

Jose Bedia

ARTIST CALL - Coral Gables Public Safety Building

Jose Bedia

Mr. Jose Bedia Bedia
3701 SW 58th Avenue
Miami, FL 33155

jbediaj@gmail.com
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Application Form

Question Group

Applicant Name*

Jose Bedia

To view a hard copy of the RFQ, please click here.

ELIGIBILITY

Are you a permanent legal resident of the United States?*

Yes

Do you have at least 5 years' professional public art experience as the lead artist?*

Yes

Have you designed artwork for memorials?*

Note: Answering "no" is not a disqualifying factor.

No

If yes to the above, briefly describe the project(s).

Have you designed artwork for public safety buildings, sites, or related project?*

Note: Answering "no" is not a disqualifying factor.

Yes

If Yes to the above, briefly describe.

I designed the floors and railings of both Performing Arts buildings at the Adrienne Arsht Center in Miami, FL.

QUALIFICATION APPLICATION

Letter of interest*

Enter or attach a one page letter of interest in this public art opportunity.

After being a member of this community, starting in 1993 until the present, I want to give back and continue contributing to art in public places (as I have done in the past), and more importantly honor the

unsung heroes who work in this community in all public safety fields. My work would show gratitude and respect for their tireless efforts and their enduring sacrifices, while highlighting the human element of their work. Additionally, I believe my work would elevate the visual beauty of the building itself and add a much needed element that would allow community members to clearly identify with the building and associate with the workers inside. It is through this mixture of art and public works that a community can come together, and at a glance, recognize the workers who make life possible here.

Biography & Artist Statement*

Enter or attach a brief biography and artist statement.

Jose Bedia PDF BIOGRAPHY.pdf

Artist Resume*

Attach your professional artist resume.

JOSE BEDIA CV PDF 2018.pdf

Images of Completed Work

Attach ten (10) images of completed work referencing a minimum of 3 projects (no proposal renderings please).

For each image, include:

- Title
- Date
- Commissioning Entity
- Location
- Material
- Dimensions
- Budget

Image 1.*

BEDIA ADRIENNE ARSHT CENTER.JPG
 Adrienne Arsht Center Lobby Floor of Opera House
 1996 - 2006
 Art in Public Places
 Miami, FL
 Terrazo Floor with Metal Inlay
 Entire Lobby Area in both buildings (exact dimensions not available)
 \$350,000

Image 2.*

BEDIA GLASS RAILING ARSHT CENTER.jpg
 Adrienne Arsht Center Railings
 1996 - 2006
 Art in Public Places
 Miami, FL
 Glass with gold and silver paint inlay
 5 railings about 100 feet long each
 \$350,000

Image 3.*

BEDIA MIAMI ONE SCULPTURE.jpg
MIAMI ONE Sculpture
2007
Related Group
Miami, FL
Steel Metal Plates Welded Together
15 feet wide by 16 feet tall
\$65,000

Image 4.*

BEDIA BASS MUSEUM Miami Beach.JPG
Bass Museum Sculpture ("The Best Place")
2000
Fred Snitzer Gallery
Miami Beach, FL
Welded Iron Steel and Wood Light Posts
25 feet wide by 12 feet tall
\$40,000

Image 5.*

BEDIA MURANO GRANDE Miami Beach.JPG
Murano Grande Residences ("Familia")
2003
Related Group
Miami Beach, FL
Welded Steel and Enamel Paint
16 feet tall by 8 feet wide
\$75,000

Image 6.*

BEDIA GRAMMY DESIGN DISTRICT.JPG
DESIGN DISTRICT Murals (Diptych)
2002
DACRA (Craig Robbins)
Design District, Miami FL
Vinyl stretched on a metal frame
80 feet wide by 35 feet tall
\$50,000

Image 7.*

BEDIA KEY BISCAYNE SIDEWALK.jpg
Key Biscayne Sidewalk Plazas ("Butterfly") one of a total 7
2009

Art in Public Places
 Key Biscayne, FL (Main Road)
 Terrazo and Metal Inlay
 Variable (each of the 7 were varied in size, each was roughly 20 feet in diameter)
 \$125,000

Image 8.*

BEDIA MURAL WEST PALM .jpg
 Downtown West Palm Beach Mural on Evernia Street
 2015
 CANVAS Charities and West Palm Beach Downtown Development Authority
 West Palm Beach, FL
 Acrylic Paint
 125 feet wide by 25 feet tall
 \$45,000

Image 9.*

BEDIA FENCE OCEAN ONE.jpg
 OCEAN ONE PERIMETER Fence (2 fences for 2 different entrances)
 2013
 Related Group
 Miami Beach, FL
 Welded and Bended Aluminum Painted in Enamel
 16 feet wide by 12 feet tall
 \$90,000

Image 10.*

BEDIA STAINED GLASS.jpg
 Catholic Church Stations of the Cross Stained Glass
 2012
 Cesar Pelli Associates
 New Orleans
 Stained Glass
 Each panel was 1 meter wide by 1 meter tall (14 total panels)
 Artist did not accept payment, and instead donated his services and design, so he is not aware of the creation budget

References*

Please provide at least three professional references for work on projects of similar scale and scope, including the contact information for each reference and project title with location.

1. Related Group (Jorge Perez) / 305-460-9900 / One Ocean (fences) / Murano Grande sculpture / Miami One Sculpture
2. Fredric Snitzer / 305-448-8976 / Adrienne Arsht Center for the Performing Arts (Terrazo Lobby entrances and building railings)

3. Cesar Pelli Associates / 203-777-2515 / Adrienne Arsht Center for the Performing Arts and New Orleans Catholic Church with stained glass Stations of the Cross (both headed by Pelli assistant Roberto Espejo)

CERTIFICATION

I certify that all information contained in this application and attachments is true and accurate. Under penalty of perjury, I declare that I have read the foregoing document and that the facts stated in it are true. Further, I acknowledge that I am subject to the City's False Claims Ordinance (Ch. 39, City of Coral Gables Code).

ELECTRONIC SIGNATURE*

Enter legal name

Jose Bedia

DATE*

07/17/2018

Right of Rejection

The City intends to award a contract to the artist/artist team that demonstrates the highest level of expertise and capabilities for the project. The City reserves the right to reject any and all proposals or to re issue the call to artists/RFQ when such action shall be considered in the best interest of the City.

By submitting a response to this RFQ, prospective artists waive the right to protest or seek legal remedies whatsoever regarding any aspect of this RFQ. In addition, the City reserves the right to make any changes in the proposal submission schedule or submission requirements, should the City determine in its sole and absolute discretion that such changes are necessary. The City also reserves the right to approve all individuals and firms, if any, to be retained by the artist. The City may solicit proposals from artists not responding to this call and reserves the right to select an artist outside of the pool of artists responding to this call.

File Attachment Summary

Applicant File Uploads

- Jose Bedia PDF BIOGRAPHY.pdf
- JOSE BEDIA CV PDF 2018.pdf
- BEDIA ADRIENNE ARSHT CENTER.JPG
- BEDIA GLASS RAILING ARSHT CENTER.jpg
- BEDIA MIAMI ONE SCULPTURE.jpg
- BEDIA BASS MUSEUM Miami Beach.JPG
- BEDIA MURANO GRANDE Miami Beach.JPG
- BEDIA GRAMMY DESIGN DISTRICT.JPG
- BEDIA KEY BISCAYNE SIDEWALK.jpg
- BEDIA MURAL WEST PALM .jpg
- BEDIA FENCE OCEAN ONE.jpg
- BEDIA STAINED GLASS.jpg

Jose Bedia was born on January 13, 1959, in La Havana, Cuba, the city where he grew up and studied in the capital district of Luyanó in the municipality 10 de Octubre.

From an early age he excelled in drawing, comics and illustration, and as a teenager he joined the famous San Alejandro Academy. As a talented student, he developed the formal skills that he has been using during the course of his long and prolific career. A very well known drawing performed in these early years, somehow defined him: A perfectionist academic portrait, with an elongated style, portraying an Amerindian of the primitive tribes of the United States of America. In the portrait, the protagonist, an Indian figure riding a horse while shooting a gun is aiming backwards, as if turning his back towards the viewer (us).

When the art teacher asked Bedia why he drew the Indian in such a manner, his response defined his rebellious dissident ideology. And he paraphrased: "Because I'm on his side, the enemy is on the other side, so you can totally trust me."

After San Alejandro, he graduated with honors from the ISA , Instituto Superior de Arte de la Habana, Cuba

He was a pioneer of the radical transformation of Cuban Art that inaugurated the Exhibition Volumen 1, which Bedia was integral part of. His passion for the primal Amerindians complemented his anthropological studies on Afro-Transatlantic cultures, studying in-depth the faith, beliefs and religion of the "La Regla Kongo" (in which he was initiated in 1983), the " Regla de Ocha", and the Leopard Society of Abakuas, among many others.

He traveled to Angola as part of the International Cultural Brigades who supported the struggle of the Angolan-Cuban War against Namibia and South Africa. This contact with the mother continent and the war increased his interest about the African roots of American culture. This interest took him to visit countries such as Peru, Mexico, Haiti, Dominican Rep., Puerto Rico, Zambia, Botswana, Kenya, and Tanzania. After residing in Mexico he moved to Miami Florida, where he currently lives.

This vast knowledge has marked his work and shows how this cultural heritage has influenced our actual daily lives. Thanks to this solid work, characterized by the mix of "storytelling" that he calls informative lessons about the cosmogonic Universes of the ancestral cultures and the influence in popular cultures, his work has been exhibited in La Habana, Sao Paulo, Venice and Beijing Biennales, where he has received awards and acclamation positioning him as one the most notorious and prestigious creators of art from the second half of the XX century to the present.

Due to his decisive and precise skill as a draftsman, his striking pictorial capacity, enigmatic and enveloping installations, his works are in very important private and public collections such as Museo Nacional Palacio de Bellas Artes (La Habana), MoMa ,Metropolitan Museum, Whitney Museum of American Art (NYC), Guggenheim, Tate Modern, Smithsonian Museum (Washington), The Colección Daros (Zurich), MEIAC, DA2, IVAM, CAAM (España), MOCA, MAM and PAMM in Miami.

JOSE BEDIA Artist Curriculum

www.josebedia.com

www.instagram.com/josebediastudio/

SELECTED PUBLIC COLLECTIONS

Arkansas Art Center, Little Rock, AK

Bacardi Art Foundation, Miami, FL

Birmingham Museum of Art, AL

Centro Cultural de Arte Contemporáneo, Mexico City, Mexico

Contemporary Art Museum, San Diego, CA

Extremadura and Ibero-American Museum of Contemporary Art of Badajoz, Badajoz, Spain

Fogg Art Museum, Harvard University, Cambridge, MA

Goldman Sachs, New York, NY

Guggenheim Museum, New York, NY

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Liceo Minvielle, Lagos, Mexico

Loeb Art Center, Vassar College, Poughkeepsie, NY

Los Angeles County Museum of Art, Los Angeles, CA

Ludwig Forum für Internationale Kunst, Aachen, Germany

Lyle O. Reitzel Gallery, Santo Domingo, Dominican Republic

McCormick Place Art Collection, Chicago, IL

Miami Art Museum, Miami, FL

MARCO (Museo de Arte Contemporáneo), Monterrey, Mexico

Museo de Bellas Artes, Caracas, Venezuela

Museo Nacional de Bellas Artes, Havana, Cuba

Museum of Art, Fort Lauderdale, FL

Museum of Art, Rhode Island School of Design, Providence, RI

Museum of Contemporary Art, Los Angeles, CA

Museum of Contemporary Art, North Miami, FL

Museum of Contemporary Art, San Diego, CA

The Museum of Modern Art, New York, NY

Neuberger & Berman, New York, NY

Norton Museum of Art, West Palm Beach, FL

PAMM, Miami, FL

Perseus Collection, Honolulu, HI

Philadelphia Museum of Art, PA

Phoenix Art Museum, AZ

Polk Museum of Art, Lakeland, FL

Pori Taidemuseum, Pori, Finland

Solomon R. Guggenheim Museum, New York, NY

Spencer Museum, Lawrence, KS

Tate Gallery, London, England

Walter Phillips Gallery, Bath, Canada

Whitney Museum of American Art, New York, NY

SOLO EXHIBITIONS

2018

Jose Bedia: Mujer Natura

Art Palm Beach, West Palm Beach, FL

2017

**Jose Bedia Fieldwork: Selections from
the De La Cruz Collection and the Artist**

NSU Ft. Lauderdale Museum, Ft. Lauderdale, FL

Jose Bedia: Memoria y Creencias Culturales

Second Street Gallery, Charlottesville, VA

2016

On the Frontier: The Art of Jose Bedia

El Museo Cultural de Santa Fe, Santa Fe, NM

Jose Bedia

Frederic Boloix Fine Arts Gallery, Ketchum, ID

Tribal Affinities

Tambaran Gallery, New York, NY

Parabola del Jaguar

Colegio Civil Centro Cultural Universitario, Monterrey, Mexico

Isla, Monte, Animal, Gente

Galeria Antizar, Tenerife, Spain

2015

Somalian Prey

Museo San Telmo, San Sebastian, Spain

2014

Syncretism and Spirituality: The Art of Jose Bedia

Kimora Gallery, Anchorage, Alaska

José Bedia/ Katja Loher: Interplanetary Kisses

Lyle O. Reitzel, Santo Domingo, RD.

José Bedia, Solitary Sailor

Fred Snitzer Gallery, Miami, Florida.

2013

Jose Bedia: Recurrencia del animal solitario

Fundación Iturria, Montevideo, Uruguay.

Nfumbi Mizidi

Museo de Caguas, Puerto Rico.

Oscuras Aventuras Gráficas

Lyle O. Reitzel, Santo Domingo, RD.

2012

Paintings by Jose Bedia

Heriard-Cimino Gallery, New Orleans, LA.

Transcultural Pilgrim

Miami Art Museum, Miami, FL, Curators: Judith Bettelheim & Janet Catherine Berlo.

José Bedia, UNE SAISON EN ENFER

Fred Snitzer Gallery, Miami, Florida.

Historias de un país gentil

Lyle O. Reitzel Gallery. Santo Domingo, RD.

José Bedia: Entre dos mundos

Casa de América, Madrid, España. Curator: Isabel Durán.

JOSÉ BEDIA: Nomadismos (instalaciones)

The Het Domein Museum, Sittar, Holanda. Curators: Orlando Hernández / Omar-Pascual Castillo

Instituto Cabrera Pinto, La Laguna, Santa Cruz de Tenerife, España. Curators: Orlando Hernández / Omar-Pascual Castillo *

2011-2012

Transcultural Pilgrim,

Fowler Museum at UCLA, Pasadena, CA. Curators: Judith Bettelheim & Janet Catherine Berlo.

2011

JOSÉ BEDIA: Nomadismos (instalaciones)

CAAM Las Palmas de Gran Canaria, España. Curators: Orlando Hernández / Omar-Pascual Castillo *

2010

José Bedia: Entre dos mundos

IVAM, Valencia, España.* Curator: Isabel Durán

José Bedia: Faces In The Landscape

Latin American Masters, Los Ángeles, California.

José Bedia: ¿Cómo empezó todo?

Museo de Arte de Puerto Rico, San Juan, PR. Curator: Juan Carlos López

José Bedia: Fragment of Journeys

New Orleans Museum of Art, New Orleans, EU

José Bedia: Fragment of Journeys

Heriard-Cimino Gallery, New Orleans, EU

José Bedia: 15 años

MIA (Miami International Art), Stand Lyle O.Reitzel Gallery, Miami Convention Center, Fl.

2009-2010

José Bedia, Rituals of Passage

Lyle O.Reitzel Gallery, Miami, Fl.

2009

José Bedia: GRAFOLOGÍAS

Sala Caja Granada, Jaén, España. Comisarios: Omar-Pascual Castillo y Antonio Sánchez Marín.

José Bedia-Ray Smith

Pinta Internacional Fair Art, Stand Galería Sandunga, Metropolitan Pavilion, New York, NYC.

José Bedia: Apuntes de Viajes

Enlace Arte Contemporáneo, Lima, Perú.

José Bedia: RE-corrídos...

GEGalería, Monterrey, México.* Curator: Omar-Pascual Castillo

José Bedia. Analogía Mística

Galería Sandunga, Granada, España.* Curator: Omar-Pascual Castillo

X BIENAL DE LA HABANA Resistance and Freedom:

Wifredo Lam, Raúl Martínez y José Bedia, Museo Nacional de Bellas Artes, La Habana, Cuba* Curator:

Corina Matamoro

José Bedia, Solo Project, Arteamericas 09. Latinamerican Art Fair, Cortesía Galería Lyle O.Reitzel, Miami Beach, Florida.*

2008

José Bedia, A mi aire

Enlace Arte Contemporáneo, Buenos Aires, Argentina.

José Bedia, MAKISHI + NKISI

Galería Lyle O. Reitzel, Santo Domingo. Rep. Dominicana.

José Bedia: STATUS QUO

Costantini Arte Contemporanea, Milan, Italia. Curator: Omar- Pascual Castillo.

José Bedia. Project Rooms, dentro del proyecto:

EN EL POSTERIOR DE LAS AMERICAS, MIART'08, Galería Lyle O. Reitzel, Fiera Internacional d Arte, Milán, Italia. Curator: Omar- Pascual Castillo.*

José Bedia, Historias del Sur

Galería Animal, Santiago de Chile, Chile.*

2007

José Bedia. Obra Reciente:

Pinturas & Dibujos. Stand Galería Lyle O. Reitzel, en 'CIRCA 07', San Juan, Puerto Rico.

José Bedia, FIRST HAND

Fredric Snitzer Gallery, Miami, Florida.

José Bedia "In-Project"

Fredric Stnizer Gallery, Art Basel Miami Beach 08, Miami, Fl.

José Bedia, Imágenes Primigenias II

Enlace Arte Contemporáneo, Lima, Perú.

José Bedia, Imágenes Primigenias I

Enlace Arte Contemporáneo, Lima, Perú.

José Bedia, IM-PULSE

Galería Ramis Barquet, Chelsea, New York.

José Bedia: Paintings & Drawings (1992-2006)

George Adams Gallery, New York, NY.

2006

José Bedia, El Estado de las Cosas

Fredric Snitzer Gallery, Miami, Florida.

José Bedia: Obras Recientes 2002-2005

Museo de Arte Moderno, Santo Domingo, República Dominicana.

2005

José Bedia, Al menos una señal

Galería SPATIUM, Caracas, Venezuela.

José Bedia, There, Around the corner

Galería Ramis Barquet, Chelsea, New York.

José Bedia, La noche y el despertar

Galería Ramis Barquet, Monterrey, México.

Fieldwork

Fredric Snitzer Gallery, Miami, Florida.

One Man Show

Palmbeach Contemporary Fair Art & Photography, Stand Fredric Snitzer Gallery, Palmbeach, Florida.

2004

José Bedia. Obra Reciente

Galería Thomas Cohn, Sao Paolo, Brasil.*

José Bedia

Galería Lucía de la Fuente, Lima, Perú.

José Bedia (Obra de 1990-2004)

Museo de Arte Contemporáneo de Panamá, Panamá.

José Bedia: Estremecimientos

MEIAC (Museo Extremeño e Iberoamericano de Arte Contemporáneo), Badajoz, España. Curator: Omar-Pascual Castillo

José Bedia: Estremecimientos

DA2 (Domus Artium 2002), Salamanca, España. Curator: Omar- Pascual Castillo

José Bedia: Estremecimientos

Instituto de América / Centro Damián Bayón, Santa Fe, y el Museo Casa de los Tiros, Granada, España.* Curator: Omar-Pascual Castillo

José Bedia

Galleria Claudio Poleschi, Lucca, Italy.

El Jaguar y la Anaconda

Fredric Snitzer Gallery, Miami, Florida.

2003

Opere Recenti

Galleria Alessandro Bagnai, Florencia, Italia.*

Último fruto de temporada

Iturralde Gallery, L.A., CA.

José Bedia

Centro Cultural Recoleta, Buenos Aires, Argentina.*

Lo que me dijo la Virgen

Galería Ramis Barquet, New York.

Narraciones Incompletas

Galería Nina Menocal, México, D.F.

Nsila—El Camino

Cantor Arts Center's, University of Stanford, San Francisco. USA. Curator: Manuel Jordan.

José Bedia: Santos y Bandidos

Galería Nader, Santo Domingo, República Dominicana.*

José Bedia: Tú tienes que estar allí

Fredric Snitzer Gallery, Miami, Florida.

2002

Lección Silenciosa

Klaus Steinmetz Arte Contemporáneo, San José, Costa Rica.

José Bedia

Gallagher Gallery, Royal Hibernian Academy, Dublin, Ireland.

Fieldwork

Miami-Dade Community College Wolfson Campus' Centre Gallery, Fl.

The Transportable Cultural Hero

Laumeier Sculpture Park, St. Louis, MO.

José Bedia

Centro Cultural Español, Santo Domingo, República Dominicana.

Blanco Espiritual

Museo de Bellas Artes de Granada, Palacio de Carlos V, Granada, España.* Curator: Omar-Pascual
Castillo

Proverbios

Fredric Snitzer Gallery, Miami, Florida.

2001

José Bedia

Annina Nosei Gallery, New York.

Condición Visionaria

Iturralde Gallery, Los Ángeles, CA.*

Works On Paper

Galería Ramis Barquet, New York.

Back In Africa

Fredric Snitzer Gallery, Miami, Florida.

Elson Artist-in-Resident Project: José Bedia.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

2000

Rodeado de Mar.

Contemporary Art Center of Virginia, Virginia Beach, VA.* Curator: Georges Adams.

Diámetro Negro

FIAC 2000, Galería Ramis Barquet, París, Francia.*

Things We Need

New Paintings, George Adams Gallery, New York, NY.

Fragmentos de una Historia

Fredricric Snitzer Gallery, Miami.

1999

Jose Bedia

Galerie Nathalie Obadia, Paris, Francia.

José Bedia

Galería Ramis Barquet, New York, NY.*

José Bedia

Annina Nosei Gallery, New York, NY.

José Bedia

The Art Museum, Florida International University, Miami, FL.*

1998

José Bedia

Byron C. Cohen Gallery for Contemporary Art, Kansas City.

José Bedia.

Joslyn Art Museum, Omaha, Nebraska.*

José Bedia

I Bienal de Lima, Perú.

Objetos de Trueque

Fredric Snitzer Gallery, Miami, FL.

Crónicas Americanas: Obras de José Bedia

Museo Rufino Tamayo, México DF* Curator: Charles Merewether.

The Island, the Hunter and the Prey

Wichita State University Edwin A. Ulrich Museum of Art, Wichita, Kansas.

Mi Esencialismo

David Floria Gallery, Aspen, CO.

1997

Crónicas Americanas: Obras de José Bedia.

MARCO (Museo de Arte Contemporáneo), Monterrey, México.* Curator: Charles Merewether.

Errónea Artesanía

George Adams Gallery, New York City, NY.

Historia de Animales

Fredric Snitzer Gallery, Miami, FL.*

The Island, the Hunter and the Prey.

SITE Santa Fe, New México.

José Bedia

Der Brucke Arte International, Buenos Aires, Argentina .

1996

La isla, el cazador y la presa

Galería Der Brucke, Buenos Aires, Argentina.

Drawings

Porter Troupe Gallery, San Diego, CA.

Mi Esencialismo / My Essentialism

Douglas Hyde Gallery, Trinity College, Dublin, Ireland; Pori Art Museum, Finland; George Adams Gallery, New York, NY.*

New Drawings

Fredric Snitzer Gallery, Coral Gables, FL.

1995

Cosas Redondas

Museum of Art, Fort Lauderdale, Fort Lauderdale, FL.*

Mundele Quiere Saber

Fredric Snitzer Gallery, Coral Gables, FL; Terrace Gallery of Orlando City Hall, FL.*

1995/94

De Donde Vengo

Institute of Contemporary Art, University of Pennsylvania, PA; Center for the Fine Arts, Miami, FL and the Museum of Contemporary Art, San Diego, CA.*

1994

Casi todo lo que es mío

Fredric Snitzer Gallery, Coral Gables, FL.

Obra Reciente

Thomas Cohn-Arte Contemporánea, Río de Janeiro, Brasil, Frumkin/Adams Gallery, New York, NY.

1993

La Isla en Peso

Galería Nina Menocal, México, D.F.*

Fábula

Galería Fernando Quintana, Bogota, Colombia.*

1992

New Paintings and an Installation

Frumkin/Adams Gallery, New York, NY.

Brevisísima relación de la destrucción de las Indias

Museo de Arte Contemporáneo Carrillo Gil, México DF, Frumkin/Adams Gallery, New York, NY.

El Hombre de Hierro

Galería Curare, México, D.F, MX.

1991

José Bedia

Galería Ramis Barquet (Monterrey) y Ninart Centro de Cultura, (México, DF), México.*

Large-Scale Drawings

Frumkin/Adams Gallery, New York, NY.

Los Presagios

Casa de África, IV Bienal de La Habana, Cuba.*

1990

Sueño Circular

Ninart Centro de Cultura y Galería Ramis Barquet, México, DF, Monterrey, México.

Recent Work

Foresty Gallery, London, Canada.

1989

Viviendo al borde del río

Castillo de la Real Fuerza, La Habana, Cuba; Galería Ángel Romero, Madrid, España.*

Final del Centauro

Castillo de la Real Fuerza, La Habana, Cuba.

1987

Tres visiones del héroe

Castillo de la Real Fuerza, La Habana, Cuba; Galería Ángel Romero, Madrid, España.*

1986

Dibujos

Galería Ángel Romero, Madrid, España.

Crónicas Americanas III

Centro Wifredo Lam, La Habana, Cuba; Metropolitan Museum of Manila, Philippines.*

1984

Persistencia del uso

Museo Nacional de Bellas Artes, La Habana, Cuba.*

1982

Crónicas Americanas II

Casa de la Cultura de Plaza, La Habana, Cuba.

1980

Crónicas Americanas I

Casa de la Cultura de Plaza, La Habana, Cuba.

GROUP EXHIBITIONS

2018

Dibujos con Tukula

Casa Alpes, Galeria Nina Menocal, Mexico DF

2017

Back to Black: No On/Off Ramps

Art Africa 7th Edition, Miami, FL

Visionary Aponte: Art & Black Freedom

Little Haiti Cultural Complex, Miami, FL

OF / BY / FOR

The American Museum of the Cuban Diaspora, Miami, FL

Adios Utopia: Dreams and Deceptions in Cuban Art since 1950

The Museum of Fine Arts Houston, Houston, TX

Wild Noise / Ruido Salvaj

Bronx Museum of the Arts, New York, NY

On the Horizon: Contemporary Cuban Art from the Jorge M. Perez Collection

Perez Art Museum Miami, Miami, FL

2016

Go Figure!

Fredric Snitzer Gallery, Miami FL

México Vibra, Apasiona;

Zona Maco, Galeria Nina Menocal, Mexico City

2015

Cuba: Ficción y Fantasía

Casa Daros, Rio De Janeiro, Brazil

A Sense of Place: Selections from the Jorge M. Perez Collection

Mana Contemporary, Miami, Florida

Migrantes

Galeria Nina Menocal, Mexico City

CANVAS

Canvas Art Charities, West Palm Beach, FL

Group Exhibition

Nicole Henry Fine Art, West Palm Beach, FL

Iconocracia

Museo Artium, Vittoria, Spain

2011

Estetica Sold (16 Aniversario)

Galería Lyle O. Reitzel

Santo Domingo. Rep. Dominicana.

Size Matters: Large-Scale and Small-Scale Paintings, Drawings and Sculptures

George Adams

Gallery, New York, NYC.

2010

IX Bienal of Beijing

Beijing, China.

Unbroken Ties, Dialogues in Cuban Art

Flint Institute of Art, Flint, MI

Portugal Arte 10

Portugal Arte

Lisboa, Portugal

New & Classic

George Adams Gallery

New York, NYC

Bienal de Pontevedra 2010

Pontevedra, España.

Curator: Santiago B. Olmo.

Without a Mask

Johannesburg Art Gallery

South Africa

Curator: Orlando Hernández

ArtBasel

Stand Galería Polígrafa

Basel, Suiza.

Flowers, Lies and Revolution: Contemporary Cuban Art

Sheldon Museum of Art
Lincoln, NE

Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection

Lowe Art Museum
Coral Gables (Miami), FL

It is it – Espacio 1414

San Juan, Puerto Rico.

Different Strokes: 20th Century Drawing

George Adams Gallery
New York City, NYC

Scope New York 2010

booth Lyle O. Reitzel Gallery
Lincoln Center Damrosch Park, New York, NYC.

MIA

Galeria Lyle O.Reitzel
Miami Beach, Florida.

Nuevas Obras Gráficas

Joan Prats/Polígrafa Graphic
Barcelona, España.

Ajiaco: Stirrings of the Cuban Soul

Chelsea Art Museum, New York City
Hilliard Museum at the University of Louisiana, Lafayette, Louisiana.
Curator: Gail Gelburd.

The Human Touch: Selections from the RBC Wealth Management Art Collection

Joslyn Art Museum

Omaha, NE

2009

Revolutionary Acts: Fifty Years of Printmaking in Cuba

Carleton University Art Gallery, Ottawa, ON

Cardinal Points/Punto Cardinales: A Survey of Contemporary Latino and Latin American Art from the Sprint Nextel Art Coll

Baum Gallery / University of Central Arkansas, Conway, AR

Get with the Program: Group Show,

George Adams Gallery, New York City, NYC

3rd Moscow Biennale of Contemporary Art

Moscow Biennale of contemporary art, Moscow

Ajiaco: Stirrings of the Cuban Soul

Lyman Allyn Art Museum

New London

CT. Curator: Gail Gelburd.

Irreversible

Cifo Art Space

Miami, Fl.

ARTJAÉN'09

Stand Galería Sandunga, IFEJA

Jaén, España.

American Stories

John Michael Kohler Arts Center

Sheboygan, Wisconsin & Museum of Contemporary Art, Madison, Wisconsin, EUA.

No reservations: Native American History and Culture in Contemporary Art

The Aldrich Contemporary Art Museum, Ct.EUA.

Selections from the Permanent Collection: New Gifts

Amarillo Museum of Art

Amarillo, TX. EUA.

The Making of Giants

Artformz, Miami, FL.

Curator: Alejandro Mendoza

Checking the New Imaginary of the Borders

Stand GEGaleria, HOT Art Fair

Basel, Suiza

Curator: Omar-Pascual Castillo.

Pivot Points

The Museum of Contemporary Art (MOCA)

North Miami, Fl.

Identidades Post-Utópicas (Nuevas Narrativas en la Pintura Iberoamericana)

Galería Costantini Arte Contemporanea, HOT Art Fair, Basel, Suiza.

Comisario: Omar-Pascual Castillo

Art Lille Fair

Stand Costantini Arte Contemporanea

Lille, Francia.

MIART. Art Now´09

Stand Galería Costantini

Milano Fair Art Modern & Contemporary, Fiera de Milano, Italia.

ArtFormz: Giants in the City (Public Art Show)

Miami's Bayfront Park, Miami, Fl.

Curator: Alejandro Mendoza

Arteamericas 09.

Latinamerican Art Fair

Galeria Lyle O.Reitzel, Miami Beach, Florida.

African Influence in Latin American and Caribbean Art

Silvana Facchini Gallery

Miami, FL.

NeoHooDoo: Art for a Forgotten Faith

P.S.1 Contemporary Art Center

Long Island, Estados Unidos.

TRANSactions: Contemporary Latin American & Latino Art

Sheldon Memorial Art Gallery

Lincoln, NE, Estados Unidos.

Latin American Painting Now

Naples Museum of Art

Florida, USA.

2008-2009

Dominican Power & Solid Friends

Galeria Lyle O.Reitzel

Miami Beach, Florida.

TRANSactions: Contemporary Latin American & Latino Art

The High Museum of Atlanta,
Atlanta, Estados Unidos.

Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection

Samuel P. Harn Museum of Art
Gainesville, FL.

Celebrate Hispanic Heritage (Latin American Masters and Contemporary Artists)

Gary Nader Fine Arts
Miami, FL.
2008

Mixed Emotions. Apuntes para una colección del siglo XXI, DA2 - Domus Artium 2002

Salamanca, España
Curator: Javier Panera

Cuba. Artists experience their country

New Jersey Hunterdon Museum of Art.
Curator: de Kristen Accola Surrounded by water: Expresions of freedom

ArtePadua Fair'08

Stand Costantini Arte Contemporanea
Padua, Italia.

CONTINUING STARTING OVER

Galeria Lyle O.Reitzel
Miami Beach, Florida.

Miracle Mile Art Walk

Iturralde Gallery, Los Angeles.

Surrounded by Water: Expressions of Freedom and Isolation in Contemporary Cuban Art

Boston University Art Gallery – BUAG

Boston, MA, Estados Unidos.*

Pivot Points (Part 1), Paintings, Drawings & Sculpture

MOCA. North Miami, Fl.

Far from Home

Museum of Art North Carolina, North Carolina.

The Human Touch: Selections from the RBC Dain Rauscher Collection

Rochester Art Center, Minnesota.

TRANSactions: Contemporary Latin American & Latino Art

The Weatherspoon Art Museum at The University of North Carolina

North Carolina, Estados Unidos.

Mixed Emotions. Apuntes para una Colección del Siglo XXI

DA2, Salamanca.

Exceptional Graphic Works II

Cremata Fine Art, Miami, FL.

Arte BA 08' Feria Internacional de Arte Contemporáneo

Galería Lyle O. Reitzel

Buenos Aires, Argentina.

Strasbourg Contemporary Art Fair

Stand Costantini Arte Contemporanea

Strasbourg, Francia.

Paintings, Drawings, and Sculpture

John Berggruen Gallery

San Francisco, CA.

CIRCA 08, International Contemporary Art Fair

Galería Lyle O. Reitzel

San Juan, PR.

TERAPIA DE GRUPO (Arte Cubano Actual)

Galería Fernando Pradilla

Madrid, España.

Curator: Omar-Pascual Castillo.

Pegamento Aglutinante

Costantini Arte Contemporáneo

MIART, Milán, Italia.

Curator: Omar- Pascual Castillo.

ArtDubai'08

Stand Galeria Nina Menocal

Dubai, EA.

BALELATINA

Galería Nina Menocal

Basel, Suiza.

ArteAmérica Fair Art

Galería Lyle O. Reitzel

Convention Center of Miami, Fl.

NeoHooDoo: Art for a Forgotten Faith

The Menil Collection

Houston, Tx.

2007-2008

Restos: Estudio Arteológico

Museo Arte Contemporáneo de Puerto Rico
San Juan, Puerto Rico.

2007

El Triunfo de la Locura (XII Aniversario)

Galería Lyle O. Reitzel
Santo Domingo, RD.

PULSE MIAMI

Stand Galería Nina Menocal
Miami, Fl.

IKF. Latin American Art Auction`2007

Cisnero Fontanal Foundation
Miami, Fl.

Contemporary Latin American Art, Auction & Exhibition`2007

Museum of Latin American Art (MOLAA)
Long Beach, CA.

Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection

The John and Mable Ringling Museum of Art
Sarasota, FL.*

La Presencia - The Presence of Latin American Art in California Collections

Molaa Museum of Latin American Art
Long Beach, CA.*

ArtBasel Miami

Fred Snitzer Gallery, Ramis Barquet Gallery, Galería Nina Menocal, Miami, Fl.

ArtBo'07

Enlace Arte Contemporáneo
Bogotá, Colombia.*

ArtForum

Galería Nina Menocal
Berlin, Alemania.*

ArtDubai'07

Galería Nina Menocal
Dubai.*

The Dean's Gallery

MIT List Visual Arts Center
Cambridge, MA.

BALELATINA

Galería Nina Menocal
Basel, Suiza.*

Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection

Samuel P. Harn Museum of Art
Gainesville, FL.*

Latin American Modern and Contemporary Art Auction for Miami Museum

Gary Nader Collection
Coral Gable, Miami, FL.*

MACO, Feria de Arte Contemporáneo'07

Stand Fredric Snitzer Gallery
México, D.F.

Secuencias (1976-2006. Arte contemporáneo en las colecciones públicas de Extremadura)

MEIAC, Badajoz, España.*

PINTA Fair Art

Galería Lyle O. Reitzel

New York, NYC.

Art Miami'07

Galería Lyle O. Reitzel, George Adams Gallery

Miami Beach, Fl.*

ArteAmérica Fair Art

Galería Nina Menocal, Galería Lyle O. Reitzel, Convention Center of Miami, Fl.

2006-2007

MOCA's Tenth Anniversary Collection

MOCA, North Miami, Fl.

TRANSaction: Contemporary Latin American and Latino Art

Museum of Contemporary Art San Diego – MCASD La Jolla, CA.

Unbroken Ties – Dialouges in Cuban Art

Molaa Museum of Latin American Art

Long Beach, CA.

Arte de Cuba

Museu Oscar Niemeyer

Curitiba, Brasil.

ENLASFRONTERAS / INBORDERLINES

Itinerante por los Institutos Cervantes de Europa Central: Berlín, Viena, Moscú, Bruselas.*

Curators: Antonio Franco/Omar-Pascual Castillo

2006

Rising Stars: North Latin Americans

Galería Nina Menocal

México, DF.

Collector's Show & Sale

Arkansas Art Center

Little Rock, AR.

Art On The Edge – Contemporary Art From The Permanent

Joslyn Art Museum

Omaha, NE.

ENLASFronteras / INborderlines

Museo de la Villa Corsa, Génova, Italia.*

Curators: Antonio Franco/Omar-Pascual Castillo

ArteAmérica Fair Art

Iturralde Gallery, Galería Nina Menocal, Ramis Barquet Gallery, PanAmerican Art Gallery

Convention Center of Miami, Fl.

Group Show

George Adams Gallery

New York, NYC.

Art Gallery To Nigh

Iturralde Gallery

Los Angeles, CA.

Art Miami'06

Nina Menocal Gallery, Galería Lyle O. Reitzel

Miami Beach, Fl.*

ENLASFRONTERAS / INBORDERLINES

Itinerante por los Institutos Cervantes de Europa Central: Berlín, Viena, Moscú, Bruselas.*

Curators: Antonio Franco/Omar-Pascual Castillo

Armory Show

Stand Galería Nina Menocal

New York, NYC.

ART.LA'06

Stand Iturralde Gallery, Santa Monica Civic Auditorium

Santa Monica, CA.

2005

Images of Time and Place: Contemporary Views of Landscape

Wayne State University, Elaine L. Jacob Gallery

Detroit, Michigan.

Body Human

Nohra Haime Gallery

New York, NYC.

Personal Mythologies – Earlier, Recent and Future Acquisitions

The Contemporary Museum Honolulu, Makiki Heights Drive 2411, HI 96822 Honolulu, HI, Estados Unidos.

Art Basel Miami'05

Stands: Ramis Barquet Gallery, Fred Snitzer Gallery, Galería Nina Menocal

Miami Beach, Fl. *

Heritage Hispanic

Hirshhorn Museum and Sculpture Garden

Washington, D.C.

Contra Corriente: 10 años

Galería Lyle O. Reitzel
Santo Domingo, Rep. Dominicana.

MOCA & Miami

Museum Of Contemporary Art of North Miami, Fl.

Maestros Iberoamericanos

Galería Vértice
Guadalajara, México.

ENLASFRONTERAS / INBORDERLINES

Colección de Arte de las Américas del MEIAC), Instituto Cervantes de Praga, República Checa.*
Curators: Antonio Franco/Omar-Pascual Castillo

AAF Contemporary Art Fair

Galería Lyle O. Reitzel
New York, NYC.

Contradicciones y convivencias

Centro Cultural BID
Washington, D.C.*

Catharsis (Arte Iberoamericano Actual)

Espacio Anexo, Galería Paupa, San Sebastián, España.*
Curator: Omar-Pascual Castillo

AT THIS TIME: 10 Miami Artists

Rubell Family Collection
Miami, FL.

Contemporary Paintings of Latin America

Northern Michigan University

Michigan, EUA.

Art Religion Politics Close encounters with five continents

PAC Padiglione d'Arte Contemporánea

Milán, Italia.*

Curator: Jean Hubert Martin

O, The Games we Play

Fredric Snitzer Gallery

Miami, FL.

ARCO'04, Feria de Arte Contemporáneo

Stand Ramis Barquet Gallery, Galería Nina Menocal

Madrid, España.*

Naturaleza Muerta – Latin American Still Life from South Florida Collection

Boca Raton Museum of Fine Art

Boca Raton, Florida.

Armory Show

Stand Galería Nina Menocal

New York, NYC.

Art Miami'05

Fredric Snitzer Gallery, Galería Fernando Pradilla, Nina Menocal Gallery, PanAmerican Art Gallery,

Leonard Tachmes Gallery

Miami Beach, Fl.*

Wunderkammer I

Galería Nina Menocal

México, DF.

2004-2005

Islas Naciones: Arte Nuevo de Cuba, República Dominicana, Puerto Rico y la Diáspora, RISD
Museum, de la Rood Island School & Desing, en Provicence.

Kongo Kingdom Art: From Ritual to Cutting Edge

Guangdong, Canton, travelling to Shanghai, Beijing, Peking, Taipei,& Taiwán.

Curator: Henry Lu*

Obra Inédita

Galería Lyle O. Reitzel Arte Contemporáneo

Santo Domingo, República Dominicana.

2004

Images of Time and Place: Contemporary Views of Landscape

Lehman College Art Gallery

Bronx, New York, NYC.

Art Bassel Miami´04

Stands: Ramis Barquet Gallery, Fred Snitzer Gallery, Galería Nina Menocal

Miami Beach, Fl. *

Arte Latinoamericano de Hoy

Sala de Armas de la Ciudadela

Pamplona, España.*

Curator: Fernando Francés

Group Show

Iturralde Gallery

Los Angeles, CA.

Monstruos, Monstricos y aspirantes...

Galería Lyle O. Reitzel Arte Contemporáneo

Santo Domingo, República Dominicana.*

Tapices Contemporáneos

Galería Ramis Barquet

New York, NYC.

MACO'04, Feria de Arte Contemporáneo de México

Stand Ramis Barquet Gallery, Galería Fernando Pradilla, Nina Menocal Gallery, Recinto Ferial de México DF.

Feria de Arte Contemporáneo de Lisboa'04

Stand Galería Thomas Cohn

Lisboa, Portugal.

Todavía Post-Modernos

Galería Ángel Romero

Madrid, España.

Lock Stock & Barrel

Fredric Snitzer Gallery

Miami, Fl.

Diáspora

En la Dak'Art Bienal'2004, en el Museo del Arte y la Cultura del África Negra, en Dakar, Senegal.

Curator: Ivo Mezquita

Erase una vez en México. 8 Pintores Cubanos

Instituto de México en Miami

Miami, Fl.

Armory Show

Stand Galería Nina Menocal

New York, NYC.

Art Miami'04

Fredric Snitzer Gallery, Pan American Art Gallery, Galería Fernando Pradilla, Nina Menocal Gallery,
Leonard Tachmes Gallery
Miami Beach, Fl.*

ARCO'04, Feria de Arte Contemporáneo

Stand Ramis Barquet Gallery, Galería Nina Menocal
Madrid, España.*

Ahora Es El Futuro/The Future is Now

The Durst Organization, New York, organized by Paul Sharpe Contemporary Art. NYC.

La condición humana

Forum Barcelona'04; en el Museo de Historia la Ciudad,
Barcelona, España.*

Off the Wall: Works from the J.P. Morgan Chase Collection

Bruce Museum
Greenwich, Connecticut.

2003**Visual Poetics: Art & the Word**

Miami Art Museum
Miami, Fl.

Then Floridians/ Diez Floridianos

MAC, Museum of Art Contemporary
Miami, Fl.

Black & White (Autumn)

Pan American Art Gallery
Dallas, Tx.

Road Show

George Adams Gallery
New York, NYC.

Stranger in the Village

The Museum of Modern Art at Guild Hall
East Hampton, NYC.

Masters and Contemporary Art.

Gary Nader Fine Art Gallery
Miami, EUA.

ARCO'03, Feria de Arte Contemporáneo

Galería Ramis Barquet, Madrid, España.*

Drawing Conclusions

Buena Vista Building
Miami, FL.

Cuba Nostalgia (Prints Cuban Artists)

Pan American Art Gallery
Coconut Groove Convention Center
Miami, FL.

Feria Art Santa Fe'2003

108 Contemporary Art, Sweeney Convention Center
Santa Fe, NM.*

The Fall Fundraiser, Locust Projects

Miami, FL.

Entre Sueños.

Deutsche Bank Lobby Gallery. New York, NYC.*

Curator: Holly Bloock.

Draw! Draw! Draw!

Fredric Snitzer Gallery

Miami, FL.

Art Basel Miami '03

Fredric Snitzer Gallery, Ramis Barquet Gallery, Nina Menocal Gallery, Iturralde Gallery

Miami Beach, Fl. *

Onda expansiva: Ocho Años

Galería Lyle O.Reitzel Arte Contemporáneo

Santo Domingo, Republica Dominicana.*

Creatures That Stir: Symbol and Satire in Animals of Imagination

Palo Alto Art Center, CA.

2002

Crisis Response

The RISD Museum, Providence, RI.

José Bedia, Anish Kapoor, Richard Serra: WORKS ON PAPERS

Quint Contemporary Art

La Jolla, CA.

First Encounter of Latin America and South Florida Art at Seravezza

Medici Palace

Seravezza, Italia.*

ARCO'02, Feria de Arte Contemporáneo

Galería Ramis Barquet, Galería Thomas Cohn
Madrid, España.*

Eraser's Border's

Contemporánea Fair Art, Coconut Grove
Miami, FL.*

Arte de América Latina

Galería Lucía de la Puente
Lima, Perú.*

Time to Consider: The Arts Respond to 9.11.

Deutsche Bank Lobby Gallery
New York, NYC.

Iberoamérica Ahora

Galería Fernando Pradilla
Madrid, España.

Realidad y Figuración: la presencia contemporánea latinoamericana

Boca Raton Museum of Art
Boca Ratón, Florida, USA.*

One Thousand Words

John Michael Kohler Arts Center
Sheboygan, WI.

Rayuela/Hopscotch: 15 Contemporary Latin American Artists

University of Scranton, Scranton, PA.

Foro Sur '2002

Galería Ángel Romero

Cáceres, España.*

Nueva Colección de Arte Cubano

Museo Nacional de Bellas Artes

La Habana, Cuba.*

Get in Line

George Adams Gallery

New York, NYC.

Me, Myself & I

George Adams Gallery

New York, NYC.

Art Basel Miami '02

Fredric Snitzer Gallery, Ramis Barquet Gallery, Nina Menocal Gallery

Miami Beach, Fl. EUA.*

Sin fronteras

Galería Fernando Pradilla

Madrid, España.

2001

Globe>Miami<Island

Bass Museum Of Art

Miami Beach, Florida.*

Face Of The Gods

The Art Museum, Florida International University

Miami, Florida.

I Love New York Benefit

George Adams Gallery, NYC.

Entremundos III

Foro Iberoamericano de La Rábida

Huelva, España.*

Artists Respond: A Benefit Exhibition of Works by Gallery Artists

George Adams Gallery, NYC.

Collector's Show

Arkansas Art Center

Little Rock, AR.

Magic Vision

Arkansas Art Center

Little Rock, AR.

Collecting Ideas: Works from the Polly and Mark Addison Collection

Denver Art Museum, Colorado.

Hurricane Exhibition

New Gallery Exhibition Schedule

Miami, FL.

2000

Cubans Painting

American Embassy

Havana Cuba.

Sarasota Biennial 2000

Ringling Museum of Art

Sarasota, Florida. *

La Luz: Contemporary Latino Art in the United States

National Hispanic Cultural Center of New Mexico, Albuquerque. *

Cuban Art of Three Generations

Arkansas Arts Center, Little Rock.

La gente en casa

Museo Nacional Palacio de Bellas Artes, paralelo a la VII Bienal de La Habana, Cuba.

Departing Perspectives

Site-Specific Installations by Miami Artists. Espirito Santo Bank, Miami, FL.

Contemporary Narratives In American Prints

Whitney Museum Of Art

Champion, N.Y.*

1999-2000

The Art of Time

The Bruce Museum, Greenwich, CT.

1999

Group Show

Iturralde Gallery

Los Angeles, CA.

Saints, Sinners and Sacrifices: Religious Imagery in Contemporary Latin American Art

George Adams Gallery

New York, NYC.

Myth, Memory, Madness

Judy Ann Goldman Fine Art

Boston, Massachusetts.

Art Miami'99

Stand Fredric Snitzer Gallery, Ramis Barquet Gallery, Galería Der Brücke
Miami, FL.

Fabled Impressions

Georgia Museum of Art
Athens, Georgia.

Art About Art

George Adams Gallery
New York.

ArteBa'99

Galería Der Brücke, Galeria Thomas Cohn
Buenos Aires, Argentina.

Accounts Southeast: Transience

Southeastern Center for Contemporary Art.
Winston-Salem, NC.

Phantoms: Tsibi Geva And Jose Bedia

Art Focus 3
Jerusalem, Israel.

Animal.Anima.Animus

P.S. 1, Long Island City, N.Y.*

Today and Everyday

Galería Ramis Barquet
New York, NY.

1998

Loin De Cuba

Musee Des Tapisseries
Aix-En-Provence, France.

Animal.Anima.Animus

Museum Of Modern Art
Arnhem, Holland.*

I Bienal Internacinal de Arte Cumana

Museo De Arte Contemporáneo de Cumana,
Venezuela.*

Collective Mural For The Unesco

PROJECT Port Au Prince, Haití.

Islas

Centro Andaluz de Arte Contemporáneo
Sevilla, España.*

ARCO'98, Feria de Arte Contemporáneo

Galería Ramis Barquet, Galería Polígrafa, Galería Ángel Romero
Madrid, España.*

Animal.Anima.Animus

Porin Taidemuseum
Pori, Finland.*

1997

Art On Paper

Weatherspoon Art Gallery
Greensboro, North Carolina.

Breaking Barriers

Museum Of Art, Ft. Lauderdale, Fl. *

Curator: Jorge H. Santis

Nuevas Ediciones

Galerías Polígrafa

Barcelona, España.

ARCO'97, Feria de Arte Contemporáneo

Galería Ramis Barquet, Galería Ángel Romero

Madrid, España.*

Islas

Centro Atlántico de Arte Moderno

Las Palmas de Gran Canarias, España.*

Curator: Orlando Brito

Caballos: Political Animals

George Adams Gallery, New York. Contemporary Art From Miami, Allen Memorial Art Museum, Oberlin College, Ohio.*

Mixing Business With Pleasure

Sawhill Gallery, James Madison University

Harrisonburg, Virginia.

Latin American Art from Brazilian Collections

MARGS (Museo de Arte de Río Grande del Sur Ado Malagoli), I Bienal MERCOSUR, Porto Alegre, Brasil.

1997/95**Caribbean Visions: Contemporary Painting and Sculpture**

Wadsworth Atheneum, Hartford, Ct; Brooklyn Museum, New York, NY; New Orleans Museum of Art,

Louisiana; Center for the Fine Arts

1996

1996 Art Collector's Show

Arkansas Art Center

Little Rock, AK.

Dream Collection Gifts, Part 1

Miami Art Museum, FL.

Going Places

George Adams Gallery

New York, NY.

Modern Miniatures: The Redefining of the Small

Brewster Art Limited

New York, NY.

Myth, Memory, Madness

Judy Ann Goldman Fine Art

Boston, MA.

Sin Fronteras/Arte Latino América Actual

Museo Alejandro Otero

Caracas, Venezuela.*

Cuba Siglo XX, Modernismo y Sincretismo

CAAM, Centro Atlántico de Arte Moderno, Las Palmas; La Caixa, Palma de Mallorca, España.*

Curators: Ma. Luisa Borrás / Antonio Zaya

Defining the Nineties: Consensus-making in New York, Miami and Los Angeles

Museum of Contemporary Art

North Miami, FL.

New Art on Paper 2

Philadelphia Museum of Art, Philadelphia.

1995

J

osé Bedia, Carlos Capelán, Saint Clair Cemin, Zitelle Venice*

Porter Randall Gallery

La Jolla, CA.

Paper View

Cohen Berkowitz Gallery

Kansas City, KS.

Cuba: La isla posible

Centro de Cultura Contemporánea de Barcelona, España.*

Comisario: Iván de la Nuez

1994

In Common: Luis Cruz Azaceta, Jose Bedia, Sandy Winters

Fredric Snitzer Gallery

Coral Gables, FL.

Points of Interest/Points of Departure

John Berggruen Gallery

San Francisco, CA.

InSITE94

San Diego, CA.*

Paper Vision V: Biennial Exhibition of Works on paper by 30 Contemporary Latin American Artists

Housatonic Museum of Art

Bridgeport, CT.

Bienal de Sao Paulo, (Instalación)

Sao Paulo, Brasil.*

Heroes & Heroines: From myth to reality

New Jersey Center for the Visual Arts, NJ.

1994/93

Cartographies

Winnipeg Art Gallery, Manitoba & National Gallery of Canada.*

Curator: Ivo Mezquita

Cuban Artists of the 20th Century

Museum of Art Fort Lauderdale, Florida.*

Face of the Gods: Art an Altars of Africa and the African Americas

The Museum of African Art

New York, NY and US tour.

1994/92

Ante América, Cambio de Foco

Organizada por Polarities en Boston y la Biblioteca Luis Ángel Arango, Bogotá, Colombia; el Museo de Bellas Artes, Caracas, Venezuela; The Queens Museum of New York, NY; The Spencer Museum of Art, Lawrence, Kansas, etc.*

1993

Personal Choice: Selection from 4 Alumni Collections

ICA, Institute of Contemporary Art, University of Pennsylvania, Philadelphia.

Azaceta, Bedia, Roche

Frumkin/Adams Gallery

New York, NY.

Lesá Natura

Museo de Arte Moderno
México DF.

Trabajos de los 80's

Galería Ángel Romero
Madrid, España.

El Viaje de Bedia y Capelán en Suecia

Kulturhuset, Stockholm.

Contemporary Latin American Drawings

Arkansas Art Center
Little Rock, Arkansas.

Latinamerican Artists of the 20th Century

Museum of Modern Art, New York, NY; Estación Plaza de Armas, Sevilla, España; Hotel des Arts, Paris, France; Museum Ludwig, Cologne, Germany.*

1992**América: Novia del Sol**

Royal Museum
Antwerp, Belgium.*

Migrations: Latin American Art and the Modernist Imagination

Museum of Art, Rhode Island School of Design
Providence, Rhode Island.

Recent Acquisitions

Arkansas Art Center
Little Rock, Arkansas.

Jose Bedia, Arturo Cuenca, Italo Scanga

Porter Randall Gallery

La Jolla, CA.

Arte Cubano Actual

Centro Cultural/Arte Contemporáneo

México, D.F.*

Al encuentro de los otros

Art Gallery, University of Kassel

Germany.

Turning the map: Images of the Americas

Camerawork, England.

Si Colón supiera

Museo de Monterrey

Monterrey, México.

La década prodigiosa: Plástica Cubana de los 80's

Museo del Chopo, México, D.F.*

Los Cubanos Llegaron Ya

Ninart Centro de Cultura

Mexico City, México.*

1992/91

El corazón sangrante

Institute of Contemporary Art, Boston, MA; Houston Contemporary Arts Museum, Houston, TX; ICA, Institute of Contemporary Art, Philadelphia, PA; Mendel Art Gallery, Saskatoon, Saskatchewan, Canada; Newport Harbor Art Museum, Newport Beach, CA; Museo de Bellas Artes de Caracas, Caracas, Venezuela; Museo de Arte Contemporáneo, Monterrey, México.*

1991

Los Hijos de Guillermo Tell: Artistas Cubanos Contemporáneos

Museo Alejandro Otero, Caracas, Venezuela; Banco de la República de Colombia, Santa Fe de Bogotá, Colombia.*

Curator: Gerardo Mosquera

Nuevas Adquisiciones Contemporáneas. Muestra de Arte Cubano

Museo Nacional Palacio de Bellas Artes

La Habana, Cuba.

Mito y Magia en América: Los Ochenta

Museo de Arte Contemporáneo, Monterrey, México.*

Curator: Miguel de Cervantes

Renacimiento Cubano

Maatschappij Artiet Amicitiae, Arta Foundation

Ámsterdam.

15 Artistas Cubanos

Ninart Centro Cultura

México DF, México.

1990

Among Africas/In Americas

Walter Phillips Gallery

Banff Alberta, Canadá.*

Arte Contemporáneo de Cuba

Museo de Arte Contemporáneo

Sevilla, España.*

Kuba O.K.

Städtische Kunsthalle, Dusseldorf, Germany.*

Curators: Osvaldo Sánchez & TONEL.

No man is an Island

Pori Art Museum, Finland.*

XLIV Biennale de Venezia

Venice, Italy.*

1989

Magiciens de la Terre

Centre Georges Pompidou

Paris, France.*

Curator: Jean Hubert Martin

Contemporary Art from Cuba

Riverside Studios, London; Museo de Arte Contemporáneo, Sevilla, España.*

Trajectoire Cubaine

Centre d'Art Contemporain, Corbeil-Essons, France; Commune d'Órvieto, Tuscani; Museo Cívico di Gibellina, Sicily, Italy.

Final del Centauro

Colateral a la III Bienal de La Habana, Cuba.

La Habana en Madrid

Centro Cultural de la Villa

Madrid, España.

1988

Raíces en acción

Museo de Arte Contemporáneo Carrillo Gil, México DF.*

Curadoras: Coco Fusco-Rachel Weiss

Signs of Transition: 80 Artist from Cuba

Museum of Contemporary Hispanic Art, NY.*

1987

Art of the Fantastic: Latin American Art, 1929-1987

Indianapolis Museum of Art, Indiana; Queens Museum

New York, NY.

Bienal de Cuenca

Cuenca, Ecuador.

Sao Paulo Biennial

Museu de Arte Moderna

Sao Paulo, Brasil.*

Made in Havana

Art Gallery of South Wales

Sydney, Australia.*

1986

II Bienal de La Habana

Museo Nacional Palacio de Bellas Artes. 1er. Premio Instalación, La Habana, Cuba*.

Ejes Constantes/Raíces Culturales, Galeria Alternativa, Caracas, Venezuela.

Dibujos

Galería Ángel Romero

Madrid, España.

El Arte de la Sonrisa

Milan, Venice, Regio Emilia, Turin, Genova.

África dentro de Cuba

Museo de Antropología de Luanda, Angola, Centro Wifredo Lam de La Habana, Cuba.

10th International Exhibition of Drawing

Modema Galeria, Rijeka, Yugoslavia.

1985

New Art from Cuba

Amelie Wallace Gallery, SUNY, Westbury

New York, NY.*

Intergrafix

Berlin, Germany.

XX Pintores Cubanos

Gallerie Stuttgart

Paris, Francia.

1984

Pintura Joven Cubana

Art Gallery of Notario

Toronto, Canadá.

I Bienal de La Habana

Museo Nacional de Bellas Artes, Cuba.*

1983

Encuentro Jóvenes Artistas Latinoamericanos

Casa de las Américas

La Habana, Cuba.

Los Novísimos Cubanos

Museo de Arte Contemporáneo de Panamá, Panamá.

Cuba Grafik

Husets Gallery, Sweden.

Kubaska Teckuare

Galeria Latina

Stockholm, Sweden.

1982

Los Novísimos Cubanos

Signs Gallery

New York, NY.

Cuatro por Cuatro

Galería Habana

La Habana, Cuba.

Salón de Paisaje

Museo Nacional Palacio de Bellas Artes

La Habana, Cuba.

Salón de Dibujo

Fundación Joan Miró

Barcelona, España.

1981

First Look: 10 Young Artists from Today's Cuba

Westbeth Gallery

New York, NY.

Volumen I

Galeria de Arte Internacional

La Habana, Cuba*

Posters, Drawings, Graphics from Cuba

Lalit Kala Gallery

New Delhi, India.

1980

Gráfica Joven

Santa fe de Bogotá

Colombia.

Landschaftsmalerei aus Cuba

Kunsthalle Rostock, Germany.

1979

VIII Salón Nacional de Artes Plásticas

Museo Nacional de Bellas Artes

La Habana, Cuba.

1978

Seis Nuevos Pintores

Galería L

La Habana, Cuba.*









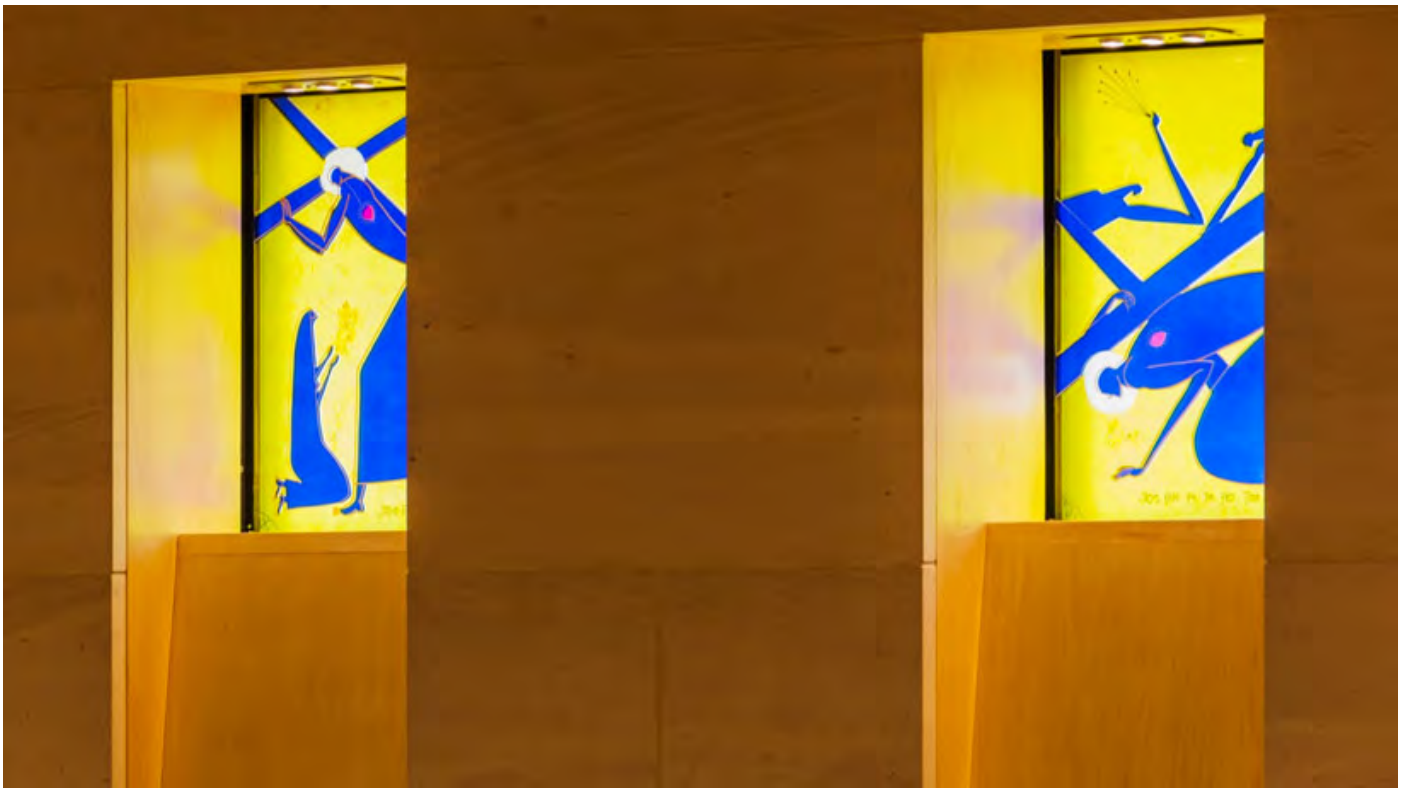












Cherrylion studios, Inc.

ARTIST CALL - Coral Gables Public Safety Building

Cherrylion Studios, Inc.

Mr Martin Conway Dawe
889 Morris St NW
Atlanta, GA 30318

sculpture@cherrylion.com
O: 404-350-4040

Mr Martin Conway Dawe

889 Morris St NW
Atlanta, GA 30318

sculpture@cherrylion.com
O: 404-350-4040

Application Form

Question Group

Applicant Name*

Cherrylion studios, Inc.

To view a hard copy of the RFQ, please click [here](#).

ELIGIBILITY

Are you a permanent legal resident of the United States?*

Yes

Do you have at least 5 years' professional public art experience as the lead artist?*

Yes

Have you designed artwork for memorials?*

Note: Answering "no" is not a disqualifying factor.

Yes

If yes to the above, briefly describe the project(s).

My last memorial was an interactive Civil Rights sculpture at GA Tech in Atlanta. It consists of three granite seats in a semicircle. On the left seat is Rosa Parks in bronze at 42 years old (the age of her arrest) and on the right is Rosa parks at 92 years old (the age she passed away) and the middle seat is empty. Participants are invited to contemplate 50 years of our Civil Rights movement.

Another is an outdoor classroom as a memorial to the school's founder, Dr Galloway. It is a circle of nine GFRC logs; on one is Dr. Galloway in bronze and on another is a typical student. On the ends of the logs are engraved in dark brass the names of all the students since the school's founding and new ones are added each year. The teachers use the classroom regularly.

Lastly, as a memorial to two doctors from a children's mental health facility who were lost in a plane crash, I sculpted a large bas relief of children. It is installed on the entrance to the facility.

Have you designed artwork for public safety buildings, sites, or related project?*

Note: Answering "no" is not a disqualifying factor.

Yes

If Yes to the above, briefly describe.

The 'Duluth Living Memorial' is a bronze and cast stone sculpture in the town center. It is in recognition of all living military and public safety employees. The sculpture is a 15' tall obelisk that is held up by nine 2' tall bronze members of the military, police and EMT. Engraved in the bottom panels is a written memorial to the public servants.

QUALIFICATION APPLICATION

Letter of interest*

Enter or attach a one page letter of interest in this public art opportunity.

As the owner and sculptor at CherryLion studios, I'm very interested in applying for this project. My brother was an EMT and my sister was an RN in the ER, so I learned a lot from them about their respective occupations and loves. Also, the 'Duluth Living Memorial' I designed was well received and hopefully captures the 'weight' that public safety professionals carry. The bronze figures hold up a large stone obelisk. I would like to explore a similar metaphor for this project.

Biography & Artist Statement*

Enter or attach a brief biography and artist statement.

Martin Dawe was born in Johannesburg, South Africa. He moved to the United States when he was a child and grew up in Maplewood, New Jersey, ten miles from Manhattan. He studied at Boston University School of Fine Arts and received a Bachelors of Fine Arts in Sculpture from Georgia State University. He apprenticed for 8 years under Julian Harris, a distinguished sculptor, medallist and Georgia Tech professor emeritus of architecture, who taught architecture at Georgia Tech for over 30 years.

Martin began his own custom sculpture studio in 1987 and incorporated as CherryLion Studios in 1994. He leads a team of talented apprentices and a studio manager at his 6000 square foot studio near downtown Atlanta. The studio has produced hundreds of commissions including many large-scale public art installations and several life-size portrait commissions. Martin and his apprentices provide strong expertise in concept, design, sculpting, mold making, casting management, and installation. From over-life sized bronze figures to intimate impressionistic bas-reliefs, CherryLion has built a reputation for quality and innovation.

Artist Resume*

Attach your professional artist resume.

Martin Dawe Resume and Commissions.pdf

Images of Completed Work

Attach ten (10) images of completed work referencing a minimum of 3 projects (no proposal renderings please).

For each image, include:

- Title
- Date

- Commissioning Entity
- Location
- Material
- Dimensions
- Budget

Image 1.*

continuing_the_conversation.jpg
Rosa Parks interactive sculpture, "Continuing the Conversation." 2018. Private Donor. Georgia Tech.
Bronze, Granite, Patina. 5x10x10'. \$300,000

Image 2.*

mlk_bronze_at_ga_capitol_close.jpg
Dr. Martin Luther King Jr. 2017. Private Donor. Georgia State Capitol, Atlanta, GA. Bronze, Marble, Patina.
\$148,600

Image 3.*

IMG_4278.jpg
The Living Honorarium Monument. 2011. The city of Duluth. Duluth, GA. 14x2.6x2.6' Bronze, Concrete,
Patina. \$50,000

Image 4.*

04 Dawe.jpg
Elliot's Circle. 2009. The Galloway School. Buckhead, GA. Bronze, Brass, Patina. \$84,000

Image 5.*

skyland_installed.jpg
Skyland Trail. 2004. The Love-Morrell Memorial at the Skyland Trail Rose Garden. Atlanta, GA. 8x6'.
Stainless Steel. \$16,840

Image 6.*

FDR.jpg
Franklin Delano Roosevelt. 2007. Roosevelt State Park. Life Size, Bronze. \$69,500

Image 7.*

07_Seeds of Change.jpg
Seeds of Change. Lifesize, Bronze.

Image 8.*

juvenile_court.jpg
Juvenile Court Silhouettes. 2000. 12 - 14' silhouettes. Resin wall tiles.

Image 9.*

dawe_cherrylion_childrens_museum_4.jpg
Handstand. 2015. Atlanta Children's Museum. 14x6x6'. Plastic Blocks. \$35,000

Image 10.*

World Athletes Monument_ Atlanta Ga.jpg
World Athlete Monument. 1996. 60x15x15'. Bronze, Stone, Patina.

References*

Please provide at least three professional references for work on projects of similar scale and scope, including the contact information for each reference and project title with location.

Nancy Rigby, Nancy.Rigby@coxinc.com, CEI Atlanta. Gov. Cox Sculpture
Raphael Bras, provost@gatech.edu, GA Tech. Rosa Parks
Carrie Ashbee, carrie.ashbee@gmail.com, MLK

CERTIFICATION

I certify that all information contained in this application and attachments is true and accurate. Under penalty of perjury, I declare that I have read the foregoing document and that the facts stated in it are true. Further, I acknowledge that I am subject to the City's False Claims Ordinance (Ch. 39, City of Coral Gables Code).

ELECTRONIC SIGNATURE*

Enter legal name
Martin Dawe

DATE*

07/18/2018

Right of Rejection

The City intends to award a contract to the artist/artist team that demonstrates the highest level of expertise and capabilities for the project. The City reserves the right to reject any and all proposals or to re issue the call to artists/RFQ when such action shall be considered in the best interest of the City.

By submitting a response to this RFQ, prospective artists waive the right to protest or seek legal remedies whatsoever regarding any aspect of this RFQ. In addition, the City reserves the right to make any changes in the proposal submission schedule or submission requirements, should the City determine in its sole and absolute discretion that such changes are necessary. The City also reserves the right to approve all individuals and firms, if any, to be retained by the artist. The City may solicit proposals from artists not responding to this call and reserves the right to select an artist outside of the pool of artists responding to this call.

File Attachment Summary

Applicant File Uploads

- Martin Dawe Resume and Commisions.pdf
- continuing_the_conversation_.jpg
- mlk_bronze_at_ga_capitol_close_.jpg
- IMG_4278.jpg
- 04 Dawe.jpg
- skyland_installed.jpg
- FDR.jpg
- 07_Seeds of Change.jpg
- juvenile_court.jpg
- dawe_cherrylion_childrens_museum_4.jpg
- World Athletes Monument_ Atlanta Ga.jpg



C H E R R Y L I O N
S C U L P T U R E S T U D I O S

889 MORRIS STREET ATLANTA, GA 30318
404.350.4040
SCULPTURE@CHERRYLION.COM

Martin C. Dawe

Curriculum Vita

Martin Dawe is a sculptor who works primarily as a commissioned artist in a variety of mediums. Martin has become well known for his figurative and representational work, which ranges from loose, impressionist work, to traditional sculptures with a late 19th century style. Martin began his own custom sculpture studio in 1987 and incorporated as CherryLion Studios in 1994.

Martin was born in Johannesburg, South Africa. He moved to the United States when he was a child and grew up in Maplewood, New Jersey, ten miles from Manhattan. He studied at Boston University School of Fine Arts and received a Bachelors of Fine Arts in Sculpture from Georgia State University. He apprenticed for 8 years under Julian Harris, a distinguished sculptor, medalist, and Georgia Tech professor emeritus of architecture, who taught architecture at Georgia Tech for over 30 years.

All CherryLion's work has been on a commission basis and the studio is not represented by a gallery.

Additional information can be found at our website www.CherryLion.com.

Apprenticeship

Under Julian H. Harris, NA, FNSS, FAIA, from 1979 until Mr. Harris's death, at the age of 80, in 1987.

Education

1978 Boston University, School of Fine Art, Boston, MA
1980 Georgia State University, BFA in Sculpture, Atlanta, GA

Selected Commissions

'Rosa Parks', Georgia Technical College, Atlanta, GA - installs summer 2018
Two over life-size representations of civil rights activist Rosa Parks. An interactive work, welcoming viewers to sit between Rosa Parks at age 42 and 92. Public.

'Martin Luther King Jr.', Georgia State Capitol, Atlanta, GA - 2017
8' bronze statue paying tribute to civil rights leader MLK. Public.

'Landing Gear 3', Terminus, Atlanta, GA - 2009
12' cast stainless steel abstract figure for courtyard. Private.

'President F.D. Roosevelt', Roosevelt Sate Park, Pine Mountain, GA - 2006
Life-size bronze commissioned as part of a state-wide competition. Public.

'Seeds of Change', Arthur M. Blank Family Foundation, Atlanta, GA - 2004
Over life-size family grouping of five (5) figures for the Grand Salon Garden at the Foundation's headquarters. Private.

'Equilibrium', Fulton County Juvenile Court Facility, Atlanta, GA - 2002

One hundred and fifty-eight (158) colorful reliefs in the lobby of the new Juvenile Court building were commissioned as a part of the Fulton County Arts Council's Art in Public Places. Martin held a summer workshop with children from the Juvenile Court to develop imagery for the reliefs. On the west wall, the reliefs are arranged in an abstract pattern and on the east wall, the same reliefs come together to form two 22' dancing figures of children. Public.

'Nourish', Atlanta Community Food Bank, Atlanta, GA - 2005

Three (3) sets of tables and chairs covered with pigmented translucent reliefs imbedded with donor recognition plates. Private.

'Flight lessons', Greenville Street Park, Newnan, GA - 2008

30' sculpture of a cast stone family grouping around a pole that supports a stainless steel mobile of abstract birds. Public.

'Hope', Caster Center Rose Garden, Atlanta, GA - 2007

Life-size bronze figure funded by Mrs. J.B. Fuqua in memory of her husband. Public.

'World Athlete's Monument', Atlanta, GA - 1996

Five (5) 8' bronze atlas figures on a limestone base. This 43' public monument, located on Peachtree Street in Midtown Atlanta, is a tribute to athletes and the spirit of international athletic competition realized by the Olympic Games. Commissioned by The Prince of Wales Foundation for Architecture. Public.

'Menisci', Clayton State College, Morrow, GA - 1996

This 12' x 12' x 8' outdoor interactive sculpture of Martin Dawe's signature relief work, including eight (8) life-size figures. This commission was a collaborative project with the students of the Clayton State Art Department. Public.

'Michael C. Carlos Bronze', Woodward Academy, College Park, GA - 2005

Life-size portrait seated in a chair for the main campus. Public.

'White House Reliefs', Nixon Library, Yuma Limba, CA - 2004

Reproduce the six (6) reliefs from the East Room of the White House. Photographed and measured the reliefs and then sculpted in plastiline. Public.

'Grady Health Systems Donor Recognition Wall', Atlanta, GA - 2001

A 9' x 11' wall of relief sculpture and portraits commissioned by the Henry W. Grady Foundation for the hospital lobby to honor key contributors to their capital campaign. Public.

'Composer Portrait Medallions for Mercer Music Building', Macon, GA - 2001

Ten (10) 6' diameter portrait medallions of famous composers in limestone composite for the exterior of the new Mercer University Music building. Public.











"DON'T POSTPONE JOY"

IN MEMORY OF ELIZABETH B. LOVE AND RICHARD W. MORRELL FOR THEIR TIRELESS SERVICE TO THE GEORGE WEST MENTAL HEALTH FOUNDATION & SKYLAND TRAIL. THEIR LIVES WERE FILLED WITH JOY AND THEIR SPIRIT IN HELPING OTHERS LIVES ON.



'President F.D. Roosevelt' , Roosevelt State Park, GA, life-size bronze, 2007









Ivan Toth Depeña

ARTIST CALL - Coral Gables Public Safety Building

Ivan Toth Depeña / Airboat Inc.

Mr. Ivan Depena Depena
3619 Moultrie Street
Charlotte
Charlotte, NC 28209

ivan@ivandepena.com
O: 305-527-6612
M: 305-527-6612

Mr. Ivan Depena Depena

3619 Moultrie Street
Charlotte
Charlotte, NC 28209

ivan@ivandepena.com
O: 305-527-6612
M: 305-527-6612

Application Form

Question Group

Applicant Name*

Ivan Toth Depeña

To view a hard copy of the RFQ, please click [here](#).

ELIGIBILITY

Are you a permanent legal resident of the United States?*

Yes

Do you have at least 5 years' professional public art experience as the lead artist?*

Yes

Have you designed artwork for memorials?*

Note: Answering "no" is not a disqualifying factor.

No

If yes to the above, briefly describe the project(s).

Have you designed artwork for public safety buildings, sites, or related project?*

Note: Answering "no" is not a disqualifying factor.

Yes

If Yes to the above, briefly describe.

As presented in my submission images, I have worked on various projects for municipal, transit and educational buildings.

QUALIFICATION APPLICATION

Letter of interest*

Enter or attach a one page letter of interest in this public art opportunity.

Depena_Ivan_LOI.pdf

Biography & Artist Statement*

Enter or attach a brief biography and artist statement.

Depena_Ivan_BioStatement.pdf

Artist Resume*

Attach your professional artist resume.

Depena_CV_012018.pdf

Images of Completed Work

Attach ten (10) images of completed work referencing a minimum of 3 projects (no proposal renderings please).

For each image, include:

- Title
- Date
- Commissioning Entity
- Location
- Material
- Dimensions
- Budget

Image 1.*

Depena_Ivan_ColorField_06.jpg

"Color Field" Permanent Public Art Installation

2014

14' x 150' x 10'

Federal Station: Lakewood/Denver, CO

Powder coated steel, Colored Glass, Concrete, LEDs, Colored Glass, Concrete, LEDs

Budget: \$150,000

Commissioning Agency: RTD FasTracks Light Rail

Video Link: <https://vimeo.com/96558614>

Image 2.*

Depena_Ivan_ColorField_09.jpg

"Color Field" Permanent Public Art Installation

2014

14' x 150' x 10'

Federal Station: Lakewood/Denver, CO

Powder coated steel, Colored Glass, Concrete, LEDs, Colored Glass, Concrete, LEDs

Budget: \$150,000

Commissioning Agency: RTD FasTracks Light Rail

Video Link: <https://vimeo.com/96558614>

Image 3.*

Depena_Ivan_ColorField_Details.jpg
"Color Field" Permanent Public Art Installation
2014
14' x 150' x 10'
Federal Station: Lakewood/Denver, CO
Powder coated steel, Colored Glass, Concrete, LEDs, Colored Glass, Concrete, LEDs
Budget: \$150,000
Commissioning Agency: RTD FasTracks Light Rail
Video Link: <https://vimeo.com/96558614>

Image 4.*

Depena_Ivan_Arc_01.jpg
"Arc" Permanent Public Art Installation
2016
30' x 20' x 17'
Aventura, FL
Rolled and painted stainless steel, concrete, LEDs and custom lighting and software.
Budget: \$275,000
Commissioning Agency: Miami-Dade Art in Public Places
Augmented Reality Test Video: <https://vimeo.com/126797260>
Project Page: <http://ivandepena.com/work/arc/>
Installation Video: <https://vimeo.com/136791802>

Image 5.*

Depena_Ivan_Arc_02.jpg
"Arc" Permanent Public Art Installation
2016
30' x 20' x 17'
Aventura, FL
Rolled and painted stainless steel, concrete, LEDs and custom lighting and software.
Budget: \$275,000
Commissioning Agency: Miami-Dade Art in Public Places
Augmented Reality Test Video: <https://vimeo.com/126797260>
Project Page: <http://ivandepena.com/work/arc/>
Installation Video: <https://vimeo.com/136791802>

Image 6.*

Depena_Ivan_Arc_Details.jpg
"Arc" Permanent Public Art Installation
2016
30' x 20' x 17'
Aventura, FL
Rolled and painted stainless steel, concrete, LEDs and custom lighting and software.
Budget: \$275,000
Commissioning Agency: Miami-Dade Art in Public Places
Augmented Reality Test Video: <https://vimeo.com/126797260>

Project Page: <http://ivandepena.com/work/arc/>
Installation Video: <https://vimeo.com/136791802>

Image 7.*

Depena_CATS_Surface_03.jpg
"Surface"
2017
45' x 45' x 4' (glass section only)
Cornelius, NC
Colored laminated glass, coated steel, tempered glass, LEDs, Concrete, stucco, wood, landscaping
Budget: \$200,000
Commissioning Agency: Charlotte Area Transit System (CATS)

Image 8.*

Depena_CATS_Surface_13_Detail.jpg
"Surface"
2017
45' x 45' x 4' (glass section only)
Cornelius, NC
Colored laminated glass, coated steel, tempered glass, LEDs, Concrete, stucco, wood, landscaping
Budget: \$200,000
Commissioning Agency: Charlotte Area Transit System (CATS)

Image 9.*

Depena_CATS_Surface_Tiled_LoRes.jpg
"Surface"
2017
45' x 45' x 4' (glass section only)
Cornelius, NC
Colored laminated glass, coated steel, tempered glass, LEDs, Concrete, stucco, wood, landscaping
Budget: \$200,000
Commissioning Agency: Charlotte Area Transit System (CATS)

Image 10.*

Depena_Ivan_InsideOut_01.jpg
"Inside/Out" Permanent Public Art Installation
2015
65' x 18' x 100'
LED and custom aluminum light fixtures, computer, microphone, sensors and custom software
Budget: \$200,000
Commissioning Agency: New Mexico Arts
Video: <https://vimeo.com/131924632>

References*

Please provide at least three professional references for work on projects of similar scale and scope, including the contact information for each reference and project title with location.

Amanda Sanfilippo
Curator Art in Public Places
111 NW 1 Street Suite 610
Miami, FL 33128
amanda.sanfilippo@miamidade.gov
305-375-5436

Michelle Laflamme-Childs
Public Art Project Coordinator
New Mexico Arts - Department of Cultural Affairs
407 Galisteo St, Suite 270
Santa Fe, NM 87501
phone 505-827-6490
toll-free 800-879-4278
michelle.laflamme-c@state.nm.us

Pallas C. Lombardi
Art in Transit Program Manager
Charlotte Area Transit System
600 East Fourth Street
Charlotte, NC 28202
704-432-1284
plombardi@ci.charlotte.nc.us

CERTIFICATION

I certify that all information contained in this application and attachments is true and accurate. Under penalty of perjury, I declare that I have read the foregoing document and that the facts stated in it are true. Further, I acknowledge that I am subject to the City's False Claims Ordinance (Ch. 39, City of Coral Gables Code).

ELECTRONIC SIGNATURE*

Enter legal name

Ivan Toth Depena

DATE*

07/18/2018

Right of Rejection

The City intends to award a contract to the artist/artist team that demonstrates the highest level of expertise and capabilities for the project. The City reserves the right to reject any and all proposals or to re issue the call to artists/RFQ when such action shall be considered in the best interest of the City.

By submitting a response to this RFQ, prospective artists waive the right to protest or seek legal remedies whatsoever regarding any aspect of this RFQ. In addition, the City reserves the right to make any changes in the

proposal submission schedule or submission requirements, should the City determine in its sole and absolute discretion that such changes are necessary. The City also reserves the right to approve all individuals and firms, if any, to be retained by the artist. The City may solicit proposals from artists not responding to this call and reserves the right to select an artist outside of the pool of artists responding to this call.

File Attachment Summary

Applicant File Uploads

- Depena_Ivan_LOI.pdf
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- Depena_CV_012018.pdf
- Depena_Ivan_ColorField_06.jpg
- Depena_Ivan_ColorField_09.jpg
- Depena_Ivan_ColorField_Details.jpg
- Depena_Ivan_Arc_01.jpg
- Depena_Ivan_Arc_02.jpg
- Depena_Ivan_Arc_Details.jpg
- Depena_CATS_Surface_03.jpg
- Depena_CATS_Surface_13_Detail.jpg
- Depena_CATS_Surface_Tiled_LoRes.jpg
- Depena_Ivan_InsideOut_01.jpg

Ivan
Toth
Depeña
(Studio)

www.ivandepena.com
ivan@ivandepena.com
305.527.6612

RFP Materials: Letter of Interest Coral Gables Public Safety Building

Letter of Interest

Thank you for considering the studio of Ivan Toth Depeña for the exciting Coral Gables Public Safety Building project. The desired RFQ criteria aligns directly with my interests and experience creating public installations that push artistic boundaries, while focusing on a meaningful response to the site and its history. As evidenced in the project documentation I am submitting alongside this letter, I am inspired by using the environment, technology, data, patterns and historical significance to develop the conceptual framework for my work. My studio's objective is to create unique, immersive experiences inspired by specific locations/sites, architectural use/context, history, and the impact on the site's community.

I have a Masters Degree from the Graduate School of Design at Harvard. As a practicing full-time artist, I am very motivated by the accessibility that is provided when developing a project that will live in the public realm. Public art has allowed me to focus on the amalgamation of my professional experiences in art, technology, architecture and design. My practice focuses heavily on collaboration between various fields and pushing technological innovation to break artistic and experiential boundaries.

For this project, I am excited at the possibilities of working closely with the City of Coral Gables and the design team to imagine concepts and determine a formal response. Resulting in a project or series that will implement location-specific geography, research innovative materials, and fuse technology and art to realize the end result. I am confident that my studio will successfully conceptualize an iconic artwork that will be aligned directly with project team's goals to create a unique artistic intervention within the context of the Coral Gables Public Safety Building.

Thank you for your time and consideration,



Ivan Toth Depeña

Ivan Toth Depeña (Studio)

www.ivandepena.com
ivan@ivandepena.com
305.527.6612

RFP Materials: Letter of Interest Coral Gables Public Safety Building

Bio

Ivan Toth Depeña is an artist who is currently living and working in Charlotte, NC. With a Masters Degree in Architecture from Harvard University's Graduate School of Design, Depeña's artistic production is informed by his experience in art, architecture, technology and design, and encompasses a range of media. Depeña pursues the intersection between different disciplines with the aim of choreographing the moment when these aspects come together seamlessly. Using traditional avenues such as drawing, painting and sculpture then interweaving interactivity/responsiveness, video, light and high-tech methods of fabrication, Depeña explores the fine line between chance and intention.

Depeña has been working increasingly in the public realm and maintains a rigorous and experimental, self directed studio practice. He has exhibited extensively, nationally and internationally, in both solo and group exhibitions, including at the McColl Center, NC; Praxis NY, NYC; New Britain Museum of American Art, CT; Miami Art Museum, Frost Art Museum, and the Museum of Contemporary Art, North Miami. Depeña has recently completed large-scale public commissions in New York, NY; Denver, CO; Albuquerque, NM; Gainesville, and Miami, FL. His work is held in numerous public and private collections.

In early 2014, he was awarded a prestigious Knight Arts Challenge Miami Grant for his proposal for a first of it's kind series of augmented reality public art projects throughout South Florida called "Lapse". Depeña was also a finalist for the renowned Cisneros Fontanals Art Foundation (CIFO) Grants & Commissions program for Hispanic artists for 2017-2018. In addition, he received a nomination for the prestigious United States Artist grant in 2017.

More information about the artist at: www.ivandepena.com

Statement

I am interested in pursuing (both as a process and a means of learning) a true intersection between different disciplines. What holds my attention is the more illusive moment of "fusion" when developing my work and installations. It is the instance where different forms of creative thought, production and exhibition are indistinguishable from one another, that I find rewarding. I am constantly in search of the harmonic moment in my work when the various disciplines I pursue come together seamlessly.

Generally, my work starts with a concept that in turn reveals the final media in which it is to be produced with. Variety keeps me interested and also keeps me learning. I use the amalgamation of advanced fabrication methods and traditional, hands on techniques to explore new ways of interpreting, creating and experimenting with material output. I enjoy coupling machine and human to create layered and often unpredictable results. My work encompasses painting, drawing, light, video, photography, architecture, sculpture, interactivity and installation. Sometimes singularly and other times all at once.

Ivan Toth Depeña (Studio)

Personal Information

Ivan Toth Depeña

3619 Moultrie Street, Charlotte, NC 28209

305 527 6612

ivan@ivandepena.com

www.ivandepena.com

Education

Master in Architecture

Harvard University
Graduate School of Design
Cambridge, Massachusetts (1998)

Bachelor in Architecture

University of Miami
Miami, Florida (1995)

B. Arch. Candidate

Pratt Institute (1990 - 1994)

H.S. Diploma

New World School of the Arts
Miami, Florida

Recent Talks/Lectures/Events

"Interconnections"

Feb 2017
Connecticut College – New London, CT
Exhibition Lecture

"Technology in Art"

Spring 2016
Winthrop University – Rock Hill, SC
Lecture on current projects and work in progress

"Art in Architecture"

October 2015
American Institute of Architects Miami
Panel: Center for Architecture and Design, Miami.

"Technology and the Arts"

January 2015
National Association of Latino Arts and Cultures
Panel Discussion, Miami, Florida

"Chance"

March 2014
Appalachian State University - Boone, NC
Lecture on current projects and work in progress

"Has the Internet Made everyone an Artist?"

Internet Week 2012 HQ
New York, NY
May 2012
Panel Discussion with: Paola Antonelli, Senior
Curator of Architecture and Design at the Museum
of Modern Art and Susi Kenna, Curator

Recent Public Art Commissions

"Light Cloud" Jan 2018

Glazer Children's Museum
Tampa, FL

"Surface" Summer 2017

CATS Transit Permanent Public Art Installation
Cornelius, NC

"Melt" 2016

Temporary Public Art Installation
Commissioned by Spotify. Miami Beach, FL

"Light Fall" 2016

Permanent Public Art Installation
University of Florida. Gainesville, FL

"Arc" 2016

Permanent Outdoor Sculpture
NE Regional Library, Miami, Florida

"Lapse" 2016

Multi-Site Permanent Interactive Virtual Public Art
Experience (Software).
Commissioned by: Knight Foundation and Miami-
Dade Art in Public Places - South Florida

"Towards a Fading Signal and Adrift"

Summer 2015
Permanent Kinetic Indoor Installation
Royal Caribbean Cruise Lines

"Inside/Out" Spring 2015

Permanent Interactive Indoor Light Installation
University of New Mexico. ABQ, NM

"Color Field" 2014

Permanent Outdoor Sculpture
RTD Light Rail Station, Denver, CO

Recent Public Art Commissions Continued

"The Walkers" 2013

Temporary Interactive Light Installation
Reed Krakoff Flagship Storefront. Madison Avenue.
NY, NY

"Shape/Shift" 2012

Temporary Interactive Video/Sculpture Installation
Internet Week 2012 HQ, NY, NY

"Reflect" 2011

Permanent Indoor New Media Installation
Stephen Clark Government Center. Downtown
Miami, Florida

Selected Solo Exhibitions

"remember" Nov 2016 – Jan 2017

McColl Center for Arts + Innovation
Charlotte, NC

"Interconnections" 2017

Connecticut College Gallery
New London, CT

"Matter" Jul 2016

Praxis - NY, NY

"The Moment" 2016

Locust Projects - Miami, Florida

"You and What Army?" 2014

New Britain Museum of American Art
Multimedia Installation - New Britain, CT

"Horizon" 2008

Art and Culture Center of Hollywood
Light and Sculpture Installation -
Hollywood, FL

"Synthesis" 2008

Heinemann + Myers Contemporary - Bethesda, MD

"Orbit/Habit/Pattern" 2007

Ingalls & Associates - Art Basel Miami Beach

"Noise" 2007

Ingalls & Associates - Miami, FL

Selected Group Exhibitions

"Works from AIR" 2015

McColl Center for the Arts
Charlotte, NC

"Cintas Fellowship Finalist Exhibitions"

2016, 2013, 2011, 2009 and 2007
Museum of Art + Design
Miami Dade College, Freedom Tower - Miami, FL

"Video Screenings" 2011

Big Screen Plaza - NY, NY

"DCG Open" 2011

David Castillo Gallery - Miami, FL

"Caos & Conclusion" 2011

Museo de Arte Moderno - Santo Domingo, DR

"Aesthetics and Values" 2011

Frost Museum of Art - Miami, FL

"Not the Usual Suspects: [new] Art in [new] Public [new] Places" 2011

ArtCenter - Miami Beach, FL

"Surveying the Shifting Climate of Painting in South Florida" 2009

Art and Culture Center of Hollywood - Hollywood, FL

"Thirteen Artists" 2008

Museum of Art Fort Lauderdale – Ft. Lauderdale, FL

"Big Juicy Paintings and More" 2006

Miami Art Museum (currently PAMM) - Miami, FL

Melissa Morgan Fine Art. Palm Springs, CA -

"Miami: The Edge of a Nation" - Jan 2009

"Miami in Transition" 2006

Miami Art Museum (currently PAMM) - Miami, FL

Art Taipei. Florida - "Independent Project: Ingalls & Associates" - Mar 2006

Selected Awards and Recognition

Knight Arts Challenge Winner 2014-2016

John S. and James L. Knight Foundation
"Augmented Miami (A New Way of Experiencing Art)". Miami, FL – Summer/Fall 2013

Emilio Sanchez Award in Visual Arts Finalist

Cintas Foundation. 2016, 2014, 2013, Past 2011, 2009 and 2007

Public Art "Year in Review" Award 2012

National Public Art Network. For "Reflect" Miami, FL

Creative Capital Finalist "Emerging Fields". 2012

NY, NY

"Joan Mitchell Foundation Tuition Grant" 2009

Atlantic Center for the Arts Residency Tuition Grant

SFCC Visual + Media Artist Fellowship Grant Award

Jan 2008 and Jan 2003
S.Fla Division of Cultural Affairs

Artist Enhancement Grant 2007

State of Florida

Selected Press and Publications

Fusion Network - May 2017
"Earth Day: Melt" Online Video Performance

NPR/WLRN - 2016
"Lapse: Psychedelic Scavenger Hunt..." Public art tour and Radio Interview by Wilson Sayre

Fusion Network - Dec 2016
"Art Basel" Television Interview

ARTSY - July 2016
"Augmented Reality App Reveals Virtual Art across Miami, and Incites Imagination" by Demie Kim

The Creators Project - June 2016
"Experience Miami Through an Augmented Reality App Experience" Online Publication by Monica Uszerwicz

Prosthetic Knowledge - July 2016
"Lapse" Online Publication

The Miami Herald - May 2016
"Mind Bending Installation of Augmented Reality" by Armando Salguero

Departures Magazine - August 2014
"Outdoor Public Art to See Now"

Interior Design Magazine - Sept 2014
"Next Stop, Creativity: Ivan Toth Depeña Transforms a Railway Station"

Frame Magazine - June 2014
"Whimsical Forest Sprouts in Denver" By Laruen Greco

Domus Magazine June 2014
"Color Field"

New Times - Dec 2013
"Knight Arts Challenge Winner Ivan Toth Depeña to Launch Citywide Art Installation Next Year"

Architectural Record - May 2012
"The Art of Lighting"

Frame Magazine - March 2012
"Reflect"

Metropolis Magazine - Dec 2012
"Leading Luminaries"

DesignBoom - Nov 2011
"Reflect"

ArchDaily - Dec 2011
"Reflect"

Art and Architecture Journal - June 2011
"Reflect"

WPS1. New York - Mar 2005
 Radio Interview by Jill Spaulding

Art in America - Dec 2003
"Expanding Horizons" by Roni Feinstein

Bibliography

Bright 2: Architectural Illumination and Light Installations 2015 - Book. Frame Publishers

100+ Degrees in the Shade 2015
 Book. Name Publications

Ways of Worldmaking (Notes on a Passion for Collecting). 2012. Authors: Arturo Mosquera, Miami Dade College Art Gallery System

Puertas a la Imagination. 2011
 Editor: Doireann Hobbs, Ediciones El Cambio, Bibliotecas Independientes De Cuba

Miami Contemporary Artists 2007
 Authors: Paul Clemence and Julie Davidow, intro by Elisa Turner, Schiffer Publications

Wet 2. 2006. Authors: Edge Zones

Carlos Zapata: The Restlessness of Architecture 1995. Book inclusion. Design Credit Victor Hotel. Authors: Beth Dunlop and Joseph Giovannini, L'Arcaedizione - 1995

Selected Fine Art Collections

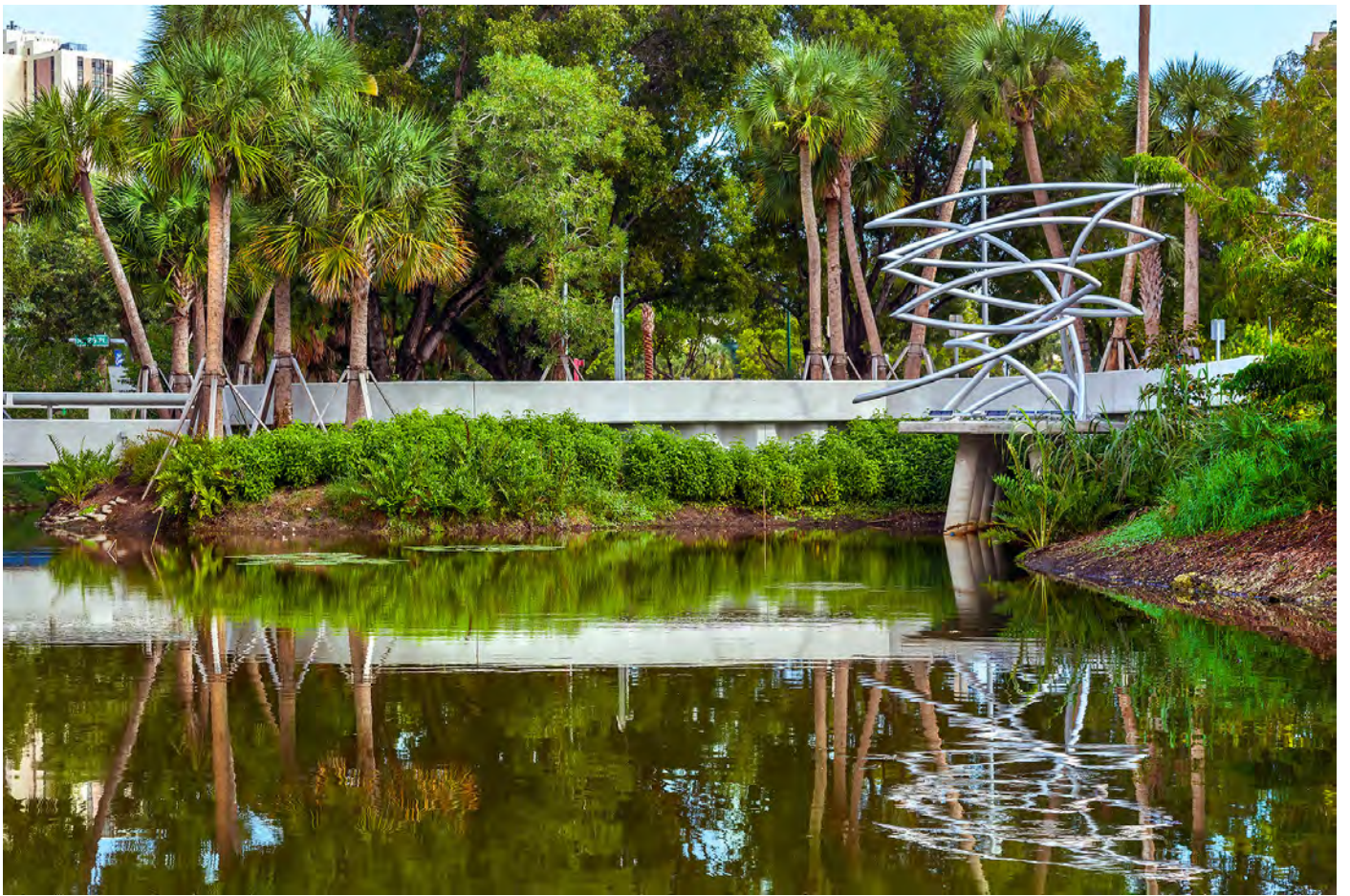
Miami-Dade Art in Public Places
Brighthouse Collection
CATS Transit Charlotte
Miami Art Museum Permanent Collection (PAMM)
Denver RTD Public Art
University of Florida Art in State Buildings
University of New Mexico - Art in Public Places NM
Royal Caribbean Cruise Lines
Bayer Collection
One Arts Plaza Houston
Robert Wennett and Mario Cader-Frech Collection
Dennis and Debra Scholl Collection
Arturo and Liza Mosquera Collection
Lanster Family Collection

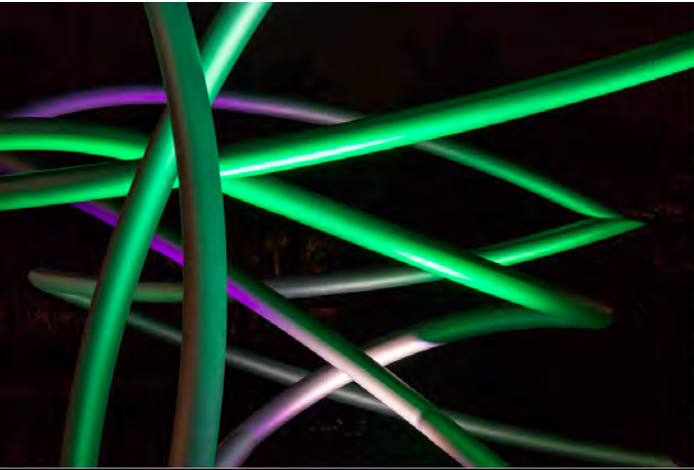


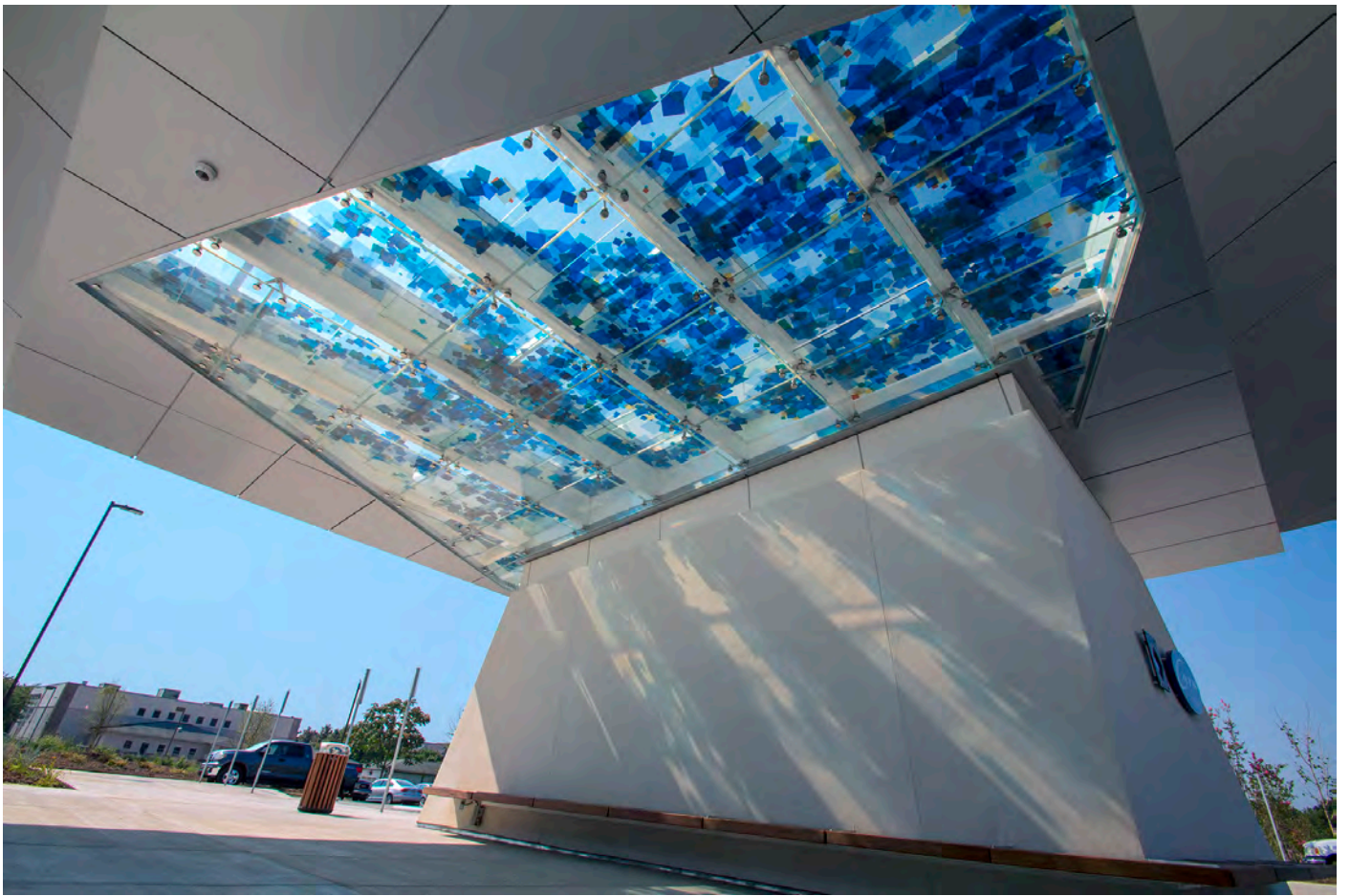


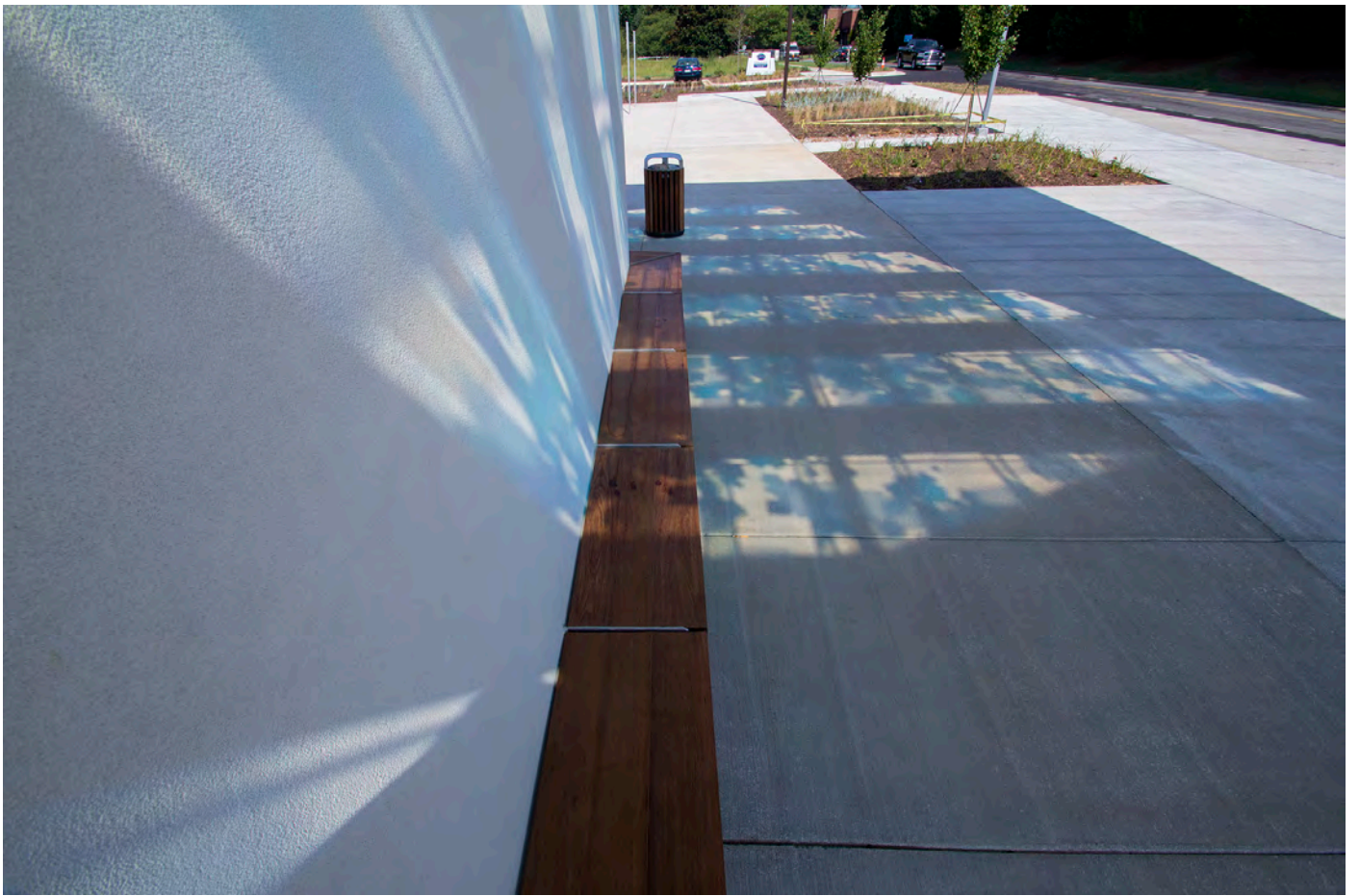
















Robert Lazzarini

ARTIST CALL - Coral Gables Public Safety Building

Robert Lazzarini

Mr Robert Lazzarini
1205 Manhattan Ave
Unit 243
Brooklyn, NY 11222

O: 646-369-5477

Mr Robert Lazzarini

1205 Manhattan Ave
Unit 243
Brooklyn, NY 11222

robertlazzarinistudio@gmail.com
O: 646-369-5477

Application Form

Question Group

Applicant Name*

Robert Lazzarini

To view a hard copy of the RFQ, please [click here](#).

ELIGIBILITY

Are you a permanent legal resident of the United States?*

Yes

Do you have at least 5 years' professional public art experience as the lead artist?*

Yes

Have you designed artwork for memorials?*

Note: Answering "no" is not a disqualifying factor.

No

If yes to the above, briefly describe the project(s).

Have you designed artwork for public safety buildings, sites, or related project?*

Note: Answering "no" is not a disqualifying factor.

No

If Yes to the above, briefly describe.

QUALIFICATION APPLICATION

Letter of interest*

Enter or attach a one page letter of interest in this public art opportunity.

letter of interest.pdf

Biography & Artist Statement*

Enter or attach a brief biography and artist statement.

Biography and Artist Statement.pdf

Artist Resume*

Attach your professional artist resume.

LAZZARINI resume.pdf

Images of Completed Work

Attach ten (10) images of completed work referencing a minimum of 3 projects (no proposal renderings please).

For each image, include:

- Title
- Date
- Commissioning Entity
- Location
- Material
- Dimensions
- Budget

Image 1.*

dogwood_branch.jpg
dogwood branch (iii)
2017
De Buck Gallery
New York, NY
advanced polymer, goldtone, paint
108 x 144 x 54 inches (274 x 366 x 137 cm)
\$275,000

Image 2.*

dogwood_detail1.jpg
dogwood branch (iii), detail
2017
De Buck Gallery
New York, NY
advanced polymer, goldtone, paint
108 x 144 x 54 inches (274 x 366 x 137 cm)
\$275,000

Image 3.*

dogwood_detail2.jpg
dogwood branch (iii), detail
2017
De Buck Gallery
New York, NY
advanced polymer, goldtone, paint
108 x 144 x 54 inches (274 x 366 x 137 cm)
\$275,000

Image 4.*

mural_1hotel.jpg
untitled (mural for 1 Hotel)
2015
1 Hotel
Miami, FL
acrylic
16 x 110 feet
\$150,000

Image 5.*

mural_1hotel_detail.jpg
untitled (mural for 1 Hotel) detail
2015
1 Hotel
Miami, FL
acrylic
16 x 110 feet
\$150,000

Image 6.*

chain_link_fence.jpg
chain-link fence (torn)
2012
Marlborough Gallery
New York, NY
steel and pigment
134 x 276 x 75 inches (340 x 701 x 190 cm)
\$475,000

Image 7.*

chain_link_fence_detail1.jpg
chain-link fence (torn) detail
2012
Marlborough Gallery
New York, NY
steel and pigment
134 x 276 x 75 inches (340 x 701 x 190 cm)
\$475,000

Image 8.*

chain_link_fence_detail2.jpg
chain-link fence (torn) detail
2012
Marlborough Gallery
New York, NY

steel and pigment
134 x 276 x 75 inches (340 x 701 x 190 cm)
\$475,000

Image 9.*

payphone.jpg
payphone
2000
Hirshhorn Museum and Sculpture Garden
Washington, D.C.
anodized aluminum, stainless steel, Plexiglas, silk-screened graphics
108 x 84 x 56 inches (275 x 218 x 142 cm)
\$500,000

Image 10.*

payphone_detail.jpg
payphone (detail)
2000
Hirshhorn Museum and Sculpture Garden
Washington, D.C.
anodized aluminum, stainless steel, Plexiglas, silk-screened graphics
108 x 84 x 56 inches (275 x 218 x 142 cm)
\$500,000

References*

Please provide at least three professional references for work on projects of similar scale and scope, including the contact information for each reference and project title with location.

mockingbirds, 2017
Berlin Art Week, Berlin Germany
\$225,000.
Holly Brown, art advisor
c- 646.592.0744
hnbrown@yahoo.com

untitled (mural), 2015
1 Hotel South Beach, Miami, FL
\$150,000.
Camille Obering, curator
camilleobering@gmail.com

fence, 2013
Marlborough Gallery, New York, NY
\$450,000.
Bryce Shearer, art advisor
bryce.shearer@me.com
c - 631.745.2027

CERTIFICATION

I certify that all information contained in this application and attachments is true and accurate. Under penalty of perjury, I declare that I have read the foregoing document and that the facts stated in it are true. Further, I acknowledge that I am subject to the City's False Claims Ordinance (Ch. 39, City of Coral Gables Code).

ELECTRONIC SIGNATURE*

Enter legal name

Robert Lazzarini

DATE*

07/18/2018

Right of Rejection

The City intends to award a contract to the artist/artist team that demonstrates the highest level of expertise and capabilities for the project. The City reserves the right to reject any and all proposals or to re issue the call to artists/RFQ when such action shall be considered in the best interest of the City.

By submitting a response to this RFQ, prospective artists waive the right to protest or seek legal remedies whatsoever regarding any aspect of this RFQ. In addition, the City reserves the right to make any changes in the proposal submission schedule or submission requirements, should the City determine in its sole and absolute discretion that such changes are necessary. The City also reserves the right to approve all individuals and firms, if any, to be retained by the artist. The City may solicit proposals from artists not responding to this call and reserves the right to select an artist outside of the pool of artists responding to this call.

File Attachment Summary

Applicant File Uploads

- letter of interest.pdf
- Biography and Artist Statement.pdf
- LAZZARINI resume.pdf
- dogwood_branch.jpg
- dogwood_detail1.jpg
- dogwood_detail2.jpg
- mural_1hotel.jpg
- mural_1hotel_detail.jpg
- chain_link_fence.jpg
- chain_link_fence_detail1.jpg
- chain_link_fence_detail2.jpg
- payphone.jpg
- payphone_detail.jpg

Letter of Interest

On September 11, 2001, I was preparing my very small midtown NYC studio for the work that my assistant and I would be doing that day. I casually turned on the tv to keep me company when I saw the tragic events of that day beginning to unfold. As I watched in shock, my assistant called me in tears. She lived downtown and close to the site. From her window, she could see people jumping from the towers.

I have always had the utmost respect for first responders, but it was elevated to something else as that day. As masses of terrified people ran out of the dust clouds away from ground zero, first responders ran against the crowds towards the horror. Many of them lost their lives.

It would be a tremendous honor to pay tribute to the men and women who put themselves at daily risk for the betterment of the collective.

Biography

Robert Lazzarini is an American artist who lives and works in New York City. He has been exhibited nationally and internationally since 1995 and is included in major collections such as the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Whitney Museum of American Art, New York; and the Walker Art Center, Minneapolis. He was first brought to international visibility in the 2000 exhibition "Bitstreams" at the Whitney Museum of American Art. He then followed that with the work *payphone* that was commonly seen as the standout work of the 2002 Whitney Biennial. He currently exhibits with Dittrich Schlechtriem, Berlin, DeBuck Gallery, New York, and SOCO Gallery, Charlotte, North Carolina.

Primarily a sculptor, Lazzarini is best known for making common objects that have been subjected to compound distortions which have the effect of confusing visual and haptic space, or rather complicating the space of pictures and the space of things. Lazzarini also alters the physical spaces in which these objects are seen - the ground to the object's figure - which adds to the effect that the work exerts on its audience. Offering no ideal point of view and so compelling its viewers to walk around the work, Lazzarini's sculptures trace their lineage back to the 1960s, minimalism and to the introduction of phenomenology into the discourse of art.

Artist Statement

The proposed effect of my work is to interrupt one's standard or habituated processes of visual recognition. The normative object appears familiar, but familiar to two different registers: the two-dimensional and the three-dimensional. Such simultaneous perception of the object as both 2D and 3D one's habits of seeing, and so induces a reflex reaction, which is to walk around the object and to attempt to resolve or reconcile it to what one knows. The very distortions that resist and undermine our ability to see trigger a shift from the spectatorial gaze to the corporeal encounter. Since the object's compound distortions guarantee that no such reconciliation is possible, one's own reaction of walking around the work and taking up various vantage points, the process of attempted reconciliation itself, becomes part of the content of the work. In staging this "corporeal encounter," my sculpture are indebted to the early work of Robert Morris and Carl Andre, both artists associated with Minimalism, and to the mature work of Richard Serra.

All of my sculpture are fabricated out of materials that are proper to the "normative objects" upon which they are based. What this means is that there has been no "material translation" of any kind: no working with traditional sculptural or "art" materials as a means to represent some other more complex matter, such as a human body represented in marble, or an equestrian statue cast in bronze. The implication of this process is that it becomes difficult to describe a sculpture as a "representation" of "real". The distortion of the object alone cannot render it a representation; after all, objects that are damaged or distorted via other means, such as in a fire or explosion, do not cease being the objects that they are. My sculptures, in their adherence to what one might call a strict policy of material *replication*, open an inquiry into the nature or logic of artistic representation itself.

ROBERT LAZZARINI

1965 Born in New Jersey
1990 BFA, School of Visual Arts, New York, NY
lives and works in New York City

Robert Lazzarini Studio
1205 Manhattan Ave, Unit 243
Brooklyn, NY 11222
c- 646 369 5477
www.robertlazzarini.com

SELECTED SOLO EXHIBITIONS

- 2018 breaking and entering, Soco Gallery, Charlotte, NC (forthcoming)
The Poison Paintings, DeBuck Gallery, New York, NY (forthcoming)
- 2017 Inflorescence, De Buck, New York, NY
- 2016 Deeper than Wide, Dittrich Schlechtriem, Berlin, Germany
Orange Sunshine, Soco Gallery, Charlotte, NC
- 2014 Das Unheimliche, Dittrich Schlechtriem, Berlin, Germany
- 2013 jamshot, Dittrich Schlechtriem, Berlin, Germany
Robert Lazzarini (damage), Marlborough Chelsea, New York, NY
- 2011 Shotgun and Targets, Yautepac Gallery, Mexico City, Mexico
FOCUS:Robert Lazzarini, Modern Art Museum of Fort Worth, TX
- 2010 friendly-hostile-friendly, Paul Kasmin Gallery, New York, NY
guns, knives, brass knuckles, FLAG Art Foundation, New York, NY
guns, knives, brass knuckles, Honor Fraser, Los Angeles, CA
- 2009 Robert Lazzarini: guns and knives, Aldrich Contemporary Art Museum, Ridgefield, CT
- 2006 sewer covers, Ratio 3, San Francisco, CA
drawings, Deitch Projects, New York, NY
Robert Lazzarini: Seen/Unseen, Mint Museum of Art, Charlotte, NC
Untitled – Robert Lazzarini works on paper, Davidson College, Davidson, NC
- 2003 Robert Lazzarini, Virginia Museum of Fine Arts, Richmond, VA
- 2000 studio, Pierogi, Brooklyn, NY
- 1998 violin, Pierogi, Brooklyn, NY

SELECTED GROUP EXHIBITIONS

- 2018 Dancing Goddesses, Dio Horia, Mykonos, Greece
- 2017 Opulent Landscapes, De Buck Gallery, New York, NY and Saint Paul de Vence, France
- 2016 Greek Gotham, Dio Horia, Mykonos, Greece
- 2012 Riot, Tang Museum, Saratoga Springs, NY
Eagles, Marlborough Madrid in Collaboration with Marlborough Chelsea, Madrid, Spain
Parts and Services, Eric Firestone Gallery, New York, NY
Twisted Domestic, Tang Museum, Saratoga Springs, NY
Portrait of a Generation, The Hole, New York, NY
Blind Cut, Marlborough Chelsea, New York, NY
BAD FOR YOU, curated by Beth Rudin DeWoody, Shizaru Gallery, London, UK
- 2011 Sentimental Education, Gavlak Gallery, Palm Beach, FL
Object Dada, Edel Assanti, London, UK
Perception/Deception: Illusion in Contemporary Art, Delaware Art Museum, Wilmington, DE
January White Sale, Curated by Beth Rudin DeWoody, Loretta Howard Gallery, New York, NY
Satellites, Frieis Museum, Berlin, Germany
Present Tense, National Portrait Gallery, Canberra, Australia
It Ain't Fair, OHWOW, Miami, FL
Lush Life, Salon 94 Freemans, New York, NY
Eye Spy, Playing with Perception Peabody Essex Museum, Salem, MA
Welcome to New York, FLAG Art Foundation, New York, NY
- 2009 The Figure and Dr. Freud, Haunch of Venison, New York, NY
Inferno, Yautepac, Mexico City, Mexico
Themes and Variation: Repetition in 21st Century Art, Cristin Tierney Fine Art, New York, NY
Contemporary Prints: 1999-2009, Tsinghua University Museum, Today Art Museum, Beijing, China
Wall Rockets, Albright-Knox Museum, Buffalo, NY
- 2008 Wall Rockets, FLAG Art Foundation, New York, NY
Transformed, Contemporary Art Center of Virginia, Virginia Beach, VA

Here's the Thing, Katonah Museum of Art, Katonah, NY
2007 Attention to Detail, FLAG Art Foundation, New York, NY
Facades, Krannert Art Museum, University of Illinois
Out of True, Byblos Art Gallery, Verona, Italy
Orpheus Selection, PS1/MoMA, Long Island City, NY
Davidson Collects: 1938-Present, Davidson College, Davidson, NC
Salon Nouveau, Engholm Engelhorn Gallery, Vienna, Austria
2006 Out of True, Byblos Gallery, Miami, FL
Six Feet under, Kunsthalle, Berne, Switzerland
Liquid Paper, Ratio 3, San Francisco, CA
Somnambulist/Fabulist, Tang Teaching Museum, Saratoga Springs, NY
Slow Tech, Taipei Museum of Contemporary Art, Taipei, Taiwan
Panic Room – Works from the Dakis Joannou Collection, Deste Foundation, Athens, Greece
2005 Crash. Pause. Rewind., Western Bridge, Seattle, W A
2004 Floor to Ceiling, Wall to Wall, Wadsworth Athenaeum, Hartford, CT
Revelation, Mint Museum of Art, Charlotte, NC
Open House, Brooklyn Museum of Art, Brooklyn, NY
2003 Back in Black, Cohan, Leslie and Brown, New York, NY
2002 Media City Biennial, Seoul, South Korea
2002 Media Art: Special Effects, Daejeon Municipal Museum of Art, South Korea,
Strange Glue, Ratio 3, Brooklyn, NY
The Whitney Biennial, The Whitney Museum of American Art, New York, NY
On Perspective, Gallery Faurshou, Copenhagen, Denmark
Situated Realities, MICA, Baltimore, MD; Art Center College of Design, CA;
Minneapolis College of Art and Design, MN
2001 Brent Sikemma, New York, NY
Bitstreams, Whitney Museum of American Art, New York, NY

AWARDS/RESIDENCIES

2005 New York Foundation for the Arts, Artist's Fellowship, Sculpture, New York, NY
2003 American Academy of Arts and Letters, New York, NY
1986 New York Foundation for the Arts, Visual Arts Grant, Brooklyn, NY
1985 New York Foundation for the Arts, Visual Arts Grant, Brooklyn, NY

SELECTED PUBLICATIONS

Robert Lazzarini, Ravenal, John, Virginia Museum of Fine Arts. Richmond, 2003
Untitled - Robert Lazzarini Works on Paper, Close, Chuck, Thomas, Brad. Davidson College, Davidson, 2006
Guns, Knives, Brass Knuckles. Rodenbeck, Judith, Alva Noe, and Jonathan Neil. Honor Fraser, Los Angeles, 2012
Jam Shot, Kroner, Magdalena. Dittrich Schlechtriem, Berlin, 2013
Das UnHeimliche, Allen, J. B., Meadows, D. M. Dittrich Schlechtriem, Berlin, 2015
Deeper Than Wide, Phillipi, Anne. Dittrich Schlechtriem, Berlin, 2017

SELECTED COLLECTIONS

The Carnegie Museum of Art, Pittsburgh, PA
The Hood Museum of Art, Dartmouth College, Hanover, NH
The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
The Hirshhorn Museum and Sculpture Garden, Washington, DC
The Long Beach Museum of Art, Long Beach, CA
The Midwest Museum of American Art, Elkhart, IN
Milwaukee Art Museum, Milwaukee, WI
The Mint Museum, Charlotte, NC
New School University, New York, NY
The Newark Museum, Newark, NJ
The Saginaw Art Museum, Saginaw, MI
The Speed Art Museum, Louisville, KY
Spencer Museum of Art, University of Kansas, Lawrence, KS
The Toledo Museum of Art, Toledo, OH
The Utah Museum of Fine Arts, Richmond, VA
Walker Art Center, Minneapolis, MN
Wake Forest University, Winston-Salem, NC
Whitney Museum of American Art, New York, NY
Davidson College, Davidson,

support material

NEW YORK TIMES, Benjamin Genocchio, June 19, 2009

"The distortions oblige viewers to move around the pieces in the gallery, experiencing the way in which they pull in and out of focus depending on your point of view. On occasion, you even find yourself staring down the barrel of a gun. Here fear enters the mind, momentarily transforming the sculpture into a deadly weapon.

But only momentarily. The way the objects appear to float in space a couple of inches from any wall adds to their unreality. This is yet another ingenious visual trick. The artist uses thin metal rods painted the same color as the walls to hold the guns in place. You have to get very close to the wall to see them.

Nonetheless, this is a tremendously interesting and important show. Not only are Mr. Lazzarini's distorted works becoming far more ambitious and sophisticated, but he is using his technique to emphasize the objects' social and cultural dimensions. That is a powerful combination."

Mark B.N. Hansen, THE AFFECTIVE TOPOLOGY OF NEW MEDIA ART, 2002

You enter a tiny, well-lit room. On the four walls, you see what look like to be four sculptures of a human skull, apparently cast from different points of view. Yet as you concentrate on these objects, you immediately notice that something is horribly amiss; not only is the play of light and shadow that defines their sculptural relief somewhat odd, as if they were meant to be seen from the ceiling or the floor, but the skulls themselves seem warped in a way that doesn't quite feel right, that just doesn't mesh with your ingrained perspectival sense. You begin to explore these sculptures more carefully, moving close to one, then turning away, then moving close to another, and so on, and then circling around as if to grasp in your very movement and changing position the secret of their relation to one another. As you continue to explore them, you find yourself bending your head and contorting your body, in an attempt to see the skulls "head-on." At each effort to align your point of view with the perspective of one of these weird sculptural objects, you experience a gradual mounting feeling of incredible strangeness. It is as though these skulls refused to return your gaze, or better, as though they existed in a space without any connection to the space you are inhabiting, a space from which they simply cannot look back at you. And yet they are looking at you, just as surely as you are looking at them! Abruptly you step back and stand rigid in the center of the room, as far from the skulls as you can get. However still you try to remain, you feel the space around you begin to ripple, to bubble, to infold, as if it were becoming unstuck from the fixed coordinates of its three-dimensional extension. You soon become disoriented, as this ungluing of space becomes more intense. Again you contort your body—or rather, you feel your body contorting itself—and you notice an odd tensing in your gut, as if your viscera were itself trying to adjust to this warped space. You find this experience alternately intolerable and amusing, as you once again move in to focus on still another skull, until finally, having grown impatient or unable to endure the weird sensation produced by this work, you abruptly pass through the door-sized opening cut into one of the room's four walls and seek solace in some less unsettling portal to the digital world.

Alva Noe, LOST AND FOUND: WORKING BACK TO THE MEANING OF THINGS IN ROBERT LAZZARINI'S GUNS, 2012

I have observed that Robert Lazzarini makes philosophical objects. His focus, among other things, is on the limits of pictoriality and on the machinations and adjustments that make life in a world of meaningful objects—that is, consciousness—possible. It will help us to understand Lazzarini's object-making practice if we notice the possibility of comparison with art practices that are not object-oriented, such as the work of performance/dance artists (William Forsythe, Lisa Nelson, and Jerome Bel, for example). Dancers don't make objects; they act; they produce happenings or events. The paradox of dance art, or of performing art in general, is that there is no analogue to the encounter with the picture or sculpture on the wall. And so there is nothing that may be contemplated coolly and with distance. Performing art flows and it flees. It needs to be perceived and enjoyed on the fly, in real time. Bringing the art into focus, or bringing oneself into focus in the setting of the art, must come to mean something very different in the case of performing arts. This surely is what makes dance among the most difficult of the arts to make sense of. It is no accident that dance seems marginal even in the art world.









