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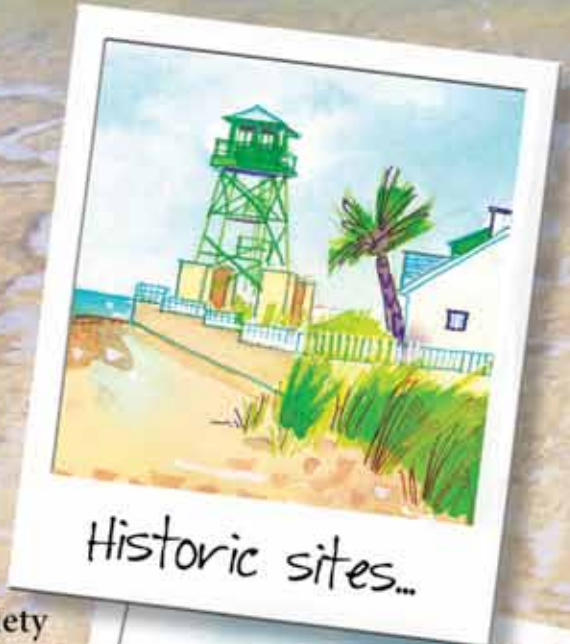
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RED DOT ART FAIR



In collaboration with this year's Red Dot Art Fair during Art Basel Week 2013, the **Latin American Art Pavilion** has responded to the increasing demand for emerging and renowned Latin American artists to prominently and collectively showcase their artistically brilliant and passionate art work.

DEC 3-8 2013

www.marianapoles.com

(BOLIVIA) BEATRIZ GRINSTEIN AIZENSTAT. **(BRAZIL)** LARA DONATONI MATANA.
(CHILE) JOAN BELMAR. **(COLOMBIA)** ALEXANDRA BENTANCUR, BRUNO ANGEL, CATY CUCALON,
CESAR SANTAFE, JULIANA FERREYROS, LORENA FERNANDEZ, LUCY GARCIA, XIOMARA SALINA.
(COSTA RICA) MARTHA ESPINOZA. **(CUBA)** AISAR JALIL MARTINEZ, ALEJANDRO AGUILERA,
CARLOS PEREZ VIDAL, CARMEN MIR, SANDRA PEREZ LOZANO.
(MEXICO) GERARDO NORIEGA, MALENA PEON. **(PERU)** MARCELO WONG.

DIGRESSIONS AND DETOURS

Curated by Milagros Bello, Ph.D.

ART BASEL SEASON SHOW 2013 - Nov 23, 2013 - Jan 25, 2014

at CURATOR'S VOICE ART PROJECTS



ANA ABREU



DANIEL ADRIAN



MALENA ASSING



NADIA BENATAR



ROSARIO BOND



PEPE CALDERIN



FRANCISCO CERON



MARIANO COSTA PEUSER



CLAUDIA DI PAOLO



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MARIA LORETO



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BEATRIZ SANCHEZ



WUILFREDO SOTO



ANICA SHPIBERG



MARIANA THOME



RICHARD VALDES



JERONIMO VILLA



EVELYN WALG

PARTICIPANT ARTISTS

Ana Abreu, Daniel Adrian, Nestor Arenas, Malena Assing, Nadia Benatar, Rosario Bond, Pepe Calderin, Francisco Ceron, Mariano Costa Peuser, Claudia Di Paolo, Olga Duenas, Ramon Espantaleon, Susy Iglucki, Pascal Lecocq, Maria Loreto, Jean Nestares, Santiago Paulós, Niko Rakusa, Beatriz Sanchez, Duvi Silva-Ruz, Wuilfredo Soto, Anica Shpilberg, Mariana Thome, Richard Valdes, Jeronimo Villa, Evelyn Walg

CALENDAR OF EVENTS

- OPENING COCKTAIL/GUIDED TOUR: Saturday, November 23, 2013/6-10pm
- ART BASEL WEEK CELEBRATION/GALLERY SPECIAL HOURS: Monday, Dec. 2 through Friday Dec.6, 2013/12noon-10pm
- ART BASEL SPECIAL CELEBRATION IN WYNWOOD/PERFORMANCE AND VIDEO: Saturday, December 7/ 12noon-11pm
- WYNWOOD DECEMBER ART PREVIEW: Thursday, Dec. 12/ 6-9pm
- DECEMBER GALLERY NIGHT/CONVERSATION WITH THE ARTISTS: Saturday, Dec. 14/6-10pm
- FILM PRESENTATION/REVERON BY DIEGO RISQUEZ: Saturday, Dec. 21, 2013/7pm-9pm
- WYNWOOD JANUARY ART PREVIEW: Thursday, January 9, 2014/ 6-9pm
- JANUARY GALLERY NIGHT/CONVERSATION WITH THE ARTISTS: January, 11, 2014/ 6-10pm
- LECTURE/CHINESE CONTEMPORARY ART by Dr. Milagros Bello: Saturday January 18, 2014/7-10pm
- CLOSING OF THE SHOW: Saturday Jan. 25, 2014/7-10pm



CURATOR'S VOICE ART PROJECTS
Contemporary Art

299 NW 25th Street
Miami, FL 33127
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1 block back West from Joey's Rest.)

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milabello@aol.com
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THE DOORWAY WITHIN

A SOLO SHOW by ANA I. MARTINEZ

Curated by Milagros Bello, Ph.D.

SATURDAY NOV. 23, 2013 - JAN 24, 2014 - ART BASEL SEASON
at CURATOR'S VOICE ART PROJECTS

An Invitation To Take a Deeper Journey Within



Ana I. Martinez *The Cube*, 2013 Interactive Installation

www.thecubeexperience.com

The following artists and collaborators are part of the team that created this art installation:

ANA MARTINEZ	CONCEPT AND VIDEO VISUALS
BRIAN NAGER	SPIRITUAL COUNSEL
DAVE GAROFALO	MUSIC
IAN ROBB	MUSIC
IVETTE REY	COLLABORATOR
GABRIEL AXEL	COLLABORATOR
PEPE CALDERIN	STRUCTURAL DESIGN

This is our offering. We have come together creatively, with the intention being to design a sacred space that will evoke a greater sense of connectivity to life, to yourself, and to each other. We hope this multi-sensory installation awakens your personal connection to truth, to love, and spirit.

In loving service...the Cube

"Ana I. Martinez proposes an all-encompassing, environmental, multisensory installation in which the spectator submerges into a deeply soulful experience out of known physical reality. The viewer is immersed in a breathtaking experience of dazzling images and sounds, where time and space sensibility are sublimated."

Milagros Bello, Ph.D. - Curator



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SANDRA RAMOS
TRANSITORY IDENTITIES

Recent Works

Dec. 1- Feb. 3rd, 2014

BEYOND THE
LINEAR EXPRESSION

Group Exhibition

Cristina Barroso, Duvier del Dago
Andres Ferrandis, Gian Garofalo
Gregory Johnston, Erik Sommer
Lisa C Soto

Nov. 14 - Feb. 3rd, 2014





MARIA'S ART MOMENTUM
GALLERY

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RED DOT ART FAIR



Maria's Art Momentum Gallery is proud to showcase at Red Art Fair during Art Basel Miami Beach Week 27 artists from over 11 countries. Another perfectly choreographed embrace of passion and artistic brilliance...

DEC 3-8 2013

www.marianapoles.com

ANABEL RUB PEICHER, ANTONIO GUERRERO, ARMANDO TEJUCA, BARBARA ROSENZWEIG, CAROLINA ROJAS, CLAUDIA CEBRIAN, ELENA BULATOVA, EVELYN WALG, HECTOR MALDONADO, IRENE SAGMEISTER, JAIME A CARRERAS, JOSHUA ROGERS, M. ANGELES ATAURE MEZQUID, MABY ROD, MAGGY AGUIRRE, NIURKA BARROSO, PEDRO AVILA GENDIS, RAHAISA CASTRODAD, RAMON WILLIAMS, RAQUEL RUB, ROBERTO PEREZ CRESPO, ROSY LOFER, SILVIA MARTINEZ / KUTI, STEPHANIE BLOOM, TAKAKO KODANI, TAYA NAUMOVICH, TORRES PEREYRA.

Beatriz Gerenstein

From the Soul

Sculptures

November 14 to December 20, 2013



Rimonim Art Gallery

7500 NE 4th Court, Suite 103, Miami, FL 33138

Phone: 786-529-8833

www.rimonimartgallery.com

info@rimonimartgallery.com

The Old and the New

Bronze, 56 h x 38 w x 38 d cm

MUST-SEE EVENTS MIAMI ART WEEK 2013 DECEMBER 3 – 8

ART FAIRS

MIAMI BEACH

Art Basel Miami Beach

Miami Beach Convention Center
1901 Convention Center Dr, Miami Beach, FL 33139
258 leading international galleries, drawn from 31 countries across North and South America, Europe, Asia, and Africa.
www.artbasel.com
December 4-8, 2013
Hours: Private View, Dec. 4, 2013, 11am-6pm (by invitation only) / Vernissage, Dec. 4, 2013, 6pm-9pm (by invitation only) / Public Days, Dec. 5, 2013, 12noon-8pm / Dec. 6, 2013, 12noon-8pm / Dec. 7, 2013, 12noon-8pm / Dec. 8, 2013, 12noon-6pm.

AQUA 13 Art Miami

Aqua Hotel, 1530 Collins Ave, Miami Beach, FL 33139
45 dynamic young galleries from North and South America, Europe and Asia exhibit in a classic boutique hotel.
www.aquartmiami.com
December 4 - 8, 2013
VIP Preview: Dec. 4, 4 - 11pm
Hours: Dec. 5, Noon-9pm / Dec. 6, 11-9pm / Dec. 7, 11-9pm / Dec. 8, 11-6pm

Design Miami

Meridian Avenue and 19th Street, Miami Beach Convention Center, Miami Beach
The world's most active design galleries will present works from both emerging and iconic designers.
www.designmiamiblog.com
December 4 - 8, 2013
Hours: Dec. 4, 11-9pm / Dec. 5, Noon-8pm / Dec. 6, Noon-8pm / Dec. 7, Noon-8pm / Dec. 8, Noon-6pm.

INK Miami Art Fair

Suites of Dorchester, 1850 Collins Avenue, Miami Beach, FL 33139
Featuring contemporary works on pa-

per by internationally renowned artists.
www.inkartfair.com
December 4 - 8, 2013
Hours: Dec. 4, 12-5pm / Dec. 5, 10-7pm / Dec. 6, 10-7pm / Dec. 7, 10-7pm / Dec. 8, 10-3pm.

NADA Art Fair

The Deauville Beach Resort, 6701 Collins Avenue, Miami Beach, FL 33141
Featuring the world's youngest and strongest art galleries dealing with emerging contemporary art.
www.newartdealers.org
December 5 - 8, 2013
Hours: Dec. 5, 2-8pm / Dec. 6, 11-8pm / Dec. 7, 11-8pm / Dec. 8, 11-5pm

New Material Art Fair

Chesterfield, Lily and Leon Hotels, 855 Collins Avenue, Miami Beach, FL
Boutique art fair featuring established galleries and artist.
www.newmaterialartfair.com
December 5 - 8, 2013
Hours: Dec. 6, Noon-8pm / Dec. 7, Noon-8pm / Dec. 8, Noon-6pm

Scope Miami Beach

1000 Ocean Drive, Miami Beach, FL 33139
An art fair located on the sands of Miami Beach featuring 100 international exhibitors.
www.scope-art.com
December 3 - 8, 2013
Hours: Dec. 4, 11-8pm / Dec. 5, 11-8pm / Dec. 6, 11-8pm / Dec. 7, 11-8pm / Dec. 8, 11-8pm.

Select Fair Miami

Catalina Hotel 1732 Collins Ave, Miami Beach, FL 33139
A contemporary art fair featuring the work of the best-selected galleries, collectives, print publishers and solo artists.
www.select-fair.com
December 4 - 8, 2013
Dec. 4, VIP Preview 7-10pm / Dec. 5,

10am-7pm / Dec. 6, 10am-7pm / Dec. 7, 10am-7pm / Dec. 8, 10am-7pm.

UNTITLED

Ocean Drive and 12th Street, Miami Beach, FL 33139
Presenting works of emerging and midcareer contemporary artists from approximately 85 exhibitors from 18 countries.
www.art-untitled.com
December 4 - 8, 2013
Hours: Dec. 4, 11-7pm / Dec. 5, 11-7pm / Dec. 6, 11-7pm / Dec. 7, 11-7pm / Dec. 8, 11-6pm.

MIAMI

Art Miami

Midtown Miami
3101 NE 1st Avenue, Miami, FL 33137.
Known as Miami's premier anchor fair, Art Miami showcases the best in modern and contemporary art from more than 125 international art galleries.
www.art-miami.com
December 3 - 8, 2013
Hours: Dec. 4, 11-7pm / Dec. 5, 11-7pm / Dec. 6, 11-9pm / Dec. 7, 11-7pm / Dec. 8, 11-6pm.

CONTEXT Art Miami

3101 NE 1st Avenue, Miami, FL 33137.
Midtown Miami.
A serious marketplace for top collectors to acquire important works from the leading international galleries representing emerging and mid career cutting edge works of art.
www.contextmiami.com
December 3 - 8, 2013
Hours: Dec. 4, 11-7pm / Dec. 5, 11-7pm / Dec. 6, 11-9pm / Dec. 7, 11-7pm / Dec. 8, 11-6pm.

Miami Project

NE 29th Street and NE 1st Avenue, Miami, FL 33137
Sixty galleries from across the United States.
www.miami-project.com
December 3 - 8, 2013

Hours: Dec. 3, 4:30-10pm / Dec. 4, 11-5:30pm / Dec. 5, 11-7pm / Dec. 6, 11-8pm / Dec. 7, 11-7 pm / Dec. 8, 11-6pm.

PULSE Miami

The Ice Palace Studios, 1400 North Miami Avenue, Miami, FL 33136
Featuring a dynamic and geographically diverse group of established and emerging galleries.

www.pulse-art.com

December 5 - 8, 2013

Hours: Dec. 5, 1-7pm / Dec. 6, 10-7pm / Dec. 7, 10 -7pm / Dec. 8, 10-5pm

Russian Pavilion

Kavachnina Contemporary. 46 NW 36th St. Wynwood Art District. Miami, 33127.

A juried exhibition showcasing emerging, mid-career and established artists from Russia, Eastern Europe, the Caucasus and Baltic regions.

www.russianartpavilion.com

Hours: Dec. 3, 2013. VIP and press preview, 2-9 pm / Dec. 4 - Dec. 8, 12-9 pm / Friday night after hours event 10 pm - 2 am. With special performance by Russian singer Ariana.

ArtSpot Miami International Art Fair

Midtown Miami

3011 NE 1st Avenue at NE 30th St, Miami, FL 33137

A Contemporary art saloon hosted inside the Spectrum Miami Art Fair
www.aldocastilloprojects.com

December 4 - 8, 2013

Hours: Dec. 4, 6-10pm / Dec. 5, Noon-8pm / Dec. 6, Noon-9pm / Dec. 7, Noon-9pm / Dec. 8, 11-5pm.

Brazil Art Fair

N.W. 36th Street, Midtown Blvd, Miami, FL 33127

A selection of Brazilian galleries and the exhibitions Tempo Suspenso and Orchestra Brasil.

www.brazilartfair.com

December 4 - 8, 2013

Hours: Dec. 4, 11-7pm / Dec. 5, 11-7pm / Dec. 6, 11-8pm / Dec. 7, 11-7 pm / Dec. 8, 11-7pm.

Red Dot Miami

3011 NE 1st Avenue (at NW 31st Street), Miami, FL, 33137

60 galleries exhibiting painting, sculpture, photography and fine-art objects.
www.reddotfair.com

December 3 - 8, 2013

Hours: Dec. 3, 6 -10pm / Dec. 4, 11-8pm / Dec. 5, 11-8pm / Dec. 6, 11-8pm / Dec. 7, 11-8pm / Dec. 8, 11-6pm.

SPECTRUM Miami

3011 NE 1st Avenue at NE 30th St, Miami, FL 33137 Midtown Miami

A contemporary art fair in the heart of Midtown Miami.

www.spectrum-miami.com

December 4 - 8, 2013

Hours: Dec. 4, 6-10pm / Dec. 5, Noon-8pm / Dec. 6, Noon-9pm / Dec. 7, Noon-9pm / Dec. 8, 11-5pm.

ZONES Art Fair Miami

3850 N. Miami CT. Miami, FL 33137 Design District

Featuring PERFORMIA 1, an international performance art festival.

www.zonesartfair.org

December 3 - 9, 2013

Hours: Dec. 3, 10-6pm / Dec. 4, 10-6pm / Dec. 5, 10-6pm / Dec. 6, 10-6pm / Dec. 7, 10-6pm / Dec. 8, 10-6pm / Dec. 9, 10-6pm.

SPECIAL EVENTS

MIAMI

Coral Gables Gallery Walk

Coral Gables Art Galleries Open House (See schedule on page 81-82)

Friday: Dec. 6, 2013, 7:00 - 10:00 pm

Wynwood Gallery Walk

Wynwood Art Galleries Open House (See schedule on page 83-87)

Saturday: Dec. 7, 7:00 -10:00pm (Most galleries open at 2:00 pm)

Bakehouse Art Complex Open House

561 NW 32nd Street. Wynwood Art District. Miami, FL 33127

More than 60 Miami-based artists under one roof.

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Two of a Kind

November 29, 2013, 7-10 pm

On view through Jan. 11, 2014

Baker's Breakfast Hours: Dec. 5 and 6, 9 am-Noon.

VIP After Party for Art Miami 2013:

Dec. 7, 2013, 7-11 pm

MUSEUM EXHIBITIONS

For a complete schedule of museum exhibitions, go to page 74

ART TALKS

MIAMI BEACH

Art Salon @ Art Basel Miami Beach

Miami Beach Convention Center
1901 Convention Center Dr, Miami Beach, FL 33139

Dec. 5 - 7, 2013, 1-7 pm

Dec. 8, 2013, 1-3 pm

For a full schedule, visit:

<https://www.artbasel.com/en/Miami-Beach/About-the-Show/Talks/Salon>

Conversations @ Art Basel Miami Beach

Miami Beach Convention Center
1901 Convention Center Dr, Miami Beach, FL 33139

Dec. 5 - 8, 10-11:30 am, Hall C auditorium

For a full schedule visit,

<https://www.artbasel.com/en/Miami-Beach/About-the-Show/Talks/Conversations>

FOR ONE NIGHT ONLY

December 6, 2013- February 1, 2014



LAY, 2013. 60 x 27.5 x 15.75 inches - wood, flute, egg shell and metal. Photo: Isabel Brey

RICARDO BREY

Reception for the artist
Friday Dec 6, 6 - 9pm

Come visit us at



December 3 - 8, 2013 - VIP Preview December 3

Booth C39

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NO. 27 DECEMBER 2013 – JANUARY 2014
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Julio Larraz, *In Our Constellation*, 2005, oil on canvas, 72" x 60." Courtesy of the artist and Ascaso Gallery.

DIRECTOR / PUBLISHER

José E. López-Niggemann

EDITOR

Raisa Clavijo

CONTRIBUTING WRITERS

Heike Dempster

Irina Leyva-Pérez

Andrea Clark-Brown

Aldo Menéndez

Sasha Meret

Daniela Montana

Olga Doty

Daniel A. Brown

Brian Bixler

Raisa Clavijo

COPY EDITORS

Brian Bixler

Gregg Lasky

TRANSLATOR

Diana Scholtz Israel

CONSULTING ART DIRECTOR

Eddy López

GRAPHIC DESIGNER

Hugo Kerckhoffs

PHOTOGRAPHY

Mariano Costa-Peuser – Néstor Arenas – Leo Di Tomaso

SENIOR ACCOUNT EXECUTIVE

María Nápoles

MARKETING COORDINATOR

Silvia Medina

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Contact us: info@artdistricts.com

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JULIO LARRAZ: COMING HOME

By Irina Leyva-Pérez



Julio Larraz, *Coming Home*, 2013, oil on canvas, 60" x 72." All images are courtesy of the artist and Ascaso Gallery, Miami.

“Coming Home” is the most recent solo exhibition of Julio Larraz and the first in 25 years in his hometown, Miami. It comprises a selection of works from 1999 to 2013, unintentionally becoming a small survey from this period. Here we can see some of the recurrent themes that have occupied the artist’s mind over the years, among those landscapes, railroads and locomotives, airplanes and still-life paintings.

His work has a special luminosity, perhaps a reminiscence of his native Cuba. The light is masterfully used in each painting, highlighted by the contrast between dark and bright. He seems fascinated by water, which is included in many of his canvases. Sometimes it is the protagonist, and in other instances it becomes part of the composition, playing with different tonalities to represent depth. The images that include the sea are particularly peaceful, depicting the transparency of water so realistically that it becomes almost tangible. A good example of these works is *Poet of the Depths* (2006), which features a man swimming underwater.

Larraz’s use of perspective is often “photographic” in the sense that he uses angles seen in photographs rather than in paintings. He doesn’t follow the academic or traditional rules that dictate strict guidelines about how to treat a subject matter. The end result is these works are like fragments of reality, even like a view from a window or a door. This is evident in pieces such as *Sunday on the Narragansett* (2013), an image of a couple sailing on a yacht. The composition is dominated by the yacht; however, it is cut almost in half, like a closeup in a photograph. The pose of the two characters implies silence, as if both are in their own world. A similar formal structure was used in *Cosette Aboard La Tremebunda* (2012), and in this instance the “lent” is even closer to the subject.

Perspective also becomes the central element in his aerial views. These landscapes imply an omniscient presence that suggests the painter is more than a simple observer. While some artists would appeal to photographs for support to create this kind of work,



Julio Larraz, *City of New Orleans*, 2011, oil on canvas, 60"x72."

Larraz doesn't, preferring to imagine what he would see if he was above. A good example of these views is *A Visit from Catherine de'Medici* (2013), a seascape with a ship and lonely building.

Coming Home, the piece that gives title to the exhibition, also shows a ship, in this instance navigating toward a perfectly centered cavity in a massive mountain. The opening simulates a dark cave with no end in sight. It is a mystery what is behind it, so from the viewer's perspective the ship is going toward the unknown, which could very well represent the end of a period or a given circumstance for the artist.

One of the most impressive pieces in the exhibition is *The Daring Rescue of General Acapulco* (2012). This piece is related to a group of paintings he did in the 1980s titled *The Escape of General Acapulco*. Larraz explained that, "Living in the suburbs of New York, my next door neighbor was in the military, and sometimes he would be dressed up in uniform. Some friends of mine started calling him by that name."¹ This memory stayed with him, and he used it for his art, creating his own story about this character, who became a general. *The Daring Rescue of General Acapulco* is an aerial view dominated by a forest, with a house in the upper left of the composition. There is a line of torches on the right bottom corner, presumably the rescuers. The title sets up the scene for a dramatic event that we can only imagine, something that only happens in our imagination, incited by the artist's rendering. However, after standing in front of the piece, after reading the title, we cannot avoid constructing it in our thoughts.

Larraz's paintings are a daring world of imagination in which many things are implied, in which everything is possible. Although he includes human beings in his works, it is more

often implied rather than an actual presence. He is commenting on the essence of life as an observer more than a commentator.

His paintings are a mixture of fantasy and reality, resulting in dreamlike scenes in which sometimes we have trouble drawing a line between the two. This happens with many of the images that he creates, but especially in nocturnal depictions such as *Above the Sea of Rains* (2013). In this instance, he is portraying a desolate place, an arid landscape where only stones are visible and a solitary house with a back window illuminated. The background is a starry night, and far on the right, there is a planet similar to Earth. The scene implies quietness and isolation, an idea reinforced by the emptiness of the surroundings and the fact that it's nighttime. The atmosphere of *In Our Constellation* (2005) replicates some of these elements, especially the sky and moonlight. The artist becomes an unobtrusive witness to what happens at night, a subtle invitation to introspection.

Larraz's fascination with machines has led to his including them in his paintings. Some of his favorites are trains and locomotives. One of his finest pieces representing them is *Winter Ride* (2000), a "mirror" image of a train at full speed passing through a bare landscape. The smoke of the chimney makes us remember the transient nature of time and life by extension. In terms of composition, Larraz solved it in a different manner than traditionally. Usually artists devote up to three quarters of the image to represent the sky and the image in "positive." Here, Larraz did the opposite, dedicating the corresponding three quarters to the reflection of the water and a quarter to the actual train.

City of New Orleans (2011) also deals with his fascination with locomotives. In this case, he chose an aerial view of a



Julio Larraz, *For Amelia*, 2013, oil on canvas, 60"x72."



Julio Larraz, *The Daring Rescue of General Acapulco*, 2012, oil on canvas, 60"x72."



Julio Larraz, *Above The Sea of Rains*, oil on canvas, 40" x 50."

train going through a forest. Trees occupy both sides of the railroad, showing the battle between man and nature.

Another recurrent theme in Larraz's oeuvre is his representations of airplanes, one of which is in this exhibition in *For Amelia* (2013). The painting, obviously dedicated to Amelia Earhart (1897-1939), shows a rendering of the airplane she was piloting when she disappeared on July 2, 1937. The artist used the polished surface of the plane to re-create a view of the surrounding landscape.

Larraz has always been a figurative painter whose major influences in art can be traced to American Realism. One of these is Burton Silverman (born in 1928), with whom he worked for a while and whose work has influenced him, especially in human representation. His stunning images also remind us of the paintings of Edward Hopper (1882-1967). According to Larraz, they lived for a period of time in the same neighborhood, and he admired Hopper's work, though they never crossed paths. This influence is visible particularly in the way Larraz included human beings in his paintings. Like Hopper's, Larraz's figures are very often not the protagonists of the scenes but part of it.

Throughout his works there are also references to the great masters of art history, such as Caravaggio and the Dutch painters of the 17th century, particularly in his still-life paintings. Pieces such as *Dutch Traders* (2002) make a direct allusion to these artists, featuring the traditional dark colors and with the usual fruit arrangement in a basket. However, Larraz avoided the usual Baroque style that characterized these images, opting for a clean table. Other still-life paintings such as *Homage to Carmen Miranda II* (2003) show a lighter color palette and humorous side of the artist, who most likely selected the title after the paint-

ing was completed, inspired by the ascending form created with fruits in the basket.

His work is surreal in the fairest sense; his images are a blend of elements from reality and imagination. The titles he chooses for the paintings contribute to create a narrative that incites many possible interpretations. His landscapes provoke restlessness in the viewer, perhaps because they are mostly empty. The story behind each painting is a mystery; we can only imagine what is really behind each of the pieces.

Some of these paintings could convey feelings of loneliness and nostalgia, of wanting something. Perhaps it is connected to his exiled condition, of being uprooted at an early age. His works are bereft of clues and personal details that would make anecdotes and elucidate passages about his life. In a way, he is illustrating his own experiences as he sees them. Nevertheless, each painting becomes a new reality on its own, a universe in itself, a door through which the viewer can pass and visit an altered world. ■

1. Excerpt from the author's interview with Julio Larraz at his studio in Miami, November 2013.

"Julio Larraz: Coming Home" is on view at Ascaso Gallery from November 30, 2013 through February 27, 2014. 2441 NW 2nd Ave., Miami, FL 33127 / Phone: 305 571 9410. / www.ascasogallery.com / ascasogallery@gmail.com

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

MANUEL MENDIVE

Things That Cannot Be Seen Any Other Way

The Frost Museum is presenting the exhibition “Things That Cannot Be Seen Any Other Way,” which constitutes the first major retrospective of renowned Cuban artist Manuel Mendive in the United States and which celebrates the artist’s 70 years and 50-year artistic career. We had the opportunity to visit Master Mendive in Manto Blanco, his home and studio on the outskirts of Havana, to talk about this exhibition, his career, his philosophy of life and his oeuvre, which is closely tied to the Yoruba cultural and religious legacy. He also shared some details about his next exhibition, “El sonido del agua me recuerda...” (The sound of water reminds me...), which will begin in January 2014 at Yucatán’s Museo de Arte Contemporáneo (MACAY).

By Isabel Hernández and Raisa Clavijo

Raisa Clavijo – Let us begin by talking about the exhibition being presented at the Frost Museum and was previously presented at the beginning of this year at the California African American Museum in Los Angeles.

Manuel Mendive – This exhibition assembles 50 years of my artistic career and is ordered chronologically. It starts with drawings and works that I created in my childhood, then my academic period, and after that the oeuvre I have been working on since the 1970s. The exhibition at the CAAM included more than 100 pieces. The exhibition at the Frost includes approximately 50 pieces. As I was saying, this exposition assembles several of my first drawings, created when I was 12 or 13 years old. In the exhibition there are drawings of flowers I drew as a child, the face of Jesus, a self-portrait, some portraits of family members, friends and acquaintances. There is even a portrait I created of the author Nancy Morejón. After that are my works from my time as a student in San Alejandro (San Alejandro National School of Fine Arts). These are already much better conceived works. During that period in San Alejandro, I won a prize at *Salon de mai* in Paris in 1968. My first large-format piece from that period was entitled *Campo santo, Buenas noches* (Good night, hallowed ground), and it is currently at the Museo Nacional de Bellas Artes in Havana. That piece did not travel to this exhibition. Later, I suffered a traffic accident and my work notably changed with another discourse, another form of expressing myself. I had to abandon all of those things that I did in the 1960s; they were assemblages in which I mixed painting, wood and iron, scorched panels, and I had to return to paper and canvases of small dimensions.

R.C. – Did your work change from a thematic standpoint?

M.M. – Thematically it changed a bit. The spirit of my work is always the same. An African influence, magic and mysticism are always present. The mystic theme has always been present in my work. However, after the accident, I began to address it differently. During my convalescence, I started

to illustrate *patakines* (fables), the stories and legends associated with the deities of the Yoruba pantheon. I was illustrating various legends until years later when I started to break with this because over time I started moving better, feeling better physically, and having more exhibitions, and here the figure started changing a little in the work; it became more magical, more thematically linked to mysticism. In 1986, I had an exhibition in Paris entitled “Conversando con los peces” (Conversing with Fish) that well illustrated the change occurring in my work during that period. That exhibition was important because I was awarded a prize in 1984 at the I Bial de La Habana, a prize awarded by the Latin American Cultural Space Gallery in Paris. It consisted of an opportunity to exhibit in Paris.

Thus, my painting has evolved to what you see today, fruit of my own searches and discoveries, but the discourse is the same. I cannot get away from life, from the earth, from men, from thoughts.

R.C. – You mentioned that you were illustrating the Yoruba patakines during your convalescence. However, did you illustrate them in the strict sense of faithfully re-creating the details of each legend, or did you represent your interpretation of these?

M.M. – No, I re-created them with a very special imagery, always mixing them with life, the deity with man, the ancestor with man. Remember that the *orishas* live with us, not in a separate world; they live among us.

Isabel Hernández – Could any iconographic elements be recognized as relating to your life, your story?

M.M. – Well, in some way we artists always allude to our lives, but that remains for others to discover. It could be that someone might interpret my work from this period along those lines. One always alludes to one’s experience, or at least it is insinuated in the work.



Cuban artist Manuel Mendive.

R.C. – In the 1960s, when you began your professional career, abstraction was a dominant trend in Cuban art. Nevertheless, you brought back the African imprint to Cuban art, a gesture that previously had been followed by Wifredo Lam, Agustín Cárdenas and Roberto Diago. Could you share your recollections of the cultural and social context in which your work became known? How was it received by both art professionals and the general public?

M.M. – Well, I will tell you about myself. I followed this path because it was a theme that I always carried with me. When I studied in San Alejandro, this was a theme that I carried with me because of my family legacy, and also because it is inherent in the Cuban culture, a culture that is ours, and it was necessary to draw back all the veils and bring it to light, because in the end it is part of my country's identity. Of course, there are very interesting trends in art. At that time, abstractionism and hyperrealism were in style, but I always had a very special way of creating figuration. I was always interested in figuration. Until then I had not traveled and knew about world cultures and museums through books. I was always fascinated by the ancient cultures of Assyria, Egypt, African art in general, and above all the Yoruba culture, because it is ours. I was fascinated by the bronzes from Ifé, that richness that African art possesses; of course, without ignoring Giotto, Fra Angelico, Michelangelo, Raphael, Matisse, Cézanne, Lam, all of those artists, whose works in some way influenced me, but always with very personal criteria based on the assimilation of my surroundings, of my country, of my island.

R.C. – What about your contemporaries who commented on your work?

M.M. – Well, I cannot tell you exactly what they said, but what I can say is that at the time, among my contemporaries, I was the only one who was touching upon the African theme and being inspired by African heritage. Also at that time, faith in my beliefs was what led me on this path. At that time, many people did not espouse their faith openly because they feared being criticized. I never stopped manifesting what I believed and defending what I believed, and apparently I was accepted like that...

R.C. – As you previously mentioned, in your works, above all in your paintings and drawings, one can always perceive a certain narrative associated with Yoruba myths. To what extent is your interpretation and representation of the myths associated with the way in which you perceive contemporary reality and stages of your own life? Could you share an example, an anecdote, in this respect?

M.M. – Yes, of course. In all of my work from the beginning until now there are codes, secret codes that allude to my experiences or to the experiences of human beings in general that I bring to light and mix with all of the magical characters that lead us to endure and understand them.

I.H. – The exhibition showcases your first trip to Africa in 1982 as a relevant moment in your development as an artist. On this occasion you traveled to various countries on that continent. How did that trip impact your subsequent work?



Manuel Mendive, *Serie Las Tinieblas (Darkness series)*, 2010, watercolor on canvas, 43 ¾" x 56 ¼". Courtesy of the artist.

M.M. – Arriving in Africa was amazing. Not only on that occasion; it is amazing every time I go. It is as though I were being injected with nutrients, an energy that teaches me how to see forms, images with greater clarity, to coordinate things in my head that are a bit confused and to see them as they are. In the same way, the exuberant African landscape attracts me, and the landscape transforms into magical elements and everything is interrelated. In Africa, there is a natural world that has a lot of magic and mysticism.

After my first trip to Africa I had an exhibition of drawings that I drew during my trip. On my first trip I visited Angola, Zambia, Mozambique and Ghana. My painting began to transform, the trees were others, and birds were mixed with human beings. It was then that the symbiosis arose in my oeuvre. In the exhibition at the Frost Museum, there are drawings I did in Ghana; there is an Ashanti funeral that I represented based on an experience I had there. Later on, I continued going to Africa and I visited Nigeria. I was there for a month working and painting, and I returned with many ideas and photos that helped me in my subsequent work.

R.C. – *You have been a pioneer of performance and body art in Cuba. You have known how to combine these media in your oeuvre with dance and Afro-Caribbean religions in a very apt manner. Representative of this in the exhibition are works such as La vida (Life), the performance that you presented at II Bienal de La Habana in 1986, and Las cabezas (The Heads), which inaugurated the XI Bienal de La Habana*

in 2012. Tell us a little about this process of translating your ideas into movements that mesh perfectly with your pictorial, sculptural and installation works and which must be materialized by the bodies of dancers. Do you participate directly with choreographers in the process of creating the different choreographies that form part of the performances? Do you participate in the selection of the dancers? How do you achieve empathy with the people who will use their bodies to execute the idea that you wish to transmit?

M.M. – I look for the dancer, the actor or simply the person who will participate in the performance; I speak with him, and I make him confident about what I wish to say so that the person understands my idea. Then I paint him and I ask him to look at himself in the mirror to see how his body has been transformed, and the person simply begins imagining. I ask him to do what he feels. I tell him, for example, 'The element I painted on your arm is a bird, and I will be painting birds, free birds,' and I ask him to transmit with his body the idea that he has of the piece. Thus, I am also being inspired by what he is doing in order to capture it on paper, canvas or even on the next body that I am painting. There is a very interesting component of improvisation, because what I am painting joins with the action that the dancer is executing. There is no choreography. I always use music to accompany this act. I randomly select the music, and I mix percussive and symphonic music, and that is how it happens. Sometimes I select my breathing and that of the dancers as the music for the performance. In this way, on occasion, we even involve the spectator.



Manuel Mendive, *Las Cabezas*, 2009, mixed media on canvas, 70" x 96.5". Courtesy of the artist.

The theme for the performance that I will do in Miami is water. I created it thinking about different waters: clear, muddy, transparent, tranquil, rough. They are all water. I will work with FIU dance alumni and I will take a dancer from here.

R.C. – *How long will you be working on the creation of this performance?*

M.M. – Two days is sufficient.

I.H. – *For this performance I know that you have researched water. Tell us about this.*

M.M. – Yes, for this performance I have done research in texts about different cultures regarding the importance and significance of water in different contexts. In the exhibition at the MACAY, I will continue investigating water, but there the title itself leads me to the idea: “El sonido del agua me recuerda...” In the research for the performance in Miami and for the exhibition in Mérida, I even started with biblical texts, with the writings of ancient Egypt, with Sumerian cultures, with Yoruba *patankines*. The exhibition revolves around the significance of water, water as the vehicle to cleanse the world, water as a nutrient that nourishes the earth and the crops. Water is like a great column that sustains human life.

I.H. – *You have previously commented that for you water has much to do with freedom.*

M.M. – Yes, water as well as birds are a constant in my painting, and they are associated with liberty. Water is a symbol of movement, of flight.

R.C. – *What was the theme for the performance at CAAM?*

M.M. – The theme was ‘Meditations.’ I worked with two

American and one Cuban dancers. It was very interesting to address the idea of thoughts, ideas that flow, that fade, that half remain in the mind and never fall to earth, that are gone with the wind.

R.C. – *Adelaida de Juan in a text for the catalogue of the exhibition “La luz y las tinieblas” (The light and the darkness) mentioned that its characters almost always had big feet in order to be rooted in the earth and large eyes to look not only at their surroundings, but to also look introspectively.*

M.M. – In order to see the outside, one has to look inside as well. Lately I have been creating characters without eyes or mouths. I cannot explain why, but this is what is happening. Sometimes you cannot find the answer for everything.

R.C. – *You told me that one of the sculptures that you will present at the Frost Museum will remain as part of the museum collection.*

M.M. – Yes, a large bronze sculpture, forged in Miami, will be placed in FIU’s Sculpture Park.

I.H. – *In the exhibition at the MACAY in January you will unite two concepts, the African imprint in the Caribbean and the Mayan legacy in the area where the museum is located.*

M.M. – Yes, in the Mérida performance, continuing with the idea of water, I will work with Mayan dancers. I was already there a few days ago, and I was working with them—I painted them. We took photos that will be projected on screens during the performance. It will be a combination of using the head-dresses characteristic of the area and the body painted with my work. As I mentioned, in this exhibition at the MACAY, the idea revolves around water. In a natural plane, the Yoruba deities unite with Mayan gods associated with water, like Chaac. For this exhibition we will take a selection of works revolving around this theme (For a complete schedule of events related to this exhibition, visit www.macay.org). ■

* This interview took place on October 17, 2013.

“Things That Cannot Be Seen Any Other Way: The Art of Manuel Mendive” is on view until January 26, 2014. The Patricia & Phillip Frost Art Museum is located at Florida International University, Modesto Maidique Campus. 10975 SW 17th Street, Miami, FL 33199 / www.thefrost.fiu.edu / For more information, contact Espacio Taller Manuel Mendive at mendiveart@gmail.com.

Isabel Hernández is an art historian, writer and curator based in Havana. Former director of Centro de Desarrollo de las Artes Visuales, she is artistic advisor at Espacio Taller Manuel Mendive.

Raisa Clavijo is an art historian and writer. She is the editor-in-chief of ARTPULSE and ARTDISTRICTS magazines.



View of the OnLAB exhibition at MUDAM Luxembourg, 2012 © Michel Paysant. All images are courtesy of OnLAB and Galerie Lélia Mordoch, Miami.

OnLAB - CREATING A MUSEUM OF THE FUTURE

By Heike Dempster

With their art and science cross-project OnLAB, or Laboratoire d'Oeuvres Nouvelles, artist Michel Paysant, along with scientists Giancarlo Faini and Christian Ulysse, presents a collaborative revelation of the unseen and a two-way dialogue between art and the surrounding world.

Produced by l'Institut Français, the exhibition was shown at the Musée du Louvre in Paris from November 2009 to April 2010 and at the Musée d'Art Moderne de Luxembourg from November 2012 to April 2013. For Miami Art Basel week 2013, the Lelia Mordoch Gallery will bring this project to its Wynwood space, offering an unprecedented experience of art.

Paysant's art, particularly his drawings and sculptures, is inspired by architecture, archeology, art history and science. As an artist, Paysant is interested in the concepts of original versus reproduction as well as the virtual depictions of reality. Working mainly in group projects and close to scientists, museum professionals, restorers and archivists, Paysant creates works on a nanoscopic and microscopic scale that question traditional perceptions of art. In OnLAB specifically, his explorations are focused on the baroscopic details of plants and organisms that generally remain unseen. The microscopic

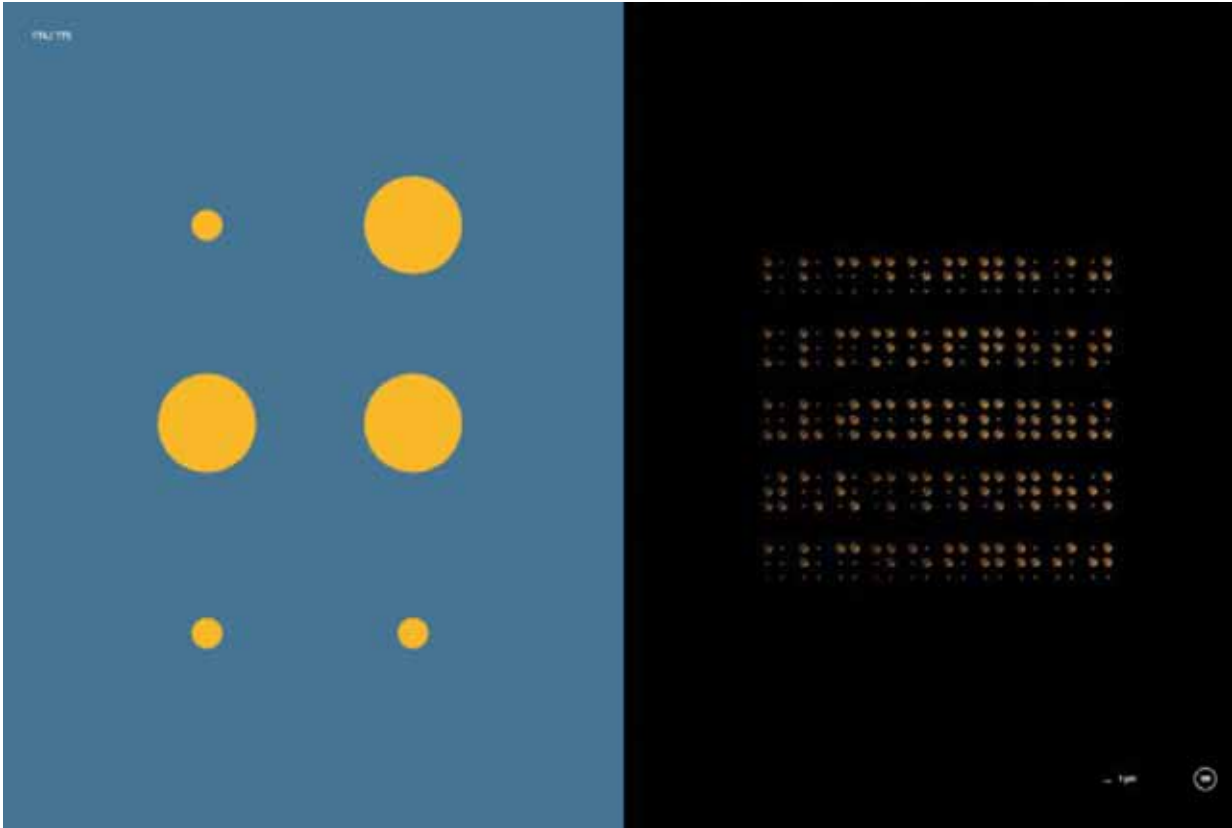
imagery offers not just a detailed and entirely fascinating aesthetic viewpoint but also reveals knowledge and offers the opportunity for a reexamination and redefinition of ideas and concepts such as originality, authorship and the mission of museums in a contemporary world.

The fluid, polymorphous installations at OnLAB combine Paysant's artistic sensibilities with Faini's and Ulysse's expertise in nanotechnologies. Faini and Ulysse, both researchers at the Photonics and Nanostructures Laboratory at the Centre National de la Recherche Scientifique, combine their research with Paysant's to produce groundbreaking works in two, often separated, fields: art and science.

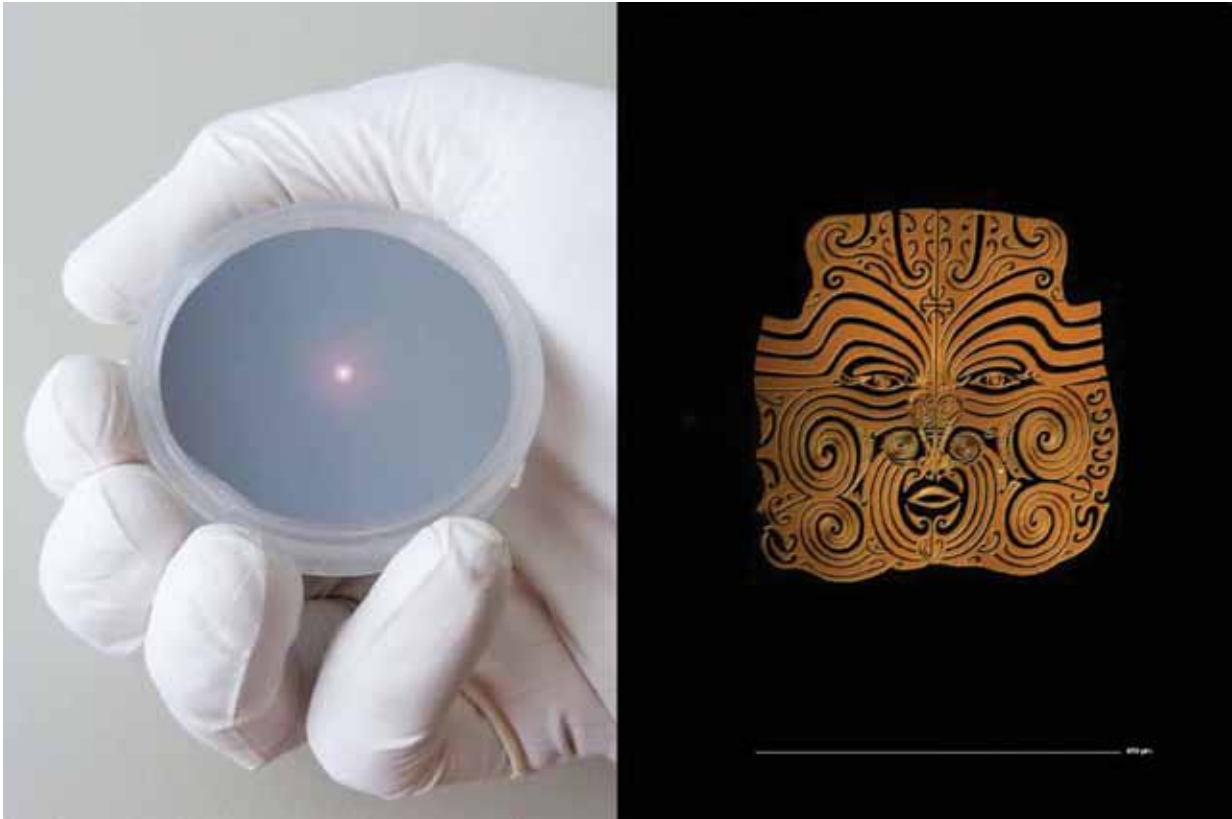
Faini has been research director at the Centre since 1988. His specialty is the electronic properties of nanostructures for semiconductors, magnetic metals and superconductors in mesoscopic quantum physics and nanospintronics. Ulysse is a research engineer and head of the electronic microscopy department. He specializes in electron beam lithography and metallization techniques. Another partner of Paysant, Immersion, is the European specialist in tailored, ready-to-go solutions in visual simulation and virtual reality.



Selfportrait, 2011, gold on silicon, 122 µm x 180 µm, nanofabrication by electronic beam lithography, seen through scanning electron microscope © OnLAB - Michel Paysant / G. Faini et C. Ulysse, LPN-CNRS.



Braille (Invisible tactile writing system for blind people), 2009/2011, gold on silicon, each dot \varnothing 1 μ m, nanofabrication by electronic beam lithography, seen through optical microscope (Bright field) © OnLAB - Michel Paysant / G. Faini et C. Ulysse, LPN-CNRS.



Tatouage Maori (Maori Tattoo), 2009/2011, gold on silicon, 359 μ m x 368 μ m, nanofabrication by electronic beam lithography, seen through scanning electron microscope © OnLAB - Michel Paysant / G. Faini et C. Ulysse, LPN-CNRS.



Hattusha,
2009/2011, gold on
 silicon, 187 μm x 261
 μm , nanofabrication
 by electronic beam
 lithography, seen
 through scanning
 electron microscope
 © OnLAB - Michel
 Paysant / G. Faini et
 C. Ulysse, LPN-CNRS

OnLAB comprises two main modules in flight cases, designed for mobility and exchange. The first module contains 48 original nanoworks, produced using electron beam lithography in gold on a silicon substrate. The second module contains a touch table for visualizing the nanoworks. Visitors can interact with the multiple image and data banks by viewing them with various microscopes, the actual archeological sites shown on Google Earth and the Louvre's Atlas database, showing the originals from which the nanoworks are taken.

Albeit based on these original sites and artifacts, Paysant's art works are unique. He references archeology, nature and history to engage in a dialogue between past and present, art and the surrounding world, and simultaneously examines questions about the definition of art and original works of art.

The intricate and detailed works are only revealed once seen under the microscope. Paysant questions the limits that the naked eye imposes when viewing art by moving the artwork into the realm of science and changing the scale. The Maori tattoos, drawings from Thomas More's *Utopia*, a self-portrait of the artists and even the invisible tactile writing system for blind people, Braille, turn into visible works of art once the science element is applied.

OnLAB is an interactive exploration of museology, the status of artwork and technology's contribution to art. The artworks are visible, beyond being mere specks of gold, once the microscope translates the works to a scale perceptible to the viewer's eye. The art, of course, exists with or without the microscope within its nanometric confines, but the viewer can only fully engage once art and science come together. Archeological sites, ancient artifacts and art can be observed and interpreted from both, a scientific and an artistic angle without being mutually exclusive. The art can be explored and broken down into the essential particles that create the substances, such as the silicone and gold, that then create the art. Science can be seen through artistic media, and scientific research can be displayed and conceptually explored as art.

Essentially, Paysant creates a future museum as it never existed before. He envisions what a museum would look like in the year 3000, what experience the viewer would have in the space, and how the viewer would engage with the art. He invites visitors to OnLAB to view his works *ad oculum* and *ad instrumentum*. By seeing the originals and nanoscopic interpretations side by side and by having to use a microscope to see the art, the overall exhibition takes on a different and more complex meaning. The gallery or museum becomes a cross between scientific laboratory and exhibition space, defying the dichotomy between art and science, where Paysant's open, poetic, polyphonic and polysemous works are no longer isolated within the realm of art but are in dialogue with the world.

The installation, in its fictional and functional dimensions, sets out to stage and reveal the invisible and imperceptible. The vastly different scales of the nanoworks, at a millionth of a millimeter, otherwise remain unseen and the variety remains unacknowledged. Paysant's nanoworks project metaphorically recomposes the world. It seeks to "re-enchant" the world as it draws the observer into an astonishing journey back and forth between reality and fiction. Art, science and technology overlap in this highly innovative project of nanoscopic and microscopic artworks that Paysant created for OnLAB. ■

OnLAB, by Michel Paysant will be exhibited at Lelia Mordoch Gallery from November 30th, 2013 through January 25th, 2014. 2300 North Miami Ave. Wynwood Art District, Miami, FL, 33127 / Phone 786 431 1506 / www.galerieleliamordoch.com / lelia.mordoch.gallery@gmail.com

Heike Dempster is a writer and radio host based in Miami and actively involved in the local art scene.

BACK AGAINST THE WALL

A Miami Gallery Presents an Exhibit of Works by Shepard Fairey

By Daniel A. Brown

Visceral graphic design, agitprop ideology and skate-punk attitude all converge in the visual art of Shepard Fairey. South Florida art lovers will have a chance to come face-to-face with Fairey's work during the upcoming exhibit "Andre the Giant Has a Posse" at Gregg Sheinbaum Fine Art gallery.

The exhibit features an estimated 150-200 pieces from Sheinbaum's personal collection. "I have known about Shepard Fairey and his work for many years and then he gained more attention after the whole President Obama HOPE campaign," Sheinbaum explains. "But it was not until Art Chicago 2011, that I really became interested in him and his work."

Sheinbaum bought his first Fairey piece, titled *War is Over* in June of that year. The following week he purchased five more; by the end of 2011 he had snapped up an additional 50 of Fairey's pieces. "Today I own over 200 works by him," says Sheinbaum.

The origins of the show's title are as fascinating as the artist and the works that will be featured. In 1989, a vinyl sticker featuring professional wrestler and actor Andre the Giant began appearing on random surfaces along the East Coast. The simple graphic featured black ink illustration on white background of André René Roussimoff (1946-1993) with the accompanying text "Andre the Giant Has a Posse" and the French behemoth's impressive body size: "7 feet, 4 inches, 520 lbs." A devotee of the 1980s skateboard-hardcore punk scene, then-19-year-old Fairey created the Andre sticker while attending the Rhode Island School of Design in Providence. He soon began plastering that town with the Andre sticker; trips to New York and Boston resulted in even more sudden appearances of Andre's stoic expression throughout the North American continent.

In the following decade, Fairey's efforts at tagging surfaces with the Andre image in sticker and poster form resulted in the graphic gazing from billboards, streetlights and buildings as far afield as Stockholm and Hong Kong. His tenacity in circulating this particular image paid off. In the places where Fairey could not personally tag, his growing following of fans and supporters simply offered their services, at times without even Fairey's involvement. Andre became a de facto cultural icon of the late 20th century. Fairey also helped lay the groundwork for future street artists with his sometimes legally questionable methodology, which seemed to be based on the following criteria: be prepared, be discreet, work quickly and know when to flee the scene.



Shepard Fairey, *Warning Surveillance*, 2001, screenprint, 24" x 18." Edition of 110, pencil signed & numbered.

Fairey's work became increasingly politically radicalized. Andre evolved into what the artist deemed his Propaganda Series. The images *GIANT* and *OBEY*, featured a closeup of the wrestler's face that turned a formerly somewhat-humorous sticker campaign into a kind of Orwellian warning to the masses drenched in agitprop signifiers. Soon the faces of totalitarian leaders Lenin, Stalin, and Mao were used in the *OBEY/GIANT* campaign. Conversely, leftist political activists Ché Guevara, Black Panthers Angela Davis and Bobby Seale, and Noam Chomsky were featured also in these large-scale pieces.

Sheinbaum's show includes pieces that touch on these themes, including a surveillance-themed *OBEY* piece and a stoic profile



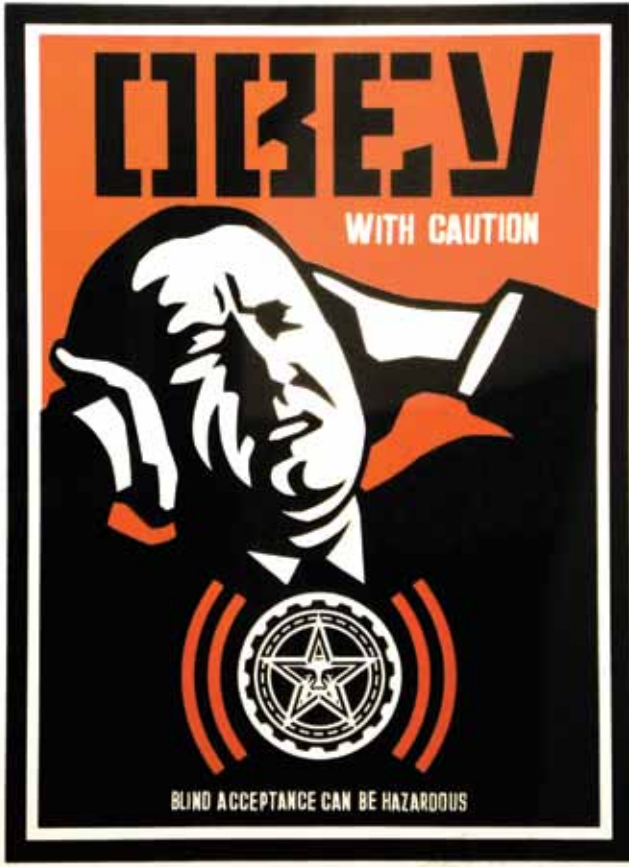
Shepard Fairey,
Website, 1999,
screenprint, 24" x 18."
Edition of 100, pencil
signed & numbered.

simply titled *Peace Woman*. The gallery owner sees Fairey as a kind of liberator of cultural ideas in both their context and even chosen placement. "From a simple image of Andre the Giant on a sticker—that has no specific meaning—to images of dictators, world leaders and even punk rock musicians, his work provokes thought, confusion and frustration," says Sheinbaum. "And that in turn makes the viewer more aware of the image and pay close attention to the details of that image and its whereabouts."

While Fairey is not a complete recluse when dealing with the press, he is somewhat selective and even cautious about his relationship with media outlets. The 2009 book *OBEY: Supply & Demand – The Art of Shepard Fairey – 20th Anniversary Edition* provides perhaps the best insight into Fairey's history, vision and process. This 400-plus page tome is an exhaustive overview of the artist's career that features commentaries about his work as well as interviews with, and essays by, Fairey. Although it focuses on the phenomenon surrounding fellow UK street artist Banksy, in the 2010 documentary *Exit Through the Gift Shop* Fairey is featured prominently in

scenes that offer his views on street art while also capturing him in the act of plastering his own pieces on various surfaces.

However, Sheinbaum's personal encounters with Fairey are indicative of the artist's directly egalitarian and open approach to his fans and supporters. "I was fortunate enough to speak with Shepard on more than one occasion, while he was here in Miami during Art Basel last year," says Sheinbaum, 41. "I was awed by his humility and engaged by his intellect. Shepard and I, along with my wife, had discussions on multiple topics ranging from graphic design to capitalism, Jasper Johns and Iggy Pop." The artist has also created a cottage industry of sorts: his website offers everything from prints and stickers to books and clothing. True to form, Fairey has dedicated the fruits of his success to an array of socially conscious causes, donating works and contributions to the ACLU, MoveOn, Hope for Darfur, the Chiapas Relief Fund, Feeding America, marriage equality reform, Hurricane Katrina relief, and children's charities in Iraq and the US, among others.



Shepard Fairey, *Obey with Caution*, 2002, screenprint, 24" x 18." Edition of 250, pencil signed & numbered.



Shepard Fairey, *Peace Woman*, 2008, screenprint, 24" x 18." Edition of 450, pencil signed & numbered.

In 2008, fed up with the relentless beating of the war drums of the Bush-era and the rising, grumbling tide of the right wing in U.S. politics, Fairey decided to create the soon-to-be-ubiquitous *HOPE* graphic featuring then-presidential hopeful Barack Obama rendered in red, white and blue. The image went viral to the point of pandemic, due in no small part to Fairey distributing a staggering 300,000 stickers and 500,000 posters. *Time* magazine eventually commissioned Fairey to create a modified version of *HOPE* and the artist ultimately received a personally penned thank you letter from President Obama. The original *HOPE* image is now part of the Smithsonian Institution's National Portrait Gallery in Washington, D.C. The impact of the *HOPE* campaign was indicative of the way Fairey's work, rather than seeking some sort of sanctioned legitimization through a compromising of his vision, organically infiltrates the mainstream. Fairey's work has also been embraced by the fine arts world. In 2009, the Institute of Contemporary Art in Boston honored Fairey with the exhibit "Supply and Demand," a 20-year retrospective of his career. The Los Angeles County Museum of Art, New York's The Museum of Modern Art and London's Victoria and Albert Museum are but a few of the notable museums that house Fairey pieces in their permanent collections.

Sheinbaum's personal collection of fine art includes works by Alexander Calder, Jasper Johns, Robert Rauschenberg, James Rosenquist and Andy Warhol. He is equally supportive of street

artists, owning works by D*Face, FAILE, Olek and Invader. Yet Sheinbaum is dismissive of the term used to define this movement of artists who go around the established channels of the fine arts realm. "I do not really like the term 'street artists' to describe these artists. Although these artists used the street at first, and in many cases still do, as a medium to showcase their art and their message, I feel that their work transcends the street; and is fine art that can be hung next to any of the contemporary artists, such as Warhol, Lichtenstein or Johns."

In the course of his clandestine missions to spread his art, the now-43-year-old Fairey has dealt with accusations of plagiarism and copyright infringement and been repeatedly fined, chased by the police in various cities and even arrested—at least 14 times as of this writing. In much of his street art, Fairey has used Marshall McLuhan's dictum-slash-cultural mantra "The Medium is the Message," as another text-based wakeup call. This motto is a fitting slogan for an artist who has been relentless in merging ideas with images. Fairey has been addressing concepts of surveillance, corporate-government skullduggery and political oppression for two decades. We now live in a world where the realities of traffic light cameras, the marketing of private social media accounts as commodities and technological enticements, such as the recent fingerprint recognition "offered" by Apple on its latest iPhones, have resulted in a population that has become indifferent if not welcoming to being branded, tagged and put on file. We have moved from conspira-



Shepard Fairey, *Chinese Soldiers*, 2006, screenprint, 24" x 18." Edition of 300, pencil signed & numbered. All images are courtesy of Gregg Shienbaum Fine Art, Miami.

cy to consent. Placed in this disturbing context, Fairey's graffiti-inspired warnings have become ironic if not totally prophetic.

Sheinbaum believes that the cumulative impact of Fairey's work of the past 20 years is based on disarming the audience, while in turn arming them with new ideas. "At a first glance, Shepard Fairey's work seems political or concerned with social issues," says Sheinbaum. "But when you read up on him, you realize that there is a deeper message in his works. His work relates to the viewer, not just on political views, but on a cultural level, making the viewer more at ease." This inclusionary aspect of Fairey's body of work is the inspiration for an estimable exhibit that features a chronological overview of themes ranging from politics and society, to life on the street, to the message of obedience/civil disobedience, and even cultural icons in music. Sheinbaum's exhibit offers Miami art lovers and the community at large an opportunity to fully experience the vision of an artist who, by toggling our ideas of icons, has become an iconoclastic force.

"The idea behind this show is to attempt to show the viewer that there is more to the art of Shepard Fairey than just political messages, stickers, hats and T-shirts," says Sheinbaum. "His art

has a purpose and content, and that content is derived from our society and cultural influences, and surroundings." ■

"Andre the Giant Has a Posse" will be on view from January 9 to February 10, 2014 at Gregg Sheinbaum Fine Art, 2239 NW 2nd Ave. Wynwood Art District, Miami, FL 33127 / Phone: 305 456 5478 / www.gsfineart.com. An opening reception will be held on Thursday, January 9, 2014 from 7-10 p.m.

Daniel A. Brown is a musician and freelance writer currently living in Jacksonville Beach, Florida. A onetime bassist for Royal Trux and '68 Comeback, Brown is also a former arts and entertainment editor for Folio Weekly. Along with contributing previous work for ARTDISTRICTS, Brown has written for DownBeat Magazine, BURNAWAY, Cartwheel Art, Aesthetica, and American Airline's American Way Magazine. In addition, Brown maintains a visual arts site called STAREHOUSE (starehouse.com) which profiles Northeast Florida, national, and international artists.



José Gurvich, *Blue and Orange New York*, 1973, tempera on cardboard, 12,20" x 16,14" All images are courtesy of Sammer Gallery, Miami.

GURVICH: THE CREATIVE HAPPINESS

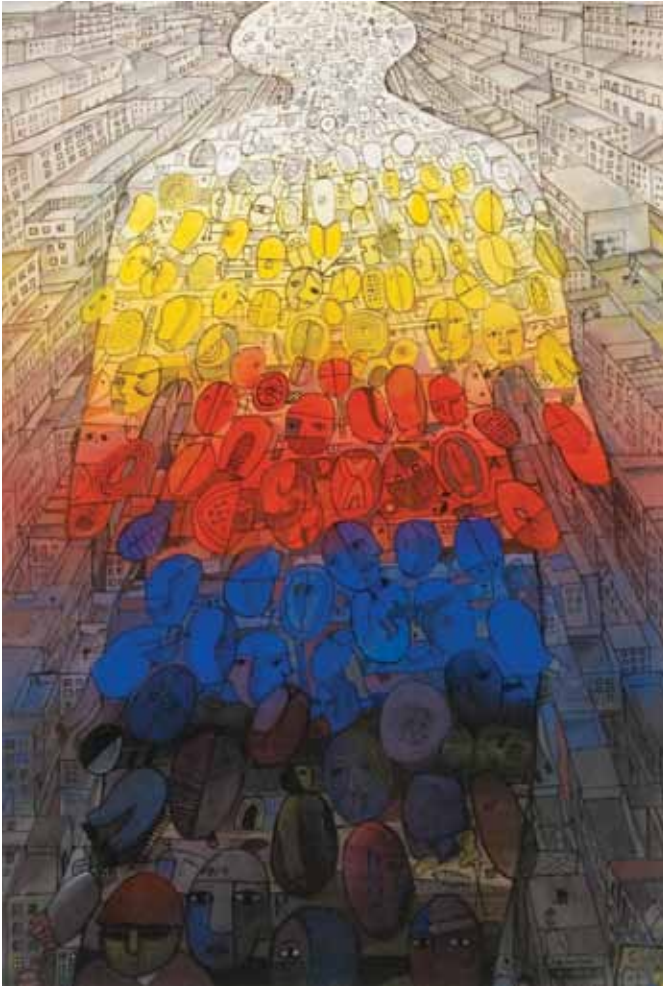
By Irina Leyva Pérez

The importance of José Gurvich (1927-1974) in the context of the South American Constructivist School is crucial, as he is considered one of the most significant artist of this movement. The exhibition “Gurvich: La Felicidad Creativa” (Gurvich: the Creative Happiness), at Sammer Gallery, is bringing together a selection of works by this artist aiming to give an idea of the caliber and versatility of his oeuvre. This will be the second exhibition of his work in Miami and the first one in a private gallery. Gurvich’s first show in Florida was “The Fantastic World of José Gurvich” and was presented at the Frost Art Museum at Florida International University in 2010.

Gurvich was a member of the famous Taller Torres-García (Torres-García Studio) since 1945, influence that was evident in his work from the period. One of the distinctive ele-

ments of this group of artists was the way they used perspective in their compositions. Gurvich’s work during the decade of the 1950s was still affiliated with the studio, but in the 1960s it evolved toward a more personal style, establishing his maturity as an artist. A good example of this period would be *Forms in Perspectives* (1966). It shows a distorted urban landscape where the buildings are placed at the base of the composition. Colorful abstract forms seem to link earth and sky in an ascendant vortex.

Other work from the same period, *Cosmic Man in Primary Colors* (1967), shows again a cityscape in which buildings are placed in rows. Over them there is a gigantic human form made out of many different faces. Here he is talking about identity and integration, most likely from his own experience as an immigrant.



José Gurvich, *Cosmic Man in Primary Colors*, 1967, tempera on paper, 20,08" x 14,17". Photo Mariano Costa-Peuser.



José Gurvich, *Forms in Perspectives*, 1966, tempera on paper, 20,08" x 14,17". Photo: Mariano Costa-Peuser.

He moved to New York in 1970, which undoubtedly marked his life and, as a consequence, his work. The effervescence of the city is reflected in the vibrant colors that he chose for pieces such as *Blue and Orange New York*, from 1973.

There are other pieces such as *Composed Cityscape*, from 1971, which shows the city as a point of encounter for many people. In this watercolor Gurvich portrays the daily life in a city such as New York, with street signs, benches and a diversity of buildings. Here he manages to capture the ebullient transit of people from multiple backgrounds engaged in diverse activities.

His son, Martin Gurvich, remembers his father as a magnificent storyteller who was able to tell him wonderful tales full of characters. He sees his father's paintings as a graphic illustration of that marvelous world that he created through each story he told him.

Gurvich's life and career were very short; he died in New York when he was only 47 years old. Nevertheless, he left behind a solid body of work that has influenced many artists of generations that came afterwards. During his lifetime he devoted an important part of his career to teaching and evidence of it is the abundant number of students he had.

In 2001, the family established a museum and a foundation to preserve Gurvich's work, and to promote it not only in Uruguay but internationally. Presided over by his son Martin, the foundation is actively engaged in promoting his work by exhibiting it and in publishing books and catalogues.

This year, in August, the Buenos Aires Museum of Modern Art, in Buenos Aires, Argentina, presented the exhibition "José Gurvich: Cruzando Fronteras" (José Gurvich: Crossing Borders). In November 2013, PINTA, the fair of Latin American Art in its New York edition, selected Gurvich as one of the invited artists in an exhibition curated by Edward Sullivan. Next year his work will be shown at the Ralli Museum in Caesarea, Israel. ■

"Gurvich: La Felicidad Creativa" is on view at Sammer Gallery. 82 NW 29th Street. Wynwood Art District, Miami, 33137. Phone 305 441 2005 / info@sammerglassallery.us / www.artnet.com/sammerglassallery.html

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

HELIDON XHIXHA IN THE SUN CITY

By Aldo Menéndez



When year-end comes to the Wynwood Art District, it seems as though the whole world is there, at least the art world, coming from great metropolises, mainly from the United States and Latin America. At this time of inaugurations, fairs and exhibitions, there is a re-empowerment of the area and new and prominent artists decide to open permanent spaces there in which to show their work.

One such artist is an Albanian sculptor, who studied at London's Kingston University, as well as the Accademia delle Belle Arti di Brera in Milan. Helidon Xhixha (Durazzo, 1970), arrives not only preceded by his oeuvre and a consistent style that has already garnered wide recognition from critics in numerous countries, but also anteceded by a catalog of monumental pieces placed in significant scenarios like the Museum of the Violin—seat of the Stradivarius Foundation—in Cremona, the Plaza Real in Milan, the Lombardy Government Building, the Municipality of Stabio in Ticino, Switzerland; and the Presidential Palace in Tirana, among others.

The most recent book devoted to his work, prologued by Francesco Poli, is titled *The Moulding Power of Light*, a clear definition of the energy that sustains Helidon's aesthetic pursuits, an energy, which joined with his experimental spirit and his technical contributions starting with his use of stainless steel, places us

before a creator who, in spite of his youth, finds himself at full maturity. His abstractionist work and emblematic visuals allow him to intervene with flawless elegance in both closed spaces and open-air vistas. However, this latter type of environment exposed directly to sunlight and multiple city reflections is optimal in order for his surfaces to attain maximum reflective capacity. The mirrored surface forces the light to interact, acquiring changing movements, upon being obligated to adopt forms dictated by the surge of accidents provoked by higher and lower elevations.

There are dents, which only appear to be random, arising from the artist's strict control of the haphazard, in the same way that a painter manipulates dripping. Without these metal wrinkles, the piece would be limited to being impregnated with light and projecting it, without deconstructing its planimetry and pulchritude. It is in this play of lights with volumes and hollows that Helidon establishes a dramatic design; the convections make voices arise from the material. His majestic monoliths are presences that confer sophistication. Doors, walls, roofs, etc., any elements on which Helidon unfolds his textures, acquire another ornamental dimension.

There is a conscious exploitation of sensationalism by Helidon, by means of a pronounced stunning finish taken from modern industry, which awakens new emotions in the pupil.



OPPOSITE PAGE:
Helidon Xhixha, *The Wall*,
 stainless steel mirror polished,
 6' 6" x 13' 1" x 39".
 Courtesy Private Collection
 Mr. Tomás González.

Helidon Xhixha, *Luce*, 2012,
 stainless steel mirror polished,
 13' 1" x 39" x 39". Grimaldi
 Forum Montecarlo, Monaco.
 Photo: Valeria Maselli.



Helidon Xhixha,
***Red bas-relief*,**
2012, stainless
 steel painted, 9'
 84" x 59".

This leads me to the naturalist language adopted by Jeff Koons in *Balloon Dog*, starting with the ultrachromed color in the same way that Helidon sometimes uses realist forms. The materials that have been developed remind me of neon used in conceptualism by Joseph Kosuth and Bruce Nauman, which Dan Flavin introduced in his installations, something comparable to the felt cloth in Man Ray and Beuys, and the Fiberglas in Eva Hesse or polypropylene in the hands of Christo.

In the wall reliefs treated by Helidon with transparent solid color lacquers, or in his three-dimensional artifacts with reliefs on the front, there is a sensory connection with manufactured laminates of intense relevance, unleashing an unsuspected futuristic symbolic outburst. It is an illusory appropriation of impacted sheets, which upon being

placed in an environment, dramatize, creating scenographic fragments of our times.

It would be difficult to find a more ideal setting for Helidon's monumental sculptures than the one offered by Miami, a young settlement of sun worshipers, an urban configuration that demands of its architecture projects like those he creates. Therefore, no risk is implied in predicting success for Helidon Xhixha in our community. Starting in November, his studio at 124 NW 25th Street in Wynwood will allow the visitor to obtain a global vision of the oeuvre of this outstanding sculptor represented internationally by his manager Franco Valli. ■

Aldo Menéndez is a Miami-based painter, art critic and curator.
www.aldomenendez.com

Jaime Carreras



La Blu, 2013, acrylic on canvas, 48" x 36"

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EVENTS

Opening Cocktail/Guided Tour: Saturday, November 23, 2013/6-10pm

Art Basel Week Celebration/Gallery Special Hours: Monday, Dec. 2 through Friday Dec.6, 2013/12noon-10pm

Art Basel Special Celebration in Wynwood/Performance and Video: Saturday, December 7/ 12noon-11pm

Wynwood December Art Preview: Thursday, Dec. 12/ 6-9pm

December Gallery Night/Conversation with the Artists: Sat. Dec. 14/6-10pm

Lecture/ Indian Contemporary Art: Saturday, Dec. 21, 2013/7pm-9pm

Wynwood January Art Preview: Thursday, January 9, 2014/ 6-9pm

January Gallery Night/Conversation with the Artists: January, 11, 2014/ 6-10pm

Lecture/Chinese Contemporary Art by Dr. Milagros Bello:

Sat. Jan.18, 2014/7-10pm

Closing of the Show: Saturday Jan. 25, 2014/7-10pm



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The Purvis Young
Art Museum

The Purvis Young Art Museum, 255 NW 23rd Street in Wynwood, will have artists from Italy and Brazil take to several graffiti-free walls to wage a "Graffiti Competition." The Museum will also feature works by master artist Frank Frazier, contemporary artist Jamaal Stafford, Museum resident artist Emilio Martinez, and pieces by Purvis Young.

N'NAMDI
Contemporary

N'namdi Contemporary is featuring master and emerging artists Robert Cole Scott, Al Loving, Ed Clark, Nanette Carter, Frank Bowling, Hugo McCloud and Vicente Pimentel at N'Namdi's gallery, located at 177 NW 23rd Street, in Miami's Wynwood art district. Around the corner on NW Miami Avenue, N'NAMDI is hosting a pop-up gallery featuring musician Kahil El-Zabar's exuberant mix of art, music and video known as "Elevation."

The Jakmel
Art Gallery

The Jakmel Art Gallery is a Wynwood space run by artist and musician Jude Papaloko Thegenus, who hails from Port au Prince, Haiti, and is better known in art circles simply as Papaloko. His double-threat artistic talent will be on the display Dec. 4 at 9:00 p.m., when he and his Vodou pop band, Loray Mistak, perform at Jakmel, located at 2703 NW 2nd Avenue.

Multitude
Gallery

Moving northeast into Little Haiti, the Multitudes Gallery will display art by Haitian artists from Dec. 4 until Dec. 9, to be complemented by panel discussions and a series of art lectures. Multitudes is located at 4470 NE 4th Street, with the gallery entrance around the corner on NE 55th Terrace.

Global
Caribbean V

Global Caribbean V will be focusing on Miami-based Caribbean Diaspora artists in an exhibit at the Little Haiti Cultural Center, 260 NE 59th Terrace, from Dec. 6 through Jan. 26. Some of the featured artists are: Glexis Novoa (Cuba); Noelle Theard (Haiti); Rodney Jackson (Jamaica); Fabian Pena (Cuba); and Misael Soto (Puerto Rico).

Prizm

Prizm, the brainchild of Miami native and FIU-trained architectural designer Mikhaile Solomon, is having a cutting-edge fair highlighting fine contemporary arts from the African Diaspora. More than 30 artists will be associated with Prizm, which is taking place Dec. 5 through Dec. 8 in the lobby of a 67-story luxury condominium at 1100 Biscayne Boulevard, in Downtown Miami.





Marina Gonella, *Going West*, 2013, collage and transfer on wood, 10" x 20."

MARINA GONELLA: CONNECTING PLACE AND IDENTITY THROUGH ART

By Heike Dempster

“My work is about the relationship between place and identity,” says Miami-based artist Marina Gonella. “The place where we live conditions our acts, thoughts and way of life. Whatever surrounds us modifies our behavior; we change according to where we are and what we experience, adapting ourselves to the environment.”

Gonella started thinking about that relationship between place and identity when she moved to Florida. Realizing the connection, the artist decided to explore the topic further, starting with her own emotions, bonds and identity construction based on her cultural heritage, migration and new home. The development of a bond and a feeling of being “home,” or belonging to a specific place, takes time. One has to experience the new environment, engage with its people, customs and culture to eventually become an integral part of the construct oneself.

Once a connection is forged and a sense of place and belonging has been established, identity becomes more complex for any migrant, as two or more places, often with distinct identities of their own, either merge into or co-exist within a new and very personal identity construct. Home is often a very romantic notion of a place with a deep emotional connection. Maps can serve as personifications of said

connection, and Gonella has started to work with maps, landmarks and road signage as part of her examinations, creating a continuous artistic dialogue.

Born in Chicago and raised in Buenos Aires, Gonella graduated from the art school Escuela Nacional de Bellas Artes Prilidiano Pueyrredon in Buenos Aires before moving in 2002 with her family to Miami, where she now balances her career and motherhood.

Argentina, and especially Buenos Aires, constitutes an important part of Gonella’s identity, and the city keeps inspiring the artist on many levels. The architecture, language and traditions of Buenos Aires, greatly influenced by European immigrants, shaped not only Gonella’s aesthetics but also her perception of place. Migration changes not just the individual but also the surrounding society and environment. Gonella inherited a sense of importance of family and friendship from her Italian great-grandparents, who passed down their values through generations. Values like those, intrinsically part of identity, translate into a new home and become part of the hybrid migrant culture.

“Every person is altered when they move and make a radical change in their lives,” says Gonella. “The essence



Marina Gonella,
Where is this?, acrylic
and collage on canvas,
48"x60."

of each person given by his or her cultural background, education, life experiences, childhood and family is very hard to alter—although there definitely are transformations in the everyday life that make you a different person. There is a profound interacting feeling of nostalgia of what you left behind and an awareness of new surroundings at the same time. I think one of the most important decisions in my career was when I moved from Argentina to Miami and decided to continue as a full-time artist, merging my prior experiences with the new culture."

The vibrant and evolving local art scene in Miami offered Gonella a place to grow and define her voice as an artist. With a studio at Art Center/South Florida, which she refers to as "one of the most important and renowned art residencies in Miami," Gonella thrives in her environment. The energy of Miami, tropical climate, cultural diversity and a sense of belonging and community fuel the artist's practice. Whether mixed media, acrylic, collage, paper, transparencies or ink transfers, Gonella has been experimental in her practice.

Gonella's work process starts with the photography, followed by Photoshop sessions to alter colors, contrasts and highlights. For her work engaging in topics of identity and place, Gonella takes pictures of places, objects or landscapes and sets them over maps, sometimes in the exact spot where they belong and other times in a different location. "I use the map as a container of space and places and the emotional relationship that I have with them," she explains.

The juxtaposition of color elements with the black-and-white images of landscapes, buildings and recognizable landmarks in combination with abstract textures creates a synthesized and symbiotic composition. The literal and abstract elements are visually compelling and conceptually engaging as the familiarity of the former is challenged by the latter to re-create the process of connecting to a place and forging an identity based on that connection. The map personifies the emotional aspect, but arbitrary landmarks may or may not be where they belong, which conveys a sense of insecurity often experienced in the migration process.



Marina Gonella,
Directions
3, acrylic and
transfer on canvas,
60"x60."



Marina Gonella,
Take 95 North,
collage on wood
12" x 12."

The landmarks and environmental particularities of any place play an important role in anyone's sense of belonging as the sight will trigger familiarity. Gonella takes her interpretation of place and identifying markers beyond photographing famous buildings. When thinking of a place she tries to capture the small details that play a role in the construct of identity hidden within: the overall energy, smell, sound, history, people and, most importantly, oppositional other.

Gonella's art works through contrast, whether in the individual parts of the narrative such as photos and maps or the final piece: old and new, industrial and nature, full and empty, black and white and color, collages and paint. The contrasts move the narrative within each work of art forward and show glimpses of layered meanings and conceptual construction as intricate and complex as identity itself.

The other juxtaposition in Gonella's art is the dichotomy between movement and exploration beyond the known versus the significance of landmarks to a sense of home and belonging. Says Gonella, "The significance of the landmark is important because I work with the idea of place and the space that surrounds me, and the signs give you its geographical reference. On the other hand, the signs tell you not only where you are but also where to go. Like in our own lives you might sometimes follow this signs or you can make your own path, your own experience, your own search."

The complexities of Gonella's own identity construction inform the dialogue in the art. Space conditions human behavior and each individual's identity, and how it is expressed is personal. Gonella's artistic interpretations of said complexities incorporate elements of her surroundings that identify her, either as remnants from the past or related to the current environment.

"In some of my work I converge elements from both of these factors," explains Gonella. "In my *Directions* series I used different buildings from Buenos Aires, architecture that I grew up with. In other works, such as *North* or *South*, I represent the emotional connection that I have with the two hemispheres. These are always new, reinvented spaces."

The art of Marina Gonella is as complex as the subject matter she explores. A balance between curiosity, a sense of exploration, excitement, and the fun of the "run of the gauntlet"-feeling migration can provoke is embedded with the artistic and visual contrasts. Migration, nostalgia, definitions of home and place, identity construction and the interconnections in between inform not just the art but also show us who the artist is.

With many more places on her dream travel list, such as Iceland, Northern Africa, and Thailand, Gonella's photographs, maps and concepts will, quite literally, offer a world of diversity in forthcoming projects and series informed by anthropology and geography as well as emotion.

For Miami Art week 2013, Gonella will convert her studio at the Art Center/South Florida into a small gallery and be part of a curated platform called "Remarkable Projects" created by Leila Leder Kremer and Juana Meneses. For 2014, Gonella is working on an installation project with construction waste called *Construction, Deconstruction, Construction*, as well as a solo show.



Marina Gonella, *On The Way*, acrylic and collage on wood, 48"x96."

Gonella elaborates, "I will continue to materialize the idea and concept of construction, deconstruction, construction that applies not only to the specific construction site but also how it is reflected in our lives, the transformation that happens when you build your life in a certain way and the transition of rebuilding it, incorporating more tangible and conceptual elements of everyday life." ■

Marina Gonella's studio is located at ArtCenter South Florida. 924 Lincoln Rd. Studio # 202. Miami Beach, Florida 33139
Phone 754 366 0828 / marinagonella@yahoo.com
www.marinagonella.com



John Carroll Long, *Time Traveler*, 2011, mixed media, 36"L x 17"W x 25"H. / *Evo*, 2013, mixed media, 31" H x 15" W x 16" D. / *Homage to Eve*, mixed media, 20"H x 16"W x 4"D.

JOHN CARROLL LONG: TIME MAKER

By Andrea Clark Brown

From John Carroll Long's vast repertoire of mixed-media sculptures emerges a notable collection of sophisticated assemblages that are paradoxically more human natured than most humans. Long is a seasoned observer of human nature. He has an unfettered ability to capture life-giving essences from each of his found objects. By merging and distilling these essences into entirely believable three-dimensional anima, his narratives-made-physical exude and reveal subconscious human traits found mostly in our dreams. These chimeras appear to be transformed into the visceral and real by his unique hand.

What Long so often reveals, through his melding of otherwise inanimate objects with anthropomorphic elements, is the potential of his enlivened objects to jettison toward an ineffable future that has been within them all along and merely awaits the moment to go forward.

Long's futuristic vision is illustrated through his oft-repeated use of wheels, tricycles, unicycles, rotors, tanks and other forms

of conveyance including birds and a variety of animals. Immanent in these iconic vehicular modes is their potential to "depart," to move forward, to take one to another (better, egalitarian, peaceful) place in the future. The artist's view is forwardly aimed to a more intelligent reality that should be, could be, and can exist, but we are just not there yet.

Long wonders if we were offered the chance to travel through time and take one item with us, what would it be? And he offers his answer as he proposes that many would take their first vehicle, the tricycle or bicycle. For him, these are the elements that introduce every child to the opportunity to increase their range. This experience is one over which a child takes control, expanding the size of their world. The tricycle or bicycle is the first vehicle of empowerment and self-propulsion into a broad unexplored territory. Thus in Long's artwork, the wheel is a sign of forward movement and reach, defying former static limitations.



John Carroll Long, *Time Keeper*, 2012, mixed media, 44”L x 17”W x 25”H.



John Carroll Long, *Balance*, 2012, mixed media , 34” H x 10” W x 16” D

Birds are found to rest on many of Long’s vehicles. These birds are placed and act as guardians to the imagined child’s first ventures into an unknown frontier. They co-pilot the journey and are witness to it.

On many occasions Long overtly situates the female figure or female head amidst, within or upon his vehicles such that she is totally united with the transport and appears to be steering it with her silent intuitions, creativity and imagination. The female’s mere presence as a source and initiator transforms and undoubtedly elevates her existence from the merely conventionally perceived object of desire (sexually) to an unchallenged and stable visionary with the mission of bringing the world along with her to a better place. This nearly androgynous yet clearly sensuous prescient figure skillfully launches the sculptures’ narratives into realms of physics, evolutionary science and spirituality as well as critiques of war, prejudice and inequality.

There is poignancy and regret for worldly errors exposed in much of Long’s sculptural works. His consistent presentation of visual and formal narratives subtly or overtly offer editorial comment and critique over past, current or seemingly inevitable future breaches of common sense. In studying the ways of Man, Long intentionally exposes his view of the unfortunate and plentiful foibles of humankind.

Such is the case when the artist crosses a line into a speculative remodeling of the story of Adam and Eve. Numerous artworks

in Long’s collection subtly pose the question of what would the world be like if Eve had been conceived as an equal. Could she have walked side by side with Adam as an unbridled and self-aware persona, choosing her role rather than merely accepting it?

His critical narratives aside, what is regularly summoned by Long’s intelligent and sentient assemblages is also beauty, promise, celebration and wonder. Deep though this artist’s messages may be, there is also evoked a kind of childlike simplicity that resonates in a down-to-earth, “I get it” manner. What resounds here is that Long’s breadth of subject matter is both universal and personal. His artistic language is accessible to the man on the street as well as the art savvy, both of whom see artifacts of their own lives skillfully blended and captured in the artwork’s parts and pieces. Long’s audience relates to his work and, in many cases believes, or wants to believe, in the illusive destination that is offered through his sculpture’s futuristic guidance. ■

John Carroll Long is represented by UP ART AND DESIGN GALLERY-Contemporary. 340 8th Street South, Naples, FL. 34102 / Phone: 239 641 3898
www.johnlongart.com / www.upartanddesign.com

Andrea Clark Brown is an arts writer based in Naples.



Humberto Castro, *Escape*, 2013, installation with piano wooden oars and video monitor.

HUMBERTO CASTRO: TRACING ANTILLES

By Irina Leyva-Pérez

“Tracing Antilles” is the result of a complex project that Humberto Castro started a few years ago. It’s an ongoing endeavor during which the artist is planning to visit several islands in the Caribbean in order to explore the region’s culture, history and society as a way of understanding its present. Castro chose to begin his journey by visiting his native Cuba and then Haiti, two devastated countries.

Migration is one of the central themes of this exhibition. Its importance lies in the way it has shaped this region over the centuries through social and economic influences. Castro decided to illustrate migration through time, and started with the historical waves that initially formed the region. What began as an inward process with people coming to the areas first, it later took the form of an exodus. Castro began with the Taino movements from island to island, with *Tracing Antilles* (2013), the installation that gives title to the current exhibition. Other pieces such as *Caribs in a Canoe* (2012) also

touch on the theme by illustrating the movement among the inhabitants of the region.

Columbus’ voyage and the resulting colonization of the Caribbean are also represented. The ruthlessness of the occupation had many facets and one of those was the imposed religious conversion, visible in *Christianizing* (2012), an assemblage of a faceless armor with a cross for a head. Another piece, *Hatuey* (2012), conveys the bloody nature of the conversions by representing the scene of Cacique Hatuey’s burning.

The contemporary diaspora has an important place in the show. The relevance of it in the Caribbean context is related to social and economic issues. Here, Castro represents it by pieces such as *Metropolis* (2012) and *Immigrant* (2012). In these paintings, the artist comments on the difficulties of adapting to a new country. He also brings in the perils of the voyage to a new country in pieces such as *Rowing Against the Current* (2012), *Sailor* (2012) and *Escape* (2013), the lat-



Humberto Castro, *Political Bestiary of the Caribbean*, 2013, oil and acrylic on canvas, 85" x 99." All images are courtesy of the artist.

BELOW:
Humberto Castro, *Tracing Antilles*, installation with wooden canoe and video projection.

ter an installation of a piano with oars, reminding us of the dangers that many faced to migrate.

Syncretism is another element of the melting pot that comprises the area. Here it is represented by the fusion of Spanish religion and culture with Taino and African. Pieces such as *Spanish Guard with Vodou Flags* (2012) and *Saint Jacques* (2012) illustrate this process.

The convulsive reality of Cuba and Haiti is captured in photographs. The architectural and social decay of Havana emerges in images that show the total decadence of the city. On the other hand, Haiti is portrayed through traditions such as voodoo ceremonies.

Castro opted to work in different media and as a result the exhibition includes paintings, drawings, installations, assemblages, videos, photography and even original archaeological and craft objects.

The artist is mapping out the Caribbean through its culture, mythology and history. He is dissecting the society in each of these countries looking for common elements. After living in Europe for a good part of his life he is returning to his origins in a journey of self-discovery. For Castro it is a journey into his past and toward his future, and a way to explore his identity. ■

Humberto Castro: *Tracing Antilles*" is on view until February 2nd, 2014 at The Patricia & Phillip Frost Art Museum. Florida International University, Modesto Maidique Campus. 10975 SW 17th Street, Miami, FL 33199 / www.thefrost.fiu.edu / For more information visit, www.humbertocastro.com
info@humbertocastro.com



GUILLERMO PORTIELES

The Wheel Revisited: Molding Identity

By Daniela Montana



Guillermo Portieles, *Working Girl*, 2012, oil on canvas and rubber tire, 27" diameter.

The wheel has been at the center of human advancement since the Stone Age and continues to hold its place in our evolution as we enter the Molecular Age. Guillermo Portieles' "The Wheel Revisited: Molding Identity," currently on view at Arch Gallery, explores progress, transformation and the self.

Arguably, if post-revolutionary Cuban art has one prevailing symbol, it may be the buoyant, pneumatic inner tube—immortalizing the instrument of escape of last resort. At first glance, Portieles' figurative abstractions ap-

pear to follow this tendency until we realize he is experimenting with the dense outer wheels; the artist is far more driven to move forward and embrace his new life than to contemplate the past. He has deliberately taken the path less traveled, developing his subaltern, hyphenated identity in Tampa, on the periphery of the Miami epicenter for Cuban-American acculturation; to him the tires represent post-migration, progress and advancement.

The luxury automobile may be the ultimate icon of the "American Dream" with its seductive promise of a beautiful

wife and wonderful life, but its foundations, its wheels—including the scarce petrol, used to produce the necessary rubber and provide them with power—are fragile and sometimes flawed. The American way of life, its promise is built upon the aspirations of faceless workers and consumers—some immigrants, all dreamers.

In *Lo que no se muestra, no se vende*, one enters into the surreal, near disembodied mind of a man mesmerized with an endless circle of goods—homes, cars, boats, tools, landscaping and beach apparel—whether interpreted as merchandise or possessions depends entirely upon the spectator's perspective. In another piece, a man appears burdened by his *Goma Azul*; if the behavior of the body is art, then the heroic determination in his posture suggests a poor man's Atlas. Only individual worldview can determine if the circles of commodities depicted are an uprooted swirl from a violent ring of fire or a temping glimpse at a wheel of fortune.

If Portieles' paintings explore commodification of the "other," then his sculptural pieces take a step further in questioning the distortion of consumerism and globalization. A child of the 1960s, the artist appropriates the language of a movement as old as himself, *Arte Povera*, as he elevates the most commonplace object, a discarded tire, to level of art. The fact that they have all exploded speaks to the limitations of engineering, mass production and technology.

Shiny rims are replaced by the banal monochromatic faces of uniformed employees manifesting their hopes and fears, depicted on assemblages of ripped canvas, newspaper and wood. Their portraits are oddly mounted into the remnants of car and truck wheels, where the near rococo effect created by the rich details of the exposed fibers of mangled tires, serve as a startling contrast to the classic gilded frame. The series creates an impacting memorial to those most affected by modernization. In the oeuvre, *Working Girl*, the subject's portrait is cut out of the canvas and twisted over the makeshift frame in a manner redolent of *Arte Povera's* disdain of traditional paintings. The jarring juxtaposition seems awkward and absurd, but therein lies its power to evoke emotion and question our interest in materiality by bringing the inconsequential to the forefront. Installed alongside each other, the series emit the force of a dynamic moving vehicle blazing a trail to the future, energized by the strength of those immigrant aspirants, who like Portieles himself, are embodied in his sculptures.

The installation *Auto retrato* draws in the viewer, transforming him or her from spectator to subject as the empty core invites one to move in, engage with the artwork, become a fellow fantasist and re-envision our identity within the microcosm of the "things" we have created in our lives. The self-contained sphere is reminiscent of the geodesic dome in Buckminster Fuller's *Spaceship Earth*, where our planet is seen as a mechanical vehicle with man as its primary stakeholder and ultimate steward. However, the whimsical aesthetic approach taken by Portieles is more suggestive of Antoine de Saint-Exupery's *Le Petit Prince*, where a curious prince explores new planets, each brimming with its own wonders, unusual rules and unique protagonist—



Guillermo Portieles, *Goma azul*, 2012, oil on linen, 39 ½" x 56 ½".

accountant, geographer, groundskeeper, entertainer or self-proclaimed king without a realm. The average man and his illusions of splendor, each in his own universe, prevail. Untold stories of our collective reality are given voice by the artist who bushes them with myth and turns them into poignant works of fine art that we may ponder. ■

"The Wheel Revisited: Molding Identity" by Guillermo Portieles, curated by Daniela Montana will remain on view at Arch Gallery through January 2014. On December 15, a conversation with the artist will be held at Arch Gallery facilitated by Willy Castellanos, an art historian, as well as, co-founder, president and curator of Aluna Art Foundation. Arch Gallery is located in Shenandoah at 1619 SW 13 Street, Miami, FL, 33145 / Phone: 305 644 7500 Info@ArchGallery.us

Daniela Montana is a curator, writer, producer and Latino arts advocate with a background as a non-profit art professional in New York City; she has served as the Director of Arch Gallery in both New York and Miami.

INSIDE TUB GALLERY

TUB Gallery is the newest addition to Miami's Wynwood Art District. Founded by architect Miguel Fernández, TUB gathers a group of artists of different nationalities whose works engage in a particular dialogue with physical space. In this interview, Fernández shares with us how he became involved in the art business, the strategies he is planning to promote the careers of TUB's artists, and the exhibitions he is organizing for the coming months.

By Raisa Clavijo

Raisa Clavijo - I know that you are a well-established architect. Tell me a bit about your professional background. How did your interest in being part of the art-market machinery arise?

Miguel Fernández - Art has always been in my life. I used the tools of drawing and painting as a child to understand my world like a writer uses his pen to understand his. I remember drawing in my basement in Philadelphia with my friends and later selling them. At that time, I was already in the 'market machinery' without knowing it. As a grown-up, I transferred that insightful aspiration to architecture, and now I am returning more to that child in me. This time, however, I project those sentiments by receiving the admiration and the complements of those who surround me when I can provide an artist that moves and greases the machinery—not only at a marketable level, but also when the energy is captured in his or her work.

R.C. - Do you collect art?

M.F. - Collecting art is a must in order to carry the myth of storytelling and to pass it on to others. Art is an open book. The most profound work is delivered when there is a story to tell with that particular work. How can we not as a society tell stories? My collection consists of artists like Duvier del Dago, Peter Zimmerman, Pierre Soulages and more. My collection is a reflection of who I am, two cultures that are minimal, and conceptual criticism through contemporary means.

R.C. - Why did you choose Miami to open TUB?

M.F. - I chose Miami, and in particular the area of Wynwood, because it is a hub between the north and the south continents, and in particular a district which is now coming to terms with the art world.

R.C. - What is your gallery's focus? Which artists do you represent?

M.F. - TUB will focus on contemporary art mainly, but it will create other platforms to raise the awareness of the artists and/or the exhibits. Presently we represent Cristina Barroso, Lisa C. Soto, Andres Ferrandis, Gian Garofalo, Gregory Johnston, Erik Sommer and Duvier del Dago. Our 'platforms' include a participation with in-house artist residences like the Fountainhead Residency founded by Kathryn and Dan Mikesell. This type of environment allows our positioned artist to commune with other artists in a studio for one month

with a final exhibition produced in our gallery space. Another way we intend to materialize this platform is through a question-and-answer event. This could be with artists, community leaders, curators, fashion designers and collectors. Our first dialogue on this matter will occur on Saturday, Jan. 11, 2014, at 4 p.m. with Sandra Ramos to review her most recent work. Through the concept of 'platforms,' TUB intends to go beyond the classical notion of gallery space. We want to offer a tank similar to a container where ideas, pros and cons, will grow and hopefully materialize into the object or some form of execution. I named the gallery 'Tub' after my favorite painting *The Death of Marat*. From his container, his 'tub,' Marat wrote the most revolutionary ideas that would go on to serve the French Revolution. I hope to do the same for the art world with the support of those who understand where we are at this moment and where we are going.

R.C. - Is it part of the strategy of TUB to position your artists on the international art circuit, to help place their works in important museums and private collections?

M.F. - We will be participating in the Hamptons fair, as well as MACO fair in Mexico this year. Some of our artists, like Cristina Barroso, Lisa C. Soto, Sandra Ramos and Duvier del Dago, have been collected not only by private collectors but also by museums like the PAMM, the Museum of Fine Arts in Boston, Thyssen-Bornemisza, and The Museum of Modern Art in New York.

TUB is a bridge between two cultures, which is the makeup of its owner. I am proud to be a Cuban American, and as such I introduce the artists from the West Coast and the Northeast part of the U.S. to markets like Mexico, Spain, Chile and Brazil. The same occurs with the artists that come from outside of the U.S.—they are introduced to the U.S., not just Miami. This bridge is a rewarding platform to the artist as well as the gallery, because it opens our market. We would rather have collectors supporting our artists whether they are local or not.

R.C. - What are your goals with TUB? How do you envision the gallery in five years?

M.F. - To be here. To be respected for our collective work and collaborative effort with the art community and to patiently position our artists in the art world. Timing is a puzzle; we concentrate on one piece at a time.



TUB Gallery director Miguel Fernández.

Photo: Leo Di Tomaso.

R.C. - *I am aware that you have ambitious plans for the upcoming Art Basel Miami Beach week. Can you tell us about the exhibitions you are planning?*

M.F. - This is our first Art Basel exhibition, which will consist of two gallery spaces inside TUB. The South gallery space will present a solo exhibition of Cuban artist Sandra Ramos' latest work, "Transitory Identities." This work consists of a large light-box sculpture installation work with several mixed techniques of collage completed during the artist's three-month residence in Miami. The work refers to contemporary displacement on time and space and how this affects the individual. In this series, she continuously works with documents and photographs of cities that are restructured through a personal vision and modern thoughtful concepts. The North Gallery space will present a group exhibition entitled "Beyond the Linear Expression."

This collective exhibit is organized around our represented artists already mentioned. The work presented produces a tension and conflict of a relationship through linear expressions that plays on the superficiality of the space that is understood as a place of projection. Some, like Gian Garofalo and Andres Ferrandis, reaffirm the search for color by renewing the chromatic per-

ception of the audience. Then there is Gregory Johnston, whose work is steeped in Color Field, through the process of automotive construction technology. The colors and lines evoke a Zen-like quality, handmade to resemble machine-made perfection. Then there is Erik Sommer, whose peeling and adding of materials on the finished surface traces our linear projection of a particular moment. As much as this group exhibit revolves around aspects of images that are vivid, reflective, seductive and the precariousness of the materials, the complicated tension is maintained in the collective nature of the feeling presented rather than the concept.

We opened TUB with a series of group exhibitions. For the year 2014, we will promote more solo exhibitions. One particular solo exhibition being scheduled is with the curator Roc Laseca and the philanthropist Mario Cader. Walterio Ira-heta, the artist, is from Salvador. Walterio's work is interesting to me because he plays with some part of our society, our lives and what appear to be threatening situations that affect us. ■

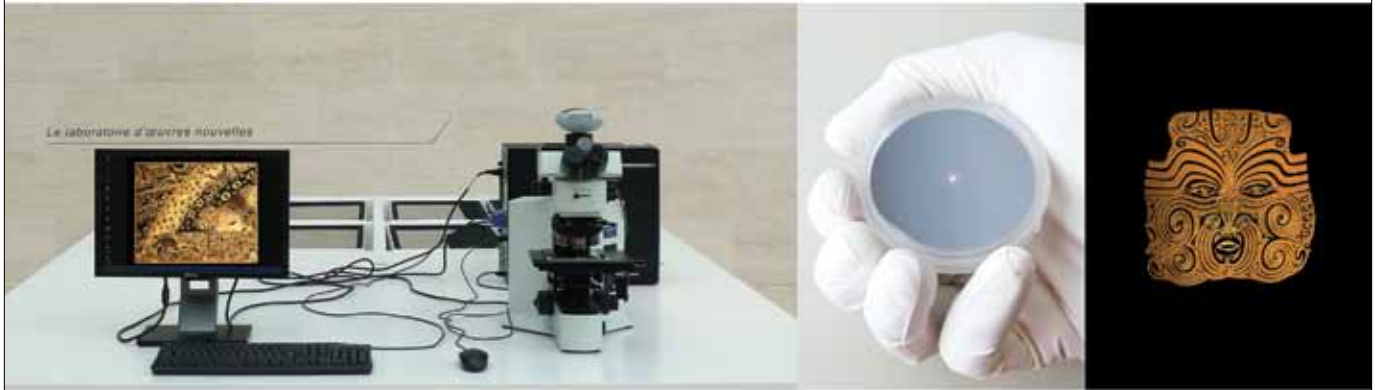
TUB Gallery is located at 171 NW 23 St., Wynwood Art District, Miami, Florida 33127 / Phone: 305 573 0610 / Tubgallery@Tubgallerymiami.com / www.Tubgallerymiami.com

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Armando Romero, *Los pecados escriben la historia*, 2013, oil on canvas, 70.8" x 84.6".

ARMANDO ROMERO ON TRANSCENDENTAL WIT

By Sasha Meret

There is a hidden little fact written in the secret “Artchemy Codex on How to Make Serious Art Fun,” buried somewhere under one of the Yacata pyramids of Tzitzuntzan. It mentions that Hermes was there on several occasions at the traditional Graffiti Residencies hosted by the local goggle-eyed god Tlaloc. Hermes known also as the Trickster, god of transitions and boundaries, traveler between the worlds, bored out of his wits by his classical upbringing, was planning one of his stunts on his fellow Olympians. His

Temporeal visas mandatory for any time traveling trip show a series of surprising outings with Tlaloc and a third party, an art teacher from Michoacan. They crashed an anniversary celebration of a certain Hyeronimus near 's-Hertogenbosch in The Netherlands. Also, noted was a disturbance at a Spanish Royal Court painting sitting in Madrid in the company of a certain Francisco. A police report of a break in at the Warner Bros. Studios in Los Angeles listed one black duck missing a shooting, and a summons



Armando Romero, *El bien es silencioso*, 2013, oil on canvas, 51" x 86.6".

from NYPD was issued for vandalism in Brooklyn, New York. A little out of the way the same three suspects were recorded by a Star Wars long-range scanner soliciting favors from a rather unsavory character named Vader or something at a facility on the planet Naboo. The transcripts of their visits, also mandatory in time traveling conjecture include some other unexpected names like Garfield, Pokemon, and Mighty Mouse, just to name a few. Getting a little more serious, their stop over at Gottingen is mentionable for an intensive class of Transcendental Phenomenology that might have disbanded the party. On each occasion they were seen carrying rolled canvases in spite of a strict "No Luggage" regulation. Currently, and we have no idea what that really means when one time travels The GTA (Global Time-traveling Agency) has them under investigation. The charge is interfering with their designated timeline. The naughty trio split after the German escapade and the GTA agents are working 24/7 to trace the culprits. The main lead was a series of similar graffiti freshly sprayed on the Moon Pyramid in Teotihuacan, in Plaka on the walls of Acropolis and in Miami on several canvases by a Mexican artist Armando Romero, currently exhibited at the Kavachnina Contemporary. The graffiti controversy continues to transcend time and one can always guess a trickster hidden behind this manifestation of eclecticism.

There is no real evidence of Armando Romero being the third party mentioned in the above transcripts. His layering technique may suggest an unusual ease of switching between time periods making him a suspect for GTA prosecution. On the other hand his rich cultural background could justify the fertile cultural

grounds revealed in his visual explorations. He is boldly questioning the long-term effects of radically different cultural juxtapositions on moral values. His imagery could stand as trophies of an archaeology of the moment where sin coexists with irony and his language is made universal through familiar quotations from the History of Art. His references come full circle from line drawings that could have easily been traced by a shaman in a pre-historical cave to explosive calligraphy of graffiti on the walls in a modern metropolis. However, there is a strange synchronicity between the methods described in the Artchemy Codex and the reductionist methods in Romero's neoelectic compositions where his visual quotations have the tendency to let his imagery float in pure wit. It is notable that his canvases could also be a serious lessons of how to make art fun thus opening the time-traveling agency to some degree of leniency. ■

"Armando Romero: The Sinners" is on view at Kavachnina Contemporary until January 8, 2014. 46 Northwest 36th Street, 33127 / Phone 305 448 2060 / gala@kavachnina.com www.kavachnina.com

Sasha Meret is a multimedia artist and illustrator based in New York. His work encompasses a wide range of techniques and styles. Meret has exhibited in Europe, Japan, China and the U.S. He collaborates as a weekly illustrator for such publications as The New York Times and International Herald Tribune; and has illustrated books for Simon and Schuster, Harper Collins, Henry Holt and other publishing houses.

A CONVERSATION WITH MILAGROS BELLO

In 2010, Venezuela-born art critic and curator Milagros Bello opened Curator's Voice Art Projects, a creative laboratory that has fueled the careers of many artists from both Florida and abroad and has helped encourage art collecting in the area. Three years later, we met her to talk about the achievements of this initiative and what she is planning for the coming months.

By Raisa Clavijo

Raisa Clavijo - In 2010, you opened the doors of Curator's Voice, which now has a larger gallery space in Miami's Wynwood Art District. What were your goals when creating this space? What have been the main challenges you faced to position your gallery?

Milagros Bello - In 2010—after having developed my curatorial career in Miami since 2000 and having prepared and presented multiple curated exhibitions, as chief curator of Hardcore Art Gallery in Wynwood, curator at the Jewish Museum/Miami, and heading NoBe's curatorial project presented during the Art Basel season in 2008, Merryl Lynch arteaméricas curated shows presented continuously from 2003 through 2007, and other projects presented in the Art Gallery of Miami Dade College/Kendall Campus, the Barrio Museum, all of them focusing on contemporary art—I decided to open Curator's Voice Art Projects (CVAP) in Wynwood, to foster contemporary art. Based not only on this fruitful experience, but based also on my theoretical studies at Sorbonne University in Paris, with a Ph.D. in sociology of art and a master's in art history, I created an art space for artists and for curators to present a different approach to exhibiting in Miami. CVAP's mission is to offer postmodern and modern art exhibitions to the public in curated shows, either by me or by any other invited curators. We combine cutting-edge artists with more classic proposals, creating an interesting balance for reflection and learning. At CVAP, all the exhibitions are curated and obey to a theoretical approach to art. This is a totally different initiative.

At the same time I have also worked as an art critic, professor of art at Florida International University and at Florida Atlantic University, and as a senior editor for the art magazine *Arte al Día*, in this last position deepening my knowledge of Latin American art. At present, I am full-time faculty at the Miami International University of Art & Design, teaching the future generations of artists different courses, such as Postmodernism, History of Photography, History of Western Art, for the undergraduate level; and Critical Theories in Art, World Cultures, on the graduate level.

The challenge to position CVAP has been linked to the development of Miami as a cultural city and growth of collectors and buyers who are open to new proposals and new voices in the visual arts. We all are pioneers in Miami, and we have to persevere in developing the artistic field in this city.

R.C. - Which artists are you working with? What exhibitions have you planned for Art Basel Miami Beach week?

M.B. - Curator's Voice has presented numerous art exhibitions since its founding in 2010. The solo shows of Atelier Morales, the artistic Cuban-French duo living in Paris, Miami photographer Lamia Khorshid, Miami artist Rosario Bond, Venezuelan artists Susy Iglicki and Magaly Barnola-Otaola, among others, have marked a solid ground for defining contemporary tendencies. Mid-career artists participating in curated groups shows, such as Nadia Benatar, Maria Cristina Carbonell, Mariana Montegudo and Néstor Arenas, along with strong and promising emerging voices such as Wuilfredo Soto, Duvi Silva-Ruz, María Loreto, Santiago Paulós, Beatriz Baumgartner and Efigenia Pérez, among others, have opened a space for reflection on the currents in art. We presented «Toys Art Us,» focusing on toy related art for our inauguration, and in photography, we have presented two key shows, "The Deceptive Eye" and "Venezuela-USA Contemporary Photography."

Since we moved to our new location at 299 25th St. at the corner of NW 3rd Ave., with more than 3000 square feet of space and with two monumental exhibitions spaces, the scope of our shows have greatly expanded. Each curated show now can include a much greater number of artists.

For the Art Basel season, CVAP will present "Digressions & Detours," a curated group show of strong and radical works of 22 artists, including Pepe Calderín, Susy Iglicki, Beatriz Sánchez, Jerónimo Villa, Jean Nestares, Anica Shpilberg, Olga Dueñas, Claudia Di Paolo, Daniel Adrian, Ana Abreu, Niko Rakusa, Ramón Espantaleón, Mariana Thome, Evelyn Walg, Mariano Costa Peuser and Pascal Lecocq, among others. Special emphasis on the magnificent urban installation is the work of Pepe Calderín, who presents sort of high "skyscrapers" made with discarded computer parts.

CVAP will also present the solo show "The Doorway Within" by artist Ana Martínez, who proposes an all-encompassing, environmental, multisensory installation, a cube of 15-by-15-by-10 feet in which the spectator submerges in a breathtaking experience of dazzling images and sounds. Both shows will run from Nov. 23, 2013, through Jan. 25, 2014.

R.C. - How can an artist be included in your exhibitions?

M.B. - To participate in an exhibition, artists have to submit their



Milagros Bello, Director of Curator's Voice Art Projects.
Photo: Mariano Costa-Peuser.

portfolio to be reviewed from a strict criteria on quality and innovation. Second step, if selected, would be an interview to physically review the works. If artists fulfill the criteria, there would be a possibility to be included in a curated upcoming show that conceptually relates to that specific work. Not all artists will be included or selected, and not all works will fulfill the criteria. Selection sometimes is a tough task for the curator. Curated shows produced in the gallery must be on the highest level, and they always are based on a curatorial concept.

R.C. - I am aware that you bring to artists services of art coaching to help them organize their creative process and improve their careers. Can you tell me how an artist can access this? What do these services consist of?

M.B. - As a curator, I have developed an art coaching program to consult, assess and help the artists with their work and goals. As life coaches help with life issues, the art coaching program helps the artists to evaluate, improve, reorient their art goals and their works; it assists in understanding their art perspectives, their possibilities in the field, etc. As well as to improve their portfolio, their art statements and all editorial materials artists need to be strong on.

R.C. - Do you welcome other curators from Florida or abroad to exhibit their projects at Curator's Voice's headquarters in Wynwood?

M.B. - Just recently I have invited Chinese curator Fu Xin, owner of Fu Xin Gallery in Shanghai, who presented her curatorial project and show titled "Transitive." Dr. Fu Xin also offered an outstanding lecture on Chinese contemporary art. This initiative is open to all curators to propose curatorial projects to us, enriching our Wynwood art community.

R.C. - Curator's Voice operates as a cultural institution that not only promotes the oeuvre of the artists you work with, but also consistently offers art history lecture programs that contribute to educating art enthusiasts and collectors. Tell me a bit about this initiative.

M.B. - One of my goals as a curator who holds an art space in Wynwood is to offer didactic events to the art community. On every Saturday of our shows, which usually run for five weeks, I always present a guided tour of the show, an art talk with the participating artists and lectures on art. I just recently presented *Picasso and Matisse, Van Gogh, Modern-Postmodern Art, Contemporary Photography*, and in preparation for Art Basel fair, I just presented *Art Basel Revisited*, which is my view and analysis of the fair as a curator.

R.C. - How has the Miami artistic scene changed in the last 15 years? How do you envision the future? Is there more activity during the year beyond Art Basel week?

M.B. - Miami currently is an explosive epicenter of art during Art Basel season and after the Art Basel season. The number of great galleries continue to grow in Wynwood, and the area is just marking its place in the art world nationwide. No doubt this is an epic artistic moment for our city. Curator's Voice gallery will present the upcoming solo shows by Nadia Benatar, Susy Iglicki and Rosario Bond, and various curatorial projects, such as "Performed" on performance art, and "Geometrics," a survey on contemporary abstract art. ■

Curator's Voice Art Projects is located at 299 NW 25th Street, Wynwood Art District. Miami, FL 33127 / Phone: +1 786 357 0568 / www.curatorsvoice.com / milabello@aol.com

RUSSIAN PAVILION MIAMI 2013

By Olga Doty



Artem Mirolevich, *Spaceman Temple*, 2013, watercolor and ink on paper. Images are courtesy of the Russian Pavilion Miami 2013.

Does the world need another art fair? How about the one with the word Russian in it? It is not the most fashionable word lately, especially in U.S. It seems that with later politics even the production of Evgeny Onegin at the Metropolitan Opera got its protesters. Need it or not, the Russian Pavilion is coming to Miami in December, the same week as Art Basel Miami, Pulse Fair, Art Asia, Art Miami and many other small and large art happenings take place. Russian Pavilion is a curated exhibition showcasing emerging, mid-career and established artists from Russia, Eastern Europe, the Caucasus and Baltic regions during leading international fairs of contemporary and modern art, as stated on the official website. Needless to say all of the artists are Russian speakers, but that is all that they have in common; the art is as diverse as the places of residence and the age of participants of the art pavilion.

Organizers Artem Mirolevich, Igor Molochevsky and a few other artists live in U.S. full time and are in their 30s, so is the Kandinsky prize winner Alexey Belyaev-Gintovt. Ernst Neizvestny, who was screamed at by Nikita Khrushchev for his “degenerative art” back in the Soviet Union, was born in 1925 and is a veteran of the World War II. The Miami show will include artists from Siberia, Saint Petersburg, Moscow and New York. Curated by Tatiana and Natalia Kolodzei (Kolodzei Art Foundation), Boris Belenky (Museum of Russian Art, New Jersey), Gala Kavachnina (director, Kavachnina Contemporary Gallery) the show is promising to be as diverse as the people behind it.

Since the Russian Pavilion started in NYC in the spring 2013 the constant driving force behind the organization and one of the exhibiting artists is Artem Mirolevich. I asked him few questions about the idea behind the show and the future plans.

Olga Doty – Artem, you are a professional artist, a School of Visual Arts NYC graduate, what motivated you to become an organizer for the Russian Pavilion?

Artem Mirolevich – I graduated SVA in 1999 and curated my first solo show in New York about eight months later. In 2005 I was honored to meet Alexander Glezer, who at that time was a director of Museum of Russian Art in Jersey City, New Jersey. By helping him out, curating art exhibits in the museum and in Europe, I learned by example and got inspired. By 2007 I rented a large gallery/studio space in Tribeca, NY. I was fortunate to host a lot of interesting art exhibits and happenings that included Russian, American and European artists. About a year later, I moved to SoHo, to the loft that for the previous 30 years was a studio and showroom for Edith Kramer, one of the founders of Art Therapy in America. The space was given to me based on artistic merit and my interest to promote the art of like-minded artists. It gave me great opportunity to meet new talented artists, many of whom were Russian or Eastern European. In 2011 my fellow artist Igor Molochevsky and I curated a first interactive show at the Museum of Russian Art. Throughout



Ernst Neizvestny, *Totem with a Snake*, 2012, old gold platina.

my artistic career I curated and participated in about a 100 solo and group art shows of all sorts. Those and many other experiences lead me to believe that I'm ready for a big project that can unify various organizations, museums, galleries and bring great artistic talents together.

O.D. – *What kind of future do you think Russian Pavilion has? Would it stay as an art fair or evolve in to something different?*

A.M. – After initial success during the Armory Art Week in March 2013 in New York City, the Russian Pavilion will keep growing, traveling and promoting its artists worldwide. We strive to encompass most of established and upcoming talents. Eventually we also hope to establish a museum of contemporary, post Soviet art from Russia, Eastern Europe, the Caucasus and Baltic regions in New York City.

O.D. – *I know that you went to Siberia this summer, LOM festival of visual art in the Ural Mountains. How is the young art scene there, who are the artists that will take part in Russian Pavilion Miami?*

A.M. – Yes, I traveled to Ekaterinburg to participate in LOM. It's a juried art competition organized by Ilya Poletaev, thanks to whom I had an opportunity to meet a lot of local artists. The art scene is very vibrant, there are many tal-

ented individuals and groups working in various styles and directions, including urban installations, street art and new media. There are a few interesting galleries there, Ural Vision Gallery blew my mind—great selection of artists many of whom we hope to showcase during upcoming Russian Pavilion exhibits in 2014. After Ekaterinburg I flew to Moscow where I also met with numerous curators and artists. I had, among others, a very interesting and productive meeting with Vitaly Pastyukov, the head of Experimental Programs Department at National Center for Contemporary Arts under the Ministry of Culture of Russian Federation. I also met with a vice-consul of the American Consulate who congratulated me and promised support on both sides of the Atlantic. There will be about 30 artists presented at Russian Pavilion in Miami. Some of them are participating for the first time, like Sergey Dozhd, a very interesting and unique artist from Moscow working in Psy-Abstraction; or Vasily Kaftanov, a well-known artist residing in New York. Some of the artists participated in our New York and San Francisco exhibits earlier this year, among them Ernst Neizvestny, Valery Yershov, Victoria Kovalenchikova, Sasha Meret, Kandinsky Prize nominee Blue Nose Group. You can find a full list of artists on our website at www.russianartpavilion.com

O.D. – *You are attracting some young and beautiful talent from Russian and the US, like model-turned-painter Sasha Pivovarova and the mysterious singer Ariana. Elaborate on their roles at the Russian Pavilion Miami 2013.*

A.M. – Sasha Pivovarova is an artist who turned model but remained an artist. She went to University of Moscow to study art history and later took courses at St. Petersburg New Academy of Fine Art. Sasha's artwork is personal, unique and has a very Russian feel to it. She's also literally married to art, her husband Igor Vishnyakov is an excellent artist who's been with the pavilion since its very creation. Singer Ariana is a highly established performer in Russia (she's a six-time Russian Grammy Award winner), who recently moved to New York to open her new restaurant, Ariana Soho. Being an artist herself, Ariana is passionate about supporting other artists and what they do, so she is excited to be a part of this event. She will be performing at our special VIP party in Miami on December 6. ■

Russian Pavilion Miami 2013 is located at Kavachnina Contemporary, 46 NW 36th Street, Miami, FL 33127. December 3 - 8, 2013.

Hours: December 3: VIP and Press Preview: 2:00 – 9 pm

December 4 – 8: 12:00 – 9:00 pm

December 6: Friday Night After Hours Event: 10:00 pm – 2:00 am. Special performance by Russian singer Ariana.

For more information visit, www.russianartpavilion.com / russianpavilion2013@gmail.com

Olga Doty is the art director of the Museum of Russian Art (MoRA), in New Jersey.

ARGENTINE ABSTRACTION

Arch Gallery at Context Art Miami

By Brian Bixler

The explosive color of Argentine abstractionist Juan Melé and contemporary Argentine painter Pablo Contrisciani will be tempered by more monochromatic works by Melé confidante Emma Alvarez Piñeiro and Marta Estrems, another female artist who has looked to Melé's legacy to develop her singular style of Lyrical Abstraction, when Arch Gallery presents works by the quartet of Latino painters at Context Art Miami from Dec. 3 to 8, 2013.

Melé, who died last year, was an important artist who changed the aesthetic discourse in Buenos Aires as a leading figure in Argentine Abstraction, a member of the Arte Concreto movement and a founding member of GRAV (from the French *Group de Recherche d'Art Visual*—Group of Visual Arts Research) in the 1960s. His contribution to Arte Concreto, with its inherent rupture from traditional art and politics, resulted in a radical shift that permeates Argentine art today.

And while this exhibit serves as an homage to him, it also presents his works side-by-side with Argentine artists who represent three generations of his influence, including his close friend Piñeiro. A respected abstract artist in her own right, she was a lifelong friend of Melé's and often exhibited with him. Notable as one of the first Latina artists to win a fellowship from the National Endowment for the Arts (along with Ana Mendieta), Piñeiro is especially recognized for her contribution to New York's Latino art movement in the 1980s. Piñeiro is the only woman from Melé and Julio Le Parc's generation to have developed a distinguished international career as an abstract artist. For 30 years, Piñeiro lived and worked in New York, where she exhibited regularly and continued her postgraduate studies with luminaries Tony Smith, Krishna Reddy, SW Hayter and Bob Blackburn. Piñeiro maintains her distinctive signature of layered *Pampas* in the background, if not the foreground of her prolific work; her series of *White Pampas* have *gofrado*-inspired textures reminiscent of those used by Melé in his work on paper. Melé often referred to Piñeiro's *Pampas* as "studies in soft geometry."

At the same time Piñeiro was emerging as an artist, Arch Gallery was doing its part to shepherd Latino artistic expression in New York, and it is the venue's close ties with Melé and Piñeiro that make the Context Art Miami exhibition possible. From a historical perspective and her unique, firsthand experiences with Argentine artists, director and curator Daniela Montana has chosen painters from subsequent generations to show the influence of Melé on their work. Since opening Arch Gallery in Miami's Shenandoah neighborhood, Montana continues to nurture emerging artists, cultivate appreciation for established Latin American masters, and develop new markets for the arts through public-private initiatives.

Montana has selected work by Estrems to complement the work of Piñeiro while clearly drawing from Melé's well of inspiration. Having lived a life of self-imposed exile, not unlike Melé's selective

exile in New York, she followed his generation, settling in Miami, where solitude led to the development of her original voice.

"Her gestural movements are all about the exploration of form and the minimalization of color—it is clear that the legacy of Melé's visual apertures and the societal questions raised by his contemporaries are present in her work," Montana said.

Completing the cohesive group is Contrisciani, a member of the third generation to emerge since the birth of Geometric Abstraction in the 1940s that Melé helped define. His irregular, heavily textured lines contrast with the typically polished surfaces and perfect lines of Melé, but are no less energetic in color and form. Gallery patrons will remember the artist for his recent paintings of circles and rhomboids, as well as a Mondrian-inspired installation at Arch that paid homage to geometry and the golden ratio. In Contrisciani's interpretation of Geometric Abstraction, one can also see the freedom and gestural influence of his professor Luis Felipe Noé.

"The oeuvres of these four Argentines work well together not only conceptually but aesthetically," Montana said. "The work to be presented by the females, Piñeiro and Estrems, will be more monochromatic, including white-on-white and gray-on-white pieces, while the men, Melé and Contrisciani, will present bold colors within clear geometric forms, creating a harmonic aesthetic balance."

It's hard to imagine any other gallery being able to mount an exhibition with as much context and breadth of Melé's work than Arch Gallery, which had the privilege of working with the master from the 1970s until his death in 2012. While Melé lived in New York, Arch Gallery presented his only individual exhibitions, and when the gallery reopened in Miami, Melé gave it exclusivity in Florida and held the last exhibit of his lifetime there. It is because of this unique relationship that Arch Gallery holds one of the largest collections of his work in the United States.

Meanwhile, the gallery, known for multi-disciplinary activities, literary presentations, performances, round-table discussions and monthly visual art exhibitions when it was in New York, continues to be an art hub for contemporary painters, sculptors, printmakers and performance artists. The gallery presents Art Forums facilitated by leading cultural figures and organizes traveling exhibitions to cultural institutions to promote a deeper conceptual understanding of its artists' cultural contributions. ■

"Argentine Abstraction: Emma Alvarez Piñeiro, Pablo Contrisciani, Marta Estrems and Juan Melé," curated by Daniela Montana, will be presented by Arch Gallery in Booth E24 at Context Art Miami Dec. 3-8 in Midtown. Phone: 305-644-7500 / www.ArchGallery.us.

Brian Bixler is a writer and editor based in West Palm Beach.

CONTEXT

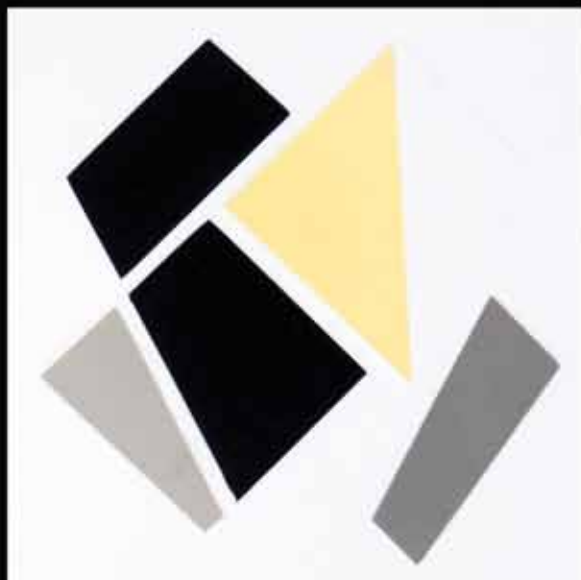
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FUSION MIA FAIR



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After glitzy, glamorous Art Basel descended upon Miami Beach in 2002, art from the African, Caribbean and Latin Diasporas was treated like the proverbial red-headed stepchild. Which is to say it was regarded as quaint exotica that was merely tolerated, as opposed to being embraced wholeheartedly and promoted vigorously.

That paradigm has shifted appreciably over the last three years, coinciding with the fact that Art Basel now has a robust presence in Miami, along with Miami Beach. Last year four significant art exhibitions with African, Caribbean and Latin flavor played out east and west of Biscayne Bay during Art Basel. Seven significant exhibitions have been planned for Art Basel 2013, led by Fusion MIA Fair & Grey Goose Vodka Present "Fly Beyond."

A five-day celebration of visual arts, fashion and food that's to cast a spotlight on pieces by members of the African, Caribbean and Latin art communities, Fusion MIA Fair is the brainchild of former Miami city commissioner Michelle Spence-Jones. The art fair gets under way Tuesday, Dec. 3, 2013, inside a 5,000 square-foot pop-up gallery at NW 2nd Avenue and NW 22nd Street, in Wynwood. Trendsetters from the art world, VIPs and media will be exposed to the works of local Miami artists, as well as widely-acclaimed masters, during an invitation-only dinner starting at 7 p.m.

Moving forward, Fusion MIA Fair & Grey Goose Vodka Present "Fly Beyond" is open to the public from Dec. 4 through Dec. 7, and will serve up music performances, as well as libations in a Fly Beyond Lounge.

On Wednesday, Dec. 4, from 7 p.m. until 10 p.m., the focus shifts to artists who prefer using sewing machines to palettes. Their works will be displayed during a fashion show highlighting both acclaimed and fledging fashion designers, who are part of the profusion of artistic talent cascading out of the African, Caribbean and Latin Diasporas in Miami.

In terms of visual arts, Fusion MIA Fair is being curated by Los Angeles arts group Artist Muse and by Wynwood's N'namdi Contemporary gallery.

An eclectic slate of artists will have their pieces displayed at Fusion MIA Fair, including Miles Regis, Toni Scott, Nicole James, Hugo McCloud and Ed Clark. In addition, local artists Edouard Duval Carrie and Jude Papaloko Thegenus will have a seat at the Fusion MIA Fair table.

"Most people, including those in the art industry, have no clue how many gifted minority artists call Miami home," Spence-Jones marvels. "At the end of the day, Fusion MIA is all about raising their profiles in the art world and enhancing their opportunities to market their work."

One of the biggest hurdles up-and-coming visual artists surmount is getting art galleries to promote their creations. With that in mind, Fusion MIA Fair has established alliances with six like-minded partner galleries that will be featuring Art Basel works with African, Caribbean and Latin links.

Three of the partners – N'namdi Contemporary, the Purvis Young Art Museum and the Jakmel Art Gallery – are in Wynwood, while Multitudes and Global Caribbean V are in Little Haiti.



Bayunga Kialeuka

Information about these six entities, to include maps detailing their locations, the Art Basel 2013 events they're hosting and the artists being featured, can be found at Fusion MIA's website, www.fusionmia.com, or at the Fusion MIA Fair pop-up gallery.

"Miami is an interesting setting for emerging artists, in that they're not as pressured as they would be in someplace like New York or London," observes Jorge Luis Gutierrez, with Global Caribbean V. "I think that's why many (emerging artists) come here to develop their work."

Initiatives such as the Fusion MIA Fair & Grey Goose Vodka Present "Fly Beyond" are playing an invaluable role in terms of accelerating the maturation of Miami's art scene, Gutierrez adds.

While some marvel at the growing prominence of artists with African, Caribbean and Latin roots, the reason for the uptick isn't mysterious to Jumaane N'namdi, owner of N'namdi Contemporary in the Wynwood Art District.

"We started investing in ourselves," N'namdi says matter-of-factly. "We're starting to do things for ourselves. I came here from Chicago and opened a gallery, and I think Fusion MIA has become another outlet to display our art. "They're doing a great job at giving people from Miami and out-of-town visitors a great venue to see some of the artwork from the Diaspora."

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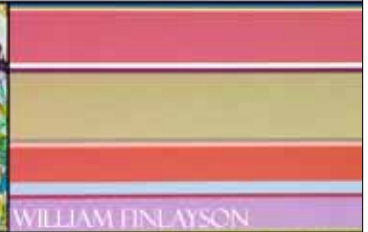
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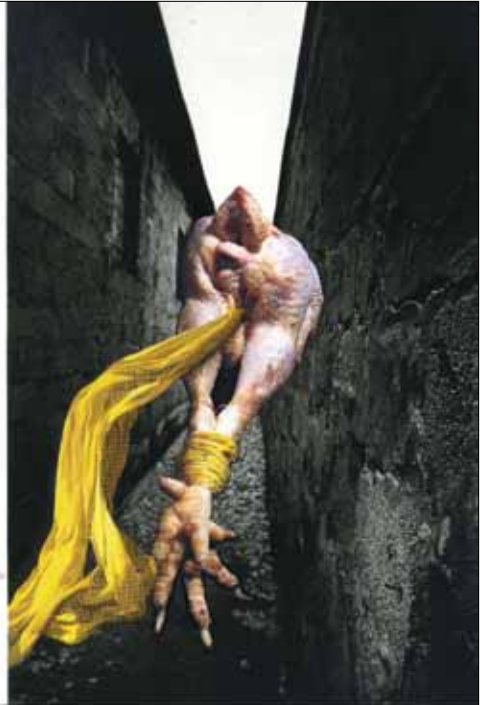
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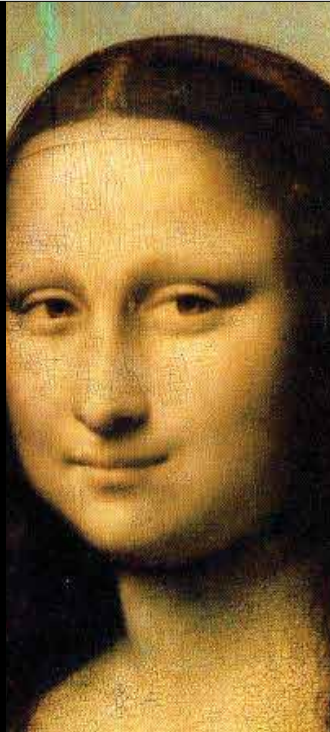
FACTORY

New Art Every Month

Free Admission

Tues. - Sat., 11am - 6pm

29 S Orange Ave.
Orlando, FL 32801
407.648.7060
cityartsfactory.com



United Arts
OF CENTRAL FLORIDA



Over 500 Dealers

Dec 6, 7 & 8 Jan 3, 4 & 5
February Spectacular 7, 8 & 9

General Admission

Friday Noon - 5:00 \$8
Saturday 9:00 - 5:00 \$8
Sunday 10:00 - 4:30 \$8

South Florida Fairgrounds

9067 Southern Blvd
WPB, FL 33411

*Friday Early Buyers 9:00 - Noon \$25

www.WPBAF.com or 941-697-7475



Over 300 Dealers

January 24, 25 & 26 2014

General Admission

Friday Noon - 5:00 \$10
Saturday 9:00 - 5:00 \$10
Sunday 10:00 - 4:30 \$10

Miami-Dade Fairgrounds

10901 SW 24th St.
Miami 33165

*Friday Early Buyers 9:00 - Noon \$25

www.MiamiAE.com or 813-689-5716



Goddesses - Diosas

Group Exhibition



Sacasa Fine Arts Invites you to join us Saturday, December 21, 2013 during the Bird Road Gallery Walk Holiday Edition.

A special group exhibition celebrating Goddesses throughout history. The exhibition will feature Contemporary Women Artist's personal interpretation reflecting the magical powers and influences of Goddesses in today's world.

The exhibition will feature original paintings, ceramics, photography, sculpture and jewelry from some of Miami's most elite women artists.

" Art is a reflection of society. If the artistic landscape neglects women, what does that say about society as a whole? "

Opening Night | Dec. 21, 2013 7 - 10 pm
Show will run through Jan. 21, 2014
Gallery | 4812 S.W. 72nd Ave. Miami, FL 33155
Gallery Hours: Tue-Fri 11:00 am to 5:00 pm
Sat 11:00 am to 4:00 pm
305. 661.1840 | 305. 332.1905
www.sacasa.com



Bird Road Art District @ 72nd Ave.

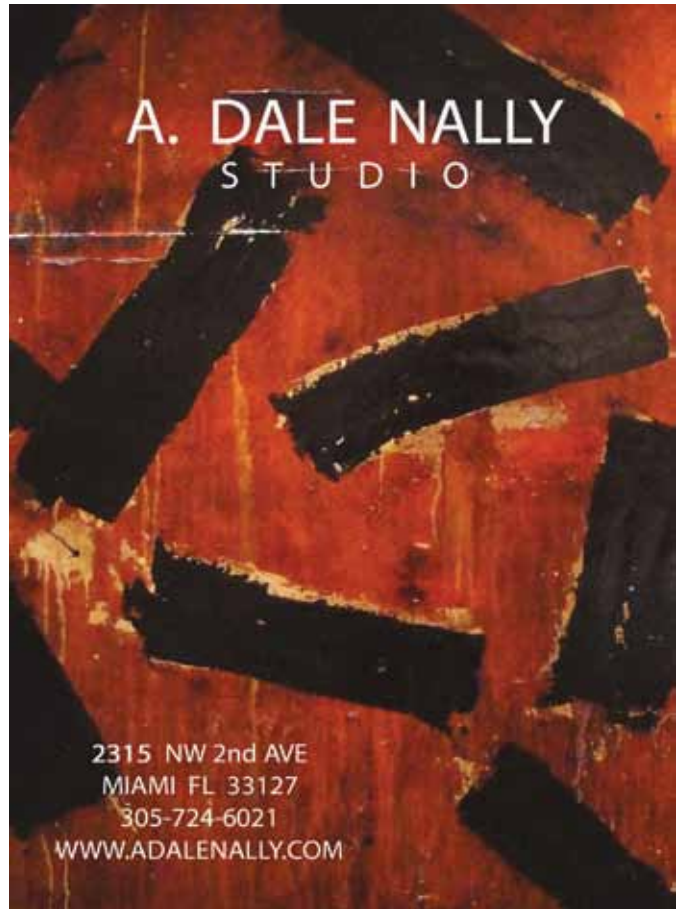


Ideologic structure 96 x 66.5 inches

NA

NESTOR ARENAS STUDIO

4229 SW 75 ave Suite D Miami FL 33155
 786.486.6959 arenasnestor.na@gmail.com
Bird Road Art District
<https://www.facebook.com/NestorArenasArt>



2315 NW 2nd AVE
 MIAMI FL 33127
 305-724-6021
WWW.ADALENALLY.COM

THE ART PLACE

W Y N W O O D
 s a r a r o i t m a n



P H O T O G R A P H Y

Exhibition Dates: December 2 - 15 open 8AM - 9PM / Basel Week: December 5 - 8 special hours 8 AM - 11PM
 2722 nw 2nd avenue miami, florida 33127 / www.theartplacewynwood.com / theartplacewynwood@gmail.com / 786.536.7351 / www.sararoitman.com



Stolen Kisses + Gold, 2013. Detail.

LOPEZ RAMOS

www.lopezramos.info

786-506-3972



VICENTE DOPICO-LERNER

www.dopicolerner.com

305 298 1581

DANILO GONZALEZ



THE ART PLACE

W Y N W O O D

ART BASEL WEEK: DEC 1-15 2013

2722 NW 2nd Avenue Miami, Florida 33127

www.theartplacewynwood.com

theartplacewynwood@gmail.com

durga Garcia
conceptual portraits
Booth D109
Bedford Art Fair

durgaGarcia.com

ENA MARRERO

Art Center South Florida
800 Lincoln Rd, Studio #101
Miami Beach, FL 33139
enamarrero@gmail.com
305 302 4265

LI From the Big Bang Series, 2009

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www.veronennis.com

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www.artpulsemagazine.com

a salute to IBAEM 2013



Elisha Ben Yitzhak
www.elishasart.com



Teresa Neal
www.teresaneal.com



Shawn Man Roland
www.shawnman.com

courtesy of Maria Napoles

www.marianapoles.com

MUSEUMS

AVON PARK

South Florida State College Museum of Florida Art & Culture

600 West College Drive
Avon Park, FL 33825
863 784 7240
www.mofac.org

Wildflower Wayside Shrine Trail Florida Masters Collection
Ongoing

Images of Florida: Lee Dunkel Florida Wildlife Corridor Expedition
Through January 4, 2014
Crackers, Houses and Horses
Jan. 8 – March 1, 2014

BOCA RATON

Boca Museum of Art

501 Plaza Real
Boca Raton, FL 33432
561 392 2500
www.bocamuseum.org

Wall of Picasso
Grooms Room
Ongoing

Caught on Film: Photography from the Collection

Through January 5, 2014

Southwestern Allure: The Art of the Santa Fe Art Colony

Nancy Davidson: Let'er Buck

Dulce Pinzón: The Real Story of the Superheroes

Through December 29, 2013

James Rosenquist's "High Technology and Mysticism: A Meeting Point"

Through April 6, 2014

Pop Culture: Selections from the Frederick R. Weisman Art Foundation

Jan. 12 – April 23, 2014

Fascination: The Love Affair Between French and Japanese Printmaking

Jan. 11 – April 13, 2014

Futurism: Concepts and Imaginings

Jan. 12 – March 30, 2014

Schmidt Center Gallery & Ritter Art Gallery

Florida Atlantic University

777 Glades Road

Boca Raton, FL 33431

561 297 2661

www.fau.edu/galleries

southXeast: Contemporary Southeastern Art
Through April 2014

Deadly Medicine: Creating the Master Race

December 12, 2013 – February 15, 2014

CORAL GABLES

Coral Gables Museum

285 Aragon Avenue
Coral Gables, FL 33134
305 603 8067

www.coralgablesmuseum.org

Concrete Paradise: The Miami Marine Stadium

Through January 5, 2014

Hilario F. Candela: The Culture of Architecture
December 6, 2013 – February 2, 2014

Lowe Art Museum

1301 Stanford Drive
Coral Gables, FL 33124
305 284 3535

www.lowemuseum.org

Terrestrial Paradises

Through February 9, 2014

Beauty Beyond Nature: The Glass Art of Paul Stankard

?#@\$%! the Mainstream: The Art of DIY Self Expression, Zines from Special Collections, University of Miami Libraries*

Through Jan. 5, 2014

Pueblo to Pueblo: The Legacy of Southwest Indian Pottery

Jan. 24 – March 23, 2014

CORAL SPRINGS

Coral Springs Museum of Art

2855 Coral Springs Drive
Coral Springs, FL 33065
954 340 5000

www.csmart.org

Coral Springs Artist Guild 40th Anniversary Exhibition - mixed media.

Trough Dec. 28, 2013

André Desjardins

Snowflake Effect

Through March 15, 2014

DAYTONA BEACH

Museum of Arts and Sciences

352 S. Nova Road
Daytona Beach, FL 32114

386 255 0285

www.moas.org

Napoleon: Empire and Heritage

Through February 2014

Great Impressions: The Intaglio Process

Through February 2014

Southeast Museum of Photography

1200 W. International Speedway Blvd., Building 1200

Daytona Beach, FL 32114

386 506 4475

www.smonline.org

Magdalena Solé: The Mississippi Delta

Anthony Suau: AMERICA, the last best country

Through December 15, 2013

Violet Isle. Alex Webb and Rebecca Norris Webb

My Dakota. Rebecca Norris Webb

Lyonia, A Florida Upland. Lee Dunkel

Through February 2, 2014

DELAND

Museum of Florida Art

600 North Woodland Boulevard
DeLand, FL 32720

386 734 4371

www.museumoffloridaart.org

Small Masterworks: Butler Institute of American Art Collection

Forging an Identity: Contemporary Latin American Art

Through January 5, 2014

DELRAY BEACH

Cornell Museum of Art and American Culture

51 N. Swinton Ave.

Delray Beach, FL 33444

561 243 7922

www.delraycenterforthearts.org

Flying High: The Story of Kites

ELVIS: Grace & Grit

FLASHBACK: A Retro Look at the '60s & '70s

Through February 2, 2014

Morikami Museum & Japanese Gardens

4000 Morikami Park Road

Delray Beach, FL 33446

561 495 0233

www.morikami.org

Contemporary Kōgei Styles in Japan

Breaking Boundaries: Contemporary Street Fashion in Japan

Through February 23, 2014

DORAL

Museum of the Americas

2500 NW 79th Avenue, Suite #104

Doral, FL 33122

305 599 8089

www.museumamericas.org

The South in the South

December 3-13, 2013

DUNEDIN

Dunedin Fine Art Center

1143 Michigan Boulevard

Dunedin, FL 34698

727 298 3322

www.dfac.org

Spirited: Religious folk art from the private collection of Dr. Robert and Chitrane Drapkin

Through Dec. 21, 2013

Miniature Art Society of Florida

Jan. 19 – Feb. 9, 2014

EUSTIS

Lake Eustis Museum of Art

1 West Orange Avenue

Eustis, FL 32726

352 483 2900

www.lakeeustismuseumofart.org

FLWAA Exhibition

Dec. 6, 2013 – Jan. 12, 2014

Dean Warren

Jan. 24 – March 2, 2014

FORT LAUDERDALE

Museum of Art | Fort Lauderdale

1 East Las Olas Boulevard

Fort Lauderdale, FL 33301

954 525 5500

www.moafll.org

Highlights from the William J. Glackens Collection
 Through February 2015
Spirit of CoBRA: Anew exhibition incorporating works from the Cobra Museum of Modern Art in the Netherlands
 Through May 18, 2014
Roman Vishniac Rediscovered
 Through January 4, 2014
Bob Adelman: Photographs of the Civil Rights Movement
 Jan. 18 – May 4, 2014

FORT MYERS

The Art Gallery at Florida Gulf Coast University
 10501 FGCU Blvd S
 Fort Myers, FL 33965
 239 590 7199
 www.artgallery.fgcu.edu

GAINESVILLE

Harn Museum of Art
 SW 34th Street and Hull Road
 Gainesville, FL 32611
 352 392 9826
 www.harn.ufl.edu
String of Pearls: Traditional Indian Painting
 Through January 5, 2014
Cosmopolitan: Envisioning Global Communities
 Through July 20, 2014
Kongo across the Waters
 Through March 23, 2014
Private Dramas, Public Dreams: The Street Photographs of Helen Levitt & Friends
 Dec. 10, 2013 - June 8, 2014

University Gallery / University of Florida
 400 SW 13th Street / Fine Arts Building B
 Gainesville, FL 32611
 352 273 3000
 www.arts.ufl.edu/galleries
Garden of the Hearth' Desire
 Dec. 3, 2013 – Feb. 7, 2014
HOT Clay
 Jan. 8 – 31, 2014

HOLLYWOOD

Art and Culture Center of Hollywood
 1650 Harrison St.
 Hollywood, FL 33020
 954 921 3274
 www.artandculturecenter.org
Francie Bishop Good: Not on Allen Street
Charles LaBelle
Melissa Fredendall
Sara Michelle Rupert
Samantha Brooks
 Through Jan. 12, 2014
Abracadabra
 Jan. 5 – March 14, 2014
Virginia Fifield
Johnny Laderer
Kristen Thiele

Aline Crumb
 Jan. 24 – March 16, 2014

JACKSONVILLE

Museum of Contemporary Art (MOCA)
 333 North Laura Street
 Jacksonville, FL 32202
 904 366 6911
 www.mocajacksonville.org
Abstraction Over time: The Paintings of Michael Goldberg
 Through January 5, 2014
Project Atrium: Ingrid Calame
 Through March 9, 2014
Mythos: from Concept to Creation
 Through Jan. 19, 2014

The Cummer Museum of Art and Gardens
 829 Riverside Avenue
 Jacksonville, FL 32204
 904 356 6857
 www.cummer.org
The Art of Empathy: The Cummer Mother of Sorrows in Context
 Through Feb. 16, 2014
The Prints of William Walmsley
 Through July 8, 2014
One Family: Photographs by Vardi Kahana
 Jan. 25 – April 27, 2014
Our Shared Past
 Dec. 17, 2013 – May 25, 2014

KEY WEST

Key West Museum of Art & History
 281 Front Street
 Key West, FL 33040
 305 295 6616
 www.kwahs.com
Flagger's Speedway to Sunshine
Life of the Keepers
Ghost of East Martello
 Ongoing
Tennessee Williams: The Playwright and the Painter
 Dec. 2013 – April 2014

LAKELAND

Polk Museum of Art
 800 East Palmetto Street
 Lakeland, FL 33801
 863 688 5423
 www.polkmuseumofart.org
Inventing Narratives
 Through Feb. 8, 2014

LONGBOAT KEY

Longboat Key Center for the Arts
 6860 Longboat Drive S.
 Longboat Key, FL 34228
 941 383 2345
 www.ringling.edu/index.php?id=877&ext=

MELBOURNE

The Foosaner Art Museum
 1463 Highland Avenue

Melbourne, FL 32935
 321 674 8916
 www.foosanerartmuseum.org
Theodore Waddell: Far West
The Horse: Paintings by Frits Van Eeden
 Through January 19, 2014
Inciteful Clay
 Jan. 25 - March 16, 2014

MIAMI

Pérez Art Museum Miami
 101 West Flagler Street
 Miami, FL 33130
 305 375 3000
 www.pamm.org
AMERICANA
 Dec. 4, 2013 – May 2015
Ai Weiwei: According to What?
 Dec. 4, 2013 – March 16, 2014
Image Search
 Dec. 4, 2013 – July 27, 2014
A Human Document: Selections from the Sackner Archive of Concrete and Visual Poetry
 Dec. 4, 2013 – May 25, 2014
Amelia Peláez: The Craft of Modernity
 Dec. 4, 2013 – Feb. 23, 2014
Project Gallery: Yael Bartana
 Dec. 4, 2013 – April 20, 2014
Project Gallery: Hew Locke
 Dec. 4, 2013 – May 25, 2014
Project Gallery: Monika Sosnowska
 Dec. 4, 2013 – Sept. 28, 2014
Project Gallery: Bouchra Khalili
 Dec. 4, 2013 – Feb. 23, 2014

Rubell Family Collection
 95 NW 29th Street
 Miami, FL 33127
 305 573 6090
 www.rfc.museum
28 Chinese
 Dec. 4, 2013 – Aug. 1, 2014

The Margulies Collection at the Warehouse
 591 NW 27th Street
 Miami, FL 33127
 305 576 1051
 www.margulieswarehouse.com
Song Dong. The Wisdom of the Poor: A Communal Courtyard
Arte Povera: Calzolari, Kounellis, Pistoletto Anselm Kiefer
New Painting: Anna Betbeze, Aaron Brown, Jessica Hutchins, Astrid Svangren, Tam Van Tran, Marianne Vitale
New Photography: Olafur Eliasson, Jan Hoek, Nina Katchadourian, Domenico Mangano, Zwelethu Mthethwa, Doug Rickard, Hank Willis Thomas
New Sculpture: Ai Weiwei, Nathalie Djurberg, Masao Gozu, Kenny Scharf, Paolo Ventura
New Video: Kota Ezawa, Amar Kanwar

MUSEUMS

The Patricia & Phillip Frost Art Museum

Florida International University
10975 SW 17th Street
Miami, FL 33199
305 348 2890
www.thefrost.fiu.edu
Things That Cannot Be Seen Any Other Way: The Art of Manuel Mendive
Through Jan. 26, 2014
Humberto Castro: Tracing Antilles
Through Feb. 2, 2014

Vizcaya Museum and Gardens

3251 South Miami Avenue
Miami, FL 33129
305 250 9133
www.vizcayamuseum.org
The Academic and the Avant Garde Exhibit
Through March 31, 2014

MIAMI BEACH

Bass Museum of Art

2100 Collins Ave.
Miami Beach, FL 33139
305 673 7530
www.bassmuseum.org
Time
Through Feb. 23, 2014
Piotr Uklański: ESL
Dec. 5, 2013 - March 16, 2014

The Wolfsonian

1001 Washington Avenue
Miami Beach, FL 33139
305 531 1001
www.wolfsonian.org
From Italy to the Americas: Italo Balbo's 1930 and 1933 Seaplane Squadrons
Jan. 31 2014
The Birth of Rome
Rendering War: The Murals of A. G. Santagata
Bust a Doctor
Through May 18 2014

MOUNT DORA

Mount Dora Center for the Arts

138 East 5th Avenue
Mount Dora, FL 32757
352 383 0880
www.mountdoracenterforthearts.org
Big Bad Wax
Jan 10, May 2, 2014

NAPLES

Artis-Naples. The Baker Museum

5833 Pelican Bay Boulevard
Naples, FL 34108
239 597 1900
www.artisnaples.org
Connected and Disconnected: The Sculpture of Hanneke Beaumont
Through Feb. 16, 2014
An Ear for Music, an Eye for Art: The Ahmet Ertegun Collection
Through Dec. 19, 2013

Papiers à la Mode: The Exquisite Art of Isabelle de Borchgrave
Through Jan. 12, 2014
Duchamp Family of Artists
Jan. 4 - April 6, 2014
Rediscovering Egypt
Jan. 25 - May 18, 2014

The von Liebig Art Center

585 Park St.
Naples, FL 34102
239 262 6517
www.naplesart.org
Joan Brechin Sonnenberg - The Middle Point
Through Jan. 18, 2014
Breaking Through with Color: Artists Reveal the Power of Color
Through Jan. 11, 2014
Tropical Textiles
Through Feb. 10, 2014

NORTH MIAMI

Museum of Contemporary Art, North Miami

770 NE 125th Street
North Miami, FL 33161
305 893 6211
www.mocanomi.org
Tracey Emin: Angel Without You
Dec. 4 - March 9, 2014

OCALA

Appleton Museum of Art

4333 E Silver Springs Boulevard
Ocala, FL 34470
352 291 4455
www.appletonmuseum.org
New World Treasures: Artifacts from Hernando de Soto's Florida Expedition
Through Dec. 31, 2013
Age of Revolution
Through Jan. 19, 2014
A Celebration of Japan
Jan. 17 - April 13, 2014

ORLANDO

Orlando Museum of Art (OMA)

2416 North Mills Avenue
Orlando, FL 32803
407 896 4231
www.omart.org
Trevor Bell/Across the Gulfstream: Paintings from Florida and Cornwall
Through Jan. 5, 2014
Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe from the Speed Art Museum, Louisville, Kentucky
Jan. 25 - May 25, 2014

The Mennello Museum of American Art

900 East Princeton Street
Orlando, FL 32803
407 246 4278
www.mennellomuseum.com
Southern Folk Masters
Eugene Savage: The Seminole Paintings

Earl Cunningham's Everglades
Through Jan. 5, 2014

PALM BEACH

Palm Beach Photographic Centre

415 Clematis Street
West Palm Beach, FL 33401
561 253 2600
www.workshop.org
Memories from Friends of Palm Beach Photographic Centre
Through Jan. 4, 2014

The Henry Morrison Flagler Museum

One Whitehall Way
Palm Beach, FL 33480
561 655 2833
www.flaglermuseum.us
Man of the Century: The Incomparable Legacy of Henry Morrison Flagler
Through Jan. 5, 2014
Stories in Sterling: Four Centuries of Silver in New York
Jan. 28 - April 20, 2014

PENSACOLA

Anna Lamar Switzer Center for Visual Arts

Pensacola State College
1000 College Blvd
Pensacola, FL 32504
850 484 2563
www.pensacolastate.edu/visarts
Pensacola State Visual Arts Faculty: This annual exhibition highlights the current work of the College's professional art faculty
Through Dec. 14, 2013
Karen Glaser - Switzer Distinguished Artist
The Mark of Water: Florida's Springs and Swamps
Jan. 22 - March 5, 2014

Pensacola Museum of Art

407 South Jefferson Street
Pensacola, FL 32502
850 432 6247
www.pensacolamuseumofart.org
The Design of War: World War I and World War II Posters and Flags (Selected Works from the Rowe Collection)
Through Jan. 3, 2014

PONTE VEDRA BEACH

The Cultural Center at Ponte Vedra Beach

50 Executive Way
Ponte Vedra Beach, FL 32082
904 280 0614
www.ccpvb.org
Small Objects Exhibition
Dec. 5 - 27, 2013

SARASOTA

The John and Mable Ringling Museum of Art

5401 Bay Shore Road
Sarasota, FL 34243
941 359 5700

www.ringling.org
Picturing Ceylon
Icons of Style
 Through Jan. 5, 2014
Wild West
 Through Feb. 4, 2014

Optical Impulses
Unfamiliar Realities
 Through March 9, 2014
The Philip and Nancy Kotler Glass Collection
 Through June 29, 2014
R. Luke Dubois: Now
 Jan. 31 – May 4, 2014

ST. PETERSBURG

Museum of Fine Arts

255 Beach Dr. N.E.
 St. Petersburg, FL 33701
 727 896 2667
 www.fine-arts.org
Mixing Metaphors: The Aesthetic, the Social and the Political in African American Art, Works from the Bank of America Collection
 Through Jan. 5, 2014
New Mexico and the Arts of Enchantment
 Jan. 18 - May 11, 2014

The Dali Museum

One Dali Blvd
 St. Petersburg, FL 33701
 727 823 3767
 www.thedali.org
Dalí in Color: Selected Works on Paper from the Permanent Collection
 Ongoing

TAMPA

Florida Museum of Photographic Arts (FMoPA)

400 N. Ashley Drive, Cube 200
 Tampa, FL 33602
 813 221 2222
 www.fmopa.org
Gangsters, Cigars, and Pirates: A Photographic History of Tampa 1879-1955
 Through Feb. 23, 2014

Tampa Museum of Art

120 W. Gasparilla Plaza
 Tampa, FL 33602
 813 274 8130
 www.tampamuseum.org
Arp, Calder, and Miró: Modern Masters from the Albright-Knox Art Gallery
Fragile Waters: black-and-white photographs by three iconic photographers and environmentalists: Ansel Adams, Ernest H. Brooks II, and Dorothy Kerper Monnelly
Sea of Tranquillity
 Through Jan. 19, 2014

University of South Florida (USF)

Contemporary Art Museum
 4202 E. Fowler Ave. CAM 101
 Tampa, FL 33620

813 974 2301
 www.usfcam.usf.edu
SubRosa: The Language of Resistance
 Through Dec. 7, 2013
Social Engagement
 Jan. 17 – March 8, 2014

TARPON SPRINGS

Leepa-Rattner Museum of Art

600 E Klosterman Rd.
 Tarpon Springs, FL 34689
 727 712 5762
 www.spcollege.edu/central/museum
Clyde Butcher: Preserving Eden
 Dec. 8, 2013 – Feb. 16, 2014

TALLAHASSEE

Museum of Fine Arts (MOFA) FSU

530 W Call Street
 250 Fine Arts Building
 Tallahassee, FL 32306
 850 644 6836
 www.mofa.fsu.edu
Graduating Artists
 Through Dec. 11, 2014

TEQUESTA

Lighthouse Art Center (Museum)

373 Tequesta Drive
 Tequesta, FL 33469
 561 746 3101
 www.lighthousearts.org
Spotlight on New Talent
 Through Feb. 15, 2014

VERO BEACH

Vero Beach Museum of Art

3001 Riverside Park Drive
 Vero Beach, FL 32963
 772 231 0707
 www.verobeachmuseum.org
Sculpture from the Permanent Collection
 Ongoing through Dec. 2013

Simply Beautiful: Photographs from National Geographic
 Through Jan. 5, 2014
Cuban Art and Identity: 1900 to 1950
 Through Feb. 2, 2014
Dale Kennington: Mythologies
 Jan. 25 – May 4, 2014
Stephen Lawson: Images of Time
 Jan. 27 – May 14, 2014

WEST PALM BEACH

Ann Norton Sculpture Gardens

253 Barcelona Road
 West Palm Beach, FL 33401
 561 832 5328
 www.ansg.org

Armory Art Center

1700 Parker Avenue
 West Palm Beach, FL 33401
 561 832 1776

www.armoryart.org
You Are Here: DSOA Arts Alumni Exhibition
 Dec. 21, 2013 – Feb. 1, 2014
Palm Beach Watercolor Society
 Jan. 11 – Feb. 15, 2014

Norton Museum of Art

1451 S. Olive Avenue
 West Palm Beach, FL 33401
 561 832 5196
 www.norton.org
L.A. Stories: Videos from the West Coast
New Work/New Directions: Recent Acquisitions of Photography
 Through Jan. 12, 2014
Phyllida Barlow: HOARD
 Dec. 3, 2013 – Feb. 23, 2014
The Polaroid Years: Instant Photography and Experimentation
 Dec. 19, 2013 – March 23, 2014
David Webb: Society's Jeweler
 Jan. 16 – April 13, 2014

WINTER PARK

Albin Polasek Museum & Sculpture Gardens

633 Osceola Avenue
 Winter Park, FL 32789
 407 647 6294
 www.polasek.org
The Holy Art of Imperial Russia: Icons from the 17th C. –Early 20th C.
 Through April 13, 2014

Cornell Fine Arts Museum

Rollins College
 1000 Holt Ave.
 Winter Park, FL 32789
 407 646 2526
 www.rollins.edu/cfam
Matisse as Printmaker: Works from the Pierre and Tana Matisse Foundation
 Jan. 4–March 16, 2014
The McKean Legacy at the Cornell Fine Arts Museum
 Jan. 4 – April 13, 2014
Glimpses into the Golden Age
 Jan. 4–May 11, 2014
John Hitchcock: Ghosts of Brutality
 Jan. 4–April 13, 2014

The Charles Hosmer Morse Museum of American Art

445 North Park Avenue
 Winter Park, FL 32789
 407 645 5311
 www.morsemuseum.org
 Ongoing
Lifelines: Forms and Themes of Art Nouveau
Louis Comfort Tiffany's Life and Art
Vignette: The Art of Fountain Pens
 Through Jan. 26, 2014

AVENTURA

Fineartgasm.com
3615 NE 207th St., 33180

Friedland Art Inc.
2875 NE 191 Street, 33180

Gallart
20633 Biscayne Blvd., 33180

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

Baker Sponder Gallery
608 Banyan Trail, 33431

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

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

3 Boca Museum of Art
501 Plaza Real, 33432

4 Children Science Emporium
300 South Military Trail, 33486

Griffin Gallery Ancient Art
608 Banyan Trail, 33431

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

Nathan D. Rosen Museum Gallery
9901 Donna Klein Boulevard, 33428

Rosenbaum Contemporary
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

BOKEELIA

Koucky Gallery and Gardens
5971 Baypoint Road, 33922

BONITA SPRINGS

Shaw Gallery
8200 Health Center Blvd., 34135

BRADENTON

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

CAPE CORAL

Cape Coral Arts Studio
4533 Coronado Prway, 33904

Cape Coral Art League
516 Cultural Park Blvd, 33990

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

DAVIE

Broward Community College
3501 SW Davie Rd., 33314

DAYTONA BEACH

Museum of Arts & Sciences
352 S. Nova Rd., 32114

Southeast Museum of Photography
1200 W. International Speedway Blvd., 32114

DEERFIELD BEACH

Vignari Gallery
P.O. Box 1264, 33443

DELAND

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

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

DELRAY BEACH

Addison Gallery
206 NE 2nd Street., 33444

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

EUSTIS

Lake Eustis Museum of Art
200 B. East Orange Ave., 32726

FORT LAUDERDALE

ArtServe
1350 E. Sunrise Blvd., 33304

Gallery 721
721 Progresso Dr., 33304

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

The Hamilton Gallery
615 East Las Olas Boulevard, 33301

Las Olas Fine Art
701 East Las Olas Boulevard, 33301

Lipworth Fine Art
3100 NE 47th Court, 33308

MAC Fine Art
833 NE 4th Ave., 33304

1 Museum of Art Fort Lauderdale – Nova Southeastern University
One E. Las Olas Blvd., 33301

4 Pocock Fine Art & Antiques
1200 East Las Olas Blvd., 33301

Sailboat Bend
1310 S.W. Second Court, 33312

FORT LAUDERDALE – FAT VILLAGE

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

Andrews Living Arts
23 NW 5th St., 33301

Art Wear
521 NW 1st Ave., 33301

Downtown Studio
545 NW 1st Ave., 33301

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

Gallery 101
501 N. Andrews Ave. #103, 33301

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

Rachel Henriques' Studio
506 NW 1st Ave., 33301

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

The Puppet Network
500 NW 1st Ave., 33301

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

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

FORT LAUDERDALE – FLAGLER 3RD AVENUE

Archer Gold Gallery
805 NE 4th Ave., 33304

Nothard
724 NE 3rd Ave., 33304

The Siegal Gallery
509 NE 3rd Ave., 33304

Denaro
505 NE 3rd Ave., 33304

Soccoccio Art
440 NE 3rd Ave., 33304

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

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

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

FORT MYERS

1 Arts for ACT Gallery
2265 First St. 33901

Alliance for the Arts
10091 McGregor Blvd, 33919

2 Art League of Fort Myers
1451 Monroe Street, 33902

3 Art of the Olympians
1300 Hendry St., 33901

Bob Rauschenberg Gallery
8099 College Parkway SW, 33919

Edison & Ford Winter Estates
2350 Mc Gregor Blvd. 33901

IMAGINARIUM

Hands on Museum and Aquarium
2000 Cranford Ave, 33916

■ **Sidney & Berne Davis Art Center**
2301 First Street, 33901

■ **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

■ **UNIT A - Contemporary Art Space**
1922 Evans Avenue UNIT A, 33901

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

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

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 / tallergrabado@santiestebanprintschmidt.com

HOLLY HILL

Wunderly Galleries
325 Sixth St., 32117

HOLLYWOOD

Spanda Art Gallery
4441 Hollywood Blvd., 33021

HOMESTEAD

The Children's Gallery
51 North Krome Avenue, 33030

JACKSONVILLE

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

CoRK Arts District
2689 Rosselle Street, 32204

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

■ **Museum of Contemporary Art**
333 North Laura St., 32202

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

Stellers Gallery of San Marco
1409 Atlantic Blvd., 32207

Vaughn Cochran
11702 Beach Blvd., 32246

JACKSONVILLE BEACH

Eclectic Galleries
2405 3rd St. South, 32250

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

JUPITER

Elite Art of Africa
601 W Indiantown Rd., 33458

Hibel Museum of Art
5353 Parkside Drive, 33458

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

KEY WEST

Alan S. Maltz Gallery
1210 Duval St., 33040

Archeo Gallery
1208 Duval St., 33040

Gallery on Greene
606 Greene St., 33040

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 MARY

LG Art Gallery
195 International Parkway, Suite 103, 32746

LAKE WORTH

Art Link International
809 Lucerne Ave., 33460

Margot Stein Gallery
512 Lucerne Ave., 33460

■ **Museum of Contemporary Art**
601 Lake Ave., 33460

LAKELAND

■ **Polk Museum of Art**
800 East Palmetto St., 33801

LUTZ

The Image Forum Gallery
19135 Golden Cacaoon Place, 33558

MARCO ISLAND

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

Botero Gallery
1089 N. Collier Blvd., 34145

MELBOURNE

■ **Brevard Art Museum**
1463 Highland Ave., 32935

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

Fifth Ave. Gallery
1470 Highland Ave., 32935

LoPressionism Gallery
1002 E. New Haven Ave., 32901

MIAMI

Alonso Art
200 SW 30 Rd., 33129

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

Antique & Contemporary Posters
6970 SW 124 St., 33156



Arch Gallery
1619 SW 13 St., Shenandoah, 33145
Phone: 305 644 7500
info@archgallery.us
Guillermo Portieles: The Wheel Revisited: Molding Identity
On view through January 2014
Art Forum: Willy Castellanos in conversation with Guillermo Portieles.
Dec. 15, 2013

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

Instituto Cultural de Mexico
1399 SW 1st Ave., (3rd Floor), 33130

La Boheme - Custom Framing
6553 SW 40th St., 33153

Pérez Art Museum Miami
101 West Flagler St., 33130
Downtown Miami's Museum Park.

Miami Children's Museum
980 MacArthur Causeway, 33132
New Era Fine Art 801 Brickell Key Blvd., 33131

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

Rimonim Art Gallery
7500 NE 4th Court
Suite # 103, 33138
Phone: 786 529 8833
www.rimonimartgallery.com

THIVO Studio
Ceramics/Nerikomi Technique
Miami Iron Side
Mimo Historic District
7610 NE 4th Court, 33138
Piazza Art Studios #115
www.thivo.com

Vizcaya Museum & Gardens
3251 South Miami Ave., 33129

Work of Art Gallery
1731 Coral Way, 33145

MIAMI – BAL HARBOUR

Opera Gallery
9700 Collins Ave., 33154

Rosenbaum Contemporary
St. Regis Bal Harbour
9703 Collins Avenue, 33154

MIAMI - BIRD ROAD ART DISTRICT

33 Anhinga Clay Studios, Inc.
4600 SW 75 Ave, Suite C, 33155

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

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

2 Allison Gallery
7211 SW 48 St., 33155

1 Aperture Studios
7360 SW 41 St., 33155

26 Art by Navedo
7225 SW 48 Street, 33155

Arte Venezolano en Miami
7432 SW 42 St., 33155

bajareke art studio
4706 SW 75 Ave., 33155

29 Bouzon Art Gallery
7253 SW 48 Street, 33155

Cuban American Phototheque Foundation
4260 SW 74 Ave., 33135

Cuban Soul Foundation
7420 SW 42 St., 33155

19 Miguel Rodez Art Project Space
4229 SW 75 Ave. (2nd Floor), 33155

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

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

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

31 H. Benitez Fine Art Gallery II
4277 SW 75th Ave, 33155

Idigital Photo Lab
7360 SW 41 Street, 33155

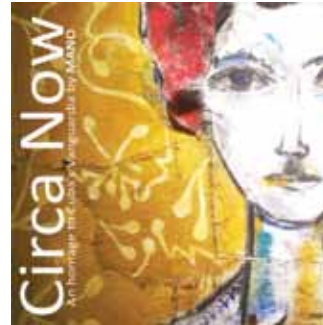
7 Ilisastigui's Studio
4229 SW 75th Ave. Suite A, 33155

Jane Harris/Harris Art
4432 SW 74th Ave, 33155

Jesse Paz Art Studio
4223 SW 75 Ave, 33155

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

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

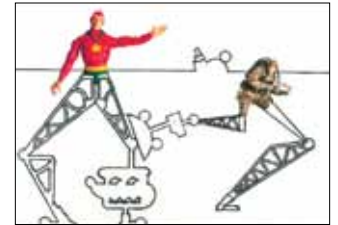


MANO, La Peliroja (Red Head). A tribute to Rene Portocarrero, mixed media. Courtesy of MANO Fine Art Project Space.

12 MANO Fine Art Project Space
4225 SW 75 Ave. (2nd Flr) , 33155
T. 305 467 6819/ 305 467 0066
www.manofineart.com
info@manofineart.com
Hours by appointment.
Bird Road Art Walk: December 21, 2013 & January 18, 2014 (& every 3rd Saturday)
Circa Now: Homage to Cuba's Vanguardia

A solo exhibition featuring a new collection of work by MANO
Sat., Dec. 21, 7:00 – 10:00 pm
Sat. January 18, 7:00 – 10:00 pm

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

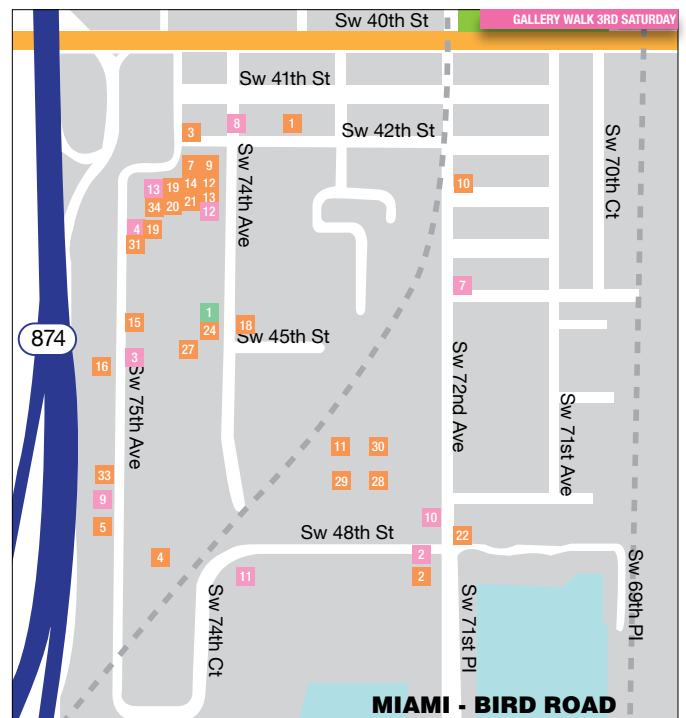


Néstor Arenas, LEGO Serie, 2010, 36" x 48". Courtesy Néstor Arenas Fine Art

14 Nestor Arenas Art Studio & Photography
4229 SW 75 Ave, Suite D, 33155
Phone 786 486 6959
contact@nestorarenas.com
www.nestorarenas.com
Bird Road Art Walk Openings
- 3rd Saturdays December 21, 2013 & January 18, 2014, 7-10 p.m.
Other times by appointment

27 Nickel Glass Studios
4416 SW 74 Ave, 33155

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



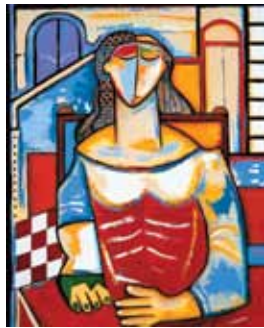
16 Pablo Lazo Studio
4587 SW 75th Ave, 33155

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

20 Marcano/Maldonado Projects Space
4229 SW 75th Avenue
Suite E, 33155
T. 305 842 1022

21 Romero-Hidalgo Artists' Studios/MyArt Ventures LLC
4241 SW 75th Ave, 33155

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



Gilda Sacasas, *La Picasiana*, 2012, acrylic on canvas, 30" x 24." Courtesy of Sacasas Fine Arts.

2 Sacasas Fine Arts
4812 SW 72nd Ave., 33155
Phone: 305 431 9642
Cell. 305 332 1905
Fax. 305 447 9948
Email: sacasas@aol.com
Website: www.sacasas.com
Hours: Tues. - Fri. 11am - 5pm / Sat. 11 - 4pm, and by appointment
Gallery Nights: Dec. 21, 2013 & Jan. 18, 2014, 7-10 pm
Goddesses / Diosas

Dec. 21, 2013 – Jan. 21, 2014
Opening reception: Dec. 21, 2013, 7-10 pm

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

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

30 Sauma Gallery
4680 SW, 72nd Ave., 33155

34 Skye Blue Photography Studio
4223 SW 75 Ave., 33155

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



Courtesy of Stained Glass of Miami Studio

5 Stained Glass of Miami
4732 SW 75 Ave., 33155
Phone: 786 556 6600
info@stainedglassofmiami.com
www.stainedglassofmiami.com
facebook.com/stainedglassofmiami
twitter.com/StainedGlassMia
Third generation business established in Italy. Experience in design and restoration.

Custom works, doors, murals, windows, ceiling panels and more. Call for appointment.

The Guayabera Lady
4832 SW 72nd Ave., 33155
T. 305 443 9797 / 786 493 0038
Tue-Sat. 11 am – 7 pm
Gallery Nights: December 21, 2013 & January 18, 2014.

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



9 Victor Gomez Workshop
4702 SW 75th Ave, 33155
T. 305 267 8241
vicgomez@bellsouth.net
MONOPRINT WORKSHOPS.
Master Printmaker: Victor Gomez

White's Art Gallery
7428 SW 42 St, 33155

The Yellow Canopy
4217 SW 75 Ave, 33155

1 Warehouse Alternative Space
4396 SW 74 Ave, 33155

MIAMI – COCONUT GROVE

1 Coconut Grove Art Festival Gallery
3390 Mary Street, Suite 128, 33133

Coconut Grove Gallery & Interiors
2884 Bird Avenue, 33133

Artway 66 Gallery
2911 Grand Avenue, 33133

2 Jim Hunter Gallery
3390 Mary Street, Suite 124, 33133

5 Max in the Grove
2996 McFalane Road, 33133

6 Boswell Mourot Fine Art
3162 Commodore Plaza - Commodore Inn Atrium, 33133

Blu Moon Studio of Art
3444 Main Highway, 33133

7 Frameworks
3196 Commodore Plaza, 33133

Cristina Chacón Gallery
Phone 305 725 7492
www.cristinachaconstudiogallery.com / info@cristinachaconstudiogallery.com

9 Midori Gallery
3168 Commodore Plaza, 33133

Dharma Studio Contemporary Art
3170 Commodore Plaza, 33133

Galerie Des Beaux Arts
3220 Calusa St., 33133

GroveHouse Artists
3390 Mary Street, Suite 162, 33133

Nomade Art Gallery
3133 Commodore Plaza, 33133

MIAMI – CORAL GABLES

Alhambra Antiques Center
2850 Salzedo St., 33134



Ramiro Lacayo, *Fall Apart*, oil on canvas, 68" x 68". Courtesy of The Americas Collection.

1 The Americas Collection
4213 Ponce de Leon Blvd., 33146
Phone 305 446 5578
Fax 305 446 1148
info@americascollection.com
www.americascollection.com
Participating in Art Spot International/ Spectrum Fine Art
December 4-8, 2013
Celebrating Art Basel: Group exhibition
Opening reception: Dec. 6, 2013, 7-10 pm
On view through Dec. 30, 2013.
From North to South: Group exhibition
Opening reception: Jan. 3, 2014, 7-10 pm
On view through Jan. 31, 2014.





4 ArtSight Gallery
 1524 Ponce de Leon Blvd.,
 33134
 T. 305 400 8077
 www.artsightgallery.com
 Wed-Sat 12-5, or by appointment



Jose Rosabal, *Untitled*, 2013, acrylic on canvas, 35" x 60". Courtesy of ArtSpace/Virginia Miller Galleries, Coral Gables, Florida.

2 ArtSpace Virginia Miller Galleries
 169 Madeira Ave., 33134
 T 305 444 4493
 F 305 444 9844
 Hours: Tue. - Fri. 11 - 6 pm,
 Saturdays and evenings by
 appointment
 www.virginiamiller.com
 info@virginiamiller.com
 Coral Gables Art Walk: Friday,
 December 6, 2013 and January 3,
 2014, 6-10 pm

The Silent Shout: Voices in Cuban Abstraction (El grito silencioso: Voces de la abstraccion en Cuba)
Curated by Janet Batet and Rafael DiazCasas
Artists: Hugo Consuegra, Sandú Darié, Carlos García, Luis Enrique López, Raúl Martínez, Pedro de Oraá, José Rosabal, Loló Solevilla, José Angel Vincench.
 November 2013 – March 2014

Books and Books
 265 Aragon Avenue, 33134

3 Cernuda Arte
 3155 Ponce de Leon Blvd., 33134

Consulado General de Colombia
 280 Aragon Ave., 33134

Coral Gables Merrick House
 907 Coral Way, 33134

Coral Gables Museum
 285 Aragon Avenue, 33134

Domingo Padron Art Gallery
 1518 Ponce de Leon Blvd.,
 33134

Fairchild Tropical Botanic Garden
 10901 Old Cutler Rd., 33156

1 H. Benitez Fine Art Gallery
 305 Alcazar Ave. # 4, 33134

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

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

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

Ninoska Huerta Gallery
 626 Coral Way # 601, 33134

Torna & Prado Fine Art Collection
 3306 Ponce de Leon Blvd., Suite
 100, 33134

Tresart
 550 Biltmore Way, 33134

Victoria's Gallery
 293 Miracle Mile, 33134

MIAMI – DESIGN DISTRICT

2 Adamar Fine Arts
 4141 NE 2nd Avenue, 33137

AE District
 3852 N. Miami Ave., 33137

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

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

Ca' d' Oro Art Gallery
 4141 NE 2nd Avenue Suite 105F,
 33137

De la Cruz Collection Contemporary Art Space
 23 N.E. 41st Street, 33127
 www.delacruzcollection.org

ARTDISTRICTS
 FLORIDA

WWW.ARTDISTRICTS.COM

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



Alejandro Santiago, *Mexican Starry Night*, mixed media on panel, 2004.
 Courtesy Etra Fine Art.

7 Etra Fine Art
 50 NE 40th Street, 33137
 Phone: 305 438 4383
 www.etrafineart.com
 stefano@etrafineart.com
 Hours: Mon.-Sat. 10am-6pm
 Art Walk Nights: Dec. 14, 2013
 and Jan. 11, 2014, 6-10 pm
December: Highlights 2013
 Art Basel Week hours: Dec. 2 – 8,
 2013, 10am - 10pm
January: Winter Group Showcase
 Opening reception January 11,
 6 - 10pm

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

Markowicz Fine Art
 114 NE 40th Street, 33137

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

MIAMI – DOWNTOWN

Aluna Art Foundation
 172 West Flager, 33130

The Artisan Lounge
 500 NE 1st Ave., 33132

Dimensions Variable
 100 NE, 11th St., 33132

McCormick Place
 111 SW 3 St., 33130

Miami Dade College Museum of Art & Design
 Freedom Tower
 600 Biscayne Boulevard, 33130

Nina Torres Fine Art
 1800 North Bayshore Drive,
 33132



Sandro Chia, Padre e Figli. Sandro Chia's art beautifies the labels of many Castello di Romitorio wines. Chia established this winery in 1986. Photo Credit: Castello Romitorio Wines. Courtesy Wine by the Bay.

Wine by the Bay

888 Biscayne Blvd. at the Marina Blue condominium, 33132
Phone: 305 455 9791
www.winebtb.com
info@winebtb.com

MIAMI – THE FALLS

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

ARTSPACE MAGQ
8747 SW 134th St, 33176

Avner Zabari Art Furniture
8755 SW 131 St., 33176

Ceramic League of Miami
8873 SW 129 St, 33176

Caprali Art Studio
8903 SW 129 St., 33176

Demandt Architecture
8886 SW 129th Terrace, 33176

Pyramid Studios
8890 SW 129 Terrace, 33176

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

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

MIAMI – LITTLE HAVANA (8 St.)

1 **Agustin Gainza**
1652 SW 8th St., 33135

1 **Kontempo Art**
1646 SW 8th St., 33135

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

6 **Galeria Adelmo / Arte de las Americas**
1165 SW 6 St., 33130

4 **Latin Art Core**
1600 SW 8th St., 33135

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

3 **Mildrey Guillot**
1654 SW 8th St., 33135

4 **Molina Art Gallery**
1634 SW 8th St., 33135

Obrapia Fine Arts
1648 SW 8th St., 33135

Tower Theatre
1508 SW 8th St., 33135

5 **Unzueta Gallery**
1607 SW 8th St., 33135

MIAMI – MIAMI BEACH

Anthony Liggins/Gallery 88
237 20th St, Suite C., 33139

Art Photo Expo
910 Lincoln Rd., 33139

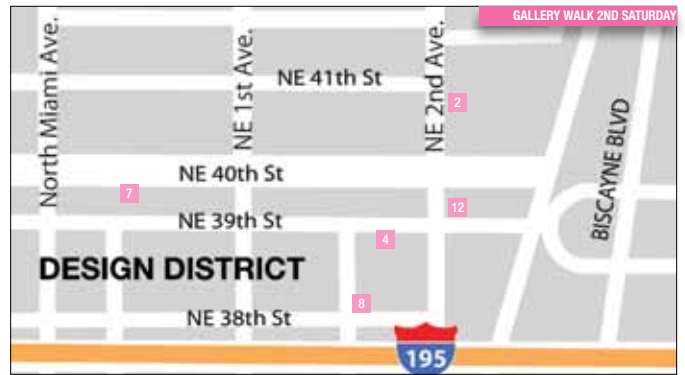
Art Vitam Gallery
P.O. Box 190975, 33119

Art/Center South Florida
800 Lincoln Rd., 33139

■ **Bass Museum of Art**
2121 Park Ave., 33139

Britto Central
818 Lincoln Rd., 33139

Carel Gallery
922 Lincoln Rd., 33139



Galeria del Sol
1628 Michigan Ave., 33139

■ **Jewish Museum of Florida**
301 Washington Ave., 33139

Othón Castañeda Studio
ArtCenter South Florida
924 Lincoln Road, Studio 109, 33139
Phone: 305 331 4787
www.othoncastaneda.net
contact@othoncastaneda.net

Miami Gallery
701 Lincoln Rd., 33139

Tableau Fine Art Group, Inc.
5840 Pine Tree Drive, 33140

■ **The Wolfsonian – Florida International University**
1001 Washington Ave., 33139

Williams McCall Gallery
110 Washington Avenue, CU-3, 33139

MIAMI – NORTH MIAMI

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

Art Nexus Store
12502 NE 8 Ave, 33161

Basha Gallery
795 NE 125 Street, 33161

CS Gallery
787 NE 125 Street, 33161

■ **Museum of Contemporary Art – MoCA**
770 NE 125 St., 33161

XINQO Art Studio
783 NE 125 Street, 33161

MIAMI – SOUTH MIAMI

Sunset Gallery and Framing
5865 Sunset Dr., FL 33143

MIAMI – WYNWOOD



A. Dale Nally, Untitled # 57, oil on canvas, 74" x 64". Courtesy of A. Dale Nally Studio.

1 **A. Dale Nally Studio**
415 NW 26 Street, 33127
T 305 724 6021
Hours: Tue. – Sat. 1 – 5 pm
www.adalenny.com
adalenny@adalenny.com
New Paintings
December 2013 – January 2014
Open by appointment and for Wynwood Gallery Walks (2nd Saturdays of the month 7-10 pm)

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

31 **Alberto Linero Gallery**
2294B NW 2nd Ave., 33127

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

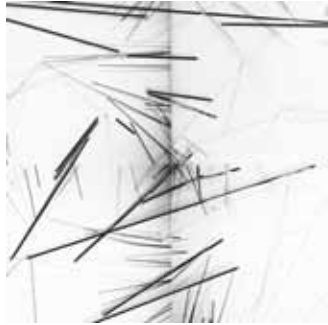
Alma Gallery
2242 NW 1st Place, 33127

Art Center Wynwood
149 NW 36th St., 33127
Phone: 305 432 4034
www.artcentermiami.com
www.artcenterwynwood.com
info@artcentermiami.com

Art Fusion Galleries
3550 North Miami Ave., 33127

The Art Link
130 NW 36th St., 33127





Patricia Van Dalen, *Wire Garden*, 2013, Installation (detail), Inkjet print, plastic lacing, pins, 20" x 240".
Courtesy of the artist and ArtMedia Gallery.

40 ARTMEDIA Gallery

The Wynwood Building
2750 NW 3rd Avenue, Unit 12,
33127
T. 305 318 8306
www.artmediaus.com
Gallery Walks December 14, 2013
and January 11, 2014, 7-10 pm
Open: Monday- Friday, 10:00 am
- 5:00pm
Patricia Van Dalen: High Voltage
December 2, 2013 – February 15,
2014, 7-10 pm
Opening reception: December 2,
2013, 7:00-10:00 pm

Art Nouveau Gallery

348 NW 29th Street, 33127

ARTOPIA

1753 NE 2nd Ave. 33132

Artseen – New World School of the Arts

2215 NW 2nd Ave., 33127

Ascaso Gallery

2441 NW 2nd Ave., 33127

Avant Gallery

3850 North Miami Ave., 33127

Bakehouse Art Complex

561 NW 32nd St., 33127

37 Black Square Gallery

2248 NW 1st Place, 33127

Brisky Gallery

130 NW 24th Street., 33127
Phone: 786 409 3585 / 347 613
9383 (Luis Valle)
www.briskygalleries.com
Affiliated: Art of the Urban Experience
Dec. 3, 2013 – Jan. 11, 2014
Opening reception: Dec. 3, 2013,
7-11 pm
Art Basel Wynwood Reception:
Dec. 7, 2013, 7-11 pm
Sunday Brisky BBQ: December
8, 2013, 4-9 pm



Nina Dotti, *Tales of Wynwoodland series*. Courtesy of the artist and The Chill Concept.

The Chill Concept

119 NE 20 Street Miami Fl 33137
Phone: 786 442 8843

Tales of Wynwoodland by Nina Dotti

Opening reception: Dec. 7, 7 – 10 pm

Butter Gallery

2930 NW 7 Ave., 33127



Pepe Calderin, *Urban Series*, 2013. Courtesy of the artist and Curator's Voice Art Projects.

26 Curator's Voice Art Projects

Contemporary Art Gallery
299 NW 25th St corner at 3rd
Avenue, 33127
(One block back from Joey's
Restaurant)
Phone: 786 357 0568
E-mail: milabello@aol.com
Phone: 786 357 0568
Wynwood Art Walk Receptions:
December 14, 2013 & January
11, 2014, 7-10 pm
Art Basel Season
*Digression & Detours, curated
by Milagros Bello, PhD.*
*Ana Abreu, Daniel Adrian,
Malena Assing, Nadia Benatar,
Rosario Bond, Pepe Calderin,
Francisco Ceron, Mariano Costa
Peuser, Claudia Di Paolo, Olga
Dueñas, Ramon Espantaleon,
Susy Iglicki, Pascal Lecocq,
María Loreto, Jean Nestares,
Santiago Paulós, Niko Rakusa,
Beatriz Sanchez, Wuilfredo
Soto, Anica Shpilberg, Mariana
Thome, Richard Valdes,
Jeronimo Villa, Evelyn Walg.*
Nov. 23, 2013 – Jan. 25, 2014

Opening Cocktail/Guided Tour:
Sat., Nov. 23, 2013, 6-10pm
*The Doorway Within: A Solo
Show by Ana I. Martinez,*
curated by Milagros Bello, PhD.

Nov. 23, 2013 – Jan. 25, 2014
Opening Cocktail/Guided Tour:
Sat., Nov. 23, 2013, 6-10pm
Events: Art Basel Week

Celebration/Gallery Special
Hours: Mon. Dec. 2 through Fri.
Dec.6, 2013, 12noon-10pm
Art Basel Special Celebration
in Wynwood/Performance and

Video: Sat. Dec. 7, 12noon-11pm
Wynwood December Art Preview:
Thur. Dec. 12, 6-9pm

December Gallery Night/
Conversation with the Artists:
Sat., Dec. 14, 6-10pm
Lecture/ Indian Contemporary
Art: Sat. Dec. 21, 2013, 7pm-
9pm

Wynwood January Art Preview:
Thur. Jan. 9, 2014, 6-9pm
January Gallery Night/
Conversation with the Artists:
Jan. 11, 2014, 6-10pm
Lecture/Chinese Contemporary
Art by Dr. Milagros Bello: Sat.
Jan. 18, 2014, 7-10pm
Closing of the Show: Sat. Jan.
25, 2014, 7-10pm

D & G Art Design Gallery

540 NW 28th St., 33127

5 The Art Place

2732 NW 2nd Ave., 33127

6 David Castillo Gallery

2234 NW 2nd Ave., 33127

7 Diana Lowenstein Fine Arts

2043 North Miami Ave., 33127

Dina Mitrani Gallery

2620 NW 2nd Ave., 33127

8 Dorsch Gallery

151 NW 24th St., 33127

9 Dot FiftyOne Gallery

187 NW 27th St. 33127

11 Durban Segnini Gallery

2145 NW 2nd Ave., 33127

Edge Zones

47 NE 25th St., 33127



Jesus Villarreal, *Malajim*, 2013, oil on linen, 36"x48." Photo: Leo Di Tomaso. Courtesy of the artist and Elite Fine Art Gallery.

3 Elite Fine Art Gallery

46 Northwest 36th Street, 33127
T. 754 422 5942
www.elitearteditions.com
german@elitearteditions.com
Solo Show: Jesus Villarreal
January 11, 2014
Art Palm Beach 2014
January 23 – 27, 2014

EVLWORLD

2345 NW 2nd Ave., 33127

Fortom Gallery

Wynwood Art Lofts
250 NW 23rd St. #201, 33127

12 Fredric Snitzer Gallery

2249 NW 1st Place, 33127

GAB Studio

105 NW 23rd Street, 33127

Gallery 212

2407 NW 2nd, Ave., 33127

Gallery Diet

174 NW 23rd St., 33127

13 Gary Nader Fine Art

62 NE 27th St., 33137



Shepard Fairey, *Peace Woman*, 2008, Screenprint, 24" x 18". Edition of 450. Pencil signed & numbered.

10 Gregg Shienbaum Fine Art

2239 NW 2nd Ave.. 33127
Phone 305 205 9089
www.gsfineart.com
*Art Basel Miami Beach Week:
Group exhibition*

Shepard Fairey: Andre the Giant Has a Posse

January 9 – February 10, 2014
 Opening reception: January 9, 2014 – 7-10 pm
 Wynwood Art Walk: December 14, 2013 and January 11, 2014, 6-10 pm

34 Hammer and Block Auctioneers
 415 NW 26 St., 33127

15 Harold Golen Gallery
 2294 NW 2nd Ave., 33127
 T 305 989 3359
 www.haroldgolengallery.com
 harold@haroldgolengallery.com

Ideobox Art Space
 2417 N Miami Ave., 33127

InterFlight Studio
 250 NW 23rd St., 33127

41 Juan Ruiz Gallery
 301 NW 28th Street, 33127



Armando Romero, La casa del habano, 2013, oil on canvas, 74.8" x 86.6". Courtesy of Kavachnina Contemporary.

3 Kavachnina Contemporary
 46 Northwest 36th Street, 33127
 Phone: 305 448 2060
 gala@kavachnina.com
 www.kavachnina.com
 Hours: Mon – Fri, 11 am – 6 pm, Sat. by appt.
 Wynwood Art Walk Receptions: December 14, 2013 & January 11, 2014, 7-10 pm
Armando Romero: The Sinners. Paintings
 Through January 8, 2014
Salustiano
 December 6, 2013 – February 28, 2014
 Opening reception: December 6, 7-10 pm

16 Kelley Roy Gallery
 50 NE 29th St., 33127

36 Kiwi Gallery
 50 NW 29th Street, 33127

38 Kondoit
 167 NW 25 Street, 33137

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 3101 NE 1st Ave

MIAMI PROJECT
 NE 1 St. Ave. & NE 30th St.

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 3011 NE 1st Avenue at NE 30th St.

BRAZIL ART FAIR
 NW 36th Street, Midtown Blvd.

PULSE MIAMI
 1400 N. Miami Avenue

RED DOT
 3011 NE 1st Ave.

RUSSIAN PAVILION
 46 NW 36th St.

SPECTRUM MIAMI
 3011 NE 1st Avenue at NE 30th St.

ZONES ART FAIR
 3850 N. Miami CT.

DOWNTOWN MIAMI RIVER ART FAIR
 400 SE 2nd Ave.

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 Aqua Hotel, 1530 Collins Ave.

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 Miami Beach Convention Center
 1901 Convention Center Dr.

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 Meridian Ave. & 19th Street

INK MIAMI
 Dorchester Hotel, 1850 Collins Ave.

NADA
 Deauville Resort, 6701 Collins Ave.

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SCOPE MIAMI BEACH
 1000 Ocean Drive

SELECT FAIR MIAMI
 Catalina Hotel 1732 Collins Ave

UNTITLED
 Ocean Drive & 12th St.



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



View of the OnLAB exhibition at MUDAM Luxembourg, 2012 © Michel Paysant. Courtesy Lélia Mordoch Gallery.

29 Lelia Mordoch Gallery
2300 North Miami Ave. Miami,
FL, 33127
Phone 786 431 1506
www.galerieleliamordoch.com
lelia.mordoch.gallery@gmail.com
Wednesday-Saturday, noon –
6:00 pm, and by appointments.
OnLAB, by Michel Paysant
Nov. 30, 2013 – Jan. 25, 2014
Wynwood Art Walks: December
7, December 14, 2013 and
January 11, 2014

33 LMNT
55 NW 36 St, 33127

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

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



Jeremiah Jenkins, *Deskset Run on the Bank*, 2013, brass, stone, pens, paint, clock, 16" x 10" x 6"

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172 NW 24th St., 33127
Phone: 786-953-6917
www.mindsolomon.com
info@mindsolomon.com
Hours: Tue - Sat. 11:00 am - 5:00
pm
*Southern Fried: John Byrd,
Jeremy Chandler, Jeremiah
Jenkins*

November 21- December 16,
2013
*Focus Korea: Kang Hyo Lee,
Minkyu Lee, Sung-Jae Choi,
Ree Soo-Jong, HunChung Lee,
Wookjae Maeng, Sungye Kim.*
December 19—January 23, 2014



Robert Colescott, *The Temptation of Saint Anthony*, 1983, Acrylic on canvas, 84" x 72". Courtesy of N'Namdi Contemporary.

**42 N'Namdi Contemporary
Miami**
177 NW 23rd St., 33127
Phone: 786 332 4736
www.nnamdicontemporary.com
*Group Show: Ed Clark, Al
Loving, Hugo McCloud, Nanette
Carter, Robert Colescott, Frank
Bowling, Lucy Slivinski, Eric
Stephenson, Gary Kulak, Juan
Logan, Rashid Johnson, Neha
Vedpathak.*
December 2013 – January 2014

Now Contemporary Art
175 NW 25th Street, 33127

O.Ascanio Gallery
2600 NW 2nd Ave, 33127

OnlineWall Fine Art
169 NW 36 St., 33127

Oxenberg Fine Art
50 NE 29th St., 33137



Ricardo Brey, *FOR ONE NIGHT ONLY*. Photo: Isabel Brey. Courtesy of the artist and Pan American Art Projects.

21 Pan American Art Projects
2450 NW 2nd Ave., 33127
T 305 573 2400
F 305 573 0720
www.panamericanart.com

miami@panamericanart.com
Hours Tue-Fri 10-6 pm /
Sat 12-6 pm
Gallery Walk, 2nd Sat., 2 – 8 pm
FOR ONE NIGHT ONLY, by
Cuban artist Ricardo Brey
Dec 6, 2013 - February 1, 2014
Opening Reception: December 6,
6-8 pm
The artist will be present at the
opening reception



Chanoir. Courtesy of the artist and PSH Projects.

14 P.S.H. Projects
72 NW 25th St, Miami, FL, 33127
Phone 305 576 1645 / 786 319
0162
Fax: 305 576 1646
www.hardcoreartmiami.com
info@hardcoreartmiami.com
facebook.com/hardcoreartmiami
http://pshproject.blogspot.com/
Tue. - Fri. 10 am - 5 pm
Saturday: 11 am - 4 pm
*Art & Toys: Flix, High ME,
Chanoir, Carlos Zerpa, Blue &
Joy, J Fried, Benito Laren, SFZ,
Nina Dotti, Consuelo Castaneda,
Muu Blanco, Luis Salazar,
Alfredo Salazar, Gaston Ugalde,
and Sonia Falcone.*
Opening reception: Nov 21 7:00
pm
November 21, 2013 - January
2014

Robert Fontaine Gallery
2349 NW 2nd Ave, 33127

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



Jose Gurvich. Courtesy of Sammer Gallery.

23 Sammer Gallery
125 NW 23rd Street, 33127
T 305 441 2005 / 305 576 1995
info@sammgallery.us
www.artnet.com/sammgallery.
html
*Jose Gurvich: The Creative
Happiness*

Spinello Projects
2930 NW 7th Ave., 33127



TUB Gallery
171 NW 23rd St., 33127
Phone: 305 571 9141
www.tubgallerymiami.com
*Beyond the Linear Expression:
Cristina Barroso, Duvier del
Dago, Andres Ferrandis, Gian
Garofalo, Gregory Johnston, Erik
Sommer, Lisa C. Soto.*
Nov. 14, 2013 – Feb. 3, 2014
Basel Inaugural Exhibition
Dec. 1, 2013, 4-10 pm
*Sandra Ramos: Transitory
Identities*
Opening reception: Dec. 1, 2013,
4-10 pm
On view through February 3,
2014

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see Miami – Miami Beach

NAPLES

Eckert Fine Art - Naples
390 12th Ave. 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

■ **Naples Museum of Art**
5833 Pelican Bay Blvd. , 34108

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

UP ART and DESIGN GALLERY
340 8th Street South., 34102
Phone: 239 641 3898
www.upartanddesign.com /
upartanddesign@yahoo.com

Weatherburn Gallery
452 Bayfront Place, 34102

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123 Douglas St., 32168

Atlantic Center for the Arts
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Harris House of Atlantic Center for the Arts
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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

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

OCHOPEE

Clyde Butcher Big Cypress Gallery
52388 Tamiami Trail, 34141

ORLANDO

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9101 International Drive, 32819

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Fine Art Photography
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Courtesy of City Arts Factory.

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Comma Gallery
813 Virginia Dr., 32803

Gallery at Avalon Island
39 South Magnolia Ave, 32801

Galleria Portofino
Portofino Bay Hotel
5601 Universal Blvd., 32819

The Grand Bohemian Gallery
325 South Orange Ave., 32801

Jai Gallery
101 South Garland Ave suite 101, 32801

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

Millenia Fine Art
555 S. Lake Destiny Drive, 32810

■ **Orlando Museum of Art**
2416 North Mills Ave., 32803

Redefine Art Gallery
29 South Orange Ave, 32801

Suz Letzig Gallery
1212 Woodward St., 32803

Twelve1221
1221-C North Orange Avenue, 32804

Walk Through Gallery
55 West Church St., Suite 114, 32801
Phone: 787 562 6750

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

Gallery Biba
224-A Worth Ave., 33480

Gasiunasen Gallery
415 Hibiscus Ave., 33480

Gavlak Gallery
249 B Worth Avenue, 33480

Holden Luntz Gallery
256 Worth Ave., 33480

Irving Galleries
332 Worth Ave., 33480

John H. Surovek Gallery
349 Worth Ave., 33480

Liman Gallery
139 North County Rd., 33480

Russeck Gallery
203 Worth Ave., 33480

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

Whitehall Flagler Museum
One Whitehall Way, 33480

PALM BEACH GARDENS

Onesimo Fine Art
4530 PGA Blvd., 33418

Studio E. Gallery
4600 Pga Blvd., 33418

PEMBROKE PINES

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

PENSACOLA

■ **Pensacola Museum of Art**
407 S. Jefferson St., 32502

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

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Stellers Gallery of Ponte Vedra
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247 Main St., 34695

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Jeanine Taylor Folk Art
211 East First St., 32771

SANIBEL

Big Arts Center
900 Dunlop Rd. 33957

SANTA ROSA BEACH

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

SARASOTA

Allyn Gallup Contemporary Art
1419 5th St., 34236

Art Center Sarasota
707 North Tamiami Trail, 34236

Art Uptown Gallery
1367 Main St., 34236

Hodgell Gallery
46 Palm Ave. South, 34236

Howard Schickler Fine Art
PO Box 49227, 34230

■ **The John and Mable Ringling
Art Museum**
5401 Bay Shore Rd., 34243

Katherine Butler Gallery
1943 Morrill St., 34236

Museumpiece Inc.
P.O. Box 20309, 34276

SEBASTIAN

Pasta Pantaleo Gallery
930 Village Square Dr., 32958
Phone: 772 913 2580
www.artbypasta.com

ST. AUGUSTINE

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

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
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**Chihuly Collection By Morean
Art Center**
400 Beach Drive, 33701

Craftsman House Gallery
2955 Central Ave, 33713

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

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

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

Nestor Haverly Gallery
25 2nd St. North, 33701

■ **The Salvador Dali Museum
Collection**
One Dali Boulevard, 33701

Sebastian Thomas Gallery
635 Central Ave, 33701

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

**St. Petersburg Museum of
History**
335 Second Ave 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 Avenue, 33326

SURFSIDE

Lions Gallery
9300 Harding Ave., 33154

TALLAHASSEE

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

LeMoyné Art Foundation
125 N Gadsden St., 32301

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

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

TAMPA

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

**Orange Park Gallery
International, LLC**
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Tampa Museum of Art
120 W. Gasparilla Plaza, 33602

■ **USF Contemporary Art
Museum**
3821 USF Holly Drive, 33620

TARPON SPRINGS

■ **Leepa-Rattner Museum of Art**
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TEQUESTA

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and School of Art**
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395 Seabrook Road, 33469
(School Address)

VENICE

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Venice Gallery & Studio
237 Warfield Ave., 34285

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■ **The Admiralty Gallery**
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■ **The Gallery at Windsor**
3125 Windsor Blvd, 32963

■ **J.M. Stringer Gallery of Fine
Art**
3465 Ocean Drive, 32963

■ **Meghan Candler Gallery**
Village Shops, 6160 A1A, 32963

■ **Palm House Gallery**
3227-A Ocean Drive Upstairs,
32963

■ **Riverside Theatre**
3250 Riverside Park Drive, 32963

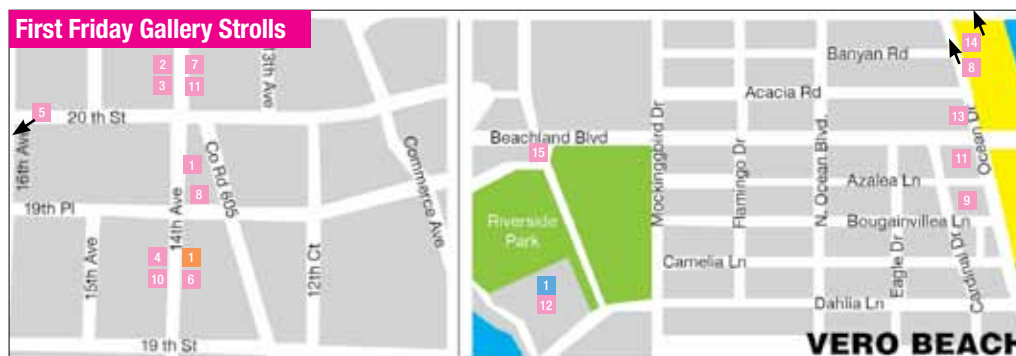
■ **Vero Beach Museum of Art**
3001 Riverside Park Drive, 32963
www.verobeachmuseum.org

■ **Vero Beach Art Club**
3001 Riverside Park Drive, 32963

VERO BEACH - DOWNTOWN

■ **Artists Guild Gallery**
1974 14th Avenue, 32960

■ **Donnelly Fine Art**
Fine Art Photography
1935 14th Ave., 32960



2 Cultural Council of Indian River County
2041 14th Avenue, 32960

6 Darby Fine Art
1902 14th Avenue, 32960

Del Peterson Gallery
3131 Royal Palm Pointe, 32960

3 Flametree Clay Art Gallery
2041 14th Avenue, 32960

4 Gallery 14
1911 14th Avenue, 32960

5 Indian River Charter High School
6055 College Lane, 32966

7 Island Images Photography Gallery of Hope
2036 14th Avenue, Suite 101, 32960

11 Main Street Studios
2036 14th Avenue, 32960

10 Tiger Lily Gallery & Studios
1903 14th Avenue, 32960

WEST PALM BEACH

■ Ann Norton Sculpture Gardens
253 Barcelona Rd., 33401

Art Gallery Modern
5505 South Dixie Highway # 2, 33405

The Armory Art Center
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Eaton Fine Art, Inc.
435 Gardenia St., 33401

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

Legacy Fine Art
330 Clematis St., 33401

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

■ Norton Museum of Art
South Olive Ave., 34108

Palm Beach Photographic Centre
415 Clematis Street, 33401

Ralph Cowan Studio
243 29th Street, 33407

Red Dot Contemporary
3508 South Dixie Highway, 33405

■ South Florida Science Museum
4801 Dresher Trail North, 33405

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

WESTON

Fine Art Acquisitions
318 Indian Trace, 33326

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

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

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941 Orange Ave., 32789

Fredlund Wildlife Art Gallery
528 Park Avenue South, 32789

Gallery 17.92
912 S. Orlando Ave., 32789

Jamali Fine Art
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Maria Reyes-Jones Gallery
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McRae Art Studios
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Artists Tufiño, Ana Maria Sarlat, Guillermo Portieles, Miguel Rodez and Gabriela at Arch Gallery.

Artist Vicente Dopico-Lerner and Grace Cruz at MAC Fine Art.

CORAL GABLES



Artist Andrea Carreño and The Americas Collection Director Velia Larcinese.



Edgardo and Ana Cristina Defortuna with Darlene and Jorge Perez at PAMM Capital Campaign Donor Recognition Dinner. Photo: World Red Eye.



Artists Patricia Belli and Daniel Viñoly at The Americas Collection.



Aaron Podhurst, Nedra Kalish and Craig Robins at PAMM Capital Campaign Donor Recognition Dinner. Photo: Juan Cabrera

Mr. Ramiro and Patricia Ortiz with Annie Ortiz at The Americas Collection.



MIAMI



Lowert Elliot, Carlos Molina, Alexander Gonzalez-Carbo, Carol Damian, Barbaro Martinez Ruiz, Guillermina Ramos Cruz and Gercy Raciell Escobedo with Cuban artist Manuel Mendive at the Frost Art Museum.



Virginia Miller, Ramon Cernuda and Bill DuPriest at the Frost Art Museum. Photo: Leo Di Tomaso.



Carol Damian, German Chavez, Joyce and Ricardo Gonzalez III, at the Frost Art Museum. Photo: Leo Di Tomaso.

MIAMI- WYNWOOD



Andreina Fuentes, Mariangela Capuzzo and Leslie Gabaldon at PSH Projects.



Leo Di Tomaso with Cuban artist Manuel Mendive at the Frost Art Museum.



Fernanda Torcida, Robert Borlenghi, Roberto Perez, Jose Toirac, Meira Marrero, Janda Wetherington and Irina Leyva-Perez at Pan American Art Projects.

Holly Rodriguez with artists Danilo Gonzalez and Molly Bo at The Art Place.

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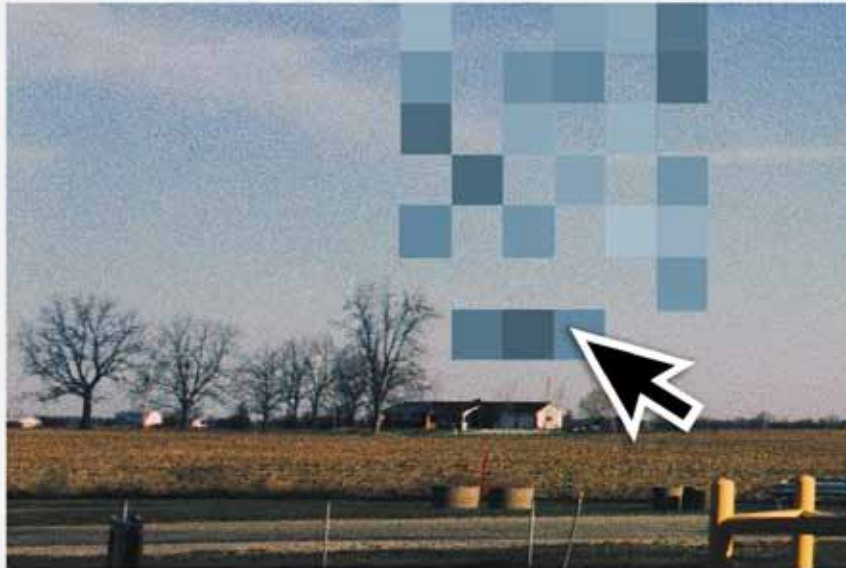


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- Cuban Soul Foundation
- H. Benitez Fine Art Gallery II
- HARRISART
- Juan Futscher
- Luis Fuentes Art
- MANO Fine Art Project Space
- Miami Art Club
- Miguel Rodez Art Projects
- Nickel Glass Studio
- Romero-Hidalgo Artists' Studios
- MyArt Ventures
- Sandy Levy/Visual Impact Photography
- Skye Blu Photography
- SpeakFridays!
- Stained Glass of Miami
- Valmar Art
- White's Art Gallery

Special thanks: LeJeune Upholstery Inc, Palmetto Carpet Co



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SHEPARD FAIREY

Jan. 9 - Feb. 10



Website, 1999
Silkscreen, 24 x 18 in.
Edition of 100, Pencil signed & numbered

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2239 N.W. 2nd Avenue • Miami • FL 33127
305 456 5478 • cell 305-205-9089
info@gsfineart.com • www.gsfineart.com