

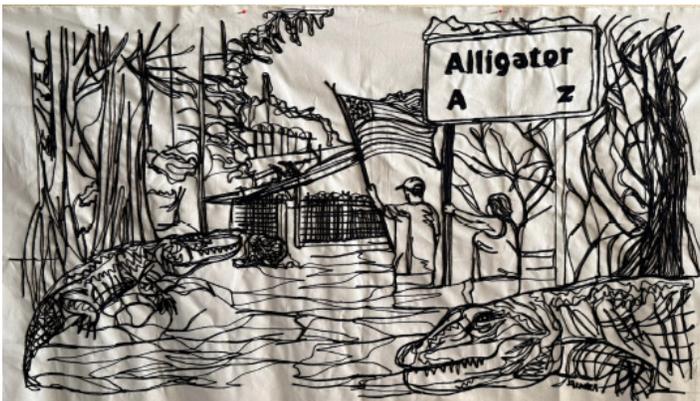
Aurora Molina: A Drowned Horizon

Through textile-based storytelling, artist Aurora Molina presents a sensory homage to the Everglades. An abstract large-scale installation created using felt, thread, layered textiles that embodies Florida's eroded ecosystem. The artist's surfaces are woven, stitched, and cut to evoke canals, flood zones, and development scars. The work addresses environmental degradation, displacement, and the invisibility of those who have lived with and defended Florida's landscapes. This site-specific installation by Molina critiques climate inaction, corporate greed, and the often-muted voices of the elderly- those who remember the wild landscapes before drainage. As the artist passionately states, "thread transforms into roots, scars, tributes, and lifelines. The work serves as an elegy, a protest, and a prayer- all intertwined."

About the artist:

Aurora Molina is a Cuban American fiber artist whose work explores social justice, invisibility, and aging through textile-based narratives. Her interdisciplinary practice merges embroidery, sculpture, and social practice, often activating public spaces through workshops and collaborations. As a founder of Red Thread Studios and co-founder of Fiber Artists Miami Association (FAMA) she has been instrumental in shaping South Florida's fiber art scene. @auroramolinafiberartist

Presented in partnership with Bernice Steinbaum Gallery.



Alligator A-Z

90 in x 47 in

2026

Black cotton yarn on raw
canvas, duck canvas.

This landscape describes an altercation between human ambition and the logic of the land. The Everglades, a delicate system of water, mangroves, and wildlife, becomes a contested ground where the rules of nature collide with the structures imposed by human governance. In this scene, the presence of a sign—Alligator A-Z—suggests the human desire to categorize, control, and translate the wild into something orderly and manageable. Yet the alligators remain in the water, silent witnesses to this intervention. They belong to a system that existed long before borders, signage, and ownership. The rising water and entangled vegetation remind us that the ecosystem operates by its own rhythms, resistant to simplification.

The drawing reflects on the moment when humans step into the landscape not as participants but as authorities, interrupting an ancient balance. It asks whether the land can still assert its own intelligence against the structures placed upon it.



Those Who Stayed to Watch

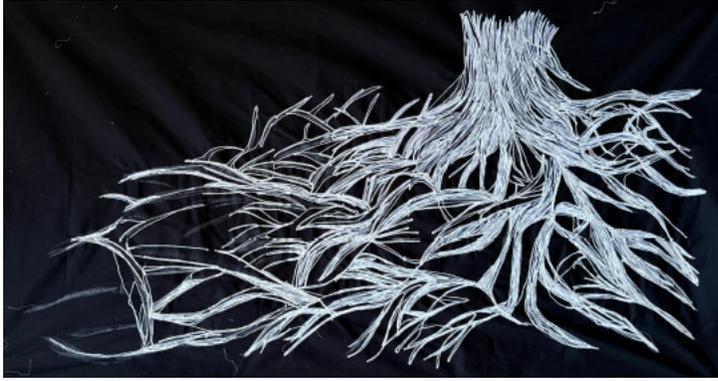
84 in x 60 in

2026

Black cotton yarn on raw canvas,
duck canvas.

At the center of the landscape, a woman sits quietly on a chair lifted above the water, her feet submerged, surrounded by flamingos that circle like restless migrants, figures that appear both as intruders and displaced beings within the Everglades ecosystem. The land around her is unstable. Water rises, islands dissolve, and the horizon begins to drown. Standing nearby are the witnesses and protectors of the land: women in patchwork dresses, stitched like living maps of inherited memory. They do not intervene; they stand in stillness, observing the damage unfolding across their ancestral terrain. Their presence carries the weight of those who have watched the slow erosion of land, culture, and ecological balance. Alligators rise upright from the water as guardians of the ecosystem. They become sentinels of the swamp, confronting the human forces entering their territory, wrestling with the idea of invasion and protection. In the center, a roseate spoonbill stands like a ceremonial protector, a fragile but vigilant figure holding the balance of the landscape.

Around the chair, iguanas coil like invasive vines, wrapping themselves into the structure of the environment. Floating debris and fragments of land drift through the water as the Everglades slowly disappears beneath rising tides. What was once a porous, interconnected ecosystem becomes a contested territory where species, memory, and survival collide.



The Weaving of the Swamp

90 in x 48 in

2026

White cotton yarn on black canvas,
duck canvas.

This work is an allegory of the mangrove, the quiet guardian of the wetlands. Mangrove roots weave themselves into the land like threads, forming a living architecture that holds the shoreline together. Beneath the surface, their interwoven system filters water, shelters life, and protects the fragile edge where land and sea meet.

In this drawing, the roots appear almost like embroidery against the darkness, a network of lines expanding outward in search of balance. The black background evokes the depth of night, when the wetlands seem silent yet remain intensely alive. In that darkness, the mangroves stand watch.

For me, the mangrove is both structure and metaphor. Its roots resemble the act of weaving—threads crossing, supporting, and strengthening one another. Just as fiber binds material into fabric, these roots bind the ecosystem into a living system of protection.



Ornamental Blindness

61 in x 58 in

2026

Black cotton yarn on raw canvas,
duck canvas.

In this drawing, the peacock becomes a symbol of beauty and spectacle. Its feathers, full of eyes, suggest watchfulness, yet they also reveal a contradiction: the more we decorate the landscape, the less we truly see it. The peacock is not native to Florida, yet it has become a familiar ornament in the urban ecosystem. Its presence reflects how cities often favor spectacle over ecological balance, introducing species that beautify the landscape while distracting from the fragile systems that sustain it.

Here, the human figure merges with the feathers, the dress transforming into a living display of ornament. The body becomes part of the spectacle, dancing within a cityscape rather than within the ecosystem that once defined the land. The many eyes of the feathers suggest observation, yet they also question our blindness. While we celebrate beauty and decoration, the deeper rhythms of the wetlands—its native species, waters, and fragile balance—quietly fade from view.



The Weavers of Memory
120 in x 45 in
2026
Black cotton yarn on raw
canvas, duck canvas.

This drawing reflects a quiet moment of transmission, women gathered within the landscape, sharing knowledge through gesture, care, and making. Their hands are occupied with weaving, sewing, and tending, actions that echo the rhythms of the land itself. In many cultures, the act of working with thread becomes a way of preserving stories, traditions, and relationships to place.

Set within the wetlands, these figures represent the keepers of memory. Their presence suggests a continuity between generations, where knowledge of the land is passed through observation, craft, and everyday life. The animals, the children, and the surrounding vegetation form part of the same living circle. For me, fiber is both material and metaphor. Just as thread connects fragments into fabric, these women embody the connections that sustain community and ecosystem alike. In their quiet labor, they remind us that the care of the land begins with attention, patience, and the slow weaving of memory across time.



Open the Gates

60 in x 45 in

2026

Black cotton yarn on raw canvas, duck canvas.

This drawing reflects the tension between the natural flow of water and the systems built to control it. In the Everglades, water once moved slowly and freely across the landscape, creating a vast and delicate ecosystem known as the River of Grass. Over time, canals, levees, and floodgates were constructed to manage and redirect that water for human development.

The figure standing in the water holding the sign “Open the Gates” becomes both witness and protester. Surrounded by the infrastructure that divides the landscape, the body occupies the space where human engineering and nature collide. The work points to a larger question about responsibility and balance. When we interrupt the rhythms of an ecosystem, we also disrupt the life that depends on it. This gesture of protest becomes a call to restore movement, to allow water to return to its natural path, and to reconsider how we inhabit and govern the landscapes that sustain us.

This drawing imagines a figure suspended between human and animal, a quiet transformation where identity becomes porous. The rabbit, a recurring trickster in the oral traditions of the Seminole and Miccosukee peoples, appears here not as disguise but as companion and witness. Its presence suggests survival through wit, adaptation, and attentiveness to the rhythms of the land. In the Everglades, where water, mangroves, and sawgrass weave an intricate living system, the boundaries between species are never fixed. Humans move through the landscape, altering it, naming it, dividing it—yet the land continues to remember its own logic.

The merging of the face and the animal body reflects this shared existence. It proposes a different kind of portrait: one where the individual is inseparable from the ecosystem that sustains them.



The Trickster's Witness

41 in x 30 in

2026

Black cotton yarn on raw canvas, duck canvas, and wet felted Installation background.



Rooted Seam

72 in x 56 in

2026

Black cotton yarn on raw
canvas, duck canvas.

Wet felted Installation
background and bench.

Rooted Seam reflects the intimate bond between women, land, and memory. In this image, the figure sits sewing as her body gradually transforms into the tangled roots of the mangrove. The sewing machine becomes a tool of continuity, stitching culture, survival, and territory together. Like thread moving through fabric, mangrove roots weave through water and soil, protecting fragile ecosystems. The woman is not separate from the landscape; she is its extension, its keeper. Her labor echoes generations of women whose knowledge is embedded in the land. Here, sewing becomes an act of ecological resistance—binding ancestry, craft, and environment into a living network of roots.



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