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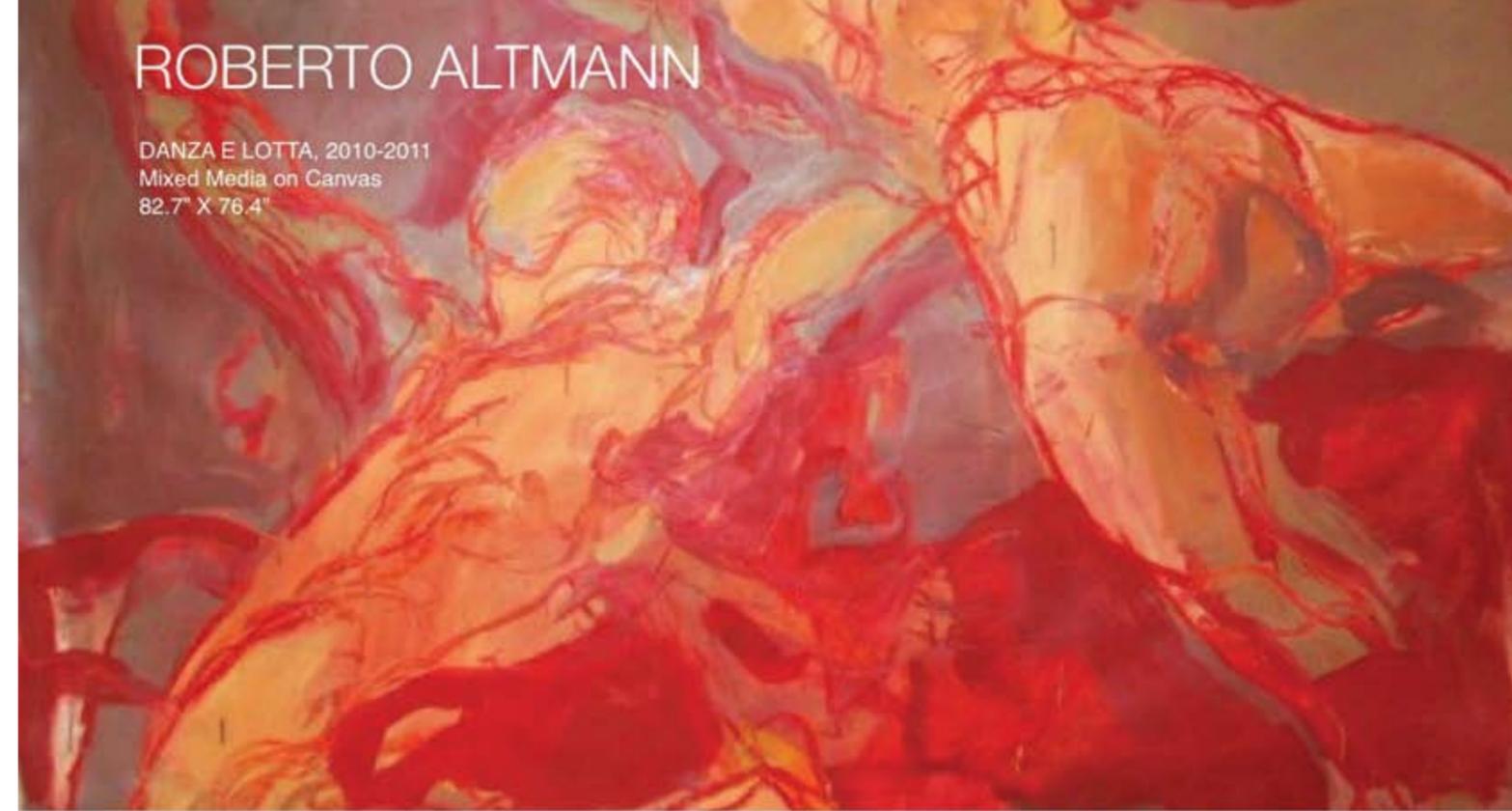
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Making of new
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arteamericas
March 25 - 28 / 2011
Miami Beach
Convention Center

ROBERTO ALTMANN

DANZA E LOTTA, 2010-2011
Mixed Media on Canvas
82.7" X 76.4"



NINA TORRES | FINE ART

BO WANG

HETEROSCAPES, 2009
Large Format photography
40" x 50"



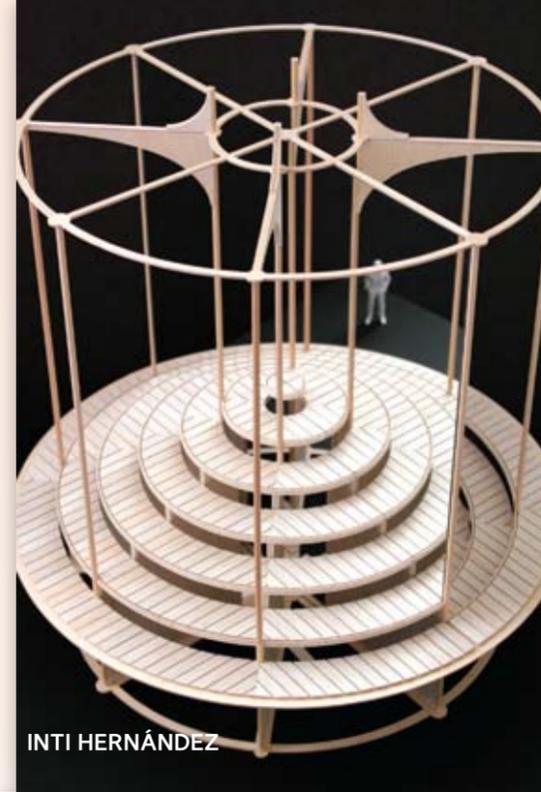
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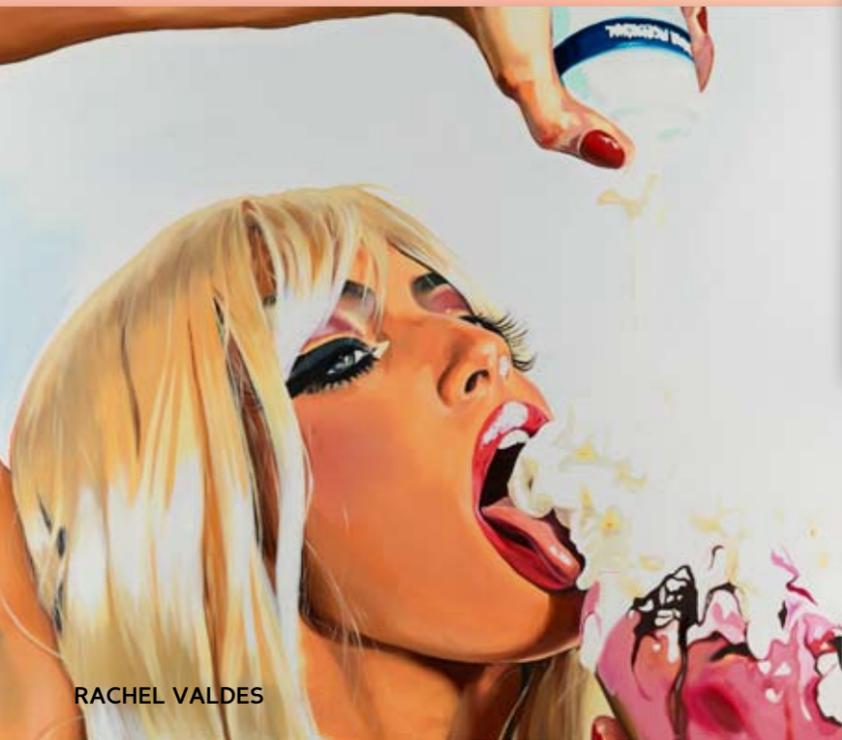
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CUBAN ARTS PROJECT

MARCH 25 – 28, 2011

Miami Beach Convention Center

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Phone 1 786 357 1924

www.cubanartsproject.com

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arteamericas
THE LATIN AMERICAN ART FAIR

Los artistas invitados tienen un rasgo en común: el virtuosismo desbordante que emana de cada una de sus obras. De igual manera los vincula la versatilidad con que cada uno asume el hecho creativo: ya sea pintura, dibujo, escultura, instalaciones y video. Se trata de artistas que exigen de espectadores de primera fila, en tanto son miembros activos y reconocidos de ese fenómeno que hace años viene llamándose "nuevo arte cubano".

Juanito Delgado Calzadilla
Curador independiente

Cuban Arts Project, en perenne contacto con los artistas, ha querido mostrar esta versatilidad, esa manera rizomática de trocarse con una realidad difícil de aprehender en una poética, un discurso y mucho menos, una obra. Ese nomadismo visual que lo mismo enseña el minimal en su versión poética y enfática, que la figuración relamida de cierto pop pasando por un expresionismo crudo está reunido en estos días de visionajes y visionarios.

Elvia Rosa Castro
Crítica y Curadora Independiente



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Rusty Scruby *Between Worlds* (detail) 48 x 48 inches photographic reconstruction

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Luis Enrique Camejo *Untitled, from the Bicicletas series* 39 x 51 inches oil on canvas

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 María Cristina Carbonell, *An Empty Sky*, 2010, C Print, Courtesy of the artist.

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ARTDISTRICTS is published bimonthly,
 (6 issues per year)
 Subscribe online at www.artdistricts.com
 Contact us: info@artdistricts.com

PUBLISHED BY:

W Media LLC. P.O. Box 960008 Miami, FL 33296
 786-274-3236

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INSIDE THE VERO BEACH MUSEUM OF ART

An Interview with Lucinda H. Gedeon

Recently, *ARTDISTRICTS* visited the Vero Beach Museum of Art and spoke with its Executive Director, Lucinda H. Gedeon. In this interview Gedeon acquainted readers with the museum's mission, its valuable collection, and its diverse cultural and educational programs focused on reaching artists and its local community.

By Silvia Medina

Silvia Medina – When was the Vero Beach Art Museum established? What is the aim of the museum? When did you assume directorial responsibility?

Lucinda H. Gedeon - The Vero Beach Museum of Art was established as a combined effort of the Alliance for the Arts and the Vero Beach Art Club in 1979 to create a regional center for the appreciation and teaching of the arts and humanities. Following a number of years of fundraising efforts, the Center for the Arts, as it was known at that time, opened its doors to the public on January 31, 1986. In 1999 it launched a successful expansion campaign, which doubled the size of the facility to a total of 54,444 square feet. In 2002 it changed its name to the Vero Beach Museum of Art. I accepted the position of Director/CEO in 2004. I created the Beckwith Sculpture Park in 2007 to serve as a venue for changing exhibitions of outdoor sculptures, and the Museum is currently undergoing a capital expansion to include a new north plaza sculpture park, an enclosed atrium, and a collections wing in 2010-2011.

The Museum was awarded Museum Accreditation from the American Association of Museums in March 1997 and Subsequent Accreditation in March 2008, recognizing the institution for its professionalism, quality of programming, exhibitions, and community outreach. The Museum's continuing growth is an expression of the community's interests, tastes, and appetite for broad-based cultural offerings. Truly a "center" of high quality cultural education and enjoyment for the region, the Museum predicts continued growth and professional development as demands from an expanding audience are met.

S.M.- How was the museum's collection acquired? What works does it include?

L.H.G.- The Museum's collection was acquired through gift and purchase, and focuses on American and international works of art in a broad range of media from the 20th and 21st centuries. The Museum has most recently acquired works of art by significant artists including Hanneke Beaumont, Deborah Butterfield, Dale Chihuly, Jim Dine, William Glackens, Ernest Lawson, Reginald Marsh, Tom Otterness, and George Rickey, among others.



Lucinda H. Gedeon, Ph.D. Executive Director/CEO Vero Beach Museum of Art

S.M.- Do you add to the collection through an acquisitions program? Do you acquire new work by attending auctions and art fairs?

L.H.G.- Our funds for acquisitions come from private donations and the Museum's Athena Society, an active collectors' group which was formed in 2003 to fund and help in the selection of important works of art. Art fairs are an important resource for seeing what is available on the market. Our purchases are made in general through art dealers.

S.M.- I know you have a community involvement activities program. What does the program consist of?

L.H.G.- The Museum has an incredibly rich array of education and public programming for youth, seniors, the economically

disadvantaged, artists, and educators. This includes youth programs, school-based programs, and community engagement programs. The museum works with the Gifford Youth Activity Center, The Daise Bridgewater Hope Center, DATA Hayslip (an inpatient rehabilitation center for teens with substance abuse problems), the Children's Home Society, The Alzheimer's/ Parkinson's Center, and the Senior Resource Center, among others. Through tours and art-based activities in the Museum's Art School, and by sending teachers to local community centers, the Museum fosters creativity, prepares young people for life beyond school, provides life-long learning opportunities, and nurtures families. Through exhibitions and lectures, the museum expands our vision of the world.

S.M.- Could you briefly describe the theoretical and educational events program carried out by the museum?

L.H.G.- The Museum is the principal visual arts facility on Florida's Treasure Coast, and it serves a three-county area. It is applauded as the cultural heart of the community with its exhibitions, collections, gallery tours, studio art and humanities classes for youth and adults, educational programs, school programs, outreach programs, film studies program, community events, lectures, seminars, concerts, special youth events, and cultural celebrations.

S.M.- Do you believe that the museums, cultural institutions and government of Florida lend enough support to local artists? Tell me about your experience with Vero Beach artists.

L.H.G.- The State of Florida has drastically cut back on its funds for museums, cultural institutions, and individual artists, which I believe is very shortsighted. The Arts are not only important to the cultural life of every community, but they also contribute to the economic stability and development of our communities.

Various institutions around the state support local artists in various ways, from exhibitions to juried competitions, etc.

Some museums, including the Museum of Florida Art, actively collect only the work of Florida artists. At the Vero Beach Museum of Art we rent office space to the Vero Beach Art Club, mount exhibitions annually of Art Club members in our community studio gallery, and host "Art by the Sea" for Art Club members. In addition, we mount exhibitions of the Vero Beach Photo Club, Museum Art School Faculty, and local elementary school children in the children's gallery. We also host the Indian River County Middle and High School student Annual Exhibition. The Museum employs local artists to teach in the Museum Art School and conduct workshops.

S.M.- An art festival will take place in Vero Beach in the spring. How will the museum participate in this event?

L.H.G.- On Saturday, April 30, 2011 the Museum will present its annual Children's Art Fair. This event, open to the entire community, presents children's performances. Studios are open for intergenerational art-making activities. There are demonstrations by various artists, and tours of the exhibitions.

S.M.- What exhibitions are being planned for the coming months?

L.H.G.- In 2011 the Museum will be celebrating its 25th anniversary since opening doors to the public. In recognition of this milestone, the Museum will be presenting two extraordinary exhibitions of American art: "American Masterworks: 150 years of Painting from the Butler Institute of American Art," and "Impressions," works by American Impressionists from the Manoogian collection. Major paintings by artists including Albert Bierstadt, John Sloan, Childe Hassam, Reginald Marsh, Andy Warhol, Edward Redfield, and Frank Benson, among others, will be on display. These exhibitions open on January 30 and continue through May 22, 2011. Also on view in the Beckwith Sculpture Park will be major outdoor works of art from the Permanent Collection, and in the Stark Gallery, an exhibition titled "Vero Promises," featuring promised gifts to the Museum's collection in honor of the 25th anniversary.

Changing temporary exhibitions are central to the Museum's mission and provide visitors with a broad range of art from cultures and periods in art history from around the world. ■

Silvia Medina is a curator and art critic. She is the director of 1090 12th Gallery in Vero Beach, Florida.



Front view of the Vero Beach Museum of Art

HOWARD FARBER

Philanthropist and Collector

Howard Farber is currently one of the leading collectors of contemporary Cuban art. He has been collecting for over forty years, starting with American modernist art, then contemporary Chinese art, and later contemporary Cuban art. *ARTDISTRICTS* interviewed him and talked about collecting, his plans for his growing collection of contemporary Cuban art, and his new foundation Cuba Avant-Garde.

By Irina Leyva-Pérez

Irina Leyva-Pérez - You have been collecting art for over forty years. How did you start collecting? Why do you collect? Is it for your love of art or as an investment?

Howard Farber - I started collecting by accident. I was walking one day in New York City, on Madison Avenue, and I saw a sign outside Sotheby's that said "Auction Today." I went upstairs and bought a catalogue. I didn't even know what the auction was, but I had nothing else to do. I realized after I was there that it was for American paintings, and what I didn't know at the time was that it was part of the collection of one of the most famous art dealers, Edith Halpert. She owned a gallery called the Downtown Gallery.

I.L.P. - They published a book about her recently, right?

H.F. - Yes, it is called *The Girl with the Gallery*. She was the first woman art dealer and she had a very good eye. She had died and they were auctioning off either her inventory or her personal collection. I am not sure. I had no idea what I was doing, so I picked up the catalogue and registered to bid. I think I bought four paintings.

I picked American modernist artists at that time, and I really fell in love with those artists. What I bought were drawings and small oil paintings. One thing led to another, and I wanted to do research on what I bought. So I started to read and within a year I was a full-blown collector of Modernist American Art.

I had no formal art training. My mother was a painter, but she did it mainly for the family. She did watercolors, oils, and collages. But I bought paintings because I liked what I saw. To this day every time I go on vacation I still bring that old catalogue with me.

I.L.P. - That first catalogue from Sotheby's?

H.F. - Yes. Well actually, I did until a few years ago. Now I bring another book, which I'll tell you about. I sat on the beach to see what I didn't buy, and I realized that a little Georgia O'Keefe painting that was 3,000 or 5,000 dollars in 1972 was now worth five million dollars. But I bought what I liked and I started off very slowly. Why do people collect? Nobody really knows. Sometimes they collect art because they have a hole in their souls, some people because they want a piece of history, or some for investment. There are all kinds of reasons. I started collecting because something touched me about the art, Ameri-



Collector Howard Farber.

can Modernist Art (which is from 1909 to 1935). This was a very interesting period. They were crazy artists who went to Paris and studied with Matisse and the French Impressionists and then came back between 1910 and 1915.

I.L.P. - How do you collect? Do you purchase random pieces that you like or do you collect specific artists? Do you commission pieces or just buy artworks that already exist?

H.F. - A collector has got to buy for love because it might have no resale value. So if you only buy as an investor, you're probably better off going to the racetrack. At least you'll know within 15 minutes if you won or lost. You don't have to wait 10 or 20 years. So it has been a great investment in the long run but it started just for the love of art.

I.L.P. - Many people have approached me and said, "I want to start a collection, how should I buy?" I always say, "Buy what you like!"

H.F. - Right. When people ask me that I say, "Why don't you go and buy some books?" If the person is Latin American, why don't you start and subscribe to the Latin American auction catalogues? Find out what you like and within that country or area, see what attracts you the most and if you can afford it. If you are not educated, you are going to make rookie mistakes, and all collectors make rookie mistakes.

I.L.P. - Yes, that's part of the process.

H.F. - Yes. When I started buying American art, I would only deal with top dealers because I was using their eye to help me to make choices. If I said I liked artist number one, they would show me books and what they had in their inventory and how it compared to what was in a museum or what was illustrated in a book. They educated me. Every Saturday I would go to one particular dealer and she would take all the books, put them on the floor, and open them up, and it was like going to college. She was not an inexpensive dealer, but no matter what I paid I always got the best example. The one thing I learned is that there is no such thing as cheap art. If you want to buy a great work, you have to be prepared to pay, and if you don't have the money, then buy a smaller version. Buy the best. You just can't buy a name because the best artists have made bad art.

Everybody, and all collectors, especially myself, has made mistakes. Over forty years you can't always buy the right work. I had all kinds of experiences where if I had ten paintings on the wall, my eye would spot the bad painting, the mistake I made. I would look at that painting and say, "I hate it. I have to get it out of here." I would end up selling or trading it, and I would be so happy that it was off the wall because I would rather have one great painting than a hundred bad paintings.

Right now I am collecting Cuban contemporary art, and prior to that Chinese contemporary art. With Cuban art, which I started collecting ten years ago, I started slowly, just trying to feel my way. Every time I collected something, whether American or Chinese, I always had assistance from somebody, a curator or a writer, somebody who could teach me. In the case of Cuban art it is Abelardo Mena. We met by accident by email, and I met him for the first time two years ago.

I.L.P. - After you had been working together for ten years?

H.F. - Yes. We know everything about each other because we email each other five times a day. We even knew how we looked but had never met. Then we met two years ago at the Havana Biennial. The first 50 seconds of our meeting was awkward, but after that we just felt like we had known each other for ten years. At this particular point we yell at each other and have fights, all by email. I consider him my best friend who teaches me every single day. He has a great eye and he is not shy. He tells me what he feels, and we fight about works. If he doesn't like it and I like it, that makes him crazy. Back and forth with emails. When I try to convince him that something is a great work, he will write back, "Crap." I don't stop at that. I keep fighting for what I want. We really have a good time.

I.L.P. - That's what makes the process so intense and interesting to you both. Probably with what he tells you it makes you look at the piece differently and again until he convinces you or you convince him.

H.F. - Well, I really never convince him. Sometimes I wear him down and he says, "Do as you want." Also, Patty doesn't always like what I buy. She doesn't want to live with all of the works. Some of them are very tough. She said, "You know what? We are not a museum!" I buy art as if I had a museum.

What is important to me more than anything is provenance. I love to know where the work is from and what was the artist thinking at the time. Where was it exhibited? And, if it is in any catalogue or book, did the artist write something on the back of the painting?

When I was buying American paintings, a very famous art dealer was selling works by John Marin, one of the most famous American modernist artists. I would walk into his gallery, and he knew how much I love provenance, so he would take me in the back room where he had an easel and say, "Here it is. What do you think?" The easel would show the back of the painting. I would look at it and see the Whitney Museum label. It was at the Metropolitan Museum in 1942, and the artist had written something on the back. I said, "I love it. I think I want it. Can you just turn it around and let me see the front?" We would do that all the time! He knew not to give me a work without the provenance because I wouldn't buy it. The history of art and what the critics think of it is really important to me.

The other book that I was telling you about, the one I travel with now instead of the Sotheby's catalogue, is *New Art of Cuba* by Luis Cammitzer. It is my bible. That book changed everything for me. I have read the book 200 times. Part of what I try to do is use that book and buy works included in it because they blend so well with me. I ended up acquiring many of them through the years.

I wish there were more books on Cuban art. I am not talking about books on specific artists, but I am talking about books on the whole genre. And there will be.

I.L.P. - Do you commission pieces or just buy artworks that already exist?

H.F. - I haven't commissioned any pieces. I tried at one point but it is very hard. I prefer to buy the pieces already existent because unless you really know the artist and what they are capable of, you are really gambling. You can't tell him what to do. It's like hiring a landscape architect: they can show you a plan, but you are not sure how it is going to turn out. I don't have the need for that. If I were a museum, I would commission every Cuban artist that I know and make permanent walls, but I am not a museum.

I.L.P. - Do you support artists in helping to promote and develop their careers?

H.F. - That's an interesting question, and to answer it I can go back to my Chinese collection. When I was collecting Chinese contemporary art, there was no market for the works, so purchasing their works was helping them when nobody else was buying. I can't go and bid on a 140 million dollar Picasso. I know my limitations. I found Chinese contemporary art totally by accident. I



Carlos Estévez, *Secret City*, 2003, oil/canvas, 78" x 63"

found it because my wife Pat and I took a trip to Asia and one of the stops was Hong Kong. We visited a gallery. But this time I didn't buy. I had stopped buying American modernist art because those three and five thousand dollar works I was talking about earlier were now 300,000 dollar works. I couldn't do it, so I had to stop collecting. I was very happy with what I owned, but I just couldn't go forward and buy anything. So in Hong Kong when I walked into this gallery and saw Chinese contemporary art, I flipped out. I didn't even know they had that in China. I thought all Chinese art was landscapes with birds and mountains. And I saw all this cutting edge art there! There was no material on it. No books, nothing. I started meeting the artists. I met a woman from the U.K. who had been living in China for ten years. She wanted to write a book on Chinese art, and I needed somebody to help me to buy Chinese art. We helped each other.

I.L.P.- Did she finally write the book?

H.F.- She wrote the book eight years later because I kept her so

busy. I was able to meet all the artists when they weren't getting any support. I started buying their works. During this period, around 1995, I was spending a lot of money buying Chinese contemporary art. I was buying interesting pieces, early ones, works the artists didn't want to sell and that had no value. They were asking a lot of money for works that nobody knew about. I thought that they were great and I bought them. Everybody thought I was crazy! My accountant thought I should go to a mental institution. A friend of mine said to me, "You hate to travel, you don't speak Chinese, and there is no market. Why are you doing this?" I answered, "Because I love the art!"

I think it was 1999 when Vanity Fair magazine had an interview with Oliver Stone, and they published a picture of him standing in front of a beautiful Chinese contemporary painting. I scanned the article, looking for what he was talking about, and he mentioned that he liked Chinese contemporary art but that there was no market. He thought that in twenty or thirty years there would be a great market. I got so depressed. Who

cares if it's going to be good in twenty years? But all of a sudden, four years later, as China became a global empire and the Chinese economy blossomed, Chinese art prices skyrocketed. They really went through the roof. By this time I was already starting to collect Cuban art, and it was very schizophrenic trying to collect two different types of things.

The artists from China became superstars in their own country and millionaires within a year or two. Now there is a waiting list for their art and I think they forgotten their roots. I didn't mind. I was happy for them, but I didn't have to participate in it anymore. When it stopped being fun I was out and I didn't look back. In 2007 I sold a big portion of my collection in London. I held on to everything I had in my house, which I still have, but I sold everything that was in storage, big works that couldn't fit in my apartment. What I have today are fantastic, iconic pieces. But we are talking about maybe twelve works. If I didn't keep them I would be divorced! I am glad my wife Pat insisted in keeping them. China is only growing. It is the next century, and I have great works from that country.

With Cuban art I found a camaraderie among the artists that I have never seen anywhere else. I have seen it in the Miami area: if an artist is having an exhibition, all his friends come to the opening to support him. I remember going to a gallery and seeing three artists hanging the art for the fourth artist. That is something so refreshing. It is the nicest thing I have ever seen. With Cuban art I started to get involved, to meet the artists, love them, and become friendly with many of them. Some of them have gone through so much; for example, the displacement after leaving Cuba. Many of them went to Mexico or Canada thinking they were going to be very successful, and then had to move again to other places. It is a whole Diaspora of Cuban artists. To me, anybody who was born in Cuba and who has worked in Cuba as an artist is a Cuban contemporary artist. If he was born in 1960 and left two days later, he is not a Cuban artist to me. I don't care if he was born there. I just gave myself these rules. Artists have to be working in Cuba to be a Cuban contemporary artist.

I.L.P.- Have you supported the production of specific artworks?

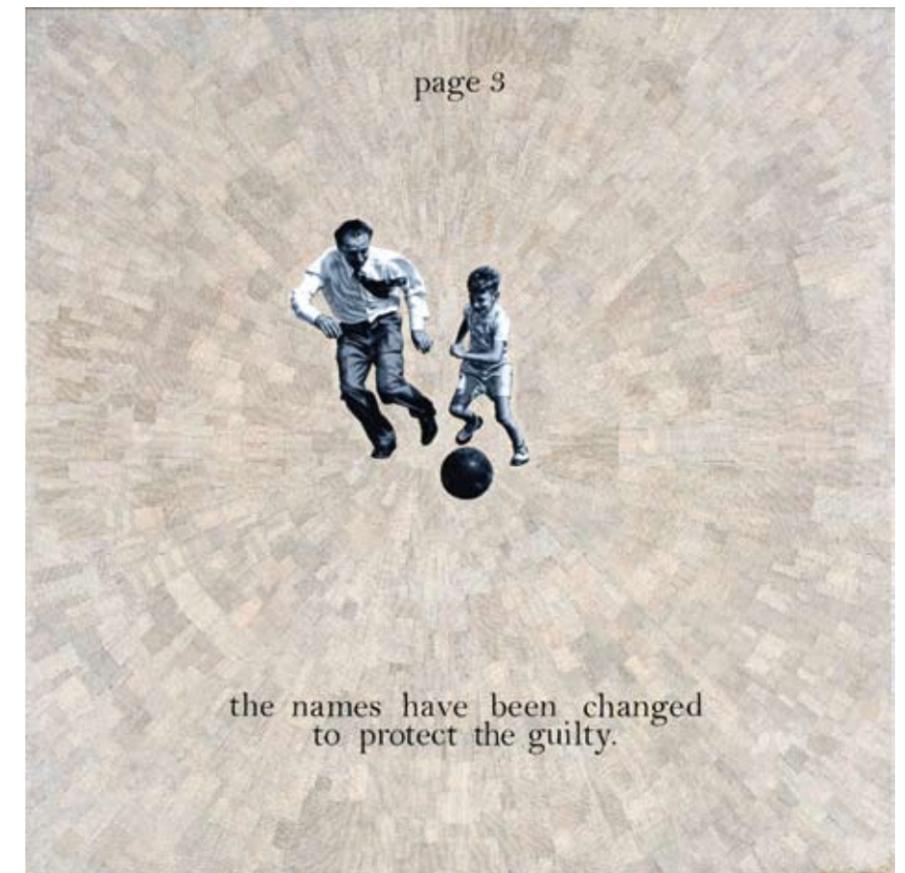
H.F.- I have given money for artists' residencies. Artists don't want charity. They want people to buy their art. I think people forget that art is their business. I only wish that I had the talent to make art. To this day I am so thrilled to talk to artists that I am like a little boy talking to a baseball player. Last night, for example, I saw Torres Llorca. I am in awe of the man, just to see him in person. Many collectors don't know who he is. I

know who he is: a pioneer. I said "Congratulations!" He said, "Congratulations?" "Yes, for VOLUMEN I thirty years ago." He exhibited in the most famous Cuban art show.

I.L.P.- Recently you and your wife created a foundation, *Cuba Avant-Garde*. What is the purpose of it?

H.F.- Patty and I created the foundation to help Cuban art. It is a private, independent foundation, and once a year we give grants. We got so many requests this year. Somebody said to me, "This is going to change your life." It just made me a little crazy! It is not just for visual arts but for all arts and culture, which means music, dance, literature, architecture, anything. It is a lot of work, but luckily for me it's not a grant every week but every year. You have to make a choice. We gave a grant to the Rockefeller Brothers Fund, which is the Cuban artist fund. We gave money to help bring the dancers of the New York City Ballet to Havana. We also gave money to finish a film about architecture in Cuba. We gave money for a residency for Eduardo Hernandez. We gave six grants in all.

That's how we support artists. We also started the Cuban Arts News website. What we are trying to do with these things, especially with Cuban Art News, is to make people aware of Cuban art and culture worldwide because people have the perception that Cuban art is just a palm tree and a man singing with a guitar. Most people have never seen Cuban contemporary art. Even to this day if you ask someone to name a Cuban artist, they can't. They don't know. People in the business can



Rubén Torres Llorca, *The Names Changed to Protect The Guilty*, 2006, mixed media, 60" x 60"

rattle off a number of names, especially those in the Florida area, but they are not helpful names. It is the same with the Chinese, by the way. But at least with Chinese art people can recognize some of the artists. If you show them a picture of a Chinese work they would say, "Oh, I have seen something like that." So there has to be a lot of education. The trouble that I have is that many of the auction houses, like Sotheby's and Christie's, are not doing enough to educate collectors of Cuban art. I say Cuban art because I am talking about all Cuban art, although my specialty is Cuban contemporary art. I appreciate all Cuban art because each area has its pioneers, people who were doing things that were very unique to the period.

I.L.P.- Plus you get to meet the artists. That's priceless.

H.F.- To meet the artists is exactly what I love. I have only been to Cuba a few times, and the last time I was there I met some of the artists. I met some whom for many years I had negotiations with, and all of a sudden they said, "You are Farber?" And we hugged and kissed, and I can't tell you how important that kind of connection is for me.

They acknowledge that I have a collection. I think most of them know what I am trying to do. I am trying to build an im-



Los Carpinteros, *Radio Metropolitana*, 2003 watercolor on cardboard 9' 10" x 51"

portant collection. There are a lot of collectors who just recently started trying to build their collections of Cuban contemporary art. I think that's great. I want people to do it. Secondly, I think it is the best kept secret in the art world. I think Cuban contemporary art is totally unappreciated.

Once again, people I know call me crazy. They say I am obsessed, that there is no market. I learned that when somebody says that you shouldn't do it, you're crazy, that's all I have to hear. I think as a collector. When people spend money on art, whether they want to admit it or not, they all hope that that object will increase in value. I find it really funny that art is a very personal thing. I know people who, sometimes in a bad day in the financial sector, would lose hundreds and hundreds of thousands of dollars on their stock. However, if they buy a piece of artwork, want to sell it, and lose one dollar, they're depressed for the whole day.

I.L.P.- Why did you switch your interest from contemporary Chinese art to contemporary Cuban art?

H.F.- In 2001 Patty and I went on a trip to Havana with the Metropolitan Museum. I had absolutely no intention of buying any Cuban art. We went to a number of studios, came back to New York, and still I was collecting Chinese art. As a matter of fact, a month before I think I bought my most expensive Chinese painting ever. I was totally involved in Chinese contemporary art. After my return I received an email from Abelardo at the Museo de Bellas Artes, and he asked me—he thought I was a gallery—if I could send him a copy of my catalogue of Chinese art. I answered him because I had never gotten an email from Cuba before, and I thought it was so sexy! So I emailed him and told him I was not a gallery. And you know Abelardo is a good communicator, so we started to get an email relationship going. So finally I said, "You know, maybe you can help me. I am looking to buy a drawing." He helped me to get a drawing, and that was it. I was hooked! It was so much fun talking to him.

Somebody said to me, "Howard, are you a communist? First it was the communist artists of America, then you deal with Chinese contemporary art, and now you're dealing with Cuban contemporary art?" I said, "I have no idea, but I am not buying Venezuelan art."

I am not a politician; I am an art collector. I don't care where the art comes from. For me it is more than just the collection. I want to build on it and try to help it. I tried very hard to help Chinese contemporary art become popular. Around 1999 I went to Beijing and held a press conference with art critics, a Chinese auction house, and twenty-eight journalists. We went to a restaurant for lunch and we put on a PowerPoint presentation. It was very funny. Basically, it was a New York collector going to China to teach the Chinese about how to collect Chinese contemporary art. It made the papers, but it was one big ego trip because it didn't do anything. It didn't change the market. The market changed on its own; people don't make the market. I know that all I can do to help right now is create some awareness; that's the most one person can do. But when Cuba is ready as a country, that's when Cuban art and Cuban contemporary art will be in the mainstream. I am just doing my part. I can't change the market, only create some awareness, and that's what I am attempting to do.

I always ask the artists for specific works that I really love, and they say to me, "Oh, I don't have it anymore." or "I don't do that type of work anymore." I say, "Listen, I know you have a great artwork in your closet or under your bed," and they start to laugh because they do. And they say, "Yes, but I am saving that for my kid." I say, "You can save it for your kid or you can make sure that it goes into a decent collection. You can save the money for your kid and protect your artwork." Sometimes it is rolled up, all moldy, and the artist will ask me for a big price. I pay for it although I know that if I put that artwork up for auction it wouldn't sell because nobody would know what it is. There is no market for Cuban contemporary art, and I see that as a positive, not a negative. It is a fight against time with me. I am 68. I want to be alive to see it.

I.L.P.- Well, you didn't expect to see it with the Chinese and you did, so you never know.

H.F.- No, never. I didn't expect it. You never know, but I think Castro is waiting for me to die.

I.L.P.- Do you lend pieces of your collection to museums and other institutions?

H.F.- Up until three years ago my collection was traveling, I try to tell every artist that if you are having a good show—I am not talking about a show in Walgreens—I'll be thrilled to lend any of your works to your show. As a matter of fact, I enjoy that because I love provenance, so the more museums or important places my works can travel, the happier I am. This is a serious thing.

I am in the process of a brand new website which is going to show all my works. A lot of collectors don't like to show all the works they own, but I am going to show everything. That way it will be an educational tool to create awareness. People will see works without having to go into a museum. Most museums have space issues and can't show everything. To me it is not important to have the actual physical show but to allow people to see the art easily. So if I have my art in a couple of cities in the United States and in a few countries, that's great, but I want collectors to be able to see the artworks. I think it's important.

I.L.P.- You talked about your book briefly. What was your experience of publishing a book about your collection like?

H.F.- It was the worst experience I ever had in my life. I think every collector should be required to make a book, by law. Many people don't know the amount of work that goes into a book, but regular collectors—I am not talking about major collectors—have no idea. I did the book in Spanish and in English. I had a person writing in Havana, a person translating in Miami, and a third in New York. I had a graphic designer in San Francisco, and it was printed in Hong Kong. It was horrible. I said that I would never, ever do a book again. Well, about six months ago I said to my editor, "Maybe we should do another book." Then she said, "Are you going to be there for a few minutes?" I said yes, and she started to send me my old emails. She had kept the emails of me ranting! Ranting and cursing! She said, "You have a very short memory!" I think I had to do it because at the time it made perfect sense. People

have told me that they like the book, and I am happy about it. It was difficult because I didn't want the book to be political so that somebody can look at the book ten years from now for what it is. I didn't want it to be about politics or governments; I wanted it to be all about the art. It is very hard to do that and not talk about politics. Certain writers submitted things to me for the book and I said, "I am sorry but I can't publish that."

This book was my first attempt. I really shouldn't take any credit for it because I didn't write or edit it; I paid for it. But I was involved in the day-to-day aggravation of it, and it is a horrible thing. I really respect anybody who has ever written a book, published one, or even gone through the process. I look at books now in my office and think, "Oh my god, they all went through this." ■

Irina Leyva-Pérez is an art historian and art critic. She is the curator of Pan American Art Projects in Miami, FL.



Yoan Capote, *Protocol*, 2000-2001, cast aluminum and velvet, 44" x 18" x 19". All images are courtesy of The Farber Collection

ARTEAMÉRICAS 2011

arteaméricas, the premier Latin American art fair in the United States, returns to the Miami Beach Convention Center from March 25–28. ARTDISTRICTS interviewed one of its creators, Leslie Pantín. Pantín is a well-known Miami businessman and collector, who nine years ago had the foresight to establish this fair, signifying a point of entry into the American market for hundreds of artists and galleries.

By Raisa Clavijo

Raisa Clavijo - Nine years ago you and Emilio Calleja were visionaries in establishing a fair in Miami that would serve as a catalyst for promoting Latin American art in the United States. Where did the concept of arteaméricas come from? What motivated you to create this fair in 2003?

Leslie Pantín - We were challenged by my client Merrill Lynch who wanted to create an event that touched on their Hispanic clients and prospects. Emilio Calleja and I had limited knowledge of the art world from the art portion of our other event, Cuba Nostalgia, but we imagined how steep the art learning curve was to be. Since then for Merrill Lynch their reach has tremendously grown to include all markets in South Florida plus U.S. Hispanics and Latin Americans. We thought that a fair of art from Latin America was the perfect event for Merrill Lynch, and it was.

R.C.- What opportunities does arteaméricas offer its participating galleries and artists?

L.P.- From the beginning, we considered the challenges that galleries and artists faced in order to participate in arteaméricas, especially from a business standpoint, so we got our sponsors to partner with us in helping the galleries and artists with their costs. American Airlines offers special rates to travel to Miami, and FedEx does the same for transportation of works of art. Additionally, because of the great sponsorship of Merrill Lynch, the cost of our gallery spaces is the lowest of any art fair in the U.S. But our biggest asset in Miami is the fantastic stage that showcases the tremendous creativity and diversity of the artists from Latin America, the Caribbean, and now Spain. We are approaching 2013, which will mark 500 years of Spanish presence in Florida.

R.C.- What sections are included in the fair this year? Do you plan to devote a specific area to young galleries and emerging artists?

L.P.- Our team works very hard all year to bring new concepts to artea-

méricas. In 2011 we will have an area called New Art that will include young and emerging artists plus new ways to express art.

R.C.- In 2010 many art fairs disappeared and others notably reduced their number of galleries. Nevertheless, in the midst of this climate of economic crisis, arteaméricas increased its number of participating galleries. Could you share with our readers the change in strategy that led to these results?

L.P.- The last couple years have been as challenging to art fairs as they have for many other businesses. The worst economic climate in 70 years has taken its toll in the art world. Our team travelled to Brazil, Colombia, Argentina, Mexico, Chile, Puerto Rico, Dominican Republic, Spain and throughout the U.S. visiting art fairs, biennials, and art galleries to bring new artists to arteaméricas. Additionally we have worked closely with consulates and cultural ministries to help galleries.

R.C.- Approximately how many galleries are expected to participate in 2011? Which countries will be present at the fair?

L.P.- We have a goal of 50 galleries. We'd also like every country



arteaméricas Vice President Emilio Calleja and Leslie Pantín, President.

in the Americas to have at least one artist represented. A long-term goal is that every country has a gallery at arteaméricas.

R.C.- In recent editions of the fair, arteaméricas has been characterized as enriching the traditional fair model with the inclusion of curatorial projects. What curated exhibitions will we see this year?

L.P.- To keep arteaméricas fresh and intellectually interesting each fair, we have new projects in 2011. We are including the New Art section, plus a space titled “Centroamérica: Civismo y Violencia,” in which the violence in Central America is expressed through the eyes of the artists. This exhibition is curated by Clara Astiasarán and Janet Batet. We will also have an exhibition of new Cuban art, curated by Juan Delgado, and an exhibition focused on Latin American art, curated by Jorge Santis from the Fort Lauderdale Museum of Art.

We have ramped up our conversations and lectures, led by the respected Dr. Julia Herzberg, that will include the following art talks: “Contemporary Art Scene: Recent Projects Presented by Artists,” “Interconnections: Diverse Artistic Voices,” “Private Collectors and Public Collections,” and “Biennials: Directors and Curators Present their Work.” Last year there was standing room only in most of Dr. Herzberg’s talks, so in 2011 we will have them in the Salon arteaméricas, an area inside the fair with theatre-type seating, where the video art will also be shown. This art is to be enjoyed while comfortably seated as opposed to standing as in the usual video space. In the future we might even show short films on art.

R.C.- Does arteaméricas have a program in place to guarantee the attendance of collectors, both private and institutional?

L.P.- Each year arteaméricas embarks on the most comprehensive and aggressive marketing campaign of any fair I have

seen. We work with our media partners in English, Spanish, and Portuguese to reach the target market of art collectors and enthusiasts. We organize special tours for supporters of South Florida’s museums. We work with consulates, and of course in 2011 we will use social media (Facebook, Twitter, etc.) to make sure we reach a younger audience.

R.C.- Almost ten years after its inception, how do you envision sales for this 2011 edition?

L.P.- For 2011 we envision better sales for our galleries. The economy is improving. Each year the art of Latin America gets more exposure, a better quality reputation, and is consistently recommended as a great value and a way to start a collection. It is a primary goal of arteaméricas to ensure that our galleries have great sales.

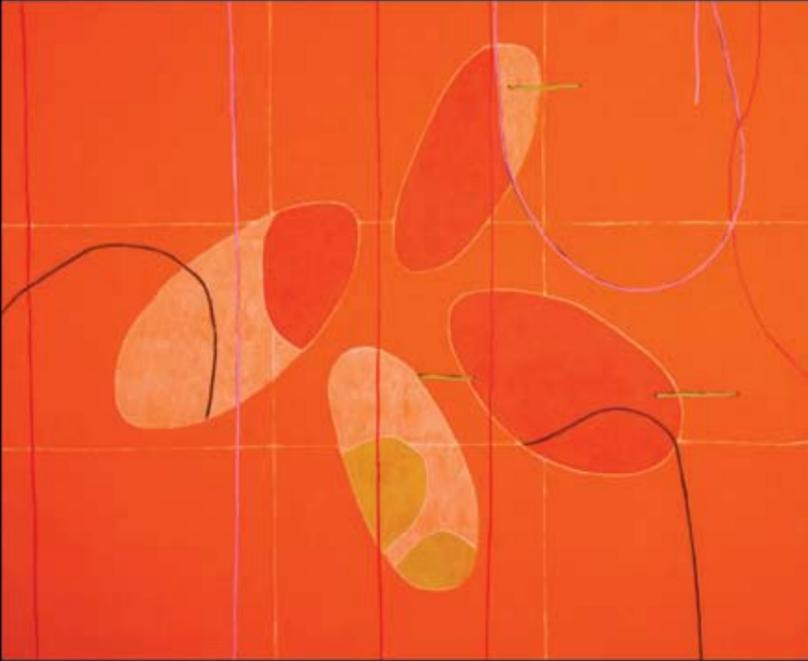
R.C.- I imagine that as collectors you are curious about the work that both galleries and curated projects will present at this year’s fair. We are aware that each year you acquire works during the fair for your collection. Could you share some of your expectations with us? What pieces would you like to discover at the fair on this occasion?

L.P.- As I mentioned earlier my art learning curve has been a steep one--albeit very enjoyable and educational--but it shows that anyone who has an interest can easily get information on art from Latin America from the Internet, universities, museums, lectures and most important publications like ARTDISTRICTS. There is always a fear of the art world, but lately it has become much more accessible and understandable. Before arteaméricas I had interest in art, and since then I try to acquire a work of art at each edition of the fair. I started with more traditional oil paintings and have slowly grown into more modern art, including an electronic landscape in Apple monitor that will not repeat the same image in 400,000 years. When you walk in front of it, another image appears. It’s quite a conversation piece for visitors to my home, and thus fulfills one of the purposes of art! ■

Raisa Clavijo is an art critic and curator based in Miami. She is the editor of ARTPULSE and ARTDISTRICTS.



Overview arteaméricas 2010. All images courtesy of arteaméricas.



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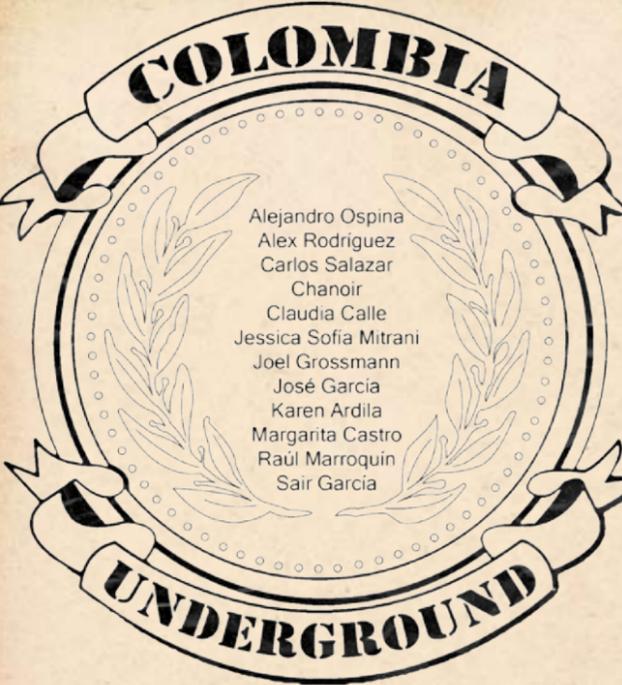
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THE MANY WORLDS OF MARIA CRISTINA CARBONELL

By Irina Leyva-Pérez

When we look at Maria Cristina Carbonell's work we are really looking at her life disguised as art. If we follow it through the years we feel the same sensation as if we were opening her private journal and reading it. The only difference is that instead of written entries we get images. We can follow her ideas, how she has changed her views of the world, her fears, worries, and hopes.

Carbonell is a Venezuelan artist currently based in Miami, Florida. Her intense personal experiences have taken her to many and diverse places such as the Amazonian jungle, where she lived for a period, and also to France and Italy. Her background is a combination of many cultures and perspectives, and it's reflected in her work.

She got into the art world in search of self-expression and experimented with almost every media before getting into video art. Her need of going from a flat plane to a three dimensional rendering made her interested in sculpture, traveling as far as Italy to learn. Her curiosity made her try with many materials, and that is how she came to create pieces in marble, glass, bronze, clay, and fiberglass. Today she continues working with these materials. Her pillows are an example of these pieces. But her imagination couldn't find the right material to tell her stories until she discovered the possibilities that video making offered.

One of her early videos, *Amazilias* (1997), was partially the result of the years she spent in the Amazonian jungle sharing and learning from indigenous groups. From this experience she got a new vision; her understanding of philosophical questions and her view of life in general suffered a drastic change. She learned to appreciate nature in a completely new perspective, to see colors and forms in unsuspected places. At her return she began to look for the artistic side in nature and produced works inspired by it. This is why *Amazilias* was created. It is a short video in which we can see a hummingbird moving its wings at a slowed pace while getting nectar from an artificial feeder. This could be a daily occurrence, one that we don't stop to consider. Carbonell registers these little miracles that we witness all the time and don't even think about. She also conveys ideas such as the fragility of life and appreciation for the momentum. From the Amazonian experience she also did a

series of delicate drawings which accurately portray birds' feathers. In these pieces she was able to capture the diverse grades of colors in the natural feathers, which may look like the same color to the naked eye.

2006 was one of the most prolific years for Carbonell. She had produced a considerable amount of works in many medias, had seven videos under her belt, and made four more. That year her video *The Art of Dealing* (2003-2005), marked an important step in her career by winning the 1st prize in the 2006 Biennial Arturo Michelena, in Venezuela, and artist selected for DIVA Container in 2006 in New York. Later, in 2009, her video *Porca Miseria*, also from 2006, was exhibited at the Reina Sofia Museum in Madrid, Spain. It was also selected by Xcèntric, the Barcelona-based foundation, to be shown at the Cine a Contracorriente: Latinoamérica y España (Alternative Cinema: Latin America and Spain), in Barcelona, Spain. Filmed in the slums of Caracas, the video shows the parallel stories of three women linked by their fate: one of them is a geisha, the other one is a mermaid, and the third one works in a bar. In this video Carbonell explores the kitsch, the ridiculous and the unexpected. Her mermaid is dressed in strange costumes, wearing pink wigs and colorful glasses. She is seen on the streets sporting shopping bags and other objects from daily life, and even taking a ride on a fish truck. Her geisha is an anachronism, and the working girl sports very provocative dresses. The three of them are trying to find their way in life, looking for a break.

One of the other videos that she made in 2006 was *The Enlightened Woman*. In this video we see the mother-daughter relationship, both spending time together in what seems like playing. But what is really happening is that the mother is reflecting her fears on her daughter, predisposing her for her future life as an adult. The following year she would revisit this theme and make another video, one of her most intimate, *Dream Lips* (2007). In this video she recreates again a game between a woman and a girl. It seems like any other, where they are putting on putty and bright lips over their own. There is a powerful message contained behind this playful scene. She is calling our attention toward the unconscious way women pass on to each other beauty



Maria Cristina Carbonell, *Mother & Child*, 2010, C print, variable dimensions



Moiré, 2007, engraved aluminum, 33.5" x 21.3" x 7.9"



The Art of Dealing, 2003/2005, orig. Mini DV, 15 min.



Porca Miseria, 2006, orig. Mini DV, 14 min.



Unveiling Minds, 2006, orig. Mini DV, 13min. 10 sec.



Dream Lips, 2007, orig. Mini DV, 2min. 50 sec.

stereotypes. For generations there has been a flux of stereotypes and preconceptions, of fixed ideas about how women should look and what is expected of them socially. In this tender and otherwise very fresh scene, Carbonell is critical of the obsession that is driving contemporary society to attain an artificial perfection, and the way it is being fed to girls from an early age. It is not only the media that influences these girls; the whole process began where it should be safe: home. In these two videos, in a span of two years, she is commenting on the vulnerability of girls, how women are passing on their frustrations and fear, and the risk of these apparently innocent games.

Carbonell is the protagonist of most of her videos and personally looks after every detail, from costumes to accessories to scenarios. She also creates her own scripts, although very often she improvises while filming. Once she puts on the costume, she transforms herself and the recreated character comes alive. From that point on there is no telling what she will come up with. A vivid example of this is *El Circo (The Circus)* (2007) where she simultaneously played three women performing an erratic dance while looking at the camera with the conviction that there was a talent display on scene.

By 2008 Carbonell was more confident working with videos and there was a turn in her work. The 'cut' and 'paste' effect was substituted for a more fluid imagery. She left behind the characters of her early works and embarked on a more intimate perspective. She was interested in representing dreams and the unconscious and that's exactly what she focused on. Her videos from this period on showed an oniric world, the future she foresees and the one she avoids. Examples of videos from this period are *My Sky is Blue* and *La Extraña Durmiente del Bosque (The Strange Sleeping Woman of the Forest)*. In these videos there is a fine border between the imagined world, the dreamed, and the perspectives of uncertainty. The domesticity of her earlier works is replaced by a more cerebral approach, a more defined message, and a clearer structure. As a result the imagery changed as well, and everyday people, in their normal clothes, substituted the colorful characters of the first years. The need to hide behind a mask is over, and she emerges taking pieces of her reality into her work.

Last year she had her first solo exhibition in Miami, *An idyllic world*, at Dot Fifty One gallery in Wynwood Arts Districts. The exhibition comprised a selection of paintings and a couple of her videos. The exhibition was very well received and left the viewers wondering about the rest of her work.

Carbonell is an optimistic; her view of the world is a friendly one, full of surprises. Her eye looks for the unexpected while her mind creates the impossible. From a very personal perspective, she narrates her stories in a flux of images. Her imagination takes over and guides us through her world, one that she keeps vivid and rich, without losing the fresh approach of childhood.■

Irina Leyva-Pérez is an art historian and art critic. She is the curator of Pan American Art Projects in Miami, FL



My Sky is Blue, 2008, orig. HD, 3 min.

RAYMOND HERNÁNDEZ

The Art and the Spirit

By Lily Hatchett

Inhale some spirit, something intangible, art from the core of Ray's vision. His work comes at you in perceptual layers. Welcome to the world of tales that reach deep into the roots of pictorial mysticism.

Art, before it was Art, was simply a means of informing, so if you didn't read, you could just look at the pictures. The image drives the imagination. The artist renders the invisible visible. Imagine the power of such a tool. Cave art opened the door for empires and religions to embrace picture talk. Look into any art history book and see the ties to all religions. Christianity has funded and supported large numbers of artists. Artists have depicted tales from the Bible, mythology, and far away places. Artists have glorified the human figure and praised god through offerings of truth and beauty.

Ray Hernández just appeared one day. His timing was excellent. We met at the opening of one of his art shows in Fort Myers, Florida. The curator made a point of introducing us. We had probably crossed paths a few years before, as we happened to share the NYC art/club scene with hundreds of our closest friends.



Artist Raymond Hernández. Photo Denio Clough.

Ray was born in Brooklyn, grew up in Florida, and attended college in Texas. He is of Puerto Rican descent. Ray's mom, Ada, a devout Catholic, promised the Virgin of the Sacred Heart that her firstborn would wear the Sacred Heart medallion as symbol of love and gratitude. Ray wore the medallion well into his early 20's, until it vanished, of course, in New York City. New York City has its ways of making young artists "move on" from the beliefs of youth.

He went to Italy to focus on the great religious classics, only to find himself confronted with modernism at the Venice Biennale. The "word-art" pieces by Jenny Holzer catapulted him into a new level of understanding. He discovered the crossover from religious art to art that utilizes words, images and symbols as their own language. He learned from that trip that he wanted his work to communicate on a level deeper than aesthetic. Words and universal messages started entering into his work. The symbolism was channeled through his cultural background where the Saints and the Madonna were powerful entities. Travel and education showed Ray the full scope and range of religious and spiritual beliefs around the world. His friends of different religions like Hinduism, Buddhism, and Shamanism introduced him to new ways of seeing his world. He found an affinity with the teachings of some of the cultures and absorbed them into his unique art and cosmology.

Ray's art stands squarely at the intersection of rustic and refined. He takes us to a place where beauty and the imperative meet. The Virgins each have their own backstory; the one named Believe is part of his Altar Installations, replete with water, fresh flowers, photos and more. The Believe Virgin has a tear painted on her cheek that Ray will remove when "things get better". He gives us Archangels playing graffiti lutes on wooden panels, Cherubs reaching through relaxed cubism and plant life. Ganesh waits with open arms. The layers of images, words, and paint are stacked in a precise manner, and yet have the free-fall feel of abstract expressionism. He gives us places to peek into, he sneaks in words that are not quite visible, and his thoughts are endlessly engaging and challenging.

Ray's current one-man show at the Daas Gallery in Fort Myers, Florida, has an Altar Installation that is created for Passion. He wants to evoke a true spirit of love and evolution. Ray reaches into deeply personal places to attain the universal, "... as we all share the same humanity." "Dealing with compassion, romance, and love is the undertone of the show. The show will also feature paintings, objects, love potions, Santo boxes and more. The Altar Installation is meant to speak through the senses, through flowers, incense, holy water, candle fire ... utilizing simple, familiar means to open hearts."



Believe, 1991, mixed media on bristol board, 9" x 12". Photo Art info.



Raymond Hernández, *Redeem Hope*, 1993, mixed media on bristol board, 8" x 10". Photo Art info.

I asked Ray why he was an artist, and in his reply he used the words creation and driven. He said that making art made him feel connected with the totality. "Art explains who we are, tells our stories and defines our humanity ... experiences from major cities to the deep jungles of the Amazon bring fuel to my fire ... Going from one extreme to the next is the Artist's way." ■

Raymond Hernández exhibits at Daas Gallery in Fort Myers from February 4 through 25, 2011. 1542 Broadway Street, Downtown, 33901. Phone 239 939 1194
www.daasgallery.com
www.raymondhernandez.com
ray06usa@yahoo.com

Lily Hatchett is an artist, writer, photographer and filmmaker. Her works have been published in *The East Village Eye*, *Tribes*, *Film Festival Today*, and *Film Festival Reporter*, she also created the *Hatchett Report*, the *NY Art Report*, and the *film section for the NY Arts Magazine*. She is the cofounder and managing editor of the *Indie Film Reporter*.



Twin Saints, 1992, mixed media on found wood table top, 18" x 18". Photo Art info. All images © Raymond Hernández.

CURATOR'S VOICE ART PROJECTS

Milagros Bello Promotes Contemporary Art in South Florida

Ever since Milagros Bello arrived in Florida in 2000, she has enriched Miami's cultural scene with her many curatorial projects. Her space Curator's Voice Art Projects, located in the Wynwood Art District, is an initiative through which she promotes the oeuvre of numerous young artists. *ARTDISTRICTS* spoke with her about her work as an art critic, editor, scholar, curator, and cultural promoter.

By Raisa Clavijo

Raisa Clavijo - It is indeed a pleasure to interview you since I am familiar with your commendable work as the former Senior Editor of Arte al Dia Internacional, as a curator of numerous exhibitions, as an art critic, and as the author of various essays and books. Could you tell us about the most significant projects you have developed in South Florida?

Milagros Bello - I will start from the beginning. I was born and raised in Venezuela. I graduated there as a Clinical Psychologist and worked in that area for few years before going to Paris to study art. Once in Paris, I began my Ph.D. in Sociology of Art, as well as my Masters Degree in Art History, both at Sorbonne University. I combined the two visions, seeing the artwork from its intrinsic aesthetics and its visual values, and the artwork immersed in its sociological context, submitted to particular cultural and political aspects. It helped a lot having two great mentors, Jean Deauvignaud in Sociology and Marc Le Bot in Art History, who gave me

the theoretical and practical tools to approach to art with a more complex vision. This is a very important approach; one cannot see a piece of art only from one isolated point of view. When you see only the visual values of the work, putting aside its cultural or political associations, you are missing key dimensions for comprehending the work's concept and its multiple projections in the art field. On my return to Venezuela, I started teaching Art History and Sociology of Art at the School of Art, Central University of Venezuela, and I also started to write as an art critic. I worked intensely in the International Art Critics Association, and I had a weekly art press column in one major newspaper. It became a hard task to confront the art scene every week and review the shows at museums and galleries. It sometimes created a turbulent reaction to my column, but through it I developed a cultural practice and a high sensitivity to the art world. In a few words, I grew up as a professional.



Curator Milagros Bello, founder and director of Curator's Voice Art Projects. Photo Mariano Costa-Peuser.

R.C.- When did you arrive in Miami? What was the city's cultural scene like at that time?

M.B.- At the end of 1999, on the verge of Chavez winning the country elections, and having a feeling that something was wrong with this individual, with of course critical consequences for the art field in Venezuela, I made my decision to emigrate to USA. I arrived in Miami in August 2000, hired as a professor of art by the Florida International University. That was the beginning of my career as a professor in the USA. At the same time, I met Diego Costa Peuser, *Arte al Dia International's* director. We immediately had a mutual good feeling working together. As the Senior Editor and as an art writer of the *Arte al Dia International* art magazine, I became acquainted with Latin American Art and its immense value for the world. I met with great awe, and wrote profusely about, the great masters and mid-career artists. It was a profound and transformative experience! The Latin American aesthetics, from Modernity to contemporary languages are, I must say, potent and compelling!

Miami from 2000 until around 2003-2004 was still a small cultural city. There were very few cultural and art projects, very few galleries (only in Coral Gables), and museums were still in their baby stage, even though their directors' efforts to set forth were overwhelmingly incredible. Think about Bonnie Clearwater at MoCA Miami or Brian Dursum at the Lowe Art Museum.

After the Art Basel "effect" the city changed radically into the art explosion Miami is now. New art projects were set solidly in place: the expansion of museums, remarkable shows, and contemporary galleries; artists moving to Miami from other states; and lately the key development of Wynwood Art District. But most importantly came the money to afford and to invest in art, either from the city or from the private sector. Miami competes today with any other art capital. It is a point of reference for art people. You confirm this when you mention its name in travelling abroad (in Venice, Basel, Paris, or Shanghai). People react with such an interest!!

R.C.- A few months ago you opened your own exhibition space in Miami's Wynwood Art District, through which you have promoted the careers of many young artists. How did the idea of launching your own exhibition space arise? How has this venture performed?

M.B.- I have worked as an Independent curator in many venues since I got here. For example, from 2002 until 2007 I was the curator of the different editions of "Trends: Aspects of Latin American Art" at the Arteamericas Art Fair, the curator of "Occurrences: Latin American at the Crossroads" in 2005 at the KLIMA building in Chicago, and director and chief curator of NOBE 67 ART in Miami in 2008. But my dream was to create an independent place to set curatorial projects. In May 2010 I finally came through with this plan: Curator's Voice Art Projects (CVAP) was born at 2509 NW 2nd Ave. in the Wynwood Art District! Only curated and theoretical art-oriented projects are set here, mostly with South Florida artists, with the goal of giving a voice to our local values and creating a contemporary art profile of Miami. I do not hang works for commercial purposes as a regular gallery does. Even though this could be a little limiting for the economic survival

of the place, I aim to set projects that will help our artists to be promoted through curated conceptualized shows. To that end, Curator's Voice Art Projects always publishes a catalogue for each show with my curatorial text and the artists' information as a document for the art history in this city. In later years this publication will become a documentary reference for art researchers. CVAP will become a point of support for promoting our artists. Even though this place fuses frontiers between a public art institution and a gallery, it is an art adventure where it always dominates contemporary art quality and a theoretical approach to art. I am investing (not only my economic resources!) but my professional knowledge in this sort of new venture that very few curators have approached (only one in Santa Fe and other in New York).

I just curated TOYS ART US, a contemporary art show with ludic art as the main category, and with more than 29 artists with proposals related to toys, games, family, babies and children, as well as related subcategories. It was an overwhelming effort to set up this immense and costly exhibition only with the help of the artists and some private individuals. It will be up until April 2011 to give people more time to visit it. At the same time in the space two of CVAP I present solo shows. From now until April 2011 there is Peregrinos by Atelier Morales as a reflection on human nonreligious pilgrimages to laic places. One of them is the visiting to bring flowers to where Lady Di crashed in Paris, or the Solferino bridge where lovers seal their love by putting a padlock in the Parisian bridge.

R.C.- Which artists are you working with? What upcoming exhibitions do you have planned?

M.B.- I have worked most notably with South Florida artists: Rosario Bond, Carlos Tirado, Karem Starosvta-Gilinski, Nestor Arenas, and Belaxis Buil, just to name a few. These are emerging artists. I have worked with others from Paris: Alexandra Poleo, Atelier Morales, Marianna Thome, and Fabiana Cruz. The next curated show will be "Décor Décor," as an irony to decorative art, or "The Triumph of Painting" (emulating the Saatchi catalog), reviewing new languages in contemporary paintings. Some shortly upcoming solo shows include "Diary of a Shopaholic" by Rosario Bond (Miami), "My Photography" by Lamia Khorshid (Miami), and "Crucial Memories" by Susy Iglicki (Venezuela), among others.

R.C.- I know that you have been successfully exhibiting in China. Tell me about this undertaking. What other international projects are you working on at the moment?

M.B.- As a curator of art, I curated a show in Contemporary Latin American Art at the Art Shanghai Fair in May 2010, and I will curate it as well for March 2011. I proposed a roster of the most outstanding Latin American artists in installation, video, photography, contemporary painting, and sculpture for the fair.

I also participated last year and will participate again this year with CVAP at the Art Shanghai (March 2011) and Shanghai Art Fairs (September 2011). The mostly Chinese audiences of these two art fairs were astonished to see the Contemporary Latin American Art. Great curiosity and interest were the main reactions. ■

LMNT: AN IDEA WHOSE TIME HAS COME

An Interview with Gino Tozzi and Daniella Sforza

In December 2010, LMNT opened in Miami's Wynwood Art District. LMNT is an art complex that gathers creatives from all disciplines. With two art spaces, a video and photography studio, a recording studio, an outdoor sculpture garden, and six artists-in-residency studios, LMNT will revolutionize Miami's cultural scene. *ARTDISTRICTS* spoke with its founder, Gino Tozzi, and its director and curator, Daniella Sforza, about this ambitious project.

By Denise Colson

Denise Colson - Gino, what does this project consist of? What led you to create LMNT?

Gino Tozzi - Victor Hugo said, "Greater than the tread of armies is an idea whose time has come." A decade ago a close friend and I began dreaming of a space to continue to create the artistic furniture and sculpture we had been developing. Later my production company also began to require more space and a recording studio. The idea I had been mulling over came to concrete reality when I saw the property and envisioned the fusion of all possible artistic disciplines under LMNT (pronounced element). The concept of incorporating the restaurant sprang naturally from my Italian heritage of gathering friends and family around a table of good food. It made sense to cater to all the senses in this initiative.

D.C.- What did you have in mind when you chose this building to house this cultural complex? What areas will it include?

G.T.- I needed a large enough space to enable the scope of the project to be born and grow. LMNT is a 15,000-square ft. space that includes a 5,000 -square ft. art gallery in two versatile exhibit halls that will feature moveable suspended surfaces allowing for a myriad of possible, even labyrinthine, wall space. There are 6 AIR Space Studios for artists in residence, all with natural light, secretarial services, wifi connectivity, individual phone lines, 24-hour security with assigned electronic key entry, access to full kiln room, outdoor welding patio, and the possibility to showcase their work at the gallery. LMNT has a fully equipped cyclo-rama, a 2,000 square foot Photo/Video Studio with green screen and killer sound system to amp the creative process, and a state of the art, 1,300 square foot Recording Studio that includes 7.1 Dolby Surround Sound, dubbing/recording capacity, equipped with musicians and video/film production in mind, making it Miami's most versatile option for sound engineering. The LMNT restaurant lounge, along with the exhibit halls and studio spaces, will be open to the public and to events and performances. The menu is under wraps for the moment, but suffice it to say that it will feature organic and vegan-friendly food items while tempting the most discerning culinary palate: Mediterranean tapas, raw food, free-range, grass-fed cuts ... and that is as detailed as I will get for now.

D.C.- Daniella, how did you become involved in this project? What plans do you have as director and curator of this new space?

Daniella Sforza - Serendipity, often the midwife of invention, introduced me to Gino through a mutual friend. We met over the course of six months, discussing a shared vision for a cultural space the likes of which we are now undertaking.

I join Gino's project as Curating Director, with the experience of having worked for and being greatly influenced by the Guggenheim Foundation, where I acquired my approach to the selection



Gino Tozzi and Daniella Sforza at LMNT in Miami's Wynwood Art District.

process. As an art critic for the Buenos Aires Herald, Moscow's Element Magazine, and contributing writer for mags and zines, I have tempered my objective/subjective eye.

G.T.- I appreciate that Daniella brings her own personal approach and view of what constitutes contemporary art, and even the very definition of the role it plays for humanity.

D.S.- This is my biggest and most exciting challenge: to find artists who truly represent this, the highest state in the evolution of human consciousness.

Probably Aristotle's definition of "man" as political animal prompted Berlin Biennale's Curator Artur Zmijewski—for this year's edition—to request that artists' submissions include a statement of their "political inclinations."

I tend to see us, as Teilhard de Chardin put it so eloquently, as "spiritual beings living a human experience." So I ask artists to reflect on their own vision of the purpose of this human life.

Let's wrap our heads around something bigger than ourselves, more than just our socio-economic-political constructs that tend to separate us into exclusionary, confining boxes and keep us in our small-mindedness.

I am with those artists who take that quantum leap out of the box of finite games toward breaking the illusion of separateness. I intend to attract that in LMNT. It takes a leap of faith and also a firm certainty that we are working well.

D.C.- Which artists do you represent? What exhibitions do you have planned for the coming months?

D.S.- We will be exhibiting at *arteaméricas*, across from the VIP lounge in two booths in our opening year with what I am titling, **The Latin American rEvolution**, featuring the Guggenheim Fellow, Liset Castillo; the eloquent Angel Vapor; young and talented Tatiana Blanco; and the one and only Milcho.

For the calendar year there are some exciting artists' work that will weave a thread, a story of our humanity as we perceive it and as is reflected in our potential for greatness. No small task, but we are building it and it will come.

D.C.- Do you consider art fairs to be valid platforms for promoting your artists?

D.S.- Art fairs are expressions of our inner hunter-gatherer. Watering holes, hunting grounds. They are wonderful opportunities for getting up close and personal with the work you love, for discovering new loves, observing the infinite landscape, sniffing out new tendencies, taking the pulse, and charting the direction where art is going.

Art comes to life at the moment of acquisition, almost as much as when it is being created.

With the recent launch of online VIP ArtFair—and despite its glitches—the tendency in the future (as with Film Festivals) will be that art fairs will go the way of online events. After all, how many brick & mortar art fairs can boast visitors from 130 countries eyeballing artwork more than 3.3 million times?

D.C.- What plans do you have to participate in fairs in the near future?

D.S.- We are eager to participate when the time is right. The excitement of the fairs is *sine qua non*, the exposure, the thrill of a

sale, the energy that charges the air... All these possibilities are too sexy to forego, but all in good time.

D.C.- Which markets will you focus on?

D.S.- There are two ways to approach art sales chasing after indexes or defining them. The unchartered has always fascinated me, and there is an ever-growing tendency to venture east to find the next Xiaogang or Songsong. But I am looking inward at the artist, while gazing toward Syria, Burma, Mumbai...

D.C.- Miami has changed its cultural and artistic scene totally with the arrival of Art Basel Miami Beach. What do you both feel still remains to be done?

D.S.- We need to rid ourselves of our self-imposed stigma. That was best summarized a couple of Art Basels ago by Jeff Koons, that "Miami is really just more about a party scene."

Miami's arts and cultural heritage has always had to justify, explain, or apologize for itself. Basel saw potential in Miami, and now collectors come to buy—in the seven-figure range—Freud, Rothko, Klein, Twombly, Lam, Basquiat, Fanszhi, Diebenkorn...

Miami has become THE canvas for starchitects Starck, Gehry, Herzog & De Meuron.... If that is not indicative of critical mass, what is?

But speaking toward a deeper cultural identity, Miami is home to rich arts institutions nurturing talent: the New World School of the Arts, the Miami Arts Institute, DASH, the Performing Arts Charter School, the New World Symphony... I look forward into the not too distant future when audiences in Berlin, Shanghai, NY, Venice, and Rome will be lauding artists from Miami.

Next steps? A Miami Biennale, and I would love to see (and take part in) this coming to fruition. In fact, Jorge Gutierrez of The Art Gallery Systems is targeting 2012. If anyone can do this, he can, but we need to have that same vision for the fine arts and capture the attention of angels such as the Arshis, Ziffs, and Echeverrias.

D.C.- How will LMNT enrich the city's cultural offering?

D.S.- LMNT will be partnering with exceptional artists for exhibits, events, and performances. In the spirit of dissolving the human illusion of barriers and finiteness, LMNT sees a blending of the arts: music, culinary, visual, and yes even tapping the yogic arts as well. We have a vision of bringing together the overarching population in a movement to reach that "critical mass," toward peace. To make it happen here and now in every thing we do. At one time we could only "imagine all the people." I think increasingly there are many people out there that are making it a shared reality. That is our mission.

LMNT, as a facilitator for the arts, seeks to manifest dreams from concept to fruition and acquisition. We will incubate talent within the discourse of a thoroughly contemporary art, which reflects, within our historical context, the highest evolutionary state of consciousness. In simple terms, art that serves to elevate, transcend, and invite new compassionate and integrated ways of thinking about ourselves and the world as we perceive it. ■

LMNT is located at 55 NW 36 Street, Miami, Florida, 33127. www.L-M-N-T.com.



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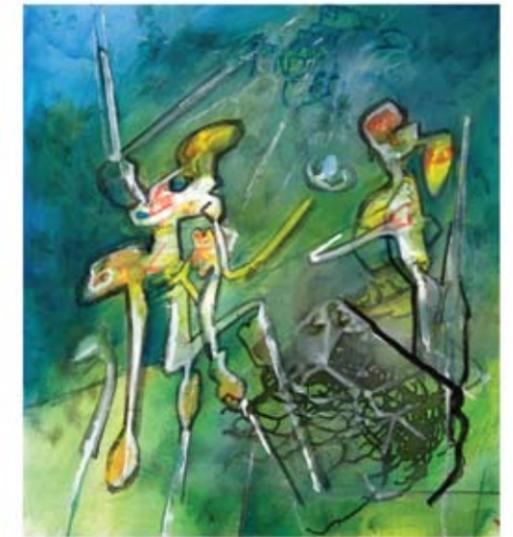


MANO, Saki, Blossom of Hope, mix media collage
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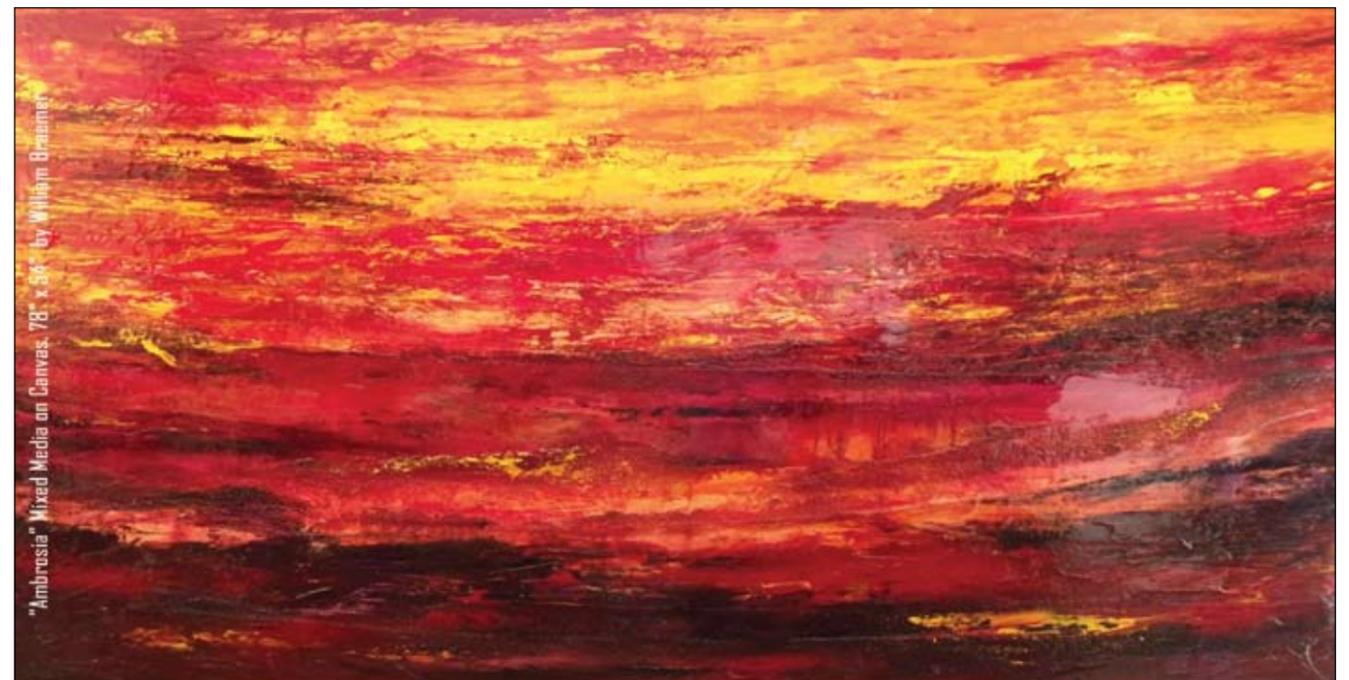
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Il di Della Mela, Oil on Canvas, 27 1/4 x 24 5/8 inches, 1985

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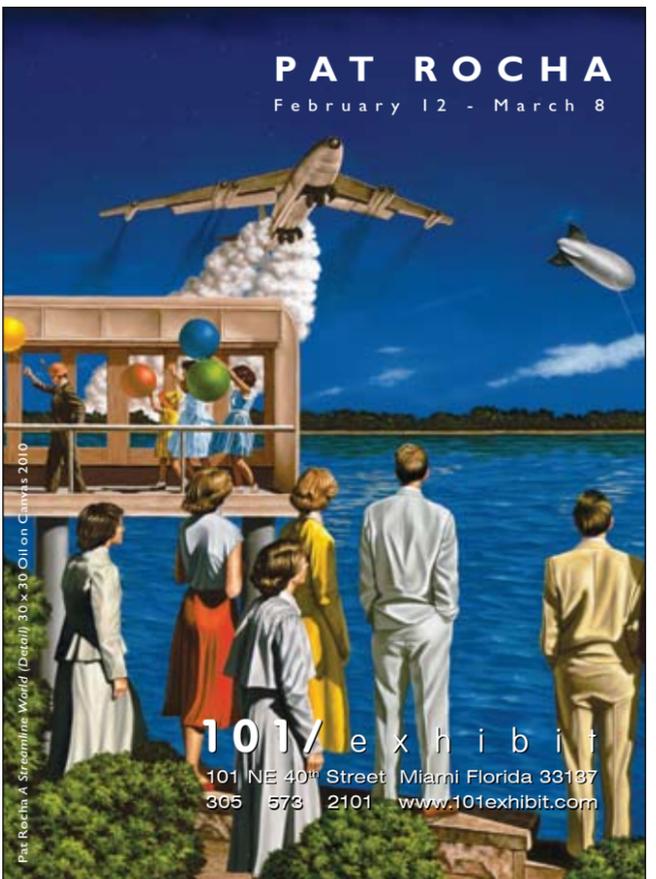


Burning Heart, 43.3" x 55.1", 2010, Oil on Canvas

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The Fortress building in Miami.

THE FORTRESS:

A look inside a local landmark in the Miami arts scene

By Sophie Annie Videment

As I walked into the no-window-no-sign Fortress—an icon in the Miami art scene—I came across people softly speaking, surrounded by wood crates which were being handled with care. Then, Kimberly Jones, Vice-President of the Fortress for almost 30 years, showed me the impressive storage system. Behind a metal grid was a storage system with metallic, oval-shaped units which were elevated from the first floor up to the top of the eight-story building. No names were on the units, just a code and strictly controlled access before the unit is made available for the client. What is stored in the units? Antiques, Picasso paintings, and Jeff Koons sculptures, waiting to be carefully moved back to their owners' homes, sent for exhibition at a museum, or just remaining in storage, protected and preserved. There was once a piece of the Berlin Wall, Andy Warhol's wig, and an 1844 General Tom Thumb's Miniature Carriage. Only the owners and some dedicated employees know exactly what art pieces are hidden in these suspended treasure boxes.

On the upper floors, again, behind metal grids are larger individual spaces of several sizes that clients use depending on their needs.

Who are The Fortress clients? They are mainly private collectors, galleries, and museums. Collecting is addictive, and when a collection grows, private homes might become too small to feature the whole collection. The Fortress is full-service and prepares, inventories, packs, moves, unpacks, and stores these high value items. Seasoned collectors understand the importance of selecting the right off-site facility as part of their overall strategy so that their art is properly taken care of, especially in South Florida with its unique climate and hurricane season. The value of these pieces might be sentimental or monetary; in both cases, the collector wants the people who take care of them to treat everything as a one-of-a-kind value. Just as its well kept treasures are timeless, so too is The Fortress a timeless institution. Founded almost 30 years ago in 1983, the first art storage facility in Miami

values long term relationships and consistency. Its employees have 100+ years of combined service at Fortress. "Our newest employee has three times more years of service at Fortress than some of our competitors have been in existence. Peace of mind is the most important asset you can offer a client," says Kim Jones. "Twenty years ago we helped a client move his Asian pieces and Venetian mirrors from New York City to his new home in Florida. Recently, we helped him move his pieces from his home, which had become too big, to a condo. He was pleasantly surprised to recognize the same people disassembling and reassembling the pieces as he did 20 years ago."

The Fortress also has facilities in Boston and New York. "We have many synergies between New York and Miami" says Mrs. Jones. "Many New Yorkers have a Florida home. Clients buy art at Christie's or in a gallery and they want us to handle the shipment to Miami."

The Fortress can handle secrets, too. Last November they had a phone call from a part time Florida resident who had secretly bought a huge painting (85 in. x 72 in.) as a Christmas present for his wife. They picked it up at the gallery, held it at the Fortress for a couple of weeks, and then delivered it to the house when the wife was not at home. The husband had provided them with a diagram of the bedroom to hang it in a specific place just for Christmas. Surprise!

What about Art Basel? Says Mrs. Jones, "One of our clients, who is an ArtNews Top 200 Collector, asked us to install a large selection of her collection at her newly renovated South Beach residence for the private party she had organized during Basel week. We had to coordinate and deliver the pieces that came from three different cities in Europe, and other pieces from New York and Miami."

In the Fortress, old masterpieces are stored next to pieces from Fernando Botero, Richard Prince, Anish Kapoor, and even coffins of the pharaohs. In March 2010, a 3,000-year-old Egyptian coffin was returned to Egypt after it was seized at a U.S. airport from a gallery owner who couldn't prove ownership. Customs officials began an investigation and found that the valuable piece dated to Egypt's 21st dynasty. The Egyptian coffin was stored at The Fortress for security, inspection, and photography while the experts finalized their plans for its return to Egypt.

To better summarize the services offered by The Fortress, let's listen to one of their clients: Mr Javier Mora. The prominent contemporary art collector on the international art scene started using the services of The Fortress ten years ago: "My use of their services has evolved over the years from small storage to full service. Miami's climate can be devastating for art works, and my insurance company had cancelled my policy because of the risks associated with the hurricane season. So, every six months now, The Fortress employees pick up my collection, store it in their temperature- and humidity-controlled facility, and reinstall it after the hurricane season. I really like working with them. Everything is smooth and easy. They are very good professionals who take good care of the works. The Fortress is unique in Miami." ■

For more information about The Fortress and its services, contact Kim Jones at 305-374-6161 or kjones@thefortress.com. You can visit them on the web at www.thefortress.com

Sophie Annie Videment is an art critic based in Miami. She is an expert and art consultant on contemporary art, and is member of Paris-based European Chamber of Expert-Advisors in Fine Art.



Kimberly Jones, Vice-President of Fortress Miami since 1983



Artworks on display in Fortress' viewing gallery

LOVE IN THE ABSTRACT

Recent Monoprints by Victor Gomez

By Claudia Rousseau

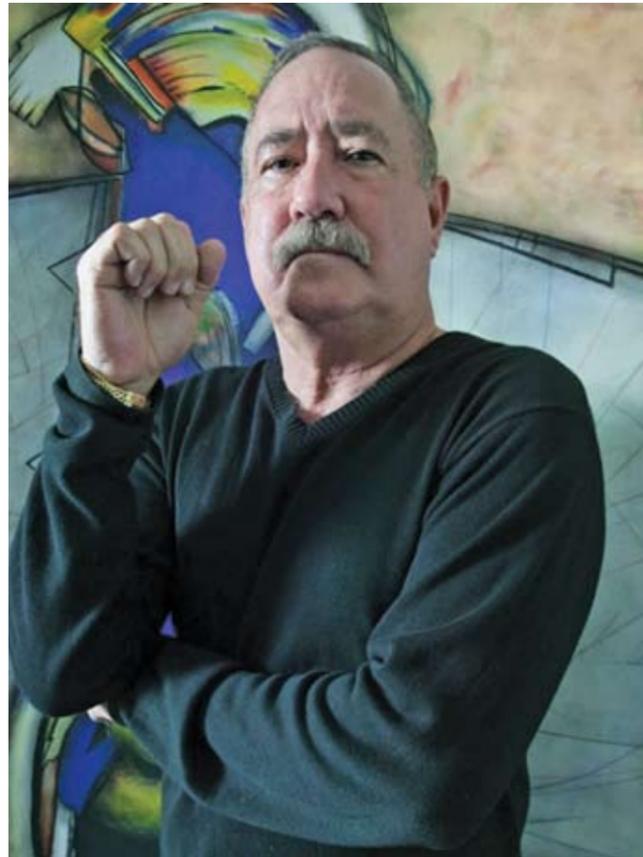
A suite of monoprints by Victor Gomez selected from a recent series of abstractions will be on exhibit this spring in the Atrium Gallery of the Morris and Gwendolyn Cafritz Arts Center on the west campus of Montgomery College in Silver Spring, Maryland. The light-filled space in the atrium of the Cafritz Center is a fitting location for these prints, themselves full of energy, light, and color.

Gomez has been working with monoprints in series for at least two decades. At first they were collateral to his painting, but have over the years become a central means of expression for the artist. Gomez was drawn to the technique for its spontaneity and for its potential for experimentation; it provides an opportunity to make works on paper that are each unique while still part of a print series.

Gomez's work has moved in a trajectory toward increasing abstraction since the late 1980's, although certain aspects of it have remained fairly constant. In those early series, such as the "Heart's Attitudes" (1991) and "Joking around the Plate" (1988), his basis in figuration was clear, even when the image was extensively abstracted. An affinity with the human form was always present, even if so simplified that the figure only emerged from a kind of *gestalt* process encouraged by formal cues in the image—a suggestion rather than a representation. The color was always rich and varied, and Gomez enjoyed including patterns that seemed to reference pre-Columbian weaving and painting sources, perhaps as a way of emphasizing his Cuban origins.

In these and later monoprints, there has been evidence of an affinity to the kind of abstraction and even the palette of Francis Bacon, who may be seen to have had the strongest influence on Gomez's approach. Bacon's abstraction of the human body and its faceting, which itself was influenced by Picasso, finds some echo in the work of Gomez. Yet, the content of the work and its expressive character are on opposite poles. If Bacon's work speaks of terror, anguish and isolation, Gomez's speaks of warmth, and even of love. If Bacon's work shows the human figure abject and oppressed, Gomez shows it full of energy and exuding life. The parallels and the differences here are both noteworthy and interesting. In a statement made to David Sylvester in the late 1960's, Bacon summarized his approach to painting:

"I think that you can make, very much as in an abstract painting, involuntary marks on the canvas which may suggest much deeper ways by which you can trap the facts you are obsessed by. If anything ever does work in my case it works from that moment when consciously I didn't know what I was doing ... It's

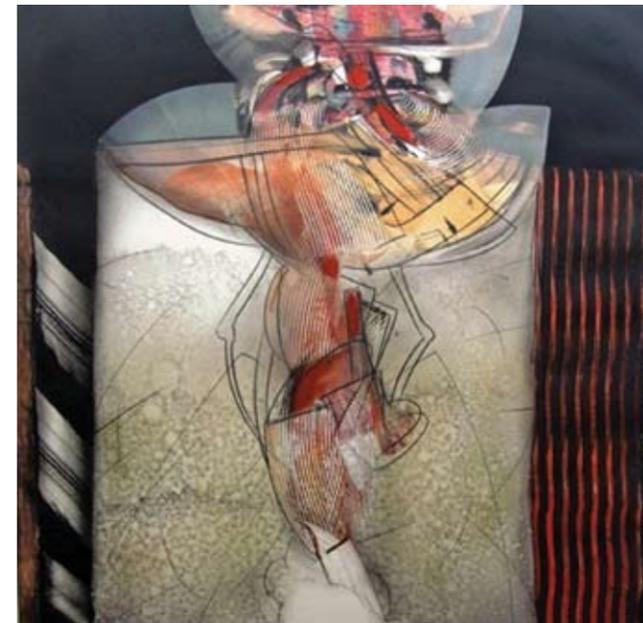


Artist Victor Gomez. Photo Carlos Manuel Cardenas.

really a question of [...being] able to catch the fact at its most living point."¹

Gomez might well have said something very similar, and this is even more noticeable in his recent work. Yet again, if Bacon's "facts" were ultimately negative, Gomez's affirm the life force with a sensuousness of expression, at times even erotic, but strongly positive in character.

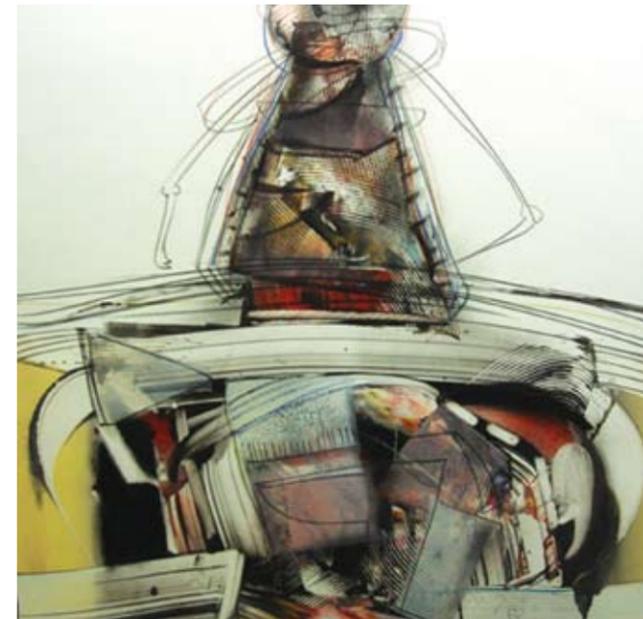
The monoprints in the current exhibit are, overall, far more abstract than Gomez's earlier works, but the figurative basis of his art remains as an undercurrent. Less descriptive of the human form, the relation to Bacon is significantly minimized, but the reference to figures is nevertheless still there. The palette remains rich, with areas of darkness that give way to brilliant color. There is more drawing in these prints, more detail in layers that helps to define the form. And that form is more volumetric, with a greater sense of pictorial space and modulation of tone. In some of the images (e.g. *Abstract 4* and *Abstract 15*) there are distinctly phallic forms; in others



Victor Gomez, *Abstract Series # 48*



Abstract Series # 51



Abstract Series # 43



Abstract Series # 60

(*Abstract 14* and *Abstract 5*) trailing forms that connote active movement. The vitality of the gesture is evident in each of them. In still others (*Abstract 12* and *Abstract 13*) the drawing seems to suggest wing forms, bird or angel-like, with a network of delicate lines layered over crystalline or metallic looking shapes. Looking at these works one might also think of Duchamp's conflation of erotic and machine imagery, with a strangely organic and mysterious feeling to it.

In the end, however, it is the strong originality of these works that beckons the viewer. The quality of mystery that comes from the vague suggestion of figuration, the robustness of the style, and the invitation to enter the packed spaces of these images encourages long viewing and sustained interest. ■

NOTES

1. Interview recorded and filmed in London for the BBC in May 1968 quoted in Edward Lucie-Smith, *Late Modern: The Visual Arts Since 1945*, 2nd ed., New York: Oxford University Press, 1975, 64-66.

Victor Gomez Workshop is located at 4702 SW 75 Ave. Miami, FL, 33155. Phone 305 267 8241 / vicgomez@bellsouth.net

Claudia Rousseau, Ph.D. is an art critic and professor of Art History at Montgomery College. She is a member of the International Association of Art Critics (AICA).

YANN WEYMOUTH: THE NEW DALI MUSEUM IN ST. PETERSBURG

Yann Weymouth is an internationally recognized architect and expert in art museum and gallery design. His career spans four decades and includes projects in North America and Europe, and collaborations across the globe. Since joining HOK (Florida) in 2001 as Design Director, he has significantly contributed to the cultural scene in Florida, creating the Searing Wing, two new buildings for the Ringling Museum and Cultural Complex (Sarasota), the new Hazel Hough Wing of the Museum of Fine Arts (St. Petersburg), the new Patricia and Phillip Frost Art Museum, FIU (Miami), and the new Alliance Française Center (Miami).

In this interview, we ask Yann Weymouth about his fifth and most recent cultural commission in Florida: the new Salvador Dali Museum in Saint Petersburg. The responses shed light on Weymouth's unique perspective as museum designer, and how the visual arts and architecture meld together in this project. The new Dali opened on January 11, 2011 in the presence of dignitaries including a member of the monarchy of Spain. Even before its opening, the new Dali Museum was widely acclaimed, and it has garnered numerous national and international awards.

By Othón Castañeda



The New Dali Museum in St. Petersburg, Florida. All photos Marcelo Salup.

Othón Castañeda - Taking into account the museum as an archetype and the importance of the A. Reynolds & Eleanor R. Morse Collection, how are these two aspects interrelated in your design for the new Salvador Dali Museum?

Yann Weymouth - All museums have a dual mission with regard to their collections: first, to protect and preserve, and second, to exhibit and celebrate the works in their care. The Morse's generous bequest represents the most extensive collection of Dali's work assembled together anywhere in the world, making it unique and priceless. While all museum architecture has as its imperative maximizing square footage for exhibition, for the new Dali in particular it was crucial to create important enough expanses for the large masterworks. The design had to strike a balance between the spaces and formal circulation required by an art museum while crafting a greater shelter and showcase befitting the Morse's extraordinary collection. The new museum's site lies on St. Petersburg's coveted but vulnerable waterfront. In order to resist potential threats from hurricane force winds and water, the museum structure had to be engineered as a virtual fortress. At the same time the design was intended to keep spaces 'lively' and allow for light and vistas for the visitors inside. The contrast in the new design of the secure "treasure box" with the innovative glittering glass skylights could be interpreted as an expression of the duality of the archetypal roles of the museum.

O.C. - Is there an art piece or building that you like the most that has been taken as a reference or inspiration to design this structure?

Y.W.- It was important for the design to establish a relationship between the building, the artist, and the art. From visiting the places where Dali lived and worked, particularly Cadeques and Figueres, I had a desire to translate into the material palette not only the characteristics of the new museum site's immediate surroundings, the purity of the water and openness of the sky, but as well those that originally inspired Dali in his own lands, seas, studios, homes. When I immersed myself in the history of Dali's life and the details of his artistry, one painting became a favorite, that of 'Nature Morte - Vivante'. I was struck by the strong and surprising contrast it proposes between a perfect and relentless classical, Euclidean perspective, and the levitating splash of water and floating knife. For me, the magical qualities of the 'yin and yang' elements were a clue as to how to compose and distill the elements of design. The new museum's own 'yin and yang' are the Euclidean solid, tough raw concrete "treasure box" and the transparent and reflective, faceted, almost organic glass geodesic form which we call the 'Enigma'.

O.C.- When and how did you envision the Dali Museum? Could you speak to us about that part of the design process that is not often known or published?

Y.W.- During the competition for the project in 2003, I drew together the basic framework for the design. It was shaped by the challenges of the museum program, and the risk to the site of the Florida weather. The program almost dictated a three-story solution; the budget required a simple, secure, compact 'box'. In order to make it hurricane resistant, the



Architect Yann Weymouth.

'box' needed thick concrete walls and few windows, yet the spectacular views cried out for a glass structure - skylights - that would flood the atrium with light and permit vistas to the bay. Thus the new building's envelope had to be an intelligent solid but also innovative, and it had to ingeniously capture light. I decided early on to utilize materials that had resonance to one another. The shapes had to be site sensitive but also a real presence in the space. My process for exploring and developing these ideas is to do sketches, watercolors, models, and digital drawings. I draw considerably from my Harvard and MIT training. I try to 'push the envelope' of structures and the science and technology of materials and their use. I visit the factories of manufacturers and investigate the sources of materials. I almost obsessively keep extensively detailed notebooks of the trajectory of each project's designs. The notebooks visually track the evolution of a project. For the Dali I am on Notebook #10. My Dali notebooks document that throughout the process of distillation and purification, the original simple and practical concept remained strong. My notebooks also chronicle the exhaustive testing of options, techniques, details, and ideas born out of the col-



The Energy Staircase

laboration between our HOK team of architects and engineers, the BECK Group contractors, Novum (the fabricators of the glass), and of course, the museum client. The result is a creative design that integrates technology with sustainable innovations in a distinctive architectural expression.

To make the structure capable of withstanding the sustained 165 mph wind loads of a category 5 hurricane, our engineers of Walter P. Moore developed a concrete mix which is waterproof, unlike normal concrete, with a super-plasticizer additive to ensure there would be no voids or bubbles in the 18" thick walls. The concrete is left unfinished, to greatly reduce future maintenance.

The glass "Enigma" structure of the skylight and windows is the first use of this geodesic free-form triangulated structural glazing system in the US, and it introduces a number of innovations to a system. Working with Novum Structures, we were able to develop this toughened glass structure to withstand missile impact and wind pressures tested to Miami-Dade hurricane standards. We have manipulated the structure's geometry to create the faceted, almost liquid-like glass that wraps around the box, allowing us to harvest light and views.

To light the seven very large oil "masterworks" of the Morse collection, working with our lighting consultant, George Sexton, we developed unique "light cannons" which funnel natural light softly onto the walls of the "chapels" dedicated to each of the paintings, bathing them with a gentle light which changes with the time of day and the weather. The light is filtered rigorously to exclude ultraviolet light and to stay within curatorial standards.

O.C.- *What do you think are the key design requirements and needs that you took in account to project the museum? How will the collection be preserved or how will you increase the possibilities in terms of new ways to exhibit or educate?*

Y.W.- We had to construct a building that would preserve and protect the collection within, while adding elements to enrich the visitor experience. We have doubled the size of the museum in the new building. For the first time all 100 of the oil paintings in the collection will be shown at one time in the 10,000 sq. ft. permanent collection galleries. And for the first time the museum has a highly flexible 6,000 sq. ft. gallery dedicated to temporary exhibitions. The new galleries have tremendous adaptability for display and lighting, with rigidly controlled humidity and temperatures. Access to the galleries for the transfer of art is direct and simple with an ample service dock and freight elevator. The new water-view multipurpose room, the 100-seat theater, and a classroom provide elegant, functional spaces for events, lectures, performances, and even cinema. Together with the new library, these amplify the capability of the Dali Museum to significantly expand its educational outreach programs. As well, the design of the 'Avant-Garden' facing the bayfront is intentionally crafted as an educational tool. Embedded in the paving is a stainless steel spiral, calculated to illustrate the relationship between the Golden Section and the mathematics of the Fibonacci series, a reference to Dali's fascination with mathematics and science, and integration of these into his artworks. The design of the museum is very much intended to encourage exploration and investigation of Dali, his art, and the Surrealist movement of which he was such a key leader.

O.C.- *In these times when globalization might appear as a same language spread over the world and where it is really hard to inaugurate new urban icons, do you consider that the present practice of design of museums and galleries passes through a "creative crisis"? How is the New Museum Salvador Dali ahead in terms of design?*

Y.W.- We all know that museums serve as a vital resource. An art museum in particular is a unique type of venue that both allows for and promotes exchanges of ideas and messages in a universal language. Museums are catalysts connecting people in a global conversation through which we can communicate, share, inform, and educate. They are gathering places - the 'new secular cathedrals' or the 'new town halls' - that allow people of all ages, ethnicities, and walks of life to convene indiscriminately.

I do not believe that the practice of museums and galleries passes through a 'creative crisis'. Rather, as designers we need to respect each museum project's program, place, and purpose. Each museum is its own living environment. Our goal as designers should be to create beautifully detailed, executed, and unique spaces that purposely connect people and foster a shared and hopefully inspiring journey.

In our case we faced an added challenge in that the new museum building had to be true to the legacy of one artist, Salvador Dali - to introduce his genius, his creativity, and his passion. The design had to impart the ideas and the concepts found in Dali's paintings, and join these together with the architecture to ensure an educational and deeply transformative experience. The design is a key element to the museum's overall success. I wanted it to be not only 'one-of-a-kind'; it had to be an important design gesture, instantly iconic, unusual, unexpected, even theatrical, while avoiding anything cliché or 'kitschy'. I was convinced that the design had to strike you from a distance, so that even before you arrive you are intrigued and engaged.

We met the challenge for the new Dali in that we have given a responsible work of architecture to the neighborhood of which the community can feel proud. We have created an architectural landmark that serves as a beacon and is designed to be a global magnet, drawing not just local and national but also international visitors. The new Dali experience begins first through its outward design, so that the visitors get to know the collection before they even enter. Then the Dali's mission continues to unfold as the light sources of the 'Enigma' guide the visitor up the sculptural staircase and to the new gallery spaces beyond.

O.C.- *I understand the Salvador Dali Museum project was awarded with some important prizes in recognition of your contribution to the museum design, Can you please talk about those awards and the nature of such important recognitions?*

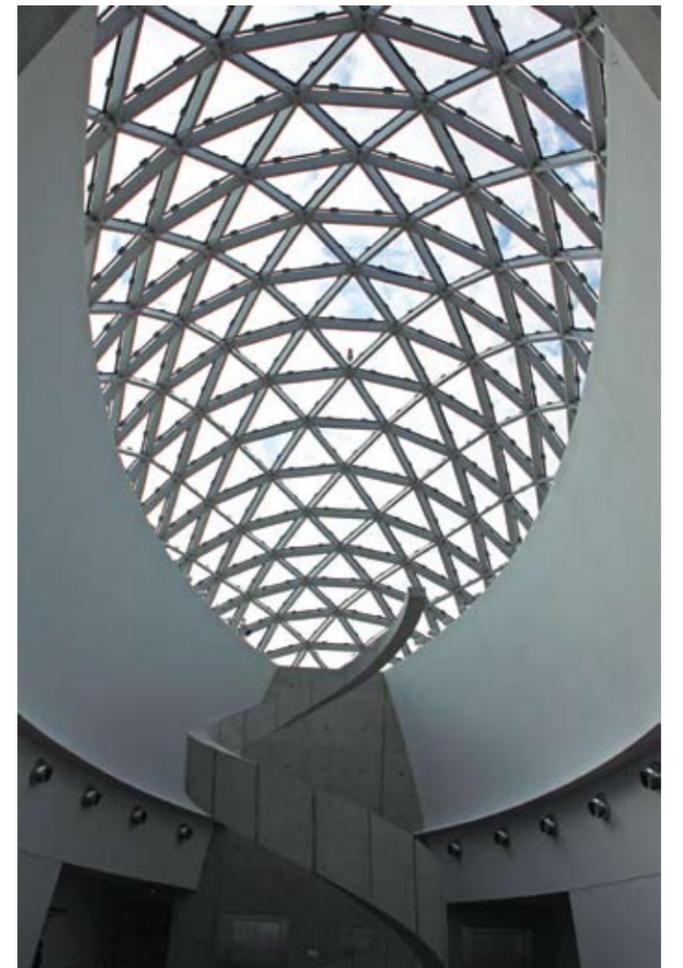
Y.W.- HOK won the Novum 2009 Design Excellence Award, two AIA/Tampa Bay 2010 awards, a Merit Award for Distinguished Detail, and the People's Choice Award. It has been recognized by Glass Magazine with a 2010 Crystal Achievement Award for the "Most Innovative Protective Glazing Project." It has also received wide public and press attention, unusual for a building not yet finished. I sincerely hope that when the Dali opens its doors to the public this January that the great art collection it showcases will enjoy the recognition that it fully deserves.

O.C.- *What, in your opinion is the future for museum design? Can you please talk to us about your future projects?*

Y.W.- I am convinced that the 21st century is beginning only now in 2010, and the methods and approaches we have used up to now are changing utterly under the pressures of technology, economics, globalization, and climate change. Sustainable design, biomimicry, nanotechnology, digital computation, and fabrication are sweeping through everything we do as designers and builders. Wholly new paradigms are taking shape before our eyes. It is a very challenging and exciting time, and museum design is evolving rapidly as a result. Whether designing for museums and galleries or for other types of commissions, for me the fundamentals remain the same: that in achieving design excellence and meeting the mission and goals, the designs delight, stimulate curiosity, educate, and help us all to grasp and frame the higher purposes of our lives. ■

(Interview held on November 2010)

Othón Castañeda is an artist, architect, and art fair producer based in Miami.



Dali Museum in St. Petersburg. Central Hall

RUSTY SCRUBY: In Pursuit of an Angel

By Carolina González

When Rusty Scruby began planning his first solo show in Los Angeles, he could never have imagined it would take him on a two-week journey across states, through countless towns and their corresponding police stations, to a stranger's home, and eventually to the Angel View thrift store warehouse in Palm Springs, all in search of his artwork. He would embark on a pursuit of seventeen pieces that were stolen from the U-Haul he had rented to drive the works from Dallas to Los Angeles. Rusty was just three hours away from L.A. Tired from the long drive, he decided to get a good night's sleep at a Motel 6 in Indio, not knowing that while he slept a group of unidentified individuals would rob him of years of dedication and countless hours of studio time.

The incident left Scruby with no choice but to pull together a new selection of works in order to meet the January 15th exhibition deadline at the PYO Gallery. After filing a police report, the artist headed back to Dallas to gather thirteen new pieces for the show. On the night of the opening, five days after the incident occurred, Rusty received an email from a gentleman in L.A. inquiring about one of the stolen works, "Palm Angel". He informed Rusty that he owned said piece, and that it had some damage. "Palm Angel" was completed in 2007, has been exhibited extensively, and was included in an exhibition last year at the Art Museum of Southeast Texas. The gentleman who contacted the artist had purchased it a day or so after the robbery, along with two other works, from the Angel View thrift store in Indio for a mere \$80. After explaining the situation to the gentleman, the artist was allowed to go pick up his works.

It turns out that what could be seen as a Robin Hood-like stroke of remorse on behalf of the robbers was offset by an unfortunate ending. The thieves donated an undisclosed number of works to the Angel View thrift store, whose staff proceeded to shred some of them as they were deemed unsalable. The others were sold for not even a fraction of their worth. When Rusty was finally able to locate the warehouse where the remainder of his creations were being kept, he would arrive to encounter a store manager who refused to return them to their rightful owner. Instead Scruby had to buy back the three remaining pieces.

The details of this horrific experience are far too complex and baffling for the length of this article, and they are ultimately details that will be forgotten. However, what will not be thrown to the wayside of our consciousness is the aftermath of such events. Theft, of any sort, is undoubtedly an utter invasion of one's privacy, an erasure of one's history. But when talking about art theft, especially when perpetrated against a living, working artist, we are dealing with a situation in which a person has not only been robbed of his belongings but also of his livelihood.

Rusty Scruby has been left with no choice other than moving forth with new works and putting behind him the mishaps

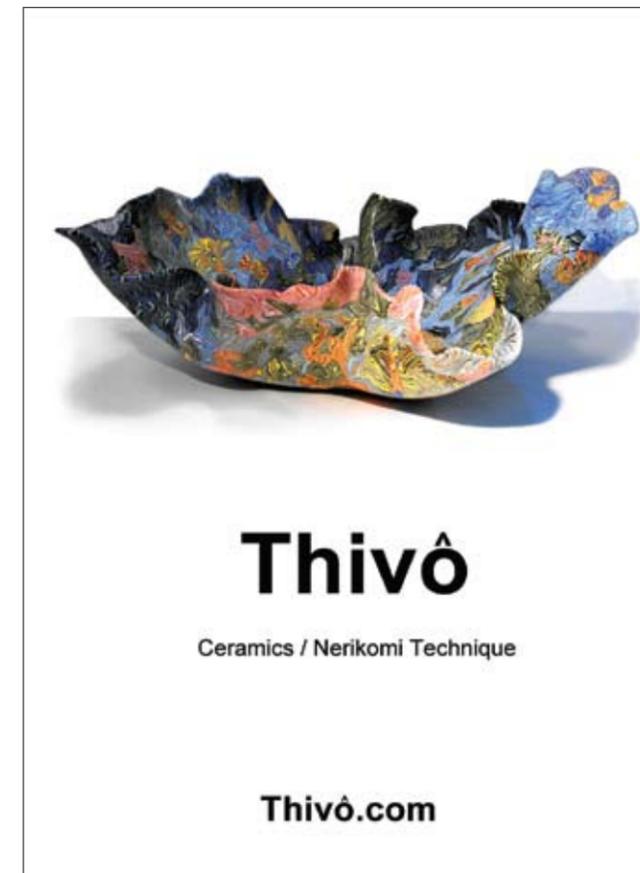
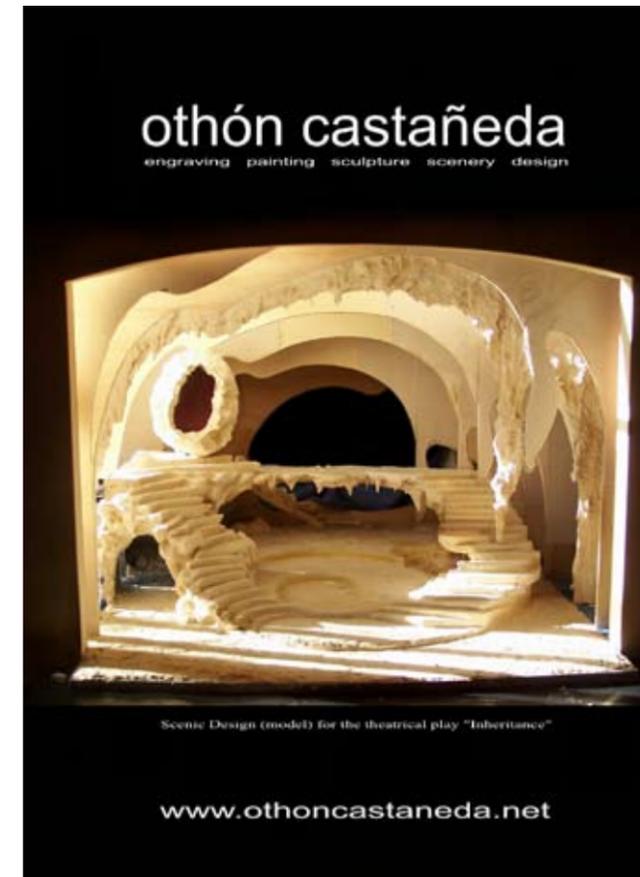


that can come with being an artist. As things remain, eleven of Rusty's works are still missing. Each piece takes the artist weeks to complete, as he creates unique grids of images which he weaves together to recreate a photographic image. Each intricate work is executed by hand, resulting in a complex work that makes the viewers feel as if they are staring at a window in which parallel universes collide.

But leave it to Rusty to make the best of a grim situation. His upcoming exhibition at Pan American Art Projects will be a "response to an event that just kept unfolding until it came to an unfair end." His meticulous photographic recreations will be on view at the gallery from March 12 – April 2, 2011. ■

Pan American Art Projects 2450 NW 2nd Avenue. Miami, FL. 33127. Phone 305 573 2400 / www.panamericanart.com

Carolina González is an art critic and writer based in Miami, Florida.



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Lelia Mordoch and Jean de Lassus, at Galerie Lelia Mordoch booth.



Jacqueline Collins director JG Platform (Miami)



Cecilia Noel and Sara M. Yadarola from Artistas a la Carta (Argentina)



Etra Fine Art owners Alicia Restrepo and Stefano Campanini with Desiree Almodóvar presenting Claudia Hakim's installation "Dédaluz"



Artist Jorge Fernández with his sculpture at Miami International Art Fair.



Zadok Gallery Director Frederic Letzelter.



Ronald Kritzer and Anna Milashevych, directors of Blacksquare Gallery



Frederic Letzelter with Helene Lamarque, owner of Galerie Helene Lamarque.

ART PALM BEACH (JANUARY 20-24, 2011)



Adam Wolfson from 101/exhibit



Director Armand Bolling and gallery owner Karen Lynn Asher.



Antonio and Limari Ascaso, owners of Ascaso Gallery (Miami).



Kelley Roy Gallery director Susan Kelley with Brazilian artist Dolly Moreno



Guigui de la Torre and Elias Sultan, from Ascaso Gallery

MIAMI



Kahl Wilfert from Karen Lynn Gallery (Boca Raton)



Artist Raymond Hernández at Moksha Art Fair (December 2010) Photo: Jef Hernández



Artist Shepard Fairey, DJ'ing at Fountain Art Fair (December 2010). Photo Jef Hernández.



Elite Art Editions director German Chaves, Artist Carolina Rojas, Elite Art Editions owner Sonia Acosta with Cecilia Rivera and Artist Danilo Gonzalez at the gallery special show during Art Basel week.

MIAMI



MANO with Mr. & Mrs. Stephen Silverman at MANO Fine Art



Nina Torres and Cristina Barrios, Ambassador and Consul of Spain in Miami with Artists Laura Villarreal and Isabel Brinck.



Artist Pat Collins at VERGE Art Fair. Photo: R Hernández

GAB Studio Owner Bridges Aderhold. Photo R Hernández



Collector Martin Parker (right) with friend at Art Miami 2010. © garymercerphoto.com

Artist Luis Fuentes with Johnny Trabs at the opening of Luis Fuentes' Radical Art Spot in Bird Road Art District.



MANO, Cuqui Beguiristain and Tony Montiel at MANO Fine Art during the opening reception of "About Face: A Look At Contemporary Photography" on January 2011.



Nina Torres with International Biennale Artists (from 17 countries) at Nina Torres Fine Art grand show during Art Basel 2010 week.



Chef Maurizio Farinelli, Artist Cristina Chacón and Julia Alzate at Art Starts in the Grove (Coconut Grove) during Art Basel Miami Beach week.



Artists Jef Hernández and Allyson Gray with Photographer Denio Clough at Moksha Art Fair. Photo: Susan Buck.



Artist William Braemer with art collector 'Tomi', at Art Fusion Gallery.

FORT LAUDERDALE

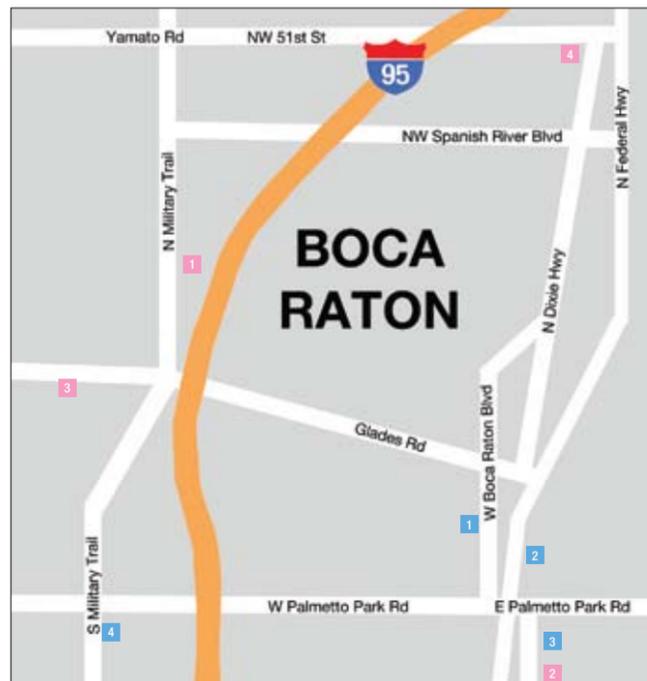


Artists Isaac Allen Sandy, Lena Luckey, Curator Jeremiah Jenner from Galerie Jenner and Fatos Unsal at "One Night, One Set, One iPhone" at ArtServe in Fort Lauderdale.

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2 Boca Raton Historical Society
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Donna Schuster, Los Angeles Harbor, oil on canvas, 34" x 35". Private collection, courtesy of The Irvine Museum.

3 Boca Raton Museum of Art

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1 Museum of Art Fort Lauderdale – Nova Southeastern University
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Native Visions Gallery
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4 Pocock Fine Art & Antiques
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6 Verve Gallery
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FORT LAUDERDALE – FAT VILLAGE

18 Rabbit Gallery
17 NW 5th St., 33301

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Nothard
724 NE 3rd Ave., 33304

The Siegal Gallery
509 NE 3rd Ave., 33304

Denaro
505 NE 3rd Ave., 33304

Soccoccio Art
440 NE 3rd Ave., 33304

Ly-Siefker Art Gallery
436 NE 3rd Ave., 33304

The Girls Club Art Gallery
117 NE 2nd Ave., 33304

IWAN space the Bubble warehouse/gallery
810 NE 4th Ave., 33304



FORT MYERS



Lennie Jones, Anthem. Courtesy Arts for ACT Gallery.

Arts for ACT Gallery
2265 First St., 33901
Phone (239) 337-5050 / (239) 939-2553
www.artsforactgallery.com
Hours: Mon-Fri 11:00- 4:30 pm
Saturday by Appointment
Opening receptions every first Friday, 7:00 – 10:00 pm

Pavel Roskovensky: Tabula Rasa. This exhibit includes a collaboration piece done with Artist Darryl Pottorf.
Art by Kids with Cancer
February 4 – 28, 2011
Mr. Lennie Jones: Folk Art Blues
William C. Hofer: Photography of Downtown Fort Myers
Lisa Freidus: Whimsical Mixed Media
Opening March 4, 2011, 5:00 – 10:00 pm
The exhibition runs through the end of March
Paris Artisan Market Trunk Show
Sat. March 19, 2011, 5:00 – 10:00pm

Lost Art
2441 Northwest 43rd St., 32606

HIALEAH

Santiesteban Print Schmidt
2387 W 80 St. Suite C-7, 33016
T 305 444 0475
www.santiestebanprintschmidt.com / tallergrabado@santiestebanprintschmidt.com

HOLLY HILL

Wunderly Galleries
325 Sixth St., 32117

HOLLYWOOD

Spanda Art Gallery
4441 Hollywood Blvd., 33021

JACKSONVILLE

Brown Museum Jamali Fine Art
312 West 8th St., 32223

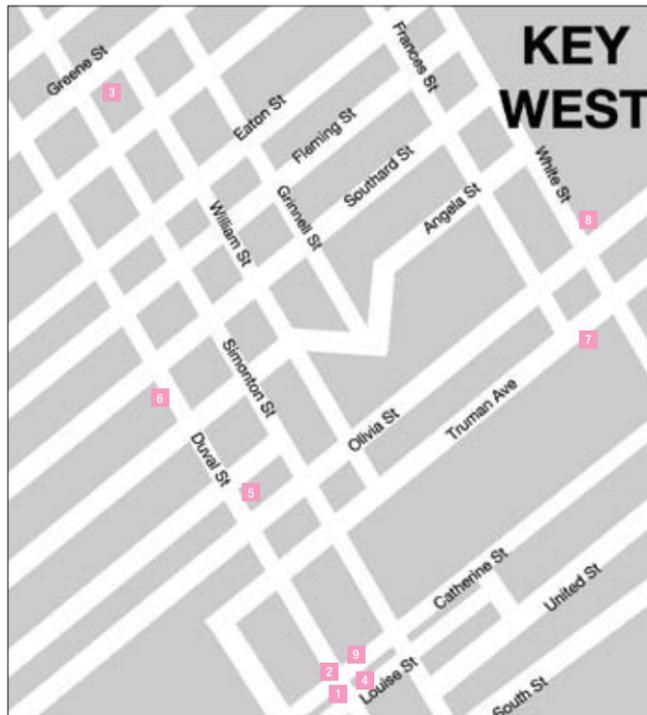
Cummer Museum of Art & Gardens
829 Riverside Ave., 32204

Dawson Gallery
4444 Hendricks Ave., 32207

Fogle Fine Art & Accessories
3312 Beach Blvd., 32207

Julington Creek Gallery
115 Bartram Oaks Walk, 32259

Museum of Contemporary Art
333 North Laura St., 32202
Phone 904 366 6911
www.mocajacksonville.org
The Art of Seating



Through April, 3, 2011
Wind Weaver and the Whirling Wheel
Through March 20, 2011
FUSION: Ceramic works by the FIRM
March 24 – May 1, 2011

R. Roberts Gallery
3606 St. Johns Ave., 32205

Stellers Gallery of San Marco
1409 Atlantic Blvd., 32207

Vaughn Cochran
11702 Beach Blvd., 32246

JACKSONVILLE BEACH

Eclectic Galleries
2405 3rd St. South, 32250

J. Johnson Gallery
177 4th Ave. North, 32250

JUPITER

Elite Art of Africa
601 W Indiantown Rd., 33458

Profile International Galleries of Fine
50 S. US 1, 33477

KEY WEST

1 Alan S. Maltz Gallery
1210 Duval St., 33040

2 Archeo Gallery
1208 Duval St., 33040

3 Gallery on Greene
606 Greene St., 33040

4 Gingerbread Square Gallery
1207 Duval St., 33040

5 Glass Reunions
825 Duval St., 33040

6 Guild Hall Gallery
614 Duval St., 33040

7 Haitian Art Company
1100 Truman Ave., 33040

8 Harrison Gallery
825 White St., 33040

9 KW Light Gallery
1203 Duval St., 33040

KISSIMMEE

Gallery One Artists
101 E. Dakin Ave., 34741

LAKE WORTH

Art Link International
809 Lucerne Ave., 33460

Margot Stein Gallery
512 Lucerne Ave., 33460

Museum of Contemporary Art
601 Lake Ave., 33460

LAKELAND

Polk Museum of Art
800 East Palmetto St., 33801

LUTZ

The Image Forum Gallery
19135 Golden Cacocon Place,
33558

MARCO ISLAND

Artists Colony at the Esplanade
740-760 North Collier Blvd,
34145

Botero Gallery
1089 N. Collier Blvd., 34145

MELBOURNE

Brevard Art Museum
1463 Highland Ave., 32935

Cuba! Gallery of Fine Art
1900 S. Harbor City Boulevard,
Suite 124-A
(Inside the coral, Spanish-style
building corner U.S. 1 and New
Haven Avenue), 32901

Fifth Ave. Gallery
1470 Highland Ave., 32935

LoPressionism Gallery
1002 E. New Haven Ave., 32901

MIAMI

Alonso Art
200 SW 30 Rd., 33129

Amat Art Gallery
2300 SW 57 Ave., 33155

Anne-French Fine Arts
9334 NW 50th Doral Circle S.,
33178

Antique & Contemporary Posters
6970 SW 124 St., 33156

Beaux Arts Gallery
2451 Brickell Ave., 33129

Bettcher Gallery-Miami
5582 NE 4th Ct., 33137

Carol Jazzar Contemporary Art
158 NW 91st St., 33150

CIFO (Cisneros Fontanals Art Foundation)
1018 North Miami Ave., 33136
T 305 455 3380
www.cifo.org
info@cifo.org

Durban Segnini Gallery
3072 SW 38 Ave., 33146

Farside Gallery
1305 SW 87th Ave., 33174

Frost Art Museum
10975 SW 17th., St., 33199
T 305 348 2890
F 305 348 2762
www.thefrost.fiu.edu
artinfo@fiu.edu
Tue-Sat 10-5, Sun 12-5

Gingerbread Square Gallery
1207 Duval St., 33040

Glass Reunions
825 Duval St., 33040

Amat Art Gallery
2300 SW 57 Ave., 33155

Anne-French Fine Arts
9334 NW 50th Doral Circle S.,
33178

Antique & Contemporary Posters
6970 SW 124 St., 33156

Beaux Arts Gallery
2451 Brickell Ave., 33129

Bettcher Gallery-Miami
5582 NE 4th Ct., 33137

Carol Jazzar Contemporary Art
158 NW 91st St., 33150

CIFO (Cisneros Fontanals Art Foundation)
1018 North Miami Ave., 33136
T 305 455 3380
www.cifo.org
info@cifo.org

Durban Segnini Gallery
3072 SW 38 Ave., 33146

Farside Gallery
1305 SW 87th Ave., 33174

Frost Art Museum
10975 SW 17th., St., 33199
T 305 348 2890
F 305 348 2762
www.thefrost.fiu.edu
artinfo@fiu.edu
Tue-Sat 10-5, Sun 12-5



Osvaldo Garcia. Courtesy of Leal's Gallery & Frames

Leal's Gallery & Frames
5143 SW 8th St. 33144
T. 786 337 1628
www.lealartframe.com



Susan Rothenberg, Pin Wheel, 1988, 95" x 142 3/4". Collection Miami Art Museum, promised gift of Mimi Floback. Courtesy Miami Art Museum.

Miami Art Museum
101 West Flagler St. , 33130
T 305 375 3000
www.miamiartmuseum.org
Tue-Fri 10-5, Sat-Sun 12-5
Susan Rothenberg: Moving in Place
Thru March 6, 2011
Focus Gallery: Robert Rauschenberg
Thru April 10, 2011
Mark Dion
March 11 – August 28, 2011
The Wilderness
March 27 – June 26, 2011

Miami Children's Museum
980 MacArthur Causeway, 33132

New Era Fine Art
801 Brickell Key Blvd., 33131

Oxenberg Fine Art
2730 SW 3rd Ave., 33129

Spirit del Art
900 South Miami Ave., 33130

Torna and Prado Fine Art Collection
6015 SW 49th St., 33155

Vizcaya Museum & Gardens
3251 South Miami Ave., 33129

MIAMI – BAL HARBOUR

Opera Gallery
9700 Collins Ave., 33154

MIAMI - BIRD ROAD ART DISTRICT

1 Accent Alternative Art Space
4841 SW 75th Ave, 33155

Akura Teatro Workshop
Theater Avellaneda
4599 SW 75 Avenue, 33155

2 Allison Gallery
7211 SW 48 St., 33155

3 Aperture Studios
7360 SW 41st St., 33155

4 Artworks Associates II
4180 SW 74th Ct., 33155

Carlos Antonio Rancano
4735 SW 75th Ave, 33155

5 Chavarriga Fine Art Studio
4229 SW 75th Ave, 33155

Dedalo Art Projects
4485 Sw 75 Avenue, 33155

6 Ediciones Malgon
4229 SW 75th Avenue
Suite F, 33155

7 Erik Speyer Studio
4182 SW 74th Court, 2nd Floor,
33155

8 Esteban Blanco Art Studio
4843 SW 75th Ave, 33155

9 Gina Guzman / Stained Glass Studio
4735 SW 75th Ave, 33155

10 GPeralta Fine Arts
4587 SW 75th Ave, 33155

11 Ilisastigui's Studio
4229 SW 75th Ave.
Suite A, 33155

12 Israel Guevara Studio
4990 SW 72th Ave.
Suite 106, 33155

13 Lambertini Art
4229 SW 75th Ave.
Suite C, 33155

Luis Fuentes' Radical Art Spot
4229 SW 75 Avenue, 33155

14 Madero Art
4225 SW 72nd Ave, 33155



MANO, Guardian Angel, mix media collage burlap on canvas, 65" x 44". Courtesy of MANO Fine Art Project Space.

15 MANO Fine Art / Studio/ Project Space
4225 SW 75 Ave., 2nd Flr
Miami, FL 33155
Phone: 305.467.6819/
305.467.0066
info@manofineart.com
Hours: Tue-Fri 11:00 am – 5:00 pm
Sat & Sun: By Appointment
Erikae: Turning of the Collar
featuring new works by MANO
Opening Reception: Sat, Feb 19,
7-10 pm
Claudia Ferrari-Paralelas
featuring the work of Claudia Ferrari
Opening Reception: Sat., Mar 19,
7-10 pm

Matthew Miller / Nickell Glass Studios
4432 SW 74 Ave, 33155

16 Miami Art Club
4227 SW 75th Ave., 33155



Courtesy Néstor Arenas Photography

17 Néstor Arenas Photography
4229 SW 75th Ave, Suite D.,
33155
Phone: 786 486 6959
contact@nestorarenas.com
www.nestorarenas.com

18 Nkisi Projects
4736 SW 74th Ave, 33155

15 O.L. Arts
4363 SW 75th Ave, 33155

7 Onate Fine Art
4385 SW 72nd Ave, 33155

16 Pablo Lazo Studio
4587 SW 75th Ave, 33155

17 Rafael Consuegra / Caudart Gallery & Studio
4866 SW 75th Ave, 33155
rafaelconsuegra@comcast.net
www.rafaelconsuegra.com

18 Ray Azcuy Art Studio
4418 SW 74th Ave, 33155

20 Rofle R. Studio
4229 SW 75th Avenue
Suite E, 33155

21 Romero-Hidalgo Artists' Studios
4241 SW 75th Ave, 33155

22 Rowe Studios Art Glass
4768 SW 72nd Ave, 33155

10 Santa Fe Colonial Gallery
4704 SW 72nd Ave, 33155

23 Scipioni Art Studio & Stained Glass of Miami
4732 SW 75th Ave, 33155

8 Valmar Framing Gallery
4150 SW 74th Ct., 33155

9 Victor Gomez Workshop
4702 SW 75th Ave, 33155

The Warehouse/Roberto Bilbao
4396 SW 74 Ave, 33155

The Young Artist Academy
4243 SW 75 Ave, 33155

MIAMI – COCONUT GROVE

1 Arts Festival Gallery
Mayfair East Atrium
3390 Mary St., Suite 128, 33133

2 GroveHouse Artists
Mayfair Promenade, 33133

3 Windisch-Hunt Fine Art
2911 Grand Avenue, 33133

4 RODEZart.com Gallery
CocoWalk. 3015 Grand Ave.,
Suite 237, 33133

5 Max in the Grove
2996 McFarlane Road, 33133

6 Blu Moon Studio of Art
3444 Main Highway, 33133



7 Nomade Art Gallery
3133 Commodore Plaza, 33133

Galerie Des Beaux Arts
3220 Calusa St., 33133

MIAMI — CORAL GABLES

Alhambra Antiques Center
2850 Salzedo St., 33134

1 The Americas Collection
214 Andalucia Ave., 33134



Ling Jian, Hero #2, Archival Inkjet Print on Paper, 2010, 35-inch diameter, Ed. 35, Courtesy of ArtSpace/Virginia Miller Galleries, Coral Gables, Florida

2 ArtSpace Virginia Miller Galleries

169 Madeira Ave., 33134
T 305 444 4493
F 305 444 9844
www.virginiamiller.com
info@virginiamiller.com
Mon - Fri 11 - 6 pm, Sat. and evenings by appointment
Portal: Contemporary Chinese Paintings, Prints, Photographs and Sculpture.
Receptions: Feb. 4th, Mar. 4th, Apr. 1st - Friday, 7 - 10 pm
Through April 29, 2011
Hours: Mon. - Fri.: 12:00 to 6:00 pm, Sat. and evenings by appointment

9 Midori Gallery
3168 Commodore Plaza, 33133

Dharma Studio Contemporary Art
3170 Commodore Plaza, 33133

Centro Cultural Español
800 Douglas Rd., 33134

3 Cernuda Arte
3155 Ponce de Leon Blvd., 33134

Coral Gables Merrick House
907 Coral Way, 33134

Fairchild Tropical Botanic Garden
10901 Old Cutler Rd., 33156

4 GDS Fine Arts Studio
2910 Ponce de Leon Blvd., 33134

1 H. Benitez Fine Art Gallery
305 Alcazar Ave., 33134

6 Jorge M. Sori Fine Art
2970 Ponde de Leon Blvd., 33134

Klara Chavarria Contemporary Art
2912 Ponce de Leon Blvd., 33134

6 Lawrence Savage Galleries
4217 Ponce de Leon Blvd., 33134

7 Leonor Murciano Fine Arts Gallery
2918 Ponce de Leon Blvd., 33134

Lowe Art Museum, University of Miami
1301 Stanford Drive, 33124

Tresart
550 Biltmore Way, 33134

MIAMI — DESIGN DISTRICT



Isabelle Du Toit, Oceans, 2010, oil/canvas, 36" x 48". Courtesy of the artist and 101/exhibit.

1 101 Exhibit
101 NE 40th St., 33137
T 305 573 2101
F 305 573 6101
www.101exhibit.com
info@101exhibit.com
Tue-Sat 11-7

Pat Rocha: New Work
Feb. 12 - March 5, 2011
Isabelle Du Toit
March 12 - April 6, 2011



Andy Warhol, Flowers II, 65, 1970, screenprint, 36" x 36".
Courtesy Adamar Fine Arts.

2 Adamar Fine Arts
4141 NE 2nd Avenue, Suite 107, 33137
T. 305-576-1355
adamargal@aol.com
www.adamargallery.com
WARHOL ET AL: Andy Warhol, Keith Haring, Roy Lichtenstein, Jim Dine, Alex Katz, Tom Wesselman, Donald Sultan.
Opening reception: February 12, 2011, 7:00 - 10:00 pm
February 12 - March 11, 2011

info@artfusiongallery.com
Hours: Mon-Sat 11am - 6pm
Art & Design Nights (2nd Saturdays) 11am - 10pm
Ongoing exhibition of William Braemer in Suite 3 Above & Beyond
January 3rd - March 23rd, 2011
Opening reception: Sat. Jan. 8, 2011; 7 - 10 pm
Gallery Nights: Sat. February 12th & March 12th, 7-10 pm
Live music, hors d'oeuvres and refreshments.

4 Bas Fisher Invitational
180 N.E. 39th St., 33137

5 CityLoftArt
61 NE 40th St., 33137

De la Cruz Collection Contemporary Art Space
23 N.E. 41st Street
Miami, FL, 33127
305 576 6112
www.delacruzcollection.org



Mario Velez, From Internal Migrations, 2010, oil and acrylic on canvas, 52"x 52". Copyright Etra Fine Art.



Bener Menguc, Coffee Bean Heart, 2010, photography under plexi, 30" x 20", 2010. Photo courtesy Art Fusion Galleries

3 Art Fusion Galleries
1 NE 40th St., 33137
Suites 3, 6 & 7
T 305 573 5730
F 305 573 5769
www.artfusiongallery.com

7 Etra Fine Art
50 NE 40th St., 33137
T 305 438 4383
www.etrafineart.com
stefano@etrafineart.com
Mario Velez: Internal Migrations
February 2011
Donald Sultan
March 2011



6 European Art Gallery
61 NE 40th St., 33137

8 Locust Projects
155 NE 38th St., 33137
T 305 576 8570
www.locustprojects.org
locustprojects@yahoo.com
Thu-Sat 10-5

10 Ricart Gallery
3900 NE 1 st Ave., 33137

11 Spinello Gallery
155 NE 38th St., 33137

12 Wolfgang Roth & Partners Fine Artocust
201 NE 39th St., 33137

MIAMI — THE FALLS

1 Artists at the Falls Studio
12974 SW 89th Ave., 33176

2 ARTSPACE MAGQ
8747 SW 134th St, 33176

3 Avner Zabari Art Furniture
8755 SW 131 St., 33176

4 Ceramic League of Miami
8873 SW 129 St, 33176

6 Caprali Art Studio
8903 SW 129 St., 33176

6 Demandt Architecture
8886 SW 129th Terrace, 33176

7 Pyramid Studios
8890 SW 129 Terrace, 33176

8 Puchi Art Studio, Inc.
8905 SW 129 St., 33176

9 Upscale Furniture Consignment Gallery
8845 SW 132nd St., 33176

MIAMI — LITTLE HAVANA (8 St.)

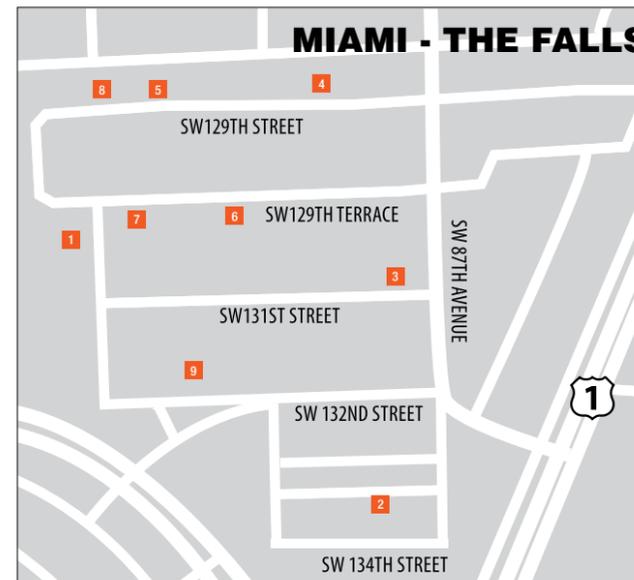
1 Agustin Gainza
1652 SW 8th St., 33135



Rita Coll, Splendid Coral Fans, 2010, oil on linen, 62" x 48".
Courtesy Cremata Gallery.

1 Cremata Gallery
1646 SW 8th St., 33135
Phone: 305 644 3315
Fax: 305 644 3319
cremata@crematagallery.com
www.crematagallery.com
Regular hours: Tuesday - Saturday, 12:00 - 6:00 pm and Mondays by appointment
Free Admission
Rita Coll: Recent Works
Guest Curator: Marta Gutiérrez
Opening: Friday February 11, 2011, 7:00 pm - 10:00 pm
February 1 - March 31, 2011

2 Cuba Ocho Art & Research Center
1465 SW 8th St., 33135





Sir Roland Richardson, Tropical Bouquets in Cobalt Vases, 2009, oil/canvas, 34" x 30". Courtesy of the artist and Galeria Adelmo.

6 Galeria Adelmo / Arte de las Americas

Contact: Antonio del Moral
1165 SW 6 St. Miami, FL 33130 (Little Habana)
Hours: Mon-Fri 10:00am - 4:00pm
Phone: 305-549-7200
Fax: 305-640-8117
e-mail: delmoral73@aol.com
www.galeriaadelmo.com
Group Show introducing Argentine painter Bea Lasala
Opening February 18, 2011
The exhibition runs through the end of March 2011
Receptions: Each 3rd Friday of the month, 6-10 pm
The gallery will not open on Viernes Culturales



Josevelio Rodríguez, Capriccio al aire, 2010, acrylic on canvas, 36" x 48". Courtesy of the artist and Imago Art Gallery.

3 Imago Art Gallery

1615 SW 8th St., Miami, FL 33135
T: 305 642 1133
www.imagofineartgallery.com
info@imagofineartgallery.com
Regular hours: Wed-Sat, 12:00 - 7:00 pm, Tuesday by appointment. Free Admission Cultural Fridays (Last Fri.) 7 - 11 pm
Six Cuban Artists
Opening reception: Friday, Jan. 28, 2011, 7- 11 pm
The exhibition runs through the end of February 2011

4 Latin Art Core

1600 SW 8th St., 33135

2 Marta G. Ismail

1516 SW 8th St., 33135

3 Mildrey Guillot

1654 SW 8th St., 33135

4 Molina Art Gallery

1634 SW 8th St., 33135

Obrapia Fine Arts

1648 SW 8th St., 33135

Tower Theatre

1508 SW 8th St., 33135

5 Unzueta Gallery

1607 SW 8th St., 33135

MIAMI - MIAMI BEACH

Art Photo Expo

910 Lincoln Rd., 33139

Art Vitam Gallery

P.O. Box 190975, 33119

MIAMI LITTLE HAVANA - MIAMI-WYNWOOD

Art/Center South Florida
800 Lincoln Rd., 33139

Bass Museum of Art
2121 Park Ave., 33139
T 305 673 7530
www.bassmuseum.org
Wed-Sun 12-5

Britto Central
818 Lincoln Rd., 33139

Carel Gallery
922 Lincoln Rd., 33139

Collection Privée de Peinture et de Sculpture
918 Lincoln Rd., 33139

Lemon Sky: Projects + Editions
5700 Collins Ave., 33140

Miami Gallery
701 Lincoln Rd., 33139

Tableau Fine Art Group, Inc.
5840 Pine Tree Drive, 33140
T: 305 642 1133
www.wolfsonian.org
1001 Washington Ave., 33139
T 305 531 1001
www.wolfsonian.org
Thu-Fri 12-9, Sat-Sun 12-6

MIAMI - NORTH MIAMI

Ambrosino Gallery
769 NE 125th St., 33161

Amy Alonso Gallery
750 NE 124 Street, Suite # 2, 33161

Art Nexus Store
12502 NE 8 Ave, 33161

Basha Gallery
795 NE 125 Street, 33161

CS Gallery
787 NE 125 Street, 33161

Museum of Contemporary Art - MoCA
770 NE 125 St., 33161
T 305 893 6211
www.mocanomi.org
Tue 11-5, Wed 1-9, Thu-Sat 11-5, Sun 12-5

XINQO Art Studio
783 NE 125 Street, 33161

MIAMI - SOUTH MIAMI

Instituto Cultural de Mexico - Miami
5975 SW 72nd St. Suite 101, 33143

Sunset Gallery and Framing
5865 Sunset Dr., FL 33143

MIAMI - WYNWOOD



A. Dale Nally, Red Abstraction, oil on canvas, 36" x 36".

1 A. Dale Nally Studio
2315 NW 2nd Ave., 33127
T 305 724 6021
www.adalenny.com
dalenally@hotmail.com
Open by appointment and for Wynwood Gallery Walks

32 Abba Fine Art
233 NW 36th St., 33127

1 Abro Gallery
2137 NW 2nd Ave., 33127
T 786 348 2100
www.abrogallery.com

2 Alejandra Von Hartz Gallery
2630 NW 2nd Ave., 33127

31 area23 Art Gallery
2294 NW 2nd Ave., 33127

4 Artformz
171 NW 23rd St., 33127

Art Modern Gallery
175 NW 23rd St., 33127

ARTOPIA
1753 NE 2nd Ave. 33132
Phone 305 374 8882
www.artopiamiami.com

Artseen - New World School of the Arts
2215 NW 2nd Ave., 33127

Ascaso Gallery
2441 NW 2nd Ave., 33127

Bakehouse Art Complex
561 NW 32nd St., 33127
T 305 576 2828
www.bacfl.org
Sun-Sat 12-5

MIAMI-WYNWOOD

10 Butter Gallery
2303 NW 2nd Ave., 33127
Phone 305 303 6254
www.buttergallery.com
paco@buttergallery.com
Tue. - Sat. 12:00 - 6:00 pm

Charest Weinberg Gallery
250 NW 23rd Street, 33127



Rosario Bond, Diary of a Shopaholic, 2010, mixed media painting. Courtesy of the artist and Curator's Voice.

28 Curator's Voice Art Projects
2509 NW 2nd Ave.
Miami FL 33127 Wynwood Art District
+1 786 357 0568
e: milabello@aol.com

www.curatorsvoiceartprojects.com / www.milagrosbello.com
TOYS ART US
Curated by Milagros Bello, Ph.D
Through April 2, 2011
PEREGRINOS, By Atelier Morales
Through April 2, 2011

D & G Art Design Gallery
540 NW 28th St., 33127

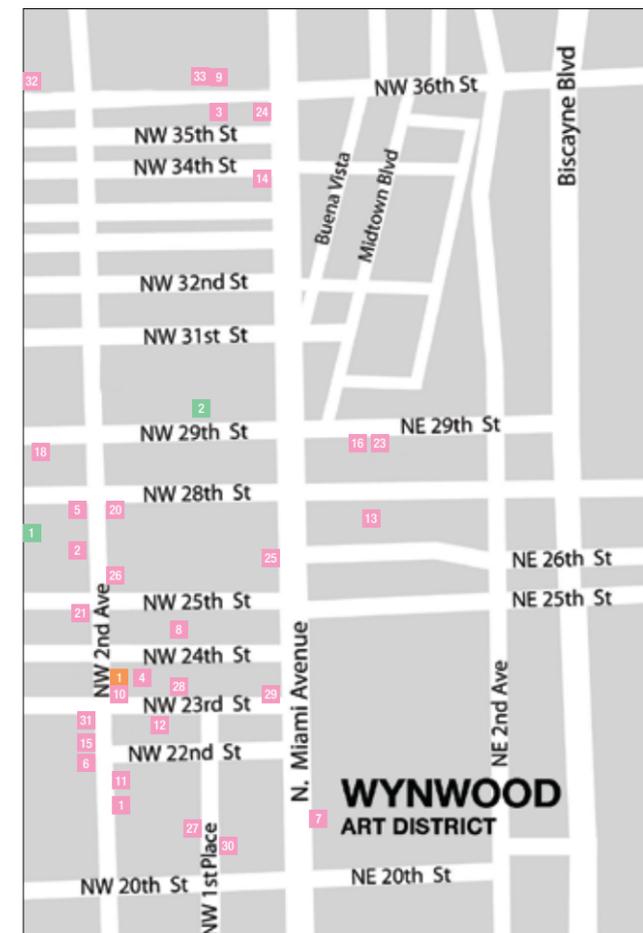
Daniel Azoulay Gallery
3301 NE 1st Ave., 33137

5 Danilo Gonzalez Gallery
2732 NW 2nd Ave., 33127

6 David Castillo Gallery
2234 NW 2nd Ave., 33127

7 Diana Lowenstein Fine Arts
2043 North Miami Ave., 33127

Dina Mitrani Gallery
2620 NW 2nd Ave., 33127



Brandon Opalka. From the exhibition The Compromise, 2011, Mixed media. Courtesy Dorsch Gallery.

8 Dorsch Gallery
151 NW 24th St., 33127
T 305 576 1278
www.dorschgallery.com
info@dorschgallery.com
Tue-Sat 11-5 pm
Extended hours Nov. 29 - Dec. 5, 2010, 10 am - 5pm
Felecia Chizuko Carlisle: I Saw Three Cities
Brandon Opalka: The Compromise
February 11, 2011 - March 26, 2011
Opening reception Friday February 11, 6-9pm
Regular gallery hours Tues - Sat, 12 - 5pm

13 Gary Nader Fine Art
62 NE 27th St., 33137

Edge Zones
47 NE 25th St., 33127

Elite Art Editions Gallery
T. 754 422 5942
www.elitearteditions.com
german@elitearteditions.com

12 Fredric Snitzer Gallery
2247 NW 1st Place, 33127

Galerie Emmanuel Perrotin
194 NW 30th St., 33127

Galerie Helene Lamarque
125 NW 23rd St., 33127

27 Galerie Schuster Miami
2085 NW 2nd Ave., 33127

Gallery Diet
174 NW 23rd St., 33127

13 Gary Nader Fine Art
62 NE 27th St., 33137



Margarita Castro & Karen Ardila, Je Vais te Dire un Secret, 2010, embroidered fabrics, variable dimensions. Courtesy Hardcore Art Contemporary Space.

14 Hardcore Art Contemporary Space

3326 N Miami Ave., 33127
T 305 576 1645
Cell. 786 319 0162
www.hardcoreartmiami.com
info@hardcoreartmiami.com
Colombia Underground: Alejandro Ospina, Alex Rodriguez, Raúl Marroquín, Carlos Salazar, Jessica Sofia Mitrani, Joel Grossmann, Sair Garcia, José Garcia, Claudia Calle, Margarita Castro and Karen Ardila.
Opening Sat. February 12, 2011, 7pm to 10pm.
Through April 12, 2011
Hours: Tue - Fri, 10am to 5pm. Sat. 11 am to 4pm.



Johnny Robles, Missile: Little Boy (Spring Rider), 2010, wood, enamel, resin, steel and leather. 44" x 9" Photo Copyright Dot Fiftyone Galley

8 Dot FiftyOne Art Space
51 NW 36 St., 33127
Phone: 305-527-4422
dot@dotfiftyone.com
www.dotfiftyone.com
Mauro Giacconi: My immense parallel.
Johnny Robles: Recess (Second Floor Project Room)
Through March 7th
Hours: Mon - Fri 11 am - 7:30 pm / Saturdays 12pm - 5 pm

11 Durban Segnini Gallery
2145 NW 2nd Ave., 33127

ARTDISTRICTS
FLORIDA
WWW.ARTDISTRICTS.COM
ADVERTISE HERE
info@artdistricts.com
786-274-3236



Jason Snyder, *Never Underestimate a Woman's Wrath*, 2010, oil/wood, 14" x 18". Courtesy Harold Golen Gallery.

15 Harold Golen Gallery
2294 NW 2nd Ave., 33127
T 305 989 3359
www.haroldgolengallery.com
Harold@haroldgolengallery.com
Dark & Curly. Paintings by Jason Snyder
Opening night February 12, 2011, 7:00 – 11:00 pm
February 12 – March 5, 2011
Miami Modern: Natt Reed, Aaron Marshall, Alex Meyer, Mark Pilon, El Gato Gomez, John Kisse, Sam Gambino, Michelle Bickford, Susannah Mosher, Joe Vitale, Donella Vitale, Robert Jimenez, Justin Parpan, Ken Bernstein.
Opening night March 12, 2011, 7:00 – 11:00 pm
March 12 – April 2, 2011

Ideobox Art Space
2417 N Miami Ave., 33127

InterFlight Studio
250 NW 23rd St., 33127

28 KaBe Contemporary Gallery
123 NW 23 Street. 33127

ARTDISTRICTS
FLORIDA

WWW.ARTDISTRICTS.COM

ADVERTISE HERE
info@artdistricts.com
786-274-3236



Xu De Qi, *China Flower Andy Warhol*. Photo courtesy Kavachnina Contemporary.

3 Kavachnina Contemporary
46 Northwest 36th Street, 33127
Phone 305 448 2060
gala@kavachnina.com
www.kavachnina.com
Contemporary Chinese Art: Three Artists from Shang Dong-China. Zhang Hong Mei (painting), Zeng Yi (photography), Xu De Qi (painting).
Opening: February 12, 2011, 7:00 – 10:00 pm
February 12 – March 11, 2011
Urban Dreams: Esteban Leyva, Alejandro Mendoza, Ramon Williams, Pedro Vizcaino
Opening: March 12, 2011, 7:00-10:00 pm
March 12 – April 7, 2011



Soile YLi Mayry, *Burning Heart*, 2010, oil on canvas, 43.3"x 55.1". Courtesy of Kelley Roy Gallery.

16 Kelley Roy Gallery
50 NE 29th St., 33127
T 305 447 3888
www.kelleyroygallery.com
Tue-Fri 11-5, Sat Noon-5 and always open by appointment
Soile YLi Mayry: Dream Bridge
Opening: February 12, 2011, 7:00- 10:00 pm
February 10 – 26, 2011
Pablo Cano: Incarnations of My Reality
Opening: March 12, 2011, 7-10pm
March 3 – April 2, 2011

Kunsthau Miami
198 NW 24th St., 33127

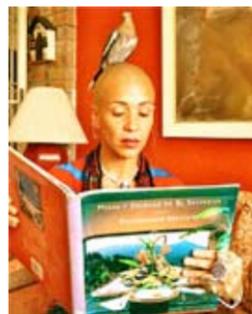
Lausberg Contemporary
1929 NW 1st Ave., 33136



Keren, *Geometry of the Body*, 2010, Museum Dar-sec Metallic Photographic Paper on Plexiglas. Copyright Keren. Courtesy Lelia Mordoch Gallery.

29 Lelia Mordoch
2300 North Miami Ave. 33127
Phone 786 431 1506
www.galerieleliamordoch.com
lelia.mordoch.gallery@gmail.com
Julio Le Parc
Opening February 12, 2011, 6:00 pm – 10:00 pm
Exhibition runs through March 4, 2011
Keren: Geometry of the Body (photographies)
Opening March 12, 2011, 6:00 pm – 10:00 pm

La Nu's Barbershop Gallery
3040 NW 2nd Ave. Suite B, 33127



Roberto Altmann, *Battaglia*, 2010, oil on canvas, 62" x 62". Courtesy of Nina Torres Fine Art.

33 LMNT
55 NW 36 St, 33127
Monday - Friday
Open to Public 11am - 7pm
Saturday 12pm - 5pm
(Open for Saturday and Thursday ArtWalks)
Arteamericas
Booth 207 – 209, March 25 – 28, 2011

MIAMI-WYNWOOD

Latin American revolution: Liset Castillo, Angel Vapor, Milcho, Tatiana Blanco
April 2 - June 20

18 Luis Perez Galeria
550 NW 29 th St., 33127

20 MAC Art Group
2727 NW 2nd Ave., 33127
T 305 572 9860
www.macartgroup.com

1 The Margulies Collection At The Warehouse
591 NW 27th St., 33127

Michael Perez Pop Art Gallery
3201 Buena Vista Blvd. # 120
Midtown, 33137



Roberto Altmann, *Battaglia*, 2010, oil on canvas, 62" x 62". Courtesy of Nina Torres Fine Art.

30 Nina Torres Fine Art
2033 NW 1st Place, 33127
Phone 305 395 3599 / 212 537 6807
Cell: 973 270 7774
www.ninatortresfineart.com
info@ninatortresfineart.com
Regular Hours: Mon-Sat 11- 5 pm. Gallery Walk 2nd Saturday 7 – 10 pm

From Italy... Roberto Altmann... 30 years
Opening: February 3, 2011, 7:00-10:00 pm
February 3 – 23, 2011
China NOW
Opening February 25, 2011, 7:00-10:00 pm
February 25 – March 10, 2011
Carnival... Alicia H. Torres Carlos Vallejo
Opening March 12, 2011, 7:00 pm –10:00 pm

O.Ascanio Gallery
2600 NW 2nd Ave, 33127

O.H.W.O.W
3100 NW 7 Ave., 33127

OnlineWall Fine Art
169 NW 36 St., 33127

MIAMI-WYNWOOD – ORLANDO



Gustavo Acosta, *The Blue Shade*, 2010, acrylic on canvas, 69" x 69". Courtesy of the artist and Pan American Art Projects.

24 Pan American Art Projects
2450 NW 2nd Ave., 33127
T 305 573 2400
F 305 573 0720
www.panamericanart.com
miami@panamericanart.com
Hours Tue-Fri 10-6 pm, Sat 12-6 pm
Gustavo Acosta: Here
Jan.5 – Feb. 26, 2011
Pablo Soria & Rusty Scruby: New Works
Opening: March 12, 2011, 6:00 – 9:00 pm / March 5 – April 2, 2011
Arteamericas
March 25-28, 2011

2 Rubell Family Collection
95 NW 29th St., 33127

23 Sammer Gallery
82 NE 29th St., 33137
T 305 441 2005
www.artnet.com/sammargallery.
html / Mon-Fri 10-6

Seth Jason Beitler
250 Northwest 23rd St., 33127

24 Bernice Steinbaum Gallery
3550 North Miami Ave., 33127

University of Miami Projects Space
2200 NW 2nd Ave., 33127

World Class Boxing
170 NW 23rd St., 33127

Wynwood Central Gallery
2242 1st Place, 33127

Yeelen Art Gallery
250 NW 23rd St., 33127

25 Zadok Art Gallery
2534 North Miami Ave
Miami, FL, 33127
T. 305 438 3737
F. 305 438 3738
info@zagallery.com
www.zagallery.com

MIAMI BEACH

see Miami – Miami Beach

NAPLES

1 Alan Brown Gallery
901 7th St. South, 34102

2 Art Modern Gallery
824 5th Ave South, 34102

3 Botero Gallery
1485 Pine Ridge Rd., 34109

4 The Darvish Collection, Inc.
1199 Third St. South, 34102

5 DeBruyne Fine Art
275 Broad. Ave. South, 34102

6 Eckert Fine Art - Naples
390 12th Ave. South, 34102

The Englishman Fine Art & Antiques
1170 Third St South, 34102

Galerie du Soleil
393 BRd. Ave. South, 34102

Gallery Matisse
1170 3rd St. South, 34102

7 Gallery Susan deWitt
5405 Taylor Rd., 34109

8 Gardner Colby Gallery I
386 BRd. Ave. South, 34102

9 Gardner Colby Gallery II
365 BRd. Ave. South, 34102

10 Harmon-Meek Gallery
599 9th St. North, 34102

HW Gallery
1391 Third St. South, 34102

11 Longstreth Goldberg
5640 Taylor Rd., 34109

12 Marianne Friedland Gallery
359 Broad. Ave. South, 34109

Marine Arts Gallery
4250 Gulf Shore Blvd. North, 34103

1 Naples Museum of Art
5833 Pelican Bay Blvd. , 34108
T 239 597 1900 / 239 597 1111
www.thephil.org
Louise Nevelson: Dawn's Forest
Thru June 30, 2011
Works by Robert Rauschenberg
Through March 20, 2011
Albert Paley Sculpture
Feb. 4 – April 17, 2011
The View Project
Through March 13, 2011

Native Visions Gallery
737 5th Ave. South, 34102

13 Rick Moore Fine Art Gallery
4230 Gulf Shore Blvd. North, 34103

Rosen Gallery & Studios
North Line Plaza
2172 J&C Boulevard, 34110

14 Shaw Gallery
761 Fifth Ave. South, 34102

15 Trudy Labell Fine Art
2425 Tamiami Trail North, 34103

The Von Liebig Art Center
585 Park St., 34102

16 Weatherburn Gallery
452 Bayfront Place, 34102

NEW SMYRNA BEACH

Arts on Douglas Fine Art & Collectibles
123 Douglas St., 32168

NOKOMIS

Elder's Fine Art & Antiques
901 S. Tamiami Trail, 34275

NORTH MIAMI

see Miami – North Miami

NORTH MIAMI BEACH

see Miami – North Miami Beach

OCALA

Appleton Museum of Art
4333 E Silver Springs Blvd., 34470
www.appletonmuseum.org
Pan Magazine: 1895-1900
Through April 10, 2011
Beyond Soho: The Abstractions of Michael Fellerman
Through March 27, 2011
Visions of the Gulf: Christopher Still and Carlton Ward, Jr.
Through March 20, 2011

Robert Slack Fine Art
3060 SW 53rd St., 34474

ORLANDO

Baterbys Art Auction Gallery
9101 International Drive, 32819

Bold Hype
1844 East Winter Park Rd., 32803

City Arts Factory
29 South Orange Ave., 32801

Clay Bodies Gallery
801 Virginia Dr., 32803

Comma Gallery
813 Virginia Dr., 32803

Creative Spirit Art Gallery
820 Lake Baldwin Ln., 32803

Galleria Portofino
5601 Universal Blvd., 32819

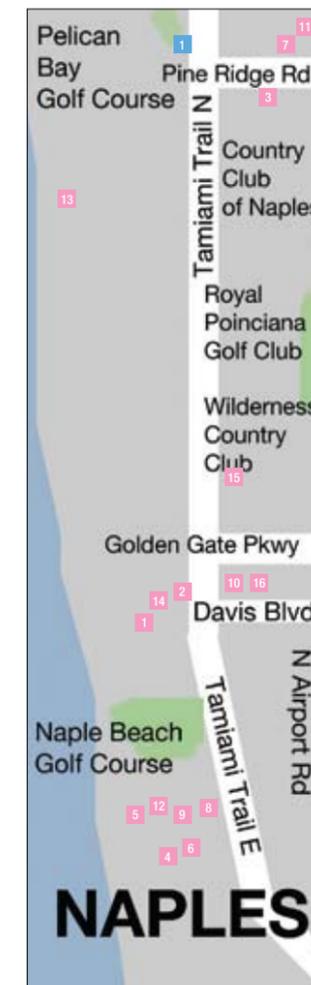
Gallery Q
29 South Orange Ave., 32801

The Grand Bohemian Gallery
325 South Orange Ave., 32801

Mennello Museum of American Art
900 East Princeton St., 32803

Millenia Fine Art
555 S. Lake Destiny Drive, 32810

Orlando Museum of Art
2416 North Mills Ave., 32803
American Visions: Changing Viewpoints
Through May 5, 2011



XX-XY/Gender Representation in Art
Through June 5, 2011

Suz Letzig Gallery
1212 Woodward St., 32803

Wyland Galleries of Florida
170 Sunport Lane, 32809

ORMOND BEACH

■ **Ormond Memorial Art Museum and Gardens**
78 East Granada Blvd., 32176

PALM BEACH

1 **A.B. Levy**
211 Worth Ave., 33480

Arcature Fine Art
318 Worth Ave., 33480

Art Wise International
350 S. County Rd., 33480

Balatro Gallery
408 Hibiscus Ave., 33480

DTR Modern Galleries
345 Worth Ave., 33480

2 **Edward and Deborah Pollack**
205 Worth Ave., 33480

Galeria of Sculpture
11 Via Parigi – Worth Ave., 33480

3 **Gallery Biba**
224-A Worth Ave., 33480

4 **Gasiunasen Gallery**
415 Hibiscus Ave., 33480

Gavlak Gallery
249 B Worth Avenue, 33480

5 **Hangen Thompson Gallery**
326 Peruvian Ave., 33480

6 **Holden Luntz Gallery**
256 Worth Ave., 33480

7 **Irving Galleries**
332 Worth Ave., 33480

John H. Surovek Gallery
349 Worth Ave., 33480

Liman Gallery
139 North County Rd., 33480

Michali Gallery
440 North County Rd., 33480

Mulry Fine Art
139 North County Rd., 33480

Phillips Galleries
336 Worth Ave., 33480

Present Global Art Gallery
5301 South Dixie Highway, 33405

8 **Russeck Gallery**
203 Worth Ave., 33480

Select Fine Art
339 Worth Ave., 33480

Society of the Four Arts
2 Four Arts Plaza, 33480

9 **Wally Finlay Galleries International, Inc.**
165 Worth Ave., 33480

Whitehall Flagler Museum
One Whitehall Way, 33480

Zaras Antiques
334 Worth Ave., 33480

PALM BEACH GARDENS

Onesimo Fine Art
4530 PGA Blvd., 33418

Studio E. Gallery
4600 Pga Blvd., 33418

PEMBROKE PINES

The Art Gallery – Broward College
7200 Pines Blvd., 33024

PENSACOLA

■ **Pensacola Museum of Art**
407 S. Jefferson St., 32502
T 850 432 6247
F 850 469 1532
www.pensacolamuseumofart.org

Visual Arts Gallery - Junior College
1000 College Blvd., 32504

PONTE VEDRA

Margo Buccini Paintings
P.O. Box 2232, 32004
Stellers Gallery of Ponte Vedra
240 A1A North, 32082

SAFETY HARBOR

Syd Entel Galleries
247 Main St., 34695

SANFORD

Jeanine Taylor Folk Art
211 East First St., 32771

SANIBEL

BIG ARTS CENTER
900 Dunlop Rd. 33957

SANTA ROSA BEACH

Weatherall Fine Art
3730 Scenic Highway 30-A West, 32459

SARASOTA

Allyn Gallup Contemporary Art
1419 5th St., 34236

Art Center Sarasota
707 North Tamiami Trail, 34236

Art Uptown Gallery
1367 Main St., 34236

The Collectors Wall
4976 South Tamiami Trail, 34231

Crissy Galleries
640 S. Washington Blvd., 34236

Dabbert Gallery
76 South Palm Ave., 34236

Elizabeth Rice Fine Art
1467 Main St., 34236

Galleria Silecchia
12 S. Palm Ave., 34236
20 S. Palm Ave., 34236

Hodgell Gallery
46 Palm Ave. South, 34236

Howard Schickler Fine Art
PO Box 49227, 34230

■ **The John and Mable Ringling Art Museum**
5401 Bay Shore Rd., 34243
T. 941 359 5700
www.ringling.org
20th Century Abstraction from the Ringling Collection
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Gardens in Perpetual Bloom: Botanical Illustration in Europe and America 1600 – 1850
Through April 24, 2011

Katherine Butler Gallery
1943 Morrill St., 34236

Museumpiece Inc.
P.O. Box 20309, 34276

Paradise Gallery
5670 Palmer Blvd., 34232

R & R Bond Galleries
18 South Blvd. of the Presidents, 34236

ST. AUGUSTINE

Absolute Americana Art Gallery
77 Bridge St., 32084

Brilliance In Color
25 King St., 32084

ORLANDO – ST. PETERSBURG

Butterfield Garage Art Gallery
137 King St., 32084

City Gate Gallery
1 St. George St., 32084

Coleman Gallery
65 King St., 32084

Crooked Palm Gallery
75 King St., 32084

Cutter & Cutter Fine Art Galleries
120 Charlotte St., 32084

Galeria Del Mar
9 King St., 32084

The Gallery at Screen Arts
228 W. King St., 32084

The Imaginarium
8 Cathedral Place, 32084

■ **Lightner Museum**
75 King St., 32804

Love's Art Emporium
8 Cathedral Place, 32084

Mullet Beach Gallery
51 Cordova St., 32084

Rembrandtz
131 King St., 32084

Sydney Mckenna Gallery
5 Inlet Pl., 32080

ST. PETERSBURG

Crystal Mirage Gallery
800 2nd Ave. NE, 33501

Florida Craftsmen Gallery
501 Central Ave., 33701

■ **Florida International Museum**
244 Second Ave. North, 33701

Morean Arts Center
719 Central Ave., 33701

■ **Museum of Fine Arts**
255 Beach Dr. N.E., 33701

Nancy Markoe Gallery
3112 Pass-A-Grille Way, 33706

Nestor Haverly Gallery
25 2nd St. North, 33701

Red Cloud Indian Arts Gallery
208 Beach Drive N.E., 33701

■ **The Salvador Dali Museum Collection**
One Dali Boulevard, 33701
T 727 823 3767
F 727 894 6068
www.salvadoralimuseum.org

ST. PETERSBURG – VERO BEACH

info@salvadoralimuseum.org
Mon-Wed 10-5:30, Thu 10-8, Fri-Sat 10-5:30, Sun 12-5:30

Shapiro's at BayWalk
185 Second Ave. N., 33701

St. Petersburg Clay Company
420 22nd St. South, 33712

Studio Encanto
209 First St. NE, 33701

STUART

Profile International Galleries of Fine Art
3746-48 East Ocean Blvd., 34996

Ron Renner Gallery
649 SE Central Parkway, 34994

SUNRISE

Louis J. Dianni Antique Marine Art
1304 SW 160th Ave., 33326

SURFSIDE

Lions Gallery
9300 Harding Ave., 33154

TALLAHASSEE

Capitol Complex Galleries Florida Dept. of State
400 S. Monroe St., 32301

LeMoyné Art Foundation
125 N Gadsden St., 32301

■ **The Mary Brogan Museum of Art and Science**
350 S. Duval St., 32301

■ **Museum of Fine Arts – Florida State University**
250 Fine Arts Building, 32306

TAMPA

Bleu Acier
109 West Columbus Dr., 33602

Brad Cooper Gallery
1712 E 7th Ave., 33605

Clayton Galleries
4105 South MacDill Ave., 33611

■ **Florida Museum of Photographic Arts**
200 N. Tampa St., 33602

Gallery Hoffman Porges
1907 East 7th Ave., 33605

VERO BEACH



Adriana Bitter, Apples and Wine, watercolor, Courtesy Artists Guild Gallery.

1 **Artists Guild Gallery**
Cooperative gallery of 21 artists
1974 14th Avenue, 32960
Phone 772 299 1234
www.artistsguildgalleryverobeach.com/
Hours: Monday-Friday 10:00-5:00

Saturday 10-3:00, and by special appointment
Golden Times: Watercolor and Oil Paintings by Adriana Scalandre Bitter
Opening: Fri March 4, 2011, 5:00 – 8:00 pm (Coinciding with 14th Avenue's Gallery Stroll)
March 1 – 31, 2011

New works by other Gallery Artists and Consignors will also be on display.

Native American Fine Art
4402 Via Del Villetti Drive, 34293

Venice Gallery & Studio
237 Warfield Ave., 34295

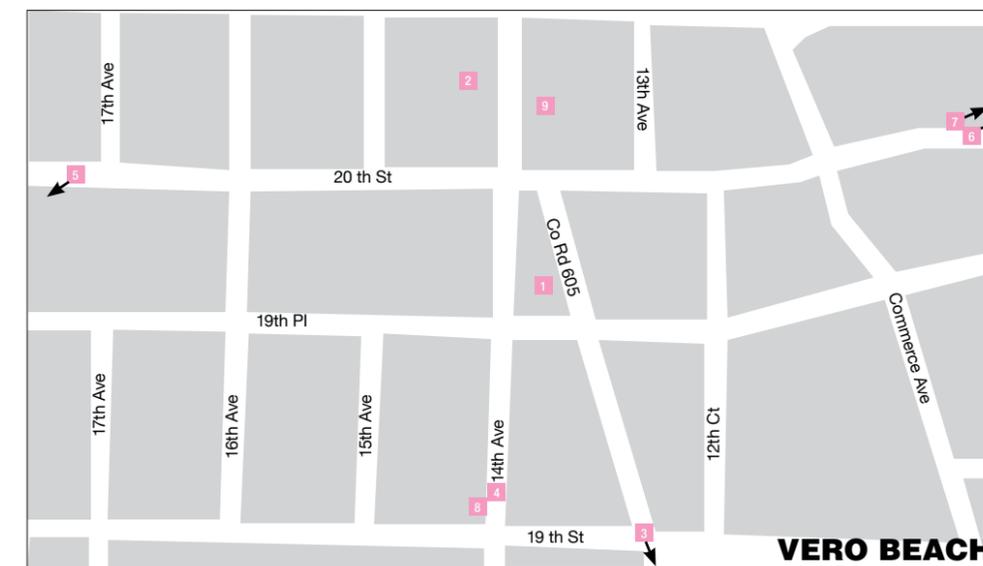


2 **Cultural Council of Indian River County**
2041 14th Avenue, 32960
Phone 772 770 4857
info@cultural-council.org
www.cultural-council.org
3D District's First Friday "Gallery Stroll," 1st Friday of the month, 5:00 - 8:00 pm.



Deborah Gooch, Who's Grown-up Now. Courtesy of 1090 Art Gallery.

3 **1090 12th Gallery**
1090 12th Street, 32960
Phone 772.501.6836 / 786.227.3481
1090artgallery@gmail.com
www.1090artgallery.blogspot.com
Deborah Gooch: Recent Work
The exhibition runs through February 20, 2011





Gallery view. Photo courtesy of Gallery 14.

4 Gallery 14
1911 14th Avenue, 32960
Phone 772 562 5525
www.gallery14verobeach.com
Wed. – Thu. 10am-5pm
Fri. 10am-8pm & Sat. 10am-2pm
Fabulous February: Works by Alana Drew, Sloane Keats, Bob Richardson. Also Gallery 14

artists: *Edgardo Abello, Lila Blakeslee, Barbara duPont, Mary Ann Hall, Virginia Knapp, Barbara Landry, Deborah Morrell Polackwich, Dorothy Napp Schindel* and work by on-going exhibiting artists: *Francis Mesaros, Minakshi De, Carol Staub, Carole Keller and Viola Pace Knudsen.*
Opening: Feb. 4, 5:00 – 8:00pm
Feb. 2 – 25, 2011

SMALL is Big! Edgardo Abello, Lila Blakeslee, Barbara duPont, Mary Ann Hall, Virginia Knapp, Barbara Landry, Deborah Morrell Polackwich, Dorothy Napp Schindel and ongoing exhibiting artists: *Francis Mesaros, Minakshi De, Carol Staub and Carole Keller.*
Opening: Fri. March 4, 5:00 – 8:00pm
March 2 – 26, 2011

5 Indian River Charter High School
6055 College Lane, 32966
Phone 772 567 6600
www.irchs.org

6 Koman Fine Art
3225 Cardinal Drive, 32963



Kathy Ferrell, *Splash.* Courtesy Palm House Gallery.

7 Palm House Gallery
3227 A Ocean Drive, upstairs, 32963
Phone 772.231.6816
www.palmhousegallery.com/
Exhibits & Classes by Member Artists. Hours by chance or by appointment
Visit our website to see our complete schedule of classes, exhibitions, workshops and events.



Gallery view. Courtesy Tiger Lily Studio & Gallery

8 Tiger Lily Studio & Gallery
1903 14th Avenue, 32960
Phone 772.778.3443
www.tigerlilyvero.com



Painting by Doug Leman. Courtesy Tulaa Gallery.

9 Tulaa Gallery
2036 14th Avenue, 32960
Phone: 772.778.8830



Andy Warhol, *Paul Jenkins, 1979,* acrylic and silkscreen on canvas, 40" x 40". Butler Institute of American Art. Gift of Paul and Suzanne Donnelly Jenkins. Photo courtesy Vero Beach Museum of Art.

10 Vero Beach Museum of Art
3001 River Park Drive, 32963
Phone 772 231 0707
www.verobeachmuseum.org
CELEBRATING 25 YEARS: Sculpture from the Permanent Collection
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AMERICAN MASTERWORKS: 150 Years of Painting from the Butler Institute of American Art
Through May 22, 2011
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Through May 22, 2011
Vero Promises
Through April 24, 2011

Vero Beach Art Club
3001 Riverside Park Drive, 32963
(772) 231-0303
www.verobeachartclub.org

WELLINGTON

Bruno Publishing
873 Lake Wellington Dr., 33414

WEST PALM BEACH

1 Ann Norton Sculpture Gardens
253 Barcelona Rd., 33401

The Armory Art Center
1700 Parker Ave., 33401

Eaton Fine Art, Inc.
435 Gardenia St., 33401

2 Historical Society of Palm Beach County
300 N. Dixie Highway, 33401

Legacy Fine Art
330 Clematis St., 33401

11 Mary Woerner Fine Arts
3700 S Dixie Highway # 6, 33405

VERO BEACH – WINTER PARK

3 Norton Museum of Art
South Olive Ave., 34108
T 561 832 5196
F 561 659 4689
www.norton.org
museum@norton.org
Tue-Sat 10-5, Sun 1-5

Ralph Cowan Studio
243 29th St., 33407

12 Red Dot Contemporary
3508 South Dixie Highway, 33405

4 South Florida Science Museum
4801 Dresher Trail North, 33405

WESTON

Fine Art Acquisitions
318 Indian Trace, 33326

WILTON MANORS

Ellen Charapko Gallery
2374 Wilton Drive, 33305

WINTER GARDEN

Winter Garden Heritage Foundation
1 Plant St., 34787

WINTER HAVEN

Ridge Art Association
210 Cypress Gardens, 33880

WINTER PARK

Albin Polasek Museum & Sculpture Gardens
633 Osceola Ave., 32789

Cornell Fine Arts Museum – Rollins College
1000 Holt Ave., 32789

Frames Forever & Art Gallery
941 Orange Ave., 32789

Fredlund Wildlife Art Gallery
528 Park Ave. South, 32789

Maria Reyes-Jones Gallery
1562 W. Fairbanks Ave., 32789

McRae Art Studios
904 RailRd. Ave., 32789

Morse Museum of American Art
445 North Park Ave., 32789

Timothy's Gallery
236 Park Ave. North, 32789

The Villa Fine Art Gallery
316 N. Park Ave., 32789

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Erik Speyer Studio
Esteban Blanco Art Studio
GPeralta Fine Arts
Luis Fuentes' Radical Art Spot
Madero Art
MANO Fine Art Studio & Project Space

Miami Art Club
Nestor Arenas Art Studio
Matthew Miller Nickel Glass Studio
Onate Fine Art
Rafael Consuegra/Caudart Gallery & Studio
Ray Azcuy Art Studio
Romero Hidalgo Artists' Studios
Tropical Art Gallery@Palmetto Rug
The Young Artists Academy
The Warehouse/Roberto Bilbao
Valmar Design Gallery



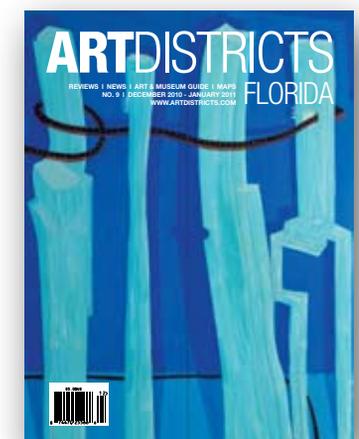
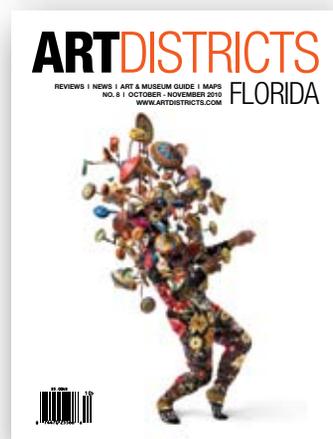
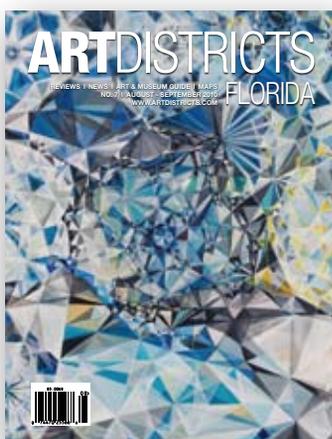
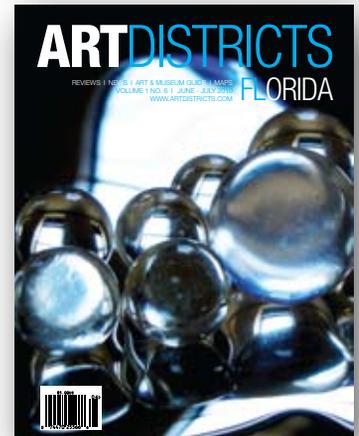
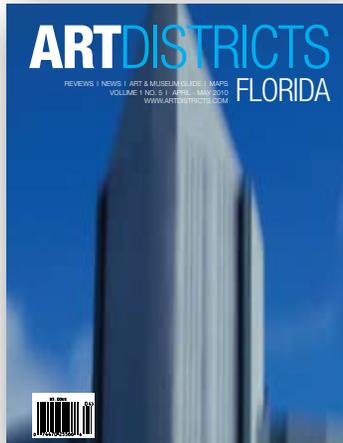
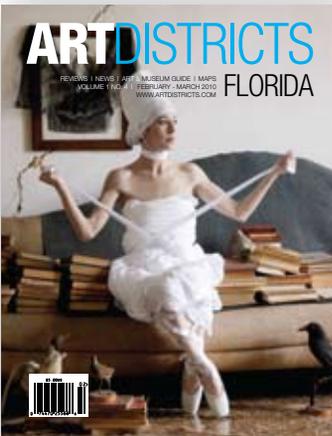
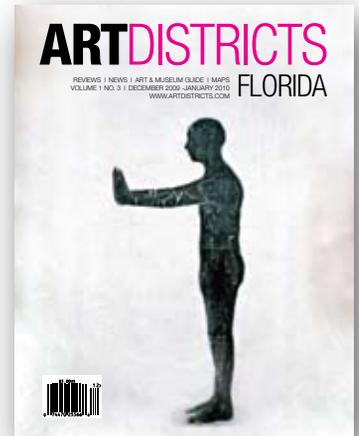
Most studios located off of SW 75 Ave
between Bird Road & SW 48 St
For info call 305.467.6819
www.thebirdroadartdistrict.com
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Bird Road Art District

This even will be held on Saturday, February 19th and Saturday, March 19th



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