinking, and classroom engagement.



### CLASSROOM ENGAGEMENT

Every year, the museum serves as a dynamic learning laboratory, welcoming numerous classes and fostering meaningful connections between coursework and the visual arts. Students engaged deeply with exhibitions, collections, and original projects, translating classroom learning into hands-on, creative experiences.

The *Art in Miami* course from the FIU Honors College, led by Professor John William Bailly, collaborated with local artists featured in our exhibitions to develop original student projects. Professor Christopher Rodriguez's *Research and Development* class explored archival photographs from the museum vaults alongside gallery tours, while Professor Grace Cuervo's *Teaching, Temples & Tuk-tuks: An Exploration of Southeast Asia* course engaged with Asian ceramics from the permanent collection and current exhibitions.

Other courses blended museum study with broader academic inquiry. Professor Maria Antonieta García's *French Culture and Civilizations* classes conducted bilingual research on works on display during multiple visits. Dr. Amilcar Castellano-Sanchez's *History of Medicine Through Art and Narrative Medicine* courses used Visual Thinking Strategies (VTS) to enhance students' critical observation, analysis, and interpretation of imagery.

Through these programs, the museum advanced student success, enriched scholarship, and reinforced the role of art as a catalyst for inquiry, creativity, and intellectual growth.





## MUSEUM EDUCATION & COMMUNITY ENGAGEMENT

Throughout the year, the Frost Art Museum FIU continued to navigate evolving educational and community needs by developing dynamic, standards-based programs that engaged diverse audiences and fostered lifelong learning. Programs were intentionally designed to align with Florida State Educational Standards, emphasizing critical thinking, cultural literacy, and cross-curricular connections in the visual arts, humanities, and environmental studies.

Educational initiatives integrated art interpretation with interdisciplinary learning goals, encouraging students to analyze, compare, and connect works of art with global and historical contexts. These experiences supported Florida's benchmarks for Visual Art and Social Studies by promoting observation, inquiry, and communication skills, while reinforcing FIU's mission of student success and public engagement.



## PARTNERSHIPS

The Frost Art Museum strengthened its impact through expanded partnerships across the university and local community, connecting art with real-world issues and student leadership. These collaborations created meaningful learning experiences that met educational standards while enriching campus and community life.

- During a signature Steven & Dorothea Green Critics' Lecture Series event featuring artist Xavier Cortada, the museum collaborated with FIU's Green Campus Initiative (GCI), a student organization dedicated to sustainability and environmental advocacy. This partnership exemplified the integration of art, science, and civic engagement—key components of the Florida State Standards for interdisciplinary learning. Through pre- and post-lecture discussions and student-led sustainability activities, participants developed critical understanding of how art can inspire environmental awareness and collective action.



"Thank you for helping my students go beyond the classroom!"

- Dr. Amilcar Castellano-Sanchez  
Herbert Wertheim College of Medicine.

"As the students explored the STEAM connections within the exhibition, they were especially captivated by Billie Zangewa's use of unconventional materials. The incorporation of fabric and mirrors offered a refreshing departure from the traditional mediums they typically encounter, enriching their experience. They were particularly intrigued by the artist's creative process and how each element contributed to the storytelling in her work."

- Barbara Hawkins Elementary



- Through the FIU Education Effect program, the Frost Art Museum welcomed students from underserved schools across Miami-Dade County—many visiting a museum for the first time. This collaboration, supported by Ciprian Mejia and the Unlimited Potential Initiative grant, provided essential transportation funding, removing barriers to access. The museum experience was designed to align with grade-level visual art standards (K–12), allowing students to observe, interpret, and respond to artworks while making cross-curricular connections in language arts and social studies.
- Rubin-Ladd Student Docent Internships continued with three newly selected students in the fall. The students taught with FAM's collections and traveling exhibitions for Miami-Dade County Public Schools (MDCPS) and FIU students.
- The museum partnered with the Smithsonian and the FIU Humanities Edge Internship program, working with three enrolled college students during the summer. Each student researches and curates a collection to develop a digital teaching tool on the Smithsonian Learning Lab platform. The collections include objects from FAM and the Smithsonian. The curated learning labs are vetted by the Smithsonian and published to its national database.
- Over the years, FAM has collaborated with the Honors College and Medical Humanities courses. The hybrid offerings invited students to participate in close looking strategies and develop their observational skills. The education team led four segments of the course.
- Each year, the Frost Art Museum (FAM) proudly partners with the FIU Honors College HEARTS and Humanities Edge Summer Bridge program to support and inspire students pursuing majors in Art, Art History, English, and History. Through this collaboration, students engage directly with FIU professors and other professionals, exploring key theories, methods, and practices within their chosen fields. The program offers an early and enriching introduction to the Frost as a vital campus resource—one that fosters academic inquiry, creative exploration, and cultural engagement. As part of the experience, FAM staff and partners share their own academic and career journeys, offering students valuable insight into potential pathways in the humanities and beyond.
- For years, the Frost Art Museum has worked closely with the FIU Herbert Wertheim College of Medicine and faculty from the Honors College and the Global Learning programs to introduce students to close looking and research-based strategies that increase their observational skills. After years of program growth, this year FAM worked with several groups supported by a Fundamental Role of Arts and Humanities in Medical Education (FRAHME) grant.
- Dr. Sarah Stumbar led *Narrative Medicine* through a collaboration with FAM and medical students. The cohorts visited the museum, participated in close looking exercises, created art, and wrote reflections on their experience as it related to developing a diagnostic eye. The feedback was positive, and the students were impressed with the impact viewing art has on skills transfer in their field.
- Making Zines, a yearly program, supported faculty and students by inviting participants to create collages in response to prompts inspired by current exhibitions, connecting their work back to course objectives.
- The museum continues to host the monthly after hours program Frost After Dark every first Wednesday of the month with the support of the Art Bridges Foundation. To celebrate the beginning of the spring semester, the February edition, Bring Your Own Vinyl Night, featured Miami-based musician CES, who created an audience-curated listening experience. Paired with this component, FAM invited FIU's Art History Student Association to lead an art activity with supplies provided by the museum. This program has invited over 300





## K-12 STUDENTS

Last year, FAM developed a series of art kits for schools and their students. Since then, the kits have expanded to include additional art supplies and enriched teacher resources, making it easier for students, educators, and families to explore their creativity and inspire others. This year, every school that visited the museum received one of these enhanced art kits.

- On Earth Day 2025, FAM reached an even wider audience with a first-time in Frost Art Museum history, livestream, that reached over 30,000 Miami-Dade Public County School (MDCPS) students. This dynamic programming featured renowned conservationists Ron Magill and Dr. Mireya Mayor. They delivered an inspiring conversation about wildlife conservation to a live audience of 100 students in Miami Dade public schools.
- During the summer, hundreds of young campers from across the city visited the museum's galleries. Many returning groups, including Fit Kids of America, Art History in the Park, and FIU programs like Breakthrough Miami, Camp Discover, PAT4YOU, and FIU Theatre, made repeat visits as part of their summer activities.

### STEAM WORKSHOPS

Since 2015, this unique museum program continued to provide support to schools seeking STEAM designation. The MDCPS partnership has grown to include Dr. Carlos J. Finlay Elementary School, Oak Grove Elementary School, Morningside K-8 Academy, South Miami Middle School, and West Hialeah Gardens Elementary School engaging with FAM's exhibitions and collections. Additionally, we added nine new highschools.

FAM experienced an increase in high school student attendance and has continued to work with art magnet

specialized schools. William H. Johnson's *Fighters for Freedom* and *Path of the Panther* was the focus of hundreds of students who visited from Miami Arts Studio 6-12 @ Zelda Glazer, Arthur and Polly Mays Conservatory of the Arts, Design and Architecture High School (DASH), Booker T. Washington Senior High School, and Miami Killian Senior High School. Transportation was provided by an Art Bridges Foundation grant, Breakthrough Miami, and Miami-Dade County Public Schools (MDCPS), which allowed these students to visit for the first time.

Johnson's work, which spans multiple media, was an eye-opening discovery for many Miami-Dade County Public Schools (MDCPS) students, as they were largely unfamiliar with his significant contribution to our cultural history. Many of the "heroes" depicted in the artworks shared names with the invited schools. As part of the experience, students were tasked with creating and writing reflections on their encounters with art.

The students from Carlos J. Finlay Elementary were asked, "Who is someone fighting for justice today who inspires me?" They were encouraged to write and create portraits of heroes from their own communities. These artworks were displayed in our Discover Gallery until the exhibition's conclusion.

### PROFESSIONAL LEARNING TEACHER WORKSHOPS

The Frost Art Museum seeks to support educators in the community and encourages them to use art as a way to understand other subjects, such as math and science. We hosted a hands-on, three-part workshop series inspired by the exhibition *Lost Generation: Women Ceramicists and the Cuban Avant-Garde*, where participants created cafecito cups and saucers, ceramic plates, and leaf trays. The workshops were led by local art educators Melissa Maxfield-Miranda, Sadie Figueroa, and Rosa Ansoleaga.

Our professional learning workshops are designed to support our community-school educators. These free workshops serve the educators with their licensing and reaccreditation. One impactful example was led by Chire Regans (VantaBlack), who facilitated a meaningful session inspired by the *Fighters for Freedom* exhibition. Participants created portrait collages of individuals they consider to be their heroes. Another was Visual Arts: STEAMworks, where educators explored the intersection between art and science through works by artists Lee Bontecou, Mette Tommerup, Cristina Lei Rodriguez, and Amanda Bradley.

## SUMMER WORKSHOPS FOR EDUCATORS

Every summer, the Frost Art Museum partners with Miami-Dade County Public Schools (MDCPS), FIU faculty, and local artists on specially designed professional workshops for teachers that support classroom teaching in mixed media, digital art, and other disciplines. The Summer Art Institute is intended for K-12 visual arts teachers, who then teach these techniques to their students in the fall. This year's STEAM Summer Art Institute, "Narrative Through Media: From Storytelling to Mixed Media in STEAM," was a five-day program in which art educators explored mixed media, photography, video, and installation art, featuring artists that included Hiromi Moneyhun and Yessica Gispert, whose solo



## FAMILY DAY

**Heroes** was inspired by the exhibition *Fighters for Freedom: William H. Johnson Picturing Justice* and in partnership with West Kendall Baptist Hospital and the Art Bridges Foundation. FAM engaged the community through an art-making workshop with local artist Shawna Moulton, story time and music by the FIU Center for Children and Families, and a booksigning of Inter Miami CF goalkeeper Drake Callender's children's book *X Marks the Spot* (2024).

For **Save the Panther Day**, visitors enjoyed a special event celebrating Florida's state animals through art, education, and conservation advocacy. Families explored the museum's powerful exhibition *Path of the Panther* with a guided tour tailored to engage young audiences. Participants took part in hands-on art activities, tested their wildlife knowledge with a themed scavenger hunt, and discovered ways to help protect Florida panthers and their habitat. This event was sponsored by the Green Family Foundation and the FIU Steven J. Green School of International & Public Affairs.



# COMMUNITY ENGAGEMENT

## STUDENT ART EXHIBITION

In support of art integration and in collaboration with Miami-Dade Public Schools (MDCPS), the museum hosted three end-of-the-year student exhibitions for Arthur and Polly Mays Conservatory of the Arts, Miami Arts Studio 6-12 @ Zelda Glazer, and Carlos J. Finaly Elementary inspired by the exhibitions on view. FAM educators juried student art exhibitions such as *Impressions in Watercolor* organized by Miami Dade Public Schools and the K-12 Mario Diaz-Balart Congressional Student Art Competition.

## SLOW ART DAY

Every year in April the museum hosts Slow Art Day, a global movement that asks participants to live in the moment and discover for themselves the joys of looking at art slowly. The day included a collaborative writing activity, poetry games, traditional ecological knowledge by Love the Everglades Movement, and a guided sound bowl mediation led by local artist Agua Dulce Gloriosa.

## FIU STUDENTS

FAM consistently connects its exhibitions to university students by linking them to various courses and organizations on campus. The goal is to create a space where students can gather ideas and draw inspiration from the artwork displayed in the museum. FAM regularly collaborates with Florida Coastal Everglades LTER. This year, group members created artworks in response to the exhibition *Path of the Panther* that aligned with their research in environmental science and showcased them at a STEAMposium the museum hosted for Miami-Dade County Public Schools (MDCPS). FAM also partnered with the Fine Art Student Association (FASA) to host an abstract art workshop featuring Julian Triana inspired by the exhibition *Of what surrounds me*.

The second installment of the *Behind the Galleries* series centered around the experiences of FAM staff Christian Bonet and Esteban Asencio. This program was tailored as an opportunity for FIU students to meet museum professionals and gain insight into the industry.

Additionally, students from Professor Roxana Corradino's *Exploring Art* class were invited to participate in *Becoming a Desiring Archipelago*, a seminar and conversation with writer and curator Francisco Godoy on the work on view of Agustín Fernández. Godoy is a contributing author to the recent publication *Agustín Fernández: Obsession as a Thought Process*.

## EVENTS AND PROGRAMS

### FROST AFTER DARK

- **September 4, 2024:** Bring Your Own Vinyl Night
- **October 2, 2024:** Tour and Lecture of *The New York Collection for Stockholm Portfolio*
- **February 5, 2025:** Bring Your Own Vinyl Night
- **March 5, 2025:** SWAMP LILY
- **April 2, 2025:** 'Path of the Panther' Film Screening
- **June 4, 2025:** Alejandro Elizondo and Steven Parnelle

### TERTULIA NIGHTS

- **July 11, 2024:** Sandra Ramos
- **September 12, 2024:** *Of what surrounds me:* Amanda Bradley, Cristina Lei Rodriguez, and Mette Tommerup
- **October 10th:** Canceled
- **November 14, 2024:** New World Symphony
- **February 13, 2025:** Richard Vergez and Ana Mendez
- **March 13, 2025:** Diego Waisman
- **April 10, 2025:** Canceled
- **May 8, 2025:** Archival Feedback: Caterwaul!
- **June 12, 2025:** Yessica Gispert and Onajide Shabaka

### DRAWING YOU IN

- **July 16, 2024:** Gerald Obregon
- **August 6, 2024:** Gerald Obregon
- **September 17, 2024:** Members Only Edition with Carlos Estévez
- **October 15, 2024:** Smita Sen
- **November 19, 2024:** Ed Rosas
- **February 18, 2025:** Jacqui Roch
- **March 18, 2025:** Members Exclusive Workshop with Jacqui Roch and Curator Tour with Elizabeth Goizueta
- **May 20, 2025:** Jennifer Basile
- **June 17, 2025:** Julie Orsini Shakher



## PUBLIC RELATIONS & MARKETING EFFORTS

Consistent with the existing goals of increasing the Frost Art Museum's visibility and engaging visitors, this year's marketing and public relations initiatives were geared toward strategically reaching new audiences. To do this, the marketing team expanded its scope by adding web development capabilities it did not have previously in addition to its routine and proven marketing tactics.

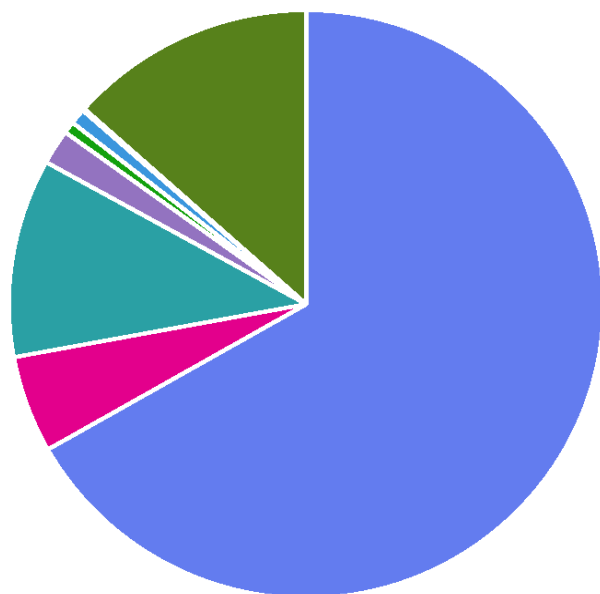
Given the online demands of twenty-first century life, the Frost Art Museum recognized it needs to deliver a digital experience to its community that is worth engaging. To implement a modern, accessible, and beautiful user interface across its web presence, FAM has begun a full website revamp. From new features to content migration, leveraging FIU's updated content management systems is enabling the museum to present a website that reflects the incredible work FAM does each day.

Additionally, the Frost Art Museum has honed in on better establishing its footprint in the ever-changing South Florida arts landscape. As part of this work, the museum launched a branded campaign that leaves its mark as a unique institution within the greater FIU umbrella while ensuring the branding is within the university's guidelines. From a large, vibrant new banner on the building exterior, digital billboards, to online and social advertisements, the goal of this campaign was to increase visibility and brand recognition—and so far, that can be considered a success. FAM staff has received feedback from many patrons on the banner, and the museum's Instagram account has now surpassed 12,000 followers (among the highest for university museums in Miami-Dade County), with 7.6k followers on Twitter and 2k on LinkedIn, directly resulting from sustained social media and advertising efforts. Top-tier national and local outlets alike met our public relations efforts with quality media placements, including:

- The Lost Generation: *Miami New Times*, *Artburst*, *El Nuevo Herald*
- Juan Carlos Alom: *Artburst*
- Billie Zangewa: *Miami New Times*, *Financial Times*, *AOL*, *ArtNet*, *Harper's Bazaar*, *Hyperallergic*
- William H. Johnson: *Art Basel Miami Magazine*, *Miami Herald*, *The Art Newspaper*
- Agustín Fernández: *Artburst*
- Diego Waisman: *Burnaway*



# STATEMENT OF OPERATIONS

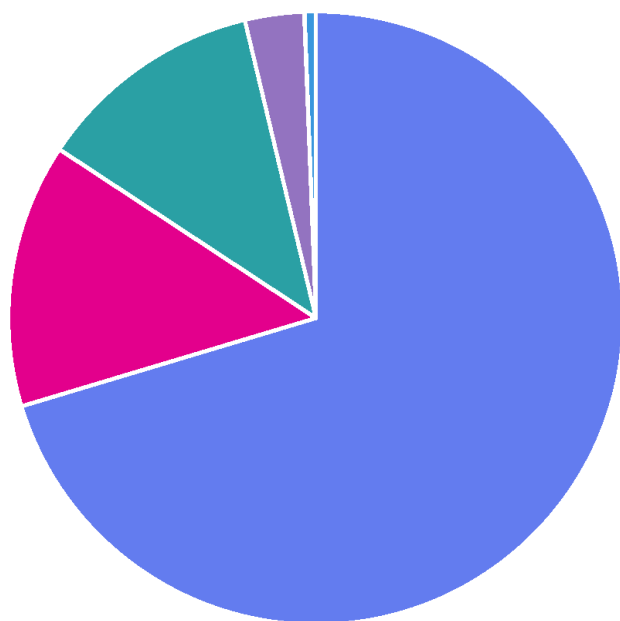


## REVENUE

FIU	\$ 1,675,590.92
Donations	\$ 134,036.22
Government Grants	\$ 273,955.00
Rental Revenues	\$ 48,153.12
Membership Revenues	\$ 16,338.00
Corporate Sponsorships	\$ 21,500.00
Merchandise Sales	\$ 3,112.15
Endowments	\$ 336,833.64

**TOTAL REVENUE** **\$ 2,509,519.05**

FIU	Membership Revenues
Donations	Corporate Sponsorships
Government Grants	Merchandise Sales
Rental Revenues	Endowments



## EXPENSES

Administrative Expenses	\$ 1,672,903.75
Exhibitions and Programming	\$ 331,220.98
Operating	\$ 285,155.15
Marketing/Advertising/PR	\$ 73,957.49
Advancement Fee for Memberships	\$ 490.14
Advancement Fee for Donations and Endowments	\$ 14,126.10

**TOTAL EXPENSES** **\$ 2,377,853.61**

Administrative Expenses
Exhibitions and Programs
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 Elizabeth Rader, PhD  
 Karen Vassell  
 Doug Wartzok, PhD

### Student Employees, Interns, and Volunteers

Isha Akhtar  
 Cydni Ayon  
 Keoni Bradley  
 Kitana Caraballo  
 Melissa Delgado  
 Britney Etienne  
 Adaleen Ferreiro  
 Nickolas Garcia  
 Kendra Guzman  
 Osahenoma Izevbogie  
 Adriana Leal  
 Yadira Leon  
 Gema Lopez Abreu

Anett Martin Sosa  
 Joseba Maruri  
 Rachelle McLean  
 Kelly Montero  
 Faith Parrales  
 Jennifer Perera Gonzalez  
 Emily Quintero  
 Elizabeth Rodriguez  
 Paulina Rodriguez  
 Marcos Rosello Gomez  
 Sophia Santana  
 Jas’Marie Todd Sumbry  
 Mario Valdez