

Star Smiles News

A Publication of Mosquera Orthodontics

25th
ANNIVERSARY

Silver Anniversary Issue

Three Generations of Treatment

Dr. Mosquera treats three generations of the Garcia/Carrión family



25 Years of Private Practice

Mosquera Orthodontics celebrates its anniversary

This year is very special because it marks my 25th anniversary of private orthodontic practice. I began practicing orthodontics in South Florida back in 1982. At first, I opened my specialty practice in Hialeah where a good friend, Dr. Ronald Leventhal, an endodontist, allowed me office space with him in the days he did not use his office. Then, another very dear friend, Dr. Andrés Cendán, approached me about opening an orthodontic practice in his large multi general dentist office in Kendall. Eventually, I opened a third office in Westchester near our present location. Shortly thereafter, construction began for the facility at 1245 SW 87th Avenue and the current office was ready for patient treatment.

As time progressed, the new office proved to be too efficient and comfortable for the patients as well as for the staff and all the practices were consolidated over a period of time into a single location. I have thoroughly enjoyed my first 25 years of practice and the patients and their families who have entrusted us with their care. I consider myself fortunate to have such wonderful patients and the privilege to work with an outstanding and caring staff.

Liza, my wife, and current Office Manager is by formal educational training a dental hygienist. She has limited her work to exclusively administrative endeavors; however, when an orthodontic hygiene related issue arises in a patient, Liza is a great resource to educate the patient on effective measures to correct and prevent further problems. She has been working with the practice from the beginning. Diana Cruz has also been with the practice for twenty five years. She assumed the responsibility of Clinical Supervisor 12 years ago. She was personally trained by me initially and, subsequently, completed her Orthodontic Expanded Duties Certification. She is another great asset in patient orthodontic treatment due to her extensive experience, skill, and caring attitude.

Our Financial Coordinator and Assistant Office Manager, Raissa Soler, was referred to our office for job employment by her niece, Lourdes Barboza, who was formerly one of my valued staff members and whom I had treated earlier as a teenage patient. Raissa has been called "a magician" because of her ability to accomplish miracles. We are fortunate to have her be part of our practice for over 13 years. Miriam Fernández has been our Laboratory Technician since 1996. She received her training in Cuba and worked in the field until she arrived in Miami and began full-time employment in our practice. Her extensive experience allows us to fabricate in our laboratory almost all of the orthopedic and orthodontic appliances that our patients need. This provides the additional benefit of being able to have appliances fabricated and delivered to patients immediately, if there is a need, or to meet the patient's convenience in their scheduling. Convenience is also a major factor in any necessary laboratory repair or adjustment when they are frequently being done while the patient waits. Mayra Alvarez has worked with me as an Orthodontic Assistant for five years. She was educated as an orthodontist in Cuba and practiced in the island until she arrived in Miami and became part of our practice. Her extensive knowledge and expertise in the field is invaluable to our patients.

Our other Orthodontic Assistant is Lizbeth Yela who has also worked in our office for five years. She had prior experience in orthodontic assistance. Following her employment she received individualized training from me and, subsequently, obtained her Orthodontic Expanded Duties Certification. Lizbeth is extremely responsible and very gifted with her hands. Yvelin Martínez has been our Treatment Coordinator since she became part of our team three years ago. She did not have prior orthodontic training but, as an extremely qualified

and capable individual, she quickly became proficient in understanding all aspects of orthodontic diagnosis and treatment planning which is what she assists me in primarily. In addition, she works with patients and their families in getting them started with their treatments.

Maria López has been our Scheduling Coordinator since we hired her three years ago. Maria had worked for an orthodontist friend of mine who was retiring at 85 years of age, Dr. Juan Díaz. She had previous orthodontic assisting experience in another office. Maria has a total of twenty three years of experience. She is a great asset because, with her extensive skill and knowledge, she can immediately help us whenever there is a need to assist with patient care in the clinic. She is a formidable source providing patients and their families their scheduled appointments. Another of our wonderful staff is Stephanie Saltos who started working with us as a Reception Assistant two years ago from her high school work study program and has continued her employment while she completes her college education. Her warm and caring manner is always a pleasure.

The newest member of our team is Alina Díaz who just began her responsibility as Sterilization Technician six months ago. She is meticulous and efficient. Alina is very talented and extraordinarily responsible. This incredible group of individuals that make up our team is truly world-class! I want to express my utmost heartfelt gratitude to them who, for over the years, have demonstrated to our patients, parents, and referring dentists a dedication, loyalty and professionalism beyond measure.

I also want to express a special thank you to all of the dentists who, from the beginning, provided their confidence and trust in our office. It is a continuing pleasure to work with the new offices that currently are referring us their patients. I hope to continue to take care of the needs of the patients from the practices of so many great dental professionals. It has been an absolutely incredible experience to provide orthodontic treatment to so many marvelous families and to, in so many cases, treat several patients



from the same immediate family. In addition, it has been pure joy to have treated as patients second generation family members and, most recently, a third generation family member also. Thank you for your confidence. I am excited and filled with enthusiasm for the future ahead when I may continue to bring your families the very best orthodontic treatments our specialty can provide.

Father and Son

Dr. Mosquera places braces on his son Javier Mosquera

It is a special privilege to place orthodontic braces on my son to coincide with my Silver Anniversary of practicing orthodontics. I am thrilled that our 12 year old son, Javier Francisco Mosquera, had his braces placed on July 31st, 2007 during a year of great celebration. This year marks my twenty five years of private practice, immediately following graduation from specialty training, in Miami Dade County.

Javier had received early orthopedic treatment to expand his dental arches at age seven. Following his two years in treatment he was placed on a supervision program until all his permanent teeth erupted and full brace treatment could be initiated. Previously I had experienced the joy of treating his older siblings, 27 year old Carolina and 25 year old Arturito, to beautiful smiles.



In The Media

Dr. Mosquera makes appearances in several media outlets

BY RAISSA SOLER

Recently, Dr. Mosquera appeared in Mega TV program *El Círculo*. Ana Remos, who is the host and is also the mother of Laura Juncadella, a patient Dr. Mosquera treated with orthodontics several years ago, was doing a segment on contemporary art at the Cisneros Fontanal Art Foundation when she spotted Dr. Mosquera among the guests and decided to interview him for the show. She pointed out to her television audience that, during the years her daughter was in treatment, Dr. Mosquera would periodically hang art exhibits in his orthodontic office. She asked him what exhibitions were currently being shown and then requested his opinion on the contemporary art on exhibit at the Foundation.

Dr. Mosquera also appeared in Jorge Sotolongo's television program *Protagonistas* on America TeVe. Mr. Sotolongo had been interested in doing a segment on the art project at Mosquera Orthodontics for several years, but waited until our last solo exhibit, *Selección de Páginas*, by Gustavo Acosta to make a commitment. His own son, Alejandro, began an orthopedic treatment in January 2007. The frequent orthodontic visits by his family and their comments about the work from the permanent collection that currently makes up an exhibit titled "Latin American Art: the Good, the Bad, and the Ugly, Part 1", further influenced Mr. Sotolongo with part of the content he wanted to include in the show. He interviewed Dr. Mosquera briefly about the rationale for the ten year "Art@Work Public Art Project for Miami" and followed with an extensive interview with the artist and highlighted his work.

Dr. Mosquera and his wife, Liza, have been using their orthodontic office as an alternative, non-commercial space for the past eight years to host solo exhibitions of work from Miami based artists as a cultural and educational endeavor to benefit our patients, their parents and other visitors as well. These solo exhibitions change to a different artist every three months.

Some are passive, but others engage the viewers' reaction with sounds and/or video images. Nonetheless, all the work is in a contemporary dialogue with the audience. The rest of the office exhibits a mixture of art pieces from their permanent collection, which is changed on a yearly basis. This cultural effort of Mosquera Orthodontics was named ART@WORK and they consider it a public art project in a non-traditional setting that reaches out to a population that is not usually exposed to the commercial gallery and museum exhibits. In addition to the exhibits, several important roundtable discussions with artists, art critics and curators were hosted at the space over time. The Mosqueras have also provided a forum for several poetry readings by distinguished poets.

Now Dr. Mosquera and Liza have refurbished *la casa de al lado*, the house next door to their office, also as a non-commercial exhibition space, to display art which they feel is relevant to Miami's community. This venture is an effort to predominantly exhibit artists who do not live here but have a strong connection to Miami. The newly launched alternative project is called Farside Gallery and had its inauguration in May 2007 with "Tribute to the Art of Eduardo Michaelsen: Cuba's Hidden Master." The eighty-seven year old artist made the trek from San Francisco, California to be present for his exhibit and related celebrations. The selection of this important naïf painter from the Third Generation of Cuban Masters for the inaugural exhibit is a well-deserved recognition and linked to a round table previously held at Art@Work, titled "Miami Based Artists: Better Alive than Dead". The "Miami Based" can be substituted for other geographical locations and the emphasis is on artists receiving significant recognition during their lifetime. Poetry readings and panel discussions by renowned poets, art critics and artists have also been held at Farside in relation to the exhibiting artist. Elisa Turner, art critic

Continued on page 7

Continuing Education

Taken by Dr. Mosquera Since Summer 2007

- » Preventing Medical Errors, sponsored by South Florida District Dental Association (2 credit hours)
- » When Everything Works, Nothing Matters, sponsored by Southern Association of Orthodontists (2.5 credit hours)
- » Goals, Concepts and Guidelines for Comprehensive Correction of Class II Malocclusions with Severe Protrusions and High Mandibular Plane Angles, sponsored by Southern Association of Orthodontists (2.5 credit hours)
- » Communicating for Results, sponsored by Southern Association of Orthodontists (5 credit hours)
- » Treatment Timing for Class II Malocclusion: Is There a Benefit?, sponsored by Southern Association of Orthodontists (1 credit hour)
- » Temporary Anchorage Devices in Orthodontics, sponsored by Southern Association of Orthodontists (5 credit hours)

Patient Wins Beauty Pageant

We'd like to congratulate Kathy Vergel



Dr. Mosquera.
 Thank you so much, my
 teeth are perfect and a lot of
 doors have open for me.
 Currently working as a personal
 trainer and getting offer to
 do commercials.
 Thank you again to all your
 staffs too K.V. 2007

Dr. Mosquera
 Thank you and your
 staff for giving me my smile
 back. "Thanks"
 Kathy Vergel
 Miss Miami Beach
 2007
 Miss (Smile)
 South Florida Smile
 2007
 Thank you

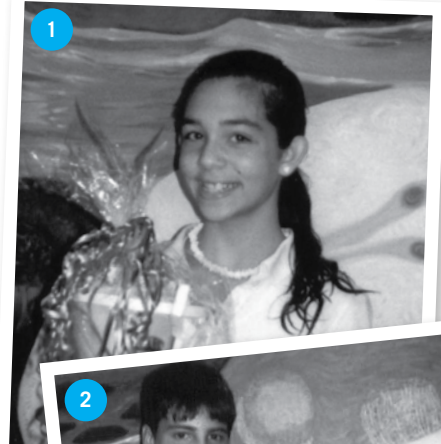
Thank You

Kathy Vergel had her braces removed June 19, 2006

The Year of The Wolverines

Belen Jesuit earn awards in 2006/2007

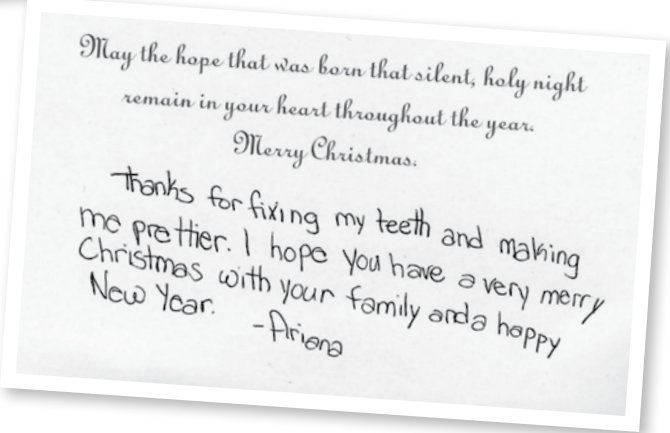
The 2006/07 session was a year of firsts for the Belen Wolverines. It ended with the school's first Class 3A-1A Boys' Major Sports trophy. The Wolverines won their first state titles in cross-country and track. The school also showed it was on the rise with a state title in swimming and a state semifinal appearance in 4A baseball. Our many patients who participated in these sports are to be congratulated. Go Wolverines!



1. Our patient Jennifer Laperyre, who was runner up in our summer contest, receiving her prize. Congratulations!
2. Our patient, Jorge Moreira, with his sister who was the Summer 2007 contest winner.

CONGRATULATIONS

- » Our best wishes for happiness to our patient Gloria Maria Fonts who recently married Francis Xavier Suarez.
- » Congratulations to Cassandra Doyle for winning our National Orthodontics Health Month contest with a free orthodontic evaluation, free pre-treatment records and free treatment planning for her mom, Hannia Iriarte.
- » Our best wishes Natalie Linares on the birth of her baby.



May the hope that was born that silent, holy night
 remain in your heart throughout the year.
 Merry Christmas.

Thanks for fixing my teeth and making
 me prettier. I hope you have a very merry
 Christmas with your family and a happy
 New Year.
 - Ariana

Three Generations of Treatment

Dr. Mosquera treats three generations of the Garcia/Carrión family

BY RAISSA SOLER

Joann García first came to see us for a new patient consultation when she was fifteen years of age. She was referred by Dr. Jose C. García who was concerned about her poor bite. Joann started full brace treatment without extractions and was progressing very nicely when a year later her mother, Dina, who brought Joann to her appointments, also became a patient in full brace treatment as well. She also had a bad bite and Dr. García encouraged her to undergo orthodontic treatment, which was at the time becoming more popular for adults. She also wore a 'tin grin' as Dr. Mosquera was neither satisfied with the aesthetics of the ceramic brackets that were available then nor was he pleased with the clear plastic braces on the market. Little did Dina suspect when she would bring Joann to her visits that she would be a patient too. Joann completed her treatment first and received a beautiful smile for her efforts. She still has that gorgeous smile as she took great care of her results with her retainers. Dina also finished the treatment with an aesthetically pleasing smile but, more importantly, with a normal bite that would help to protect and keep her teeth healthy for a lifetime.

Joann, now Joann Carrión, had moved to Cape Coral, Florida years ago and works as a real estate broker. Dina and Joann were so happy and satisfied with the results of their treatment and the care we offer our patients that, even after so many years had passed, when Joann's children needed treatment distance was not an issue. Joann brought her son Joshua for an orthodontic evaluation in 2003 at the age of eight. He needed early orthodontic treatment with a head-brace and expansion of the palate. Joshua, who loves baseball and skateboarding, completed his expansion appliance treatment and is being seen now on supervisory recall basis until he is ready for his braces. His sister, Nicole, who is seventeen, began her

treatment with braces, simultaneously with orthopedic palatal expansion, in March 2006. Dr. Mosquera had to avoid extractions even though she had severe tooth crowding to protect her face. Nicole is a vivacious young lady who really enjoys talking on the phone with friends. Last but not least, Lauren, the youngest member of the García/Carrión's third generation, comes to our office for periodic checkups. She needed, as an eight-year-old, an upper retainer for six months and is now waiting for braces. Dina jokingly proposed their Pekingese dog, *Mico*, to be next in line for a consultation and treatment since he has an underbite. After all, orthodontics is a family affair.

Grandma Dina moved to Cape Coral too some time back. We still see her frequently as she also takes an active part in bringing the grandchildren for their orthodontic treatment visits. She has also kept up her beautiful smile since the days when she would come as a patient with teenage daughter Joann in tow. We are grateful to the García/Carrión family for their loyalty throughout the years, together with our many families in treatment who need Dr. Mosquera's help. They are the essence of our practice and the reason we can celebrate our 25th anniversary at this time. We look forward to providing our service to new and returning families for many years to come. Dr. Mosquera is extremely pleased and proud to have the first family in his practice where he has now performed orthodontic treatment on three generations over the course of twenty five years.

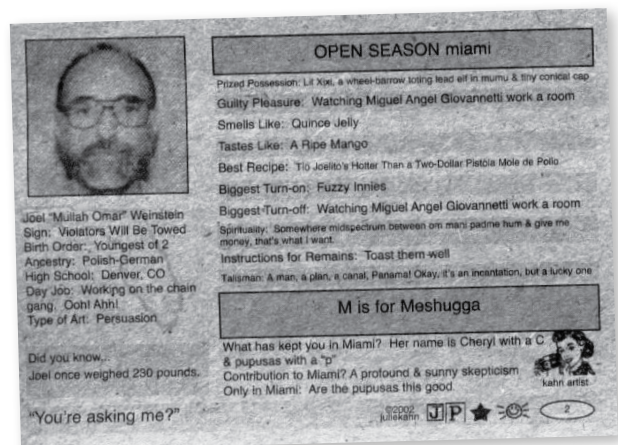
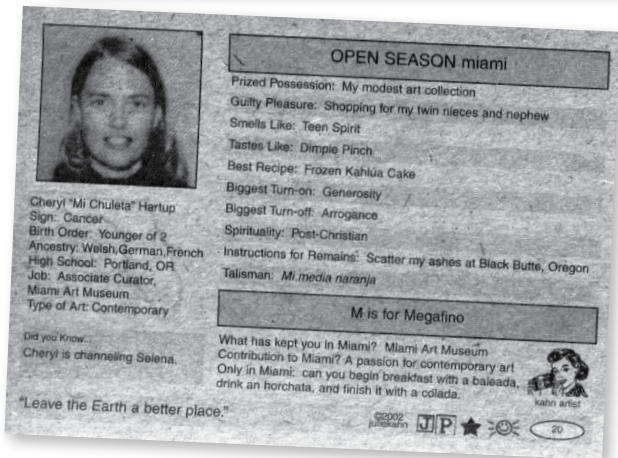
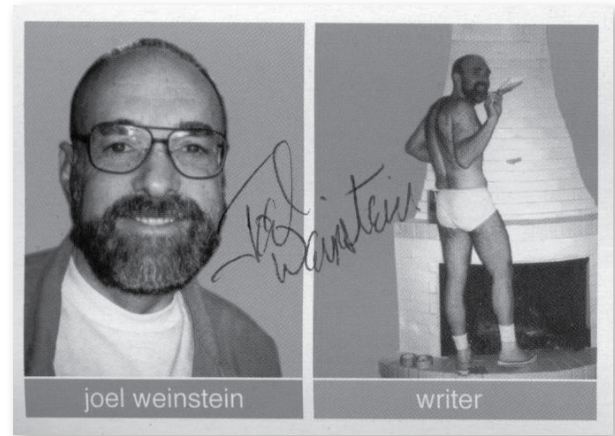
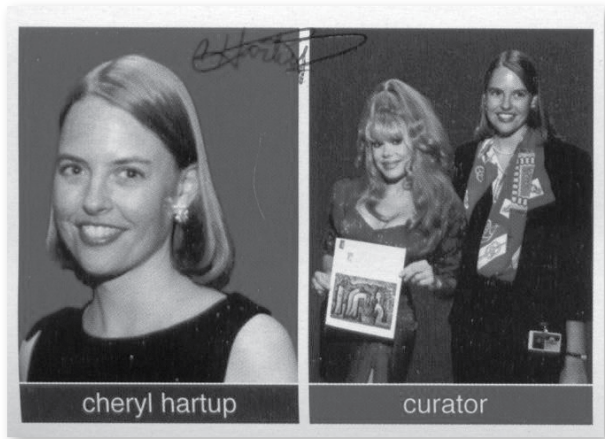
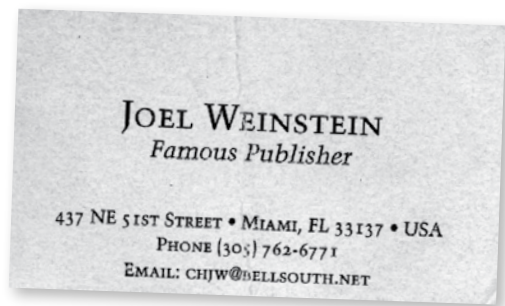


1. Nicole our first third generation orthodontic brace patient at age 17 in 2006.
2. Lauren in the center at age 8 in 2005 appearing in the photo with her sister and brother. She is our first generation early orthodontic intervention treatment with simple retainers.
3. Joshua, the first third generation orthopedic treatment patient with his mother and grandmother at age 8 in 2003.
4. From left to right: Joann Carrion, Dina Garcia, Lauren Araujo and Nicole Castro

Cheryl and Joel

A dedication to our cherished friends Cheryl Hartup and Joel Weinstein

BY DR. ARTURO F. MOSQUERA



Joel and Cheryl are featured above in their trading cards from "Open Season Miami," an art project by artist Julie Kahn, who also shares an intense connection with food and memories

This issue of Star Smiles News is dedicated to two special friends, Cheryl Hartup and Joel Weinstein. Ever since their arrival in Miami, Liza and I cherished them as very special individuals. Cheryl was Associate Curator of the Miami Art Museum and Joel is, as his professional card states, a "Famous Publisher".

Cheryl and Joel were extraordinarily supportive of Miami artists and the entire South Florida art scene. They were always visiting artists in their studios and present at as many exhibitions as humanly possible. They were a great asset to Miami and are sorely missed!

It was always a pleasure to share precious time with them. They have an incredible affinity for diversity of cultures and especially relish food. Joel acquired a taste for *pupusas* from El Salvador when he and Cheryl were living in Oregon. While Joel and Cheryl missed fine longhorn barbeque and Mexican food from the time they lived in Texas, while in Miami they favored the Salvadorian restaurant, El Atlakat. Since Liza and I were aware of Joel's predilection for this Salvadorian dish, the one time Liza's Tia Mari was visiting us we invited 'Joelito' and Cheryl over for dinner, as Tia Mari is reputed to make the best *pupusas* in El Salvador. It is rumored that Joel ate 40 of Tia Mari's *pupusas*. Afterwards, we had *pastelitos de mango*, which Joel is also very fond of and finished the meal with a *cafecito*.

Joel was the first art critic to write and publish articles about both the Art@Work exhibits with his critique of Glexis Novoa's show for Art Nexus magazine and then about the collection in an article titled "A Collection to Sink Your Teeth into: Miami's Arturo Mosquera" for Art Papers.

Cheryl is a specialist in Latin American art and as such provided the Miami Art Museum, where she formerly worked, with a unique insight into a field that could be of great interest to South Florida's diverse community in the future. You could always count on her keen knowledge and vision.

Now Cheryl is Chief Curator of the *Museo de Arte de Ponce*, and she and Joel are totally immersed in the artistic and cultural life of Ponce and San Juan. Even though it has been several years since they moved to Puerto Rico, South Florida has never forgotten them and the artistic community welcomes them and rejoices whenever they visit Miami.

Liza and I took great delight in tasting different Scotches, blended and single malt, with Cheryl since the three of us had an affinity for fine Scotch. However, the best tasting outing ever proved to be the occasion when we invited Cheryl and Joel to the Cuban landmark Versailles Restaurant, after a night out on the town, and introduced them to the dessert, a recipe from Spain, *tocino del cielo*. That was pure heaven! Joel and Cheryl's faces still light up and the mere thought.

of The Miami Herald, selected Michaelsen's exhibit for her section Critic's Pick. Carlos Luis wrote a full page article on *El Nuevo Herald's Artes y Letras*. Carlos Suárez de Jesús also dedicated a full page article in The New Times to this Cuban Master.

Carlos Rodríguez-Cárdenas was the second exhibit at Farside and the New York-based, Cuban-born, artist also received critical acclaim with a full page article in *El Nuevo Herald* by Alfredo Triff. An excellent critique was written by Janet Batet for the relevant bilingual international art magazine Art Nexus. Cárdenas is an important artist from Cuba's eighties generation. He came from New York for the opening reception and to participate in a panel discussion titled *Arte y Arquitectura*. A related text to this cultural event was written by one of the panelists, Emilio Ichikawa, and appears in its original Spanish language text by the courtesy of its author.

El Retorno de las Nubes by Baruj Salinas was the third exhibit for the year 2007 and was covered by Carlos Luis with a full page article in *El Nuevo Herald's Artes y Letras*, Baruj is currently Miami based, but has lived in various parts of the world. He is an important abstract painter of the Third Generation of Cuban Masters. Fabiola Santiago, the new Miami Herald art critic, also mentioned his exhibit in the newspaper along with Acosta's at Art@Work and the scheduled panel discussion about their art.

Our fourth and final Farside exhibit of 2007 was Marcelo Bordese's

"Prophet of Vertigo". He is an Argentinean artist based in Buenos Aires, whose exhibition received a very strong critique from Carlos Luis in *El Nuevo Herald's Artes y Letras* with another full page article. The artist flew in from Buenos Aires to be present in the opening reception of his exhibit and its related celebrations.

The Art@Work exhibits also received widespread printed media coverage as well. Alfredo Triff wrote a magnificent full page article for the Miami SunPost based on Silvia Lizama's "Window Series" photographic exhibit. Natalia Benedetti's video exhibit titled "Perfume" was featured in Adriana Herrera's *Rutas del Arte* for *El Nuevo Herald* and Carlos Suárez de Jesús critiqued the show for the art capsules of The New Times. Adriana Herrera recently wrote a full page article on Gustavo Acosta's *Selección de Páginas* for the art section of the *Aplausos* magazine of *El Nuevo Herald*.

All this enthusiasm has not gone unnoticed and both spaces have been visited by numerous artists, art critics, curators, museum directors and other guests. Liza and Dr. Mosquera are appreciative of the wonderful articles and favorable reviews that have been generated in reputable art publications as well as the local printed media, and television.

This is only the beginning of what Dr. Mosquera and Liza envision as a rewarding educational experience as well as a cultural exchange among our patients, the artists and the South Florida community at large.

Salutación a Carlitos Cárdenas

Para Arturo Cuenca y Luis Soler, en noche de debate

EMILIO ICHIKAWA, MIAMI, JULIO 2007

La invitación del Dr. Mosquera para decir algo que constituya una suerte de mínimo saludo al artista, al amigo Carlos Cárdenas, me ofrece un chance para mencionar sendos temas que me vienen ocupando desde hace bastante tiempo. Temas triviales y esenciales a un tiempo.

El primero tiene que ver con la condición mercantil del arte en el mundo contemporáneo y la cantidad de agentes y pacientes que disponen, incluso dictan, la creación.

La fuerza metafísica de la mercancía ha acabado por desublimar el proceso de creación artística que la estética romántica, expuesta en sus fundamentos por Schiller en las *Cartas sobre la educación estética del hombre*, había intentado hacer entender con categorías de alto grado de pureza como genialidad, juego, espontaneidad, ingenuidad, infantilismo: Naturaleza.

Es cierto que jamás se negó que el arte estuviera sujeto a la influencia de los factores "externos" -por ejemplo, los de tipo económico-, pero siempre se les mantuvo en ese límite; es decir, en el de la "influencia". Hoy sabemos que se trata de algo más intrínseco, que los otrora llamados "factores extra-artísticos" muchas veces son los verdaderos garantes de la existencia del arte.

El arte es (y no solo para el artista) una vía de realización social, un modo de estar en relaciones; muchas veces es el principal objetivo; o, para decirlo con palabras de Kant, (antikantianamente) es el verdadero fin de la finalidad.

Por supuesto que el eje de esa realización social es la de carácter económico; como ocurre en la mayoría de las realizaciones humanas, si restamos los casos excepcionales de frailes, ascetas, gimnosofistas y mártires.

Esta perspectiva "economicista", necesariamente reduccionista, que ve en lo económico el móvil orientador del resto de la acción humana es notable en al menos dos de las grandes tradiciones intelectuales a que pertenecemos:

I-El contextualismo del siglo XIX, cuyo más popular exponente es el sociologismo centrífugo de Carlos Marx (aunque también podemos hablar

del contextualismo centripeto de Freud). En "filosofía del arte" Marx evolucionó de una estética de la producción a una economía política del arte.

II-El pragmatismo norteamericano; que radicalizó la perspectiva marxista, acuñándola en una frase con ambición metodológica por todos conocida: sigue el rastro del dinero.

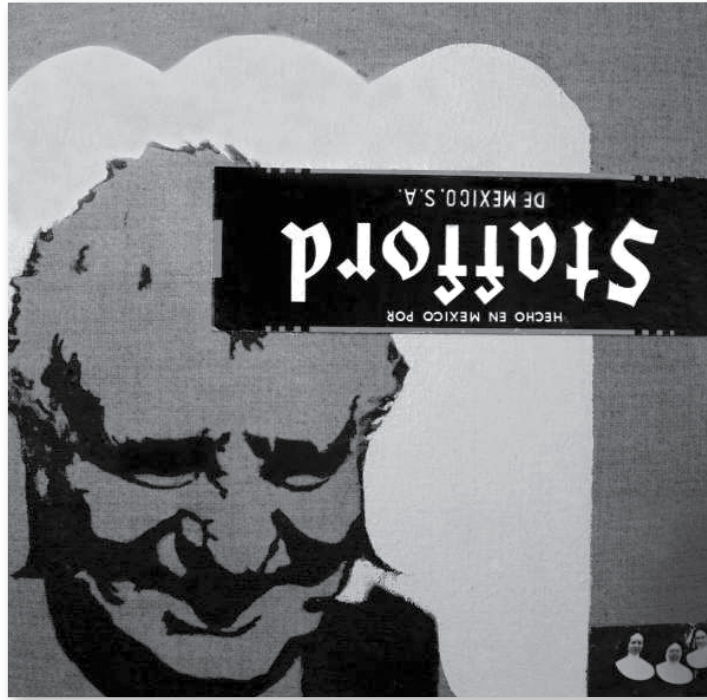
Además de esta problemática referida a la índole mercantil del orden social, me gusta mucho pensar acerca de las relaciones de los creadores con la política, que ahora viene a complicarse con la relación de ellos mismos con la teoría.

Carlos Cárdenas es un artista que participa de un contexto afectado por varios de estos flujos. En política, le rozan varios posicionamientos: desde el apologismo o la contestación radical hasta el más socorrido apoliticismo. Estos tres momentos se repiten cuando referimos la inclinación o disposición personal hacia la teoría: existen quienes se gustan más como filósofos que como pintores (en estos días he recordado mucho la tesis de Abdel Hernández sobre *La República* de Platón), quienes sienten o declaran una fobia teórica (ahí está la frase: "yo no leo, lo mío es manchar telas", "lo mío es la pincha", o "la obra", cuando hay menos modestia). Y en tercer lugar, los más aburridos, quienes buscan una posición intermedia.

Por el momento debo decir que no conozco una posición explícita de Carlos Cárdenas en política o en teoría. En cambio, lo he visto asumir criterios muy concretos en el primer ámbito y, en lo otro, brillar de inteligencia cuando comenta la técnica de una obra o menciona pintores que es necesario conocer.

Nuestra amistad es tardía. Serena. No lo conocí cuando lo deslumbró La Habana, ni cuando lo deslumbró el Distrito Federal mexicano ni cuando lo hizo New York. Accedí a él en sus "loci" de Union City, cuando venía de todo o, lo que es lo mismo, cuando decidía el momento de volver a llegar.

Su trabajo me ha gustado siempre. Está hecho con pedazos de barrio. Como está hecha la noche, como él mismo ha elegido constituirse.



Bill (Stafford), 2007, oil and collage on linen, 12' x 12'

Carlos De Villasante

A reception for the artist will take place at our office on Saturday, February 2, 2008 from 7 to 9 p.m. You and your family are invited to attend.

Carlos de Villasante was born in Mexico City and currently resides in Miami, Florida. He exhibits his work both in the United States and abroad. Recently his work has been published in both A-42 and Atlantica art publications put out by Spanish curator Antonio Zaya and the Canary Islands Museum of Modern Art in Tenerife, Spain. His work was featured recently in shows at the Fort Lauderdale Museum of Art and the Ogden Museum of Southern Art in New Orleans. Villasante participated in ARCO '04 in Madrid. In 2002 he won the South Florida Cultural Consortium Prize of \$15,000. Carlos has taught numerous courses in studio art as well as liberal arts both in the MFA and BFA degree programs. His teaching experience goes back to 1991 when he was a teaching assistant for three years at the Rhode Island School of Design. He also taught as an adjunct in visual arts at Memphis College of Art, University of Mississippi Oxford, and New World School of the Arts. Currently he is on the full time visual arts faculty at Miami International University of Art and Design.

B.F.A. Rhode Island School of Design, 1993

M.F.A. Memphis College of Art, 1998

ARTIST'S STATEMENT

These are portraits of the people who have been supportive, influential, or inspiring to me. The models have all at some point or other encouraged me to develop my work and their enthusiasm has been indispensable. I have not set out to flatter, scrutinize or idealize them. I simply asked them to indulge me by participating in my paintings; as they may end up with a company logo across their face; or burnt in wood.

I learned in math class that in order to divide fractions you had to first find a common denominator. By reducing photographic portraits to graphic Icons using a two color separation process like that used in silk screening, their common denominator is the graphic symbol. What is lost in the intricate details of the portrait; an eye lash, pupils, lips is made up for in the essential presence of what is left, vibrant logos of personality.



Small Sounds in the Work Place
[frequencies: 110Hz to 3.5KHz] x [amplitudes: -18 to -12dB]

Gustavo Matamoros

A reception for the artist will take place at our office on Saturday, April 19, 2008 from 7 to 9 p.m.

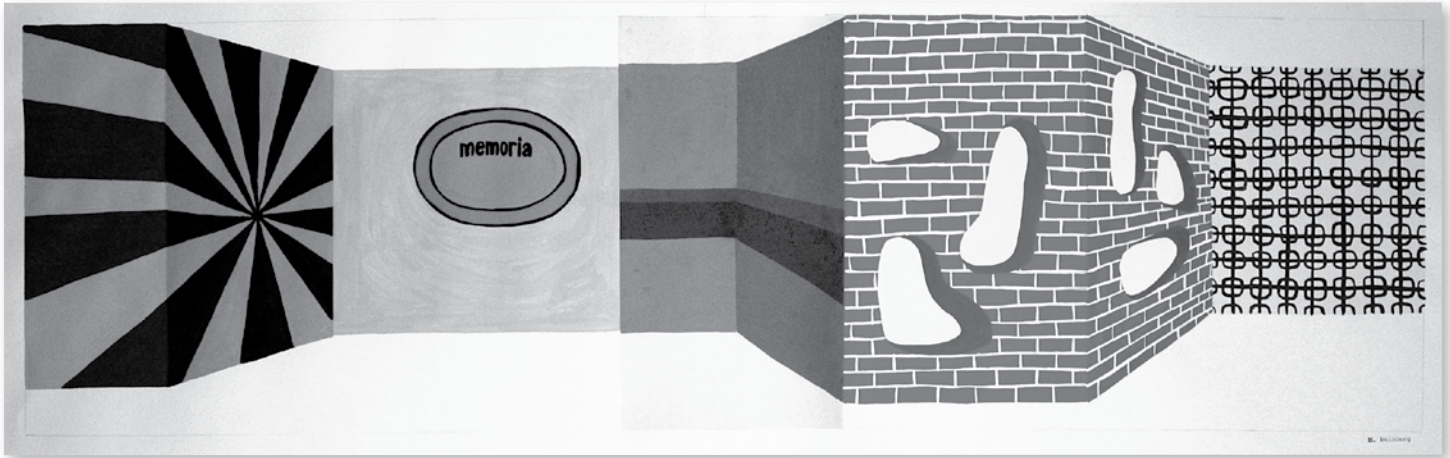
You and your family are invited to attend.

Gustavo Matamoros is a sound media artist and composer of experimental music living in Miami since 1979. He has received one NEA *Media Arts Grant* (1988), two *Individual Artist Fellowships* from the State of Florida (1995, 2000), and the *Visual and Media Arts Fellowship* from Florida's Cultural Consortium (2000). Recent commissions include *Organic Pipes*, a sound installation for Vizcaya Museum's Contemporary Arts Project (2006); *Cars and Fish*, the first large-scale performance commission from the Carnival Center for the Performing Arts (2005, described by The Miami Herald as "among the first great video-sound events in Miami's history"); and, *Breezeway*, a permanent sound installation commissioned by Florida's Art in State Buildings for the new Paul Cejas School of Architecture Building at Florida International University designed by Bernard Tschumi.

ARTIST'S STATEMENT

This exhibition represents a continuation of my work with sound produced by small objects. In this case, several autonomous sound sources are distributed around the work area, each containing iterations of small sounds, some human-made, others natural. The sounds will blend into the work environment in ways similar to what may happen in a relatively quiet garden.

For opening night, this exhibition will be complemented by a collaborative performance with Miami sound media artist Rene Barge.



Warehouse Plays #2, gouache on paper, 10" x 24"

Michelle Weinberg

A reception for the artist will take place at our office on Saturday, May 3, 2008 from 7 to 9 p.m. You and your family are invited to attend.

Michelle Weinberg is a visual artist and writer on art living and working in Miami Beach and New York. She is the recipient of fellowships from Fundación Valparaíso in Spain, Millay Colony, and MacDowell Colony, an Individual Artist Fellowship from the State of Florida, Sanskriti Pratishthan and Kanoria Centre for the Arts in India, a FIVA Fellowship from the National Foundation for Advancement in the Arts, a Visual Arts fellowship from the Fine Arts Work Center in Provincetown, Altos de Chavon, Eastern Frontier Society in Maine, and the New England Foundation for the Arts, among others

Upcoming and recent exhibitions of Weinberg's work in Miami include Littlest Sister at Anthony Spinello Gallery, TopSoil at Casa Lin curated by Mette Tommerup, Making a Scene at the Freedom Tower curated by Gean Moreno, Beyond Picturopolis at ArtCenter/South Florida, and Harold Golen Gallery in Miami. Weinberg's work can be found through ARENA, and Riva Blumenfeld Fine Art, both in New York, and Schoolhouse Center in Provincetown, MA. Selected New York exhibitions include Alona Kagan Gallery, the Rotunda Gallery, LFL Gallery, The WorkSpace, and Esso Gallery. Museum exhibitions include the Corcoran Gallery of Art in Washington, DC and the Wolfsonian Museum/FIU in Miami Beach. A public commission, Unswept Floor, was installed at Hollywood Arts Park at Young's Circle in Hollywood, FL in 2007. A prior mosaic mural was completed for oneMiami Riverwalk. Weinberg is founding principal of IPO, an ongoing artistic collaboration (www.ipo-worldwide.com).

Weinberg received a BFA from the School of Visual Arts in NYC and an MFA from Tyler School of Art in Philadelphia. Currently a mentor at Transart Institute MFA Program in Linz, Austria, Weinberg has been a visiting artist and instructor at colleges and universities, including Tyler School of Art, University of South Florida, Florida Atlantic University, Miami International University of Art & Design, and Kenyon College. A project consultant to museums and non-profits, she writes grants, develops curricula, artist residencies, workshops and mentorship programs for teens. Weinberg contributes reviews on contemporary art to Miami SunPost, MAP magazine, Biscayne Boulevard Times, Artkrush.com and Tema

Celeste magazine. She also edits and produces CIRCULAR, a publication of contemporary art, writing and culture. She is an advisor to LegalArt Miami and the Director of Girls' Club, the private collection of Francie Bishop Good and David Horvitz, in Fort Lauderdale. Visit her website: www.michelleweinberg.com.

ARTIST'S STATEMENT

My goal as an artist is to use imagery to penetrate the veneer of everyday appearances, to activate and bring to the surface latent and surprising possibilities within. Primarily, my process is about the freedom derived from re-arranging a set of givens from the visible world.

I am inspired by settings in nature and the urban environment, and in them I see a vivid contemporary folklore. By re-fashioning these elements according to the dictates of a narrative, I can animate them with new meaning. I can levitate elements, quilt together fields of color and pattern, and paste phrases from street and commercial signs to building facades, like poetry.

My collage process is mediumistic in that I gravitate toward found printed matter gathered from varied sources. Printed matter from the 1960s and 1970s attracts me for its familiarity, flat color and common usage of illustration. Each of my collages comprises a single scene edited out of a larger continuum, a page from an endless book or a frame from an animated movie.

My painted work is concerned with opening up new spaces using architectural and organic forms. As the child of an architect, mapping interior and exterior space is second nature, and my work expresses my passion for inventing new urban spaces, fictitious alleys, courtyards, and strip malls that derive from my experience of Miami's built environment. Pattern provides the vital pulse, or visual rhythm, in a work, inspired by Persian and Indian miniature paintings and decorative objects. Overall, I'm interested in achieving grand decoration using economic means.

Angel Enrique Pardo-Núñez

It's a pleasure to have this talented young man as my patient

BY DR. ARTURO F. MOSQUERA

Our patient, Angel Enrique Pardo-Núñez, was born in Miami on July 15th, 1993. He began to study violin at Fairland Elementary School at the age of 7. He was accepted to the string magnet program at South Miami Middle School in 2004. He was awarded Superior status at the 2004-2006 Solo and Advanced event and was one of the shining stars at the school.

Angel Enrique also participated in a Young Musician's Summer Concert & Master Class with Arabella Steinbacher; one of the world's most gifted young violinists in the Florida Grand Opera Roberta Balfe Rehearsal Hall. He also took part in the Summer Arts Institute Orchestra for the Superintendent's Opening of School at the University of Miami. Angel Enrique played in the Ambassador Orchestra in 2005-2006 session.

This talented young violinist was awarded first place at the Miami-Dade County Fair and Exposition. He was voted first place, as well, at the Solo Competition in the All State Music Festival at Universal Studios in Orlando.

Angel Enrique has also performed in events sponsored by La Casa del Preso, La Feria de los Municipios, Instituciones Fraternalas, among others. He played a solo recital, Angel Pardo in Memoriam, at The Masonic Temple in honor of his grandfather who was also a violinist. He has already recorded his first Cuban music CD. He was accepted at the reputable New World School of the Arts for his high school education.

His parents, Angel Pardo and Emelina Núñez, are both poets and have authored numerous books. They were both political prisoners in Castro's Cuban jails and met for the first time in Miami in 1989 while already in exile.

Angel Pardo was born in Punta Brava, Havana, Cuba in 1942. He began to study law at the Masonic University of Havana in 1960 and, two years later, his college education was suspended because Cuba's communist regime determined that the study of law was unnecessary at the time.

As the vast majority of Cubans—and especially the students—he soon realized the path taken by the revolution was not following the teachings of José Martí, the Cuban patriot. Mr. Pardo was not willing to be a part of the Marxist-Leninist doctrine imposed by the Cuban regime. Thus, he joined a group of young activists and was apprehended in 1964. He was found guilty and sentenced to 30 years in prison and forced labor. He was only 21 years old.

During his twenty-four years in prison, Angel Pardo—better known by

GET TO KNOW

Alina Díaz

Another one of our wonderful staff members

I was born in beautiful Pinar del Río, Cuba where I went to school and lived most of my adult life. There I attended elementary through high school and IPUEC Antonio Guiteras college from which I graduated with a technical degree in computers. I worked as a computer technician for five years and then changed employment to work as a receptionist at the Palacio de la Computación, also in my native Pinar del Río.

We arrived to this amazing country eleven months ago. This was possible due to a program that randomly awards visas to those that want to leave Cuba. My greatest desire was to provide my daughter with a brighter future in which to grow and prosper. My daughter's name is Laura Ramos and she is 18 years old. Laura is attending Southwest Senior High School and she is proving to be a great student in this new environment. Her grades are



1. Angel Pardo, Angel Enrique Pardo-Núñez and Emelina Núñez.
2. Angel Enrique's first music CD

his fellow prisoners as Pardito—was a 'plantado' of the Presidio Político Histórico Cubano. He faced death many times for upholding his ideals and hopes for democracy. He spent most of his time in prison incommunicado and naked in the jail at Boniato. He was released October 18, 1988.

Emelina Núñez was born in San Diego de los Baños, Pinar del Río, Cuba in 1947. She attended middle school in the town of Consolación del Sur. She wrote her first poem at the age of 7. At the age of 14 she joined her father, uncles and brother as a member of Frente Unido Occidental, a political party created to oppose Castro's regime. She was sent to prison at the age of 16. After heart-rending suffering for five and a half years, she was paroled but still subjected to many impositions.

Emelina arrived to Miami as a political refugee with her two children and her parents in 1988. Back in her native Cuba they left the remains of her brother Luis, a political prisoner denied medical attention by the government and left to die in prison. He served 9 of his 25 year sentence and was only 39 when he died.

Upon arrival to Miami, Emelina joins the ranks of the Presidio Político Histórico Cubano—Casa del Preso where she met Angel Pardo.

Angel and Emelina were blessed with the birth of Angel Enrique. They are a family who is an inspiration to Cuba's exile community.

good. She is a very enthusiastic and always willing to learn, especially the new language.

At first, I worked at a few places but, several months ago, Dr. Mosquera offered me employment at his practice. I am grateful to him and his wife, Liza for this opportunity. My position is that of sterilization assistant and foremost in my duties is safeguarding the health of our patients, Dr. Mosquera and our staff. I welcome challenge of learning more each day and consider myself very fortunate to be part of the staff at Mosquera Orthodontics.





Arturo F. Mosquera, D.M.D., M.S., P.A.
Orthodontics and Dentofacial Orthopedics
1245 SW 87th Avenue
Miami, FL 33174

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