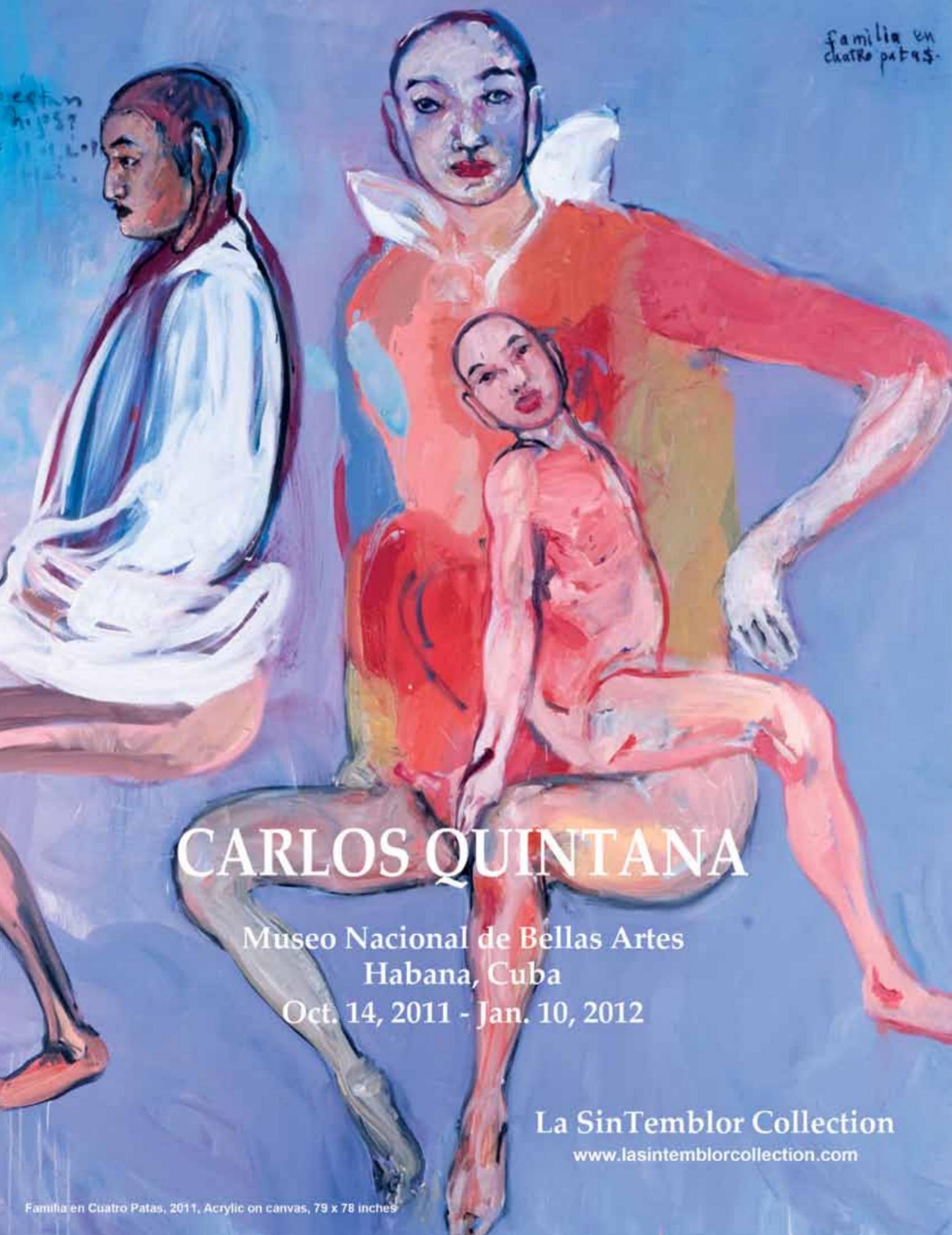


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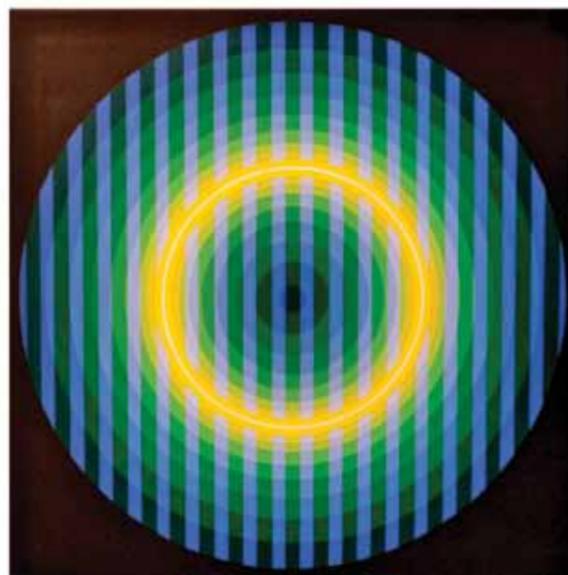
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Horacio Garcia Rossi, "Color Light #2", 1993,
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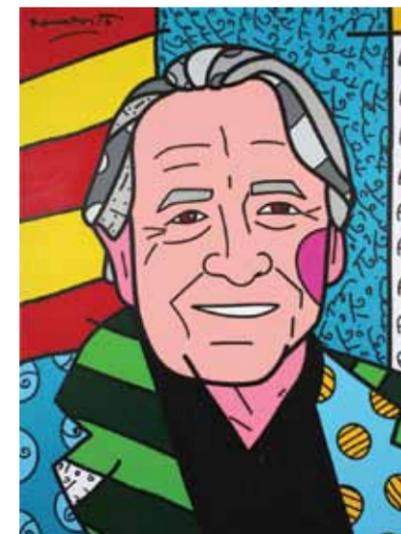
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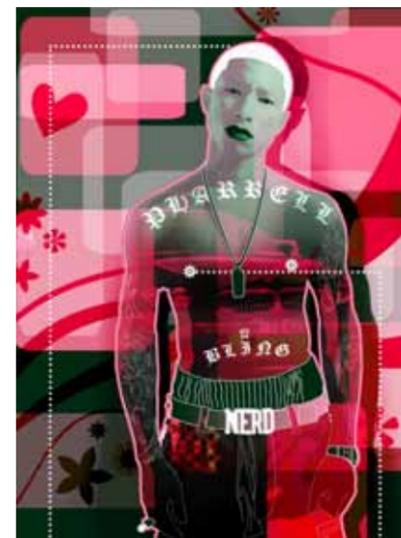
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Vince Fraser. *Bling Pop (detail)*, 2006-2007. On view through August 14, 2011 at The John and Mable Ringling Museum of Art in Sarasota, Florida as part of the exhibition "Beyond Bling: Voices of Hip-Hop in Art." Courtesy of the artist.
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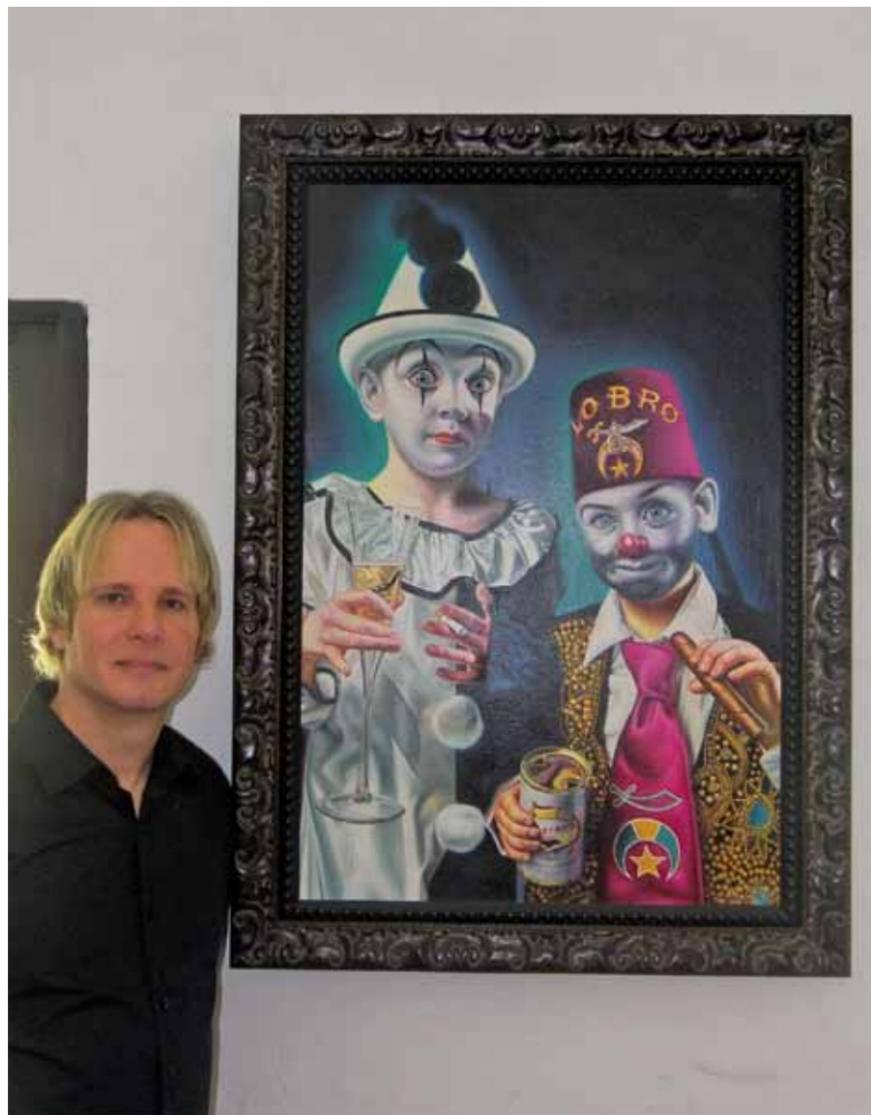
WYNWOOD, The Art Magazine

POP SURREALISM IN MIAMI

An Interview with Harold Golen

Harold Golen could fall victim to a great deal of presumptions, especially running a gallery specializing in a distinctive facet of Pop art. Yet since 2008, the Harold Golen Gallery in Wynwood has been the singular source of whimsical but thought-provoking fine art and publications in the vein of Pop Surrealism. But Golen's background and creative pursuits reach further back than the recent, meteoric rise of Miami's version of Chelsea (New York). In this interview, Golen describes the origins and path of Pop Surrealism and what lies ahead as Miami continuously develops its visual arts identity.

By Shana B. Mason



Harold Golen with *Raising the Brow*, by Ron English, which is part of his collection.

Shana B. Mason - To begin, how did it begin?

Harold Golen - I had a store on South Beach that I opened in 1996 and sold in 2006. Its name was Pop. I had collectibles and clothing and real funky stuff. I would go to the Fashion Expo, called Magic, in Las Vegas every year, and I would see all the latest hip artists who were doing work for t-shirts, like Shepard Fairey. I was buying work from him. Even before he started his line, he would put his stickers up everywhere, and that's how he got noticed. I was starting to get into these new artists.

S.B.M. - When you say 'new stuff,' did it revolve around Pop or did it have its own lilt? Pop in the general sense is Warhol, Lichtenstein, etc. You must have seen something unique that you liked.

H.G. - I really liked vintage, really good work in the sense of the 50s and 60s cartoons such as the work of Shag, Tim Biskup, and Mark Ryden. I started getting really excited about it. I said, 'Oh, look! There's some cool stuff coming out of the art world, finally!'

S.B.M. - Is there an outlet for this? Hi-Fructose Magazine is the most well-known media source, and then there's Juxtapoz Magazine, which borders on street art.

H.G. - Well, *Juxtapoz* [at] first was the one showing this type of art called Pop Surrealism. *Juxtapoz* was started by



Scott Scheidly, *Allegory of Free Masonry*, Oil on Board

Robert Williams [of the ZAP Collective, known for his take on underground art]. He was promoting this type of work originally called 'low-brow.' It started with custom-car culture, like pinstriping, which started becoming popular again. And artists started going in other directions, such as being influenced by paint-by-numbers, of course comic book art, Black Velvet paintings, TV memorabilia, vintage collectible toys from the mid-century, and illustration art. It's all the ephemera that was considered garbage. Pop Surrealism, I probably started hearing that term in 2005–2006. Here you had fine oil painters and sculptors, people who work in the Old World techniques.

It hadn't been popular for quite some time to work in traditional media. It was Pop imagery used in a Surrealist-type way. It made sense to me. *Hi-Fructose* started a better quality magazine just focusing on Pop Surrealism. The thing is, the underground is becoming mainstream now.

S.B.M.- There seems to be a push here in Miami to have a lot of cerebral, intellectual, conceptual art. But you're keeping it real, so to speak.

H.G. - Not to say anything bad about conceptual art; but sometimes it does not appreciate craftsmanship. It's more



Pop Surrealist artist Ron English with his mural *Guernica* outside Harold Golen Gallery.



Pooch, *Thrill Ride*, acrylic on Board

about appreciating the concept. It doesn't really need to be produced. This is reactionary to where it's the subject matter, the technique, the color, but relating to this generation from mid-century until the 21st century. Pop Surrealism has gone off in different directions: there are people who do the goth-looking 'dark side' (with a slight whimsical quality), then you have the 'cute' direction, very girly.

S.B.M. - *In the spirit of Harajuku.*

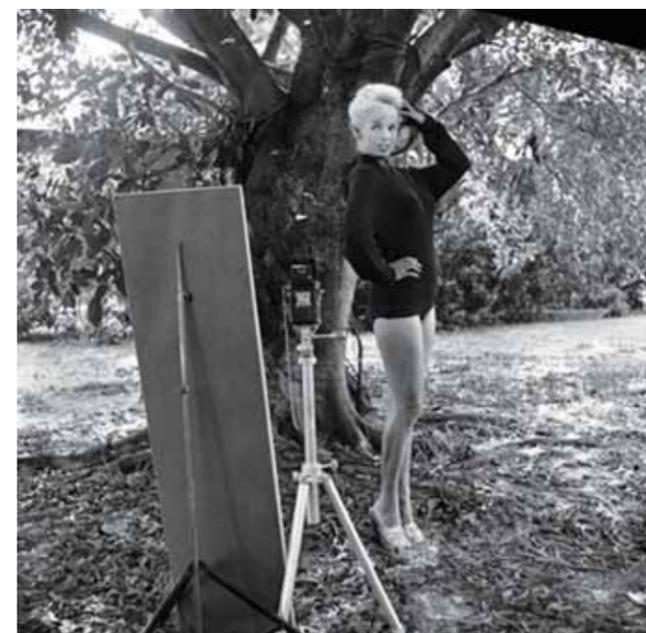
H.G. - Exactly. Then there's a Tiki movement, lounge imagery. There's a Mod direction, a tattoo direction, space-age. However, street art is popular now; it started with graffiti with Pop Surrealists doing outdoor murals mixed with the urban. I know that art will evolve—the art that I show will evolve—but the art I show will always have a whimsical, colorful, twisted quality. I started in 2007 with any artist who would show with me, considering I was a gallery coming from nowhere.

S.B.M. - *I understand that the original gallery existed elsewhere in Wynwood.*

H.G. - It was on 29th Street and 6th Avenue. It was about 4–5,000 square feet. I did it in an ultra-mod style. Unfortunately, in December (of '07), there was a huge fire from the re-done electrical work. That set me back quite a bit. I had to go into a temporary space to gather myself. Later I had an offer to buy the building. I sold it, and I've been renting this 850-square-foot space starting, I think, in January 2009. The location here is much better.

S.B.M. - *It must have been a real throwback to start over again during the economic meltdown.*

H.G. - It was my opportunity and I took it.



Bunny Yeager Self Portrait (1, 11, 5, 3) Silver Gelatin Photographic Print Framed with UVA Protective Plexiglass and Archival Paper.



S.B.M. - *Tell me about your own collection.*

H.G. - I have a fantastic collection of Pop Surrealist art. I bought it when it wasn't rock-bottom prices but just at the point of becoming expensive. There's no way I could afford my collection now! I do have a large collection of vintage illustration art. Then I have some antique pieces, but mostly Pop Surrealism.

S.B.M. - *So what's next for you?*

H.G. - I've been given a great opportunity to be the go-to gallery in Miami for original photographs from Bunny Yeager. She's been working since the 1950s, taking the famous Bettie Page photos in Miami. It used to be all about Page, but this next show I'm doing is all about her [Yeager]. She's 81 years old and she chose the images.

I want to be cutting-edge, but I do have to like what I'm showing. Sometimes I think that my work doesn't have the sophistication of other galleries, but that's not what I'm about. Most of the stuff at Art Basel, I don't understand it. It's just a re-hash of this style and that. I still appreciate colorful, whimsical, twisted things. I'm open to anything; it just has to suit me. ■

Harold Golen Gallery is located at 2294 NW 2nd Ave. Miami, Florida 33127. www.haroldgolengallery.com
harold@haroldgolengallery.com

Shana B. Mason is a South Florida-based art critic and consultant. She pursued an M.A. with a focus on Modern and Contemporary Art from Christie's Education in London.

THE CHILL CONCEPT AT HARDCORE: A CONTEMPORARY EVOLUTION

In Conversation with Andreína Fuentes

Established in 2005 by Venezuelan artist and museologist Andreína Fuentes, also known by her pseudo name, Nina Dotti, Hardcore Art Contemporary Space has become a stronghold within the ever-growing, progressive Miami art scene. Six years after its inauguration, HACCS is relocating to a new space and undergoing a re-inventive phase that will transform the art gallery into “a hub of sensorial exploration.” *The Chill Concept at Hardcore* will be a multi-functional space offering an urban retreat for people to unwind and reconnect with themselves. With the launch date set for this summer 2011, I sat down with the effervescent Andreína Fuentes for an inside look at what she has in store for Wynwood.¹

By Carolina González

Carolina González - I'd like to start by asking you about your career as an artist working under the name Nina Dotti. How did this name come about?

Andreína Fuentes - My nickname is 'Nina,' which came about as any other nickname would. Dotti was influenced by Tina Modotti, who was a pivotal photographer during the Mexican Revolution and was responsible for what nowadays are regarded as some of the most controversial and groundbreaking images of the time. There is a paradox in art known as “The Modotti Paradox.” Basically, Tina reached a point in her career in which she threw her camera into a river and declared that art cannot transform communities. Needless to say, in the art world, when you manage to change a community, you have conquered the Modotti paradox. I have always dedicated myself to socially relevant art and the impact of art on society.

C.G.- Your career as an artist began after you were already an established curator. What is your background and formal training?

A.F.- I worked for many years in Venezuela; I managed an art foundation for ten years and then went on to work at Museo Jacobo Borges, which was located in a dangerous part of town. Working there really instilled in me a sense of community because people looked out for one another. I would receive calls from the locals telling me not to leave the museum at such and such a time because there were violent outbreaks on the streets, and things of that sort. These were the same people who would come to the seminars we offered at the museum. Those years were incredibly important in my career. We managed to do a lot of work for the local community through the programs we offered.

I was also lucky enough to work with Sofia Imber (who is one of the most influential female journalists and supporters of contemporary art in Venezuela and Latin America) and her daughter, Adriana Meneses. Together, Adriana and I took on many anthropological projects. Needless to say, I



Andreína Fuentes. Founder and director of Hardcore Art Contemporary Space in the Wynwood Art District (Miami). All images are courtesy of Hardcore Art Contemporary Space.



Hardcore new building located at 70 NW 25th Street. Wynwood Art District.

learned a lot while working with both women. In fact, during that time I did a show at the CELARG (Centro de Estudios Latinoamericanos Rómulo Gallegos) in Caracas in 2004 called “Album de Bodas” (“Wedding Album”) which dealt with gay marriage. It was then that I began to produce works under the name Nina Dotti, which allowed me to separate myself from the role of an established curator.

C.G.- The idea of presenting your work under a pseudo name goes hand-in-hand with the theme of identity and the multiple roles women play in society. How have the multiple roles in your life affected your art?

A.F.- I began to use the name Nina Dotti because I needed to be able to create work uninfluenced by my career as a curator and museum director. At the time, it wasn't praised to be active as an artist, curator, museum director part-taking in symposiums, and so on. A curator friend of mine encouraged me to take on a pseudo name, and I did. It could be said that the notion of multiple roles is an intrinsic part of my career as an artist.

I have an upcoming exhibition at Galerie 13 in Paris, with whom I have been exhibiting for the past four years, called “PMS I Love You.” It ironically does not have anything to do with premenstrual syndrome, but rather with the different stages in a woman's life: Princess, Mother, Superwoman. It is all about the interaction and coexistence of these three roles within us.

C.G.- It is my understanding that the New Media Festival, which you began in 2006 as a platform for alternative forms of expression, will also be expanding this year. Can you elaborate on the project?

A.F.- I am a member of the Miami Art Dealers Association (MADA). We made a collective decision to launch the festival through the association. HACCS will be a participant, and I will be responsible for organizing the events, but it will no longer be on a small scale. There are approximately fifteen galleries that will be participating in this year's festival. By doing this we are making it a more prominent cultural event that could even be eligible for funding and/or grants from the City of Miami.

C.G.- What are the goals of the Miami Art Dealers Association (MADA)?

A.F.- Our goal is to instill a sense of community. We have a motto: “Go Local.” We want to focus the attention of Florida museums and organizations on the local art market. There is no reason why works should be acquired outside this market. With that said, we will be establishing a “Curator's Day” in which we will invite all the museum curators to tour the different galleries. Each month we will be showcasing three or four artists' portfolios. The objective is to establish a sense of camaraderie among the galleries and to propel this art community to the next level.

One of our immediate projects is actually already underway. We have teamed up with Educating Tomorrow to



1.



2.



3.



4.



5.

create a series of workshops that will serve to teach local unemployed individuals how to provide basic services that the galleries need. For example, how to build crates, install shows, prep works for travel—in short, all the services we as galleries need. That way we will be creating jobs for the local community, which is in desperate need of employment. The first workshops will take place in the summer.

C.G.- *Let's discuss your newest project - The Chill Concept. Did this concept begin to develop prior to moving spaces? Or was it triggered by this new phase HACS is entering?*

A.F.- It began before. In fact, we have always had the initiative to launch interactive spaces. In 2005, when we opened Hardcore Art Contemporary Space, it was a space focused on art and design. We dedicated the entire front section of the gallery to textile works and original designs by artists. I was sure it would be a hit! We offered clothing and accessories made by artists (alongside their artwork), but no one bought a thing. This area is booming now, but in 2005 when I tried to launch that concept, it just didn't work. But I think that now people are more comfortable in Wynwood—with Gallery Walk, the different restaurants, boutiques, and with the presence of a strong art scene—this community is ready for new and challenging spaces. I think the time has come for people to integrate art into their daily lives. Art is no longer a foreign concept that caters to an exclusive group of individuals and collectors. Art should be interactive. It forms part of you as an individual and vice versa. That has always been my philosophy, and that is what we will be offering at *The Chill Concept*.

C.G.- *Can you elaborate on the metamorphosis of HACS into The Chill Concept?*

A.F.- My way of experiencing life has changed throughout the years. There aren't many places that are conducive to the "Super Woman" lifestyle. I have children that are entering their early teens, so I am a mother, but I am also an artist, an established professional, a daughter, a friend—the list is endless. I wanted to create a visually and emotionally stimulating space where people of all ages could come and reconnect with themselves, a place where all the roles in their lives exist at once. *The Chill Concept* is a holistic approach to this; it brings together a teahouse, an interactive event space, a gallery space, a media lounge, and many other cultural components for people to enjoy. This will be a space centered around flexibility. This is extremely important because it is what will allow us to offer such a diverse program (of exhibitions, events, and lectures). The structural design of the new space is going to be very dynamic. We are going to install a series of movable walls that will allow us to constantly transform the space to suit each event's needs, whether it be an exhibition, lecture, healing workshop, or yoga class.

C.G.- *What are some of the highlights we should look forward to?*

A.F.- For this project I have put together a list of principles that are conducive to the enjoyment of life: Openness, Energy, Positivity, Creativity, etc. The idea is to create a roster of events,

both weekly and monthly, that cater to these different principles and enrich our experience of life. We will be offering everything from life coaching and wellness classes to private parties and spiritual retreats. We will also have some permanent features, the main one being the Tea Bar that will offer and educate people on Teahouse culture, which is not popular here in the U.S.

Another concept that I fell in love with on a recent trip is something I'm calling "The Book Lover's Soul Match," where someone can pair up with a complete stranger based on common literary interests. There will be a board where anyone can post the book they are currently reading so if someone else is also interested in said book they can meet up. It's all about creating a sense of community, and with that comes many things.

C.G.- *How will this new endeavor change HACS as a gallery, and moreover how will it affect the art exhibited?*

A.F.- At the core, we are still the same. Throughout the years, we have established strategic associations and business relations with other galleries in New York, Shanghai, Paris, Caracas, and Bogota. These ties allow us to exhibit our artists internationally, and to keep our roster of artists fresh. We will continue to exhibit our represented artists locally, which is a group of approximately ten artists. We will also continue to participate in art fairs and will be active members of the Miami Art Dealers Association. I will venture to say that our presence within the art community will actually be reinforced. We have reached a point in our gallery's history where we need to explore and expand. *The Chill Concept* allows us that flexibility. Our dedication to our artists is unwavering, to the point where some of them will even be involved in the creation of the space, creating site-specific pieces that will act as space dividers, etc. The entire space will serve as a dynamic, ongoing installation or performance of sorts. ■

¹. This interview took place in May 2011.

Hardcore Art Contemporary Space is located at 70 NW 25th Street, Miami, FL. 33127. Phone 305 984 0650/ 786 319 0162 / 305 915 1957 / www.hardcoreartmiami.com hardcoreartcontemporary@gmail.com

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OPPOSITE PAGE:

1. Production images of "(re-) Creating History", a project by Allard van Hoorn, which was conceived and coordinated by Hardcore Art Contemporary Space and Arts Connections in August 2007. Photo: Lili(ana)
2. Jonathan Rockford's project at New Media Festival 2010
3. *Grimanesa Amoros, You cannot feel it...I wish you could, 2000 - 2003*. Installation view at Hardcore in 2008. Photo Lili(ana)
4. Purging Flags, "Love Letters" exhibition at HACS, 2006
5. The Chill Concept@Hardcore Art Contemporary Space, summer 2011.



Obscure Lines Between Fact and Fiction, 2010, oil enamel on canvas, 135" x 90"

MARCUS ANTONIUS JANSEN EXHIBITS IN FORT MYERS

By Irene Sperber

Fort Myers artist Marcus Jansen describes his paintings as a “puzzle designed for people with critical thinking.” He clearly is an artist for the modern urban condition.

Attracted by traditional landscape artists but inclined to relate vividly to the urban landscape, he has an instinct that relays a suggestion of aerosol art’s strong, dynamic contemporary energy. A native of New York City, it is evident Jansen’s original hometown has made an indelible mark on his expressive psyche. Aerosol artists were making the leap from street “writers” to recognized gallery personalities at the time young Marcus was riding graffiti-laden trains moving around a city rife with museums, galleries, and all things evocative.

Design school in Germany, a stint in the Middle East’s Desert Storm War, and an assemblage of musically artistic family members molded Jansen’s varied and colorful life from which to create a social commentary on war, trauma, culture, style, and relationships. It is obvious from the canvases that Jansen is not a wilting violet: strong, confident lines pepper

the work, with concern for the violence and decay of nature, man, and our urban culture. The complexity of multi-tiered symbolism takes time to decipher, with an array of iconic images presented in each “story.” You can physically see the influence of various life stages intermingling as Jansen weaves together a quilt from his intellect and experience. His sharp eye sees meaning in all things: reflection, texture, color, shape, movement, mood, gesture, emotion—all collide in the complicated street life ambience. A wide array of images may be depicted, and often a single object . . . gas pump, lone street light, or spray can.

Marcus Jansen references *The Wizard of Oz* in several strong pieces. The movie debuted after the onset of the Depression, and in essence commented on economic decline, as this painter is doing today. The five movie characters were purported to represent parts of America. You can see these alluded to in *In Search of a Heart* (shown in the Fort Myers exhibition), *E Pluribus Unum*, and *Creeping Obstacles in Kansas*.

Termed “the Father of Modern Urban Expressionism” by Jerome Donson, curator of the prestigious Vanguard Exhibition and a Rockefeller Fellow at the Museum of Modern Art, Mr. Jansen can be tough to pigeon-hole. When perusing reviews and information, one cannot help but notice the art community trying to pin him down: Urban-Socio political, urban landscape painting, shades of the Ash Can School, Urban Graffiti, German Expressionism, abstraction, Synthetic Cubism, post modern, neo-realism; even Hopi influences have been recognized.

Jansen says he “does a lot of research about what is happening.” The piece *Obscure Lines Between Fact and Fiction* “was motivated by increased surveillance in the world.” All his paintings have a double meaning.

His latest solo exhibition in Florida, “A Painter’s Allegory,” was on view through May 27th at the stunningly restored Sidney & Berne Davis Art Center. Located in the historic Fort Myers River district, this neo-classical revival limestone and coral columned edifice has been dubbed the Fort Myers Parthenon. ■

Marcus Jansen is represented by 101/exhibit. 101 NE 40th Street, Miami Design District. www.101exhibit.com



Playgrounds, 2009, oil enamel collage on canvas, 60" x 72"



Artist Marcus Jansen. Photo credit: Flip Minot

THIVÔ

A Journey Through Nerikomi

One of a handful of artists primarily “building” Nerikomi vessels, Thivô is also a philanthropist active in the cultural and educational scenes. We interviewed her in her studio at the Bakehouse Art Complex one week after she received the Art Hero Award.

By Sophie Annie Videment

Sophie Annie Videment - It is a great pleasure to interview you since I am familiar with your work. I do remember your beautiful exhibition at the Alliance Française. Before talking about your work, could you tell us about your life? I know that you moved from Vietnam to Paris before moving to Miami.

Thivô Foster- I was born in Vietnam of Chinese and Vietnamese parents. As you know, Vietnam was a French colony, and when the French left the country, my parents decided to move to France. After I obtained my Baccalaureat (French high

school diploma), I wanted to study at the world-famous Ecole Nationale des Beaux-Arts in Paris. As a Vietnamese family, my parents wanted me to be a professional, not an artist. But art was such a passion for me that they finally accepted. We come from a Vietnamese province rich in pottery tradition. I loved to play with clay as a child in the clay factories nearby and found myself fascinated with it. As to the Beaux-Arts, I was very proud to be selected by this prestigious school. I majored in painting, and when my husband and I moved to New York



Thivô in her studio at the Bakehouse Art Complex in Miami.



Thivô, *The Flying Phoenix*, 15" x 15" x 7"

City, I painted parks and views from the city. It is when we moved to Cleveland, Ohio, that I rediscovered clay and thereafter concentrated on ceramics. I wanted to become a Fine Art clay artist and not create dishes or cups as clay is often associated with. I came to focus on a very special art form that requires great skill in hand-building, the Nerikomi technique.

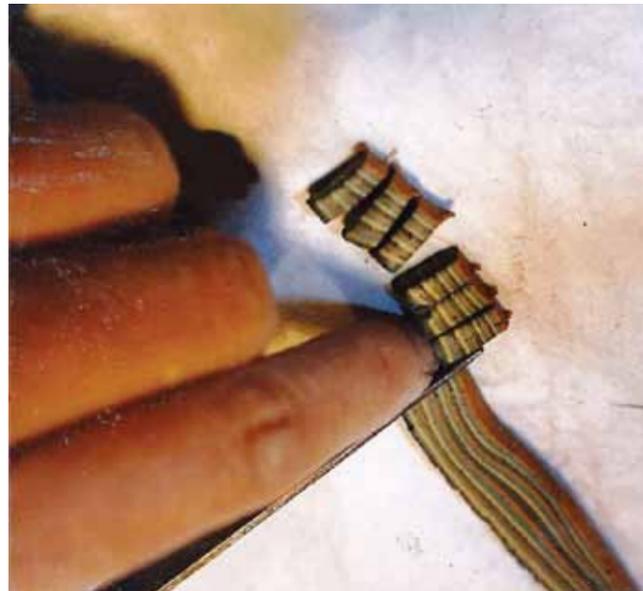
S.A.V.- Your work is beautiful, the colors splendid. What makes the Nerikomi pieces so unique? Could you tell us about the origins and process to create a Nerikomi piece?

T.F.- In the Beaux Arts, one teacher told us about the Neriage technique originating from Japan, also called Nerikomi. However, the art of making fired vessels from myriad pieces of colored and stained clays has been practiced more broadly. In fact, Nerikomi of a sort was practiced by Egyptian, Roman, and early French potters. In the ancient times, pigments were not available as they are today. They used to take different types of natural colored clays from the ground, put several layers of clay on top of the others, and assemble the pieces together to form a vessel. It was the basis of the Nerikomi technique.

I use clay mixed with ceramic stains and metal oxides. Between the several layers of clay, I put a colored slip (wet clay) which plays as a binder. I obtain blocks that I cut and put on top of each other. Then I use artificial light instead of sunlight to dry the clay. Finally, I cut the blocks in small pieces that I assemble in the hand-made mold to create a vessel. I use my fingers to assemble the small pieces together. Each vessel that you see is made out of thousands of small layered pieces. This



In the Woods, 12" x 12" x 18"



Of all ceramic techniques, Nerikomi is perhaps the most time consuming. First, the clay is mixed with ceramic stains and metal oxides. The colored clays are rolled into slabs, stacked, folded and pressed to form a log. Slices from the log are cut, stretched, and arranged in a mold to form a vessel. Once the vessel is formed, it is allowed to dry to leather hard consistency. Then both the internal and external walls are scraped to a uniform thickness. Forming, trimming and smoothing the vessel's edges and any perforations on the walls of the vessel are also completed prior to bisque firing. Once fired, the piece is carefully cleaned and inspected. Finally, it receives a coat of transparent glaze and is re-fired to provide a uniform and smooth transparent surface.

technique allows the pattern to penetrate the vessel's wall so that the identical pattern is visible from both inside and outside the work. Finally, I let the clay dry very slowly under a plastic tent. I put a moistened towel on top of the piece so that I am able to form it the way I like. I like challenging work! Sometimes I use hand tools of varying sizes and shapes to make holes into the vessels. As it is the inside of the clay that is beautiful, when it is dry, I scrape and sand the vessels, so as to reveal the beauty of the patterns.

Some people ask me, "Why don't you use another technique?" I prefer to master one technique than to try several. This technique is so difficult that even after many years of practice, sometimes a piece brakes. But every time this happens, it is a learning experience!

S.A.V. - I see a beautiful work with flower motifs below a painting, do you keep on painting?

T.F.- As I said previously, I majored in painting and sometimes I like to challenge myself and make a fusion of painting and ceramics. On the piece that you are looking at, I painted sunflowers into the ceramic. I like to go to the south of France, and I love the sunflowers. I understand Van Gogh's inspiration! In general, my favorite subject matter incorporates a host of multicolored themes: flowers, landscapes, dancers, and abstract designs.

S.A.V.- Your work has been featured at many prestigious art shows and galleries. What upcoming projects and exhibitions do you have planned?

T.F.- My work is now exhibited at the Four Seasons hotel during the Cannes Festival. I was pleased that they selected my work to be exhibited along with Chopard Jewelry...

S.A.V.- You are involved in many cultural and charity activities. Could you tell us about them?

T.F.- I was very honored to receive the Art Hero Award at the Bakehouse Art Complex in May. The Bakehouse Art Complex is my second home, and I was happy to make donations to this extraordinary organization. Art and education are my passion, and when we lived in Key West, my husband and I gave scholarships for students to go to college. We were very proud to be able to send these talented young people to college when they couldn't afford it. I was a "bienfaitrice" of the Alliance Française, and always keep the Alliance in my heart.

S.A.V.- What do you think about Miami's cultural scene?

T.F.- It has improved a lot since the creation of Art Basel Miami Beach. Before, when I lived in Key West, I only came to Miami to go shopping. You had to go to New York to attend important cultural events. There has been a real boom in the last years, and I would love to have the time to attend every show, every day!

For more information visit, www.thivo.com

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



Thivô, Jacques Cousteau's Living Sea. 16" x 11" x 8"

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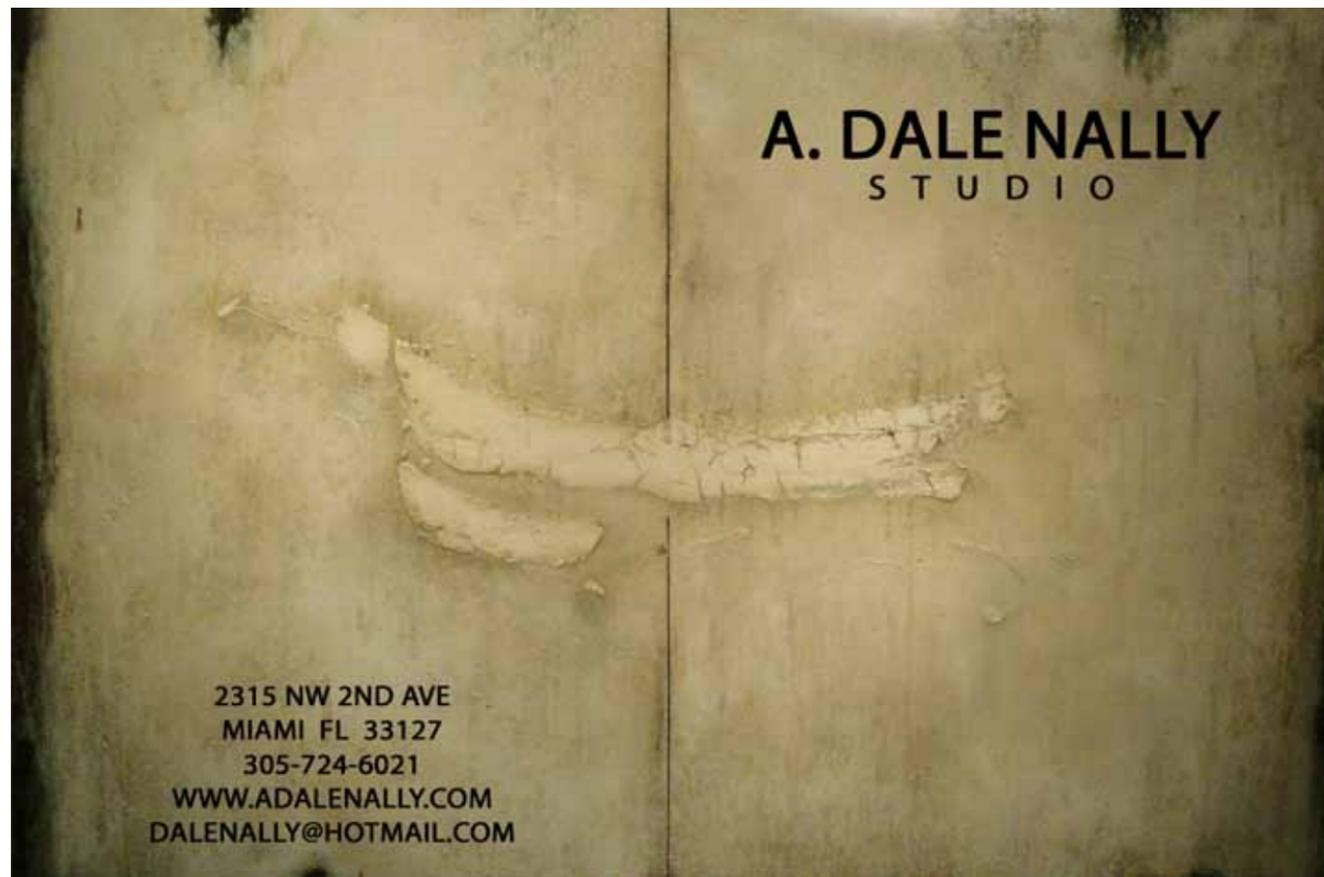
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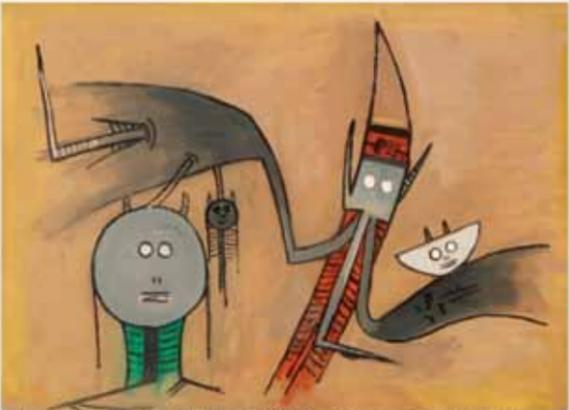


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Wilfredo Lam, Los Ojos Abiertos, 1972, Oil on Canvas, 20 x 27 1/2 inches

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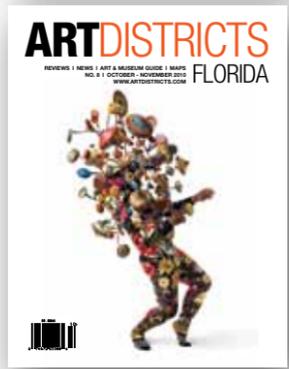
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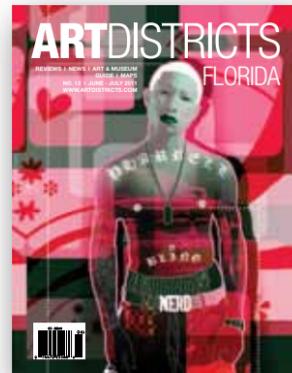
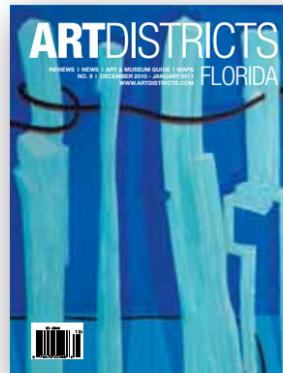
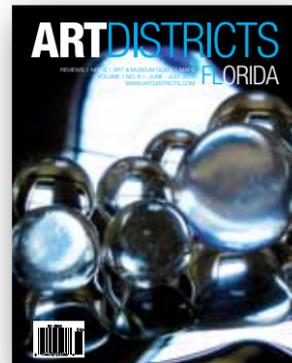
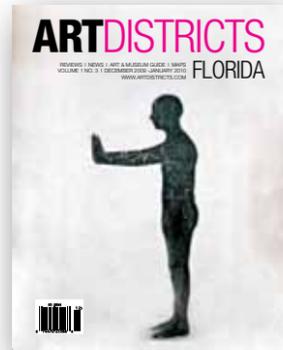
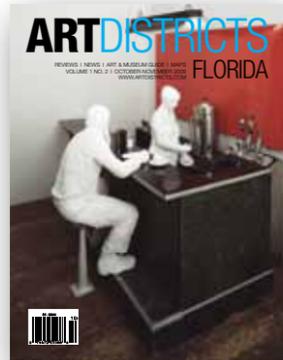
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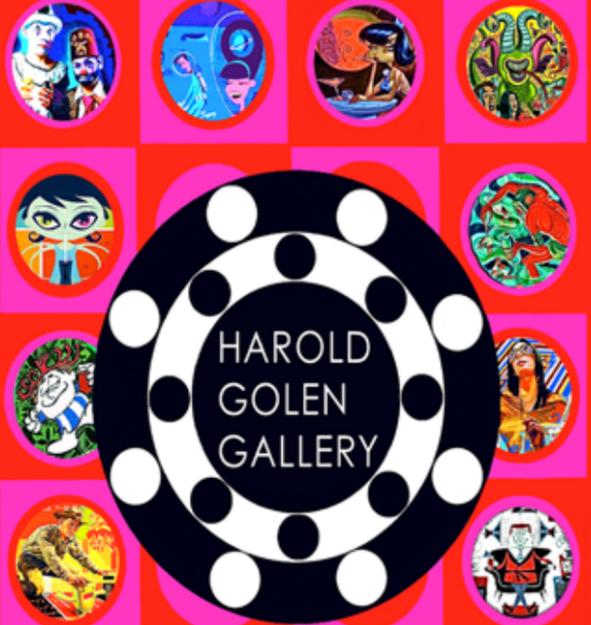
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CENTRAL AMERICA: CIVIC-MINDEDNESS AND VIOLENCE

An Interview with Janet Batet and Clara Astiasarán

Central America is a diverse and complex territory that has been the scene of numerous armed conflicts and that displays unimaginable levels of poverty, a high incidence of migration to North America, and a long tradition of political corruption. In this context scarred by serious social problems, a generation of artists has emerged that with solid conceptual work analyze and bear witness to their reality.

Motivated by the work of these creators, the curators Janet Batet and Clara Astiasarán organized the exhibition “Centroamérica: Civismo y Violencia” (Central America: Civic-Mindedness and Violence) that was presented in March 2011 at *arteaméricas*, Miami’s Latin American art fair. I had the opportunity to talk to them about this project.

By Raisa Clavijo

Raisa Clavijo – *Although a high percentage of migrants to the United States come from Central America, the concept we have of this neighboring region is very vague. Why is it that Central America is so close and yet so unfamiliar?*

Clara Astiasarán – There is a variety of factors, but the main reason stems from the widespread stereotypical notion that has historically dominated the foreign-held view of the region. It began with the notion of the “doubtful strait” embraced by the Spanish colonizers in which the area was seen as a passage between the oceans, and today Central America is still regarded as a mere transit point between the South and the North.

During the twentieth century, the label “banana republics” prevailed in describing the countries of the region and their one-product agricultural relationship with the United States. More recently an exotic vision of violence has prevailed as the image of Central America. Add to this the fact that as opposed to other Latin American countries, the region has no centers of power that can take charge as cultural transmitters.

R.C. – *Could you describe to us in general terms the context in which the works included in the exposition emerged?*

Janet Batet – The exhibition is based on a pressing regional problem: the violence inherited from recent armed conflicts and the need to reconstruct and integrate the region in the postwar era. However, the context in which these works emerge is very complex given that Central America is a plural region. Setting the dialogic relationship between civic-mindedness and violence as the central curatorial theme allows us to explore the problem in depth through specific cases.

In countries such as Panama and Costa Rica, for example, there is more concern about problems related to civic-mindedness. Let us consider works by Jonathan Harker and Donna Conlon (Panama) or Joaquín del Río, Mauricio

Miranda, and Javier Calvo (Costa Rica). However, as we travel northward through the isthmus, concerns related to violence, missing persons, and organized crime, among others, are on the rise. Works by Walterio Iraheta, Mauricio Esquivel (El Salvador), Regina Galindo (Guatemala), or Gabriel Galeano (Honduras) are symptomatic of this.

R.C. – *How did you two become involved in this project? How did the idea for this exhibition come about?*

J.B. – Although we have known each other since the 1990s when we studied art history at La Universidad de La Habana, we did not have the opportunity to curate an exhibition together. Clara, who has lived in San José, Costa Rica, since 2001, has been very involved with the art of the region, first as assistant director of the Karpio Gallery, then as curator of the Contemporary Art and Design Museum, and now as director of Despacio Gallery, which has a vital role in promoting the region’s contemporary art.

In 2009, Clara also coordinated Valoarte, an annual event based in San José with open participation, and she invited me to participate as a judge in its seventh edition. For me the event was an eye-opener, since many young artists participated with very high-quality contemporary discourses from both a formal and conceptual standpoint. After that, I began to get interested in Central American art by younger, lesser-known artists, and I suggested to Clara that we evaluate the possibility of a group show that would unite the spirit of these artists. As we proceeded with our investigation, we discovered the common threads that comprise the backbone of “Centroamérica: Civismo y Violencia.”

The first of these threads is obviously thematic. Most of the artists in the region are immersed in one way or another in artistic deconstructive analysis of pressing social problems,



All images are courtesy of the artists.

Ronald Morán, Polaroid 060, 2010, photos of performance at Lacandona jungle, border between México and Guatemala.

BELOW: Walterio Iraheta, Encontrados (Found), 2007, documentation of exhumation, (Huachipilin Village, Rabinal, Baja Verapaz, Guatemala), print on acid free archival paper, 12 images, 6” x 9.”



such as violence, the well-being of civic institutions, democracy, intraregional differences, and migration, among others.

R.C. – *What topics related to the central theme can we see in this exhibition?*

J.B. – The topics are different and vary from one country to another. We can mention, for example, the issue of the missing persons that is especially devastating in El Salvador.

This can be seen in the works of Walterio Iraheta, *Mis pies son mis alas (My Feet are My Wings)*, 2006–2010, and *Ejercicios para intentar desaparecer I (Exercises to Attempt to Disappear I)*, 2004.

In the first, Iraheta creates an analogy of a body by using an object—a human being replaced by an empty shoe, which represents the only surviving vestige. In *Ejercicios para intentar desaparecer I*, the artist moves frenetically from right to



Lucía Madriz, *Copyright*, 2005, site-specific installation, corn, rice, beans. Nohra Haime collection. Photo: Mariano Costa-Peuser

Mauricio Esquivel, *Lineas de desplazamiento (Displacement Routes)*, 2009, carvings on US quarters (coins), variable dimensions.

Donna Conlon and Jonathan Harker, *Dry season*, 2006, still from video.

left in front of the camera. The resulting photographs contain a stroboscopic effect due to the low velocity with which they were taken, and they are then video-edited using cross-fade. The final image is not clear; rather, it generates a phantasmagoric or immaterial sensation of the body. The conceptual implication of this piece is very strong. The annihilation of the person's image through disappearance becomes a self-defining gesture par excellence.

For its part, Javier Calvo's photographic installation, *Quiero ser un buen centroamericano (I want to be a good Central American)*, 2009, alludes to underlying intraregional tensions, as is the case with Costa Rica, which on occasion is viewed with suspicion by other countries in the area for not having an army and for being too "white" to be considered part of Central America.

The problem of the maras (gangs) is addressed in the work of artists such as Regina José Galindo, Ronald Morán, and Danny Zabaleta. Galindo's *Ablución (Ablution)*, 2007, shows the tattoo-covered, naked body of an ex-gang member, who bathes himself in a futile attempt to remove blood that cannot be washed away. Morán's *Polaroid 060*, placed on the border between Mexico and Guatemala, documents the flight to the North, capturing in this device the loss of identity whose greatest symbolic manifestation is the crossing over into illegality. Morán placed a life-sized photo of a gang member with a hole where the head should be, inviting passersby to stick their own heads in and take photos of themselves as if it were a tourist attraction. The apparent banalization of the gang theme—it has become both a stigma and an image of desire—is essential to this piece.

Other essential themes present in the exhibition are foreign influence (*Jabalina* by Mauricio Miranda), the basic right to sustenance (*Copyright* by Lucía Madriz), domestic violence (*Lección de maquillaje* by Priscilla Monge or *Mi dulce niñez* by Ronald Morán), the discrimination of the indigenous population (*Sin título*, Eduardo Chang), and an economy sustained by foreign remittances (*Lineas de desplazamiento*, Mauricio Esquivel), among others.

R.C.- Given the context in which these works emerge, do you believe that these proposals awaken the social conscience? To what extent do they affect the average Central American?

C.A.- Art has historically been a part of political resistance in regions such as Central America. Figures from Luis Cardoza y Aragón in Guatemala to the Salvadorean Roque Dalton were political exiles at one time. The great regenerative movements in Central America have emerged from the field of art. The best example would be Caja Lúdica in Guatemala, a project directed by the artist José Osorio, who proposed artistic production as a form of dialogue and healing in the indigenous zones and populations and urban groups most affected by the postwar years. Art has started to generate a less stereotypical image of the area, exploring the different shades of violence, its causes, effects, and possible means of healing.

Guatemala, for example, has more missing persons than Argentina. However, due to its high percentage of indig-

enous people and the lack of sufficient resources and significant local cultural industry, this problem has not had as notable an impact in film or in other artistic practices as has been the case in Argentina. El Salvador, which is part of this Mayan belt between Honduras and Guatemala, has almost no indigenous people; they have been massacred.

Since the end of the 1980s, art has once again placed this agenda on the table for discussion. To this we can add the work of young artists—sometimes identified as the postwar generation—who work from a neoconceptual perspective and for whom the investigation and social repercussions of violence are crucial.

Let us consider that a hallmark of this region's contemporary art is communal work. Nevertheless, it is difficult to know how much it is influenced by the people and to measure this impact statistically. Luis Camnitzer, in his pedagogic curatorship work, always points out that if an exposition changes the life, actions, or thoughts of only one person, the artistic exercise is effective. Central American art also changed us a little, not only as professionals, but also as individuals, and that is replicated in the people we know. The same thing happens in the artists' communities. The significant thing is that the most vital visibility strategies of Central American art have undermined the exhibition space and have spilled over into public space, being aware that the model of the enclosed institution is not effective for such practices. The performances of Regina Galindo, Aníbal López; the urban projects of Walterio Iraheta, Yamil de la Paz, Mauricio Miranda; and the communal works of Alicia Zamora, Ernesto Salmerón, and Caja Lúdica, among others, are explicit examples of this *modus operandi*.

R.C.- This exhibition was presented at arteaméricas for only four days, but it would be great if it could be shown for a longer period of time in a museum or cultural space. Do you have plans for this exhibition to travel to other cities?

J.B.-The presentation at *arteaméricas* functioned as a precursor to the project. We are now in discussions with various institutions that have offered us their support so that we may jointly present the exhibition in its totality. There are significant pieces coming from museums that we were not able to include in this first exhibition. We foresee a program of performances that will summarize the prominent role that this exhibition has had in the area, along with photography, video, and installation. We also want to prepare a catalogue to accompany the event, in which other voices can be included that have been crucial within the study and appreciation of Central American art, like Virginia Pérez-Ratón and Rosina Cazali.

It should travel to other cities in the United States and Latin America because the purpose of this exhibition is precisely to tear down preconceptions with respect to the foreign-held view of the region and to give recognition to artists from this region who are structuring very contemporary discourses. ■

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

A FORT LAUDERDALE EXHIBITION EXPLORES SPACE, VISION, AND SOUND

By Janet Batet

Site-specific intervention is one of the most extended practices in Contemporary Art. Motivated by the synergy arising from the interaction between art and space, this practice signifies a challenge for creators that take the specific location into account while creating the artwork. The result is a much more psychological dialogue and vivid experience between visitors, art practice, and specific places.

Based on this dialogic creative strategy, Freddy Jouwayed, the MOAFL's Chief Exhibition Designer, invited eleven South Florida artists to create installations within the confines of specified areas of the second floor galleries. Most of the artworks included in "Sight Specific" were created on the spot, but even those adapted from previous installations incorporate the spirit of the surrounding space into the oeuvre. The resulting installations are an inspirational dialogue between visitors, museum, and artworks.

As its title indicates, "Sight Specific" explores an enlarged sense of perception focusing on different stimuli, including sounds, lights, uncommon exhibiting spaces, and views.

In this sense, the six-channel sound specific installation *Stairway*, created by Gustavo Matamoros stands out in the exhibition. The piece explores the acoustic of the staircase, making the vibration from it a powerful communication resource. The minimalistic installation deals with the aura associated with the museum as quasi-sacred space. The notion of ascension, emphasized by the verticality of the chosen space and its functionality in conjunction with the resonance, generates a sort of mystical experience.

Interested in dealing with the intersection between reality and representation, the video installation presented by Juan Maristany compels our senses. The psychedelic composition



that suggests a multilayered reality echoes onto a multifaceted wall structure chosen by the artist.

*Cluster F****, by Gavin Perry, takes advantage of the high ceiling of the gallery. His translucent hanging bulbs bathed in light generate capricious patterns where geometry, illusion, nature, and randomness propitiate a ludic experience nonexempt of a certain cosmic connotation.

Leyden Rodriguez-Casanova's installation remains an elongation of his striking incursion into the daily life as impossibility. The apparently inoffensive structures become oppressive, obstacles, psychological barriers. The fragmented architectural remnants integrating the installation give a sort of hope to the viewer, encouraged by the promising possibility of change of the rigid structure. The archetypal white cube becomes open space, mutant entity, possibility.

Site of Temporarily Invested Interest, by Kyle Trowbridge, makes use of language as a trigger. Using the affirmative statement as a deconstructive tool, the solemn white inscription extruded from the wall claims our attention, imposing an effect of ritournelle in our minds while we try to decode the enigmatic message.

The other local artists included in the show are Clifton Childree, Wendy Wischer, Roberto Behar, Rosario Marquard, Bhakti Baxter, and Jay Hines. ■

Photos: Museum of Art, Fort Lauderdale.

OPPOSITE PAGE: Juan Maristany, *Our Boundaries Are Touching*. Courtesy of the artist

ABOVE: Gavin Perry, *Cluster F****. Courtesy of Fredric Snitzer Gallery

Gustavo Matamoros, *Stairway*. Courtesy of the artist

"Sight Specific: Explorations in Space, Visions, and Sound" is on view through September 4, 2011 at the Museum of Art of Fort Lauderdale. One E. Las Olas Boulevard at Andrews Avenue. Fort Lauderdale. Phone: 954 525 5500 / www.moaflnsu.org

Janet Batet is an independent curator, art critic, and essayist based in Miami, FL.

JORGE FERNÁNDEZ: A PASSION FOR PASSION



Artist Jorge Fernández with his sculpture *ISA*, 2010, Corten steel pipes 10' x 20' x 8'

Woman in Red, a stainless steel sculpture by Jorge Fernández has been recently selected and installed at Miami Dade College. Women, hearts, and trees, Fernández's sculptures are positive life forces which drive the visitors to love and to celebrate nature and happiness. Beautiful monumental pieces, their sensuality and spirituality create interior journeys which can be experienced in public spaces, and in private collections from Miami to Dubai.

By Sophie Annie Videment



Ceiba Woman, 2011, installed in the Miami Beach Botanical Garden, Corten steel pipes, 22' x 32'. All images are courtesy of the artist.

"It's from a place filled with peace and understanding of life's rhythmic flow that my creations emerge," says Jorge Fernández. "I never decided to become an artist. I follow the flow of what I like." Huge stainless or Corten steel pieces made of pure lines and organic forms, Fernández's works are grand explorations of the natural form which create an interior journey, sensual and spiritual.

First, women are the central focus of his work. Jorge Fernández is fascinated by the female body and its magical ability to create life. Hearts, Welcome, Nautilus, or Trees, all of his sculpture series are related to the female body. "The honored and elevated female body is my starting point," he says "from there I freely allow my sculptures to enter into play with the components of human life."

Jorge Fernández's huge sculptures have been exhibited in the most prestigious galleries, fairs, and public spaces. In 2011 they were featured at arteaméricas, Art Palm Beach, Miami International Art Fair, and Sculpt Miami. His beautiful *Woman in Red* has been installed in the recently renovated Wolfson parking lot on Biscayne Boulevard, just south of Miami Dade County's historic Freedom Tower. The *Woman in Red* is in a yoga pose. Sculpting a form which is mathematically correct in terms of proportions is a very difficult challenge. Fernández starts by positioning the main points of his subject, as for *Woman in Red*, the knees and the belly button. Then he creates

lines and curves between these points, connecting them in this case, by leaf-shapes to represent the thighs. "The leaves have the smoothness of an arch. Organic, they also bring the connection to the earth. I used fish shapes instead of leaves; I liked the ideas that the fish conveyed, such as freedom, animal nature, religion ... but the tail was always in the way. I finally cut it and the fish became a leaf!" the artist comments.

At Miami International Art Fair in January 2011, we could admire and experience *ISA*, a huge 20 feet long, 10 feet high, 8 feet wide sculpture made out of thousands of round hollow pipe cuttings. The overall sculpture represents a woman's back, lying on one side. But the beautiful curves of the waist and torso are not recognizable when you are very close or walk inside the sculpture. "I like it when people wonder what the sculpture represents. I like the discovery."

At Red Dot Art Fair last year, he exhibited the *Tower of Passion*, a piece which, at first sight, doesn't look like a woman, but is, indeed. The tower comprises of many hearts which are, in fact, inspired by a model's bottom. Like a totem dedicated to love, the tower is a spiritual symbol of passion. "I send the passion to the Universe and get it back from the Universe," says Fernández.

For its part, the *Welcome* series was based on a combination of a woman and an alien. They were all constructed with the same structure. An alien head represents the sun, moon, and



the collective consciousness. The neck represents the channel connecting the mind to the body. The heart represents universal love, peace, and harmony. The leaves symbolize nourishment: both organic, as in the food chain, and spiritual. The hips represent a woman's ability to receive a man and bear children. The central gateway is the birth canal and the passage into other dimensions. "I created a large piece of the *Welcome* series in Montreal for a man who was a womanizer. I put his face in the middle of the sculpture, surrounded by a woman's body. The piece was controversial, but he loved it!"

Jorge Fernández's latest piece, installed in the Miami Beach Botanical Garden, is a very organic corten steel sculpture. "I wanted to go into another direction and went searching in nature for new inspirations. I was finally inspired by a tree. I protected the tree with aluminum sheets and began building the sculpture from the roots with the same rings I used for *ISA*. I started welding the rings around the tree trunk because the branches appeared to disperse. And that is how the tree became a traitor and ended up being a woman again! You can't go against your own driving forces. The big rings acted like a corsage. The woman's body came out of the tree. I had lost the battle!" Fernández's beautiful piece is fully part of its environment, nature, and may be experienced by seeing through it, going inside and walking around it. Just after it was installed in the garden, a bride came to take wedding pictures inside the sculpture. The sculpture suddenly took on a spiritual dimension and became a chapel.

"I do not accept commissions. I create my pieces, and eventually they find a way in Miami, Orlando or Dubai. If one day they are recycled, it would be a rebirth. They would have a new life. I like to think of my sculptures as being part of a never-ending cycle."

Fernández's latest project is *Welcome Angel*, a saint burgeoning lady, a three-dimensional combination of stainless and corten steel 25 feet high. "It is a very intense piece, full of detail." The halo will be nine feet in diameter. "It will be very air dynamic, a combination of a spaceship and a woman and child." It is the first time that he creates an actual religious piece, even if the spiritual is always present in its work. Only once a year, the halo will be fully synchronized with the sun, performing the perfect shadow. "I need to use mathematics to be able to create it." *Welcome Angel*, a Christian piece, will then also have Inca influences. "I don't think about creating a specific piece with specific influences. It just happens."

He adds, "However one chooses to see and relate to my sculptures, the fact remains, they are here, as they vibrate to a positive life force and as they welcome the spectator to love, to nature, to happiness, and to life!" ■

OPPOSITE PAGE:

Woman in Red, 2009, Corten steel, 12'x10'x4'.

ISA, 2010, Corten steel pipes 10' x 20' x 8' Installation at Miami International Art Fair 2011.

RIGHT:

Welcome to Angel, 2008, stainless steel, 10' x 4' x 12'

Jorge Fernández is represented by Kavachnina Contemporary. 46 NW 36th Street Miami, FL 33127. Phone: 305 448 2060

For more information contact Jorge Fernández Art. Phone: 305 970 7169 www.jorgefernandezart.com / jorgefernandezart@me.com



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The Door to Remembrance, 2011, acrylic on canvas, 40 x 30 inches

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FORT MYERS



Danielle Thomas at daas gallery.

Marcus Jansen with Veron Ennis and Pat Collins at the opening reception of his exhibition "A Painter's Allegory." Sidney and Berne Davis Art Center. Photo R. Hernandez.



Troy Thomas at daas gallery.

FORT LAUDERDALE – FAT VILLAGE



18 Rabbit Gallery Director Leah Brown, co-director Peter Symons. Photo Jeff Hernandez.



Artist/Curator Judith Schwab at her studio. Photo Jeff Hernandez



Artist Japanda at her opening at 18 Rabbit Gallery. Photo Jeff Hernandez



Puppet Guild of South Florida President Dave Goboff and Puppet Network Director Jim Hammond. Photo Jeff Hernandez.

CORAL GABLES



Jo Anne Bander, Virginia Miller and Marlene Berlow at Art/Space Virginia Miller Galleries

VERO BEACH



Lucinda H. Gedeon, Executive Director of Vero Beach Museum of Arts, Artist Timothy J. Sanchez and Jim Haigney, at Timothy J. Sanchez Solo Show in Intrepid Art Gallery.

CORAL GABLES



David Lieberman and Virginia Miller.

COCONUT GROVE - CRISTINA CHACON GALLERY



Sophia López Garelli, Consul of Paraguay in Miami, Juan Luis Nilo Valledor Consul of Chile in Miami, Gallery Owners Cristina Chacón and Diego Uribe.

ART FEST @ DORAL 2011



Rotary Club President Felipe Madrigal and Noel Santiesteban, curator of Art Fest @ Doral with Toni Bilbao, former director of Miami Dade Community College West Campus. Photo Guillermo Caminos.

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German and Valeria Fucaraccio, Artist Vicente Dopico-Lerner and Graciela



Felipe Madrigal, Noel Santiesteban, Doral Mayor Juan Carlos Bermudez, Councilmen Mike Di Pietro and Luigi Boria, with an artwork by Alejandro Sainz which begins the art collection of City of Doral Art Gallery. The artwork was donated by Art Fest @ Doral. Photo Guillermo Caminos.



Felipe Madrigal, Noel Santiesteban and Carlos Albizu University Director Carmen Roca. Photo Guillermo Caminos.



Noel Santiesteban with Yanina Monti (Art Fest @ Doral 3rd prize in Photography), Veronica Grassi (1st prize in Photography), and Artist Carolina Solorzano. Photo Guillermo Caminos.

Artists Esteban Blanco and Nicolas Leiva with art collectors Alejandra and Alberto Poza at Accent Alternative Art Space.

BIRD ROAD ART DISTRICT (BRAD)



BIRD ROAD ART DISTRICT (BRAD)



Tony Mendoza and Yeni Blanco at Aperture Art Studios .



Opening Reception for "Derek Wilson: Harriet's Secret" at MANO Fine Art Project Space.



Rob, Speak Club members and Luis Fuentes at the Radical Art Spot.



Annette Peikert, James Echols, Yeni Blanco, Mara Fernández at Aperture Art Studios. Tony Mendoza's exhibition.

WYNWOOD ART DISTRICT

Lissette Maiorisi and Lauren Lam Maiorisi at Cafeina. Photo Jeff Hernandez.



Artist Attila Lakatoush at Cafeina. Photo Jeff Hernandez.



Gary James Fitzsimmons of Eleuthera and Izza Marie. Photo Jeff Hernandez.



Emma Olson, Artist Gladys Triana, and Hardcore Art Contemporary Space Director Andreína Fuentes at The America's Society in New York during the presentation of Gladys Triana's art video "The Observer" on May 26.



Amarylis Estevez and Tatiana Granda at Pan American Art Projects. Photo Fernanda Torcida

MIAMI DESIGN DISTRICT



Teresa and Herman Epstein, Etra Fine Art Director Stefano Campagnini and Olivier Haligan, at Etra Fine Art Collectors' Party.

WYNWOOD ART DISTRICT



Guest, Lelia Mordoch, José E. López, Daniel Fiorda and Laura at the opening reception of "Daniel Fiorda: Nostalgic Hardware" in Lelia Mordoch Gallery.



Pan American Art Projects Director Janda Wetherington and artists Yaya and Vanina Firpo. Photo Fernanda Torcida

Joel Grossmann, Claudia Calle, Margarita Castro, Christopher Paschall, and Karen Ardila at the opening reception of Colombia Underground in Hardcore Art Contemporary Space.



Curator Abelardo Mena, Artists Sandra Ramos and Abel Barroso, Curator Irina Leyva-Perez, Pan American Art Projects President Robert Borlenghi and Director Janda Wetherington, at the opening reception of "Uprooted/Transmigration" on May 27. Photo Fernanda Torcida



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1 Boca Raton Children's Museum
498 Crawford Blvd., 33432

2 Boca Raton Historical Society
Town Hall 71 North Federal Hwy., 33432



Richard Florsheim, Poles in a Landscape, 1936, egg tempera on paper board, 14 1/2" x 21 1/4". Museum Permanent Collection. Gift of the Richard A. Florsheim Art Fund. Courtesy Boca Raton Museum of Art.

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Eric Levin. From the exhibition "Creative Earth Photography". Courtesy Arts for ACT Gallery.

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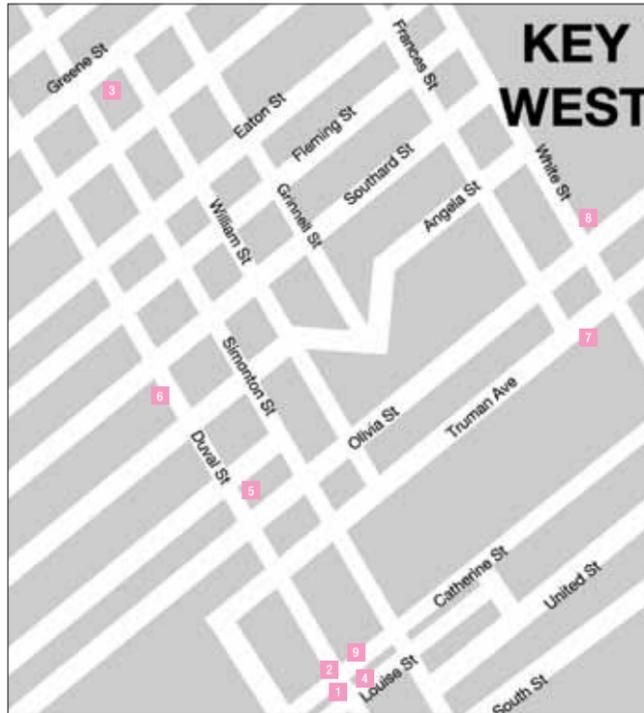
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Jerry Uelsmann, *Untitled*, 2003, gelatin silver print 19 3/8 x 15 in. Collection of the artist © Jerry Uelsmann.

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Vicente R. Bonachea, *Untitled*, 2007, Mixed media/canvas. 35" x 28". Courtesy of Leal's Gallery & Frames

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18 Abuela Art Gallery/Juan Abuela
4421 SW 75th Ave, 33155



Nicolás Leiva's *soup tureen*. Courtesy of the artist and Accent Alternative Art Space.

1 Accent Alternative Art Space
4841 SW 75th Ave, 33155
Phone 305 968 3776
Email: eblanco75@aol.com
Nicolas Leiva: "Sala da Pranzo"
Until July 18, 2011
Bird Road Art Walk Openings - 3rd Saturdays June 18 & July 16, 7-10 p.m.
Other times by appointment.

3 Akuara Teatro Workshop
Theater Avellaneda
4599 SW 75 Avenue, 33155

2 Allison Gallery
7211 SW 48 St., 33155



Manuel Mazzanti, *Moon Rise*. Lambda Metallic Print, 40" x 26". Courtesy of Aperture Studios.

1 Aperture Studios
House Reproduction / Art Space
7360 SW 41st St., 33155
Phone 305.424.7524
info@aperturesite.com
www.aperturesite.com
Bird Road Art Walk Openings - 3rd Saturdays June 18 & July 16, 7-10 p.m.

8 Cesar Art Studio
4377 SW 75 Ave, 33155

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

15 Daedalus Art Project
4485 Sw 75 Avenue, 33155

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

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

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

6 Frame & Framing, Inc
7352-C SW 41st Street, 33155

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

6 Ismael Gomez Peralta Art Studio
4587 SW 75th Ave, 33155

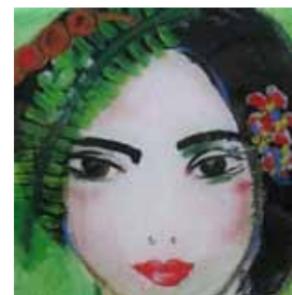
7 Ilisastigui's Studio
4229 SW 75th Ave. Suite A, 33155

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

11 Leonor Murciano Fine Arts Gallery
7259 SW 48th St. 33155

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

10 Madero Art
4225 SW 72nd Ave, 33155



MANO, Willow (detail), mixed media collage on canvas, 55" x 42". Courtesy of MANO Fine Art Project Space.

12 MANO Fine Art Project Space
4225 SW 75 Ave., 2nd Floor
Miami, FL 33155
Phone: 305.467.6819/
305.467.0066
info@manofineart.com
Tue - Fri 11 am - 5 pm
Sat & Sun. by appointment
Harriett's Secret: Featuring new work by Derek Wilson
Exhibit on view through June
Wasabi. Featuring new works by MANO
Opening Reception Sat. June 18, 7-10 pm. Exhibit on view through August
Made in the U.S.A.
Group show curated by MANO
Opening Reception: Sat. July 16, 7-10 pm. Show on view through September

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

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



Nestor Arenas, *The Bird*, 2003. Courtesy Néstor Arenas Fine Art Photography

14 Nestor Arenas Art Studio & Photography
4229 SW 75th Ave, Suite D., 33155
Phone: 786 486 6959
contact@nestorarenas.com
www.nestorarenas.com
Bird Road Art Walk Openings - 3rd Saturdays June 18 & July 16, 7-10 pm. Other times by appointment



José Grillo, *Hombre Tiempo*, 2011, acrylic on canvas, 40" X 72." Courtesy Onate Fine Art.

2 Onate Fine Art
4385 SW 72nd Ave, 33155
Phone 305 667 6942
www.onatefineart.com
Group Show

16 Pablo Lazo Studio
4587 SW 75th Ave, 33155

MIAMI BIRD ROAD — CORAL GABLES

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

24 Sandy Levy/Visual Impact Photography
4406 SW 74 Ave, 33155

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

11 Speak Fridays!
Miami's Most Diverse Open Mic
4925 SW 74 Ct, 33155

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

9 Victor Gomez Workshop
4702 SW 75th Ave, 33155

1 Warehouse Alternative Space/Andy Bilbao
4396 SW 74 Ave, 33155

12 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

Artway 66 Gallery
2911 Grand Avenue, 33133

2 GroveHouse Artists
Mayfair Promenade, 33133

3 A C Fine Art
2911 Grand Avenue, 33133

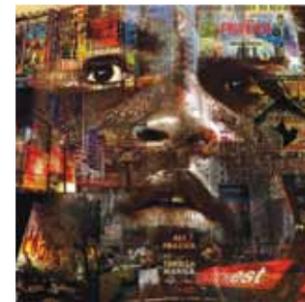
4 RODEZart.com Gallery
CocoWalk. 3015 Grand Ave., Suite 237, 33133

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

Coconut Grove Arts Festival Gallery
3390 Mary Street, 33133



Hernando Alzate, *Ali 2*, 2011, mixed media on canvas, 40"x40." Courtesy Cristina Chacón Gallery.

8 Cristina Chacón Gallery
3162 Commodore Plaza Suite 1F2, 33133
T. 305 442 2884 / 305 7257492
www.cristinachaconstudiogallery.com
info@cristinachaconstudiogallery.com
Tue-Fri: 11 am - 5 pm and always by appointment
Phone: 305 725 7492
GREATNESS: Award Winning Photographer and Mixed Media Artist Claudia Calle (Colombia) Sculptures: Julio Nieto (Spain)
Saturday, June 4, 2011, 7-10 pm (2nd floor)
American Icons: Hernando Alzate (Colombia) Mixed Media Artist
Thursday, June 30, 2011, 6-9 pm (2nd Floor)

9 Midori Gallery
3168 Commodore Plaza, 33133

Dharma Studio Contemporary Art
3170 Commodore Plaza, 33133

Frameworks
3196 Commodore Plaza, 33133

Galerie Des Beaux Arts
3220 Calusa St., 33133

MIAMI — CORAL GABLES

Alhambra Antiques Center
2850 Salzedo St., 33134

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

CORAL GABLES



Braulio Matos, *Magic Poetry*, acrylic on canvas, 40" x 40." Courtesy The Americas Collection.

1 The Americas Collection
214 Andalusia Ave., 33134
Phone 305 446 5578
Fax 305 446 1148
info@americascollection.com
www.americascollection.com
Braulio Matos: Symbolism of the Soul
On view through June 28



Roberto Matta, *Like Lightness*, 1985, oil on canvas, 31 1/2" x 27 1/4". Courtesy of ArtSpace/Virginia Miller Galleries, Coral Gables (Miami), 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
Reception: Friday June 3, 6-10pm
June 2011
Latin American Masters of Today and Tomorrow including works by Wifredo Lam, Roberto Matta, Miguel Padura, Elmar Rojas, Francisco Zúñiga, among others.
Reception Friday July 1, 7-10 pm
July - September 2011

Books and Books
265 Aragon Avenue, 33134

Centro Cultural Español
800 Douglas Rd., 33134



Wifredo Lam, *Woman, Horse and Deity*, 1974, oil on canvas, 15 3/4" x 19 3/4". Courtesy of Cernuda Arte.

3 Cernuda Arte
3155 Ponce de Leon Blvd., 33134
Phone: 305 461 1050
Fax: 305 461 1063
Email: cernudaarte@msn.com
www.cernudaarte.com
Mon - Fri 10:30 am - 6 pm
Sat 12n - 6 pm
Gallery Reception: First Friday of Every Month, 7 - 10 pm
Works by: Lam, Amelia, Carreño, Portocarrero, Víctor Manuel, Mariano, Enríquez, Bermúdez, Mijares, Cárdenas, Tomás Sánchez, Mendive, Gina Pellón, Flora Fong, Florido, Vicente Hernández, Besmar, Sandro de la Rosa, Irina Elén, Giosvany Echevarría, Ramón Vázquez, David Rodríguez, Dayron González & others.

Coral Gables Merrick House
907 Coral Way, 33134

Domingo Padron Art Gallery
1518 Ponce de Leon Blvd., 33134
Phone 786 877 1045

Fairchild Tropical Botanic Garden
10901 Old Cutler Rd., 33156

Galleria Ca' D' Oro
135 San Lorenzo Avenue, 33146



Gilda Sacasas, *Dreaming Together II*. Courtesy GDS Fine Arts Studio.

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

Phone: 305 447 1740
Cel. 305 332 1905
Fax. 305 447 9948
Email: sacasas@aol.com
Hours: Tue-Fri 11am - 5 pm,
Sat 11 am - 4 pm
After hours: By appointment only



Humberto Benítez, *Santiago de Cuba y su carroza*. Courtesy H. Benítez Fine Art Gallery.

1 H. Benitez Fine Art Gallery
305 Alcazar Ave. # 4, 33134
Phone 786 877 1045
www.humbertobenitez.com
hbenitezart@aol.com
Hours: Mon-Fri 11:30 am - 6:00 pm / Saturdays by appointment



Tomas Sanchez, *Meditador, La Montaña y La Nube de Niebla*, 1991, casein on paper, 22" x 30." Courtesy Jorge M. Sorí Fine Art.

5 Jorge M. Sorí Fine Art
2970 Ponce de Leon Blvd., 33134
Phone 305 567 3151
Fax 305 567 2920
jorgesorifineart@aol.com
www.jorgesorifineart.com

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

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

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

Ninoska Huerta Gallery
626 Coral Way # 601, 33134

Tresart
550 Biltmore Way, 33134

Victoria's Gallery
293 Miracle Mile, 33134



MIAMI — DESIGN DISTRICT



Claudio Ethos' work (detail). Courtesy of 101/exhibit.

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

Between Night and Day: Hendrik Beikirch and Claudio Ethos
June 11 – July 31, 2011
Reception: June 11, 7-9pm
(Artists will participate in a live art collaboration during the opening night)
Design District Gallery Walk: June 11 & July 9, 7-10 pm



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

Adamar Fine Arts
4141 NE 2nd Avenue,

Suite 107, 33137
T. 305-576-1355
adamargal@aol.com
www.adamargallery.com

AE District
3852 N. Miami Ave., 33137

Arevalo Gallery
151 NE 40th St. Suite 200, 33130
Phone: 305 860 3311
www.arevalogallery.com



Kiko, *John Lennon, 2011*, mixed media photography, 46 1/2" x 37." Courtesy Art Fusion Galleries

Art Fusion Galleries
1 NE 40th St., 33137
Suites 3, 6 & 7
T 305 573 5730
F 305 573 5769
www.artfusiongallery.com
info@artfusiongallery.com
Hours: Mon-Sat 11am – 6pm
Art & Design Nights (2nd Saturdays) 11am – 10pm
Timeless Treasures: 32 Contemporary Artists
Through June 22, 2011
Gallery Night: Saturday, June 11, 2011, 7pm-11pm
Art of Engagement
July 1 - September 21, 2011
Opening Reception: Sat. July 9, 2011; 7 – 10pm
Gallery Nights: Sat. Aug. 13 & Sept. 10, 7 – 10pm
Ongoing exhibition of William Braemer in Suite 3.

Complimentary hors d'oeuvres, wine and refreshments
Valet parking available by South Florida Parking

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

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



Omar Rayo, *Sariris X, 1984*, acrylic on linen, 26" x 26." Courtesy Etra Fine Art.

Etra Fine Art
50 NE 40th St., 33137
T 305 438 4383
Hours: Tue-Sat 10 am - 6 pm
www.etrFINEART.com
stefano@etrFINEART.com
Group show: Carlos Merida, Mario Velez, Donald Sultan, Omar Rayo, Antoni Amat, HC Berg, Roberto Milan
June & July 2011
Opening Reception: June 11, 6-10 pm
Gallery Walk: July 9, 6-10 pm

Locust Projects
155 NE 38th St., 33137
T 305 576 8570

www.locustprojects.org
locustprojects@yahoo.com
Thu-Sat 10 am -5 pm

Markowicz Fine Art
1 NE 40th Street # 5, 33137

Ricart Gallery
3900 NE 1 st Ave., 33137

Spinello Gallery
155 NE 38th St., 33137

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

MIAMI — THE FALLS

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

ARTSPACE MAGQ
8747 SW 134th St, 33176

Avner Zabari Art Furniture
8755 SW 131 St., 33176

Ceramic League of Miami
8873 SW 129 St, 33176

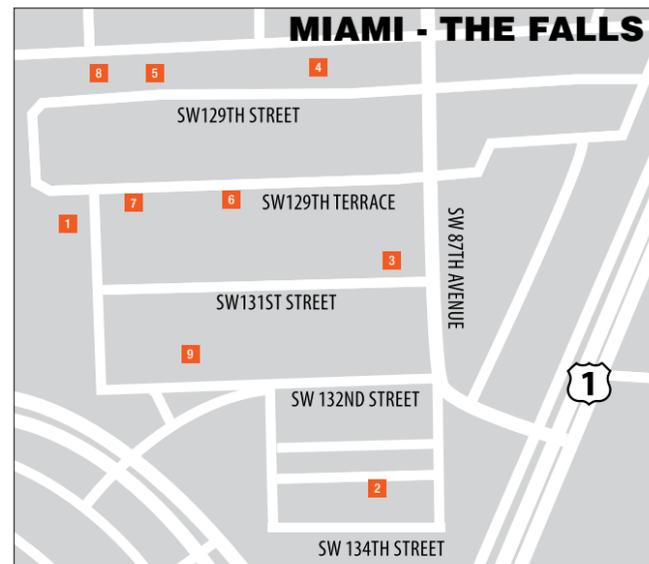
Caprali Art Studio
8903 SW 129 St., 33176

Demandt Architecture
8886 SW 129th Terrace, 33176

Pyramid Studios
8890 SW 129 Terrace, 33176

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

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



MIAMI — LITTLE HAVANA (8 St.)

Agustin Gainza
1652 SW 8th St., 33135



Punu Mask (Southern Gabon, Republic of the Congo). Courtesy Cremata Gallery.

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– 6 pm. Mondays by appointment
Free Admission
Katuska González: JAPAN on my mind...
Through June 24
MASKS etc.....
June 27 – July 31
Summer hours by appointment.

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

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



Antonio del Moral, *Parrots, 1978/2011*, oil on canvas 24 " diameter. Courtesy of the artist and Galeria Adelmo.

Galeria Adelmo / Arte de las Americas
Contact: Antonio del Moral
1165 SW 6 St., 33130
Hours: Mon-Fri 10 am – 4 pm
Saturdays by appointment only
Phone: 305-549-7200
Fax: 305-640-8117
e-mail: delmoral73@aol.com
www.galeriaadelmo.com
Collective exhibition
Receptions: May 27, June 24, July 29 (all coinciding with Viernes Culturales walk), 6-10pm



Clara Morera, *El Santo Paris, 2010*, mixed media on canvas, 48 1/2" x 59". Courtesy of the artist and Imago Art Gallery.

Imago Art Gallery
1615 SW 8th St., Miami, Fl 33135
Phone: 305 642 1133
www.imagofineartgallery.com
info@imagofineartgallery.com
Regular hours: Wed-Sat, 12 - 7 pm, Tuesday by appointment.
Cultural Fridays (Last Fri.) 7 – 11 pm
Free Admission
Clara Morera, Reinaldo Arenas, and The Color of Summer (Homage)

June 23 – July 27, 2011
Panel Discussion: June 23, 7 – 10 pm

Latin Art Core
1600 SW 8th St., 33135

Marta G. Ismail
1516 SW 8th St., 33135

Mildrey Guillot
1654 SW 8th St., 33135

Molina Art Gallery
1634 SW 8th St., 33135

Obrapia Fine Arts
1648 SW 8th St., 33135

Tower Theatre
1508 SW 8th St., 33135

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

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 Privee de Peinture et de Sculpture
918 Lincoln Rd., 33139

Galeria del Sol
1628 Michigan Ave., 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

The Wolfsonian – Florida International University
1001 Washington Ave., 33139
T 305 531 1001
www.wolfsonian.org
Thu-Fri 12-9 pm, Sat-Sun 12-6 pm

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 am - 5 pm, Wed 1-9 pm,
Thu Sat 11 am - 5 pm, Sun 12 pm - 5 pm

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, *Enchantment, 2008*, Oil on Canvas, 28" x 28"

A. Dale Nally Studio
2315 NW 2nd Ave., 33127
T 305 724 6021
www.adalennally.com
dalenally@hotmail.com
Exhibition of new paintings by artist A. Dale Nally.
Open by appointment and for Wynwood Gallery Walks.

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

Art Modern Gallery
175 NW 23rd St., 33127

Art Nouveau Gallery
348 NW 29th Street, 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

Avant Gallery
3850 North Miami Ave., 33127

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



Taro Hattori, *Untitled*. Cardboard. Courtesy Black Square Gallery.

37 Black Square Gallery
2248 NW 1st Place, 33127
Phone 305 424 5002
anna@blacksquaregallery.com
www.blacksquaregallery.com
Tue-Sat: 10 am – 6 pm
Where do birds go off to die? by **Taro Hattori**
Through June 6, 2011
Jorge Chirinos Sánchez: Solo exhibition
June 8 - August 22, 2011
Receptions: June 11, July 9, August 13, 6-9 pm

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

Charest Weinberg Gallery
250 NW 23rd Street, 33127



Rosario Rivera-Bond, *Caperucita Roja (Red Riding Hood)*, 2011 Oil on Canvas 90" x 90" x 90" Courtesy of the artist and Curator's Voice.

26 Curator's Voice Art Projects
Contemporary Art Gallery
2509 NW 2nd Ave. 33127
(Between 25th & 26th St.)
Phone: 786 357 0568
Fax: 305 892 4192
Hours: Tue-Fri 12 n - 5 pm
Email: milabello@aol.com
www.curatorsvoiceartprojects.com / www.milagrosbello.com
TOYS ART US
Curated by Milagros Bello, Ph.D
Through June 11, 2011
ALL ABOUT ME, A solo Show by Rosario Bond
June 25-September 10, 2011
Opening Reception: Sat. June 25 7-11pm

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

Daniel Azoulay Gallery
120 Buena Vista Blvd (Midtown), 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

8 Dorsch Gallery
151 NW 24th St., 33127
T 305 576 1278
www.dorschgallery.com
info@dorschgallery.com
Regular gallery hours Tues - Sat, 12 - 5pm

9 Dot FiftyOne Art Space
51 NW 36 St., 33127
Phone: 305-527-4422
dot@dotfiftyone.com

www.dotfiftyone.com
Hours: Mon – Fri 11 am – 7 pm / Saturdays 2-6 pm

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

Edge Zones
47 NE 25th St., 33127

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

EVLWORLD
2345 NW 2nd Ave., 33127

12 Fredric Snitzer Gallery
2247 NW 1st Place, 33127

GAB Studio
105 NW 23rd Street, 33127

Galerie Emmanuel Perrotin
194 NW 30th St., 33127

Galerie Helene Lamarque
125 NW 23rd St., 33127

Galerie Schuster Miami
2051 NW 2nd Ave., 33127

Gallery 212
2407 NW 2nd, Ave., 33127

Gallery Diet
174 NW 23rd St., 33127

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

34 Hammer and Block Auctioneers
415 NW 26 St., 33127
Phone 305 576 1988
info@hammerandblock.com
www.hammerandblock.com
Hours: Mon-Fri 10 am - 5 pm
Estate Auctions every two weeks on Sat 2 pm
(Open for Saturday Artwalks)

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



Anne Brunet, *Mother*, 2010, oil and acrylic on canvas, 81" x 71." Courtesy Hardcore Art Contemporary Space.

14 Hardcore Art Contemporary Space
70 NW 25th St, Miami, FL, 33127
Phone 305 576 1645 / 786 319 0162
www.hardcoreartmiami.com
info@hardcoreartmiami.com
Tue. - Fri. 10 am - 5 pm
Saturday: 11 am - 4 pm



The Hukilau 2011 Fine Art Tiki Show poster (by Kevin Kidney and Jody Daily) Courtesy Harold Golen Gallery.

15 Harold Golen Gallery
2294 NW 2nd Ave., 33127
T 305 989 3359
www.haroldgolengallery.com
harold@haroldgolengallery.com
Special Exhibit at Hukilau 2011, in the Bahia Mar Hotel Fort Lauderdale, FL. (www.thehukilau.com)
Opening Night: Thursday June 9, 2011
June 9 - June 12, 2011
The show will continue at Harold Golen Gallery. Opening Night, July 9, 7-11pm
July 9 – August 6, 2011
Participating Artists: Kevin Kidney, Jody Daily, Shag, Skot Olsen, Kirsten Easthope, Tiki Hana, N! Satterfield, Roberto Jimenez, Aaron Marshall, John Kisse, Derek Yaniger, Ken Bernstein, Michelle Bickford, El Gato Gomez, Atomic Kitty, Jason Snyder, Ken Ruzic, Sam

MIAMI-WYNWOOD

MIAMI-WYNWOOD

Gambino, Tom Fowner, Al Evans, Nat Reed, Jessica Caster, Richey Fahey, Joe & Donella Vitale.

Ideobox Art Space
2417 N Miami Ave., 33127

InterFlight Studio
250 NW 23rd St., 33127

JG PLATFORM Gallery
2320 N. Miami Ave, 33127

22 KaBe Contemporary Gallery
123 NW 23 Street. 33127



Estela García, *Niño Pájaro*. Photo courtesy Kavachnina Contemporary.

3 Kavachnina Contemporary
46 Northwest 36th Street, 33127
Phone 305 448 2060
gala@kavachnina.com
www.kavachnina.com
Tue.- Fri. 11 am - 5 pm.
Sat. Noon-5 pm, and by appointment
I WAS THERE: Contemporary Spanish Photography: Pepe Morán, Rafaela Rodríguez, Estela García, among others.
Opening reception: June 11, 2 – 10 pm
June & July 2011



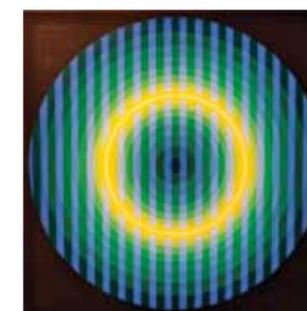
Sebastian Spreng, *Berlin*, Berlin, oil on canvas, 12"x12". Courtesy Kelley Roy Gallery.

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

Sebastian Spreng: Salad Bar
Through June 30, 2011
Reception: June 11, 2 – 9 pm
Also on view works by Heriberto Mora

38 Kiwi Gallery
50 NW 29th Street, 33127

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



Horacio García Rossi, *Color Light # 2*, 1993, acrylic on canvas, 23" x23" x1."Courtesy Lelia Mordoch Gallery.

23 Lelia Mordoch Gallery
2300 North Miami Ave. 33127
Phone 786 431 1506
www.galerieleliamordoch.com
lelia.mordoch.gallery@gmail.com
Kinetic: Julio Le Parc, Horacio García Rossi, Patrick Hughes.
June 11 – July 30, 2011
Opening reception: June 11, 4-10 pm



Patricia Schnall Gutiérrez, *Folded, Tied, Knotted and Stacked*. Courtesy LMNT.

33 LMNT
55 NW 36 St, 33127
Phone 877 525 LMNT
Phone # 2: 305 308 0802
www.l-m-n-t.com
info@l-m-n-t.com
Monday - Friday
Open to Public 11am - 7pm
Saturday Noon - 5pm
(Open for Saturday and Thursday ArtWalks)
What appears to be Works that transcend perception: Patricia Schnall

Gutiérrez, Gerry Stecca, Cheryl Maeder
Opening Reception June 11, 7-10 pm
June 11 – July 7, 2011
Beyond the Skin
July 9 – September 10, 2011

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

The Lunch Box Gallery
310 NW 24th Street, 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

Miguel Paredes Fine Art Gallery
173 NW 23rd Street, 33127

35 Myra Galleries
177 NW 23rd Street., 33127

O.Ascanio Gallery
2600 NW 2nd Ave, 33127

OnlineWall Fine Art
169 NW 36 St., 33127



Yaya Firpo, *Untitled*, 2009, collage on canvas, 20" x 20."Courtesy of the artist and Pan American Art Projects.

21 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
Gallery Walk, 2nd Saturday, 2 – 9 pm



Uprooted/Transmigrations
Luis Cruz Azaceta, Carlos Estévez, Humberto Castro, Kcho, Sandra Ramos, Santiago Olazábal, Abel Barroso, Hernan Dompé, Yaya Firpo, Milton George, David Boxer, Edouard Duval-Carrié
Curated by Abelardo Mena
Through July 30, 2011
The gallery closes for Summer vacation August 1-15.

Praxis International Art
2219 NW 2nd Ave., 33127

■ **Rubell Family Collection**
95 NW 29th St., 33127

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

Seth Jason Beitler
250 Northwest 23rd St., 33127

■ **Bernice Steinbaum Gallery**
3550 North Miami Ave., 33127

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

Waltman Ortega Fine Art
2238 NW 1st Place, 33127

Whale & Star. The Studio of Enrique Martínez Celaya
2215 NW 1st Place, 33127

World Class Boxing
170 NW 23rd St., 33127

Yeelen Art Gallery
250 NW 23rd St., 33127

■ **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

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NAPLES

■ **Alan Brown Gallery**
901 7th St. South, 34102

■ **Botero Gallery**
1485 Pine Ridge Rd., 34109

■ **The Darvish Collection, Inc.**
1199 Third St. South, 34102

■ **DeBruyne Fine Art**
275 Broad. Ave. South, 34102

■ **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

■ **Gallery Susan deWitt**
5405 Taylor Rd., 34109

■ **Gardner Colby Gallery I**
386 BRd. Ave. South, 34102

■ **Gardner Colby Gallery II**
365 BRd. Ave. South, 34102

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

HW Gallery
1391 Third St. South, 34102

■ **Longstreth Goldberg**
5640 Taylor Rd., 34109

■ **Marianne Friedland Gallery**
359 Broad. Ave. South, 34109

Marine Arts Gallery
4250 Gulf Shore Blvd. North, 34103

■ **Naples Museum of Art**
5833 Pelican Bay Blvd. , 34108
T 239 597 1900 / 239 597 1111
www.thephil.org

Native Visions Gallery
737 5th Ave. South, 34102

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

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

■ **Shaw Gallery**
761 Fifth Ave. South, 34102

■ **Trudy Labell Fine Art**
2425 Tamiami Trail North, 34103

The Von Liebig Art Center
585 Park St., 34102

■ **Weatherburn Gallery**
452 Bayfront Place, 34102

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Atlantic Center for the Arts
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Harris House of Atlantic Center for the Arts
214 South Riverside Drive, 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
Recent Acquisitions
June 18 – September 25, 2011

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

OCHOPEE

Clyde Butcher Big Cypress Gallery
52388 Tamiami Trail, 34141

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

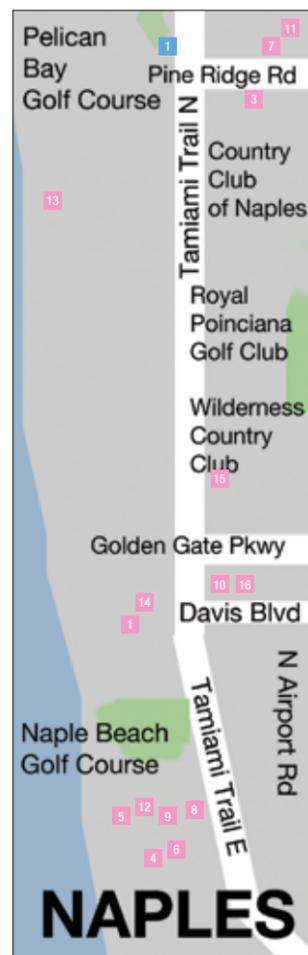
Comma Gallery
813 Virginia Dr., 32803

Creative Spirit Art Gallery
820 Lake Baldwin Ln., 32803

Galleria Portofino
5601 Universal Blvd., 32819

Gallery Q
29 South Orange Ave., 32801

MIAMI-WYNWOOD — PALM BEACH



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

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

■ **A.B. Levy**
211 Worth Ave., 33480

Arcature Fine Art
318 Worth Ave., 33480

PALM BEACH — ST. PETERSBURG

Art Wise International
350 S. County Rd., 33480

Balatro Gallery
408 Hibiscus Ave., 33480

DTR Modern Galleries
345 Worth Ave., 33480

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

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

■ **Gallery Biba**
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■ **Gasiunasen Gallery**
415 Hibiscus Ave., 33480

Gavlak Gallery
249 B Worth Avenue, 33480

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

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

■ **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

■ **Russek Gallery**
203 Worth Ave., 33480

Select Fine Art
339 Worth Ave., 33480

Society of the Four Arts
2 Four Arts Plaza, 33480

■ **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
www.pensacolamuseumofart.org

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

PONTE VEDRA

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SAFETY HARBOR

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SANFORD

Jeanine Taylor Folk Art
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BIG ARTS CENTER
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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

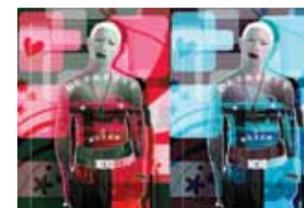
Dabbert Gallery
76 South Palm Ave., 34236

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



Vince Fraser, Bling Pop, 2006-2007.
Courtesy of the artist and The John and Mable Ringling Art Museum.

■ **The John and Mable Ringling Art Museum**

5401 Bay Shore Rd., 34243
T. 941 359 5700
www.ringling.org
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Beyond Bling: Voices of Hip Hop in Art
Through August 14, 2011

Katherine Butler Gallery
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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

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77 Bridge St., 32084

Brilliance In Color
25 King St., 32084

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

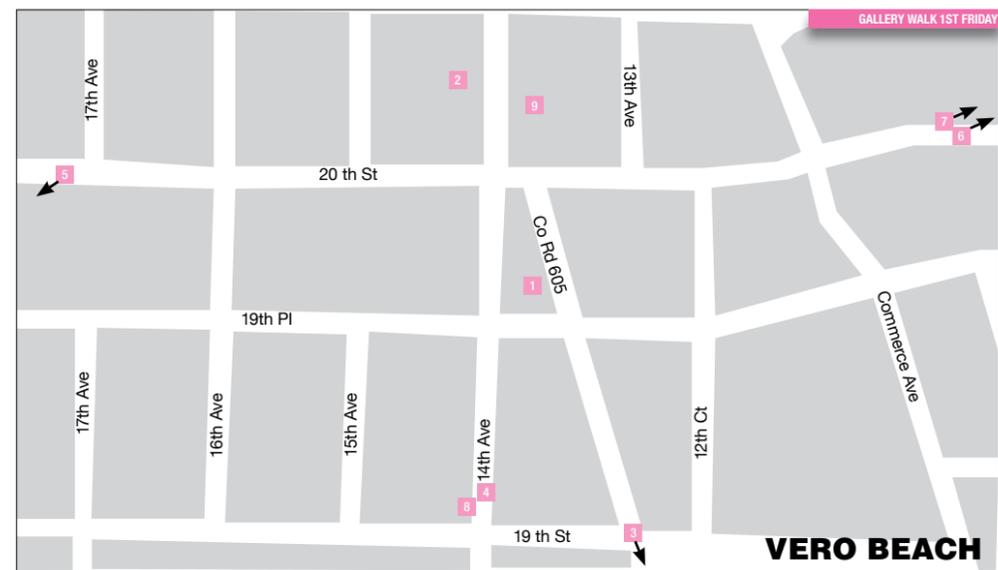
Red Cloud Indian Arts Gallery
208 Beach Drive N.E., 33701

■ **The Salvador Dali Museum Collection**
One Dali Boulevard, 33701
www.salvadoralimuseum.org

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 — VERO BEACH

info@cultural-council.org
www.cultural-council.org
3D District's First Friday "Gallery Stroll," 1st Friday of the month, 5-8 pm.



Virginia Knapp, *Global Warming*, mixed media on canvas, 20"x30" Photo courtesy of Gallery 14.

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
120 W Gasparilla Plaza, 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

Graphicstudio / Institute for Research in Art
3702 Spectrum Blvd., 33612

Michael Murphy Gallery
2701 S. MacDill Ave., 33629

Nuance Galleries
804 S Dale Mabry, 33609

Orange Park Gallery International, LLC
1215 North Franklin St., 33602

Tampa Museum of Art
120 W. Gasparilla Plaza, 33602

■ **USF Contemporary Art Museum**
4202 East Fowler Ave. CAM 101, 33620

TARPON SPRINGS

■ **Leepa-Rattner Museum of Art**
600 Klosterman Rd., 34689

TEQUESTA

Lighthouse Center For The Arts
373 Tequesta Dr., 33469

VENICE

Native American Fine Art
4402 Via Del Villetti Drive, 34293

Venice Gallery & Studio
237 Warfield Ave., 34285

VERO BEACH



Judith Ragusa, *Gourds & the Color Purple*, oil and acrylic on canvas, 12" x 20". Courtesy Artists Guild Gallery.

■ **Artists Guild Gallery**
1974 14th Avenue, 32960
Phone 772 299 1234
www.artistsguildgalleryverobeach.com/ Hours (June-September) Tuesday - Friday 11 am-3 pm
Featuring the works of 19 local artists.
The Artists Guild Gallery announces new Artist Members: Lionel Ogilvie, Judith Ragusa and Judy Mercer.



■ **Cultural Council of Indian River County**
2041 14th Avenue, 32960
Phone 772 770 4857

■ **Gallery 14**
1911 14th Avenue, 32960
Phone 772 562 5525
www.gallery14verobeach.com
Hours June & July: Thurs.– Fri. 10am-4pm & Sat. 10am-2pm, or by appointment.

Gallery 14 Partners: Edgardo Abello, Lila Blakeslee, Barbara du Pont, Mary Ann Hall, Virginia Knapp, Barbara Landry, Deborah Morrell Polackwich, Dorothy Napp Schindel
Exhibiting artists: Francis Mesaros, Carol Staub, Carole Keller, Minakshi De, Viola Pace Knudsen.

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



David Diaz, *Forbidden Fruit*, 2011, mixed media, 24" x 24." Courtesy Intrepid Art Gallery.

Intrepid Art Gallery
Pelican Plaza
4807 North AIA, 32963
Phone 772 913 1122 / 786 227 3481
Intrepidartgallery.blogspot.com
intrepidartgallery@att.net

STUART — WINTER HAVEN

Tue – Sat 10 – 6 pm, and Sunday by appointment
David Diaz, Art Sonata in 3D Minor
Through June 18
Artist Performance: "Happy Birthday David"
June 18, 5.00 pm at Surf Hotel Club in Vero Beach

■ **Koman Fine Art**
3225 Cardinal Drive, 32963



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

■ **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

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



John Henry, *Vero*, 1987, painted aluminum, 106" x 76" x 76". Gift of Janet and Clark Daugherty. Photo Courtesy of Vero Beach Museum of Art.

■ **Vero Beach Museum of Art**
3001 River Park Drive, 32963
Phone 772 231 0707
www.verobeachmuseum.org
Summer Hours: Closed Mondays, Tue-Sat: 10 am-4:30 pm, Sun 1 pm-4:30 pm

Selections from the Permanent Collection
Through August 14, 2011
What's the Story?
Through September 25, 2011
Celebrating 25 Years: Sculptures from the Permanent Collection
Through December, 2011
Inspired by Nature: Celebrating the Beauty and Complexity of Trees
Aug 27, 2011-Jan 8, 2012

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

WELLINGTON

Bruno Publishing
873 Lake Wellington Dr., 33414

WEST PALM BEACH

■ **Ann Norton Sculpture Gardens**
253 Barcelona Rd., 33401

The Armory Art Center
1700 Parker Ave., 33401

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

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

Legacy Fine Art
330 Clematis St., 33401

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

■ **Norton Museum of Art**
South Olive Ave., 34108
www.norton.org

Ralph Cowan Studio
243 29th St., 33407

■ **Red Dot Contemporary**
3508 South Dixie Highway, 33405

■ **South Florida Science Museum**
4801 Dresher Trail North, 33405

WHITE SPACE The Mordes Collection
2805 N. Australian Ave, 33407

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Fine Art Acquisitions
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WILTON MANORS

Ellen Charapko Gallery
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WINTER GARDEN

■ **Winter Garden Heritage Foundation**
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- MANO Fine Art Project Space
- Madero Art
- Matthew Miller-Nickel Glass Studio
- Miami Art Club
- Nestor Arenas Art Studio
- Onate Fine Art Gallery
- Rafael Consuegra-Cuadart Studio & Gallery
- Ray Azcuy Art Studio
- Romero-Hidalgo Artists' Studios
- Speak! ...Miami's Most Diverse Open Mic
- The Young Artists Academy
- Tropical Art Gallery @ Palmetto Carpet
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