

**CITY OF CORAL GABLES, FLORIDA**

**RESOLUTION NO. 2019-35**

A RESOLUTION APPROVING ARTISTS FOR PUBLIC ART PROPOSAL SUBMITTALS ASSOCIATED WITH THE NEW PUBLIC SAFETY BUILDING (UNANIMOUSLY RECOMMENDED BY THE CULTURAL DEVELOPMENT BOARD BY A 4/0 VOTE).

**WHEREAS**, the new Coral Gables Public Safety Building meets the requirement of a municipal construction project governed by the Miami-Dade County Code of Ordinances; and

**WHEREAS**, the City of Coral Gables provides for the acquisition and maintenance of art in public places consistent with Section 2-11.15 of the Miami-Dade County Code of Ordinances entitled "Works of Art in Public Places; and

**WHEREAS**, the Cultural Development Board recommends items of artistic and cultural significance to the City Commission; and

**WHEREAS**, a Request for Qualification (RFQ) was announced inviting artists to submit qualification and interest in developing a public art design for the new Coral Gables Public Safety Building; and

**WHEREAS**, over ninety applications were received in response to the RFQ; and

**WHEREAS**, the Arts Advisory Panel met and made a recommendation to the Cultural Development Board to invite four artists to submit design proposals for the new Coral Gables Public Safety Building; and

**WHEREAS**, the Cultural Development Board met and recommended artists: Jose Bedia, Cherrylion Studios with Martin Daw, Ivan Toth Depena, and Robert Lazzarini to submit public art design proposals for the new Coral Gables Public Safety Building;

**NOW, THEREFORE, BE IT RESOLVED BY THE COMMISSION OF THE CITY OF CORAL GABLES AS FOLLOWS:**

**SECTION 1.** That the foregoing "Whereas" clauses are hereby ratified and confirmed as being true and correct and are hereby made a specific part of this Resolution upon the adoption hereof.

**SECTION 2.** The City Commission does hereby authorize artists Jose Bedia, Cherrylion Studios with Martin Dawe, Ivan Toth Depena, and Robert Lazzarini to submit public art design proposals for the new Coral Gables Public Safety Building.

**SECTION 3.** That this resolution shall become effective upon the date of its passage and adoption herein.

PASSED AND ADOPTED THIS TWENTY-SECOND DAY OF JANUARY, A.D.,  
2019.

(Moved: Keon / Seconded: Quesada)  
(Yeas: Lago, Mena, Quesada, Keon, Valdes-Fauli)  
(Unanimous: 5-0 Vote)  
(Agenda Item: 2-3)

APPROVED:

A handwritten signature in black ink, consisting of a large, stylized letter 'R' enclosed within a circle.

RAÚL VALDÉS-FAULI  
MAYOR

ATTEST:

A handwritten signature in blue ink, appearing to read 'B. Y. Urquia'.

BILLY Y. URQUIA  
CITY CLERK

APPROVED AS TO FORM  
AND LEGAL SUFFICIENCY:

A handwritten signature in blue ink, consisting of several stylized, overlapping letters.

MIRIAM SOLER RAMOS  
CITY ATTORNEY

**Coral Gables Public Safety Building**  
Request for Qualifications (RFQ) Artist List

<b>Applicant Name</b>	<b>Organization Name</b>
Actual Size Artworks, Gail Aris Georgiades Simpson	Actual Size Artworks
Adler Guerrier	Adler Guerrier
Alberto Cavaliere	Alberto Cavaliere
Alex Trimino	Alex Trimino
Alma Allen	Shane Campbell Gallery
Amir Shakir	The Color Dreamers LLC
Amy J Baur	In Plain Sight, LLC
Andy Scott	Sculptor Andy Scott
Anthony Alemany	Anthony Alemany
Arthur Stern	Arthur Stern
Barbara Grygutis	Barbara Grygutis Sculpture LLC
Benjamin Victor	Benjamin Victor Studios
BJ Krivanek -- Krivanek+Breaux/ Art+Design	Krivanek+Breaux/ Art+Design
Blessing Hancock	Blessing Hancock
Brian Keith	Brian Keith Fine Art
Bruce Beasley	Bruce Beasley
Carlos A. Fernandez	Carlos Fernandez Fine Art
Carolyn Braaksma	Carolyn Braaksma
Catherine Woods	C Class Studio, LLC
Cecilia Lueza Art Projects	Cecilia Lueza Art Projects
Cero Design & Built Inc., Alvaro Rivera Ralcens	Cero Design & Built Inc.
Cherrylion studios, Inc.	Cherrylion Studios, Inc.
Christopher Janney	Christopher Janney
Cliff Garten	Cliff Garten & Associates, Inc.
Curtis Pittman	Curtis Pittman
Daniel Borup	Daniel Borup Sculptor
Daniel DeRoux	Daniel DeRoux
David Griggs	David Griggs
David Han Sculpture	David Han Sculpture
Del Geist	Del Geist
DeWitt Godfrey	DeWitt Godfrey
Don Rimx	Don Rimx Inc
Donald Gialanella	Donald Gialanella
Ean Eldred	rhiza A+D
Erwin Redl	Paramedia LLC
Gordon Huether Studio	Gordon Huether Studio
Hans van Meeuwen	Hans van Meeuwen LLC
Sean Healy & Joe Thurston	Healythurston L.L.C.
Henry Richardson	Richardson Studios Inc.
Israel Guevara	Israel Guevara
Ivan Toth Depeña	Ivan Toth Depeña / Airboat Inc.
Jacob Kulin	Jacob Kulin
James Dinh	James Dinh
Jeff Whipple	Jeff Whipple
Jen Stark	Jen Stark
Jenn Figg and Matthew McCormack	Jenn Figg and Matthew McCormack
Jim Gallucci	Jim Gallucci Sculptor, Ltd.
Jim Hirschfield	Jim Hirschfield and Sonya Ishii, LLC
Jimmy O'Neal	Jimmy O'Neal
Jodi Hollnagel-Jubran	J&H Studio Inc.

**Coral Gables Public Safety Building**  
Request for Qualifications (RFQ) Artist List

Joe O'Connell	Creative Machines Inc.
John Raimondi	John Raimondi, Sculptor, Inc.
John Sanchez	John Sanchez Studio
Jonathan Bonner	Jonathan Bonner
Jonathan Brown Art & Design	Jonathan Brown Art and Design
Jose Bedia	Jose Bedia
Josh Sperling	Josh Sperling
Kirk Seese : BB Murals	Kirk Seese
Koryn Rolstad	Koryn Rolstad Studios
LaQuincey Reed	LaQuincey Reed
Luis Gispert	Luis Gispert (Mongrel Studios)
Mahlstedt Gallery Public & Urban Art Team	Mahlstedt Gallery d/b/a PH Industries Inc.
Mark Aeling	MGA Sculpture Studio LLC
Mary C. Angers	Mary C. Angers
Matthew Geller	Hutabut LLC
Michael Clapper	Michael Clapper Studios
Michael Mclaughlin	michael mclaughlin
Michelle Weinberg	Michelle Weinberg
Naomi Fisher	Naomi Fisher Studio
Napoleon Jones-Henderson	BENNU ARTS, LLC
Oleg Lobykin	Oleg Lobykin
Owen Morrel	Morrel Studios, Inc.
Ralph Helmick	Ralph Helmick
Randy Walker	Randy Walker
Ray King	Ray King Studio
RDG Dahlquist Art Studio, David Dahlquist	RDG IA Inc d/b/a RDG Dahlquist Art Studio
RE:site, Shane Allbritton and Norman Lee	RE:site
Rei Ramirez - Urban Organikz	Rei Ramirez Art - Urban Organikz
Robert J Eccleston	Robert J Eccleston
Robert Lazzarini	Robert Lazzarini
Roberto L. Delgado	Roberto Delgado Studio
Rudy Mage	Inked productions inc
Seth Emerson Palmiter	Seth Emerson Palmiter
Shasti O'Leary Soudant	SOS Creative LLC
Steven Whyte	Steven Whyte Studios
Suikang Zhao	zars studio Ltd.
Thomas H. Sayre	Thomas H. Sayre
Thomas Osika	Osikasculptor
Tim Watkins	May & Watkins Design
UrbanRock Design, Jeanine Gail Centuori	UrbanRock Design
Vicki Scuri	Vicki Scuri SiteWorks
Yasi Vafai + Carolina Murcia	Y-Form

## Jose Bedia

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*ARTIST CALL - Coral Gables Public Safety Building*

### ***Jose Bedia***

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

jbediaj@gmail.com  
O: 305-753-7293  
M: 305-753-7293

### ***Mr. Jose Bedia Bedia***

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3701 SW 58th Avenue  
Miami  
Miami, FL 33155

jbediaj@gmail.com  
O: 305-753-7293  
M: 305-753-7293

# Application Form

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## **Question Group**

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### **Applicant Name\***

Jose Bedia

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

## **ELIGIBILITY**

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### **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**

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### **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**

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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

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### ***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](http://www.josebedia.com)

[www.instagram.com/josebediastudio/](https://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 Internacional 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...**

GE Galería, 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 Galeria 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 Galeria 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.

**Brevísima 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)**

Galeria 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 Nighth**

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 Sculture**

Wadsworth Atheneum, Hartfor, 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.

**LesaNatura**

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/Raices 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.\*











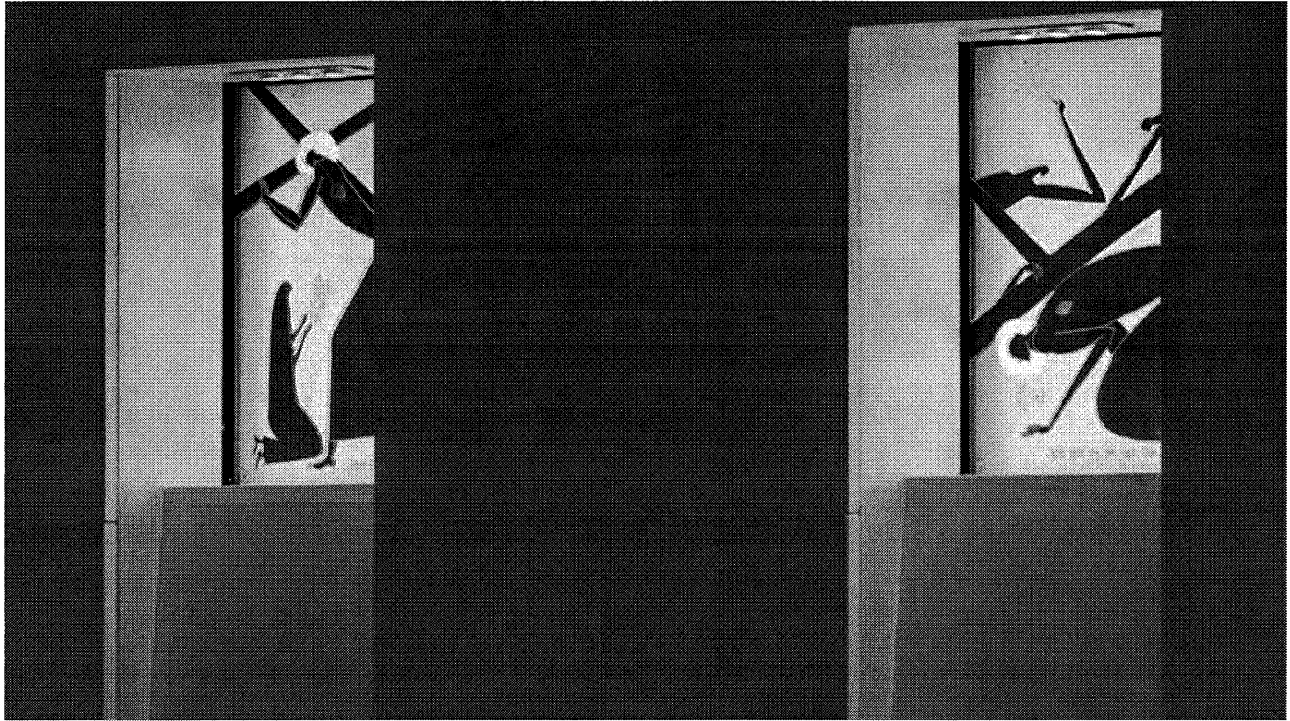












## Cherrylion studios, Inc.

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*ARTIST CALL - Coral Gables Public Safety Building*

### ***Cherrylion Studios, Inc.***

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

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

### ***Mr Martin Conway Dawe***

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889 Morris St NW  
Atlanta, GA 30318

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

# Application Form

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## **Question Group**

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### **Applicant Name\***

Cherrylion studios, Inc.

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

## **ELIGIBILITY**

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### **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**

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**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

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### ***Applicant File Uploads***

- Martin Dawe Resume and Commissions.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 19<sup>th</sup> 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](http://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.













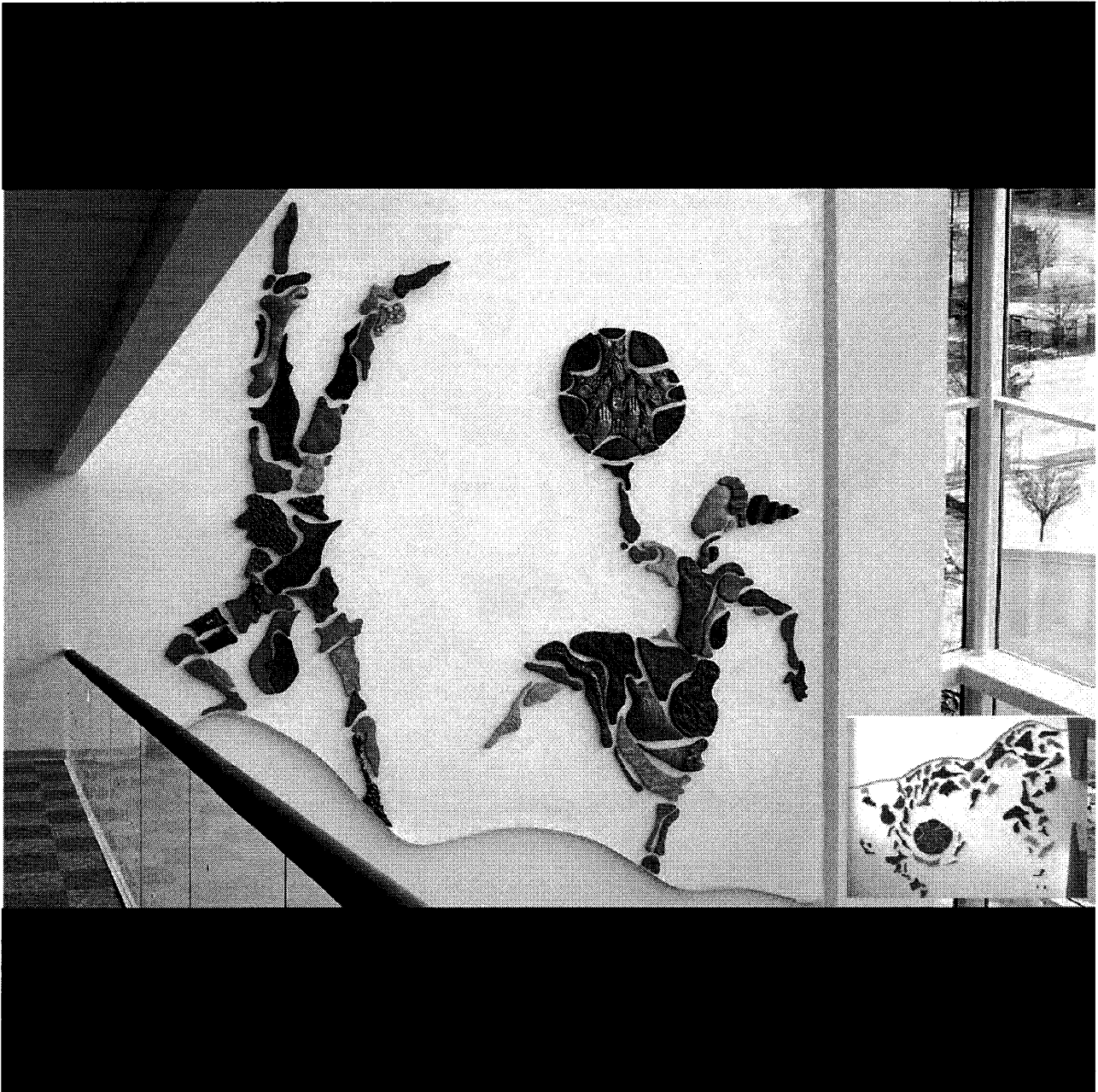
*"DON'T POSTPONE JOY"*

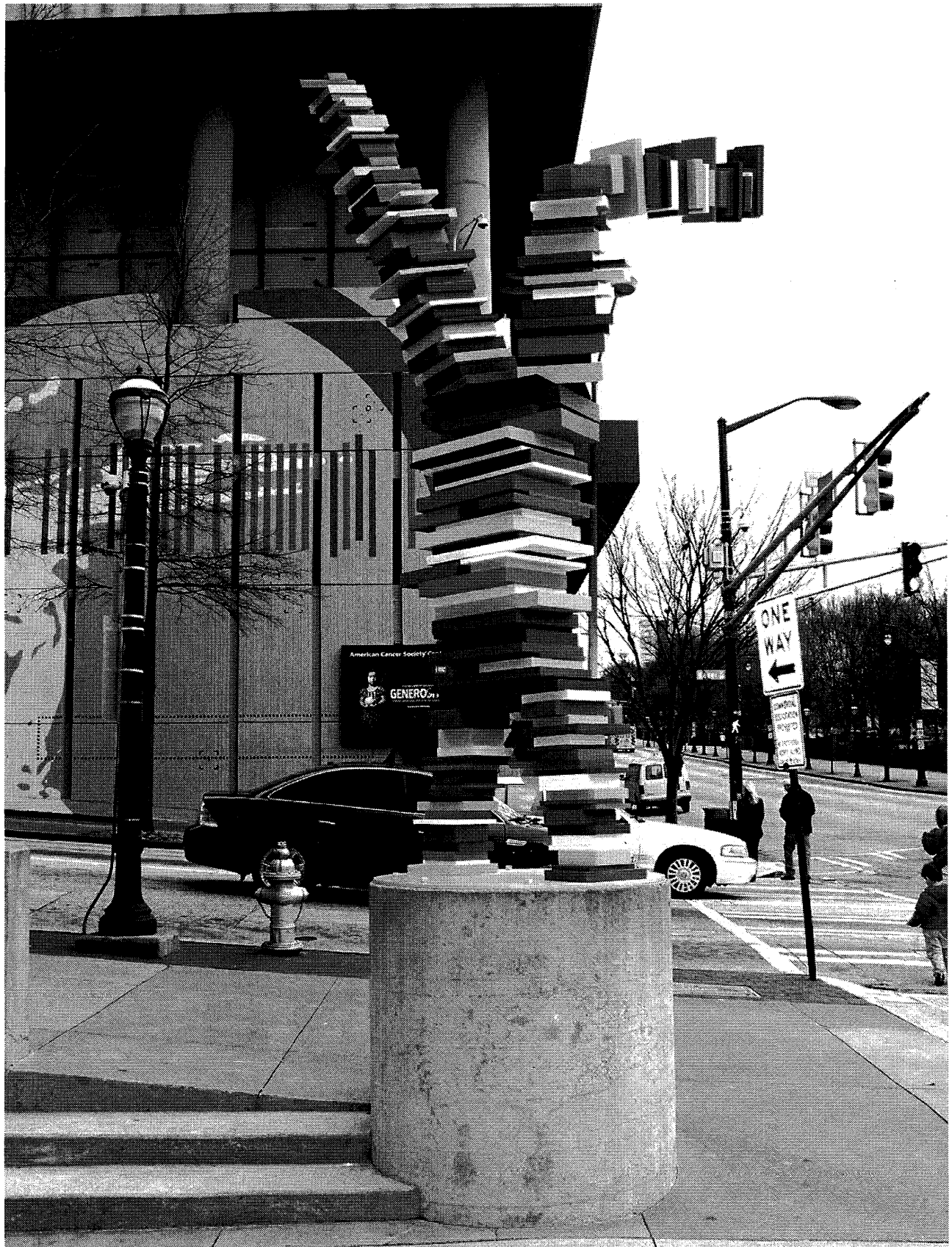
IN MEMORY OF DR. SMITH B. LOVE AND RICHARD W. MOYRE FOR THEIR TIRELESS SERVICE TO THE GEORGE WEST MENTAL HEALTH FOUNDATION'S SKYLAND TRAIL. THEIR LIVES WERE FILLED WITH JOY AND THEIR SPIRIT IN HELPING OTHERS LIVES ON.



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











## Ivan Toth Depeña

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*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

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## ***Question Group***

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### **Applicant Name\***

Ivan Toth Depeña

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

## ***ELIGIBILITY***

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### **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***

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### **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***

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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

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### ***Applicant File Uploads***

- Depena\_Ivan\_LOI.pdf
- Depena\_Ivan\_BioStatement.pdf
- 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](http://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

# 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

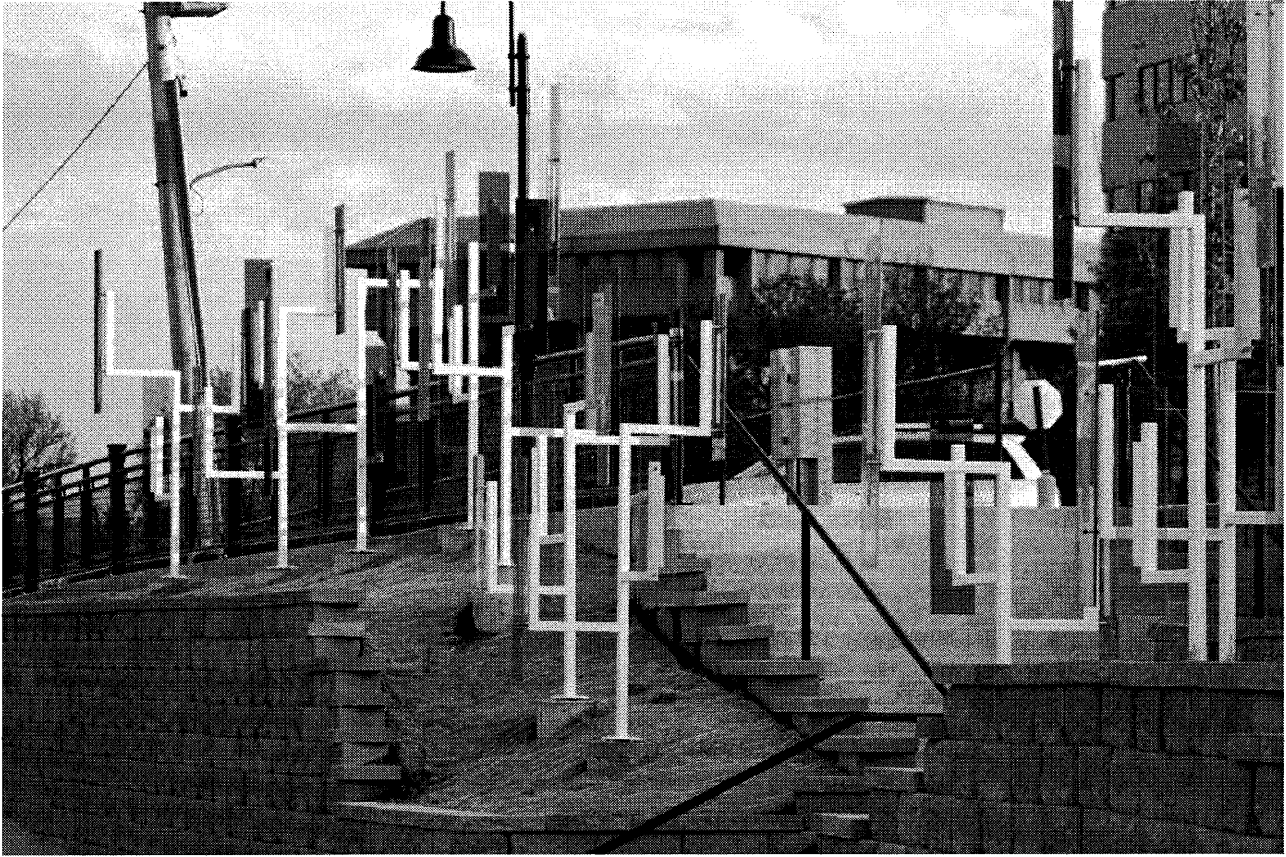
**Miami Contemporary Artists 2007**  
 Authors: Paul Clemence and Julie Davidow, intro by Elisa Turner, Schiffer Publications

**Wet 2**. 2006. Authors: Edge Zones

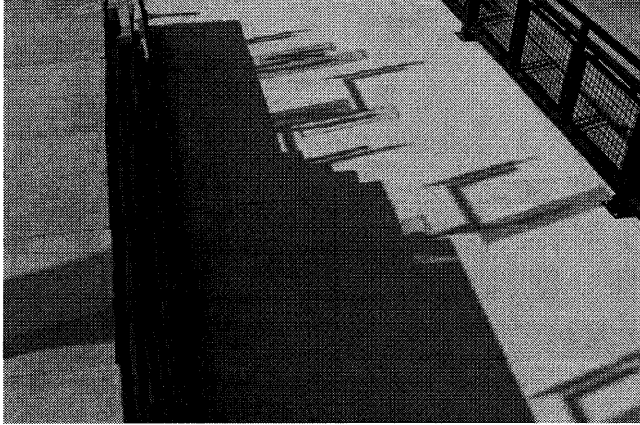
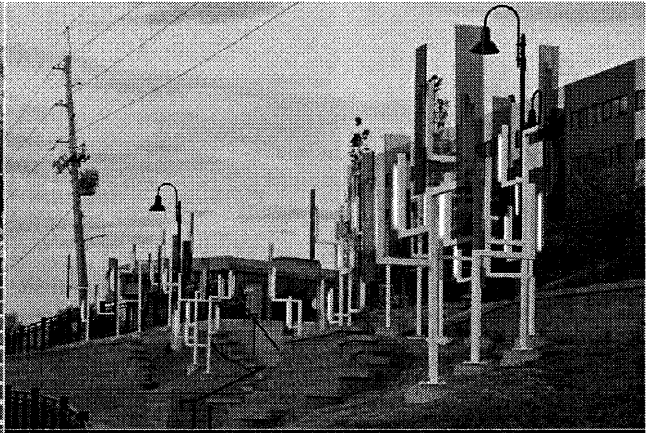
**Carlos Zapata: The Restlessness of Architecture 1995**. Book inclusion. Design Credit Victor Hotel. Authors: Beth Dunlop and Joseph Giovannini, L'Arcaedione - 1995

## 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**



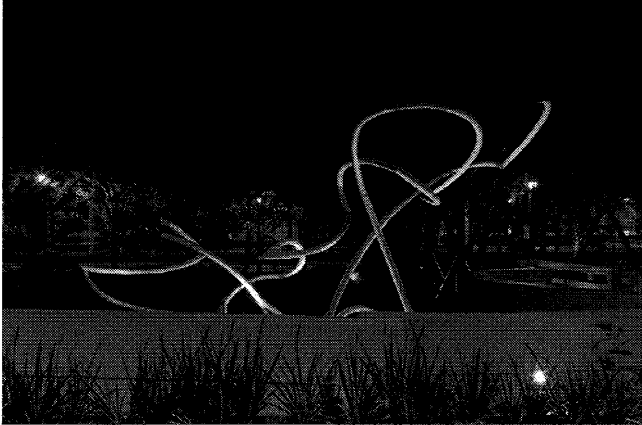
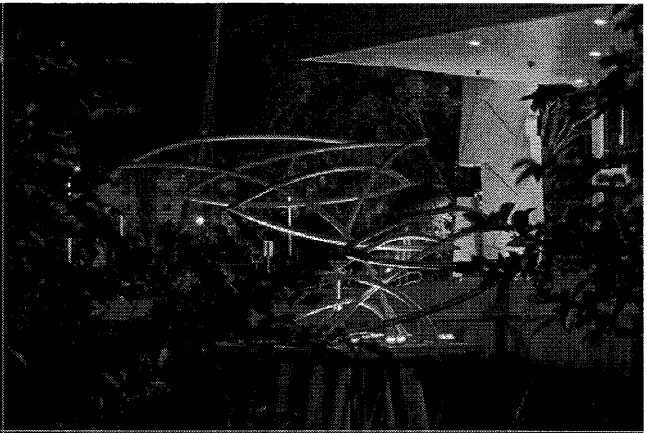
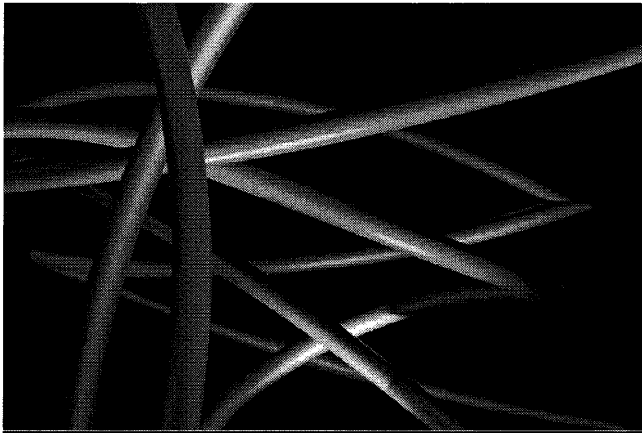


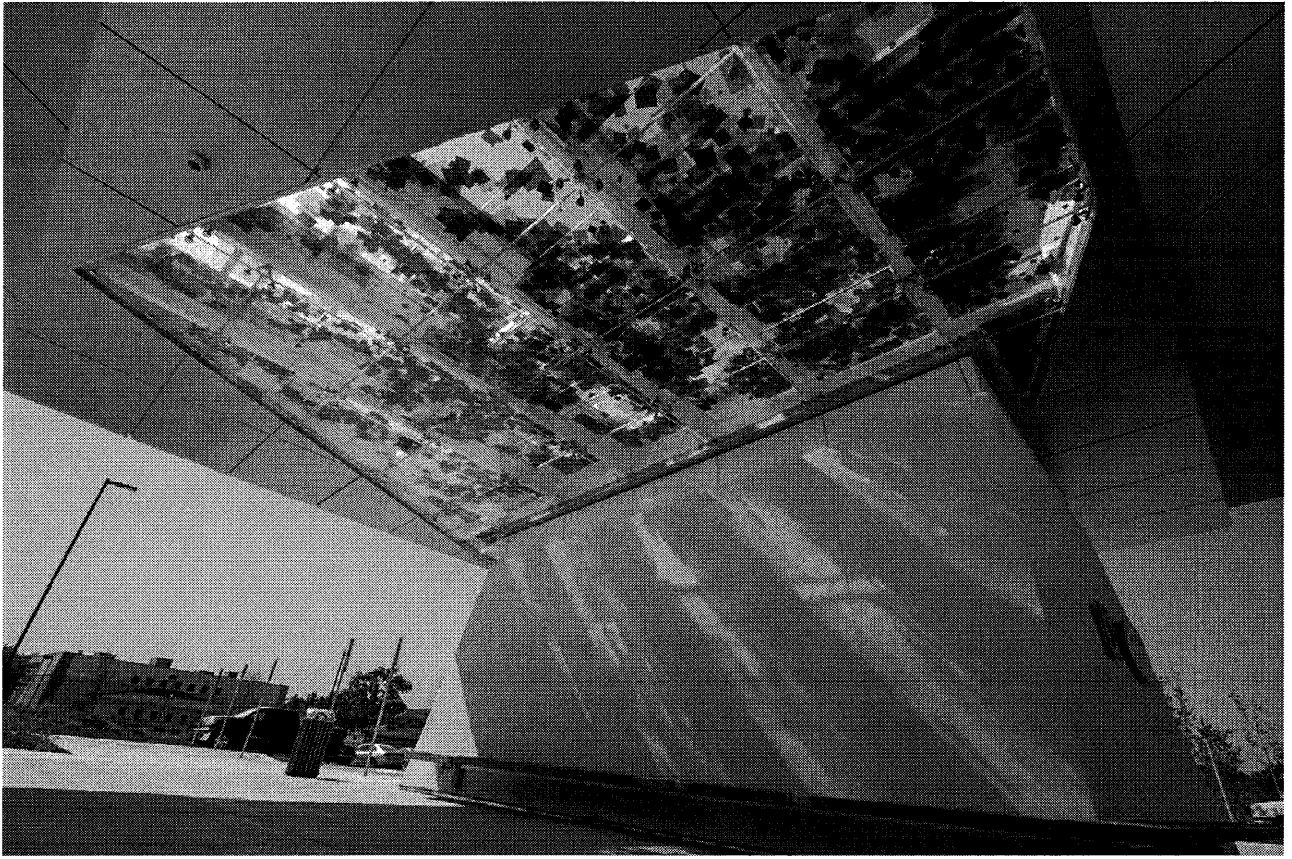




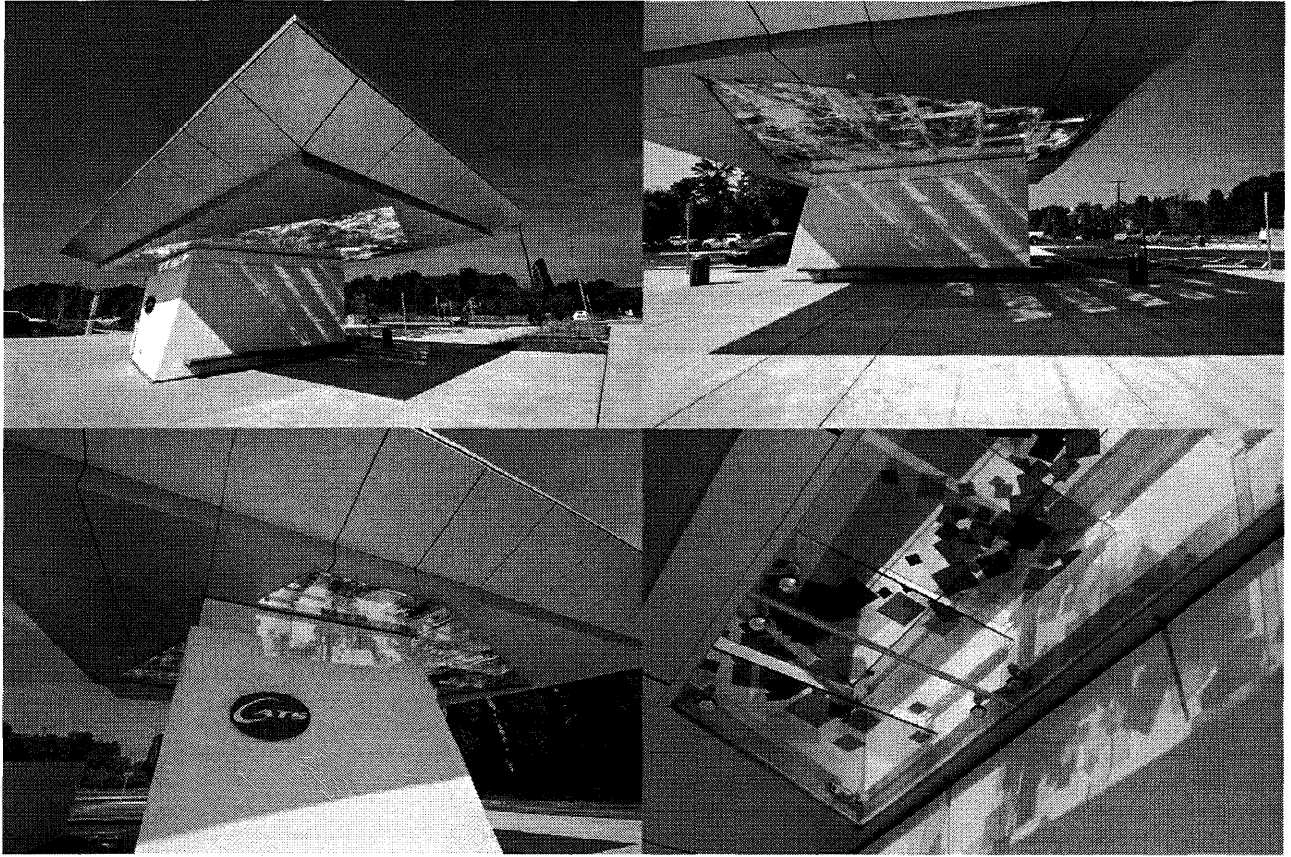


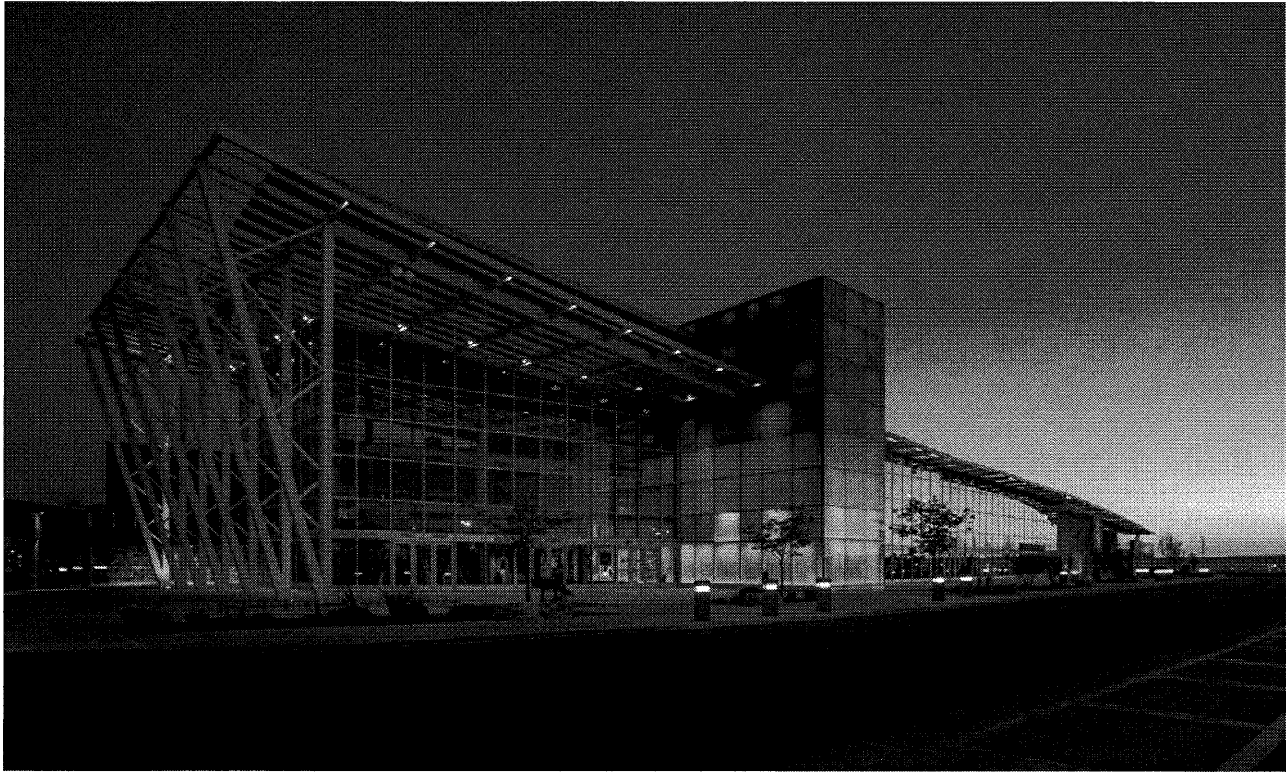












## Robert Lazzarini

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*ARTIST CALL - Coral Gables Public Safety Building*

### ***Robert Lazzarini***

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

O: 646-369-5477

### ***Mr Robert Lazzarini***

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1205 Manhattan Ave  
Unit 243  
Brooklyn, NY 11222

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



# Application Form

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## ***Question Group***

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### **Applicant Name\***

Robert Lazzarini

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

## ***ELIGIBILITY***

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### **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  
camlleobering@gmail.com

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

## **CERTIFICATION**

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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

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### ***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](http://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, Y autepec 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, Yau-tepec, 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 Faurschou, 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 Schleichtriem, Berlin, 2013  
 Das UnHeimliche, Allen, J. B., Meadows, D. M. Dittrich Schleichtriem, Berlin, 2015  
 Deeper Than Wide, Phillipi, Anne. Dittrich Schleichtriem, 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.

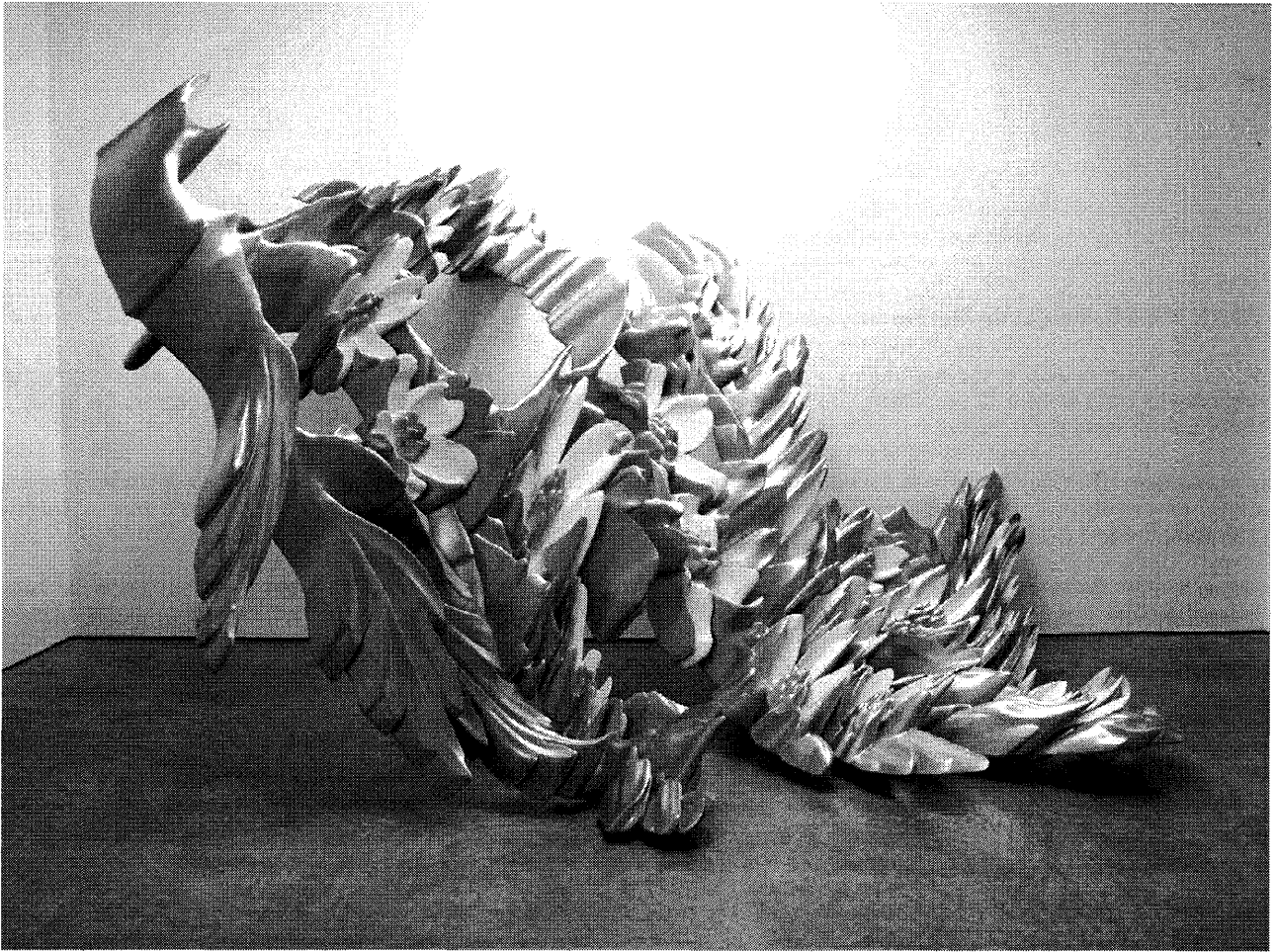
Nonetheless, this is a tremendously interesting and important show. Not only are Mr. Lazzarini's distorted works becoming far more ambitious and sophisticated, but he is using his technique to emphasize the objects' social and cultural dimensions. That is a powerful combination."

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

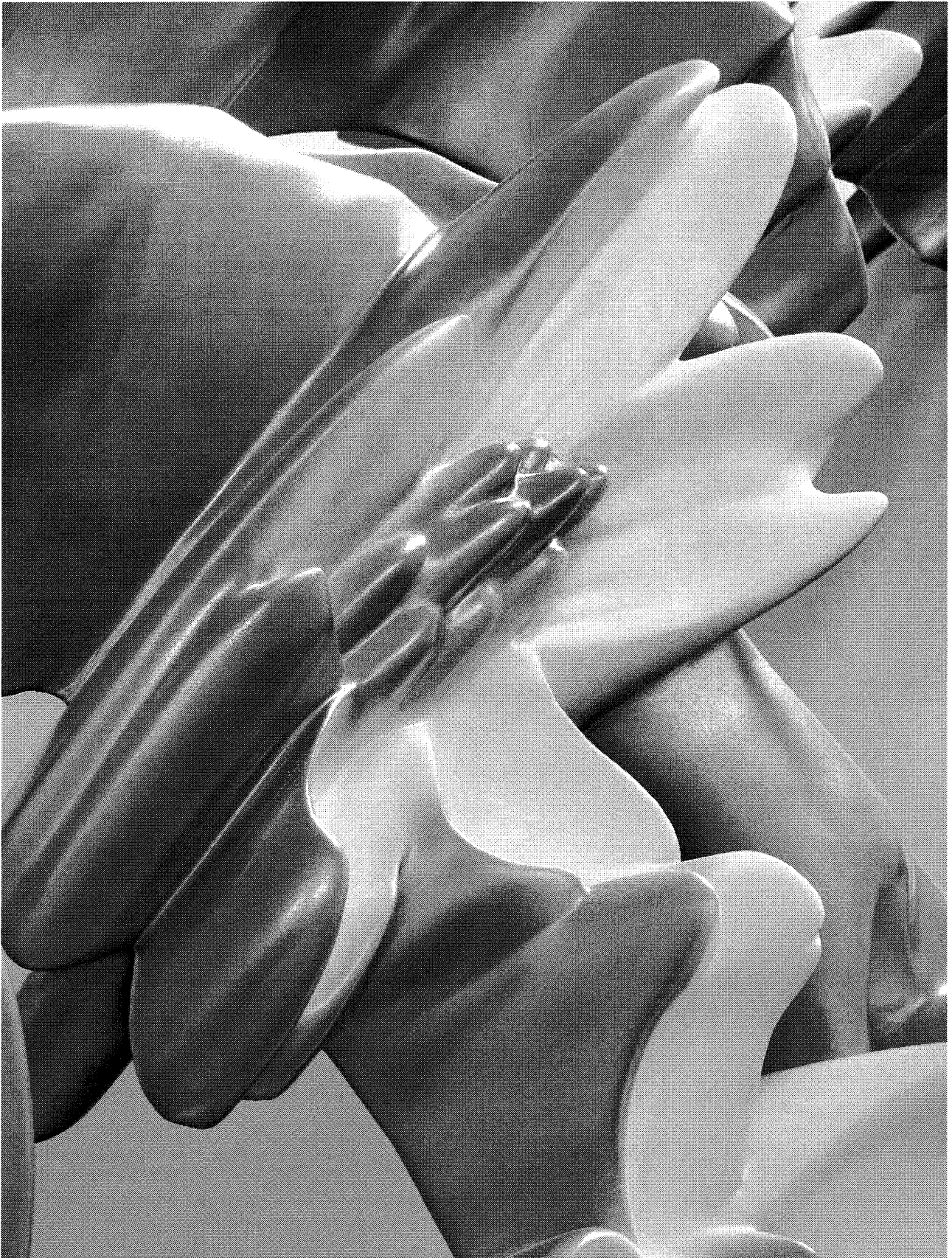
You enter a tiny, well-lit room. On the four walls, you see what look like to be four sculptures of a human skull, apparently cast from different points of view. Yet as you concentrate on these objects, you immediately notice that something is horribly amiss; not only is the play of light and shadow 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 unfold, 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.

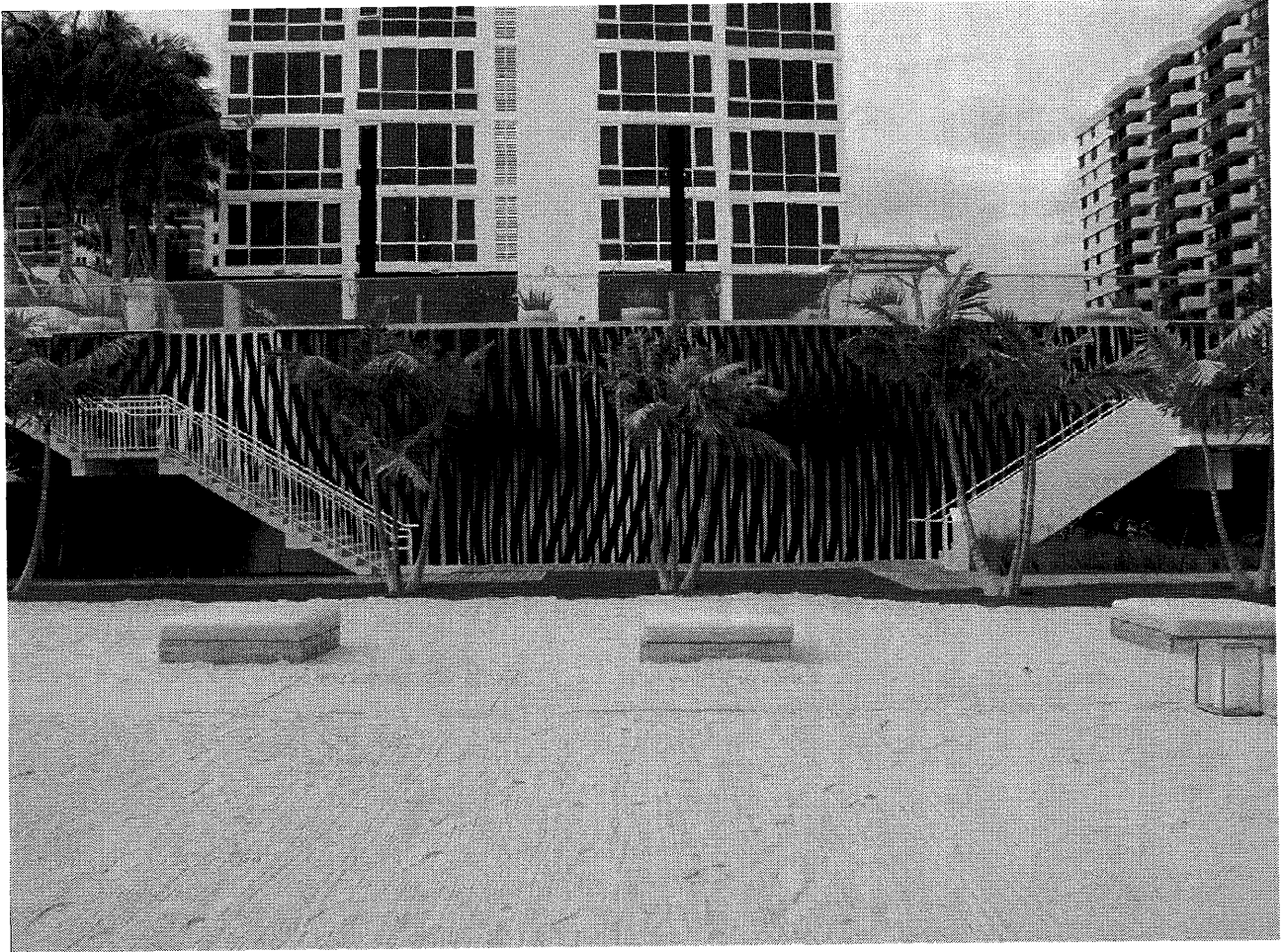
### **Alva Noe, LOST AND FOUND: WORKING BACK TO THE MEANING OF THINGS IN ROBERT LAZZARINI'S GUNS, 2012**

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.



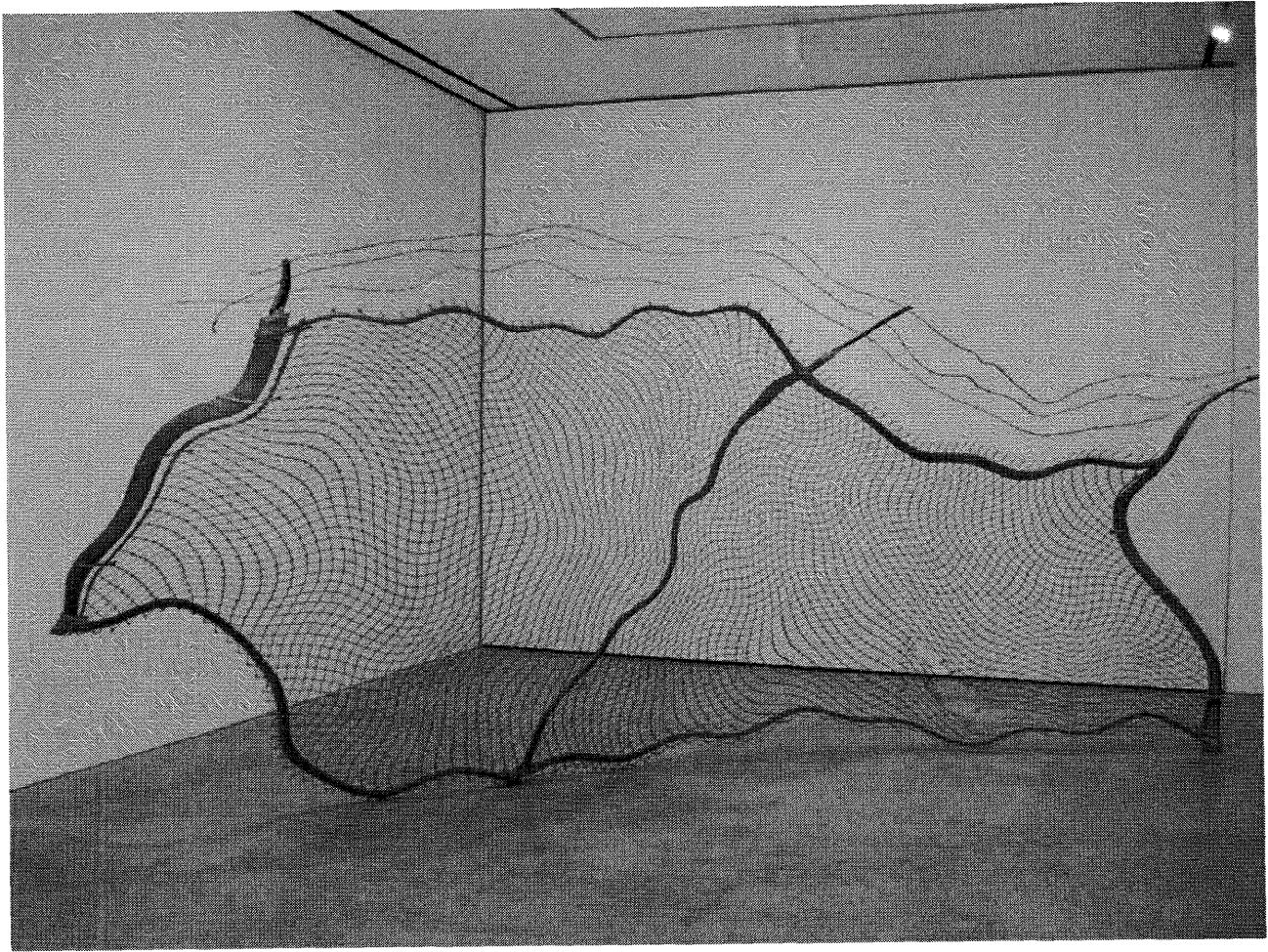


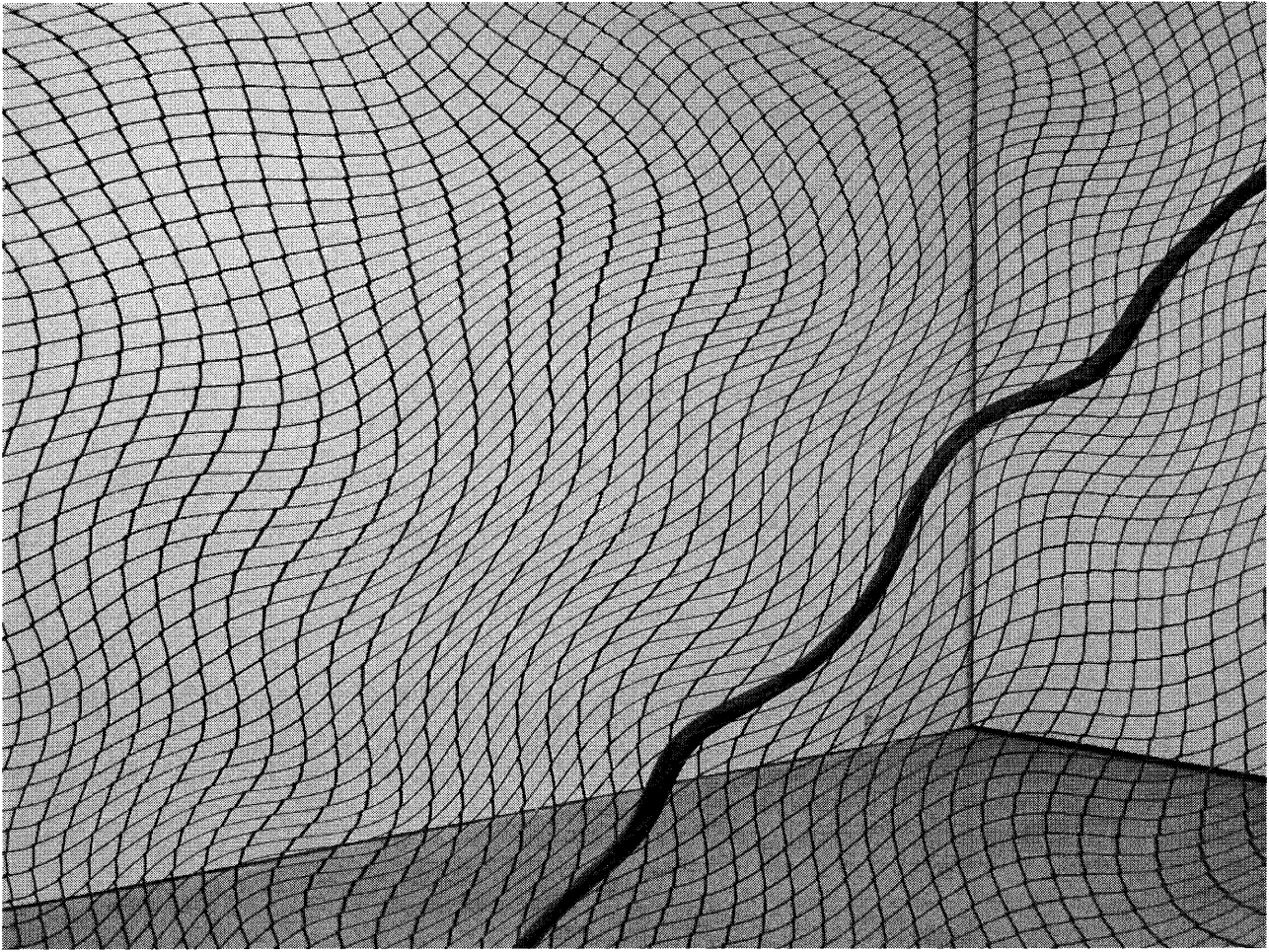




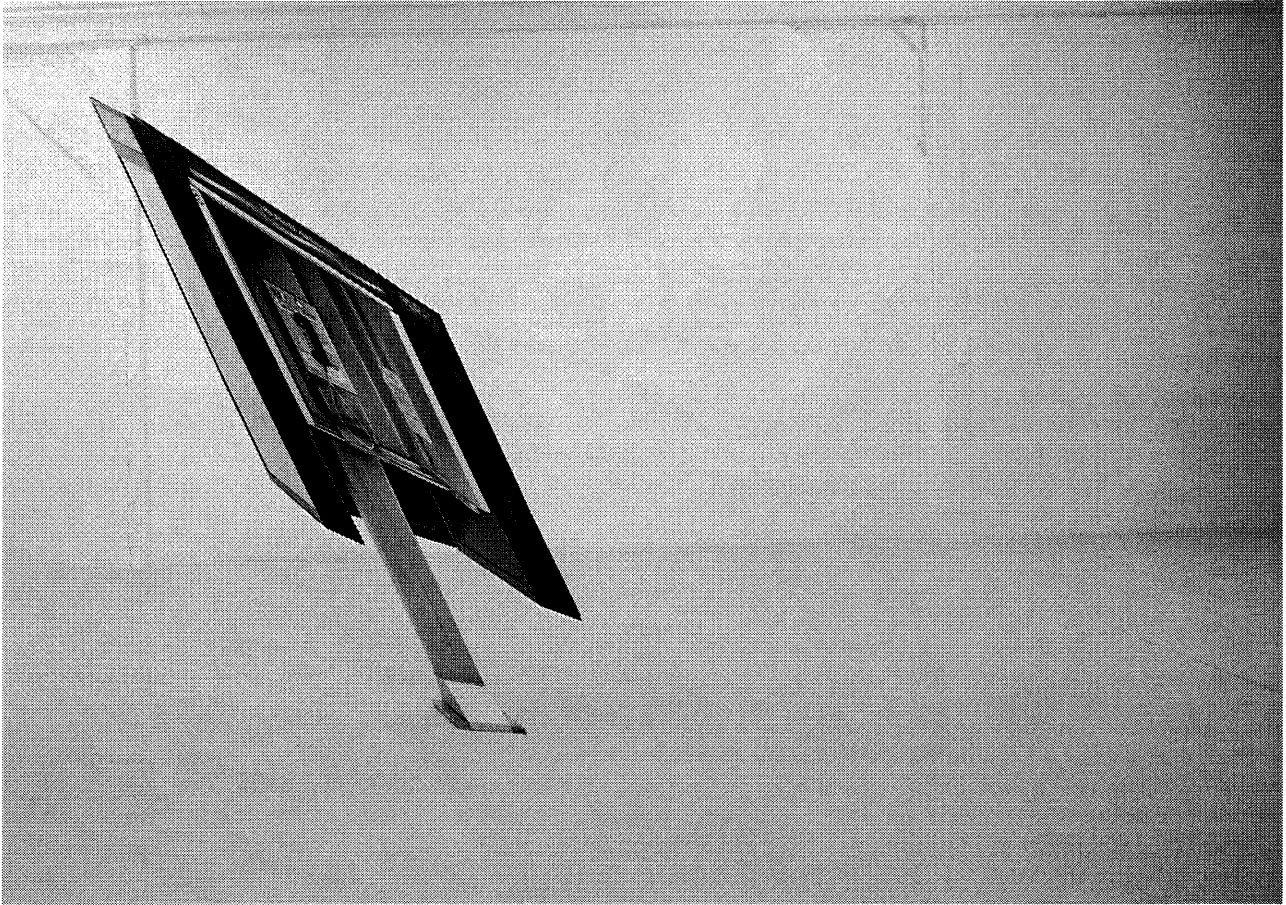




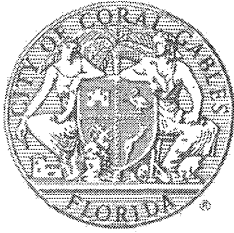












DRAFT

**CITY OF CORAL GABLES  
CULTURAL DEVELOPMENT BOARD MEETING  
Wednesday, December 19, 2018 5:00 p.m.  
SPECIAL MEETING  
Coral Gables Museum  
285 Aragon Ave., Coral Gables, Florida 33134**

*Historical Resources &  
Cultural Arts*

2327 SALZEDO STREET  
CORAL GABLES  
FLORIDA 33134

☎ 305.460.5093  
✉ hist@coralgables.com

MEMBERS	J	F	M	A	M	M	J	J	A	S	O	N	D	D	APPOINTED BY:
	18	18	18	18	18	18	18	18	18	18	18	18	18	18	
Leslie Pantin	-	P	E	P	P	P	P	-	-	-	P	P	P	P	Mayor Raul Valdes-Fauli
Dr. Fernando Alvarez- Perez	-	E	P	P	P	P	E	-	-	-	P	P	P	P	Vice-Mayor Vince Lago
Betty Horwitz	-	P	P	P	P	P	E	-	-	-	P	P	P	P	Commissioner Pat Keon
Alfonso Perez	-	P	P	P	P	P	E	-	-	-	E	^	^	^	Commissioner Michael Mena
Geannina A. Burgos Vice-Chair	-	P	E	P	P	P	P	-	-	-	P	P	P	P	Commissioner Frank C. Quesada
Dr. Bernice Roth Chair	-	P	P	P	P	P	P	-	-	-	E	P	P	E	City Manager Peter Iglesias
Dr. Rosa Maria Mayorga	-	P	P	P	P	P	P	-	-	-	P	P	P	A	Board Appointee

**LEGEND:** A = Absent; P = Present; E = Excused; \* = New Member; ^ = Resigned Member;  
- = No Meeting    + = Special Meeting

**STAFF:**

Dona Spain, Historical Resources & Cultural Arts Director  
Catherine Cathers, Arts and Culture Specialist, Historical Resources and Cultural Arts Dept.

**GUESTS:**

There were no guests

**RECORDING AND PREPARATION OF MINUTES:** Catherine Cathers, Arts and Culture Specialist,  
Historical Resources and Cultural Arts

Ms. Burgos called the Cultural Development Board meeting to order at 5:16 p.m.

The Board was advised that Dr. Roth's absence and that Dr. Mayorga had expressed the possibility that she would not be able to attend.

**Dr. Alvarez-Perez made a motion to accept the absence of Dr. Roth. Mr. Pantin seconded the motion, which passed unanimously.**

DISCUSSION OF PUBLIC SAFETY BUILDING ARTIST RECOMMENDATIONS:

Board members reviewed the artist recommendations of the Arts Advisory Panel for the new Coral Gables Public Safety Building. They then reviewed the artist list of all respondents to the Request for Qualification (RFQ) and viewed their submissions. After thorough viewing and discussion, the following motion was made:

**Dr. Alvarez-Perez made a motion to accept the recommendation of the Arts Advisory Panel to invite artists Jose Bedia, Cherrylion Studios, and Ivan Toth Depena to submit public art proposals for the new Coral Gables Public Safety Building and to invite Robert Lazzarini to also submit a proposal Mr. Pantin seconded the motion, which passed unanimously.**

NEW BUSINESS:

There was no new business.

OLD BUSINESS:

There was no new business.

DISCUSSION ITEMS:

There were no discussion items.

ITEMS FROM THE SECRETARY:

There were no items from the secretary.

There being no further business, the Cultural Development Board meeting adjourned at 6:37 p.m.

Respectfully submitted,



Dona M. Spain  
Historical Resources and Cultural Arts Director