

VISUAL ART

MOCA’S ‘HAMACAS’ EXHIBITION INVITES VISITORS TO MAKE HAMMOCK, USE HAMMOCK, TALK IMMIGRATION

Posted By [Elisa Turner](#)
 March 3, 2020 at 4:50 PM



Located in MOCA’s shaded courtyard, “HamacaS” consists of large looms where visitors can take part in the weaving of hammocks. (Photo courtesy of Philipp Muller)

When Liene Bosquê left Brazil 10 years ago for art school in Chicago, she could not find a place to hang her hammock.

“I was so disappointed with the drywall there,” she said, with a laugh. “Finally when I got to New York, I had a residency in an older building so I could drill a hole for it. Then I was really happy.”

Currently living in Miami, Bosquê not only has a place to hang her hammock but has launched an interactive art project with hammocks, “HamacaS” at the Museum of Contemporary Art North Miami, which is on view through March 29. (The title is the Spanish word for hammock, with the capital “S” at the end intended to reflect the curvy shape of a hammock in use, the artist says.)

As an example of what’s known as “social practice” or “socially engaged art,” it does not involve the creation of a discrete art object like sculpture or painting but instead engenders an ongoing experience designed to connect with the surrounding community. Viewers can simply observe, or they can participate as well.

Located in MOCA’s shaded courtyard, “HamacaS” consists of three large looms where visitors can take part in the weaving of hammocks. Looms are threaded in a fetching array of colors, and weaving on the looms progresses at different paces and in various patterns, depending on how much or how little each participant wants to weave. It’s not hard; Bosquê or other artists provide straightforward instructions. Nearby are completed hammocks in which people can sit or swing.

Recent political controversies about immigration spurred her to conceive “HamacaS.”

“This is a lot about my own thinking about what an immigrant would be carrying from where they are from,” she says. “It’s about displacement, how we adjust to a new culture and place. How we carry our background, our stories with us.”

She says her background in architecture also led her to think about hammocks as womb-like shelters for the body.

At times, socially engaged art like “HamacaS” may cross over into territories of political activism and environmental advocacy. Such art is deeply rooted in community activism and has become increasingly prevalent in the 21st century.



Artist Liene Bosquê says her background in architecture got her thinking of hammocks as womb-like shelters for the body. (Photo courtesy of Jess Rolls)

South Florida is no exception to this trend. The Boca Raton Museum of Art recently presented “Tree of Knowledge,” evolving from a residency with sculptor and performance artist Maren Hassinger. It was inspired by a landmark banyan tree in Boca Raton’s Pearl City, a community settled by African-Americans. During storytelling sessions, Hassinger worked with the public to create twisted strips of newspapers. Echoing the banyan tree’s aerial roots, the newspaper strips were then suspended from the ceiling of a museum gallery.

Like “Tree of Knowledge,” “HamacaS” creates an easy-access place where people contribute to the art as it evolves and grows. Everyone can participate. Conversation is encouraged. Immigration, in this case, is the intended theme.

In 2018, another version of “HamacaS” took place in the New York borough of Queens, known for its cultural diversity and large immigrant population. The art project was installed in a public park next to the Queens Museum, which selected Bosquê and “HamacaS” for its ArtBuilt residency.

Since “HamacaS” is now in a museum and not in a public park as was its previous New York iteration, Bosquê thinks there was “a more spontaneous encounter” in Queens.

“HamacaS” is funded by The Ellies, Miami’s visual arts awards presented by Oolite Arts, and the WaveMaker Grants program by Locust Projects, with support from The55project, which promotes Brazilian artists in the United States.

On a recent Sunday at MOCA, Miami-based textile artists Amy Gelb and Karla Kantorovich said they were impressed by the range of people interacting with “HamacaS.” Bosquê was out of town, so she chose Gelb and Kantorovich to work in her place.

In Bosquê’s absence, conversation focused more on connecting with others than immigration.

“People have been loving it. People that come here already want to connect,” Kantorovich said. “Yesterday, there was a lady who told us how she had lost her son recently. She was here almost two hours. She called so many friends to tell them about it. It’s touching something very personal.”

“What’s special about this project,” said Gelb, “is that it creates a sense of community around art in a way that’s not just observing or talking about art, which I value a lot, but you get to experience art with other people. I think we are hungry for that.”



Viewers can simply observe, or they can participate as well in the interactive art project, “HamacaS.” (Photo courtesy of Philipp Muller)

In this setting, art is not intimidating, she added. “It’s something everybody can do.”

When people see this project, she said, “they ask questions. They walk around. Little by little, they start touching. No one’s telling them, ‘don’t touch.’ Then we ask if they’d like to participate.” She estimated at least nine out of 10 people do at least one line of weaving.

While assisting with “HamacaS,” Gelb said she hasn’t heard much specifically about Miami’s immigrant experience. Instead, she’s heard about Miami as a city of transients, populated by “people who have moved from place to place and need to connect with other people,” she said.

Weaving has provoked deep memories. People have told Gelb how textile art had been a presence in their families, “whether it’s their mother’s knitting or their grandmother’s crocheting,” she recalled. “One gentleman said his mom had a loom. He hadn’t seen one in years. He was very emotional about it.”

In the courtyard where “HamacaS” takes place, colorful weavings abound. Looms are near traditional examples, including an intensely blue hammock from Mexico, a striped one from Guatemala, and one in natural fibers from the Amazonian Warao tribe. Arranged on a table are other Latin American textiles in gold, blue, fuchsia and red. These textiles all deserve more explanation regarding their cultural significance.

After its presentation at MOCA, other yet-to-be-announced Miami locations are expected to host “HamacaS.”

What: “HamacaS: A Project by Liene Bosquê”

When: On view through March 29. “HamacaS” will be activated for public participation from 2-4 p.m. Saturdays-Sundays. The artist is expected to be onsite March 7-8, 21-22, and 28-29; the project will be activated by other Miami artists when Bosquê is not in town. Museum hours are 10 a.m.-5 p.m. Tuesdays-Sundays.

Where: Museum of Contemporary Art North Miami, 770 NE 125th St.

Cost: \$10 general admission; \$3 for students and seniors; and free for MOCA members, North Miami residents and children younger than 12

More information: 305-893-6211; [mocanomi.org](#)

Related free events:

“MOCA miniMakers: HamacaS with Liene Bosquê,” 2-4 p.m. March 7. Learn about textiles and collaborative weaving techniques in a hands-on workshop; for age 6-12.

“MOCA Moving Images: Weaving on Film,” 7-9 p.m. March 11. Screening of 16mm film and digital video on weaving and its culture, followed by conversation between Bosquê and “HamacaS” project coordinator Ana Clara Silva.

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Last chance to see HamacaS at ¡CORÓNATE! 2018 ArtBuilt Studio in the Park residency at FMCP comes to an end

News

November 15th marked in the end of the 2018 ArtBuilt Studio in the Park residency at Flushing Meadows Corona Park! For all of you who have participated, helped, witnessed, enjoyed this years community art project *HamacaS* by Liene Bosquê, we want to thank you! It was such a pleasure to see this project - the collective weaving and creation of a series of handmade hammocks - unfold with truly inter-generational participation. And we want to thank Liene for creating a space for genuine belonging; a place that invited everyone to feel home; a context for sharing memories and heritage; and an opportunity for visitors to learn new skills and create new experiences! The project drew such a range of participants, from those that had generations of hammock weaving skills to share, to community groups, families, and tourists, bringing smiles to so many faces that experienced laying in a hammock for the first time.

Translate this page:
[Select Language](#)

We are thrilled to share that there is one last opportunity to experience and participate in this project this Saturday, Nov. 17th from 11am - 3pm at ¡CORÓNATE!, the monthly cultural festival held at Corona Plaza!

For any of you that missed us over the past 6 weeks (...and for those of you that can't get enough of this project), join us for an opportunity to learn basic weaving techniques in the drop-in work shop and enjoy the opportunity to lay in one of the hammock created during this residency! [Click here for more info about ¡CORÓNATE!](#)



ArtBuilt Studio in the Park is a six-week residency program that provides an artist or artist collective use of a 150-square-foot mobile studio space in a public park for a community-engaged art project. Operating out of Flushing Meadows Corona Park since its inception in 2015, *ArtBuilt Studio in the Park* is expanding to all five boroughs of New York City in 2018 and 2019 with the support of the *Our Town grant from the National Endowment for the Arts (NEA)*.

ArtBuilt Studio in the Park is made possible by the *National Endowment for the Arts*, *Surdna Foundation*, the *New York City Department of Cultural Affairs* and *The New York Community Trust*.

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The New York Times



Part of a project by Liene Bosquê and Nicole Seisler, "Shifting Impressions," on display at Cuchifritos. Credit Emon Hassan for The New York Times

CUCHIFRITOS GALLERY & PROJECT SPACE

This more recent nonprofit, tucked into a corner of the Essex Street Market, has a show that's basically about urban preservation. Called "Shifting Impressions," it's a collaboration between the artists Liene Bosquê and Nicole Seisler, who lead public walks on the Lower East Side, during which participants make clay impressions of the urban landscape they pass through: cracks in sidewalks, embossed hubcap patterns, ornamental carvings surrounding tenement doorways. Dozens of such impressions, from New York and other cities, are displayed in the gallery, which is itself part of a changing, still-vanishing part of town. [The Essex Street Market](#), which opened in 1940, is scheduled for "redevelopment."

The New York Times

N.Y. / REGION | ARTS | HUDSON VALLEY

Peekskill as Canvas for Artists Near and Far

By TAMMY LA GORCE

OCT. 15, 2015



“Inside Peekskill,” a collection of 52 black-and-white portraits of the people of Peekskill by the Danish artist Nina Mouritzen, on an exterior of a Water Street factory building. The exhibit is part of Peekskill Project 6, a citywide art festival. Those who visit Peekskill for the sixth installment of [Peekskill Project](#), the public art festival that began on Sept. 27 and runs through year’s end, should not arrive expecting to experience everything.

have the possibility of experiencing artists' works from overseas. Which is important because we want a great cultural exchange to take place." The festival stretches out to about two miles; wandering visitors may encounter the works at random, or they may check in to [the Taco Dive Bar](#) just across from the Peekskill train station, where docents are on hand to guide them to downtown industrial spaces and provide maps. (Maps are also available at the festival's website.)

Ms. Janssen and Mr. Korsmit sought five volunteers who were willing to invite them in their homes and let Mr. Korsmit paint on their walls in early September.

Ms. Janssen put together a booklet documenting the process in words and photographs, which is now available for free at the Hudson Valley Center and on the Peekskill Project site. It recounts the interactions of the artists and their hosts: "Arthur cooks food for us; Emerson plays us nonstop music," Ms. Janssen writes, adding, "It is easy to feel at home and open up at these sort of 'blind dates.' "

Other works, like Ms. Donnan's colorful settlement-like installation, "Hudson Applique," are built less around personal contact. The piece is intended to refer to the history of the Hudson River, which it overlooks from a field on Water Street, with evocations of colonization and the seasonal migration of Native Americans and their struggle for land.

A roughly 12-by-20-foot sculpture by the Polish artist [Jan Baracz](#) in the Hudson Valley Center parking lot, "On the Nature of Dust Deposits, Minerva Owl Flight Patterns & Other Commonly Overlooked Events," collects blank demonstration signs, banners and flags; its composition hints at the [1949 riots](#) that took place nearby as a result of a concert by the singer and civil rights advocate Paul Robeson.

And the Brazilian artist [Liene Bosque](#)'s work "Collecting Impressions" invites visitors and community members to walk through town with her. Ms. Bosque's walking companions will press a small supplied piece of clay into a local landmark of their choosing, such as a building. After two walks are completed, Ms. Bosque will compile the clay impressions at one of the Water Street factory buildings the project has annexed and share stories, through video, of the people and places behind the pressed objects.

Photo

HYPERALLERGIC

Sensitive to Art & its Discontents

Impressions of New York City Streets Captured in Clay

by [Allison Meier](#) on April 2, 2015



Liene Bosquê and Nicole Seisler, "14th Street Walk" (2010 Art In Odd Places Festival) (photo by Philipp Muller, all images courtesy the artists unless noted)

Artists [Liene Bosquê](#) and [Nicole Seisler](#) are roaming the streets of the Lower East Side in April with a cart full of clay, ready to be pressed by willing hands onto the built environment. As part of their [Shifting Impressions](#) exhibition at Cuchifritos Gallery + Project Space in Essex Street Market, these artists ask the public to engage in a tactile way with the details of the urban landscape.



Clay impressions of the NYC streets at Cuchifritos
(photo by the author for Hyperallergic) (click to
enlarge)

“I think of clay as a conduit between people and place,” Seisler explained to Hyperallergic. “Porcelain is a material that we deal with daily — our toilets, our sinks, our coffee cups, and our plates are all made of it. We deal with it in the domestic realm, but in its raw state on the city streets it transforms and becomes an entry point into the project.” She added that their cart with its trays of clay blocks also draws the curious who ask questions like: “Hey, is that tofu?,” “Are you selling cakes?,” “Is that butter?” Often these people end up making their own mark and adding it to the [City Souvenirs](#) collection, a now 800-object project that started in 2009 and has mostly centered on New York and Chicago.

“By introducing and providing tools for tactile engagement, we open up a dialogue about art, visceral materials, the built landscape, and personal experience within the public space,” Bosqu   stated. “No walk is ever the same because they each change depending on the city, the neighborhood, and whom we encounter.” In 2010 with [Art in Odd Places](#), for example, the artists had a retired firefighter take an impression of a plaque for those lost on 9/11 at his old station, an Israeli veteran use the back of his prosthetic leg to imprint a High Line bench, and Seisler and her brother make interlocking impressions on a Union Square building.



Liene Bosquê and Nicole Seisler, "14th Street Walk" (2010 Art In Odd Places Festival) (photo by Ben Seisler)



‘Shifting Impressions’ installed at Cuchifritos (photo by the author for Hyperallergic)

From Cuchifritos, they’ll lead participatory walks on April 11, 18, and 25 that focus on different themes of immigration, the arts, and change. Curated by Lynnette Miranda, the installation at the Essex Street Market gallery has clay impressions arranged by when they were gathered, with floral flourishes from architecture, jagged lines possibly from sidewalk cracks, and scraps of words all together and available for gallery visitors to make graphite rubbings. As the exhibition continues, new impressions will be added from the Lower East Side.

Essex Street Market is at this moment in a huge state of change, with redevelopment scheduled for completion in 2018 that will move all the market’s businesses [across the street](#). The group of four 1940s buildings constructed to house Lower East Side street vendors will all be torn down as part of the [Essex Crossing mixed-use development project](#), with demolition currently underway [at 115 Delancey Street](#) (the building hosted [Creative Time’s Living as Form in 2011](#)). As curator Miranda put it, *Shifting Impressions* and the *City Souvenirs* project situate “individual impressions and ephemeral daily experiences as a critical piece of collective memory of the constantly developing Lower East Side.” Each clay block just captures some small shapes and the grip a hand, but the action engages that person with the physical identity of a place, which in New York is constantly in flux.



Liene Bosqu  and Nicole Seisler, "14th Street Walk" (2010 Art In Odd Places Festival) (photo by Ben Seisler)





"Chance"

Art in Odd Places takes over 14th Street this week, and we've got the scoop on ten of the quirky installations.

By Tory Hoen

Mon Sep 27 2010



City Souvenirs

Audience participation is a component of this piece (as is getting a little dirty). Chicago artists Liene Bosqu and Nicole Seisler will traverse 14th Street with a cart full of wet clay, inviting passersby to make casts of details in their surroundings, such as sidewalk cracks.

"The idea is to create a record of a moment in New York," explains Petrushka Bazin, cocurator of "Chance." *Oct 8--10 11am--3pm.*



In "Of Walking," artists amble their lives away

A new show at the Museum of Contemporary Photography features the pedestrian musings of artists from Vito Acconci to Sohei Nishino.

By [Andrea Gronvall](#)

"Of Walking"

Reception Thu 10/17, 5-7 PM

Through 12/20

Museum of Contemporary Photography

Columbia College

600 S. Michigan

mocp.org

free

In its early days, photography was often confined to the studio, where subjects posed stock-still for as long as it took an image to be fixed on a glass plate. When film cameras became portable and, later, handheld, the medium easily moved outdoors, keeping pace with dramatic urban growth. But documenting that change wasn't always the focus; some shooters used the form for contemplation as they wandered on foot, their work the visible transmission of their musings. The photographer became the flaneur, that traditional walker alert to all the city's paradoxes.

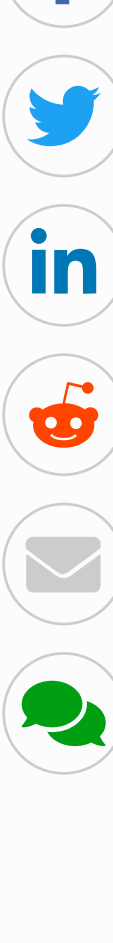
"Of Walking," curated by associate director Karen Irvine, explores the connections between pedestrians and profundity. Several large works by the Japanese artist Sohei Nishino dominate the main-floor gallery. Part of an ongoing project, they're collages of hundreds of black-and-white 35mm location shots that Nishino took in

his rambles through a chosen city. In each, a central artery—the Thames in *Diorama Map London* (2010), a railway line in *Diorama Map Tokyo* (2004)—leads the viewer on a circuitous route across urban sprawl, following Nishino's footsteps and sensory memory.

Although metropolises are key to many of this exhibit's entries, others take the viewer farther afield. In her project "Thrice Upon a Time," the Australian photographer Odette England shows the devastating impact the 1989 loss of their farm had on her family. In 2005 she returned to document her old home; in 2010 she invited her parents along, asking them to strap the large negatives of her 2005 photos under their feet as they walked the property. Scratched, punctured, and shredded, the negatives produced images that are literal records of tears in the family fabric.

Two American artworks that are lighter in spirit are found at the top of the gallery stairs. Inspired by early stop-motion photographs by Eadweard Muybridge, Jim Campbell's *Motion and Rest 2* (2002) is a custom electronics installation that uses 768 LEDs to silhouette a man as he huffs and puffs along difficult terrain. Nearby, [Vito Acconci](#)'s *12 Steps* (1977) strings together a dozen photos the artist snapped of a bemused theater audience as he walked across a stage.

Selected street photographs from MoCP's permanent collection, including images by [Dorothea Lange](#), [Garry Winogrand](#), and [Dawoud Bey](#), share space with an interactive installation by two conceptual artists, Liene Bosquê and Nicole Seisler. Using porcelain blocks to make impressions of architectural elements they spot while roaming a city, the duo here riff on a Japanese garden, arranging their molded blocks to leave three-dimensional reliefs in a sandbox. On opening night, the artists will guide neighborhood tours on which visitors can mold their own impressions; some will later be added to the exhibit.




This post was contributed by a community member. The views expressed here are the author's own.

Local Classified | Announcement

Duree & Company, Local Business

Miami, FL | Feb 5

MOCA North Miami Presents HamacaS, A Project by Liene Bosqué



The Museum of Contemporary Art North Miami (MOCA) is presenting “HamacaS,” a socially engaged project by Liene Bosqué, coordinated by Ana Clara Silva, on view from February 8 through March 29, 2020. HamacaS explores the cultural dissonance and emotional displacement experienced by immigrants in the United States. The project consists of an interactive installation at the museum that will be activated through collective hammock weaving sessions and workshops. The project will offer a critical and expansive conversation around immigration with communities in Miami. As an integral part of the project, HamacaS will continue to develop and be presented throughout different

locations in Miami after its inaugural run at MOCA North Miami.

HamacaS reconsiders the relational meaning of site and place for a group of people that both occupy several spaces at once and are rendered invisible in this country. The project asks us to imagine how immigrants carry place with them across borders and barriers. What purpose can a collective, shared space have for members of a community that is both villainized and erased at the same time? HamacaS is meant to act as a safe space for dialogue, debate, and understanding through engaging in making—the space between the hand and the mind that offers respite.

Liene Bosqué is a visual artist and art educator based in Miami. Bosqué’s artworks have been exhibited in museums and galleries in the United States, at MoMA PS1 in New York, and the Museum of Contemporary Photography in Chicago, among other places. In 2016, she received the Emerging Artist Fellowship from the Socrates Sculpture Park in Queens, where she presented her first public sculpture. Recently, Bosqué was an artist in residence at Queens Museum’s ArtBuilt residency in New York, where she started the socially engaged project, HamacaS. Her work has been included in international exhibitions in Brazil, Portugal, Italy, Turkey, and South Korea; at places such as Museu de Historia Natural in Lisbon, Museu de Arte de Ribeirão Preto, and Sesc in São Paulo.

HamacaS is funded by The Ellies, Miami’s visual arts awards, presented by Oolite Arts as well as the WaveMaker Grants program presented by Locust Projects, and is supported by The55project.

The project will maintain public hours on Saturdays and Sundays from 2:00-4:00 p.m. The artist will be onsite on 2/8, 2/9, 2/15, 2/16, 2/29, 3/1, 3/7, 3/8, 3/21, 3/22, 3/28 and 3/29 and welcomes the public to come participate.

On Wednesday, March 11, from 7:00-9:00 p.m., there will be a screening of 16mm film and digital video on the subject of weaving and culture surrounding this age-old craft. Screening to be followed by HamacaS artist Liene Bosqué and project coordinator Ana Clara Silva in conversation. The event is free and open to the public.

Guests are invited to a closing reception on Sunday, March 29 from 12:00-3:00 p.m. The event is free and open to the public.

Where:

Museum of Contemporary Art North Miami

770 NE 125th Street, Miami, FL 33161

Cost:

Complimentary and open to the public

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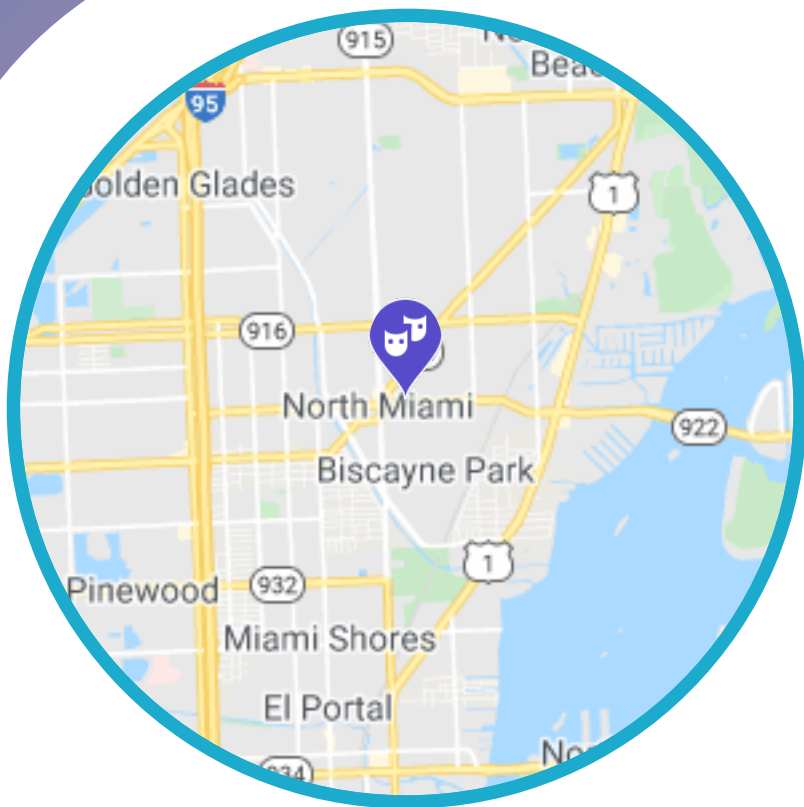
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MOCA MINIMAKERS- HAMACAS WITH LIENE BOSQUE



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770 NE 125th St.
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Recurring monthly on the 1st Saturday through Dec 5, 2020

Free

This event has been cancelled. Please check back for new information.

Join us for miniMakers, a fun hands-on FREE art workshop for kids ages 6-12, held every first Saturday of the month.

Join artist Liene Bosqu  in a wonderful weaving experience and participate in her interactive installation called "HamacaS." Learn collaborative weaving techniques and participate in a group project that will be enjoyed by the public.

MOCA MINIMAKERS- HAMACAS WITH LIENE BOSQUE



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TOURS & EXCURSIONS : AUG 29, 2020

ASHTANGA YOGA

This event has been cancelled/postponed. Please check back for new information. Yoga is back. Wednesdays @ 6:30pm Join instructor Anya for an hour of Ashtanga Yoga every Wednesday at 6:30 pm in the hotel breezeway. Bring a mat, towel and comfy...



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HamacaS: A Project by Liene Bosquê

Saturday, February 8, 2020, 10:00 AM –
Sunday, March 29, 2020, 5:00 PM

Museum of Contemporary Art, North Miami
770 Northeast 125th Street, North Miami, FL,
33161, United States (map)

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The Museum of Contemporary Art North Miami (MOCA) is presenting [HamacaS](#), a socially engaged project by Liene Bosquê.



HamacaS is an ongoing, socially-engaged project that explores the cultural dissonance and emotional displacement experienced by immigrants in the United States.

The project consists of an interactive installation and [can bee seen until March 29, 2020.](#)

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Earlier Event: January 30
"What I really want to tell you..." | The55Project + Mana Contemporary Chicago

Later Event: February 12
Catalog Launch | "What I really want to tell you..."

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EVENT DETAILS

FREE miniMAKERS: HamacaS with Liene Bosquê @ MOCA North Miami



Mar 7, 2020 2:00 PM – 4:00 PM

Description

HamacaS with Liene Bosquê– Join artist Liene Bosquê in a wonderful weaving experience and participate in her interactive installation called “*HamacaS*.” Learn collaborative weaving techniques and participate in a group project that will be enjoyed by the public.
Free. Limit of 20 participants.

Get a **FREE kid-friendly event calendar for North East Miami & Miami beach full of events, activities and more!** Sign up by clicking **HERE!**

Cost

FREE .

More Info

CLICK [here](#).

Museum of Contemporary Art

770 Northeast 125th Street
North Miami, FL 33161

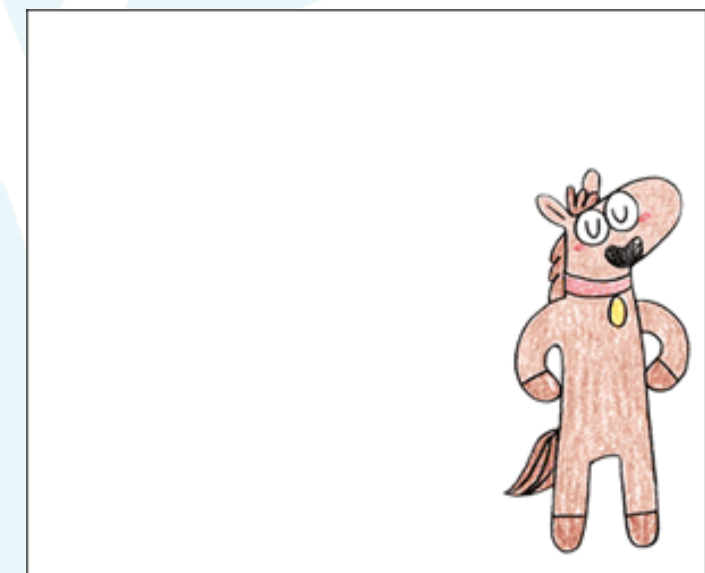
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MOCA Presents HamacaS, A Project by Liene Bosquê From Feb. 8 through March 29, 2020

1/30/20



What: The Museum of Contemporary Art North Miami (MOCA) is presenting “HamacaS,” a socially engaged project by Liene Bosquê, coordinated by Ana Clara Silva, on view from February 8 through March 29, 2020. HamacaS explores the cultural dissonance and emotional displacement experienced by immigrants in the United States. The project consists of an interactive installation at the museum that will be activated through collective hammock weaving sessions and workshops. The project will offer a critical and expansive conversation around immigration with communities in Miami. As an integral part of the project, HamacaS will continue to develop and be presented throughout different locations in Miami after its inaugural run at MOCA North Miami.

HamacaS reconsiders the relational meaning of site and place for a group of people that both occupy several spaces at once and are rendered invisible in this country. The project asks us to imagine how immigrants carry place with them across borders and barriers. What purpose can a collective, shared space have for members of a community that is both villainized and erased at the same time? HamacaS is meant to act as a safe space for dialogue, debate, and understanding through engaging in making—the space between the hand and the mind that offers respite.

Liene Bosquê is a visual artist and art educator based in Miami. Bosquê’s artworks have been exhibited in museums and galleries in the United States, at MoMA PS1 in New York, and the Museum of Contemporary Photography in Chicago, among other places. In 2016, she received the Emerging Artist Fellowship from the Socrates Sculpture Park in Queens, where she presented her first public sculpture. Recently, Bosquê was an artist in residence at Queens Museum’s ArtBuilt residency in New York, where she started the socially engaged project, HamacaS. Her work has been included in international exhibitions in Brazil, Portugal, Italy, Turkey, and South Korea; at places such as Museu de Historia Natural in Lisbon, Museu de Arte de Ribeirão Preto, and Sesc in São Paulo.

HamacaS is funded by The Ellies, Miami’s visual arts awards, presented by Oolite Arts as well as the WaveMaker Grants program presented by Locust Projects, and is supported by The55project.

When: Saturday, Feb. 8 through Sunday, March. 29, 2020

The project will maintain public hours on Saturdays and Sundays from 2:00-4:00 p.m. The artist will be onsite on 2/8, 2/9, 2/15, 2/16, 2/29, 3/1, 3/7, 3/8, 3/21, 3/22, 3/28 and 3/29 and welcomes the public to come participate.

On Wednesday, March 11, from 7:00-9:00 p.m., there will be a screening of 16mm film and digital video on the subject of weaving and culture surrounding this age-old craft. Screening to be followed by HamacaS artist Liene Bosquê and project coordinator Ana Clara Silva in conversation. The event is free and open to the public.

Guests are invited to a closing reception on Sunday, March 29 from 12:00-3:00 p.m. The event is free and open to the public.

Where:

Museum of Contemporary Art North Miami
770 NE 125th Street
Miami, FL 33161

Cost: Complimentary and open to the public

About Museum of Contemporary Art North Miami

The **Museum of Contemporary Art North Miami (MOCA)** is dedicated to making contemporary art accessible to diverse audiences through the collection, preservation and exhibition of the best of contemporary art and its art historical influences. MOCA began operating in 1981, opened a new building in 1996 designed by Charles Gwathmey of GSNY, and was the first collecting institution in Miami. Under the direction of recently appointed Executive Director Chana Sheldon, MOCA premiered AFRICOBRA: Messages to the People during Art Basel Miami Beach in 2018. AFRICOBRA: Nation Time, the next chapter of the exhibition, was selected as an official Collateral Event of Biennale Arte 2019 in Venice, Italy. The museum has achieved re-accreditation from the American Alliance of Museums (AAM), the highest national recognition afforded the nation’s museums. MOCA’s exhibitions and programs are made possible with the generous support of the North Miami Mayor and Council and the City of North Miami, the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture, and the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners.


MOCA is an inclusive cultural hub, embracing the diversity that defines its dynamic community, and organizing exhibitions that propel art and ideas connected to its South Florida home into the global cultural conversation. The museum is located at 770 NE 125th Street, North Miami, FL 33161. It is open Tuesday–Sunday from 10 a.m.–5 p.m. (closed Mondays and major holidays). Admission to the museum is \$10 and free to MOCA members and North Miami residents. For more information, visit mocanomi.org, call 305-893-6211 or email info@mocanomi.org.

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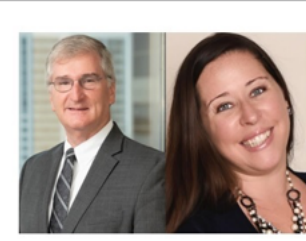
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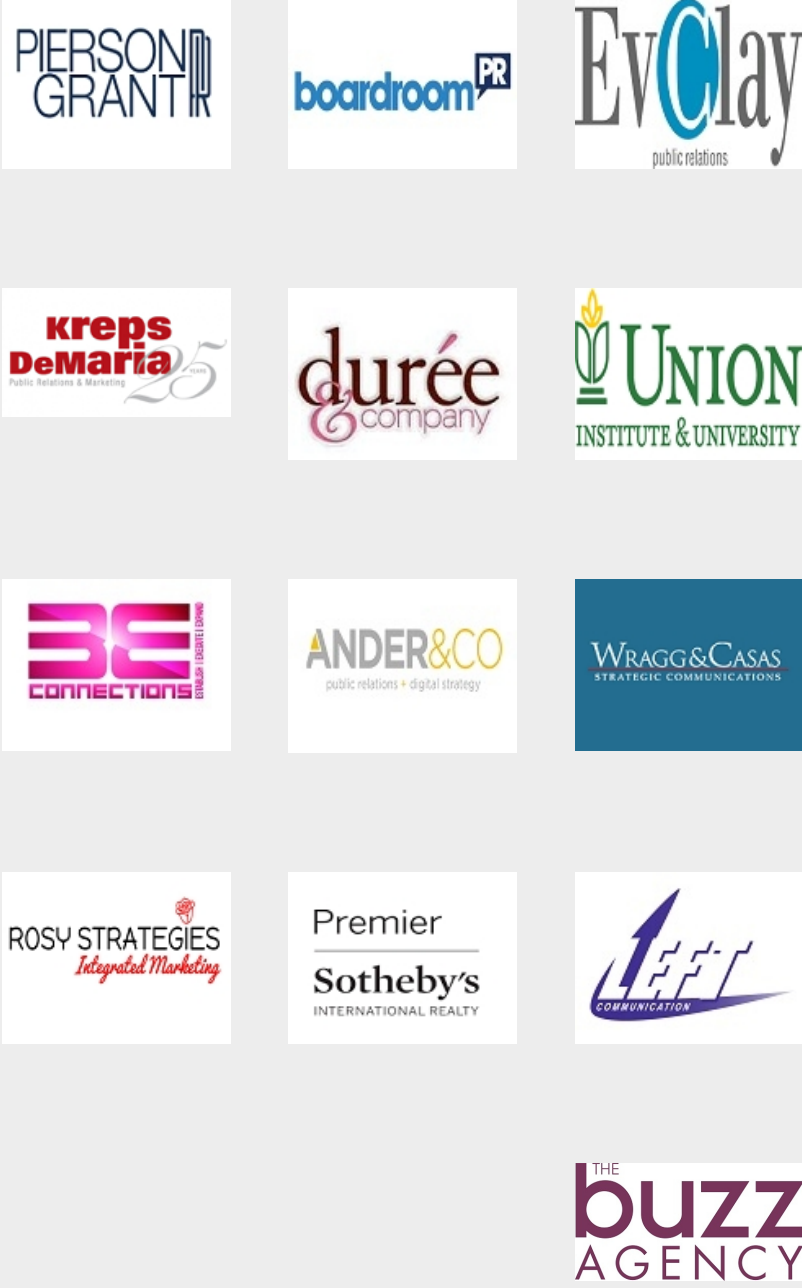
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We all need some *HamacaS* to keep the summer spirit alive as we enter the fall season. For a full schedule of dates, [click here!](#)

SURDNA FOUNDATION





Gallery Goer: Openings on the Lower East Side



Shifting Impressions, Cuchifritos Gallery + Project Space

Gallery Goer is a weekly roundup of gallery shows on the Lower East Side. Check out our top picks for shows opening each week that you won't want to miss.

Saturday, March 28, 5 pm to 7 pm

[Cuchifritos Gallery + Project Space](#): *Shifting Impressions*

This exhibition in conjunction with [City Souvenirs](#), a site responsive project that uses walking, clay and public participation to create connections between people and place. The show is a collaboration between two artists—Liene Bosquê and Nicole Seisler. Curated by Lynnette Miranda, *Shifting Impressions* features a objects and tools that visitors can physically handle, as well as a series of three public walks on the Lower East Side.

In pairing the gallery show with the walks, the artists invite participants to walk through the neighborhood and make direct impressions of the landscape with fresh blocks of clay. After participants have made marks in the clay, the artists will collect the objects. One side of the clay records specific architectural details, while the other retains the imprint of the hand, its subtle lines and fingerprints.

Within the context of the Lower East Side's ongoing and rapid transformation, this show is particularly meaningful as the Essex Street Market, along with Cuchifritos, will move across the street to the Essex Crossing development in 2018. The show debuts as demolition on an original Market structure on the south side of Delancey St. has already begun, perfectly timed in the face of constant change in the neighborhood.

The show's public walks are on April 11, 18 and 25. All walks begin at 4 pm from Cuchifritos Gallery inside Essex Street Market.

Through April 26, 2015 // Tues.-Sun. 12 pm to 6 pm // 120 Essex St.