COMING SOON TO WYNWOOD ARTS DISTRICT...

ANDY WARHOL
ROY LICHTENSTEIN
JASPER JOHNS
ROBERT RAUSCHENBERG
CHUCK CLOSE
ROBERT MOTHERWELL
KEITH HARING
ROBERT INDIANA
JIM DINE
TOM WESSELMANN
DAVID HOCKNEY
ALEX KATZ
JAMES ROSENQUIST
ELLSWORTH KELLY
FRANK STELLA
DAMIEN HIRST
TAKASHI MURAKAMI
ED RUSCHA

JUST TO NAME A FEW

GREGG SHIENBAUM FINE ART
2239N.W.2ND AVE. MIAMI FL.33127 305-205-9089
GREGG@GSFINEART.COM WWW.GSFINEART.COM
CARLOS QUINTANA

"NADA"

Museo Nacional de Bellas Artes
Habana, Cuba


www.asilentiorcollection.com
International Art Exhibition during Art Basel Miami Beach

Featuring 40 artists from 20 countries

Ribbon Cutting Ceremony by City of Miami Mayor, Tomas Regalado
Monday, November 28 | 6-9 p.m.
HARDCORE ART
CONTEMPORARY SPACE

MILTON BECERRA
"IDENTITY"
November 26, 2011 to February 4, 2012

Hardcore Art Contemporary Space
72 NW 25th Street, Miami, FL 33127
ph: 305.576.1645 fx: 305.576.1646
info@hardcoreartmiami.com
hardcoreartcontemporary@gmail.com

Follow us @
www.hardcoreartmiami.com
www.hardcoreartmiami.blogspot.com
www.thechillconcepthacs.blogspot.com
Alejandro De Narváez

Galería Baobab
46 NW 36th Street
Miami, Florida 33127
305 409 0709
miami@galeriabaobab.com
galeriabaobab1@gmail.com
www.galeriabaobab.com
The Human Cloth
November 28 - December 11, 2011

- Luis Valenzuela
- Barry Gross
- Tatiana Blanco
- Reinier Gamboa
- Fenol Marcelin
- Angel Vapor
- Edgar Nano Sanchez

55 NW 36 ST, Miami, FL 33127
305.308.0802 info@l-m-n-t.com
ALBERT PALEY
November 26 – January 28, 2012

KELLEY ROY GALLERY
Tu - Fr 11 - 5 | Sat 12 - 5 Always by appointment
50 NORTHEAST 29 STREET | WYNWOOD ARTS DISTRICT | MIAMI, FL 33137
305.447.3888 • kelleyroygallery.com

GUERRA DE LA PAZ | BARBED

praxis international art
NEW YORK | MIAMI | BUENOS AIRES
2219 NW 2ND AVE, MIAMI FL 33127
T 305 573 2900
WWW.PRAXIS-ART.COM
WYNWOOD@PRAXIS-ART.COM
12  NOTEWORTHY EXHIBITS AND EVENTS SURROUND 10TH EDITION OF ART BASEL MIAMI BEACH / By Jennifer Mangione Vogt
14  COLLECTING LATIN AMERICAN AND CARIBBEAN ART. AN INTERVIEW WITH ROBERT BORLENCHI / By Joaquín Badajoz
20  THE FORTRESS: FIRST ART STORAGE FACILITY IN SOUTH FLORIDA / By Sophie-Annie Videment
30  A CONVERSATION WITH RAMÓN CERNUDA / By Margery Gordon
34  SUSPENDED BETWEEN UTOPIA AND DISASTER. AN INTERVIEW WITH JOVAN KARLO VILLALBA. / By Claire Breukel
38  L’ORIANO GALLONI. THE GUGGENHEIM MUSEUM WELCOMES THE ARTIST’S SCULPTURES IN AN EVENT BENEFITING ARTS FOR INDIA / By Claire Fenton
46  LÉLIA MORDOCH: IS ART AN ANTIDEPRESSANT? / By Sophie-Annie Videment
50  ANICA SHPILBERG: FRAGMENTS, MEMORIES AND REALITIES / By Raisa Clavijo
52  RÓMULO AGUERRE’S FIRST SOLO SHOW IN MIAMI / By Irina Leyva-Pérez
60  ZADOK EXHIBITS COMPLEMENT MIAMI ART WEEK / By Jennifer Mangione Vogt
62  MIRA LEHR: 209 IGNITION / By Irene Sperber
64  REVISITING HISTORY / By Raisa Clavijo
74  SCULPT MIAMI / By Shana Beth Mason
76  STEFANO CAMPANINI OPENS WINE BY THE BAY IN DOWNTOWN MIAMI / By Ashley Knight
78  NADA IS THE OPPOSITE OF NOTHING. DEAUVILLE BEACH RESORT HOSTS THE 2011 NEW ART DEALERS ALLIANCE FAIR / By Irene Sperber
86  SOCIAL SHOTS
90  ART & MUSEUM GUIDE - FLORIDA

Cover page:
Chen Man, Year of the Monkey. 2004, From “Vision series,” photography on transparent panel, 33.5”x35.25”. © Chen Man 2004. Photo courtesy of Zadok Gallery, Miami. / www.zagallery.com
The art world descends on Miami Beach at the beginning of December for the 10th Art Basel Miami Beach, the most important art fair in the U.S. However, it’s by no means the only venue for great art in South Florida during this time. Here are some noteworthy exhibits, performances and events at—and within traveling distance from—Basel.

While Art Basel Miami Beach hosts 260 of the world’s leading galleries, the show also includes events and art discussions ancillary to the exhibit hall. Basel creates sectors, making it somewhat easier to navigate this behemoth. For one, there’s a collaboration with the Bass Museum of Art called Art Public in Collins Park with art by renowned and emerging artists. Art Nova presents artists’ newest work, and with Art Kabinett, galleries house curated exhibits within their booth.

Through Art Basel Conversations art world heavyweights, including leading artists, scholars, curators and collectors, provide moderated panel discussions. On December 3rd at 10 a.m. there will be a local focus when MoCA Director, Bonnie Clearwater, MoCA Director Bonnie Clearwater moderates a collector’s panel, “Art Basel Miami Beach and South Florida: A Decade of Transformation” that includes Martin Z. Margulies and Carlos de la Cruz.

Take a short trip north and the vibe changes slightly with a shift to a younger crowd at New Art Dealers Alliance (NADA), which assembles the world’s newest and strongest art galleries dealing with emerging contemporary art.

Across the Bay and throughout Downtown, Midtown and the Design District, Claire Breukel has curated “Get the Green Light,” a scavenger-hunt exhibit that includes 10 Miami-based artists charged with the directive: Make anything and make it everywhere you want (See more at www.gspotartproject.com.)

In Downtown Miami, the Miami Art Museum hosts an annual “Party on the Plaza” at 7 p.m. on December 1st featuring a performance by Rashaad Newsome, “Hair Affair & Five.” Its annual ball begins at 7 p.m. on December 3rd at the Fountainbleau with a special “Crash the Ball” after-party beginning at 11 p.m. On view at the museum is a show of rarely seen work, “The Return of FAITH! American People, Black Light; Faith Ringgold’s Paintings of the 1960s,” which represents an artistic exploration of race, gender and class.

Other major fairs take place in the Wynwood Art District, including Art Miami, a showcase of modern and contemporary art from 100 international art spaces. Across the way, SCOPE presents 80 galleries in its unique tradition of solo and thematic group shows presented alongside museum-quality programming. SCOPE shares space with Art Asia, which brings galleries that present contemporary and emerging Asian artists. The hip vibe continues at PULSE Miami, where second-year Director Cornell DeWitt has expressed his commitment to local artists and interests, blended within its progressive mix of renowned and pioneering global contemporary artists.

SCULPT Miami is the platform for large-scale indoor and outdoor sculptures with a focus on new tendencies in contemporary sculpture and the use of original materials. Works appears within the heart of Wynwood and also in front of the Red Dot Art Fair.

The Margulies Collection Warehouse proffers a new exhibit with works by Bruce Nauman, Yuichi Higashionna, Mary Ellen Mark, John Baldessari, Ed Ruscha and Gregor Hildebrandt, amongst others, alongside permanent collection artists, such as Donald Judd, Magdalena Abakanowicz, Richard Serra and Michelangelo Pistoletto. “American Exuberance” appears at the Rubell Family Collection and showcases work by 64 artists, including Frank Benson, Hannah Greely, John Miller, Richard Prince and Ryan Trecartin.

Collector Lin Lougheed and New World School of the Arts host “Rapture: The Day After” with a Cuban breakfast at Casa Lin (www.casalin.org) on December 1st at 9 a.m. (word has it the rum is usually gone by 10 a.m.).

Bernice Steinbaum Gallery will be at Art Miami with work by María Magdalena Campos-Pons, and in their gallery will feature Peter Sarkisian, Holly Lynton and Aurora Molina. Black Square Gallery presents “Dream Catcher,” an annual festival introducing artists under 40 from around the world. David Castillo Gallery houses “Don’t Get High On Your Own Supply,” including works by Samantha Bittman, Daniel Gordon, Elena Herzog and Vik Muñiz.

Pan American Art Projects presents “Fragmentos” (Fragments), a solo show by Cuban artist José Manuel Foro, who was a member of the legendary group Volumen I. Hardcore Art Contemporary Space presents two exhibits: Gastón Ugalde and Milton Becerra. Now Contemporary Art mounts the work of Brazilian artist Nelson Leirner.

The Lélia Mordoch Gallery presents the thought-provoking “Is Art An Antidepressant?” celebrating the 21st anniversary of her gallery. A “Self Curated Rirkrit Tiravanija Show” runs at the Craig Robins Collection. The inimitable Cuban-American duo, Guerra de la Paz, has Miami-inspired work on display at Praxis International Art.
Harold Golen Gallery will have a selection of Pop Surrealist artists. LMNT presents “The Human Cloth,” which includes works by Luis Valenzuela, Barry Gross, Tatiana Blanco, Reinier Gamboa, Angel Vapor and others. Zadok Art Gallery has solo shows by Chen Man, Hunter Jonakín, Lewis Tardy and the ever-fun and colorful work of Brooklyn-based painter Lori Kirkbride. Nektar De Stagni Shop and Gallery Diet collaborate on “Hard Poems in Space” for which artists and designers were invited to make functional objects that will be collectively displayed as an interactive social environment.

In the Design District, Etra Fine Art presents new work by Francisco Zúñiga and Fernando de Szyszlo. “Undertow,” a show of work by Jason Shawn Alexander, an L.A.-based expressionist painter, is at 101/exhibit. And, in a departure from the generally expected, thought will be given to the “Bigger Picture” at the de la Cruz Contemporary Art Space. Bas Fisher Invitational presents “Richard Haley: Mary, Richard, Clouds and Dirt” curated by artist Christy Gast. Haley’s environmental practice incorporates sculpture, video and actions.

Locust Projects presents “CORES and CUTOUTS,” Ruben Ochoa’s first Miami solo show in which he creates a site-specific installation using the building’s substructure as source material, along with Agustina Woodgate debuting site-specific artwork for billboards and bus shelters around the city.

In North Miami, MoCA presents 25 works in “Mark Handforth: Rolling Stop.” Inspired by everyday urban existence, Handforth’s sculptures are poetic, lyrical and wryly comical. Also, in the fifth edition “Pivot Points,” the museum will mount Teresita Fernández’s large-scale installation, Untitled (Swimming Pool). Donna Karan’s Urban Zen Foundation will have a pop-up store featuring artwork, jewelry and home accessories by Haitian artisans. It’s well worth making the trip outside the immediate vicinity of Miami to a few special exhibitions and events. Westward, the Patricia & Phillip Frost Art Museum at FIU hosts the ninth-annual Basel satellite event, Breakfast in the Park, on December 4th at 9:30 a.m. with artist Joel Perlman, who has been creating complex sculptures out of steel, bronze, copper and aluminum since the early ’70s.

About 20 minutes north, the Art & Culture Center of Hollywood presents “Artist Unknown/The Free World,” a first-of-its-kind exhibition featuring hundreds of images of vernacular photography found online by Monteith and Wason. On December 10th, they present New York Magazine senior art critic Jerry Saltz. And, finally—well worth the 45 minute trip to West Palm Beach—the Norton Museum of Art presents a significant exhibit of 28 canvases and drawings, dating from 1992 to 2011 by British artist Jenny Saville. These works have been infrequently exhibited and demonstrate Saville’s mastery of oil on canvas and her provocative depictions of the human figure. Look for information on the Saville exhibit in the ABMB catalog, too.

COLLECTING LATIN AMERICAN AND CARIBBEAN ART

An Interview with Robert Borlenghi

Italian-born Robert Borlenghi has become a main player in the promotion of Caribbean and Latin American art in the U.S. since the 1990s. The man from Torino—this American Malraux, atypical gallerist and passionate collector who doesn’t consider himself “a businessman in art”—reflects on his life in the art world and offers keen, thought-provoking insight into some of the biggest challenges facing artists and galleries in the age of the Social Media Revolution.

By Joaquín Badajoz

Joaquín Badajoz - You are an art collector turned dealer turned gallerist. How did everything start? Was it an endeavour to support your passion at first?

Robert Borlenghi - I was a collector as a little boy. I had a stamp collection when I was 10 and a butterfly collection before that. I started collecting paintings since my early 20s, and the collection itself evolved, because taste and financial ability changed. I started with the things I was familiar with...limited editions of Picasso, Miró, Chagall, and then evolved into post-impressionist art, and finally contemporary art, mostly from California and Latin America, because I have an affinity to Latin America—I speak the language, and it was of a great interest to me personally. I never really considered becoming a professional in the field of the arts, and I’m not sure that I am. My interest was to share my knowledge. That was really the motivation behind my first gallery, which was dedicated to Haitian art. And fundamentally that is still my motivation today. I’m interested in showing things that I feel other people should see and they don’t have the chance to.

J.B. - Why Haitian art?

R.B. - I went to the Caribbean for the first time in the early ‘90s, and I had never been exposed to all of that. At the time I would have said that I was fairly involved in contemporary art. I was a founding member at MOCA in Los Angeles and served in the acquisition committee of LACMA, so I would say I knew something about art, but when I went to the Caribbean I saw things I never imagined. I think it was really a shock that I didn’t know anything about this. I then realized how little I really knew. At that point I decided that other people that were familiar with the things that I knew probably didn’t have any idea either, and I felt that they needed to see it. That’s really what changed my life. Haiti really changed my life.

J.B. - I understand very well this strange sense of amusement and the need to share your discoveries. That’s what art writers do on a daily basis.

R.B. - To give you an illustration, there was a very knowledgeable man about art in France. He was a minister of culture. His name was André Malraux, one of the most erudite people who ever lived. He went to Haiti in the ‘40s and was so shocked that he decided to tour a show of Haitian Art at...
the UNESCO in Paris. And he did it. And basically Malraux is responsible for putting Haitian art on the map. It was because of that, because of that relationship that I felt with him—not that I’m trying to equate myself to him in any way, it’s impossible, but there was something that we have in common—that I called my first gallery Malraux, as an homage to him.

J.B. - Do you remember the first piece of art in your collection?
R.B. - I remember the first, and the second, and the third that I bought. But the first piece in my collection was one that I painted. When I was 17, I won an award in the school system in Milan with that painting, because a famous art critic who was a member of the commission that selected the winners felt that it had ‘sculptural qualities.’ I got a silver medal with Leonardo da Vinci’s head on it. I still have the piece.

J.B. - When you started Galerie Malraux in L.A. in 1990, the gallery was focused on Caribbean (Haitian and Jamaican) art. Four years later the gallery moved to Dallas, changing its name to Pan American Art Projects and adding Cuban art (Vanguardism and contemporary) to its portfolio. What was the reason for this decision?
R.B. - That’s a multiple kind of question. First of all, the reason for the move to Dallas was very personal in the sense that I moved my business to Dallas from Los Angeles—my real estate investment and development business. I didn’t want to give up the gallery altogether, so a couple of years after I moved, in 1994, we opened with a very large Cuban show. The name Malraux did not fit anymore with what we were trying to do. The expansion into Cuban art was due mostly to the fact that in the early ‘90s a congressman from California, Mr. Berman, proposed the law that was passed that allowed the importation of Cuban art, the famous exception to the embargo. The law was tested in the courts for a certain period of time. I finally spoke to Mr. Berman to make sure what was intended, because he inadvertently had left out the word ‘painting’ in the text of the law, and that was the reason for the legal test. When he reassured me that he had meant to include paintings, then I decided that it was safe to go to Cuba. So the expansion into Cuban art was basically because there was such a curiosity on my part about Cuba. So many people were talking to me about Cuba but I was not able to go. Finally, I went and I was able to put together a substantial collection from the beginning, and we opened a show with 400 pieces in 1994. We titled it “Cuba the Last Forty Years.” We showed many important works by Romañach, Domingo Ramos and several people from academia, but a great amount of the works was from the Vanguardia. It was still possible to find them in Cuba. I acquired a great number of works in the ‘90s.

J.B. - Your gallery represents about 40 artists and works extensively with Cuban (living on and outside the island), Argentinean, Haitian, Jamaican and American artists. Are those the most interesting places in American contemporary art in your opinion?
R.B. - I can’t say there are not very interesting works being produced from Argentina to Central America, because there are. This year we are working with a Colombian artist who is currently having a show at MoLA in Long Beach who is a fantastic artist. It’s just that our development is gradual. It started in North America, it expanded in the Caribbean and to Argentina for very personal reasons. We were fortunate to meet Leon Ferrari before he became the Leon Ferrari at MOMA, Leone d’Oro in Venice, etc. And we still work with him. So, it’s not to say that those are the only places where interesting art is being created, but there is no question that interesting art is being produced in a lot of those places. I don’t think that what is being done today, that I have seen in Haiti and Jamaica, is at the same level as works done 20 years ago. But other places will come up. And we are basically affected by our ability to move and [do] as much work as we can do. Eventually I hope that we will continue to explore arts in this general area of the Americas, which is what is interesting to us.

J.B. - Art dealers and commercial galleries are commonly seen as a phenomenon of the sphere of circulation, not an artistic institution but a mercantile node whose essence is dictated by the market, a practical bridge between artist and consumers. Nevertheless, the hyperactive nature of the market has reshaped and redefined the artistic trends in a more direct way than museums or critics. What should be the role of the dealer nowadays?
R.B. - I don’t consider myself a dealer, and I don’t think that most galleries are dealers. I see a dealer as someone who really
moves art back and forth, and sometimes art that he doesn’t own. I think the function of the gallery today should be to be more collaborative and closer to museums. Obviously, there is a need for the galleries to survive by selling art. But ultimately the purpose of the gallery has to be to promote, to teach, to show. And to do that I think there should be more relationships with museums, so that art that is shown in museums is also shown in the galleries, because we don’t live in two separate worlds.

J.B. - Pan American Art Projects is not a typical commercial gallery, but one that has received much praise for its ‘museum-quality shows.’ Despite this, the gallery has not been accepted at any of the editions of Art Basel Miami Beach. How is that possible?

R.B. - We were on the waiting list once (laughs). We still are a very young gallery. I think that to get in, to earn admittance to a place which is probably the most important one in the world, in terms of art fairs, you have to prove yourself in a consistent manner for a number of years. And I hope that we will. Slowly I think that we are going to be getting [on] the radar of some of the people who make this decision, and as they become more familiar with what we do I’m hopeful that will change.

J.B. - Do you plan to apply for the next editions?

R.B. - Yes. Because it’s a duty I have toward my artists. I have to try to get them in the best possible places.

J.B. - On the other hand, Pan American Art Projects participates in many international art fairs during the year. Do the fairs still work as commercial platforms or are they nowadays more focused on promoting and legitimizing artists and galleries on the international circuit?

R.B. - Well, both. Definitely art fairs give an opportunity for a gallery on a commercial basis to sell art. We participated in two new fairs just last month in Houston and Los Angeles, and we did well in both financially. So, that is important. Realistically the art fair market is an important market for a gallery. There are galleries that sell more in fairs than they do in their own spaces over the year. So they are not insignificant from the financial point of view. On the other hand, ultimately, as I said before, I think the responsibility of the gallery is to promote the work, which entails showing it, and showing it in venues where it is not known. That’s enough reason to participate in art fairs. People in Miami may know what we do; people in Los Angeles have no idea, so they don’t know our artists, and we take them there so they can learn about them. So, the answer to your question is both.

J.B. - Are the art fairs a good deal for galleries to promote art and increase sales or have they become a lucrative business for the organizers?

R.B. - It’s a risk. Every fair is a risk. You really don’t know when you go how it’s going to work out. I assume that the organizers do well (laughs)—I hope that they do. And I think it is good if they have a financial success, because that will give them the incentive to continue with their job. After all, if they don’t have a financial interest they can’t do what they are doing, and I think that is important for the galleries that these venues exist. I can’t tell you that we have been very successful in every fair we have done. That would be a lie. But I think that it’s important to continue doing it. Ultimately it’s necessary for the promotion of art.

J.B. - In the book The $12 Million Stuffed Shark: The Curious Economics of Contemporary Art, Don Thompson analyzes some trends in the art market: the artist as a brand, the ridiculously high prices at which artworks of Damien Hirst, Warhol, Koons, Emin or Pollock, to name a few, have sold. Is contemporary art only about branding?

R.B. - No. I think that diminishes the image of the collector. I like to think that the collector gives thought to what he is actually collecting. Ultimately there are two issues there. One is
who do we buy, and the other one is how much do we pay, and you are addressing these two issues. I think the suggestion that people buy someone simply because he has become popular, as I said, diminishes a little bit the intelligence of the collector. Now, I would admit that not everyone has the time to research many different fields of arts, many different artists or places, and everyone is busy with their own things, so they take shortcuts. And one of the shortcuts is to watch what museums are doing and showing and what other collectors are doing. It’s inevitable that if Saatchi buys Sandro Chia, people say, ‘Wait, maybe I should look into that.’ Then of course Saatchi sells Sandro Chia. It kind of makes it irrelevant, but it’s not. People will pay for it if they agree that it’s the fair price. Ultimately, people decide the price. I want to give a little bit of credit to the collector.

J.B. - I think Don Thompson talks more specifically about the collector as an investor, not about passionate collectors who really follow their instincts.

R.B. - Well, there are a lot of people who buy art not because of the passion, but because they have the means, and they feel they have to have art. Some are influenced by some sense of pride that it is good to own something that people would recognize. That’s a trick because it definitely comes into play. When people want to have something that other people will appreciate you pay a premium for it. There is no question about it.

J.B. - Thompson also believes that artists, dealers and auction houses have conspired to anoint certain artists, thereby driving up their prices. Does he have a point or is this in your opinion an exaggeration?

R.B. - I can only speak from my personal experience. I have been buying and selling at auctions for 35 years. I have never conspired with an auction house. But I can say that the auction houses must not be underrated or overlooked in the importance that they have in setting prices. Of course, like always there is a financial motivation: The higher the price is the higher the commission and the higher profit for the auction house—that’s obvious. But again, if the buyer does not agree, the piece does not sell. What happens is if the piece sells for a little bit higher valuation than what the auction house had estimated, the next time that artist appears at auction the estimate will be increased but with justification—that is the market, the public, that say we are willing to pay more. The auction house is typically trying to keep the prices a little bit lower than market, exactly for that reason, to create interest and to create overbidding. The overbidding results in higher prices the next time, and it continues. If it goes down, if its sells much lower or if it doesn’t sell, the next time they have to reflect that. I was reading in The Art Newspaper the other day that the auction houses sell half of the art sold in America. I didn’t realize it was that much. That’s why I said that their function is very important, but as far as a conspiracy I don’t see it. I haven’t seen it.

J.B. - Since you are one of the few Cuban-art dealers in the U.S. who works extensively with Cuban institutions such as the Cuban Fine Arts Museum, you are one of the most authorized to talk about the topic. I personally think that this is not one of the best moments for Cuban art. What is your opinion?

R.B. - I can’t disagree with you. I don’t think that we have the same amount of very good production that Cuba had in the ‘70s or ‘80s. There are few groups, let’s say, of students that become artists together, that create together, that work often with one another. There are individuals, however, several individuals, who are working in isolation, totally different from one another, who are very good artists. This year we were fortunate enough to add to our stable of artists two of them—Abel Barroso and José Toirac—and by Toirac I mean also Meira, who is his wife, as they work together very often. These are fantastic artists, but they have practically nothing in common with anybody else or with each other. There are still individuals that are extremely good, Yoan Capote, for example. Some of these really good artists like Capote and Garaicoa find the need to go and live at least for part of the year somewhere else, like in Spain, because in Cuba they don’t have the facilities, the materials to create what they want to create, but fundamentally they are Cubans. I think there are still examples of individual talent that is fantastic. But in general I agree that there is not the quality or quantity as there used to be.
J.B. - There are a lot of expectations and misinterpretations about the Cuba-U.S. cultural exchange. What are the pros and cons of this relationship?

R.B. - I understand, sympathize with and respect the position of those who are opposed to loosening the U.S. embargo to Cuba, and I understand the deep feelings involved, which make it difficult to isolate cultural exchanges. But art is exempted from the embargo, and it has its place. I was very moved when I saw on television, the day that Gaddafi was killed, a Libyan man wearing a cowboy hat and playing a guitar—you cannot find a more pro-Western image. You can compare that to kids playing in the streets in Havana wearing a Yankees cap: it makes you think there is hope for the future. But I should speak about our modest experience. Cuban artist José Manuel Fors spent six weeks in our apartment next to the gallery for artists in residence. He produced most of the show here, using local materials. Indeed, we could not have done this show if he was not allowed to travel. We encourage our artists to travel, whether to the U.S. or China, to complete residencies: It expands their views, and they contribute in turn to bridging differences.

J.B. - Have you ever had any problem working with Cuban institutions?

R.B. - Ultimately, problems are never with institutions, they are with people. There has been a lot of progress made in Cuba by institutions in the sense of trying to be more accountable, more dependable. That is one problem that exists unfortunately with that very controlled system. There is a risk of lack of accountability or reliability. But as I said, things are changing, and they have even made strides and improvements. So, overall I say no. As I said, there can be problems at times with some particular individuals.

J.B. - We have noticed that Pan American Art Projects has broadened its niche. How do you visualize your gallery in five years?

R.B. - The overall interest will remain the same. 'Pan America' is what we are interested in. We need to fill some gaps, and I hope that it's something we will be able to do, to bring art from Mexico, for example. It's something that we can't ignore. But the overall interest remains the same, because fundamentally the whole concept behind this gallery is the presentation of works that come from different places together. So we can see how they work together. We can see what influences one can have on the other. And ultimately, we hope that they all become just one. No black and white, just some gray that we all belong to.

J.B. - Could you name an artist that you are particularly interested in working with or representing in your gallery? Why?

R.B. - The illustration I want to give you is of an artist that I think typifies what we would like to do. That is something of beauty, something of serious substance, large in scale, not necessarily terribly commercial. And you can see an example here in the show that opens tonight. These large pieces that I asked artist José Manuel Fors to do for the main walls of the gallery are an illustration of the scope of what we are trying to do. I think the artist that best typifies my own personal idea about art is Teresita Fernandez. It is an idea, as I said. She is represented by a very good gallery in New York: one day I would like to work with them to do an installation in Miami, where she is from.

J.B. - What are the main challenges an art dealer or gallery owner faces today?

R.B. - The huge challenge that we face is to be relevant, to continue to be relevant in a world that has such immediate access to all the information that is available. And by that I mean any person can contact any other person, any artist. And unless the artist has a deep sense of connection with the gallery it becomes very difficult for a gallery to be able to survive in the context of people being able to be in contact with any artist in the world at any moment. I think that is something we all need to address, both artists and galleries.

Pan American Art Projects is located at 2450 NW 2nd Ave. Wynwood Art District, Miami, 33127. Phone 305 573 2400 / www.panamericanart.com

Joaquín Badajoz is an independent art critic and writer based in Miami.
ArtPalmBeach is considered one of the most influential contemporary art fairs on Florida’s gold coast by both critics and art enthusiasts since its opening in 1997. In honor of the anniversary celebration, the fair will debut the most extensive program in its history by encompassing premiere events, special exhibitions, topical lectures, special museum tours, site specific art installations, art performances and exclusive VIP programs.

preview Jan 19
www.artpalmbeach.com
+1 239 495 9834

15th anniversary
The Fortress building in Miami, Florida is located at 1629 N.E. 1st Avenue, 33132.

THE FORTRESS
First Art Storage Facility in South Florida

By Sophie-Annie Videment

As the first art storage facility in South Florida, Fortress knows how it feels to break new ground. In fact, its New York location was also the first art storage facility there. But if you think Fortress takes its standing for granted, you’d be wrong. After 30 years, it still treats every client as its first.

“The Fortress has been in the business longer than anybody else,” says art dealer and collector Francisco Arévalo. “This longevity gives the people working in the company a strong knowledge which enables them to provide a very unique service. I also appreciate very much the discretion with which they carry out their business—it is very important in our field. In addition, at a more personal level, you feel as a client that they really take care of you, that they know you. I really like this friendly and yet extremely professional environment.”

This level of exceptional service provided by its team of dedicated, long-time employees is rare to find in the industry. Just ask some of its clients what they think of the staff and you will hear words such as “consistent,” “outstanding,” “refreshing” and “unbelievable” in their description. Felipe Grimberg, another art dealer and collector, concurs, “We have worked together with the Fortress for more than 12 years, and I am extremely satisfied with them. They are punctual, reliable and also very friendly. It is a trustworthy relationship.”

The same level of service that clients receive in Miami can also be found at Fortress’ locations in Boston and New York. In fact, the long-standing Miami-New York connection is alive and well at Fortress, as many of its clients have a home in both locations and feel comfortable knowing they can deal with the same company in both cities.
In particular, there is a high demand from both Miami and New York dealers during Art Basel Miami Beach. “Art Basel fair week is one of my favorites,” says Fortress Vice President Kimberley Jones. “Visitors and collectors come to Miami from all over the world. There is a multitude of world class art. It is a very exciting time in Miami.”

Fortress Miami recently completed an expansion and renovation of its private viewing gallery, which offers several options for displaying art depending on a client’s preference. It is available year-round by the day or hour. Obviously, demand is especially high during Art Basel Miami Beach, as, in addition to sales negotiated inside the fair, there are many private sales being finalized during that time.

While hurricane season just ended and South Florida escaped without experiencing a major storm, Fortress’ collection management protocol is always proactive and includes plans to deal with such weather effects throughout the year. In fact, the company’s Hurricane Preparedness Program has been an effective tool for collectors for 30 years, and it stresses the importance for all collectors in South Florida to remain diligent and include the same or a similar strategy in their plans.

Javier Mora, a prominent international contemporary art collector, started using Fortress’ services 10 years ago. “My use of their services has evolved over the years from small storage to full service,” Mora says. “Miami’s climate can be devastating for art works, and my insurance company had cancelled my policy because of the risks associated with the hurricane season. So, every six months now, the Fortress employees pick up my collection, store it in their temperature- and humidity-controlled facility, and reinstall it after the hurricane season. I really like working with them. Everything is smooth and easy. They are very good professionals who take good care of the works. The Fortress is unique in Miami.”

For more information about Fortress and its services, contact Kim Jones at 305-374-6161 or kjones@thefortress.com, or visit the company online at www.thefortress.com

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

Contact Miami
www.aragundi.com
AJ Japour Gallery, 429 Lenox Avenue, Suite 704, Miami Beach, FL 33139
305 989 4500
Sculpt
Miami

Nov. 30 - Dec. 5, 2011
11 am - 8 pm

two locations

Red Dot Art Fair Tent
3011 NE 1st Ave.
Miami, FL 33127

SCULPT MIAMI
46 NW 36 St.
Wynwood Art District
Miami, FL 33127
305 448 2060

www.sculptmiami.com

Ronald A. Westerhuis, "Unity", 2010
15 x 4 x 4 feet, stainless steel
photo: Kalos Schumy
Original Paintings and Sculptures by WILLIAM BRAEMER

Art Fusion Galleries, 1 NE 40th St., Suite 3, Miami, FL, 33137
Mon-Sat 11am-6pm / T:305-573-5730 / info@artfusiongallery.com
Services:
- Conservation Framing
- Canvas Stretching
- Shadow Boxing
- Computerize Mat Cutting
- Oversize Drymounting
- Acrylic Mounting
- Art Restoration
- Custom Built Crates
- Pick up & Delivery

1727 Coral Way, Miami, Florida 33145
305.860.0255
www.workofartgallery.com
Dos Visiones del Paisaje
DIEGO TORRES & ANIA TOLEDO
February 3 - 29, 2012

Diego Torres, 1 Way, 2010, Oil on Canvas, 43 x 47 inches

Ania Toledo, Rio, 2011, Oil on canvas, 45 x 57.5 inches
Robert Rauschenberg
Darryl Pottorf
Joel Shapiro
Romero Britto
Karel Appel
James Rosenquist
Conrad Marca-Relli
Ernest Tino Trova
Red Grooms
Grace Penner
Otto Eglau

Arts for ACT Gallery
Fort Myers, FL
www.artsforactgallery.com
239-337-5050

HOWL: ART GALLERY AND CUSTOM TATTOO SHOP IN FORT MYERS
ART SHOWS ON FIRST FRIDAYS. LOWBROW/POP/ILLUSTRATION/CONTEMPORARY
CUSTOM TATTOOS BY FINE ARTISTS. PORTFOLIOS & ART INVENTORY ONLINE.

HOWL GALLERY/TATTOO
1514 BROADWAY #101
FORT MYERS, FLORIDA 33901
WWW.HOWLGallery.COM
239.332.0161
DOWNTOWN FORT MYERS FIRST FRIDAYS

Event photos, map, gallery listings and more online
WWW.FORTMYERSARTWALK.COM

DAAS GALLERY
HOWL GALLERY/TATTOO
ARTS FOR ACT GALLERY
SPACE 39
ART OF THE OLYMPIANS
COLORING THE WORLD
ART AT THE OASIS

DAVIS ART CENTER
ART LEAGUE OF FT MYERS
SYZYGY GALLERY
IN ONE INSTANT PHOTO GALLERY
LEOMA LOVEGROVE GALLERY
MAD HATTER GALLERY
GREEN N GROOVY

FIRST FRIDAYS
MONTHLY
6-10 PM

Most galleries open daily - Monday through Saturday

Experience a one of a kind Art Walk in the restored historic downtown Fort Myers. Brick paved streets, restaurants, bars, and world-class contemporary art galleries.

For accommodations visit: WWW.FORTMYERSARTWALK.COM/HOTELS
A CONVERSATION WITH RAMÓN CERNUDA

By Margery Gordon

Margery Gordon - Could you tell me a little bit about your childhood experiences in Cuba and your encounters with art?

Ramón Cernuda - My family left Cuba in October of 1960. It has been 51 years now. I was a young adolescent then, and our first encounters with art were after we arrived in Miami and my family relocated to Puerto Rico in San Juan. The art community in San Juan was small, but active, and through the University of Puerto Rico Museum and three or four other art institutions, we were able to establish our first contacts with the arts. Also, at the University of Puerto Rico, where I studied social sciences and humanities, I had the opportunity of taking various courses in art history and art appreciation. So those were the very early beginnings, in the 1960s and very early ‘70s. I acquired my first painting in 1973. It is in storage. Over two-thirds of our collection is in storage. We rotate the works. We hang about 180, so we estimate maybe in the neighborhood of 500 in the private collection, not considering our gallery inventories.

M.G. - And do those mix?

R.C. - Well, my wife makes it a point not to mix them. That was one of her conditions when I finally convinced her 11 years ago to open up a gallery—that we build a Chinese wall around the collection to try to keep it separate from our business. Occasionally we are clients of our own gallery, and every so often we agree, the two of us, to trade works from the private collection with the gallery when we find that there are some things that we can’t live without. But in general, both entities are very well-defined and separate.

M.G. - What were you doing before you started the gallery?

R.C. - I came back to the United States in 1974, and I formed a publishing house. We published books, encyclopedias—I helped publish the first Cuban Encyclopedia. I published other Cuban culture publications and self-study programs, English courses for Hispanics. In 1977, we formed a company for that
Those were tough times. It was a very intolerant climate in the museum. One bomb placed on exhibition inside the building. Of the 25, maybe four or five totally destroyed the building and about 25 paintings that were exhibited were saved; the rest were beyond saving. Another bomb placed in a parking lot near the museum blew up one of the cars of one of the directors.

We had massive demonstrations in front of the museum. I spent 15 years on the board of the Cuban Museum, the U.S. District Attorney’s office confiscated our collection and initiated a grand jury investigation regarding our possible violation of the embargo laws because they claimed that art was a Cuban product and it was illegal to possess it in the United States. We filed a lawsuit against the U.S. Government for violation of First Amendment rights.

M.G. - How did that fall under the First Amendment?
R.C. - Well, it was a very creative, but very fundamental, legal construction. The First Amendment protects your right to free speech, and a corollary of that concept is free access to information. So informational materials have had constitutional protection, including the press, also film, music and books, all kinds of publications. They are considered more than a product. So we said, the arts historically have been a source of enormous information to mankind. Professor Juan Martínez from Florida International University wrote a brief to the court basically outlining, from the Egyptians and even before, specific cases of what we know as mankind thanks to the arts, and what we wouldn’t know if it hadn’t been for the arts. The concept of the arts being informational material had not been defined by the U.S. Courts. We went to Federal Circuit Court with Judge Kenneth Ryskamp in 1989, who ruled totally in our favor and said art is definitely, and historically has been, informational materials. It falls under the protection of the First Amendment, consequently no lesser law can impede the free flow of informational materials. So the whole case of the U.S. District Attorney collapsed because the embargo could not apply to the arts, and it was not only Cuban art, but in those days, it was also Vietnamese art, Libyan art and Korean art were being embargoed. If you study art law, our case is studied as the case that gives art the constitutional protection of the First Amendment. Our case is case law; it’s precedential. It was an extraordinary experience for us, being immigrants to this country and ending up suing the U.S. government in their own courts and winning. It’s something that I don’t think happens anywhere else in the world.

M.G. - How many of those artists are living in Cuba versus Cuban-Americans from here or living here?
R.C. - Ten live in Cuba, two live in Miami and one Cuban émigré lives in Paris.

M.G. - Is that something that evolved? When you started out, were you mostly just dealing in the secondary market and you started adding the contemporary, or was that part of your plan to begin with?
R.C. - It was part of the business plan right from the old days when I was the vice president and director of the Cuban Museum in Miami. I spent 15 years on the board of the Cuban Museum of Arts and Culture in Little Havana. We believed that our involvement in Cuban art should not be one that segregated or discriminated [against] artists for any reason other than the quality of their art. We integrated living artists with deceased artists in our exhibitions at the museum, and artists who live in Cuba vis-a-vis artists who live in exile. And that concept of one cultural entity throughout its historical evolution was our model for the gallery also. So from our first exhibition when we opened the gallery we included living and deceased artists, and we included artists living in Cuba with artists from the exile community. In those days, the idea of mixing artists from Cuba and the exile community was very controversial. We had massive demonstrations in front of the gallery from the very beginning, some definitely verbal insults and some physical violence: pushing, spitting, tire-slashering.

M.G. - Did you also have that reaction at the museum?
R.C. - Yes, in the ‘80s we were [targeted with] terrorist threats and actions. Two bombs exploded in front of the museum. One totally destroyed the building and about 25 paintings that were on exhibition inside the building. Of the 25, maybe four or five were saved; the rest were beyond saving. Another bomb placed in the museum blew up one of the cars of one of the directors. Those were tough times. It was a very intolerant climate in the arts and politics in general. In 1989, after various incidents at the museum, the U.S. District Attorney’s office confiscated our collection and initiated a grand jury investigation regarding our possible violation of the embargo laws because they claimed that art was a Cuban product and it was illegal to possess it in the United States. We filed a lawsuit against the U.S. Government for violation of First Amendment rights.

M.G. - How did that fall under the First Amendment?
R.C. - Well, it was a very creative, but very fundamental, legal construction. The First Amendment protects your right to free speech, and a corollary of that concept is free access to information. So informational materials have had constitutional protection, including the press, also film, music and books, all kinds of publications. They are considered more than a product. So we said, the arts historically have been a source of enormous information to mankind. Professor Juan Martínez from Florida International University wrote a brief to the court basically outlining, from the Egyptians and even before, specific cases of what we know as mankind thanks to the arts, and what we wouldn’t know if it hadn’t been for the arts. The concept of the arts being informational material had not been defined by the U.S. Courts. We went to Federal Circuit Court with Judge Kenneth Ryskamp in 1989, who ruled totally in our favor and said art is definitely, and historically has been, informational materials. It falls under the protection of the First Amendment, consequently no lesser law can impede the free flow of informational materials. So the whole case of the U.S. District Attorney collapsed because the embargo could not apply to the arts, and it was not only Cuban art, but in those days, it was also Vietnamese art, Libyan art and Korean art were being embargoed. If you study art law, our case is studied as the case that gives art the constitutional protection of the First Amendment. Our case is case law; it’s precedential. It was an extraordinary experience for us, being immigrants to this country and ending up suing the U.S. government in their own courts and winning. It’s something that I don’t think happens anywhere else in the world.

M.G. - Specifically in Cuban art, was there a period when there were a lot of forgeries. Can you talk about that?
R.C. - It’s a problem that hasn’t been resolved. Particularly deceased artists, those whose works are being sold in higher numbers, get forged and sold on the U.S. market, and collectors, who are doing this because they love the art, are getting robbed, getting taken by these fraudulent transactions. So we have a situation where it’s very difficult for some people, unless they consult with experts, to protect themselves with investments. So it’s very important that that be a consideration for any collector, particularly of Cuban art. Some of the better-known living artists from the island are also being forged.

M.G. - Why Cuban art so much, because of the lack of access?
R.C. - Precisely, because of the divide between the sources, the history, the knowledge on the one side, and the collecting on the other, and the money. And then there’s the interruption of clear, continuous provenance. In normal conditions, talking of a painting from the early ‘20s and ‘30s, you can trace the various collections that have had that painting. With Cuban
art, there’s always the argument, ‘Well, I can’t tell you who owned the painting in Cuba, because it got to me after it was smuggled out of the country.’ So there are issues that complicate the chain of custody of the painting.

M.G. - So how do you dig through that?
R.C. - We have to rely mostly on expertise. We have two libraries of Cuban art books that we are constantly consulting. Also occasionally we rely on scientific testing, when the monetary considerations justify that. It is expensive and time-consuming, but it has been a tool that has been used successfully. And we have worked with some retired FBI calligraphy experts regarding signature analysis. I provide a free-of-charge service at the gallery, and we get, on average, once a day someone coming in asking us whether this painting is a forgery or an original. If I believe that my opinion is not sufficient, I provide referrals. We’ve done it for auction houses, insurance companies, even the government has requested that we get involved in expert analysis of works for the courts.

M.G. - Has there been much enforcement?
R.C. - Not at all. That is precisely what we have been talking about—the need for much more enforcement and better legal instruments for the police. We’ve been working with the FBI. They have a unit here in Florida for art crimes. We first got involved with them a year ago with the theft of a major collection, and it so happened that the thieves brought the paintings to our gallery, so we were able to call the police, and they grabbed them then and there, inside the gallery. But with forgeries, it’s a much more difficult process. The only way that you could win is if you can prove that the seller knew they sold you a forgery, and then it becomes fraud, and there is no statute of limitations until the moment you discover it is a forgery. The burden of proof is on the buyer, not the seller. So we need a better set of laws regarding consumer protection in the arts.

M.G. - Do you think that there is a better level of trust at this point in buying Cuban art, or do you think there’s still some trepidation because of the forgeries?
R.C. - I advise all of my clients to be extremely careful and to check everything that they buy and to buy from institutions that guarantee return of the monies if there is a problem. That should be a requirement of any collector. Very few entities guarantee, in writing, return of the money independent of the statute of limitations.

M.G. - What have you seen as far as the trajectory of the market?
R.C. - It’s going up immensely. The prices of Cuban art have really moved up, particularly of these deceased Modernist artists, the prices have multiplied.

M.G. - Was there a particular point where you saw a sharp increase, or has it just gone up steadily?
R.C. - Well, the boom years of 2006 and 2007 certainly marked a rise in pricing. Now that the economy has not been as good, the prices have leveled off and some prices have dropped with regard to those high prices of ‘05, ’06 and ’07.

M.G. - Is it hard when you see works come into the gallery that you really like? Do you have a collector’s temptation to want to keep them?
R.C. - It’s not hard, it’s horrible [laughs]. I have to thank my son Sergio, because he is the more level-headed, business-minded person, and also my daughter-in-law, Luisa. She’s an art historian from FIU, and she’s also involved in client relations. She’s been with the gallery about eight years. Just today we sold a painting that I would love to keep, but it had to go. By René Portocarrero, it’s a work from 1966 titled Portrait of Flora. It was exhibited in the Venice Biennale in 1966, and it’s an award-winning painting, a masterpiece. We acquired it from a private collection just four months ago, and it’s going to a very good collection of a good friend and client.

M.G. - What is the scope of the clientele? How much of it is local, national, international?
R.C. - Things are changing in that regard. Fortunately for us, five-six years ago we decided to go national and not put all our eggs in Miami, and we started an aggressive program of fairs outside the city of Miami. Now, in the downturn of the local economy—which is especially difficult for the art world because many of the collectors were in the construction or real estate industry or mortgage banking or related industries—we have found that that safety net of collectors around the United States and some European collectors have saved us from a free fall. We do continue to work with some local collectors that have been fortunately isolated from economic global problems. We do have some international clients, but it’s really mostly a national clientele. We’ve worked very hard at various fairs in the Northeast, and also Chicago, Houston now. We really have not ventured as much to the West. It has the geographic proximity, but it doesn’t have the cultural proximity.

M.G. - You haven’t been back to Cuba?
R.C. - I’m not allowed to go back by the Cuban government. I think the problem is more with what we do now, which is an independent gallery that represents artists from the island. The artists work exclusively with us, some worldwide exclusivity, and some U.S. exclusivity. It helps us immensely to control the direction of the career of these artists, to properly promote it, maintain the order of the market.

M.G. - So you can’t do studio visits. How do you handle the communication, exportation? Do you have other people who go on site in your business?
R.C. - Fortunately, my wife has been able to go to Cuba on various occasions—also my son, my daughter-in-law, they’ve been allowed. From the U.S. point of view, I can travel to Cuba anytime I want. The gallery has a license. Any full-time employee of the gallery can go to Cuba to conduct business without any limitation on the U.S. part...I’m looking forward to the day when I'm not allowed to go back by the Cuban government. The artists are the privileged people in Cuban society. They are among the wealthiest, because they are one of the very few categories of workers in Cuba that can legally sell their products, art, in hard currency, to foreigners, either persons or entities, galleries. They get paid directly from us in U.S. dollars. We have to do it through the Cuban National Bank, so the dollars get converted to their equivalent to U.S. dollars, CUGs [Cuban convertible pesos]. The government charges a banking fee.

M.G. - The artists there now, how are they treated?
R.C. - The artists are the privileged people in Cuban society. They are among the wealthiest, because they are one of the very few categories of workers in Cuba that can legally sell their products, art, in hard currency, to foreigners, either persons or entities, galleries. They get paid directly from us in U.S. dollars. We have to do it through the Cuban National Bank, so the dollars get converted to their equivalent to U.S. dollars, CUGs [Cuban convertible pesos]. The government charges a banking fee.

M.G. - What about the emerging artists? Are they subsidized when they leave the academy by the government?
R.C. - No. It’s swim or drown, and that’s a problem. The problem in Cuba today is that there are not enough galleries to help the emerging artists. They graduate thousands of very talented people, but then there is virtually no opportunity for them. They have to throw a bottle into the ocean and hope that it lands on some island out there and somebody opens up the bottle and reads the message and then starts caring for their work.

M.G. - So have you discovered artists there?
R.C. - We work with a group of artists that were very young, starving emerging artists when we started, and now they’ve developed. Some of our artists have been with us on an exclusive worldwide representation for 10 years, since we started the gallery, and some have been with us seven, eight, five years. We just had a very successful exhibition of a lady, Irina Elen González, in her 30s, this month. She sold close to 90 percent of her show. Her price range is anywhere from $4,000 to $15,000. She’s been with us for five years, and now she got her first one-person show. She goes back to Cuba next week.

M.G. - Who do you think are rising stars, ones to watch?
R.C. - Miguel Florido is a very successful young artist in his 30s. He’s already sold at auction at Christie’s and Sotheby’s in the $15,000 to $20,000 range. He started with us 10 years ago. We represent him exclusively worldwide. He’s a very talented artist. Vicente Hernández is in his late 30s, a surrealist artist. He’s all about massive migration. He’s doing very well. He’s also been exhibiting and selling at auction in the $10,000 to $20,000 range.

M.G. - Any new blood that you’re looking at bringing in?
R.C. - Yes, we just signed an artist who arrived from Cuba two years ago. His name is Dayron González, an expressionist artist whose work is very strong and has to do with the life of children and adolescents in a closed society. It’s a direct reference to his experiences. I’m not politically active, but I do give opportunity to artists independent of their beliefs if I think that the quality of their work is important.

M.G. - Is it hard to play favorites? Do you have any?
R.C. - There are three artists of the Vanguardia period that are my favorites: One of them is Carlos Enríquez. I also like [Fidelio] Ponce [de León] very much, and Portocarrero. The more expensive artists are not my favorites. I love Lam, and we collect Lam, of course, but he’s not really my favorite Cuban artist. Ponce is very low-priced. He started doing his work in the mid-’20s, ’30s, and he died in 1949. He’s an expressionist artist, very distinguished, symbolic, spiritual. He doesn’t have the color of the tropics as much as Lam, not as decorative, so it’s not as popular.

M.G. - What are your plans for the fairs?
R.C. - We’re bringing a very strong Modernist show to Art Miami, including Wilfredo Lam from the ‘40s, and also Victor Manuel García. It has been a fruitful year because some local collections that were very active have gone into crisis and had to sell their works, so we’ve been able to pick up some important works. The display will be mostly contemporary for MIA, the Miami International Art fair. We did Art Basel last year. We sold Lam’s The Lovers [Les Fiancés, (1944)] for $3 million, a self-portrait of the artist marrying Helena [Holzer, a German scientist]. It was in the Basel catalog, and people, when paying for their tickets, were asking about it.

Cernuda Arte is located at 3155 Ponce de Leon Blvd. Coral Gables, Florida, 33134. Phone: 305 461 1050 www.cernudaarte.com / cernudaarte@msn.com
Jovan Karlo Villalba was born in Quito, Ecuador, and moved to Miami with his family at a young age. He attended New World School of the Arts and studied painting, after which he was awarded a four year full-tuition scholarship to Cooper Union School of Art in New York City. He graduated in 1999 and began working as a full-time artist, setting up his studio in the burgeoning art district of Chelsea and later moving his practice to Long Island City in Queens. During this time, Villalba exhibited his work at the New York Design Center, as well as in galleries in all three major U.S. cities, including New York City, Los Angeles and Miami. He also participated in Bino-scapes, a group exhibition at the Berliner Kunst project in Berlin, Germany. In 2008, Villalba returned to his home-town of Miami, and in 2009, his Premonitions series was featured as part of the “Queens International 4” exhibition at the Queens Museum of Art. New York. Villalba was awarded Best of Show at the Armory Art Center “New*NArt” exhibition in 2011, juried by Miami gallerist Frederic Snitzer. He currently lives and works in Miami.

Villalba became known for his exact painting technique that, combined with a darker subject matter, are on the one hand aesthetically enticing and on the other disconcerting. His diverse color palette references the natural world, however his subject matter remains illusive, functioning as suggestions of actual form. The result is “landscape” environments that layer perspective and form in to a collage of melded realities that feel familiar yet resist recognition—creating imagery that is both elusive and ambiguous.

Ambiguity is key, and this is echoed in Villalba’s technique. Using oil paint on stainless steel, Villalba creates a reflective surface that emits a reflective light, suggesting a sense of assurance and well-being. This is, however, paradoxical amidst his dark and ominous backgrounds that are accentuated with forms of sharp bright color that lends his subjects an otherworldly aesthetic. We are in unknown territory and absorbed in a foreign land that offers both a suggestion of things to come as well as the possibility of a tumultuous turmoil.

The next shard of geometric line could quite possibly hit you squarely in the forehead or could offer a lifeline to grab a hold of during a raging storm. It’s this paradox—balancing between an optimistic future and complete devastation—that creates tension in the work.

Intrigued by this ambiguity in his work, I interviewed Villalba to gain insight in to his personal and creative inspirations in an attempt to unravel the subject matter of his “environments” and get a little closer to uncovering the true intention of these precarious suspended moments. The ideas Villalba expressed in the interview outlined his intentions in relation to his different bodies of work precisely, so instead of creating an article about the work I thought it best to publish the interview and share with you his words.
Claire Breukel - Has coming from Ecuador and growing up in Miami contributed to the way in which you make your work?

Jovan Karlo Villalba - I moved to Miami shortly after I was born. I was raised mostly by my mother’s family, who are from Cuba. Growing up I was always surrounded by many types of people from many different places. I imagine being in this multicultural environment during my formative years contributed to my development as an artist early on.

C.B. - In your earlier work there is a tension between the hyper-real aesthetic of your work that suggest the ideal (rendered through your exact painting technique and the stainless base of your work) and the subject that suggests destruction. This juxtaposition both appealing and also feels like a trick. Can you comment?

J.K.V. - The Premonitions series is more representational than my recent works. In this series I use dislocation to engage the viewer by rendering familiar imagery and placing it into unfamiliar environments and/or unsettling events—most of which are catastrophic in nature. The use of stainless steel—a material that has become very familiar due to its use in many consumer products—in my work is unexpected and serves to re-emphasize this idea of dislocation.
C.B. - When did you first begin using stainless steel, and how did you come across the medium?
J.K.V. - Sometime in 2004 I found myself sitting in my small Chelsea art studio surrounded by large white canvases. At that moment, I decided it was time to begin experimenting with different surfaces for my paintings. Steel initially appealed to me because of its qualities and the subject I was working on. At first, I was having a hard time with rusting and making the paint stick. I switched to stainless steel, and soon after I came up with a painting medium that helped the oil paint stick to the surface.

C.B. - You created the Premonitions series during the time you were living in New York. I feel like the works allude to a personal narrative— is there a personal narrative integrated in to these environments?
J.K.V. - I think you will find that most of my work is a sort of personal narrative, likely influenced in some way by my experiences or circumstances. Living in New York City during the events of September 11th affected me, and my work, tremendously. Suddenly, I found myself—along with millions of Americans—living in fear and “on alert.” Almost instantly, I began to create work that comments on global tragedies and the resonating effects they have on us. I see Premonitions as an investigation into the human psyche wherein I present, in various ways, a series of the most feared apocalyptic events.

C.B. - Your “environments” function as landscapes that, through their ambiguous subject, illicit curiosity, uncertainty and sometimes even fear in your audience. Can you situate your work within the context history of landscape painting?
J.K.V. - I’ve always been interested in making work that stimulates curiosity and the imagination. I really don’t situate my work in the context of landscape painting, nor have I thought about my work that way. I don’t see myself as a landscape artist per se. It just happens to be the work I’m interested in creating right now.
C.B. - Your use of color, sharp shards of “light” and perspective visually echoes techniques used by David Schnell and other Leipzig painters. Is their approach to technique an influence on your work?

J.K.V. - Funny, recently I was told that my art resembles David Schnell’s because of those sharp shards and rays. In my work those elements and marks are intended to bridge and communicate the idea of connection, and not so much used to describe perspective and scale. Although the Leipzig painters have not directly influenced my work, it’s likely that they influence the work of artists I admire.

C.B. - Who are the artists you admire?

J.K.V. - I admire the work of many artists, from Anselm Kiefer to Matthew Ritchie. Recently, I’ve been interested in the work of my contemporaries from New York, such as Jim Gaylord, Francesca DiMattio and Jules de Balincourt.

C.B. - You describe your newer body of work as expressionist and gestural. Can you explain how your techniques have progressed and changed from the more representational qualities of Premonitions to the expressionist quality of your New Beginnings series?

J.K.V. - Visually, my work has become more expressionist, and even quite abstract. Over time, I’ve become more fixated on creating work that exudes more than meets the eye. Understanding visual depth and the dual roles of a brushstroke—as image in its own right and as a means of reference—has played a crucial part in the progression of my work. Some characteristics of surrealism, such as the combination of the abstract, depictive and psychological, are also visible in these new works. With regards to subject, my work remains within the context of social and environmental issues. Although in these new works the resulting images appear far less ominous. Instead, ideas of time, rebirth, cleansing and transformation all come in to play within my subject matter, however overall my work’s focus is still based on the idea of psycho-geography.

C.B. - In this newer series of work you have created environments that evoke an emotional response from your audience that includes optimism, self-reflection and maybe even nostalgia. In this way your environments become timeless and throw in to question human relationships (both physical and emotional). As an extension to this engagement with psycho-geography, do you create these environments as provocations to become more aware about social and environmental ideas?

J.K.V. - Both, for me they go hand in hand. Every aspect of my recent works—from the application of the paint that describes these environments to the installation of the works as seemingly floating steel panels—is intended to contribute towards evoking an emotional response from a viewer. Be it by stimulating contemplation, self-reflection and nostalgia and/or stirring up feelings of hope, isolation or confusion, this connection plays a vital role in initiating an experience that will engage a viewer and allow me to effectively comment on social and environmental issues.

C.B. - Do you have any upcoming exhibitions we should know about?

J.K.V. - I have two solo exhibitions planned for 2012—neither is titled as of yet. The first will open be at Taché Gallery in Chelsea in New York City on April 12. The second will be at the Armory Art Center in West Palm Beach in Florida in September. I will also be featured in the “Tomorrow Stars” exhibition at the Verge Art Miami Beach this December.

For more information about Jovan Karlo Villalba, visit his website, www.jovankarlo.com

Claire Breukel is a South African contemporary art curator based in Miami.
L’ORIANO GALLONI

The Guggenheim Museum Welcomes the Artist’s Sculptures in an Event Benefitting Arts for India

By Claire Fenton

In the spring of 2012, Italian artist L’Oriano Galloni (Viareggio, 1970) will participate in a gala organized by Alessandra Fremura, donating one of his sculptures to Arts for India at the Guggenheim Museum in New York. Arts for India, a non-profit educational organization that supports the International Institute of Fine Arts in Modinagar, a New Delhi suburb, makes it possible for young Indians of limited means to carve out career paths in the fields of art and design by organizing events and raising money at events around the world.

The piece, entitled White Moon, stands 30 feet high and has an estimated value of $2.5 million. The work is currently at his studio in New York. Galloni has also donated various small-scale sculptures, which will also be auctioned off during the presentation of Arts for India at the Guggenheim Museum on April 26, 2012.

In 1992 Galloni graduated from the Accademia di Belle Arti in Carrara with a major in painting and sculpture, and his pieces quickly gained international renown. His work has been exhibited in galleries and cultural institutions throughout Italy, Germany, the United Kingdom, South Africa and Hong Kong, as well as throughout the United States, including in New York, Miami, Los Angeles, Indianapolis, Palm Beach and Santa Fe. His creations can be found in major public and private collections throughout Europe and the U.S.

White Moon consists of an enormous pillar of white and gray marble with steel accents crowned by a human torso, a being that appears to emerge from the stone and ascend to the heights. This piece is part of a series of sculptures entitled “People,” an ongoing project that the artist began a few years ago. The series consists of an army of enormous, stylized human forms, which sometimes exceed 25 feet in height, as is the case with White Moon, and symbolize the guarding forces of humanity and the universe.

“Silent Souls,” the name Galloni has given these pieces, is derived from an episode in his life. As he was walking through a forest in Germany, it suddenly appeared to him as though thousands of souls were protecting him, thousands of silent beings that emanated a vital energy. Years later, he lived through a similar experience in a New York subway during rush hour. He confesses that in the midst of the chaos and the bustle, he once again felt the presence of these enormous beings that seemed to filter out the spiritual pollution that filled the atmosphere. As a result of these events, these figures started being reflected constantly in his work. “I saw creatures that looked like human beings, very tall and skinny, expressing sincerity and serenity,” Galloni says. “While absorbing my negative spiritual energy, their white and pure bodies constantly changed colors and forms. The white faces represent pureness and serenity as their bodies absorb the negativity and become dark.”

His pieces display a masterful technical command and a tireless desire for experimentation, but, above all, they value artisanal work in a world that has bet on industrialization. Galloni uses a variety of materials in his works, including wood from such distant lands as Italy, Brazil, Turkey, Africa and Germany, as well as fragments of fossilized wood. He then combines these with differ-
ent types of marble, as well as metals such as aluminum and steel.

The creative process starts with the selection and gathering of materials. Galloni then begins cutting the wood into layers or the marble into uniform blocks. These he combines and joins together until he obtains a compact block that he will later shape, and to it he incorporates molten metal. The creation of just one piece can take several months, and Galloni usually works on about 10 pieces at a time.

When he chooses his materials he does so with symbolism in mind. In the case of these pieces, it comes from a desire to express how these silent souls will protect man and guide him in the long journey that is life, without discriminating between races, genre, cultures, religions, political or ethnic differences. It is precisely this combination of different kinds of materials that makes each piece a dynamic whole within which different times, essences and concepts dialogue.

Galloni's art draws its influence from a variety of styles, ranging from elements of classic Greek and Roman sculpture to a stylization of the codes of Modernism. Generally, the parts created in wood and metal stand out due to their simplicity. The artist makes the most of the qualities and textures that these materials offer by using minimal intervention; he only accentuates small details around the ribcage or abdomen. Marble is the material that gives him the opportunity to delight in the realistic representation of muscles, veins, bones, feet, hands and to accentuate some facial features, thus achieving a harmonious whole.

Thanks to his incredible hands, this talented artist affords the world glimpses of ethereal beauty. Sculptures such as White Moon rise to the heavens and appear to float in space, like a vibrant and sensual army of guardians. ■

Oriano Galloni is represented in the United States by Evan Lurie Gallery, 30 West Main Street, Carmel, IN, 46032 Phone: 317 844 8400 www.evanluriegallery.com
Galloni’s works will be exhibited at Red Dot Art Fair booth C-103, Nov 30 - Dec 4, 2011

Claire Fenton is an arts writer based in Miami.
Antoine Helwaser Gallery New York | Artcurate Fine Art Palm Beach | Art Nouveau Gallery Miami
Arthur Roger Gallery New Orleans | Barry Friedman Ltd. New York | Barry Singer Gallery Petaluma
Bellas Artes Santa Fe | Bernice Steinbaum Gallery Miami | Blue Leaf Gallery Dublin
Bolsa de Arte Porto Alegre | Bridgette Mayer Gallery Philadelphia | C. Grimaldis Gallery Baltimore
Catherine Clark Gallery San Francisco | Catherine Edelman Gallery Chicago | Cernuda Arte Coral Gables
Charlotte Jackson Fine Art Santa Fe | Claire Oliver Gallery New York | Contessa Gallery Cleveland
Cynthia Corbett Gallery London | Cynthia-Reeves New York | David Klein Gallery Birmingham
David Lusk Gallery Memphis | David Richard Contemporary Santa Fe | Devera Iglesias Miami
Evelyn Aimis Fine Art Miami | Fama Gallery Verona | Ferrin Gallery Pittsfield | Forum Gallery New York
Frey Norris Contemporary & Modern San Francisco | Fu Xin Gallery Shanghai | Galeria Patricia Ready Santiago
Galerie Forsblom Helsinki | Galerie Peter Zimmermann Mannheim | Galerie Piece Unique Paris
Galerie Renate Bender München | Galerie Rx Paris | Galerie Terminus Munich | Galerie Von Braunbehrns Munich
Galleri Andersson/Sandstrom Umea | Galleria Bianconi Milano | Gallery Ferran Cano Palma de Mallorca
Ginogchio Gallery Polanco | Goya Contemporary Baltimore | Graham New York | Greg Kucera Gallery Seattle
Heller Gallery New York | Hollis Taggart Galleries New York | Jackson Fine Art Atlanta
James Barron Art South Kent | Jennifer Kostuik Gallery Vancouver | Jenkins Johnson Gallery New York
Lausberg Contemporary Toronto | Leon Tovar Gallery New York | Leslie Sacks Contemporary Santa Monica
Leslie Smith Gallery Amsterdam | Lewallen Galleries Santa Fe | Lisa Sette Gallery Scottsdale
Michael Schultz Gallery Berlin | Mike Weiss Gallery New York | Modernbook Gallery Editions San Francisco
Modernism Inc. San Francisco | Nancy Hoffman Gallery New York | Nicholas Metivier Gallery Toronto
Now Contemporary Art Miami | Osborne Samuel London | Pace Prints New York
Pan American Art Projects Miami | Peter Fetterman Gallery Santa Monica | PrivateKollektie Heusden
Robischon Gallery Denver | Rosenbaum Contemporary Boca Raton | Rudolf Budja Gallery LLC Miami Beach
Santa Giustina Srl Lucca | Schantz Galleries Stockbridge | Schuebe Projects Düsseldorf
Scott White Contemporary Art San Diego | Spanierman Modern New York | Sundaram Tagore Gallery New York
TaleNto Arte/ta Projects Mexico City | Tresart Coral Gables | Tyler Rollins Fine Art New York
Wetterling Gallery Stockholm | William Shearburn Gallery St. Louis | Zolla/Lieberman Gallery Chicago

www.art-miami.com

Midtown Miami • Wynwood • 3101 NE 1st Avenue • Miami, FL 33137 USA
ROMULO AGUERRE
THE FORMS OF LIGHT

NOV 29 - DEC 6
ART BASEL WEEK

SAMMER GALLERY
MAM
82 NE 29th ST
Miami FL 33137
305.441.2005
info@sammergallery.us
www.artnet.com/sammergallery.html
Visionary Art
by:

Tia Crystal

"Art inspires the energy of the soul"

Tia Crystal
233 South Federal Hwy
suite 104
Boca Raton, FL 33432
Gallery: 561 910 1782
561 543 3586
tia@tiacrystal.com
TiaCrystal.com
Come celebrate FM World Charities international traveling exhibit for:
Medical Initiatives in the Thailand/Burma border region
Raising awareness & funds for the Karen refugees
This is FM’s second of 13 media & music events, featuring photos from world renowned photojournalist Jason Florio and photographer Garrett Combs.
100% of the print sale proceeds go to benefit the Karen people of Burma.

Join us during Miami Art Week 2011
December 1-4
photography, group art show, live action mixed media, portrait marathon, sculpture, music, festivities and more...

260 NW 25th. St. (bet. 2nd & 3rd Ave)
Wynwood Miami, FL 33127 #917-833-6194

www.fmworldcharities.org
3rd Door Art Project

ON DEC. 1/2011, AT SHOWROOM, IVETTE ARANGO INTERIOR DESIGN, INC
71 NE 40TH STREET, MIAMI, FL, 33137.

ELCIRA CHOMAT

ABEL TRIANA

NEDINE DEL VALLE

JUAN BENITEZ

LILIANA LERO

MARUCHI CARMONA

ISMAEL G. PERALTA

WWW.FACEBOOK.COM/PAGES/3RD-ART-PROJECT
www.pablolazo.com

Ismael Gomez Peralta

Interior, 2010, Oil on canvas, 56" x 77"  ismaelgperalta@bellsouth.net, (786) 389 1990

Detail, Miami, 2011, Oil on canvas, 61" x 92"
LÉLIA MORDOCH:
IS ART AN ANTIDEPRESSANT?

By Sophie- Annie Videment

“A work of art is not gratuitous; it’s always the expression of an inner need. One either rips one’s guts out to create or remains silent,” Lélia Mordoch says. Owner of a successful gallery with two spaces, one in Paris, the other in Miami, Mordoch’s success is driven by her passion for art and her vivid desire to share this passion. The December exhibition of the Miami space is organized around the publishing of the book *Is Art An Antidepressant?* created for the 21st anniversary of the gallery.

Lélia Mordoch. All photos are courtesy of the gallery.
Sophie Videment - You own a successful gallery with two spaces in Paris and Miami, you are participating in international art fairs...tell us about your trajectory as a gallerist. How did this success happen?

Lélia Mordoch - The key to this success is my love for art. I opened a gallery in Paris, Saint-Germain des Prés in 1989, just before the art market crisis—at the worst moment—and I had the chance to survive and grow when other galleries had to close their doors. I have always wanted to be a gallerist because I love to make people discover the art of today. The artists I represent, I have discovered them myself when I visited their studios, or in the streets, or when they came into my gallery to show me their work. I first loved their work, but you can’t avoid to also love the person when you love the work of an artist. The work is the translation of the human being. Today, I still show lots of the artists with whom I have begun working, and we have become a kind of team.

S.V. - You inaugurated your Miami space in 2009. Opening a new space in another continent, in another market, is a huge challenge. What drove you to do it?

L.M. - I came for the first time to Miami to exhibit in a fair in 1991, when Art Miami, the fair created by Lee Ann and David Lester, was starting. Immediately, I was attracted by the city and by the collectors I met. The American public buys what it likes with enthusiasm. It is a very spontaneous public with whom you can share your passions. Immediately, I dreamed of opening a gallery in Miami. As you stress it, it is not as simple as that. So I waited for the right moment. I begun working with Daniel Fiorda, whose studio I had visited in the Lincoln Road Art Center in the ‘90s. Quickly, as he was located here, he started to help me build the booth for the fairs and prepare the exhibitions in Florida, Miami and Palm Beach. It is thanks to Daniel, who manages the gallery, that I was able to open the gallery in Miami.
S.V. - You represent artists from Japan, France, Spain, some are renowned, some are emerging. How would you describe the artistic line of the gallery? What are the shared elements in the work of the artists you represent?

L.M. - The artists that I represent may seem at first sight very different, but they all have in common this visceral need to create. They create with their body and soul. Art is the essence of their being. I feature what I love.

S.V. - Participating in several art fairs all over the world represents a substantial investment. Is participating in an art fair more of a communication tool for the gallery, or do you see it more like a platform to expand to other markets? In which fairs will you be present in the next months?

L.M. - The contemporary art fairs are a scene for the artists. They facilitate the public and the artists to discover what is new on the international art scene. And, of course, to meet new collectors, art dealers and artists. Art fairs are live creation laboratories. The big contemporary art fairs are the best places to sell but also to buy, and superb exhibitions like the Venice Biennale reflect the spirit of the time. Art is a thermometer and a barometer of its time. Art can only be contemporary.

S.V. - How would you define the role of the gallerist in the international art market?

L.M. - My goal as a gallerist is not to speculate on art works but to feature art and make the world discover artists; to share my passion; to make the public discover new things that reflect our era. To touch collectors, but also students, children, the man of the street. It is always an enormous pleasure for me when, at a fair, the technicians, electricians, firemen, police agents, stop to watch the art pieces, to comment, bring a colleague and say, “Come and have a look at this, it’s fantastic!” When I exhibited Patrice Girard and his sculptures, which include real fish, the public was astonished. That is when I met Carolina Sardi and Daniel Fiorda. I organize shows for people who are able to stop in front of an art piece and let their emotions take the lead, for all the ones who take the time to really watch. I don’t believe that the public is very different in Paris and Miami. Today we all live in similar worlds. Painters of today, whether they like it or not, are all children of Van Gogh and Vasarely.

S.V. - Can you tell us about the book you are currently publishing to celebrate the 21st anniversary of the gallery?

L.M. - The December exhibition is organized around the

Julio Le Parc, Forme en contorsion sur fond blanc (detail), 1966, 39.5" x 12" x 6". Denise Rene Editions.
publishing of the book *Is Art An Antidepressant?* It’s the approximate translation of the original French edition, *L’Angoisse est-elle soluble dans l’Art?* published for the 20th anniversary of Lélia Mordoch Gallery in December 2009. It is a retrospective of the gallery exhibitions in the United States for the last 20 years. Works by artists such as Julio Le Parc or Garcia Rossi will be next to artists from another generation such as Emmanuel Fillol, Patrice Girard, Daniel Fiorda, Carolina Sardi, Keren... I wrote this book over the years; it gathers texts written for each show and anecdotes which give the reader an idea of what can be the life of a gallery. It is also, in a certain way, a history of 20 years of contemporary art. I’d like to add that I like writing and candles on birthday cakes. Twenty years of a gallery, it is the ideal opportunity to publish a book. The French book had a lot of success, including in Miami in spite of the language barrier. So I decided to create an American version, which at first was only supposed to be a translation. But I couldn’t resist to tell the story about opening the gallery in Miami. And in one year, you always have more things to tell.

*S.V.* - *What do you think about the Miami art scene?*
*L.M.* - First, Art Basel Miami Beach is one of the major art events in the world. We are very happy that it takes place here; for a week, Miami becomes the world capital of art. Miami is a real city, a city that grows every day in spite of the economic crisis, which touches everyone. It is a cosmopolitan city, one of the major cities in the United States, and one of the most pleasant ones. So, there are lots of collectors and art lovers in Miami and in Florida. It is for them that I opened my gallery in Miami. I believe that every one of us in Wynwood contribute to the artistic creation of this city. This year is very special for me. I am currently in Cameroon, in Yaoundé, with Jonathan, my six-month-old baby. I am with him since mid-June. He is my son according to an adoption judgement from the Cameroonian law, but due to administrative complications, I don’t know if I will be able to be in Miami for the publishing of my book. I can’t miss any of his smiles, so Daniel Fiorda will do his best! To come back to the title of the book, I’d say that the question itself provides the answer. To cite Jewish wisdom: ‘There is no answer, only questions.’ ‘Is Art An Antidepressant?’ Try it and see for yourself.

Lélia Mordoch Gallery is located at 2300 North Miami Ave. Wynwood Art District, 33127. Phone 786 431 1506 www.galerieleliamordoch.com lelia.mordoch.gallery@gmail.com
The oeuvre of Anica Shpilberg functions as a gateway to a palpable and diverse reality that could just as easily be located in Shanghai, as in New York, Miami, Lima, Bilbao or London. The world in which she lives changes very rapidly, as life has given her the opportunity to travel constantly to a variety of countries where people have disproportionate access to opportunities. “I want to bring an awareness of the social disparity in which we live today, so I go from the Indians in the mountains of Peru to the sophistication that a resort in Italy might bring or to the different garbage collectors I have photographed over the years,” she says. “This is the way that I tell my story. I have always said that it is easier for me to use my art than to use words.”

Her main sources of inspiration are those things she witnesses in her many travels. These awaken in her the need to create, to weave a narrative starting with the fragments that she manages to capture from these experiences. While her earlier work captured fragments of her daily life and that of her family, what moves her now is the need to record the historical context in which contemporary man exists in order to perpetuate it so that it does not become diluted in memory.

Anica started creating art at a very early age in her native Peru after her mother introduced her to handicrafts such as embroidery, knitting and sewing. However, when Anica started spending hours drawing in her notebooks her mother enrolled her in painting classes. In 1970, she emigrated to...
the United States and studied design at LaSalle University in Chicago. Anica later moved to New York, where she studied photography, printmaking, mixed media and steel sculpture at the Pratt Institute, before going on to complete her studies at the Silvermine College of Art in Connecticut.

Her artwork reflect the influence of some of the key figures of the 20th century, including Robert Rauschenberg, Frank Stella and Clyfford Still. But her work is not simple to interpret, nor should it be taken literally. Instead, it must be discovered step by step by learning to read the myriad symbols in her paintings that she hides under layers of pigments and materials that metaphorically function like the strata of remembrances, which must be removed in order to uncover the intimate universe of each human being.

Her recent series combines painting and photography. As if she were weaving a large cloth of memories, she delves into her extensive archive and selects images from her trips, which she prints on canvas, metal or chrome paper and treats them with different materials, altering the original scene and imprinting them with an aura of timelessness. Anica attempts to capture the heartbeat of each event she records by stressing and reassessing its singularity. In this way she attempts to hold back time and perpetuate it for posterity.

Works such as Old Shanghai contain glimpses of that city 25 years ago when it still maintained a certain provincial flavor and had not yet succumbed to the vortex of technology and consumerism. Other works address social themes, as in the case of Tango Classes Before the Madness, which is an implicit commentary against violence and terrorism. The piece displays a tango lesson in the Guggenheim Museum Bilbao plaza, a scene that could suddenly be interrupted by a terrorist act. Although ETA, the Basque separatist organization, announced an end to armed activities in October, a climate of insecurity still exists in Spain after decades of terrorism. Other pieces allude to the “footprints” that we human beings leave behind in our wake in the places and on the objects we influence. An example of this is Museum Ghost, according to Shpilberg. “Museum Ghost is about the life of the many artists that form the collections of the many museums around the world and what it would be like if they could all share their experiences with us, what we could learn that is not in the book and how they would get along among themselves,” she says.

Anica’s work is in private collections in Connecticut, Georgia, New York, Massachusetts, Florida, Peru, Chile, Venezuela, Switzerland and Israel. Her works have been exhibited in more than 70 international exhibitions in cities such as Miami, New York, Atlanta, New Haven, Dallas and Shanghai, among others. Of note are the World Tour of Contemporary Art London 2011 and Shanghai Art Fair 2011.

Anica Shpilberg is represented in Miami by Elite Fine Art Galleries. 46 NW 36th Street Miami, FL, 33127. Art collectors are welcomed to visit her studio at the Bakehouse Art Complex. 561 NW 32nd Street. Miami, FL 33127. www.anicaonline.com / anica@anicaonline.com

During Miami Art Week, Anica will be part of the show “International Art Exhibition,” curated by Nina Torres at 1800 Gallery. North Bayshore Drive, Miami, 33132.

Raisa Clavijo is an art critic and curator based in Miami. She is the editor of ARTPULSE and ARTDISTRICTS magazines.
When we think about abstraction, photography is perhaps the last media that comes to mind. Not surprisingly, there have been very few photographers who historically have done this type of work, and most of those who have done so in a specific timeframe and context.

The Uruguayan photographer Rómulo Aguerre (1919-2002) was a pioneer in the field in his country. Taking advantage of the technical possibilities of his time and his interest in experimenting, Aguerre chose the hard path of abstraction in photography, undoubtedly influenced by the Bauhaus. Above all, his pieces from the ‘50s show this influence, most likely from the Fotoform movement in Germany, and particularly Steinert and Moholy-Nagy’s ideas. Following the basic guidelines of this group, Aguerre concentrated on similar topics: close-up views of natural elements and the manipulation of negatives and prints. His abstract compositions visibly show his interest in working with lights and shadows, playing with forms in a way that reminds us more of pictorial solutions rather than photographic ones. His piece MADI, from 1954, emphasizes this connection, as it is the name of an important group of Argentinean artists who worked with abstraction during the ‘40s. It is a good example of Aguerre’s work from the ‘50s, a decade during which the main interest in art was abstraction. This image is a very subtle combina-
tion of whites, sepias and browns, achieving movement by the careful composition of angular and irregular forms. He was known for his experimental attitude, and the darkroom proved to be the ideal place.

Even in the ’60s, ’70s and later, although his works included elements of the prevailing figurative and pop tendencies of the time, the core of his images remained abstract. He continued taking advantage of juxtaposed forms, creating veiled images and exploring the effect of mystery by inciting the spectator to discover what elements he used. Later in his career he would mix different media, making collages often based on photographs.

Initially a self-taught artist, Aguerre took his first steps in the art world with an uncle who taught him painting and drawing. His incursions into photography were the result of pragmatic necessity as a result of working at the newspapers El Pueblo and El Plata. Later on, in 1937, he would establish his own commercial photographic studio. Aguerre participated actively in the Uruguayan art scene, and unsurprisingly one of his preferences and strong alliances was with the geometric abstract artists of the region, an influence that would clearly manifest in his work. He also dabbled in the promotional aspect of art and in the ’60s opened an art gallery. But he was mostly known for his art, especially in South America, where his photographs have been exhibited in several museums and other institutions.

“Las formas de la luz (Light Forms)” is his first solo exhibition in Miami. It will feature pieces from a variety of periods, offering a panoramic view of his work as an introduction to his oeuvre.

“Las formas de la luz (Light Forms)” opens during Art Basel Week (November 29 – December 6, 2011), Sammer Gallery. 82 NW 29th Street. Miami, 33137. Phone 305 441 2005 info@sammergallery.us www.artnet.com/sammergallery.html

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

MIAMI PRESS WORKSHOP
4702 SW 75 Ave.
Miami, FL 33155
305 267 8241
www.miami-press.com
contact@miami-press.com

Beyond The Sadness, #1, oil monoprint, 2011
after neo-expressionism
diaries on the edge of roughness

frank chinea ingunanzo
vicente dopico-lermer
carlos a. diaz barrics
yovani bauta
ramón lago

curated by guillermo castellanos

BARRIO WORKSHOP ART SPACE

DEC. 2, 2011 - JAN. 14, 2012

verilmişsage | friday december 2, 2011 | 7:00pm
518 west flagler street, miami fl 33130
305.305.0896 | barriartspace@gmail.com
mon-sat | 3:00pm to 7:00pm

Sponsored by JFI PROPERTIES | 305.547.1323
www.jfiproPERTIES.com

TIME & PLACE
By Susy Iglicki
Curated by Milagros Bello, Ph.D.
November 28, 2011 - January 14, 2012

THE LUNCH BOX GALLERY
The space for contemporary photography and etc...

ISOLATIONS
LILLY MCELROY - DANA MEILIJSON
RODOLFO VANMARCKE - MISSY NUZZO

310 NW 24th St. (Wynwood Art District) Miami, FL 33127
Ph: 305-407-8131 - www.thelunchboxgallery.com

NOV 28 TO FEB 25

CURATOR’S VOICE ART PROJECTS
2509 NW 2nd Ave.
Between 25th & 26th Streets
Miami, Fl. 33127
T/F 12pm-5pm
Ph: +1 786 337 0588
www.curatorsvoiceartprojects.com

Susy Iglicki, Black River, 2011, Digital Print
Lélia Mordoch Gallery
Paris - Miami

IS ART AN ANTIDEPRESSANT?

Celebrating 21 years of art
Opening reception Dec 3, 4-10pm
Nov 30 to Feb 2, 2012

SCOPE MIAMI 2011
Booth H10

Open during Art Basel and Wynwood Art Walk
Nov 30 to Dec 5
12pm-9pm

Miami
2300 N Miami Ave
Ph 786.431.1506
Wed to Sat 12pm-6pm
or by appointment

Paris
50 rue Mazara
75006 Paris
Ph +33.153.108852

www.galerieleliamordoch.com
lelia.mordoch.gallery@gmail.com

H. Allen Benowitz
Photographic Images

Award-Winning Photography
Adventure Travel
Landscape
Wildlife
Travel
People
Architecture

305 586 1161
H-Allen@gate.net

the new

marc k moore | virginie goffin | rochelle reinhard | paco artist | joe gentry

presented by the arts council of martin county
opening reception: friday, december 9, 2011
5:30 - 7:00 pm
runs through february 3, 2012
the arts council will be closed in observance of christmas from saturday, december 24 through monday, january 2, 2012.

court house cultural center
80 east ocean blvd, stuart 34994
gallery hours: tues-fri 10 am - 4 pm
sat 11 am - 2 pm | 772.287.8676
www.marinarts.org
Anica

www.anicaonline.com

International Art Exhibition curated by Nina Torres
1800 Gallery, North Bayshore Drive, Miami, 33132.

A. Dale Nally Studio

KNOT # 17 37" x 66" OIL ON CANVAS

2315 NW 2ND AVE
MIAMI FL 33127
305-724-6021

WWW.ADALENALLY.COM
DALENALLY@HOTMAIL.COM
ZADOK EXHIBITS COMPLEMENT MIAMI ART WEEK

By Jenifer Mangione Vogt

The Zadok Art Gallery (ZAG), which opened in March 2010 in Miami’s Wynwood Art District, will present stellar exhibits to complement the plethora of art offerings that surround Art Basel Miami Beach. Zadok is dedicated to art from the post-World War II era to the present day and has quickly been recognized as a preeminent destination for artists and collectors.

One of Wynwood’s larger spaces, ZAG boasts an impressive 17,500 square feet of space that features 12 exhibit rooms. The gallery serves as a reference for the secondary art market and modern art but also provides a platform for emerging artists. For Miami Art Week, ZAG presents the work of Chen Man, Lewis Tardy, Lori Kirkbride and Hunter Jonakin.

Chen Man’s “Curly Flower” vision series is on display for the first time. Man is a superstar of the Chinese fashion/photography world who works out of Beijing. She creates sumptuous photographic images that display a technical wizardry that belies her 28 years. In addition to collaborating with various international celebrities and luxury brands, Man’s works have been featured in numerous Chinese magazines such as Chinese Vision, Vogue China, Elle and Bazaar.

In 2008, Man was invited to participate in the prestigious “China Design” exposition in London, where one of her pieces was selected as the exposition’s feature advertisement. She has exhibited extensively throughout the world, and this year she was commissioned to create an advertising campaign for MAC cosmetics.

Lori Kirkbride, Pink, mixed media.
Lewis Tardy will present his sculptures, which weave recycled objects and scrap metals into complex, biomorphic designs. These works perfectly marry Tardy’s strong aesthetic eye with his intuitive level of mechanical craftsmanship. Tardy is a self-taught artist, having learned his craft in a traditional apprenticeship. An earmark of his work is his high degree of craftsmanship and surprising use of found objects.

Lori Kirkbride is an up-and-coming Brooklyn-based artist. Zadok Gallery will showcase her whimsical paintings that are filled with bold abstractions and playful floral designs. Utilizing acrylic polymer, resin and collage, she produces works of shocking color intensity, ranging in size from the intimate to the monumental. Her works—in their powerful simplicity—evoke a feeling of positivity.

ZAG will also feature the innovative installations of Hunter Jonakin, who believes “technology has saturated our lives” and, as such, uses non-conventional material, such as micro-controllers, vintage game engines, fiberglass and custom built circuits, to craft elaborate and ironic digital installations. Taking the shape of traditional video games, his work explores the hybrid world of humanity and technology through neurological stimuli and changing viewpoints. Also exhibited will be an impressive outdoor installation by Jonakin in the gallery’s outdoor garden space.

Since its opening, ZAG has been committed to “serve as a preeminent destination for international artists and collectors who view art as an extension of political and social dialogue.” To date, the gallery has shown Italian artist Luca Artioli; esteemed French artist Marc Ash; well-known Miami pop culture artist Stephen Gamson; breakout mixed-media artist Karim Ghidinelli; acclaimed photographer Tomáš Loewy; China’s revelations, the Ta Men-THEY Group, Shi Lifeng and Shen Jingdong; accomplished Norwegian multimedia artist Stian Roenning; French sculptor Yom; rare works by Andy Warhol; and early paintings by Romero Britto.

ZAG was founded by Dror and Miriam Zadok, who met over 40 years ago in New York and decided after a honeymoon in Miami that this was the city to call home. The Zadok family shares in a belief that the Wynwood Art District is an important part of the cultural identity of Miami and South Florida. Longtime lovers of the arts and philanthropy, they hope ZAG will become a cultural icon that will also serve to benefit those in need.

Zadok Art Gallery. 2534 North Miami Ave. Miami, 33127. Phone 305 438 3737 / www.zagallery.com

Jenifer Mangione is an art writer based in Boca Raton, FL. www.fineartnotebook.com.
Japanese Rice paper, hair, woodblock prints, gunpowder, burnt paper, poured resin, acrylic, charcoal, photography. With artist Mira Lehr at the helm, you are not entirely sure what is involved at first glance but feel compelled to seek further insight into this complex vision. The brain “almost” knows what components are involved as the mind scans through a slide show in your mental library.

An Asian sensibility is an immediate first impression of Lehr’s large and multilayered pieces, though she admits the Asian suggestion bubbles through from no clear-cut personal experience. A strong theme of nature with a contemplative quality is in play throughout her many series. There is a soothing flow to her work that allows the eye to comfortably meander across surfaces with ease. Before being allowed to completely relax into the theme, the viewer can discern an element of turmoil in the subtly roiling background. The usage of material reflects this yin/yang perception; a piece with a floral quality is made with gunpowder in her “Burned Works.” The harshness of the shards of burnt edges is softened by the delicacy of a rice paper substrate, the ebb and flow of life played out on paper. Spherical shapes shoot thoughts of the Land of the Rising Sun flickering through in her canvas-based series.

Abstract impressionist painter Hans Hoffman had a significant impact on Lehr. “Hoffman’s use of space and placement on the page influenced my work—now it’s intrinsic,” she says. “I see something that’s flat and volumetric at the same time. I feel it in everything I do. I problem solve (in my work). When I start to get too comfortable, I change. My new pieces are more conceptual, not so pretty. My process changed, introducing new material: gunpowder, fuses, resins. I am now more narrative in creating space.”

Time goes both fast and slow, Mira says. “Time is (indicated) with a fast burn, the gunpowder, and slow (indicated) with the resin.

Twenty-seven of these new works are exhibited for the first time in the Kelley Roy Gallery, marking Mira’s first return to Miami in 10 years. “We loved her older work but (quickly realized) the new series is really dynamic,” gallery co-owner Susan Kelley says of the sculptures, videos and paintings on exhibition.

It is evident Lehr draws inspiration from a quiet and meditative personal space, and that viewpoint saturates the observer’s consciousness.

A Miamian for the bulk of her life, Lehr has benefitted from some impressive teachers in her career, including Abstract Impressionist James Brooks, New York School painter Robert Motherwell and architectural design guru Buckminster Fuller. A Vassar College graduate, in 1960 she left her early adult life in the maelstrom of a male-dominated Manhattan art world for the climate of a culturally neglected Miami, following her husband’s work. For survival, she co-founded a vital women artists co-op in Miami long before the Guerilla Girls started punching out of their invisible boxes in NYC (1985). “These like-minded misplaced women did it with their own money,” says Lehr. “We brought down John Chamberlain, Betty Parsons, Jack Flam and Buckminster Fuller for talks.” The Continuum Gallery (1963-1990) boasted an important coterie of viable female artists, many of whom still hold clout in the South Florida art community today.

Lehr is known as a deeply reflective artist, and just as you form an understanding of her work she creates another series that underscores that she is an ever-evolving entity whose ensuing pieces mirror the changing forms of nature. Consequently, she has been described as a visual poet, mistress of light, spiritual heir to O’Keefe and painter not of this world.
Lehr’s works are part of the permanent collection of the Miami Art Museum and FIU, as well as a participant in the Art in Embassies program and prestigious institutions such as the Brooklyn Museum of Art.

A rolling stone, Lehr has also dipped her brush into the world of design, collaborating with Odegard, adding her own splash to the company’s long list of beautiful one-of-a-kind area rugs.

Her exhibition at Miami’s Kelly Roy Gallery shows a new side of the artist, showing the more seasoned Lehr’s new collaboration with young New York video artist Yara Travieso. Two sculptures, V-1 and V-2, are in the video V-3. They are made from Japanese rice paper encased in resin in a plexi-glass case strung along a motorcycle chain with a fuse threaded through. A soundtrack of the plexi squares hitting each other has been said to feel like a heartbeat. Says Kelley, “Mira reached back to move forward.”

“209 Ignition” was on view until November 12, 2011, but artworks from this exhibition can be appreciated at Kelley Roy Gallery. 50 NE 29th Street. Wynwood Art District. Miami, 33137. Phone: 305 447 3888 www.kellyroygallery.com. The video V-3 will be projected at the gallery from November 29 to December 4, 2011, 5-8 p.m.

Irene Sperber is a photographer and writer based in Miami. She has exhibited her artwork internationally. Her articles, essays and photographs have been published in Miami Art Zine, The Examiner, South Florida, Casa y Estilo, and Art in America.
In September, LMNT inaugurated “PAUSE,” an exhibition that a decade after 9/11 causes us to reflect on the still unanswered questions surrounding this event. The idea arose from conversations between the artists Ashley Cumberland, Rachel Hughes, and Gino Tozzi. For the past 10 years, each of them has independently investigated those gaps that remain unfilled in the investigation of events surrounding the terrorist attack at the World Trade Center. At the beginning of this year, they gathered together all evidence and began creating artworks based on these facts. Artist Billie Grace Lynn also participated in “PAUSE.” The aim of the exhibition, soon to be traveling to New York, is not only to delve into questions that need clarification, but also to use art as a means of healing, sharing opinions and honoring the victims, their families, and the many people still affected with health issues to this day.

The exhibition shines a light on the controversial theme of the manipulation of information by the media and official sources. The destruction of the World Trade Center is the first time, since the British burned Washington in 1814,
that the United States has been attacked on its own soil. Due to the magnitude of this event, the government should have been interested in investigating the real causes and circumstances behind it. Nevertheless, numerous details remain murky. The budget allotted to the investigation of the 9/11 events was only $14 million, originally budgeted at $3 million. These are ridiculous figures when compared to the $75 million the government allotted for the investigation of the Challenger shuttle disaster in 1986, and the same amount was designated for the Lewinsky affair in 1998.

There are still many unanswered questions surrounding 9/11 and the wars in Afghanistan and Iraq that ensued—absurd wars in territories that were devastated and from which those responsible for the destruction of the Twin Towers were never found. They were wars unleashed in the name of democracy, genocide masquerading as “humanitarian intervention,” a war machine used to conceal an invasion in search of new sources of energy, a campaign that only benefitted the arms industry and the multinational companies. Ten years later, while the country is struggling with the worst economic crisis since the Great Depression, we realize that actions were orchestrated to, among many other things, divert the attention of the average American away from the impending disaster—the unexpected growth of financial institutions, the flight of jobs to cheap labor markets in Asia and Latin America, the dismantling of public services, the deterioration of social rights, low salaries, the real estate bubble and exceptionally high unemployment, to cite just a few of the problems that currently affect this country. The works of these artists do not pretend to assert absolute truths, but rather through their proposals they seek to move the public to reflect on these issues.

Ashley Cumberland presents her piece Timeline/Skyline, which in my opinion is one of the most interesting pieces in the exhibition. It consists of an enormous Manhattan skyline in which the reflection of the city traces an oblique line that touches on the manipulation of information and facts by the media and “official history.” In this skyline, the two World Trade Center towers do not follow the oblique line; instead, they trace a perpendicular line that crosses the composition. The perpendicular line of the two towers looks like a “PAUSE” sign allegorically referring to the kind of pause introduced into this country’s development with the destruction of the Twin Towers and Building 7. The piece ends in a triangle that looks like a “PLAY” button enclosing an optimistic message. “At the termination of the piece is a triangle as a PLAY button with the continuation of the heartbeat again, sending the message to continue on, but now with a conscience and educated frame of mind,” Cumberland says. Based on her 10-year investigation, the artist created a timeline of more than 20 pages of facts relating to the destruction of the towers in which the United States has been implicated. This timeline is included in this piece and causes us to question the veracity of official history.
Cumberland, who is also an architect, created a series of seven pieces entitled *Architectural Studies* in which she presents various plans for the towers on slabs of concrete and Venetian plaster showing the location of their support columns. This information was removed from the Internet when the 9/11 events took place, and it was not made known until very recently. Cumberland searched for it for several years, and upon finding that it was recently put back up on the Internet, she decided to perpetuate it in this series so that the viewer could have an idea of the towers' foundation. The towers were bolstered by 59 support columns on each of four sides, as well as a core structure of even thicker columns. This information leads us to wonder how it is possible that the fire generated by the impact of an airplane could collapse a structure built on such a solid foundation.

For her part, artist Billie Grace Lynn has created an enormous composition using photos of the victims who lost their lives in the towers. *Lenses* (2011), made up of faces of the deceased, forms two enormous pupils that have a dramatic impact on the public conscience.

The artist Rachel Hughes was actively involved in aiding and rescuing the victims of 9/11. As a result of having been exposed to toxic dust and chemical contaminants, Hughes has suffered from serious health problems for the last 10 years. She has had to take numerous medications and nutritional supplements just in order to continue living. Her work *Pause Towers* (2011) is an enormous Plexiglas sculpture made up of hundreds of prescription bottles and medical packaging that represent only a fraction of what her body has ingested in the 10-year time period. This piece constitutes evidence of the personal tragedy that her infirmity implies. Hughes has worked actively to inform Americans of the effects suffered by WTC Syndrome victims. “‘PAUSE’ delves deep into the questions I face on a daily basis,” Hughes says. “Because of my illness, I have been forced to ‘pause’ and reflect on the questions surrounding 9/11.” Hughes’ testimonies have been assembled in the film *9/11 Dust and Deceit* (2006) by Penny Little, which documents the opinions of environmental health experts, doctors and also the testimonies of thousands of firefighters, paramedics, volunteers and workers who were exposed to the toxic dust emitted by the towers in lower Manhattan, environmental damage that will last for years to come.

The artist Gino Tozzi, for his part, exhibited *Bird Brain* (2011). This piece made up of 9,200 images is the result of combining 200 photos, which Tozzi found on the Internet, of airplane fuselages damaged as a result of bird strikes. The images reproduce the hole that the airplane in turn left in the first tower that was hit. With this gesture, the artist causes us to question how an airplane could hit a structure like the towers and cause enough structural damage (according to the official version of the facts) to result in the collapse.
of both buildings. Tozzi also presents the sculpture *No Step* (2011), which consists of an original airplane wing similar to the one that struck the towers. He challenges the public to move the wing inside the exhibition hall in order to verify its lightness and fragility. *No Step* is situated next to a steel replica of one of the building’s exterior columns. Another of his works presented at this exhibition is a series of aluminum panels containing 2,998 crosses made from cut nails, one for each of those who died in the terrorist act.

This exhibition appears at a time when Americans start to reflect on the future that awaits them in a world controlled by major capital interests and by the financial institutions that dominate the economy and politics. Through art, “PAUSE” is a call to reflect on and delve into the unanswered questions surrounding the events of 9/11 and its devastating consequences for American reality. Cumberland summarizes the goal of this exhibition with these words: “What we wish to achieve with this exhibition is to create a new pacific movement, including art, music and film, that is not for a negative reason, nor in a violent way, but rather to educate and inform. People are calling this out in a discreet way. That’s the way that change can be made through the arts.”

“PAUSE” was on view until the end of November 2011. For more information contact LMNT 55 NW 36 St., 33127. Phone: 305 572 9007 / 1 877 525 LMNT info@L-M-N-T.com

Lady Plays the Blues 48 x 36”
Acrylic on Canvas

SACASAS FINE ARTS
2910 Ponce de Leon Blvd.
Coral Gables, FL 33134
Tel (305) 447-1740

www.sacasas.com
Email: sacasas@aol.com

Lady Plays the Blues 48 x 36”
Acrylic on Canvas

HUMBERTO BENITEZ
HBenitez Fine Art Gallery
305 Alcazar Avenue Suite #4
Coral Gables FL 33134
786-877-1045

MIA MI SOLO  Booth # 404
www.pintorcubano.net
HBenitezart@aol.com
ESTEBAN BLANCO
www.estebanblanco.com

Through February 15, 2012

PARIS – Bronze
23” x 11” x 25”

accent
alternative art space

4841 SW 75th Avenue, Bird Road Art District Miami, FL 33155. 305-968-5554. facebook.com/accentart

FINE ART
Leals
GALLERY & FRAMES

CUBAN SHOW

Dec. 9 - Jan. 9, 2012

Carlos Quiniana

Vicente Rodriguez Bonachea

Roberto Fabelo
Kcho
Pedro Pablo Oliva
Carlos Quintana
Clara Morena
Ernesto Rancaño
Zaida Del Rio
Marcel Menéndez
Hector Molina
Servando Cabrera
Carlos Acostaneyra

Nelson Dominguez
Flora Fong
Roberto Diago
Lolí Soldevila
Mariano Rodriguez
Fayad Jamis
Vicente Rodriguez Bonachea
Orestes Gaulhiac
Vicente Dopco-Lerner
Sergio Lastre
Joel Nuñes

5743 SW 8 Street
Miami, FL 33144
Ph. 305-269-3121
Cell: 786-337-1628
info@lealsGalleryandFrames.com
www.lealsGalleryandFrames.com
Open Call for Artists

Winner will be featured in the February-March issue of ARTDISTRICTS

Deadline Dec. 30, 2011

Register Online
WWW.ARTDISTRICTS.COM

Contact Us
opencall@artdistricts.com
786 274 3236
Bouzon Art Gallery
7253 S.W. 48 St.
Miami, Fl. 33155
(305) 233-6989
Diana@BouzonArt.com

Open Tuesday-Saturday
11:00 a.m. – 5:00 p.m.
After hours by appointment

Special Guest Artist: Casimiro Gonzalez

Join us every 3rd Saturday of the month for the
Bird Road Art District / FAD Art Walk

JOHN PACK

Helen Harrison  The Black Pearl  52” x 32” x 12”

HARRISON GALLERY

harrison-gallery.com
825 white st. key west
305.294.0609
toWman
an exhibition of collaborative explorations

NOVEMBER
26 - 2011

JANUARY
20 - 2012

EROTIC LIGHT PAINTINGS

LIGHT BONDAGE.INFO

SUTHERLAND GLASS ART

530 941 5767
www.sutherlandglassart.com
POP SURREALISM

Ron English, SHAG, Derek Yaniger, Glenn Baer, ATOMS, Ryan Heshka, Mitch O'Connell, Skot Olsen, Satterfield, Chris Dean and many more!

HAROLD GOLEN GALLERY

305-987-3359 haroldgolen.com

earthscapes

By Sunita Jarwala-Gajjar

www.theearthscapes.com
Miami SOLO | Booth 103

Random Trails 2 | 24” x 18”

Message from Catherine | 36” x 24”

Street Angel | 36” x 24”

Leah Wiedemer’s Portraits and Landscapes Commissions Accepted

www.LWiedemer.com
Now entering its fourth year, Sculpt Miami offers a unique outlet for the oncoming wave of Art Basel Miami Beachgoers: a visual arena exclusively dedicated to contemporary sculpture. As a medium, sculpture often finds itself relegated to the confines of the Miami Beach Convention Center or within the walls of a commercial gallery. Monumental sculpture is seen, at best, sparsely throughout the Greater Miami landscape in the form of special commissions and the Art Unlimited section of Basel, itself.

Director Gala Kavachnina has opted for a more liberal approach to presenting monumental sculpture in the form of a mini-fair branched out into a Wynwood location and in the garden adjacent to the Red Dot Fair in Midtown. Master sculptors, including José Bedia, Alejandro Mendoza and Ronald Westerhuis, are among the 28 artists who will be showcasing their work. Likely, this promises to be an unusual break in the steady stream of satellite fairs: while there is a fair exclusively devoted to print material (the INK fair), there has yet to be a comprehensive presentation of sculpture on its own terms. Kavachnina delivers both recognizable and critically challenging work with her artists, all with diverse international backgrounds and vastly different material usages.

Dominant elements are hardened, seemingly impenetrable surfaces of bronze, steel, cast iron and carbon fiber: exquisitely polished stags toting machine guns, shining sharpened flames rising upwards and stout, imposing rhombuses and angled squares will create a space that requires both navigation and contemplation, simultaneously. Bedia and Mendoza both work with gradations of bronze, a nod to the inherent nostalgias of memorials and heroic sculpture resident in their native Communist Cuba. Westerhuis elects steel polished to an almost chrome-like coloring, acting as a free-standing object capable of reflecting its surroundings and its observers. Other participants include Italian sculptor Maria Cristina Carlini (whose monumental works have been seen in the People’s Square and the Forbidden City in China) and New York-based sculptor James Tyler (whose colossal “brickhead” sculptures have already been seen about Midtown Miami). The primary objective appears to be gestural, versus narrative, sculpture using their respective components as dialectic suggestions rather than proofs. Whether by nature of the medium or subject matter, the works to be seen during Sculpt Miami require a greater commitment to imagination: something that has either been corrupted by the overtly literal creations as
seen in oversized “pink snails” lining 5th Street in Miami Beach or the ephemerally envisioned, often convoluted Post-modern creations within Basel’s walls.

Sculpt Miami will very likely outshine its own host venue at Red Dot, having an international array of master artists contributing large-scale sculpture in a truly democratic environment. Even if only slightly apart from the borders of the typical commercial art venue, this young fair ventures into sorely needed aesthetic territory. With coveted Calder mobiles, Flavin neon lights and Murakami high-gloss flowers tucked away into the elite corners of Art Basel Miami Beach, Sculpt Miami offers an accessible but rigorous interactive exploration.

Sculpt Miami 2011 has two venues:
46 NW 36 St. Wynwood Art District, 33127.
Red Dot Art Fair Tent, 3011 NE 1st Ave., 33127
Contact: Gala Kavachnina at 305 448 2060
info@sculptmiami.com / www.sculptmiami.com

Fair Hours: November 29, VIP Preview & Press, 6 – 10 pm
November 30, 11 am – 7 pm
December 1 – 4, 11 am - 8 pm
VIP Event, December 3. 46 NW 36th Street, Miami FL 33127, Hours: 8 pm-11pm
Sculpt Miami Collection will be on view at 46 NW 36 St. Wynwood from December 6, 2011 to October 30, 2012.

Shana Beth 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.
This fall, Stefano Campanini, owner of Etra Fine Art, embarked upon a new project in Downtown Miami that combines two of his greatest pleasures: collecting art and collecting wine. Wine by the Bay will function not only as a wine store that will satisfy the most demanding palates, but also as a cultural center that each week will offer a program of exhibitions, poetry readings and lectures about the visual arts.
Ashley Knight - Stefano, you have a long tradition as a gallerist, first in New York and then for the last seven years in the Miami Design District with Etra Fine Art, a well-established and prestigious gallery within the city’s artistic community. What does this new project consist of?

Stefano Campanini - I am putting together two passions. I created a new formula that Downtown Miami needs—wine and art. What’s better than this? At Etra Fine Art I display artists’ exhibitions that last a long period of time—at least one or two months at a time. Here at Wine by the Bay I feel that I can change exhibitions weekly. It feels like a breath of fresh air. During Art Basel week I will have an exhibition featuring Andy Warhol, Robert Rauschenberg, Hunt Slonem and Donald Sultan, while many of my wines are great for the wine collectors. I believe I will have more wines 96 points and up that anyone else in town. Etra Fine Art continues to exist, and I love being a gallerist, but Wine by the Bay is going to be a great—and fun—project.

A.K. - Why precisely did you choose Downtown Miami as the site for Wine by the Bay?

S.C. - I love the crowd and the energy of Downtown Miami. An art and wine store across from the Miami Art Museum, the Science Museum, next to the Genting resort and the Freedom Tower with its good exhibition program is beyond what I could have ever imagined. Downtown Miami is growing again after a few years of depression in the real state market. Sales in the Downtown area have increased notably during the last months. Many upscale restaurants and bars moved their headquarters there. I think that it will become shortly the top area in our city. The energy in Downtown is unique. You can’t find this vibe anywhere else in Miami.

A.K. - You mentioned that Wine by the Bay will function as a cultural center that each week will offer a program of exhibitions, concerts, conferences, etc. Could you provide more details about these programs?

S.C. - Well, concerts is an overstatement. I’ll leave those for the American Airlines Arena (laughs). But some live music on the terrace on Biscayne Boulevard is within my reach, once in a while, in the evening. So yes, we are organizing exhibitions, lectures, poetry readings, book presentations, similar to what made Etra Fine Art special.

A.K. - Over the years Etra Fine Art has supported various charity projects for groups and communities in need not only in the United States, but also in Central and South America. Will Wine by the Bay also contribute to these causes?

S.C. - Certainly, I am very involved in the support of Arts for Learning, a not-for-profit organization that educates children through art appreciation. We reach more that 10,000 children every year. Arts for Learning activities certainly change the life of many children in our county. I am also a founder of La Casa de la Mujer de las Américas, whose mission is providing impoverished populations in Latin America with sustainable solutions to improve their quality of life by designing and building facilities that make them self-supporting. We are planning different charity events at Wine by the Bay to benefit both organizations.

A.K. - What exhibitions do you have planned for this space in the next few months?

S.C. - I am planning to show a few well-known artists and a few great local artists, something that I have never done at Etra Fine Art, and it is going to be fun to have them as guests at the openings. Among the internationally known artists, I will display works by Francisco Toledo, Edgar Negret, Mario Vélez, David Kessler, Robert Indiana, Fernando de Szyszlo and many others.

A.K. - What has the public’s reaction been to this new cultural space?

S.C. - I didn’t plan to have such a big reaction, but many people are talking about Wine by the Bay. Yes, I know many people in Miami, but I didn’t expect it. Wow. As I said before, wine and art, what’s better than this? Cheers.

Wine by the Bay is located at 888 Biscayne Bay, Suite 112. Downtown Miami, 33130. Phone 305 455 9791
www.winebtb.com / info@winebtb.com
NADA IS THE OPPOSITE OF NOTHING
Deauville Beach Resort Hosts the 2011 New Art Dealers Alliance Fair
By Irene Sperber

Deauville Beach Resort in Miami Beach.
For the third time in as many years, the New Art Dealers Alliance (NADA) will hold its acclaimed art fair in Miami Beach’s historic Deauville Beach Resort Hotel.

Once one of the exclusive, “big room” hotels of the early 1960s glamour era, it was the site of the live broadcast of The Beatles on the Ed Sullivan Show in 1964 during their American invasion. Deauville architect Melvin Grossman became one of the most famed MiMo visionaries for his role in the stretch of snazzy mid-century Collins Avenue hotels inhabited by the Rat Pack, America’s “bad boys” of their era. This 1957 hotel has now come full circle to embody a new era at the forefront of the world’s most prestigious art fairs.

Still stylishly beachy, this icon of American lore has added a dose of panache to NADA’s already lofty position in the art world by offering itself as the site of the organization’s Art Basel Miami Beach run. The sweeping ocean views add punctuation to NADA’s significant role as a non-profit alternative art fair of young and influential contemporary art galleries from around the world. Just nine years ago NADA had simple beginnings in a vacant space off Lincoln Road before graduating to the famed Ice Palace for five years. It settled in its current location in 2009.

The Deauville dipped its own toe into the creative pool this past August with the inception of an on-site alternative pop-up gallery, Arte Pura, which featured an absorbing group of seven Cuban artists living in Miami—Tomás Esson, Carlos Galindo, Sergio García, Sergio Giral, Jr., Joaquín González, Jose Orbeín and Sergio Payares—and their small format pieces.

NADA 2011 will make use of the Deauville’s Napoleon and Richelieu ballrooms, as it has in the past, but this year also expand into the Le Jardin room as a result of its highly successful 2010 fair. Accordingly, organizers expect more visitors and new artists and galleries than even a year ago.

The most intriguing of new inclusions is an inevitable technological communication tool called Paddle8, a website that will exhibit and sell NADA art online. It is billed as “a new destination for examining, understanding and acquiring unique artworks....directed toward a generation of collectors, artist and gallerists who see the web as a viable space for learning.” Debuiting on November 25, Paddle8 will be operational a week before the fair opens and remain open until December 11. During that time, visitors will be able to meander through participating NADA booths and view online-only pieces. You can also register for updates online at http://liveage.apple.com/ / http://www.paddle8.com/artfairs

Event organizers hope that the fair’s continued cutting-edge growth will encourage emerging artists, galleries and curators in town for Art Basel Miami Beach to visit NADA and cultivate a climate that will ensure the success of the next generation of creative stars.

NADA Art Fair will take place from December 1 – 4, 2011. Deauville Beach Resort, 6701 Collins Avenue, Miami Beach, Florida 33141. For more information visit www.deauvillebeachresort.com / www.nadaartfair.org

Art Fair Hours: Thursday, Dec 1: 2pm to 8pm / Friday, Dec 2: 11am to 8pm / Saturday, Dec 3: 11am to 8pm / Sunday, Dec 4: 11am to 5pm. Admission is free and open to the public.
TADEO LAZARO

Android with Papaya, 2011, mixed media on paper, 18 x 20 inches

www.tadeofinearts.com
DIRTY PINK 305

“lt’s all based on this amnesia effect where there is no kind of understanding of the people who were here before and what they did in the city... how can you develop the conversation if you don’t even know the conversation.”

DOMINGO CASTILLO

Adler Guerrier / Agustina Woodgate / Alette Simmons-Jimenez / Bert Rodriguez
Carlos Alejandro / Christopher Miro / Clifton Childree / Cristina Lei Rodriguez
Cristina Peterson / Daniel Milewski / Domingo Castillo / Kristen Thiele
Kyle Trowbridge / Loriel Beltran / Lou Anne Colodny / Lynne Golob Gelfman
Magnus Sigudarson / Mette Tommerup / Monica De Miguel / Nicholas Lobo
Pachi Guistinian / Patti Her / Primary Flight / Robert Thiele
Samantha Salzinger / Sinesa Kukec / Susan Lee Chun / TM Sisters

REAL PEOPLE KNOW ARTISTS
WWW.DRITYPINK305.COM

RAYMOND HERNANDEZ

YOUNG APOLLO
ACRYLIC / CANVAS

RAYMONDHERNANDEZ.COM
DECEMBER 2011 - JANUARY 2012
Thivô

Ceramics / Nerikomi Technique

Miami Iron Side – Mimo Historic District
7610 NE 4th Court
Piazza Art Studios #115
Miami, FL 33138

www.thivo.com

JEF. HERNANDEZ
JANUARY 6-27 2012

ARTS For ACT Gallery
2265 FIRST STREET, FORT MYERS
SOCIAL SHOTS

FORT MYERS

Artist Cindy Jane at Arts for ACT Gallery

Artist N! Satterfield at Howl Gallery. Photos: Raymond Hernandez

Steve Schindel, Artist Francis Mesaros, and Paul Landry toasting Gallery 14’s 5th Birthday at the November 4th Gala

Executive Director of Intrepid Art Gallery Victoria Palacios, Penelope, Vero Beach Art Museum Curator Jay Williams, Artist Sean Sexton, and Johanna Jones at Intrepid Gallery

FORT LAUDERDALE

Artist Raymond Hernandez at Day of the Dead exhibition, FAT Village

Artist-Curators Peter Symons and Leah Brown at Nocturnes, FAT Village. Photo: Raymond Hernandez

VERO BEACH

Alice Ferguson, Carol Staub, and Margaret Goembel at Gallery 14’s Gala Season Opening Reception on November 4th

Artists Judith Ragusa and Judy Burgarella at opening reception of “European Doorways”. Artists Guild Gallery
MIA MI

Nestor Leal with Artist Orlando Naranjo. Leal’s Gallery

Artist Héctor Molne, Marcel Molne, Artists Orlando Naranjo and Vicente Dopico-Lerner with Gallery Director Nestor Leal. Leal’s Gallery

COCONUT GROVE

Cristina Chacon & Artist Carlos Lersundy at the opening of “Innerscapes”. Cristina Chacon Gallery

Dania Sierra, guest, Mariana Carreno, artist Gilda Sacasas, and Emilio Sauma at GDS Fine Arts

Dania Sierra, Lucy Pereda, and artist Gilda Sacasas at GDS Fine Arts. Photo: Gus Photography

Gallery Director Lissette Benitez, Frank Vilar, Gina Vilar and Artist Humberto Benitez at Humberto Benitez Fine Art

CORAL GABLES

Ramón Cernuda, Nercys Cernuda, Ellery Brown, Lowe Art Museum Director Brian Dursun and Adriana Verdeja at Cernuda Collection on November 2011.

Kevin Crain, Gallery Director Virginia Miller and artist Jose Angel Vincench at ArtSpace Virginia Miller Galleries
CORAL GABLES

Keith and Silvia Rosenn with artist Jose Angel Vincench at ArtSpace Virginia Miller Galleries

Francia Quijada, Virginia Miller and Raul Valdes-Fauli at ArtSpace Virginia Miller Galleries

Anika Batista with Rafael Domenech, ArtSpace Virginia Miller Galleries

BIRD ROAD ART DISTRICT (BRAD)

Geraldine Szabo, Yeni Blanco, AnaMaria Cifuentes, and Maria Virginia Perez at Aperture Studios.

Stephanie Medina, Robert Lee from Speak Miami, and AnaMaria Cifuentes at Aperture Studios.

Katia & Troy Artze with Artists Rozsa & Juan Luis Perez at Perez Art Gallery

Dr. and Mrs. Jonathan Messinger, Kerry Perez, artist MANO, Mr. and Mrs. Jerry Bleemer and Karl Cetta at MANO Fine Art

DESIGN DISTRICT

Ben and Eilah Beaver, Jose Angel Vincench, Cecilia Rivera, and Virginia Miller, ArtSpace Virginia Miller Galleries

Artist Juan Ricardo Mejia and Alicia Restrepo, director of Etra Fine Art
Maria Alexander, Vincent Alexander & William Braemer at Art Fusion Galleries

Carolyn Haligon, Juan Ricardo Mejia, Olivier Haligon, Mario Velez and Damian at Etra Fine Art during the opening reception of “Juan Ricardo Mejia: Subtle Spaces”

Wynwood Art District

Elaine Minionis, Rodolfo Vanmarcke directors of The Lunch Box Gallery

Morella Grau, Francisco Perez, Raul Fonseca and Maria Emilia Orozco at The Lunch Box Gallery

Mark T Smith, Tina Remor and MaryLynn Blasutta Parise at Zadok Gallery.

Curator Milagros Bello, artist Lamia Khorshid and Linda Chapin at Lamia’s show Hotel St Michel, Curator’s Voice Art Projects. Photo: Raymond Hernandez

Artists Miguel Padura, Gustavo Acosta, Gory and Jose Manuel Fors, Pan American Art Projects. Photo: Fernanda Torcida

Curator Irina Leyva-Perez, artist Jose Manuel Fors and Gallery Director Janda Wetherington at the opening of "Fragments", Pan American Art Projects. Photo: Fernanda Torcida

President of Pan American Art Projects Robert Borlenghi, artist Jose Manuel Fors and Jose de la Torre, Pan American Art Projects. Photo: Fernanda Torcida

Dror Zadok, Miriam Zadok, artist Marshall Arisman, Dee Ito and Zadok Gallery Director Mark T Smith at Zadok Gallery
ART GUIDE | FLORIDA
FEATURED:  GALLERY  MUSEUM  ARTIST STUDIO  PRIVATE COLLECTION

AVENTURA

Fineartgasm.com
3615 NE 207th St., 33180

Friedland Art Inc.
2875 NE 191 Street, 33180

Gallart
20633 Biscayne Blvd., 33180
T 305 932 6166
F 305 937 2125
www.gallart.com
Mon-Sat 11-8, Sun 12-6

Sher Gallery
3585 NE 207th St., 33180

BAL HARBOUR
see Miami – Bal Harbour

BELLEAIR BLUFFS

Art at the Plaza
100 N. Indian Rocks Rd., 33770

BOCA RATON

Addison Gallery
345 Plaza Real, 33432

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

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

Boca Raton Museum of Art
501 Plaza Real, 33432
T 561 392 2500
F 561 391 6410
www.bocamuseum.org
Wed-Fri 10 am -5 pm, Sat-Sun 12-5pm
The World According to Federico Uribe
Through Dec 4, 2011
Outside Visions
Through Jan. 8, 2012
American Treasures: Masterworks From the Butler Institute of American Art
Martin Schoeller: Closeup
Jan. 18 - March 18, 2012

Children Science Emporium
300 South Military Trail, 33436

Elaine Baker Gallery
608 Banyan Trail, 33431

Frank Weston Benson, Red and Gold, 1915, oil on canvas, 31" x 39". Museum Purchase.

EXOR Galleries
291 Via Naranjas, 33432

Fine Art Group Publishing
818 W. Camino Real, 33486

Griffin Gallery Ancient Art
608 Banyan Trail, 33431

International Fine Arts
PO Box 140, 33429

Karen Lynne Gallery
101 Plaza Real, 33431

Kevin Mc Pherrin Int. Gallery
4851 North Dixie Hwy., 33431

Nathan D. Rosen Museum Gallery
9801 Donna Klein Blvd., 33428

Pavo Real
6000 Glades Rd., 33431

Rosenbaum Contemporary
608 Banyan Trail, 33431
T 561 994 9180
F 561 994 5652
www.rosemunbcontemporary.com
Mon-Sat 10 am - 5 pm

Rosenbaum Fine Art
150 Yamato Rd., 33431

Steve Newman
468 East Boca Raton Rd., 33432

Sundook Fine Art Galleries
8903 W. Glades Rd., 33434

University Galleries - Florida Atlantic University
777 Glades Rd., 33431

Zita Waters Bell Antiques
21803 Amba Real, 33433

BOKEELIA

Koucky Gallery and Gardens
5971 Baypoint Rd., 33922

BONITA SPRINGS

Shaw Gallery
8200 Health Center Blvd., 34135

BRADENTON

Village of The Arts
1015 12th Ave. West, 34205

CLEARWATER

The Plainsmen Gallery
2450 Sunset Point Rd., 33765

COCONUT GROVE
see Miami – Coconut Grove

CORAL GABLES
see Miami – Coral Gables

DANIA

Patou Fine Art
1855 Griffin Rd., 33004

Rosenbaum Fine Art
1855 Griffin Rd., 33004

DAYTONA BEACH

Broward Community College
3501 SW Davie Rd., 3314

DEERFIELD BEACH

Vignari Gallery
P.O. Box 1264, 33443

DELAND

African American Museum of the Arts
325 South Clara Ave., 32721

Gold Leaf Gallery & Framing
101 N Woodland Blvd., 32720

Museum of Florida Art
600 N. Woodland Blvd., 32720

DELRAY BEACH

Boca Raton Museum of Art – The Artists’ Guild
512 E Atlantic Ave., 33483

Metro Art Gallery
38 E. Atlantic Ave., 33444

Morikami Museum and Japanese Gardens
4000 Morikami Park Rd., 33446
T 561 495 0233
www.morikami.org
Tue-Sun 10 am - 5 pm

EUSTIS

Lake Eustis Museum of Art
200 B. East Orange Ave., 32726
FORT LAUDERDALE – FORT MYERS

FORT LAUDERDALE

1 Gallery 721
721 Progresso Dr., 33304

2 Galerie Jenner / Artspace
Sailboat Bend Artist Lofts
1310 S.W. Second Court, Loft 307, 33312

3 The Hamilton Gallery
615 East Las Olas Boulevard, 33301

4 Las Olas Fine Art
701 East Las Olas Boulevard, 33301

5 Lipworth Fine Art
3100 NE 47th Court, 33308

6 Museum of Art Fort Lauderdale – Nova Southeastern University
One E. Las Olas Blvd., 33301
www.moaflnsu.org

7 Gallery Walk 4th Saturday

FORT LAUDERDALE – FAT VILLAGE

8 Alfred Phillips’ Art Studio
113 NW 5th St., 33301

9 Andrews Living Arts
23 NW 5th St., 33301

10 Art Wear
521 NW 1st Ave., 33301

11 Downtown Studio
545 NW 1st Ave., 33301

12 Francisco Sheuat Art Studio
115 NW 5th St., 33301

13 Julio Green Art Studio
115 NW 5th St., 33301

14 Rachel Henriques’ Studio
506 NW 1st Ave., 33301

15 The Art of Alex
500 NW 1st Ave., 33301

16 The Puppet Network
500 NW 1st Ave., 33301

17 Women’s Theatre Project
505 NW 1st Ave., 33301

18 World and Eye Arts Center
17B NW 5th St., 33301

19 FORT LAUDERDALE – FLAGLER 3RD AVENUE

20 Archer Gold Gallery
805 NE 4th Ave., 33304

21 Nothard
724 NE 3rd Ave., 33304

22 The Siegal Gallery
509 NE 3rd Ave., 33304

23 Denaro
505 NE 3rd Ave., 33304

24 Soccoccio Art
440 NE 3rd Ave., 33304

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

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

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

FORT MYERS

28 Arts for ACT Gallery
2265 First St., 33901
Phone (239) 337-5050 / (239) 939-2553
www.artsforactgallery.com
Hours: Mon-Fri 11 am-4:30 pm
Saturday by Appointment.
Cheryl Fausel - Watercolors
Honey Costa - Watercolors
Ron Evans - Mixed Media
Reception: Dec. 2, 6-10 pm
On view thru Jan. 2, 2012

29 Laurie Klein (student of Ansel Adams) Photography
Alicia Schmidt - Pottery and more ...
Jef Hernandez - Painting
Reception: Jan. 6, 2012, 6-10 pm
On view thru Jan. 30, 2012

30 Alliance for the Arts
10091 McGregor Blvd, 33919

31 Art League of Fort Myers
1451 Monroe Street, 33902

32 Art of the Olympians
1300 Hendry St., 33901

33 Art at the Oasis
2996 Frierson St, 33901

34 Bob Rauschenberg Gallery
8099 College Parkway SW, 33919

35 Coloring the World Gallery
1422 Dean St., 33901

36 daas Gallery
1542 Broadway Street, Downtown, 33901
Phone 239 939 1194
www.daasgallery.com
Artist reception every 1st. Friday

37 Edison & Ford Winter Estates
2350 Mc Gregor Blvd, 33901

38 HOWL Gallery
1514 Broadway #101, 33901

39 In One Instant
1526 Jackson Street, 33901

40 IMAGINARIUM
Hands on Museum and Aquarium
2000 Cranford Ave, 33916

41 Leoma Lovegrove Gallery in the Franklin Shops
2200 First St. 33901
ART GUIDE | FLORIDA
FEATURED: GALLERY  MUSEUM  ARTIST STUDIO  PRIVATE COLLECTION

FORT MYERS — MELBOURNE
- Gingerbread Square Gallery
  1207 Duval St., 33040
- Glass Reunions
  825 Duval St., 33040
- Guild Hall Gallery
  614 Duval St., 33040
- Haitian Art Company
  1100 Truman Ave., 33040
- Harrison Gallery
  825 White St., 33040
- KW Light Gallery
  1203 Duval St., 33040

KISSIMMEE
- Gallery One Artists
  101 E. Dakin Ave., 34741

LAKE WORTH
- Art Link International
  809 Lucerne Ave., 33460
- Margot Stein Gallery
  512 Lucerne Ave., 33460

LAKELAND
- Polk Museum of Art
  800 East Palmetto St., 33801

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

MELBOURNE
- Brevard Art Museum
  1463 Highland Ave., 33950
- Cuba! Gallery of Fine Art
  5355 Parkside Drive, 33458
- LoPressionism Gallery
  1002 E. New Haven Ave., 32901

FORT WEST
- Mad Hatter Gallery in the Franklin Shops
  2200 First St., 33901
- Sidney & Berne Davis Art Center
  2301 First Street, 33901
  Phone 239 333 1933
  www.sbdac.com
  Mon-Fri 10 am - 5pm
- Space 39
  39 Patio de Leon, 33901

Southwest Florida Museum of History
  2031 Jackson St., 33901

The Art Galleries of Florida Gulf Coast University
  10501 Fgcu Blvd. South, 33965

FORT PIERCE
- A.E. Backus Museum and Gallery
  500 North Indian River Drive, 34950
- Art Bank
  40 studios under one roof
  111 Orange Avenue 34950
  Open Mon.-Fri. / Loft: 10 am-3 pm, Underground: 1-3 pm
  Open House: 2nd Wednesday, 5-8 pm
  Find Art Bank on Facebook
- Art Mundo Center
  111 Orange Ave., 34950

Avenue A Gallery
  223 Avenue A, 34950

GAINESVILLE
- Harn Museum of Art – University of Florida
  SW 34th St. and Hull Rd., 32611
  T 352 333 1933
  www.harn.ufl.edu
- Soaring Voices
  Thru Dec. 31, 2011
  A Singular Vision: Recent Gifts from the Freundlich Collection
  Thru June 03, 2012

Lost Art
  2441 Northwest 43rd St., 32606
  www.harn.ufl.edu

HIALEAH
- Santiesteban Print Schmidt
  2387 W 80 St, Suite C-7, 33016
  T 786 444 0475
  www.santiestebanprintschmidt.com
- Wunderly Galleries
  325 Sixth St., 32117

HOLLYWOOD
- Spanda Art Gallery
  4441 Hollywood Blvd., 33021

HOLLYWOOD
- Army of Contemporary Art
  333 North Laura St., 32202
  Phone 904 366 6911
  www.mocajacksonville.org
- Shared Visions
  Larry Clark
  Through January 8, 2012

Stellers Gallery of San Marco
  1409 Atlantic Blvd., 32246

Eclectic Galleries
  2405 3rd St. South, 32250

JUPITER
- Elite Art of Africa
  601 W Indiantown Rd., 33458
- Hibel Museum of Art
  5353 Parkside Drive, 33458
- Profile International Galleries of Fine Art
  50 S. US 1, 33477

KEY WEST
- Gallery on Greene
  606 Greene St., 33040

FORT MYERS — MELBOURNE
- Gingerbread Square Gallery
  1207 Duval St., 33040
- Glass Reunions
  825 Duval St., 33040
- Guild Hall Gallery
  614 Duval St., 33040
- Haitian Art Company
  1100 Truman Ave., 33040
- Harrison Gallery
  825 White St., 33040
- KW Light Gallery
  1203 Duval St., 33040

KISSIMMEE
- Gallery One Artists
  101 E. Dakin Ave., 34741

LAKE WORTH
- Art Link International
  809 Lucerne Ave., 33460
- Margot Stein Gallery
  512 Lucerne Ave., 33460

LAKELAND
- Polk Museum of Art
  800 East Palmetto St., 33801

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

MELBOURNE
- Brevard Art Museum
  1463 Highland Ave., 33950
- Cuba! Gallery of Fine Art
  5355 Parkside Drive, 33458
- LoPressionism Gallery
  1002 E. New Haven Ave., 32901

FORT WEST
- Mad Hatter Gallery in the Franklin Shops
  2200 First St., 33901
- Sidney & Berne Davis Art Center
  2301 First Street, 33901
  Phone 239 333 1933
  www.sbdac.com
  Mon-Fri 10 am - 5pm
- Space 39
  39 Patio de Leon, 33901

Southwest Florida Museum of History
  2031 Jackson St., 33901

The Art Galleries of Florida Gulf Coast University
  10501 Fgcu Blvd. South, 33965

FORT PIERCE
- A.E. Backus Museum and Gallery
  500 North Indian River Drive, 34950
- Art Bank
  40 studios under one roof
  111 Orange Avenue 34950
  Open Mon.-Fri. / Loft: 10 am-3 pm, Underground: 1-3 pm
  Open House: 2nd Wednesday, 5-8 pm
  Find Art Bank on Facebook
- Art Mundo Center
  111 Orange Ave., 34950

Avenue A Gallery
  223 Avenue A, 34950

GAINESVILLE
- Harn Museum of Art – University of Florida
  SW 34th St. and Hull Rd., 32611
  T 352 333 1933
  www.harn.ufl.edu
- Soaring Voices
  Thru Dec. 31, 2011
  A Singular Vision: Recent Gifts from the Freundlich Collection
  Thru June 03, 2012

Lost Art
  2441 Northwest 43rd St., 32606

HIALEAH
- Santiesteban Print Schmidt
  2387 W 80 St, Suite C-7, 33016
  T 786 444 0475
  www.santiestebanprintschmidt.com
- Wunderly Galleries
  325 Sixth St., 32117

HOLLYWOOD
- Spanda Art Gallery
  4441 Hollywood Blvd., 33021

HOLLYWOOD
MIAMI
Alicia H. Torres Studio
Miami Iron Side.
Mimo Historic District
7610 NE 4th Court, 33138
Piazza Art Studios #117
www.aliciahторres.co

Alonso Art
200 SW 30 Rd., 33129

Amat Art Gallery
2300 SW 57 Ave., 33155

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

Antique & Contemporary Posters
6970 SW 124 St., 33156

Beaux Arts Gallery
2451 Brickell Ave., 33129

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

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

CIFO (Cisneros Fontanals Art Foundation)
1018 North Miami Ave., 33136

Durban Segnini Gallery
3072 SW 38 Ave., 33146

Farside Gallery
1305 SW 87th Ave., 33174

Flager Arts Space
172 West Flager Street, 33130

Frost Art Museum
10975 SW 17th St., 33199
T 305 348 2890
www.thefrost.fiu.edu
Tour de France/Florida
Thru March 18, 2012

Miami Children's Museum
980 MacArthur Causeway, 33132

New Era Fine Art
801 Brickell Key Blvd., 33131

Oxenber Fine Art
2730 SW 3rd Ave., 33129

Piazza Art Studios
Miami Iron Side
Mimo Historic District
7610 NE 4th Court, 33138

Spirit del Art
900 South Miami Ave., 33130

THIVO Studio
Ceramics/Nerikomi Technique
Miami Iron Side
Mimo Historic District
7610 NE 4th Court, 33138

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

Vizcaya Museum & Gardens
3251 South Miami Ave., 33133

Miami Art Museum
101 West Flager St., 33130
T 305 375 3000
www.miamiartmuseum.org
Tue-Fri 10-5, Sat-Sun 12-5
Thru Jan. 8, 2012
American People, Black Light:
Faith Ringgold's Paintings of the 1960s
Thru Jan. 1, 2012

Esteban Blanco, PARIS, Bronze, 23”
x 22” x 11”.

Allison Gallery
7211 SW 48 St., 33155

Akuara Teatro Workshop
Theater Avellaneda
4599 SW 75 Avenue, 33155

Accent Alternative Art Space
481 SW 8th St., 33131
Phone 305 968 3776 / 305-968-5554
Email: eblando75@aol.com
www.estebanblanco.com

Accent Alternative Art Space
481 SW 8th St., 33131
Phone 305 968 3776 / 305-968-5554
Email: eblando75@aol.com
www.estebanblanco.com

Miami — Bal Harbour

Opera Gallery
9700 Collins Ave., 33154

Miami — Bird Road Art District

3rd Door Art Project
4485 SW 75 Ave, 33155

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

Aperture Studios
Full Service Reproduction House
Reproduction / Art Space
7360 SW 41st St., 33155
Phone 305.424.7524
info@aperturesite.com
orders@aperturesite.com
www.aperturesite.com
http://www.facebook.com/pages/Aperture-Studios/Reproduction
Bird Road Art Walk Openings - 3rd Saturdays Dec. 17, 2011
and Jan. 21, 2012, 7-10 p.m.
Other times by appointment.

Esteban Blanco Sculptures
Thru Feb. 15, 2012

Bird Road Art Walk Openings - 3rd Saturdays Dec. 17 & Jan. 21, 2012, 7-10 p.m.

Photo Exhibition 69 Seconds.
All proceeds of this event will benefit Susan G. Komen for the Cure Foundation.

69 Seconds. Courtesy Aperture Art Studios.
MANO, Saki (detail), mixed media. Courtesy of MANO Fine Art Project Space.

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 – 6 pm
Sat & Sun. by appointment

JUTE: Allegories in Brawn & Beauty. A solo exhibition featuring large format works by MANO
Champagne Reception with MANO in conjunction with a Holiday Trunk. Show introducing designer Isa Jimenez
Sat., Dec. 17, 5-10 pm
Closing Reception for the exhibition, JUTE
Sat., Jan 21, 2012, 7-10 pm

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 – 6 pm
Sat & Sun. by appointment

Onate Fine Art
4386 SW 72nd Ave, 33155
Phone 305 667 6942
www.onatefineart.com

Group Show

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

Ray Azcuy Art Studio
4418 SW 74th Ave, 33155

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

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

Rowe Studios Art Glass
4768 SW 72nd Ave, 33155

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

Santa Fe Colonial Gallery
4704 SW 72nd Ave, 33155

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

Valmar Framing Gallery
4150 SW 74th Ct., 33155

Victor Gomez Workshop
4702 SW 75th Ave, 33155

The Young Artist Academy
4243 SW 75 Ave, 33155

Nickel Glass Studios
4416 SW 74 Ave, 33155

José Grillo, Hombre Tiempo, 2011, acrylic on canvas, 40” X 72.” Courtesy Onate Fine Art.
MIAMI – COCONUT GROVE

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

2. Artway 66 Gallery
2911 Grand Avenue, 33133

3. GroveHouse Artists
Mayfair Promenade, 33133

4. A C Fine Art
2911 Grand Avenue, 33133

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

6. Max in the Grove
2996 McFarlane Road, 33133

7. Blu Moon Studio of Art
3444 Main Highway, 33133

8. Nomade Art Gallery
3133 Commodore Plaza, 33133

9. Coconut Grove Arts Festival Gallery
3390 Mary Street, 33133


cOcONUT GROVE - MIAMI cORAL GAbLES

10. ArtSpace Virginia Miller Galleries
169 Madera 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
Vincench vs Vincench: A Dissident Dialogue from Cuba
Thru February 2012

11. Books and Books
265 Aragon Avenue, 33134

12. Centro Cultural Español
800 Douglas Rd., 33134

13. 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.
Urban Expressionism

Fax: 305 461 1063
Email: cernudaarte@msn.com
www.cernudaarte.com
Mon – Fri 10:30 am – 6 pm
Sat 12h – 6 pm
Gallery Reception: First Friday of Every Month, 7 – 10 pm
Works by: Lam, Arleña, Carreño, Portocarrero, Víctor Manuel,
Mariano, Enríquez, Bermúdez, Mijares, Cárdenas, Tomás
Sánchez, Mendive, Gina Pellón, Flora Fong, Florida, 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

Fairchild Tropical Botanic Garden
10901 Old Cutler Rd., 33156

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

Gilda Sacasas, Los Hermanos
Martin, 2011, acrylic on canvas, 48” x 60”. Courtesy GDS Fine Arts Studio.
Humberto Benítez, Bellowing sleeves (detail), acrylic on canvas, 24” x 48”. 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
The artist will be exhibiting at Miami Solo, Booth 404

2 Jorge M. Sori Fine Art
2970 Ponce de Leon Blvd.,33134

3 Klara Chavarría Contemporary Art
2912 Ponce de Leon Blvd., 33134

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

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

6 Ninoska Huerta Gallery
626 Coral Way # 601, 33134

7 Tresart
550 Biltmore Way, 33134

8 Victoria’s Gallery
293 Miracle Mile, 33134

MIAMI – DESIGN DISTRICT

Jason Shawn Alexander, Undertow, 2011, oil on canvas, 54” x 54”. Courtesy 101/exhibit.

101 Exhibit
101 NE 40th St., 33137
Suites 3, 6 & 7
T 305 573 2101
F 305 573 6101
www.101exhibit.com
info@101exhibit.com
Tue-Sat 11-7
Undertow: Jason Shawn Alexander
VIP Reception and Press Preview: December 1st., 7-10 pm
Ongoing exhibition of William Braemer in Suite 3
Gallery Nights: Sat. Dec. 3, 7-11 pm, Dec. 10, 7-10 pm, Jan. 14, 7-11 pm, Feb. 11 and March 10, 7-10 pm
Live Music, hors d’oeuvres, and refreshments
Valet parking available by South Florida Parking.

Adamar Fine Arts
4141 NE 2nd Avenue, 33137
T 305 573 2100
F 305 573 6101
www.adamarfinearts.com
info@adamarfinearts.com
Thu-Sat 10am - 5pm
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 Art
201 NE 39th St., 33137

MIAMI – DOWNTOWN

The Artisan Lounge
500 NE 1st Street., 33132

Christopher Miro Gallery
@ The Bank Gallery
137 NE 1st Street., 33132

Freedom Tower
Miami Dade College Gallery System
600 Biscayne Boulevard, 33130

Othón Castaneda Studio
The Artisan Lounge
500 NE 1st Ave., 33132
www.othoncastaneda.net

Sri Prabha, The Ethereal Expanse, mixed media on panel, 22”x22”. Courtesy Sri Prabha Studio Gallery.

Sri Prabha Studio Gallery
500 NE 1st Ave., 33132
The Artisan Lounge, Studio M4
Phone: 786 220 2774
info@sriprabha.com
www.sriprabha.com
Hours: Mon-Fri 11:00 - 5:00 pm, and always by appointment.
MIAMI – THE FALLS

1. Artists at the Falls Studio
   12974 SW 89th Ave., 33176
2. ARTSPACE MAGQ
   8747 SW 134th St, 33176
3. Avner Zabari Art Furniture
   8755 SW 131 St., 33176
4. Ceramic League of Miami
   8873 SW 129 St, 33176
5. Caprali Art Studio
   8903 SW 129 St., 33176
6. Demandt Architecture
   8886 SW 129th Terrace, 33176
7. Pyramid Studios
   8890 SW 129 Terrace, 33176
8. Puchi Art Studio, Inc.
   8905 SW 129 St., 33176
9. Upscale Furniture Consignment Gallery
   8845 SW 132nd St., 33176

MIAMI – LITTLE HAVANA (8 ST.)

1. Agustin Gainza
   1652 SW 8th St., 33135
2. Cremata Gallery
   1646 SW 8th St., 33135
3. Cuba Ocho Art & Research Center
   1465 SW 8th St., 33135
4. Galeria Adelmo / Arte de las Americas
   1165 SW 6 St., 33130
5. Imago Art Gallery
   1615 SW 8th St., 33135
6. Latin Art Core
   1600 SW 8th St., 33135
7. Marta G. Ismail
   1516 SW 8th St., 33135
8. Mildrey Guillot
   1654 SW 8th St., 33135
9. Molina Art Gallery
   1634 SW 8th St., 33135
10. Obrapia Fine Arts
    1648 SW 8th St., 33135
11. Tower Theatre
    1508 SW 8th St., 33135
12. Unzueta Gallery
    1607 SW 8th St., 33135

MIAMI – MIAMI BEACH

1. Art Photo Expo
   910 Lincoln Rd., 33139
2. Art Vitam Gallery
   P.O. Box 190975, 33119
3. Art/Center South Florida
   800 Lincoln Rd., 33139
4. Bass Museum of Art
   2121 Park Ave., 33139
5. Britto Central
   818 Lincoln Rd., 33139
6. Carel Gallery
   922 Lincoln Rd., 33139
7. Collection Privee de Peinture et de Sculpture
   918 Lincoln Rd., 33139
8. Galeria del Sol
   1628 Michigan Ave., 33139
9. Jewish Museum of Florida
   301 Washington Ave., 33139
10. Lemon Sky: Projects + Editions
    5700 Collins Ave., 33140
11. Miami Gallery
    701 Lincoln Rd., 33139
12. Obrapia Fine Arts
    1648 SW 8th St., 33135
13. Obrapia Fine Arts
    1648 SW 8th St., 33135
14. Obrapia Fine Arts
    1648 SW 8th St., 33135
15. Tableau Fine Art Group, Inc.
    5840 Pine Tree Drive, 33140
16. The Wolfsonian – Florida International University
    1001 Washington Ave., 33139

MIAMI – NORTH MIAMI

1. Ambrosino Gallery
   769 NE 125th St., 33161
2. Amy Alonso Gallery
   750 NE 124 Street, Suite #2, 33161
3. Art Nexus Store
   12502 NE 8 Ave, 33161
4. Bashar Gallery
   795 NE 125 Street, 33161
5. CS Gallery
   787 NE 125 Street, 33161
6. Museum of Contemporary Art – MoCA
   770 NE 125 St., 33161
7. XINGO Art Studio
   783 NE 125 Street, 33161

MIAMI – SOUTH MIAMI

1. Instituto Cultural de Mexico – Miami
   5975 SW 72nd St.
   Suite 101, 33143
2. Sunset Gallery and Framing
   5865 Sunset Dr., FL 33143

MIAMI – WYNWOOD

2. A. Dale Nally Studio
   2315 NW 2nd Ave., 33127
   T 305 724 6021
   Hours: Tue. – Sat. 1 – 5pm
   www.adalenally.com
   dalenally@hotmail.com
   Extended Art Basel Hours: December 1-4, 10 am – 9 pm
   Available by appointment and for Wynwood Gallery Walks (2nd Saturdays of the month 7-10 pm)
3. Abba Fine Art
   233 NW 36th St., 33127
4. Abro Gallery
   2137 NW 2nd Ave., 33127
   T 786 348 2100
   www.abrogallery.com
5. Alberto Linero Gallery
   2294B NW 2nd Ave., 33127
6. Alejandro Von Hartz Gallery
   2630 NW 2nd Ave., 33127
7. Art Nouveau Gallery
   348 NW 29th Street, 33127
8. ARTOPIA
   1753 NE 2nd Ave. 33132
   Phone 305 374 8882
   www.artopiamiami.com
9. Artseen – New World School of the Arts
   2215 NW 2nd Ave., 33127
10. Ascaso Gallery
    2441 NW 2nd Ave., 33127
Avant Gallery
3850 North Miami 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

TITANS, By Magaly Barnola-Otaola
Thu February 11, 2012
Time and Place, By Susy Iglicki
Opening Reception: November 28, 2011, 7-11 pm
Thru January 14, 2012
Curated by Milagros Bello, Ph.D.
Art Basel Gallery Hours: Nov. 30 – Dec. 3, 11 am – 11 pm

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

Pablo Lehman, Freud’s Book, 2011, cut-out vinyl, 51” x 71”. Courtesy of the artist and Black Square Gallery.

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

Bernice Steinbaum Gallery
3550 North Miami Avenue, 33127

Dorsch Gallery
151 NW 24th St., 33127

Dina Mitranì Gallery
2620 NW 2nd Ave., 33127

Dorsch Gallery
151 NW 24th St., 33127

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

Daniel Azoulay Gallery
120 Buena Vista Blvd (Midtown), 33137

Diana Lownstein Fine Arts
2043 North Miami Ave., 33127

Dina Mitranì Gallery
2620 NW 2nd Ave., 33127

Dorsch Gallery
151 NW 24th St., 33127

Dot FiftyOne Art Space
51 NW 36 St., 33127

Durban Segnini Gallery
2145 NW 2nd Ave., 33127

Dorsch Gallery
151 NW 24th St., 33127

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

Galerie Emmanuel Perrotin
194 NW 30th St., 33127

Galerie Schuster Miami
2085 NW 2nd Ave., 33127

Galerie Baobab
46 Northwest 39th Street, 33127

Galerie Baobab
46 Northwest 39th Street, 33127

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

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

Hammer and Block Auctioneers
415 NW 26 St., 33127

Galerie Baobab
46 Northwest 39th Street, 33127

Galerie Baobab
46 Northwest 39th Street, 33127

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

TITANS, By Magaly Barnola-Otaola
Thu February 11, 2012
Time and Place, By Susy Iglicki
Opening Reception: November 28, 2011, 7-11 pm
Thru January 14, 2012
Curated by Milagros Bello, Ph.D.
Art Basel Gallery Hours: Nov. 30 – Dec. 3, 11 am – 11 pm

Ron English, Raising the Brow, oil on canvas. Courtesy Harold Golen Gallery.

Charest Weinberg Gallery
250 NW 23rd Street, 33127

Curator’s Voice Art Projects
Contemporary Art Gallery
2509 NW 2nd Ave. 33127


Curator’s Voice Art Projects
Contemporary Art Gallery
2509 NW 2nd Ave. 33127

Dot FiftyOne Art Space
51 NW 36 St., 33127

Durban Segnini Gallery
2145 NW 2nd Ave., 33127

Edge Zones
47 NE 25th St., 33127

Elite Art Editions Gallery
46 Northwest 36th Street, 33127
T. 754 422 5942
www.elitearteditions.com
german@elitearteditions.com

EVLWORLD
2345 NW 2nd Ave., 33127

Fredric Snitzer Gallery
2247 NW 1st Place, 33127

GAB Studio
105 NW 23rd Street, 33127

Alejandro De Narváez. Courtesy Galería Baobad.

Salustiano, Black Iride. Courtesy Kavachnina Contemporary.

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

Hammer and Block Auctioneers
415 NW 26 St., 33127

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
Salustiano
Sculpt Miami 2012
Fair Hours: November 29, VIP Preview & Press, 6 – 10 pm
**ART FAIRS**

**WYNWOOD**

**ART ASIA**
3401 NE 1st Ave. Midtown.
Nov. 30: 11 – 6 / Dec. 1, 2, 3: 11 – 7 / Dec. 4: 11 – 6

**ART MIAMI**
3101 NE 1st Ave. Midtown
Nov. 30 and Dec. 1, 2, 3: 11 – 7 / Dec. 4: 11 - 6

**FOUNTAIN**
2505 North Miami Ave.
Dec. 2 and 3: 11-7 / Fri and Sat events: 7 – midnight

**PULSE MIAMI**
The Ice Palace
1400 North Miami Ave.
Dec. 1, 2, 3 : 11 – 7
Dec. 4: 11 – 5

**RED DOT**
3011 NE 1st Ave. Midtown
Nov. 30 and Dec. 1, 2, 3: 11 – 8 / Dec. 4: 11 - 6

**SCOPE MIAMI**
NE 1st Ave., (Midtown Blvd. @ NE 30th St.)
Nov. 30 and Dec. 1, 2, 3: 11 – 7 / Dec. 4: 11 – 6

**SCULPT MIAMI (Two venues)**
46 NW 36 St.
Red Dot Art Fair Tent, 3011 NE 1st Ave.
Nov. 30: 11-7 / Dec. 1,2,3,4: 11 am - 8 pm

**MIAMI BEACH**

**AQUA**
Aqua Hotel in South Beach
1530 Collins Ave
Dec. 1, 2, 3: 11 – 8 / Dec. 4: 11 – 4

**ART BASEL**
Miami Beach Convention Center- Halls D & B
1901 Convention Center Dr.
Dec. 1, 2, 3: 12 – 8
Dec. 4: 12 – 6

**ARTS FOR A BETTER WORLD**
Surcomber Hotel
1717 Collins Ave.
Nov.30 / Dec 1 - 4: 11 - 10

**ART NOW**
Catalina Hotel
1732 Collins Ave

**BURST**
Miami Beach Art Deco Center
1001 Ocean Dr. & 10th St.
Dec. 1,2,3, 4: 11-7

**DESIGN MIAMI**
Meridian Avenue & 19th Street.
Miami Beach Convention Center P-Lot
Nov. 30 and Dec 1, 2, 3: 12 – 8 / Dec. 4: 12 – 6

**INK**
Suites of Dorchester Hotel
1850 Collins Ave. (19th St.)
Nov. 30: 11-7 / Dec. 1,2,3,4: 11 am - 8 pm

**NADA**
Deauville Beach Resort
6701 Collins Avenue
Dec. 1, 2, 3: 2 – 8
Dec. 4: 11 – 5

**POOL ART FAIR**
Sadigo Court Hotel
20th street and Park Avenue
Dec. 2, 3, 4: 3 – 10

**VERGE**
The Greenview Hotel
1671 Washington Ave (17th St.)
Dec. 1, 2, 3: 12 – 8
Dec. 4: 12 – 6
November 30, 11 am – 7 pm
December 1 – 4, 11 am - 8 pm
VIP Event, December 3, 8 pm–11pm. Sculpt Miami Collection will be on view from December 6, 2011 to October 30, 2012.

Celebrating 21 Years of Art
Opening Reception: December 3, 4-10 pm

EcoArtFashion by Luis Valenzuela, Wrap Yourself In Art, 2011. Up-Cycle Couture. Photo courtesy LMNT.

The Lunch Box Gallery
310 NW 24th Street, 33127
The space for contemporary photography and etc…
310 NW 24th Street, 33127
Phone: 305.407.8131
www.thelunchboxgallery.com
info@thelunchboxgallery.com
Hours: 11 am - 5 pm
Isolations
Nov. 28, 2011 - Feb. 25, 2012

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

The Margulies Collection At The Warehouse
591 NW 27th St., 33127
Miguel Paredes Fine Art Gallery
173 NW 23rd Street, 33127
Myra Galleries
177 NW 23rd Street., 33127
O.Ascanio Gallery
2600 NW 2nd Ave, 33127
OnlineWall Fine Art
169 NW 36 St., 33127

Guerra de la Paz, from the series Barbed: 9 (detail), 2010. archival ink jet print on etching paper, 60” x 40.”
Courtesy Praxis International Art.

Praxis International Art
2219 NW 2nd Ave., 33127
Phone: 305 573 2900
Fax: 305 5738900
www.praxis-art.com
wynwood@praxis-art.com
Tue - Sat, 10 - 6pm
Mondays by appointment only
Guerra de la Paz - Barbed
Thru Dec. 31, 2011

Robert Fontaine Gallery
175 NW 23rd St., 33127

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
Fragmentos, Jose Manuel Fors
Thru Dec. 5, 2011
Urbanitas

Keriberto Mora, Blind Flight, oil on canvas, 68” x 78”. Courtesy Kelley Roy Gallery.


Is Art and Antidepressant?
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, 33127
Hours: Tuesday - Friday 10am – 7pm, Saturday 11am – 6pm
Phone 305-438-3737 / Fax: 305 438 3738
info@zadokgallery.com
www.zadokgallery.com
Art Basel Week: Chen Man, Lewis Tardy, Lori Kirkbride, Hunter Jonakin
Dec. 1 - 6, 2011
Winter Exhibition: Chen Man, Sasha Meret, Lori Kirkbride

MIAMI BEACH
see Miami – Miami Beach

NAPLES

Sammer Gallery
82 NE 29th St., 33137
T 305 441 2005/305 576 1995
info@sammergallery.us
www.artnet.com/sammergallery.html / Mon-Fri 10-6
Art Basel Week: Ana Sacerdote
Dec. 1 - 4, 2011
Romulo Aguerre
Nov. 29 - Dec. 6, 2011

Seth Jason Beitler
250 Northwest 23rd St., 33127

Romulo Aguerre, Untitled, 1954, 8.46” x 6.29”. Courtesy Sammer Gallery.

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

Holocaust Museum of Southwest Florida
4760 Tamiami Trail North, Suite 7, 34103

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.thenap.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

NEW SMYRNA BEACH

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

Atlantic Center for the Arts
1414 Art Center Ave, 32168

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

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

OCOOPEE

Clyde Butcher Big Cypress Gallery
52388 Tamiami Trail, 34141

ORLANDO

Baterbyss Art Auction Gallery
9101 International Drive, 32819

Bald 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

Galleria Portofino
5601 Universal Blvd., 32819

Gallery Q
29 South Orange Ave., 32801

The Grand Bohemian Gallery
325 South Orange Ave., 32801

Millenia Fine Art
555 S. Lake Destiny Drive, 32810

Orlando Museum of Art
2416 North Mills Ave., 32803
www.omart.org
Barbara Sorensen: Topographies
January 7 - April 1, 2012

Suz Letzgig 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
Art Wise International
350 S. County Rd., 33480
Balatro Gallery
345 Worth Ave., 33480
DTR Modern Galleries
349 Worth Ave., 33480
256 Worth Ave., 33480
326 Peruvian Ave., 33480
249 B Worth Avenue, 33480
Gavlak Gallery
415 Hibiscus Ave., 33480
224-A Worth Ave., 33480
11 Via Parigi – Worth Ave., 33480
Galeria of Sculpture
205 Worth Ave., 33480
211 East First St., 32771
Jeanine Taylor Folk Art
25 King St., 32084
Syd Entel Galleries
247 Main St., 34695
Art Center Sarasota
1419 5th St., 34236
Art Uptown Gallery
1367 Main St., 34236
The Collectors Wall
4976 South Tamiami Trail, 34231
Crispy Galleries
640 S. Washington Blvd., 34236
Dabbert Gallery
76 South Palm Ave., 34236
Elizabeth Rice Fine Art
1467 Main St., 34236
Galleria Silecchia
1467 Main St., 34236
Dabbert Gallery
640 S. Washington Blvd., 34236
Crissy Galleries
4976 South Tamiami Trail, 34231
The John and Mable Ringling Museum of Art
1114 Central Ave N., 33705
Mindy Solomon Gallery
255 Beach Dr. N.E., 33701
The Imaginarium
228 W. King St., 32804
The Gallery at Screen Arts
9 King St., 32084
The Imaginarium
8 Cathedral Place, 32084
Lightner Museum
137 King St., 32084
5 Inlet Pl., 32080
Museum of Fine Arts
124 2nd Ave N.E., 33701
Morean Arts Center
400 Beach Drive, 33701
Museum of Fine Arts
5 Inlet Pl., 32080
Crystal Mirage Gallery
2955 Central Ave, 33713
City Gate Gallery
8 Cathedral Place, 32084
Cutter & Cutter Fine Art Galleries
51 Cordova St., 32084
Museum of Fine Arts
75 King St., 32804
Love’s Art Emporium
5 Inlet Pl., 32084
Embranlzts
131 King St., 32084
Florida Craftsmen Gallery
1943 Morrill St., 32084
Florida Craftsmen Gallery
1943 Morrill St., 32084
Crystal Mirage Gallery
501 Central Ave., 33701
Florida Craftsmen Gallery
400 Beach Drive, 33701
Rembrandtz
228 W. King St., 32804
Cakewalk Artists’ Co-op
255 Beach Dr. N.E., 33701
Cakewalk Artists’ Co-op
501 Central Ave., 33701
Chihuly Collection By Morean Art Center
800 2nd Ave. NE, 33501
Craftsman House Gallery
2955 Central Ave, 33713
Florida Craftsmen Gallery
51 Central Ave., 33701
Crystal Mirage Gallery
2955 Central Ave, 33713

ART GUIDE | FLORIDA
FEATURED: GALLERY  MUSEUM  ARTIST STUDIO  PRIVATE COLLECTION

Present Global Art Gallery
5301 South Dixie Highway, 33405
 ■ Russeck 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
The Art Gallery – Broward College
7200 Pines Blvd., 33024
 ■ Pensacola Museum of Art
407 S. Jefferson St., 32502
T. 850 469 1532
F. 850 432 6247
info@pensacolamuseumofart.org
www.pensacolamuseumofart.org
 ■ The John and Mable Ringling Museum of Art
1114 Central Ave N., 33705
Mindy Solomon Gallery
244 Second Ave. North, 33701
Museumpiece Inc.
5 Inlet Pl., 32080
Sydney Mckenna Gallery
244 Second Ave. North, 33701
Cakewalk Artists’ Co-op
1419 5th St., 34236
Katherine Butler Gallery
1943 Morrill St., 34236
 ■ Museumepiece Inc.
P.O. Box 20309, 34276
 ■ Paradise Gallery
5670 Palm Center Blvd., 34232
 ■ R & R Bond Galleries
18 South Blvd. of the Presidents, 34236
 ■ Absolute Americana Art Gallery
77 Bridge St., 32084
 ■ Brilliance In Color
25 King St., 32804
 ■ 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 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
Cakewalk Artists’ Co-op
1114 Central Ave N., 33705
Chihuly Collection By Morean Art Center
400 Beach Drive, 33701
Craftsman House Gallery
2955 Central Ave, 33713
Crystal Mirage Gallery
800 2nd Ave. NE, 33501
Florida Craftsmen Gallery
501 Central Ave., 33701
Florida International Museum
244 Second Ave. North, 33701
Mindyl Solomon Gallery
124 2nd Ave N.E., 33701
Morean Arts Center
719 Central Ave., 33701
 ■ Museum of Fine Arts
255 Beach Dr. N.E., 33701
The Artists Guild Gallery is a cooperative gallery of 19 local artists (painting, sculpture, jewelry, pottery, raku, glasswork, ceramics, prints, etc.) Little Gems, small affordable works, all under 15" by Gallery members. Thru December -31, 2011. Opening reception: Friday December 2, 5-8 pm. Diverse Works by Jerry Stone, works in oil and acrylic. Thru January 31, 2012. Opening reception Friday, January 6, 5-8 pm.

First Friday Gallery Strolls

ST. PETERSBURG — VERO BEACH

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 Dalí Museum
Collection
One Dali Boulevard, 33701
T 727 823 3767
F 727 894 6068
www.salvadordalimuseum.org
info@salvadordalimuseum.org
Mon-Wed 10-5:30, Thu 10-8, Fri-Sat 10-5:30, Sun 12-5:30

Sebastian Thomas Gallery
635 Central Ave, 33701

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

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

St. Petersburg Museum of History
335 Second Ave NE, 33701

Studio Encanto
209 First St. NE, 33701

STUART

Court House Cultural Center
80 East Ocean Blvd., 34994

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

LeMoyne 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

TARPO 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

Artists Guild Gallery
1974 14th Avenue, 32960
Phone 772 299 1234
www.artistsguildgalleryverobeach.com

Cultural Council of Indian River County
2041 14th Avenue, 32960
Phone 772 770 4857
info@cultural-council.org
www.cultural-council.org

3D District’s First Friday “Gallery Stroll,” 1st Friday of the month, 5-8 pm.

Jerry Stone, Yacht Basin, acrylic, 30”x20”. Courtesy Artists Guild Gallery.

Lila Blakeslee, The Path, acrylic, 24”x30”. Courtesy of the artist and Gallery 14.

opened by appointment.
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**

Downtown Dine and Design District, the Art Destination of the Treasure Coast.

**Our Beautiful Ocean. Second annual invitational to benefit Florida Atlantic University’s Harbor Branch Oceanographic Institute.**


Jan. 10 - 28, 2012

Howard. Taylor, Emily Heinzel Jane Many Splendid Things - Jan 5-8pm

Last Call Reception: Fri. Jan. 6, 2012

Reception Fri. Dec. 2, 5-8pm,


Institute. Harbor Branch Oceanographic Florida Atlantic University's annual invitational to benefit Our Beautiful Ocean. Second Treasure Coast. District, the Art Destination of the Downtown Dine and Design

Napp Schindel. Morrell Polackwich, Dorothy Knapp, Barbara Landry, Deborah du Pont, Mary Ann Hall, Virginia Abello, Lila Blakeslee, Barbara

Gallery 14 Partners: Edgardo appointment. 10am-4pm & Sat. 10am-2pm, or by Hours June & July: Thurs.– Fri. 10am-4pm & Sat. 10am-2pm, or by appointment.

**Indian River Charter High School**

6055 College Lane, 32966
Phone 772 567 6600
www.irchs.org

**ART DISTRICTS FLORIDA**

FEATURED: GALLERY MUSEUM ARTIST STUDIO PRIVATE COLLECTION

**VERO BEACH — WINTER PARK**

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

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

**WESTON**

Fine Art Acquisitions
318 Indian Trace, 33326

**WILTON MANORS**

Ellen Charapko Gallery
2374 Wilton Drive, 33305

**WINTER GARDEN**

**Winter Garden Heritage Foundation**
1 Plant St., 34787

**WINTER HAVEN**

Ridge Art Association
210 Cypress Gardens, 33880

**WINTER PARK**

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

Cornell Fine Arts Museum – Rollins College
1000 Holt Avenue, 32789

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

Frames Forever & Art Gallery
941 Orange Ave., 32789

Fredlund Wildlife Art Gallery
528 Park Avenue South, 32789

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

McRae Art Studios
904 Railroad Ave., 32789

Timothy’s Gallery
236 Park Avenue North, 32789

The Villa Fine Art Gallery
316 N. Park Ave., 32787

**ART DISTRICTS FLORIDA**

FEATURED: GALLERY MUSEUM ARTIST STUDIO PRIVATE COLLECTION

**VERO BEACH — WINTER PARK**

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

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

**WESTON**

Fine Art Acquisitions
318 Indian Trace, 33326

**WILTON MANORS**

Ellen Charapko Gallery
2374 Wilton Drive, 33305

**WINTER GARDEN**

**Winter Garden Heritage Foundation**
1 Plant St., 34787

**WINTER HAVEN**

Ridge Art Association
210 Cypress Gardens, 33880

**WINTER PARK**

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

Cornell Fine Arts Museum – Rollins College
1000 Holt Avenue, 32789

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

Frames Forever & Art Gallery
941 Orange Ave., 32789

Fredlund Wildlife Art Gallery
528 Park Avenue South, 32789

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

McRae Art Studios
904 Railroad Ave., 32789

Timothy’s Gallery
236 Park Avenue North, 32789

The Villa Fine Art Gallery
316 N. Park Ave., 32787

**ART DISTRICTS FLORIDA**

FEATURED: GALLERY MUSEUM ARTIST STUDIO PRIVATE COLLECTION

**VERO BEACH — WINTER PARK**

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

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

**WESTON**

Fine Art Acquisitions
318 Indian Trace, 33326

**WILTON MANORS**

Ellen Charapko Gallery
2374 Wilton Drive, 33305

**WINTER GARDEN**

**Winter Garden Heritage Foundation**
1 Plant St., 34787

**WINTER HAVEN**

Ridge Art Association
210 Cypress Gardens, 33880

**WINTER PARK**

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

Cornell Fine Arts Museum – Rollins College
1000 Holt Avenue, 32789

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

Frames Forever & Art Gallery
941 Orange Ave., 32789

Fredlund Wildlife Art Gallery
528 Park Avenue South, 32789

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

McRae Art Studios
904 Railroad Ave., 32789

Timothy’s Gallery
236 Park Avenue North, 32789

The Villa Fine Art Gallery
316 N. Park Ave., 32787

**ART DISTRICTS FLORIDA**

FEATURED: GALLERY MUSEUM ARTIST STUDIO PRIVATE COLLECTION

**VERO BEACH — WINTER PARK**

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

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

**WESTON**

Fine Art Acquisitions
318 Indian Trace, 33326

**WILTON MANORS**

Ellen Charapko Gallery
2374 Wilton Drive, 33305

**WINTER GARDEN**

**Winter Garden Heritage Foundation**
1 Plant St., 34787

**WINTER HAVEN**

Ridge Art Association
210 Cypress Gardens, 33880

**WINTER PARK**

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

Cornell Fine Arts Museum – Rollins College
1000 Holt Avenue, 32789

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

Frames Forever & Art Gallery
941 Orange Ave., 32789

Fredlund Wildlife Art Gallery
528 Park Avenue South, 32789

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

McRae Art Studios
904 Railroad Ave., 32789

Timothy’s Gallery
236 Park Avenue North, 32789

The Villa Fine Art Gallery
316 N. Park Ave., 32787
we understand
HOW HARD IT IS TO BE
AN artist

Canvas Prints - Watercolor Prints - Color Correction - Art Scanning - Lamination
Diasc Plexi Mounting - C Print - Metallic Paper Prints - Aluminum Mounts - Giclees

We are joining the battle against breast cancer, join us in our fundraising event
Visit 69 seconds on Facebook

TWO C CUSTOM FRAMING
FINE ART FRAMING & CUSTOM MADE MIRRORS

WE SPECIALIZE IN:
- ALL TYPES OF CUSTOM FRAMING (ART, PHOTO & DIPLOMAS)
- CONSERVATION FRAMING
- CANVAS STRETCHING
- MATTING
- SHADOW BOXES
- PICK UP AND DELIVERY
- PROFESSIONAL INSTALLATION

(305) 303-6148
1529 WEST FLAGLER STREET
MIAMI FL 33135.
www.twocframing.com

20 % OFF
WHEN YOU MENTION THIS ADD
SANCHEZ

TOP LATIN AMERICAN ART GALLERIES | NEW: FOTOAMERICANAS | INVITED COUNTRY: ARGENTINA

arteamericas
CELEBRATING OUR TENTH YEAR.

THE LATIN AMERICAN ART FAIR
MARCH 2-5, 2012 MIAMI BEACH CONVENTION CENTER

Visit us on arteamericas.com • Follow us on twitter @arteamericasfl • Like us on Facebook @facebook.com/arteamericasmiami

Museo Vault
Fine Art Storage and Related Services

**STORAGE**
- CAT 5 Hurricane Rated
- Climate & Humidity Controlled
- UV Filtration on Lighting
- State-Of-The-Art 24/7 Security Systems
- Back-up Generator
- Space Customization

**SERVICES**
- Transport
- Installation
- Packing, Crating, & Shipping
- Registrarial Services
- Viewing Room
- Conservation & Appraisals

P: 786.376.8348 • F: 305.751.1145 • 346 NW 29 St • Miami, FL 33127
WWW.MUSEOVault.COM

---

**Picture the possibilities... endless**

---

20% OFF on your framing order, just mention ArtDistricts

Custom framing and quality craftmanship
Conservation, archival & museum mounting
Over 3,000 frames and finishes available
Restorations, crates and installations
Custom mirrors
Over 40 years of experience

In the heart of the (BRAD) Bird Road Art District
Hours of Operations:
Tuesday - Saturday
10 am - 5 pm
Visit us at www.onateframing.com

4385 SW 72nd Ave
Miami, FL 33155
(305) 667.6942
A VACATION EXPERIENCE UNLIKE ANY OTHER AWAITS YOU

Is a full-service hotel ideally situated in the heart of Miami Beach. The resort offers 700 ft. of sun-drenched, white sand beaches sweeping Atlantic Ocean vistas. Expect a tradition of exceptional service and uncompromising hospitality in one of our 484 spacious guestrooms.

DEAUVILLE BEACH RESORT

www.deauvillebeachresort.com

6701 Collins Avenue • Miami Beach, Florida 33141 • Phone: (305) 865-8511
ART PRINT EDITION / ENGRAVING MASTER CLASSES
2387 W 80 St. Suite C-7
Hialeah, FL 33016
(Palmetto North exit 122 West
right 72 St. to 24 Ave left)
786 444 0475
www.santiestebanprintschmidt.com

SANTA MILE
MARCH 3 & 4, 2012
MIRACLE MILE, CORAL GABLES
RECOGNIZED NATIONWIDE AS A TOP TIER
ART & JAZZ FESTIVAL ★
OVER 100,000 ATTENDEES OVER THE WEEKEND!
APPLICATIONS WILL BE ACCEPTED
IN THE FOLLOWING CATEGORIES:
PAINTING, ETCHINGS, DRAWING, PRINTMAKING,
SCULPTURE, CERAMICS, CLAY, PHOTOGRAPHY,
DIGITAL PHOTOGRAPHY, WOOD, GLASS,
FIBER & FINE JEWELRY

CONTACT ARTIST DIRECTOR:
GILDA SACASAS - 305-447-1740 - CELL: 305-332-1905
SACASAS@AOL.COM
OR
YANAY BENITEZ - 305-644-8888
YBENITEZ@CARNIVALMIAMI.COM
WWW.CARNIVALONTHEMILE.COM

LONELY ROSE
BY: MARIANO COSTA PEUSER
The Leader in Digital Printing Solutions
Exceptional Custom Printing & Production On Over 100 Exciting Products

Wearable ART

Designs By www.juleez.com

Museum Quality Printed Aluminum, Wood & Silk Fabric Panels

Custom Printed Tables

artwear
www.digitalartwear.com

521 N.W. 1st Ave, Fort Lauderdale, FL 33301 954.916.7351

NO SET UP CHARGES • LOW MINIMUMS • FAST TURNAROUND
Custom Printed Apparel • Custom Printed Tables • Fashion Handbags
Housewares • Stationery Items • Aluminum, Wood, & Silk Fabric Panels
Experience Miami’s Art Scene
At the Bird Road Art Walk
7:00 pm - 10:00 pm Saturday, Dec. 17, 2011 & Jan. 21, 2012
(& every third Saturday of each month)
- 3rd
  Door Art Project -
  Abuela Art Gallery - Art Cafe
  - Accent Alternative Art Space -
  Akuara Teatro Workshop / Theater
  Avellaneda - Aperture Studios - Artworks
  Associates II - Bohemio Art Inc. - Cesar Art
  Studio - Chavariaga Fine Art Studio - Erik Speyer
  Studio - Esteban Blanco Art Studio - Ismael
  Gomez Peralta Art Studio - La Silla Art
  Gallery - Luisa Mesa Artspace - Madero Art
  - MANO Fine Art Project Space - Matthew Miller
  / Nickel Glass Studio - Miami Art Club
  - Miami’s Brick & Mortar Art Space - Nestor
  Arenas Art Studio - Perez Art Gallery
  - Rafael Consuegra / Caudart
  Gallery & Studio - Ray Azcuy
  -Romero-
  Hidalgo Artists’ Studios
  - Sandy Levy / Visual Impact -
  Speak Fridays! Miami’s
  Most Diverse Open Mic.
  - The Young Artist Academy
  - Valmar Design Gallery -
Warehouse Alternative Space

BIRD ROAD ART DISTRICT
305.467.6819 | www.TheBirdRoadArtDistrict.com | Facebook: Bird Road Art District | Twitter: @BirdRoadArts
The Color House, Inc.
A Complete Professional Imaging Lab

When it’s a matter of art... we cover ALL* your needs

• Large Format Printing
• Mounting and Laminating
• Fine Art Printing
• Fine Art Framing
• High Resolution Scanning
• Digital Retouching
• Plexi Mounts
• Inkjet Printing
• Canvas Printing/Stretching

* Ask us...

3324 N. Miami Avenue, Miami, FL 33127 Tel.: (305) 531-1980
www.thecolorhouseinc.com