



III
veil

a fragile layer

*where the
concealed*

stirs just beneath

the surface

veil

veil

*a fragile layer where the
concealed stirs just beneath the surface*

A COLLECTION OF WORK FROM THE
VISUAL ARTS DEPARTMENT

NWSA 2025 BFA EXHIBITION

veil

*a fragile layer where the
concealed stirs just beneath the surface*



New World School of the Arts is a Florida center of excellence in the performing and visual arts that operates through an educational partnership of Miami-Dade County Public Schools, Miami Dade College and the University of Florida. NWSA offers a solid artistic program headed by some of the finest award-winning faculty members recognized worldwide. Our programs are cutting-edge, stimulating and rich with the ethnic and cultural diversity that represents artistic trends globally.

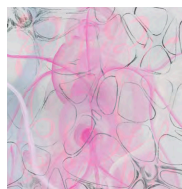
nwsa.mdc.edu/



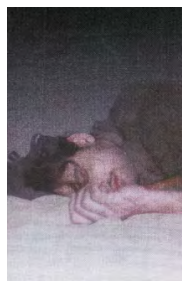
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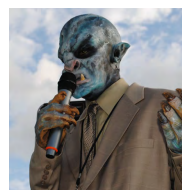
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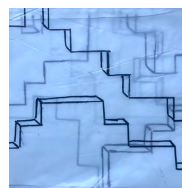
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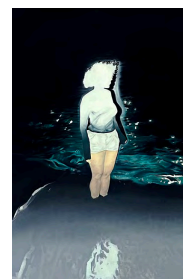
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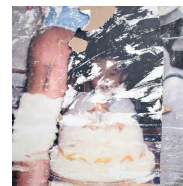
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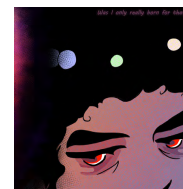
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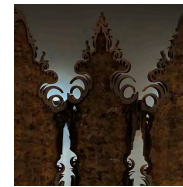
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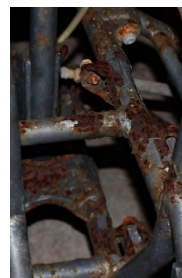
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close up of Flesh Against Spirit

Belinda A. Barrientos

Interdisciplinary Graphic Designer

Belinda is an interdisciplinary graphic designer who taps into various fields beyond traditional graphic design, drawing inspiration from science, wildlife, and the natural world. With a passion for exploring deeper topics, Belinda blends insights from multiple areas to create designs that spark reflection and connections on a personal level.

belindaabarrientos.com
belindaabarrientos@gmail.com
linkedin.com/in/belinda-a-barrientos-

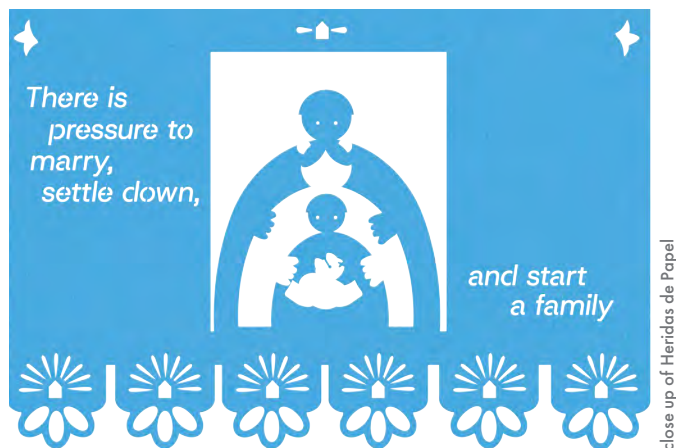
76" x 40"
mixed medium



Flesh Against Spirit

"Flesh Against Spirit" explores the tension between the physical and the spiritual realms, reflecting the internal and external battle of acceptance. Belinda's journey into this conflict led her to confront her fear of the uncertainty of life and the undeniable certainty of death—an inevitable path we all walk toward with each breath and step.

Her work investigates themes of acceptance, fear, and transformation by using fauna, flora, and anatomical imagery to embody the fragility of life. The typographic symbols are inspired by imagery of brain cells, bone marrow, and vertebrae. These symbols represent the mind, body, and mortality, inviting deep reflection into one's fears of the unknown.



Aleni Castillo

Designer & Illustrator

Aleni embraces curiosity and imperfection through design. Her work explores the intersection of playful forms, bold typography, and experimentation, transforming ideas into designs that are dynamic and intentional.

Through vibrant and thoughtful design, she simplifies complex concepts while maintaining a sense of whimsy and clarity.

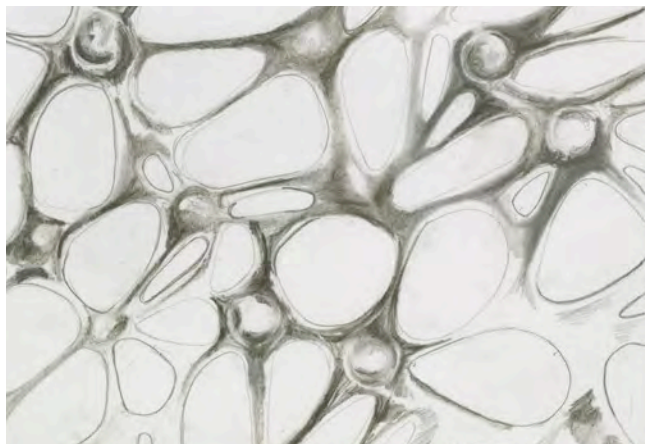
She/Her
alenedesigns.com
aleni.castillo@gmail.com



Heridas de Papel (Paper Wounds)

This project reinterprets papel picado as a medium for cultural critique and dialogue. While traditionally celebrating life, death, and time, it can also reflect customs that persist. Coming from a Mexican household, Aleni aims to spark conversation about contemporary issues surrounding gender roles, machismo, and a more inclusive understanding of masculinity and femininity through papel picado—its intricate cut

designs serving as a canvas for personal narratives and reflections. Ultimately, it creates a space for storytelling and reflection, honoring Mexican heritage while advocating for change.

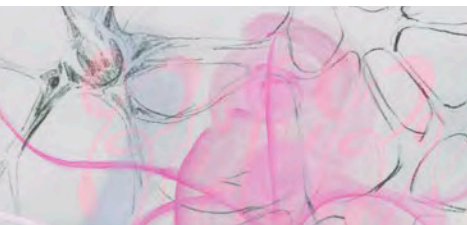


close up of Links 1 & 11

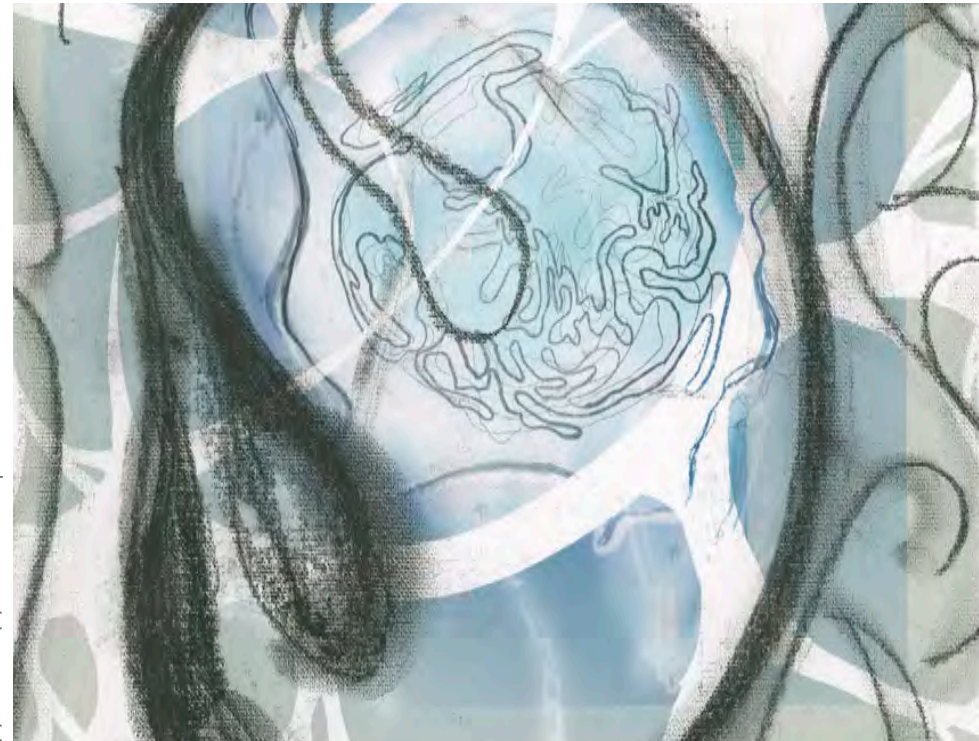
Serena Curbelo is a designer focused on exploring the living experience. Searching for overlaps, she discovers patterns between physical forms and explores the merging of worlds through different mediums. She seeks to challenge how design manifests through new technologies, techniques, and perspectives.

Serena Curbelo

Designer



She/Her
serenacurbelostudio.com
serenacurbelo@gmail.com



printed canvas with mixed media

(1) 40" x 52" (1) 40" x 5"

Links I & II

"Links" delves into the cellular and anatomical structures shared by all living organisms. Through a combination of detailed hand-drawn illustrations and graphic elements, the work seeks to highlight the microscopic frameworks that unify life.

The work visualizes the connection between natural biology and human understanding through a dynamic interplay between organic and structured forms.



close up of Nightfall

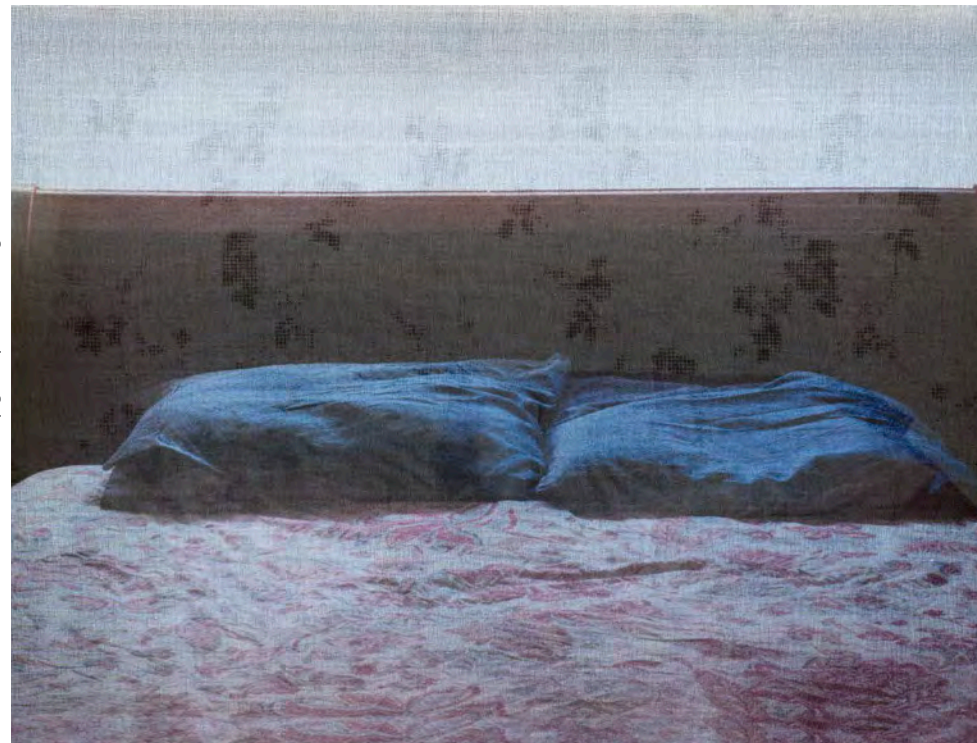
Born and raised in Miami, Florida, Ariana Diaz is a photo-based artist exploring the sentiment and history of familiar objects in her home. Her work balances strength and intimacy, reflecting the women who raised her by pairing soft materials with dark, solid structures.

Ariana Diaz

Interdisciplinary Artist



She/Her
 arianaalexisdiaz.com
 Arianadiazart@gmail.com



archival pigment print on silk organza

(2) 44" x 66" (1) 56" x 84"

Nightfall

"Nightfall" narrates the symbolic role of a bed and its unbreakable tether to time and memory. While its structure remains constant, the people and things that lie in it change. In low light, it becomes a space to disappear beneath the sheets and imagine who you wish were beside you. Inspired by Yoko Ogawa's "The Memory Police" and artist Felix Gonzalez-Torres, Diaz follows their dreamlike depictions of emotionally

heavy material and awareness of limited time. By printing on translucent Silk Organza, the image is progressively erased with each layer, creating a dimensional, gradient scene.



close up of At The End of The World

Nova Fernandez is a visual artist working in digital design and animation. He utilizes the medium's suspension of belief to reveal hierarchies through metaphor. In his work, Nova crafts stories from historicity and folklore that provide lyricism to otherwise mundane marring of social constructions upon people.

Nova Fernandez

Illustrator



He/Him
@lighthousehambles
Linkedin: Nova Fernandez
lighthousehambles.weebly.com



animated short film

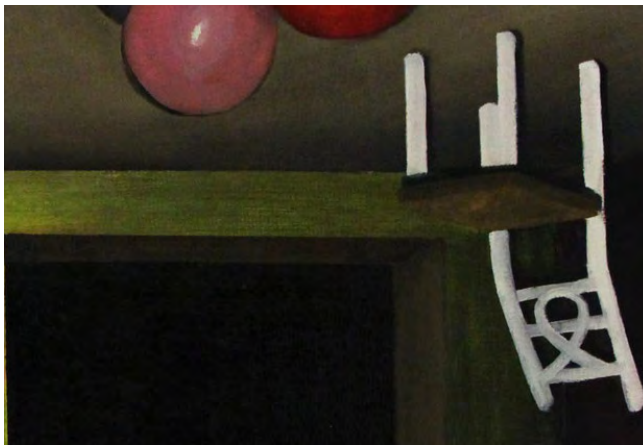
duration: 2:35 minutes

At The End of The World

"At the end of the world" aims to parable the unconscious enforcement of social, familial, and sexual roles through a fable of a nun and the anthropomorphization of the end of the end of the world.

dark values that seem to intimately blend together. The work is tied together by windows, the idea of being futile to someone's imposition of self harm.

The work is often meditative using rich landscapes in dull stark tones to represent the rigidity of hierarchies. It contrasts this with the house of the end of the world's

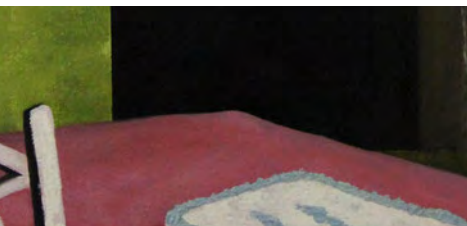


close up of Intersection#80237

A driven artist, Veronica Gort explores the intersections of physical environments and digital experiences influential to her childhood. Intrigued by philosophy, particularly metaphysics and phenomenology, she focuses on the ephemeral nature of memory. She's an interdisciplinary artist working primarily in painting, photography, and video.

Veronica Gort

Interdisciplinary Artist



She/Her
its.anomalyno27@gmail.com



installation

(1) 84" x 48" x 44"

Intersection#80237

Intersection#80237 is an immersive installation blending a physical structure, painting, and ambient music. It recreates a corner of Veronica's childhood home—where paths to key rooms converge. This installation occupies a space often overlooked, inviting viewers to engage with it as she did in her youth.

Inspired by earlier works, it focuses on the emotional experience rather than a literal reproduction. A painting resides within the walls, visible only through a small window, surrounded by an abyss. The walls echo sounds absorbed over time, making the painting and her inseparable, bound by memories.



close up of The Koa Girls

Victoria Jubes is a Venezuelan artist based in Miami, focusing primarily on drawing and photography. Reflecting on girlhood, Victoria shares genuine moments of joy and sorrow, capturing the bond of true understanding and wonder.

Victoria Jubes

Illustrator and Photographer



@vickis_visuals
jubesvictoria@gmail.com

charcoal on paper, ink on handmade koa leaf paper

3'x4' (6), 16"x20"



The Koa Girls

This series transforms personal experiences into a dreamlike world half-remembered, half-imagined. Through the Koa Girls, she invites others to connect with her magical narrative, capturing the experience of girlhood's shared secrets. She uses charcoal for large-scale drawings and watercolor for the illustrations inside the book that tells the girls' story. Reflecting on her girlhood, Victoria uses forgotten

things and fragile figures to express a need to escape reality, grieving lost dreams while creating new ones in the quiet spaces between memory and desire.



close up of Shelly's Room

Mia Lea Kahn

Artist

As an entertainer, Mia's work is a balance of satirical humor, charming (occasionally morally questionable) characters, and a love/hate relationship with pop culture. Utilizing different forms of media such as motion comics, short films & more, her work is best enjoyed from the couch, popcorn in hand.

She/Her
@maroon_cartoon



mixed media

66" x 69" x 70"

Shelly's Room

"Welcome to the Blog! Please leave your shoes at the door! My name's Shelly, I'm 13, and I'm a HUGE fan of all things cartoon!! Currently obsessed with Whispering Oaks, but I also love Moth Man, Gold Boys, and a bunch more.

I post updates, theories (Moth Man has a secret sister??), and talk about my FAVORITE characters (I'd die for Monty and Ari). I also post fan art and silly comics sometimes. If you love these shows, you're in the right place!!! Let's be friends!!!"
-shellysshowblog.com



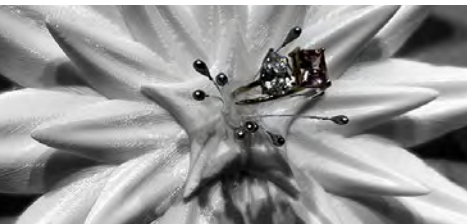


close up of Seasons Rewired: A Study of Visual Merchandising

Emily is a creative designer who crafts compelling visual experiences for the fashion and beauty industries. With a passion for concept development, digital artistry, and spatial design, she brings bold ideas to life—transforming physical spaces through innovative digital content and visual merchandising to create immersive moments for global audiences.

Emily Leon

Digital Designer



She/Her
@Emleoxn
Linkedin: emilyleon009
Emilyleoxn@gmail.com



3D prints
24" x 66" x 3"

Seasons Rewired: A Study of Visual Merchandising

Seasons Rewired reimagines visual merchandising by blending organic forms with modern technology. This installation captures the evolving beauty of the four seasons—spring, summer, fall, and winter—through 3D printed sculptures and metallic finishes.

Rather than traditional human busts, it showcases nature-inspired forms that echo the essence of each season. By combining innovative materials with playful and elegant product placement, Seasons Rewired transforms physical space into an immersive experience, offering a fresh perspective on the art of visual displays.



close up of Homestead

Sean's work revolves around the environment. His inspiration comes from nature because it keeps him positive and motivated about life. As a contemporary photographer, he captures landscapes, architecture, and street scenes. In photography, he sees everything as a design within the frame. He also works with mixed media to enhance his artistic expression, including painting, drawing, and bookmaking.

Sean Lim

Photographer



He/Him
@seanlimsphotography

digital collage print

(2) 44"X 35"



Homestead

"Homestead" are two digital photo collage prints. They are a documentation of Homestead agriculture landscape.



close up

Zoel Lintz (b. Hamburg, Germany) explores imaginary theory, technological exploitation, and personal history, fabricating arbitrary hypotheses that challenge value systems. By constructing relationships between unrelated objects and environments, Lintz blurs the line between process and art, emphasizing context, placement, and the significance of documentation in shaping meaning.

Zoel Lintz

Artist



He/Him
@chimneyeveryday



medium variation

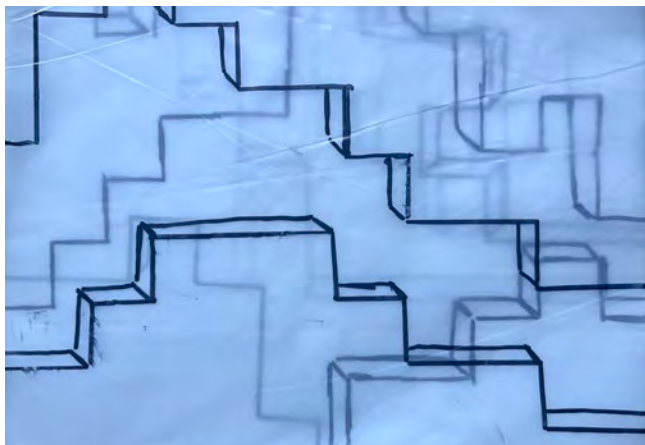
18' x 6'

Free

This installation relocates subway and bus poles into the gallery, stripping them of their function. In public transit, these poles are gripped without thought, accumulating the traces of countless hands.

and contemplation. By shifting context, the work invites consideration of shared experiences, fleeting encounters, and the physical imprints left behind in the spaces we move through daily.

Within the gallery, where touch is discouraged, their presence disrupts expectations—heightening awareness of their history and the tension between utility



close up of Proof of work

Jade Mackey

Artist

Jade's work investigates systems of reliability, taking advantage of the grid. Though simple in form, the grid becomes a tool to explore the tension between order and disorder, challenging the narratives we build around stability.



She/Her

jademackey03@gmail.com



wood, acrylic paint

19" x 27" x 15"

Proof of work

This piece is about humans' relationship with schedule, place, or habit. It's about wanting more while simultaneously wanting everything to stay the same. It is the space that exists in between.

Coming of age and trial and error are two ideas embedded within this piece; it carries everything that comes with them. It has a strong intention to move, but remains still due to opposing forces.



close up of Synaptic Shadows

Marlon is a graphic designer and visual artist specializing in brand identity, packaging, collateral design, and illustration. He is passionate about visual communication and channeling his creative voice through digital and physical media to create dynamic visual solutions that engage audiences and push the boundaries of traditional design.

Marlon Maravilla

Graphic Designer



He/Him

@maravilladesignstudio

Marlon@maravilladesignstudio.com

LinkedIn: Marlon Maravilla



wood and vinyl

5 1/2' x 10' x 3"

Synaptic Shadows

The installation reflects the artist's mental health journey by visualizing synaptic processes — the chemical exchanges between neurons that shape perception and behavior. This installation transforms microscopic neural activity into tangible forms through layered fiberboard sculptures that abstractly represent people pleasing, avoidance, and addiction. These three sculptural subjects coexist within a shared

psychological space, illustrating how behavioral tendencies interact and shape identity. Vinyl decals depict neuronal axons, tracing thought patterns influenced by these struggles. This work questions personality development and self-perception, serving as both an exploration of vulnerability and a step toward self-acceptance.



close up of Coexistent

Sureily D. Marestein

Mixed Media Artist

Sureily D. Marestein is a Puerto Rican and Mexican female artist born in Fort Campbell, Kentucky and raised in Puerto Rico. The artist incorporates surrealism and abstract forms based on expressions and elements of emotions together. In her series of work, she uses variations of mixed media.

She/Her
@suki_the_artist
sureilymarestein@gmail.com



mixed medium

(3) 36"x 48"

Coexistent

A social experiment project that focuses on exploring individual existences in triptych pieces. It brings out the idea of how the role we choose shapes who we are through experiences while we alienate ourselves in our own small world. To discover the differences or similarities we might share despite our diversity, Sureily decided to have one-on-one online conversations with three strangers to learn, discuss, and share their

existences. By gathering their responses, she turns them into her interpretation by transforming their existences into steps of evolution until they become their own surreal body of art and voice.





close up of Passage

Ivana Martinez

3D Artist

Ivana Martinez is a Miami-based 3D artist focused on digital spaces and their atmospheres. Her work creates immersive environments that use texture, lighting, and scale to evoke emotionally resonant experiences, exploring themes of memory, movement, and spatial awareness.

She/Her

ivanamartinez.myportfolio.com



video

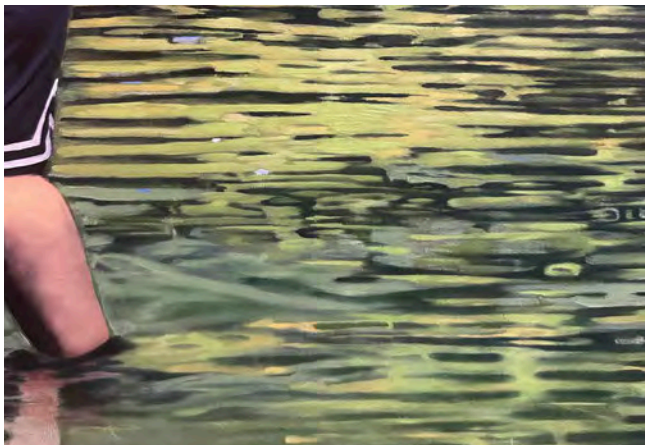
duration: 15 minutes

Passage

A 15-minute piece showcasing a series of looping hallways, each with distinct structural variations while maintaining a consistent tone. Seen from a first-person perspective, the video moves through 15 hallways, each lasting one minute.

Varying in scale, proportion, and layout, some spaces feel narrow and enclosed, while others are more open. The repetition

and gradual shifts in lighting, space, and composition create something both familiar and unsettling. Presented as a projection, this work explores movement and repetition, using architectural shifts to examine space, perception, and pacing over time.

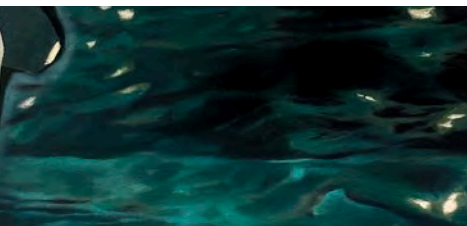


close up of Flatlands

Sofia Metcalf is a Miami-based painter examining distance and perception through flatness, obscured figures, and the unsettling effects of flash photography. Blending historical and digital influences, her work explores the boundaries of painting.

Sofia Metcalf

Painter



She/Her
@sofiaaa_metcalf
sofiametcalf.com
sofia.metcalf305@gmail.com



oil paint on wood panel

(3) 36" x 36"

Flatlands

Flatlands is a series of paintings by Sofia Metcalf that examines the tension between perception and reality. Using painting's inherent flatness, she questions how information is constructed and consumed. She references flat-earthers to reflect how digital-age cultural norms oversimplify complex issues.

Florida, the flattest state, serves as both a physical and conceptual anchor, symbolizing the erosion of depth in contemporary discourse. Through layering and obstruction, she creates paintings that investigate the space between surface and substance.



close up of Por Tu Culpa

Julio Molina is a photo-based artist whose work is focused on the creation and use of archival images as a tool for creating narratives based on the past. Highlighting the fragility of memory and its ability to be manipulated by ignorance and differing perspectives.

Julio A. Molina

Photo-Based Artist



He/Him
molina.julio247@gmail.com



image transfer on drywall

(2) 3'x5'

Por Tu Culpa

Molina's Por Tu Culpa is an archaeological retelling of the artist's personal history through the use of archival images. It works to form an abstract portrait of a family's changes through many decades, and the sense of guilt that sometimes comes when reflecting on the past.

In Por Tu Culpa, the artist continues his exploration of his own past through the use of old family photos, and the way in which he can highlight material itself as a tool in the process of storytelling.



close up of Memories in the Making

Caitlin Pazmino, 23, is an artist from Broward County with Ecuadorian roots. Through painting, she expresses personal stories and cultural influences, blending her background with pop culture influences. Caitlin aims to create narratives that honor her history and inspire others to explore their own culture through the lens of her work.

Caitlin Pazmino

Visual Artist and Painter



She/Her
@caitlinpazminoart

oil paint
38" x 48"

Memories in the Making

In 2022, Caitlin traveled to Mexico to reconnect with her father's side of the family, a side of her history she had never truly known. Raised in Broward County with Ecuadorian roots, she never had a clear bond with her family in Mexico, only knowing them through old photos.

During this trip, she discovered the beauty of understanding her past, learning about relatives and traditions she never knew existed. This painting commemorates that moment of connection, where history, memories, and emotions intertwined. It's a reflection of how family bonds and stories shape who we are today.



close up of Conversations Between Us

Emilio Pesantes

Major

Emilio is a photo-based artist who aims to expand the relationship between photographer and subject. Letting the collaborators' presence and shared moments guide the work, Emilio cultivates 'happy accidents' as a jazz player would. Their photoshoots are scenes set in vivid texture—highlights are like glints of warmth from a Fender Rhodes keyboard, and shadows are the rich caress of a brush on a snare. Through conversation, they set the gestures and the tempo, falling into rhythms, trading marks of soft pastels, and careful tearing of images. Emilio's work reassembles photographs through collage to convey what is experienced between them and their collaborators.

He/They
@emiliospage
emiliopesantes02.myportfolio.com

archival pigment print on paper and wood

4'x6'



Conversations Between Us

Through his work, moments are placed in the mind of the viewer as if they were theirs to recall. Scenes set in vivid texture form glints of community, where once with his collaborators, he lets their presence guide him.

From conversation through to setting tempo and gesture—trading marks of soft pastel and careful tearing—he reassembles caught image into captured experience into joined iteration of a period in time.



close up of Phantasmagoria's Clown

Shye Pierrot

Illustrator

Shye Pierrot is an artist who's main focus is storytelling and uses themselves as a base for those stories. Majority of their work is a form of communication and expression in which feels most true to themselves than any sentence they may say. Their art is also a form of making sense of the things and people around them so that they can experience some form of connection to the world that feels so foreign to them.

They/It
@pierrot_clownster
@pierrot_thing



multi-media
90" x 101" x 71"

Phantasmagoria's Clown

"Phantasmagoria's Clown" is a large multimedia piece that indirectly shares narrative of a clown named "Pierrot". Within the tent is Pierrot's room where the audience can explore and look at the pieces leftover by Pierrot.

"Phantasmagoria's Clown" touches on subjects like mental illness (more specifically schizophrenia), abuse, sexual

assault, loss of autonomy, and exploitation; the piece uses circustray and clownery as a metaphorical glue for all these subjects. Please be aware of the graphic material that will be contained within this piece and take all warnings granted to you very seriously since the subject matter is quite heavy and will be depicted as such.





close up of The equator whispers our secrets

Citlali Adela Salas

Research-Creation

B. 2004, currently lives and works in Miami.
Research-creation hybrid practice converging dichotomies between sensuality, sociopolitical forces, and scientific principles. Most recently worked with the University of Pennsylvania for a publication of her work in the Penn Journal of Arts and Sciences.

@citiaii
citiaii.com
citiaii@icloud.com

mixed media on mulberry paper

90" x 101" x 71"



赤道低语吾秘 (The equator whispers our secrets)

In a high folding temple of primordial landscapes and calligraphic emblems, elegance and carnality entwine. Humil mulberry tea paper and fortified amate absorb sinuous inked images. Lustrous shell veneer and fecund framing, supple yet firm, a delicate armor. Private matters rupture into public display, inequities becoming symmetrical amidst chaotic ecosystems.

Citlali invites you to circumnavigate the edges of what we repress, yet quietly savor. Chinese pigment, India ink, Sumi ink, charcoal, shell veneer on amate paper, mulberry paper, and MDF folding screen.



close up of 'What's Left to say

Elliot Velasquez

Designer

Elliot Velasquez is a graphic designer whose work explores the digital relationship of design through physical mediums. Their work ranges from publication and typographic design to brand identity and mixed media work explored through the use of found objects, typography and collage.



He/They
elliottvelasquezdesigns.com
elliott.velasquez@gmail.com



thread on fabric

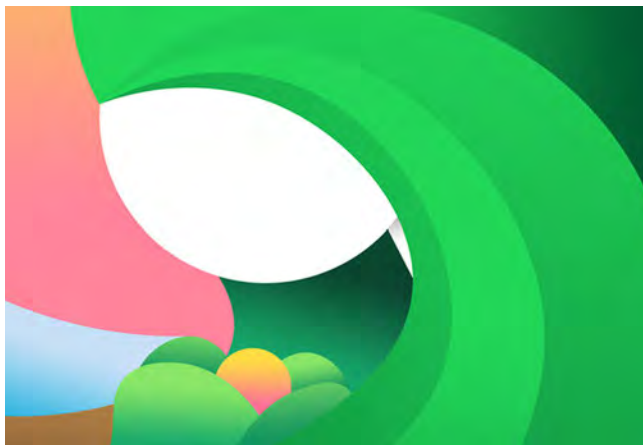
(4) 16" x 12"

What's Left to Say

What's Left to Say, explores the quiet remains of a childhood home—rooms once filled with presence, now marked by absence. In stitching together what remains, this series questions how a house can hold both presence and emptiness, reflecting on what is left behind when those who made it home are gone. The pieces carry the presence of those who once inhabited them, and silent conversations are embroiled,

shaping what remains. Through fragmented memories and symbolic gestures, the work reflects the way a house can become a space of both comfort and disconnection. Like family portraits, these pieces preserve what can no longer be seen but is still felt.





close up of Anima Unveiled

Brandom Villaneda

Graphic Designer

Brandom is a Mexican graphic designer, thankful to God for his creative gift. Inspired by aestheticism, Bauhaus, and the International Typographic Style, his approach design with clarity and purpose. Line, space, shapes, and balance guides his work, creating visual solutions that are highly graphic.

brandom_hb@hotmail.com
LinkedIn: Brandom Villaneda



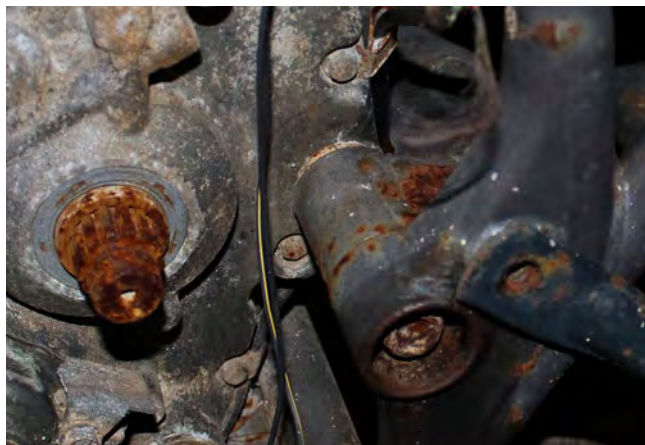
image transfers on acrylic panels

(5) 20" x 20"

Anima Unveiled

"Anima Unveiled" is a reaction to personal visions and unrecognized dreams about women. Each piece represents Feminine Archetypes, which, in Jungian theory, exist in a man's unconscious as the anima. Each abstract graphic illustration depicts women in life stages, reflecting their connection to the Archetypes. The five pieces unveil Brandom's anima, inviting wonder—are they desires, memories, or undisclosed

thoughts? The Archetypes offer universal imagery for others to relate to and identify their relationships with women. Created through an image transfer process on acrylic panels, this series explores the unconscious and the unseen influences shaping perception.

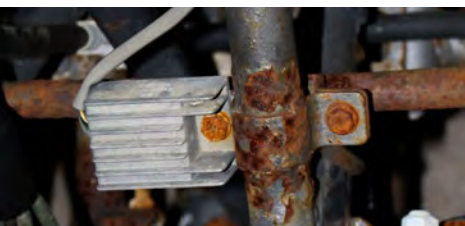


close up of Stuck where I started

Hayden Weaver is an interdisciplinary artist, born in Lakeland, Florida, and now living in Miami. He often draws from personal experiences (particularly from his adolescent years), consumer culture, and things he finds humorous when creating his work. Themes of irony, labor, and patriotism are woven throughout his practice.

Hayden Weaver

Artist



@triauxtica
haydenweaver00@gmail.com



yamaha atv steel

52" x 60" x 60"

Stuck where I started

This piece is about humans' relationship with schedule, place, or habit. It's about wanting more while simultaneously wanting everything to stay the same. It is the space that exists in between.

Coming of age and trial and error are two ideas embedded within this piece; it carries everything that comes with them. It has a strong intention to move but remains still due to opposing forces.



close up of Guh Divah

Christopher Woodburn

Designer

Christopher is a designer whose practice focuses on themes of psychology, religion, and identity—exploring their interconnectedness and impact on human life. By blending fine art with graphic design, he challenges traditional structures, aiming to create work that shifts perspectives and bridges the gap between commercial design and artistic authenticity.



He/Him

@woodburn_gd

woodburn.myportfolio.com

tulle, power mesh, mannequin display



(3) 4' x 3' x 1'

Guh Divah

Guh Divah is a fashion series inspired by the story of Lady Godiva. The collection features flesh-colored, see-through fabrics that create the illusion of nudity, while a mixture of mesh textiles emulates diverse hair textures. The transparent material serves as a commentary on the distinction between being nude and naked, while solid fabrics strategically cover select areas, challenging societal boundaries on

exposure. Long, versatile strings reference Lady Godiva's flowing hair, and the various forms allow for the creation of different outfits, encouraging the exploration of identity and psychology through fashion.



01



02



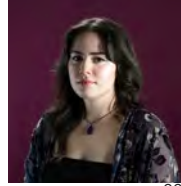
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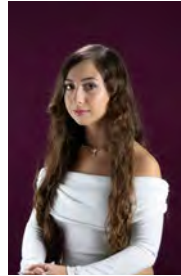
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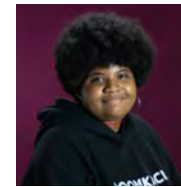
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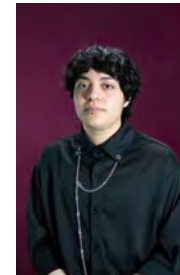
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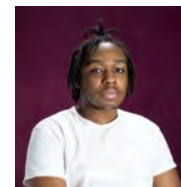
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25

- 14 Sureily D. Marestein
- 15 Ivana Martinez
- 16 Sofia Metcalf
- 17 Julio A. Molina
- 18 Caitlin Pazmino
- 19 Emilio Pesantes
- 20 Shye Pierrot
- 21 Citlali Adela Salas
- 22 Elliot Velasquez
- 23 Brandom Villaneda
- 24 Hayden Weaver
- 25 Christopher Woodburn

2025 Visual Arts

- 01 Belinda A. Barrientos
- 02 Aleni Castillo
- 03 Serena Curbelo
- 04 Ariana Diaz
- 05 Nova Fernandez
- 06 Veronica Gort
- 07 Victoria Jubes
- 08 Mia Lea Kahn
- 09 Emily Leon
- 10 Sean Lim
- 11 Zoel Lintz
- 12 Jade Mackey
- 13 Marlon Maravilla

Why the name veil?

Veil stands as a testament to our growth and the process of discovery. The name “veil” symbolizes the layers that both obscure and reveal meaning— those often-overlooked details in art and life that, when uncovered, offer more profound insight. This exhibition reflects our collective evolution, shaped by countless projects, critiques, and collaborations. Each piece invites you to lift the layers and engage with the work beyond its surface, as we have throughout our journey. *Veil* marks the end of one chapter, but more importantly, it is the beginning of the path ahead—a continuation of exploring, creating, and discovering. We invite you to step into the *veil*—both as observers and as part of it—and discover your own meaning within each piece, just as we have in its creation.

Design:

This book’s design was created with *veil* in mind, literally and figuratively, reflecting the lessons taught by our beloved and now-retired Graphic Design Professor, Rosario Martinez-Cañas. She instilled in us the belief that design is more than appearance—it’s about intentionality and the message behind every detail. Rosario taught us to think critically about every choice, from color to layout, and how each element contributes to the larger narrative. Her influence shaped our design choices and our approach to all art. Emphasizing purpose and thoughtfulness. Beyond being a professor, Rosario treated us as her children, offering unwavering support and wisdom that made us more confident as artists and individuals. We feared her retirement, knowing we’d miss her guidance, but her advice remains: *“Everything I’ve taught you will remain with you wherever you go in the real world. You’ll be confident in every design choice that you’ll no longer need my feedback”*. She was right. This book stands as proof—WE DID IT!

Our Professors:

We wish we had more space to mention everyone and their contribution to our progress. Although our professors come from different practices, each one has taught us invaluable lessons that we continue to implement daily. From the critical thinking of sculpture to the creative possibilities in photography, each professor has contributed to shaping how we approach art:—blending theory with practice and teaching us how to think across disciplines. Professor Donald Lambert taught us that sculpture isn’t just about form and material but about the space it inhabits and the story it tells. Professor Alisa Pitchenik Charles multi-disciplinary expertise in art and technology inspired us to infuse creativity into everything we do, from animation to photography. Professor Annette Piskel demonstrated how commercial design could be both functional and visually compelling. She is a very important graphic design

professor teaching us the importance of careful measurements, mockups, and print proofing. Professor Jeannette Stargala, our bookmaking professor, taught us to push boundaries with each page we create and the material we use as an integral part of the story we want to tell. Professor Aramis O’Reilly, from the painting department, taught us how to look at art more critically and communicate our observations constructively. Professor Wanda Texon taught us about art history and why it is still so important today. Professor Maria Martinez-Cañas, photography professor, opened our eyes to alternative methods of creating art. We also owe a great deal to Professor Fred Snitzer, whose expertise in gallery curation and the concept of “sublime transcendence” helped us approach our work from an entirely new perspective. His lessons in space, context, and presentation helped us understand how our work fits into the larger conversation of art and how the experience of art can transcend what’s physically present in the gallery.

New World School of the Arts support and the Bacardi Building gallery:

None of this would have been possible without the unwavering support of the New World School of the Arts community—our Dean, board members, faculty, staff, mentors, and supporters like Melissa Wallen. We are also immensely grateful for the generosity of organizations like the YoungArts gallery, making this exhibition possible. We proudly showcase our work in the iconic Bacardi Building built in 1963, which is part of the National Register of Historic Places. This space holds extensive artistic and historic significance. It’s the perfect venue to present what we’ve worked so hard towards, and we are honored to share our creations in such a meaningful space.

A very special message to family and friends:

As the Class of 2025, we reflect on our journey at New World School of the Arts, and we are very proud and excited to share our work in this exhibition. To all the families and friends who have supported us through our artistic journeys and late-night art making—thank you for believing we could make it this far! Thank you for believing in our creative souls. It was not easy for us to take the artistic leap of faith. We feel so loved and supported throughout this journey because of you. Your persistent support has made all the difference.

We look forward to the path ahead of us, and we are eager to share it with you.

Faculty

Molly Aubry
Luisa M. Basnuevo
Natalie Bheekie
Leonardo Castañeda
Antonio Fernandez
Noah Garcia
Lisa Haque
T. Elliott Mansa
Maxwell Mittman
Carlene Muñoz
Annette Piskel
Fred Snitzer
Misael Soto
John P. Soto
Jeannette Stargala
Michael Szabo
Wanda Texon

Maria Martinez-Cañas
Alisa Pitchenik Charles
Donald Lambert
Aramis O'Reilly
Fred Snitzer

O. Gustavo Plascencia
Dean of Visual Arts

Odlin Mauricette
Assistant to the Dean of Visual Arts

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sponsors for this exhibition

YoungArts

The National Foundation
for the Advancement of Artists

Exhibition Team

Design Team

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Aleni Castillo
Serena Curbelo
Nova Fernandez
Victoria Jubes
Sean Lim
Marlon Maravilla
Ivana Martinez
Elliot Velasquez
Christopher Woodburn

Photography Team

Ariana Diaz
Sofia Metcalf
Julio Molina
Emilio Pesantes
Sean Lim

Advertisement Team

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Serena Curbelo
Nova Fernandez
Mia Lea Kahn
Emily Leon
Ivana Martinez
Emilio Pesantes
Elliot Velasquez
Christopher Woodburn



R!ngByName



New World School of the Arts was created by the Florida Legislature in 1984 as a center of excellence in the performing and visual arts. It is an educational partnership of Miami-Dade County Public Schools, Miami Dade College, and the University of Florida.