

MOCA MAKERS LEGACY SERIES

ARCHIVE AS PRACTICE

IN COLLABORATION WITH
BLACK MIAMI DADE



EXHIBITION-ARE YOU DOWN
MICHAEL RICHARDS 2021-ORIOLE TARRIDAS

ARCHIVE AS PRACTICE

MOCA'S HISTORY OFFERS IMPORTANT PRECEDENTS FOR THIS WORK. EXHIBITIONS SUCH AS **AFRICOBRA: MESSAGES TO THE PEOPLE** HIGHLIGHTED HOW ARTISTS HAVE LONG USED VISUAL LANGUAGE AS A FORM OF RECORD-KEEPING; PRESERVING SHARED VALUES, AESTHETICS, AND CULTURAL NARRATIVES THROUGH COLLECTIVE MAKING. SIMILARLY, THE GROUP EXHIBITION **MONARCHS: BROWN AND NATIVE CONTEMPORARY ARTISTS IN THE PATH OF THE BUTTERFLY** POSITIONED MIGRATION, NATURE, AND ANCESTRY AS LIVING ARCHIVES, EMPHASIZING HOW MEMORY TRAVELS THROUGH BODIES, LANDSCAPES, AND INTERGENERATIONAL STORYTELLING.

BUILDING ON THIS LINEAGE, ARCHIVE AS PRACTICE INVITES ARTISTS, HISTORIANS, AND COMMUNITY MEMBERS TO CONSIDER ARCHIVES BEYOND TRADITIONAL INSTITUTIONS. HERE, ARCHIVES APPEAR IN FOODWAYS, PLANTS, ORAL HISTORIES, OBJECTS, RITUALS, AND EVERYDAY GESTURES. FORMS OF KNOWLEDGE THAT HAVE LONG SUSTAINED BLACK COMMUNITIES IN MIAMI-DADE AND CONTINUE TO SHAPE CULTURAL LIFE TODAY. EACH WORKSHOP FUNCTIONS AS BOTH A LEARNING SPACE AND A MAKING SPACE, EMPHASIZING EXCHANGE, CURIOSITY, AND INTERGENERATIONAL DIALOGUE.



JOAN LEHMAN 1996

ARCHIVE AS PRACTICE

THIS SERIES IS INSEPARABLE FROM NORTH MIAMI ITSELF, A CITY WITH DEEP CULTURAL AND ARTISTIC SIGNIFICANCE WITHIN SOUTH FLORIDA. AS ONE OF THE FEW HISTORICALLY BLACK MUNICIPALITIES IN MIAMI-DADE COUNTY, NORTH MIAMI HAS LONG BEEN A PLACE WHERE CREATIVE PRACTICE, CIVIC LIFE, AND CULTURAL MEMORY INTERSECT. MOCA'S PRESENCE WITHIN THIS LANDSCAPE UNDERSCORES THE MUSEUM'S ROLE AS BOTH A REFLECTION OF THE COMMUNITY AND A CONTRIBUTOR TO ITS CULTURAL FUTURE.

ARCHIVE AS PRACTICE AFFIRMS THAT ARCHIVING IS AN ACTIVE, EVOLVING PROCESS. BY DRAWING ATTENTION TO HOW COMMUNITIES REMEMBER, RECORD, AND INTERPRET THEIR EXPERIENCES, THE SERIES HONORS MOCA'S LEGACY WHILE EXPANDING ITS FUTURE. POSITIONING THE MUSEUM AS A PLACE WHERE HISTORY IS NOT ONLY PRESERVED, BUT CONTINUALLY SHAPED.

QUILTING AS ARCHIVE

NOVEMBER 8TH 2025

THE FIRST WORKSHOP IN THE SERIES FEATURES A QUILT SQUARE WORKSHOP, PART OF AN ONGOING COLLABORATIVE QUILTING PROJECT WITH THE CITY OF NORTH MIAMI IN CELEBRATION OF THE CITY'S CENTENNIAL CELEBRATION. PARTICIPANTS WILL CONTRIBUTE INDIVIDUAL QUILT SQUARES REFLECTING THEIR PERSONAL MEMORIES AND COMMUNITY STORIES, WHICH WILL LATER BE JOINED TOGETHER AS PART OF A COLLECTIVE ARTWORK HONORING NORTH MIAMI'S RICH HISTORY AND SHARED FUTURE.

QUILTING HAS LONG FUNCTIONED AS A FORM OF ARCHIVE—ONE CREATED BY HAND, HELD IN THE BODY, AND PASSED FROM GENERATION TO GENERATION. ACROSS COMMUNITIES IN THE UNITED STATES, QUILTS HAVE PRESERVED FAMILY HISTORIES, SPIRITUAL BELIEFS, AND CULTURAL KNOWLEDGE AT TIMES WHEN THESE STORIES WERE EXCLUDED FROM WRITTEN RECORDS OR INSTITUTIONAL COLLECTIONS. MADE FROM FRAGMENTS OF WORN CLOTHING, HOUSEHOLD TEXTILES, AND GIFTED FABRIC, QUILTS CARRY THE MARKS OF DAILY LIFE, CARE, AND MEMORY, TRANSFORMING THE ORDINARY INTO VESSELS OF MEANING.

RATHER THAN FOLLOWING LINEAR NARRATIVES, QUILTS ORGANIZE HISTORY THROUGH PATTERN, REPETITION, AND IMPROVISATION. EACH STITCH BECOMES A RECORD OF TIME SPENT, RELATIONSHIPS NURTURED, AND CHOICES MADE. IN THIS WAY, QUILTING OPERATES AS A LIVING ARCHIVE BECAUSE IT IS TACTILE, INTIMATE, AND COMMUNAL, HOLDING STORIES THAT ARE FELT AS MUCH AS THEY ARE SEEN.

RESOURCES FOR CONTINUED EXPLORATION:

SEE: [QUILTS AROUND THE WORLD](#)

READ: *SPIRITS OF THE CLOTH: CONTEMPORARY AFRICAN AMERICAN QUILTS* BY CAROLYN L. MAZLOOMI

WATCH: [AMERICAN SEAMS](#). THE STORIES OF THREE RURAL WOMEN IN THE AMERICAN WEST. LA TIMES.

ADORNMENT AS ARCHIVE

DECEMBER 13TH 2025

ADORNMENT AS ARCHIVE WITH OMOLARÁ WILLIAMS MCCALLISTER IS A MILLINERY WORKSHOP THAT EXPLORES HOW ADORNMENT, EMBELLISHMENT, AND FASHION FUNCTION AS LIVING ARCHIVES OF IDENTITY, MEMORY, AND CULTURAL KNOWLEDGE.

PARTICIPANTS WILL TAKE PART IN A HANDS-ON MAKING SESSION, CREATING THEIR OWN HAND-CRAFTED DESIGNS. THROUGH THIS PROCESS, ADORNMENT BECOMES BOTH A FORM OF CREATIVE EXPRESSION AND AN ARCHIVAL PRACTICE, ALLOWING PARTICIPANTS TO TRANSLATE PERSONAL AND COLLECTIVE STORIES INTO WEARABLE FORMS.

ADORNMENT HAS LONG FUNCTIONED AS AN ARCHIVE WORN ON THE BODY THAT HOLDS STORIES OF LINEAGE, BELIEF, STATUS, AND SELF-DEFINITION. ACROSS THE DIASPORA AND THROUGHOUT INDIGENOUS AND GLOBAL CULTURES, JEWELRY, HAIR PRACTICES, CLOTHING, AND EMBELLISHMENT HAVE OPERATED AS SYSTEMS OF RECORD, ENCODING HISTORIES THAT MIGHT OTHERWISE GO UNDOCUMENTED. MATERIALS SUCH AS BEADS, SHELLS, METALS, FABRICS, AND PIGMENTS CARRY CULTURAL MEANING, OFTEN MARKING RITES OF PASSAGE, SPIRITUAL ALIGNMENT, OR COMMUNAL BELONGING.

EACH CHOICE FROM WHAT IS WORN, TO HOW IT IS STYLED, TO WHEN IT IS DISPLAYED, BECOMES A FORM OF STORYTELLING AND REMEMBRANCE. IN CONTEMPORARY ART, ADORNMENT IS FREQUENTLY RECLAIMED AS A CRITICAL AND CREATIVE LANGUAGE, FOREGROUNDING THE BODY AS A SITE OF KNOWLEDGE. WITHIN ARCHIVE AS PRACTICE, ADORNMENT INVITES PARTICIPANTS TO REFLECT ON HOW PERSONAL STYLE, INHERITED OBJECTS, AND EVERYDAY RITUALS OF PRESENTATION OPERATE AS LIVING RECORDS. ARCHIVES THAT ARE ACTIVATED THROUGH VISIBILITY, CARE, AND INTENTION.

FOOD AS ARCHIVE

JANUARY 10TH 2026

FOOD AS ARCHIVE, LED BY NADEGE GREEN, COMMUNITY HISTORIAN AND FOUNDER OF BLACK MIAMI-DADE, EXAMINES HOW BAHAMIAN MIGRANTS CARRIED KNOWLEDGE, LABOR, AND FOODWAYS THAT HELPED FORM MIAMI'S EARLY FOUNDATIONS AND CONTINUE TO SHAPE THE CITY'S LIVING ARCHIVE.

THE WORKSHOP INVITES PARTICIPANTS TO LAYER CONCH SALAD RECIPES WITH ARCHIVAL PHOTOGRAPHS, HISTORICAL TEXTS, AND VISUAL MATERIALS DOCUMENTING BAHAMIAN LIFE IN EARLY MIAMI FROM THE LATE 1800S THROUGH THE 1940S. THROUGH COLLAGE-BASED ARTMAKING, PARTICIPANTS EXPLORE FOOD AS BOTH AN ARTISTIC MEDIUM AND A HISTORICAL RECORD, CONSIDERING HOW EVERYDAY PRACTICES PRESERVE CULTURAL MEMORY.

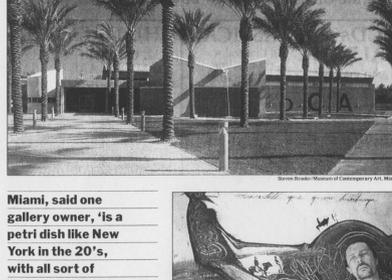
FOOD IS AN ARCHIVE SHAPED BY HELD-CLOSE MEMORIES AND KITCHEN LESSONS. RECIPES AND COOKING TECHNIQUES PRESERVE HISTORIES, TALES OF MIGRATION, ADAPTATION, AND SURVIVAL, WHETHER PASSED DOWN BY WATCHING AND REPEATING OR FOLLOWING WRITTEN INSTRUCTIONS. INGREDIENTS TELL STORIES ABOUT GEOGRAPHY AND TRADE; PREPARATION METHODS REVEAL RELATIONSHIPS TO LAND, WATER, AND COMMUNITY.

IN ALL COMMUNITIES, FOODWAYS HAVE FUNCTIONED AS CRUCIAL ACROSS TIME AND DISTANCE. THE ART OF COOKING IS STORYTELLING THAT ACTIVATES THE SENSES AND MEMORIES. FOOD FUNCTIONS AS MORE THAN SUSTENANCE, IT IS A SYSTEM OF CULTURAL TRANSMISSION AND REMAINS AN ACCESSIBLE AND SHAREABLE FORM OF KNOWLEDGE PRODUCTION AND HISTORICAL PRESERVATION.

Ambitious Miami Reaches For a Place in the Sun

ART VIEW | Michael Kimmelman

FROM BEHIND ROSA AND CAROL de la Cruz's art-filled home on the bay in Key Biscayne, there's a sweeping view of the Miami skyline. The de la Cruzes left Cuba when Castro came to power, and they've become two of the more affluent and visible members of the vast Cuban emigrant population that has transformed the city.



Seven Islands/Museum of Contemporary Art, Miami

Miami, said one gallery owner, 'is a petri dish like New York in the 20's, with all sort of things hatching.'

world in Miami is that these collectors have unusual power. This is precisely because of what the city still lacks, namely, quality galleries, alternative spaces and museums with strong collections (the Wolfsonian's aside). After all, museums, galleries and collectors tend to come about in concert—they're mutually dependent—and only where people have roots. In this rich but relatively young city, the serious collectors are a little like rival dikes.



1996 INAUGURAL NYTIMES



FAITH RINGGOLD FOR WOMEN ON THE RISE (WOTR) 2006

QUILTING AS ARCHIVE

ARTIST FAITH RINGGOLD FAMOUSLY BROUGHT THIS TRADITION INTO CONTEMPORARY ART THROUGH HER STORY QUILTS, COMBINING PAINTING, FABRIC, AND TEXT TO NARRATE BLACK LIFE, HISTORY, AND IMAGINATION. HER WORK CHALLENGED THE BOUNDARIES BETWEEN FINE ART AND CRAFT WHILE AFFIRMING QUILTING AS A POWERFUL NARRATIVE AND ARCHIVAL FORM. RINGGOLD'S QUILTS INSIST THAT PERSONAL AND COLLECTIVE HISTORIES, ESPECIALLY THOSE OF BLACK WOMEN, BELONG ON MUSEUM WALLS, PRESERVED NOT ONLY THROUGH DOCUMENTS, BUT THROUGH CREATIVITY AND CARE.

MOCA NORTH MIAMI HAS CONTINUED TO ENGAGE ARTISTS WHOSE TEXTILE-BASED PRACTICES ECHO THESE ARCHIVAL TRADITIONS. ARTISTS SUCH AS DIANA EUSEBIO, WHOSE WORK INCORPORATES NATURAL DYES, WEAVING, AND ANCESTRAL MATERIALS, APPROACH TEXTILES AS CARRIERS OF CULTURAL MEMORY AND EMBODIED KNOWLEDGE. WHILE NOT TRADITIONAL QUILTS, THESE WORKS SHARE QUILTING'S EMPHASIS ON PROCESS, INHERITANCE, AND THE TRANSLATION OF LIVED EXPERIENCE INTO MATERIAL FORM, POSITIONING FABRIC ITSELF AS A SITE OF RECORD.

WITHIN THE CONTEXT OF ARCHIVE AS PRACTICE, QUILTING OFFERS A POWERFUL FRAMEWORK FOR UNDERSTANDING HOW COMMUNITIES DOCUMENT THEIR LIVES OUTSIDE OF FORMAL ARCHIVES. IT REMINDS US THAT HISTORY CAN BE SOFT, LAYERED, AND COLLABORATIVE.



NICK CAVE INSPIRED WORKSHOP FOR MINIMAKERS 2024

ADORNMENT AS ARCHIVE

MOCA NORTH MIAMI'S PRESENTATION OF NICK CAVE FOREGROUNDED ADORNMENT AS A LIVING, ACTIVATED ARCHIVE. CAVE'S SOUNDSUITS—CONSTRUCTED FROM BEADS, TEXTILES, A FOUND OBJECTS, AND CULTURAL REFERENCES—TRANSFORM THE BODY INTO A MOBILE SITE OF MEMORY.

ACTIVATED THROUGH MOVEMENT AND PERFORMANCE, THESE WORKS DEMONSTRATE HOW ADORNMENT CAN HOLD PERSONAL AND COLLECTIVE HISTORIES WHILE REMAINING RESPONSIVE TO THE PRESENT MOMENT.

"HOW WE DRESS AND ACCESSORIZE IS AN ARCHIVE INTO ITSELF-FROM FAMILY HEIRLOOMS, CULTURAL FABRICS TO THE LATEST TRENDS-FASHION IS HISTORICAL EXPRESSION AND HAS A STORY TO TELL" - NADEGE GREEN

EACH CHOICE FROM WHAT IS WORN, TO HOW IT IS STYLED, TO WHEN IT IS DISPLAYED, BECOMES A FORM OF STORYTELLING AND REMEMBRANCE. IN CONTEMPORARY ART, ADORNMENT IS FREQUENTLY RECLAIMED AS A CRITICAL AND CREATIVE LANGUAGE, FOREGROUNDING THE BODY AS A SITE OF KNOWLEDGE. WITHIN ARCHIVE AS PRACTICE, ADORNMENT INVITES PARTICIPANTS TO REFLECT ON HOW PERSONAL STYLE, INHERITED OBJECTS, AND EVERYDAY RITUALS OF PRESENTATION OPERATE AS LIVING RECORDS. ARCHIVES THAT ARE ACTIVATED THROUGH VISIBILITY, CARE, AND INTENTION.

RESOURCES FOR CONTINUED EXPLORATION

READ: *A HISTORY OF CLOSET(ED) DRESS*. BY JOANNA LIU
LISTEN: *DRESSED: THE HISTORY OF FASHION PODCAST*
VIEW: [AFROPUNK PHOTO ESSAY: THROUGH THE GAZE OF BLACK WOMEN PHOTOGRAPHERS](#)



ARTICLE CLIPPINGS COURTESY OF BLACK MIAMI DADE

FOOD AS ARCHIVE

AS AN ARCHIVAL PRACTICE, FOOD PREPARATION INVITES COLLECTION, INTERGENERATIONAL EXCHANGE, AND SHARE LABOR. WITHIN ARCHIVES AS PRACTICE, FOOD SERVES AS A METHOD FOR HONORING AND DOCUMENTING OUR HISTORIES. IN FACT, THE KITCHEN IS A REPOSITORY.

RESOURCES FOR CONTINUED EXPLORATION:

READ: [MIAMI'S BAHAMIAN ROOTS: HOW A SHELLFISH BECAME SOUL FOOD](#)

TRY: [CARIBBEAN RECIPES BY THIS BAGO GIRL](#)

EXPLORE: [THE MIAMI STORIES ARCHIVES](#)



EDISON CENTER POULTRY & FISH MARKET FLYER COURTESY OF BLACK MIAMI DADÉ

THE BODY AS ARCHIVE

NOVEMBER 8TH 2025

BODY AS ARCHIVE EXPLORES THE BODY AS A LIVING ARCHIVE, USING FIGURE DRAWING AS A METHOD FOR RECORDING MOVEMENT, MEMORY, AND PRESENCE. CENTERED ON DANCER AND MODEL: CLINTON "TAZZ" HARRIS, AN ACCLAIMED MIAMI-BASED DANCER AND PERFORMANCE ARTIST WHOSE WORK ENGAGES MOVEMENT, EXPRESSION, AND EMBODIED STORYTELLING AND TAUGHT BY VISUAL ARTIST MELANIE OLIVA-A MIAMI-BASED MULTI-DISCIPLINARY AND TEACHING ARTIST, WHOSE PRACTICE CENTERS ON PAINTING, MIXED MEDIA, AND COLLECTIVE CREATIVE PRACTICE. IN MOMENTS OF MOTION AND STILLNESS, PARTICIPANTS WILL CONSIDER HOW OUR BODIES CARRY HISTORY THROUGH GESTURE, RHYTHM, AND REST.

THE BODY IS ONE OF THE EARLIEST AND MOST ENDURING ARCHIVES. IT HOLDS MEMORY THROUGH MOVEMENT, GESTURE, POSTURE, AND SENSATION, RECORDING EXPERIENCES THAT MAY NEVER BE WRITTEN DOWN. ACROSS CULTURES, KNOWLEDGE HAS BEEN TRANSMITTED THROUGH EMBODIED PRACTICES SUCH AS DANCE, LABOR, HEALING, RITUAL, AND ORAL TRADITION, EMBEDDING HISTORY DIRECTLY INTO MUSCLE, BREATH, AND RHYTHM.



ISLAND DIDIER WILLIAM FOR EXHIBITION NOU KITE SA DEYÉ (WE HAVE LEFT THAT ALL BEHIND)-(2022) ACRYLIC AND WOOD CARVING ON PANEL 31X22 INCH

THE BODY AS ARCHIVE

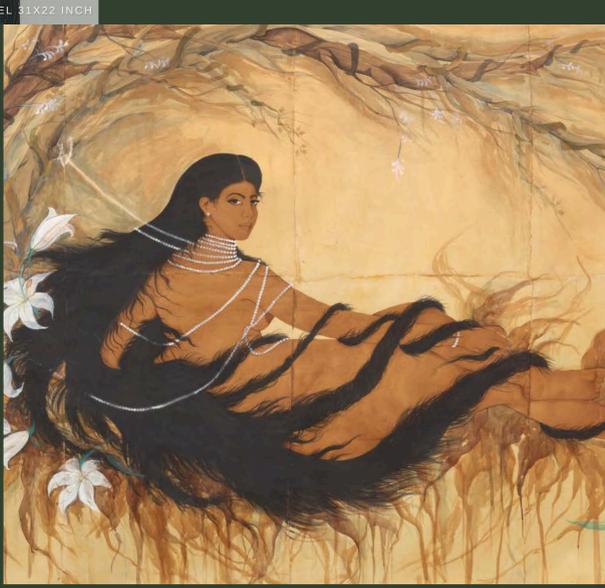
IN HER 15 YEAR RETROSPECTIVE WITH US AT MOCA NORTH MIAMI, HIBA SCHAHBAZ (THE GARDEN) EXPLORES THE BODY AS A SITE OF MEMORY AND INHERITANCE. DRAWING FROM PERSIAN MINIATURE PAINTING, POETRY, AND PERSONAL EXPERIENCE, HER WORK POSITIONS THE FIGURE AS A VESSEL FOR CULTURAL HISTORY, EMOTION, AND INTIMACY. THE BODY IN SCHAHBAZ'S PAINTINGS BECOMES AN ARCHIVE WHERE TRADITION AND CONTEMPORARY LIFE MEET.

ARTISTS WORKING WITH THE BODY WHETHER THROUGH PERFORMANCE, MOVEMENT, AND PARTICIPATORY PRACTICE, UNDERSCORE THE IDEA THAT ARCHIVES ARE NOT ONLY THINGS WE STORE, BUT WAYS WE MOVE THROUGH THE WORLD. BODY AS ARCHIVE INVITES PARTICIPANTS TO CONSIDER HOW THEIR OWN BODIES CARRY PERSONAL AND COLLECTIVE HISTORIES, AND HOW ATTENTION TO BREATH, MOTION, AND PRESENCE CAN BECOME ACTS OF REMEMBRANCE AND DOCUMENTATION.

RESOURCES FOR CONTINUED EXPLORATION:

READ: [ALVIN AILEY: TRANSFORMING DANCE AROUND THE WORLD](#)

READ: [EMBODIED MEMORIES: THE STORY MY BODY CARRIES](#)



SELF PORTRAIT AS THE GRANDE ODALISQUE HIBA SCHAHBAZ 2016 TEA, WATERCOLOUR AND INK ON INDIAN PAPER 60 X 80 IN

NATURE AS ARCHIVE

NOVEMBER 8TH 2025

NATURE AS ARCHIVE CONSIDERS WHAT STORIES THE PLANTS AROUND US HOLD AND HOW THE NATURAL WORLD IN SOUTH FLORIDA HOLDS MEMORY AND HISTORY. LED BY MIAMI COMMUNITY HISTORIAN NADEGE GREEN, THE WORKSHOP ENCOURAGES PARTICIPANTS TO THINK OF PLANTS AS LIVING RECORDS.

PARTICIPANTS WILL ENGAGE IN A HANDS-ON BOTANICAL STAMPING ACTIVITY, USING LEAVES, STEMS, AND NATURAL FORMS TO CREATE ART PIECES THAT TRANSLATE THESE STORIES INTO VISUAL IMPRESSIONS.

PLANTS ARE A RECORD OF BOTH THE ENVIRONMENT AND HUMAN KNOWLEDGE. WHAT GROWS IN A PARTICULAR REGION REFLECTS ITS CLIMATE, SOIL, AND HISTORY OF CULTIVATION AND DEVELOPMENT. AT THE SAME TIME, THE WAYS PLANTS ARE USED BY PEOPLE IN OUR COMMUNITIES, WHETHER FOR CONSUMPTION, RITUAL OR HEALING, INFORMATION IS BEING PRESERVED THROUGH PRACTICAL KNOWLEDGE OF HOW TO USE THE ENVIRONMENTS AROUND US.

ARTIST DIANA EUSEBIO'S, WHOSE WORK IS CURRENTLY ON DISPLAY AT MOCA, APPROACHES THE NATURAL WORLD AS A SITE OF CULTURAL MEMORY. THROUGH TEXTILE PRACTICES THAT INCORPORATE NATURAL DYES, FIBERS, AND ANCESTRAL TECHNIQUES, EUSEBIO TREATS LAND-BASED MATERIALS AS CARRIERS OF INHERITED KNOWLEDGE. HER WORK POSITIONS NATURE NOT AS BACKDROP, BUT AS AN ACTIVE PARTICIPANT IN REMEMBERING.



HOME SAFE DIANA EUSEBIO EXHIBITION FIELD OF DREAMS 2025-2026

NATURE AS ARCHIVE

ACROSS CULTURES, PEOPLE HAVE LEARNED TO READ THE LAND AS AN ARCHIVE: UNDERSTANDING SEASONS THROUGH PLANT BEHAVIOR, TRACING ANCESTRY THROUGH NATIVE SPECIES, AND PASSING DOWN MEDICINAL KNOWLEDGE THROUGH CAREFUL OBSERVATION. LEAVES, SEEDS, ROOTS, AND LANDSCAPES BECOME LIVING DOCUMENTS, HOLDING EVIDENCE OF TIME AND RELATIONSHIP.

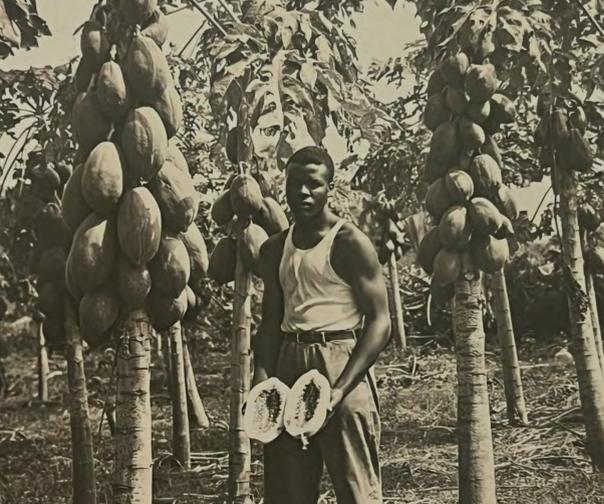
ARTISTS AND CULTURAL PRACTITIONERS WORKING WITH NATURE TREAT THE ENVIRONMENT NOT AS BACKDROP, BUT AS COLLABORATOR AND WITNESS. NATURE AS ARCHIVE ENCOURAGES PARTICIPANTS TO ENGAGE WITH THE NATURAL WORLD AS A SOURCE OF KNOWLEDGE—ONE THAT TEACHES ATTENTIVENESS, RESPECT, AND RESPONSIBILITY, WHILE REMINDING US THAT MEMORY IS EMBEDDED IN PLACE ITSELF.

RESOURCES FOR CONTINUED EXPLORATION:

READ: [IN FLORIDA, THE MICCOSUKEE FIGHT TO PROTECT THE EVERGLADES IN THE FACE OF CLIMATE CHANGE](#)

LISTEN: [CERASEE OR ASOSI: THE CURE-ALL PLANT FOR SOUTH FLORIDA'S CARIBBEAN TRANSPLANTS](#)

EXPLORE: [ATLAS OF FLORIDA PLANTS](#)



POSTCARD OF A MIAMI PAPAYA FARM CIRCA 1930'S COURTESY OF BLACK MIAMI DADÉ

LANGUAGE AS ARCHIVE

APRIL 11TH 2026

LANGUAGE IS AN ARCHIVE CARRIED THROUGH SOUND, RHYTHM, AND REPETITION. DIALECTS, IDIOMS, SONGS, PRAYERS, AND STORYTELLING THESE TRADITIONS PRESERVE CULTURAL MEMORY-EVOLVING AS THEY MOVE ACROSS REGIONS AND GENERATIONS. LANGUAGE HOLDS THE IMPRINT OF HISTORY AS IT REFLECTS MIGRATION, CONTACT, ADAPTATION, AND CREATIVITY.

CULTURAL WORKER, POET, AND INTERDISCIPLINARY ARTIST ARSIMMER MCCOY WILL GUIDE US THROUGH A POETRY WORKSHOP WHERE ATTENDEES WILL EXAMINE MCCOY'S POEM MIAMI'S ATLAS. IN THIS WORK SHE USES NARRATIVE AS ARCHIVE TO DETAIL THE PLACES, STORIES, PEOPLE, AND EVENTS, AND THAT HAVE SHAPED HER AS AN ARTIST. AFTERWARDS, PARTICIPANTS WILL WRITE THEIR OWN POEMS, REFLECTIVE OF THE WORK, TO BE MADE INTO A COMMUNITY ZINE.

FOR MANY COMMUNITIES, LANGUAGE IS THE BUILDING BLOCK OF INVENTION. WORDS SHIFT, MEANINGS LAYER, AND NEW FORMS EMERGE, CARRYING TRACES OF THE PAST WHILE RESPONDING TO THE PRESENT. ORAL TRADITIONS, IN PARTICULAR, FUNCTION AS LIVING ARCHIVES THAT ARE KEPT ALIVE THROUGH SPEAKING, LISTENING, AND RETELLING.

MOCA NORTH MIAMI'S EXHIBITION AFROCBRA: MESSAGES TO THE PEOPLE HIGHLIGHTED HOW LANGUAGE OPERATES AS A VISUAL AND POLITICAL ARCHIVE. THROUGH BOLD TEXT, COLOR, AND COLLECTIVE MESSAGING, AFROCBRA ARTISTS USED LANGUAGE TO DOCUMENT BLACK LIFE, VALUES, AND ASPIRATIONS. THEIR WORK DEMONSTRATES HOW WORDS-SPOKEN, WRITTEN, AND DESIGNED—CAN FUNCTION AS ENDURING RECORDS OF SHARED EXPERIENCE.



JONES-HOGU GOD'S CHILD [DAVID LUSENHOP] EXHIBITION MESSAGES TO THE PEOPLE (2019)

LANGUAGE AS ARCHIVE

LANGUAGE IS UNDERSTOOD AS BOTH RECORD AND ACTION. WRITING, SPEAKING, AND NAMING BECOME WAYS OF DOCUMENTING EXPERIENCE AND ASSERTING PRESENCE. THIS FRAMEWORK INVITES PARTICIPANTS TO EXPLORE HOW THEIR VOICES WHETHER SPOKEN, WRITTEN, OR SUNG, CAN CARRY MEMORY, AND HOW LANGUAGE ITSELF BECOMES A VESSEL FOR HISTORY AND IMAGINATION.

RESOURCES FOR CONTINUED EXPLORATION:

WATCH: [JUNE JORDAN READS "POEM OF COMMITMENT"](#)

WATCH: [YO SOY \(I AM\): THE HISTORICAL TRAJECTORY OF LANGUAGE IN PUERTO RICO](#)

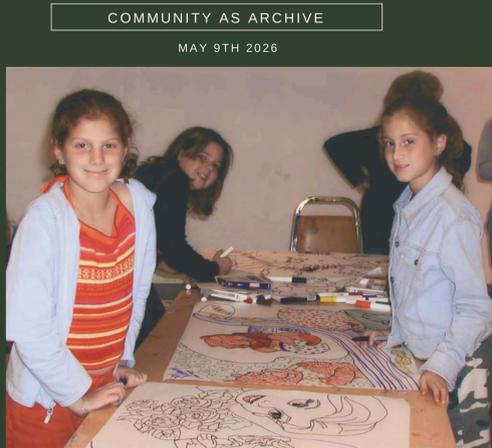
WATCH: [HOW MEMORY MAPPING PRESERVES ANCESTRAL STORIES-ARSIMMER MCCOY FOR TEDX OVERTOWN](#)



ESCAPE PLAN #1 MICHAEL RICHARDS FOR THE EXHIBITION ARE YOU DOWN? (2021)

COMMUNITY AS ARCHIVE

MAY 9TH 2026



MOCA'S 1ST CREATIVE ARTS SUMMER PROGRAM (1997)

COMMUNITY AS ARCHIVE

COMMUNITY AS ARCHIVE CENTERS THE STORIES OF SOUTH FLORIDA'S NEIGHBORHOODS, DISPLACEMENT AND BELONGING IN A CONSTANTLY SHIFTING LANDSCAPE. AS NEIGHBORHOODS CHANGE AND HISTORIES ARE THREATENED WITH ERASURE, THIS WORKSHOP INVITES PARTICIPANTS TO CONSIDER HOW MEMORY IS HELD IN OUR COMMUNITIES AND THE PLACES WE CALL HOME. IN THIS WORKSHOP PARTICIPANTS WILL HAVE ACCESS TO THE CAROL CITY MUSEUM AND THE CITY OF NORTH MIAMI ARCHIVES, PHOTOS, SCULPTURE, AND MEDIA ARCHIVES TO CREATE A COMMUNITY PHOTO ALBUM IN CELEBRATION OF MOCANOMI'S 30 YEARS OF DEDICATION TO THE ARTS.

THIS FRAMEWORK IS DEEPLY CONNECTED TO MOCA NORTH MIAMI'S MISSION AND HISTORY. LOCATED WITHIN ONE OF MIAMI-DADE COUNTY'S HISTORICALLY BLACK MUNICIPALITIES, MOCA HAS LONG ENGAGED ARTISTS AND COMMUNITIES WHOSE WORK REFLECTS LIVED EXPERIENCE, COLLECTIVE STORYTELLING, AND THE SOCIAL LIFE OF ART. THE MUSEUM HAS CONSISTENTLY OPERATED AS A SPACE WHERE EXHIBITIONS, PUBLIC PROGRAMS, AND COMMUNITY PARTNERSHIPS INTERSECT—POSITIONING THE INSTITUTION ITSELF AS PART OF THE CITY'S CULTURAL ARCHIVE.

AS THE FINAL WORKSHOP IN THE ARCHIVE AS PRACTICE SERIES, COMMUNITY AS ARCHIVE OFFERS A CULMINATION OF ALL THAT HAS COME BEFORE, DRAWING TOGETHER THEMES FROM QUILTING, ADORNMENT, BODY, FOOD, NATURE, AND LANGUAGE. THIS CLOSING GATHERING INVITES PARTICIPANTS TO CONSIDER HOW THESE ARCHIVES CONVERGE WITHIN COMMUNITY ITSELF. IT ASKS: HOW DO OUR NEIGHBORHOODS REMEMBER? WHAT STORIES ARE CARRIED IN SHARED STREETS, PORCHES, KITCHENS, GATHERING SPACES, AND INFORMAL NETWORKS OF CARE?

COMMUNITY AS ARCHIVE

THIS WORKSHOP OFFERS SPACE FOR REFLECTION, DIALOGUE, AND COLLECTIVE MEANING-MAKING RECOGNIZING PARTICIPANTS NOT ONLY AS LEARNERS, BUT AS ACTIVE CONTRIBUTORS TO SOUTH FLORIDA'S LIVING ARCHIVE. IN DOING SO, COMMUNITY AS ARCHIVE AFFIRMS THAT PRESERVATION IS NOT ONLY ABOUT LOOKING BACK, BUT ABOUT SUSTAINING CONNECTION, HONORING PRESENCE, AND IMAGINING WHAT WE CARRY FORWARD TOGETHER.



COMMUNITY EVENT UNDERNEATH THE ELECTRIC TREE 2022

RESOURCES FOR CONTINUED EXPLORATION:

READ AND WATCH: [REGINALD O'NEAL: REMEMBERING RAINBOW VILLAGE](#)

READ: [CULTURE SHOCK: IS MIAMI LOSING ITS "SOULLESS CONDOS"?](#)



ELECTRIC TREE MARC HANDFORTH 2011 GIFT OF THE ARTIST TO MOCA NORTH MIAMI