

EXHIBIT A

THOMAS HOUSEAGO



ARTIST STATEMENT

Thomas Houseago brings a vanguard approach to sculpture's original subject, the human body. Utilizing mediums associated with classical and modernist sculpture—such as carved wood, clay, plaster, and bronze—as well as less traditional materials like rebar and hemp, Houseago builds monumental figures rife with the traces of their making. Body parts rendered from flat portions of wood adjoin others sculpted in the round to create an interplay between two- and three-dimensional elements.

His bulky-shouldered figures replace the grace of their serpentine contrapposto stance with awkward contortions of piecemeal appendages. Crouched and stilted on thick limbs, these reductive interpretations convey a striking sense of weight and anatomical structure. By tapping into the nuanced legibility of the human form, Houseago's figures oscillate between states of power and of vulnerability.

Houseago was born in 1972 in Leeds, England. He studied at Jacob Kramer College, Leeds, England from 1990 to 1991, received a BA in 1994 from Saint Martin's School of Art, London, and studied at De Ateliers, Amsterdam, from 1994 to 1996.

Recent exhibitions of Houseago's work include Stedelijk Museum Bureau, Amsterdam (1996); Thomas Houseago, I Am Here, Selected Sculptures 1995–2003, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium(2003); A Million Miles Away, Modern Institute, Glasgow, Scotland (2007); There's a Crack in Everything, That's How the Light Gets In, Contemporary Fine Arts, Berlin (2009); The Artist's Museum, Museum of Contemporary Art, Los Angeles (2010); What Went Down, Modern Art Oxford, England (2010, traveled to Ashmolean Museum, Oxford, England; Museum Abteiberg, Mönchengladbach, Germany; and Centre International d'Art et du Paysage de l'Île de Vassivière, Beaumont-du-Lac, France, through 2011); Amy Bessone and Thomas Houseago, Rennie Museum, Vancouver, Canada (2010); The Beat of the Show, Inverleith House, Edinburgh, Scotland (2011); The World Belongs to You, Palazzo Grassi, Venice (2011); Where the Wild Things Are and Hermaphrodite, Sainsbury Centre for Visual Arts, Norwich, England (2012); Striding Figure/Standing Figure, Galleria Borghese, Rome (2013); As I Went Out One Morning, Storm King Art Center, Cornwall, New York (2013); Studies '98–'14, Gemeentemuseum Den Haag, Netherlands (2014); and Masks (Pentagon), Rockefeller Center Plaza, New York (2015).

His work was included in the 2010 Whitney Biennial. Houseago has collaborated with the New York Public Art Fund on two public sculptures: Statuesque (2010) and Masks (Pentagon) (2015). Houseago lives and works in Los Angeles.

THOMAS HOUSEAGO CURRENT CV

EDUCATION 1994–96 De Ateliers, Amsterdam, Netherlands.
1991–94 BA, St. Martin's School Of Art, London, England
1990–91 BA, St. Martin's School Of Art, London, England. Jacob Kramer Foundation College,
Leeds, England.

Born In 1972 In Leeds, England. Lives And
Works In Los Angeles, Ca.

SOLO EXHIBITIONS

- 2019 *Thomas Houseago*. Royal Academy Of Art, London, England.
Thomas Houseago: Almost Human. Musée De La Ville De Paris, Paris, France.
- 2017 *Thomas Houseago: The Ridge*. Gagosian, Beverly Hills, Ca.
- 2016 *Thomas Houseago: Psychedelic Brothers – Drawn Paintings*. Gagosian
Gallery, Hong Kong, China. 2015 *Thomas Houseago: Before The Room*. Xavier
Hufkens, Brussels, Belgium.
Thomas Houseago: Lovers. L'academie At Le Consortium, Vosne-Romanée, France. *Thomas Houseago: The
Medusa And Other Heads*. Gagosian Gallery, Park & 75, New York, Ny.
Thomas Houseago: Masks (Pentagon). Rockefeller Center Plaza, New York, Ny.
- 2014 *Thomas Houseago: Moun Room*. Hauser & Wirth, New York, Ny.
Thomas Houseago: Studies '98-'14. Gemeentemuseum Den Haag, The Hague, Netherlands.
Thomas Houseago. Leeds Art Gallery, Leeds, England.
- 2013 *My Genghis Khan Suit/Like A Circle Around The Sun*. Xavier Hufkens, Brussels, Belgium.
Hauser & Wirth Outdoor Sculpture: Thomas Houseago. St. James's Church, London, England.
Thomas Houseago: Roman Figures. Gagosian Gallery, Rome, Italy.
Thomas Houseago: Striding Figure/Standing Figure. Galleria Borghese, Rome, Italy.
Thomas Houseago: As I Went Out One Morning. Storm King Art Center, Mountainville Ny.
- 2012 *I'll Be Your Sister*. Hauser & Wirth, London, England.
Special Brew. Hauser & Wirth, London, England.
The Mess I'm Looking For. Hauser & Wirth, Zurich, Switzerland.
Thomas Houseago: Where The Wild Things Are. Sainsbury Centre For Visual Arts, Norwich, England.
Hauser & Wirth Outdoor Sculpture: Thomas Houseago. Hauser & Wirth
Outdoor Sculpture Southwood Garden, St. James's Church, London, England.
Thomas Houseago: Hermaphrodite. Sainsbury Centre For Visual Arts, Norwich, England.

**THOMAS HOUSEAGO
CURRENT CV**

- Thomas Houseago, Lying Figure.* The High Line, New York, Ny.
- 2011 *The Beat Of The Show (Indoor Sculpture).* Inverleith House, Edinburgh, Scotland. *The Beat Of The Show (Outdoor Sculpture).* Inverleith House, Edinburgh, Scotland. *All Together Now.* L & M Arts, Los Angeles, Ca.
- 2010 *Amy Bessone And Thomas Houseago.* The Rennie Collection, Vancouver, Canada. *What Went Down.* Modern Art Oxford And The Ashmolean Museum, Oxford, England. Travelled To: Museum Abteiberg, Mönchengladbach, Germany; The Centre International D'art Et Du Paysage De L'île De Vassivière, Vassivière, France (Through 2011).
- The Moon And The Stars And The Sun.* Galerie Michael Werner, New York, Ny.
- 2009 *Ode.* Galleria Zero, Milan, Italy. *Twofacetwo: Aaron Curry & Thomas Houseago.* Veneklasen/Werner, Berlin, Germany. *There's A Crack In Everything, That's How The Light Gets In.* Contemporary Fine Arts, Berlin, Germany.
- Two Face (With Aaron Curry).* Ballroom Marfa, Marfa, Tx.
- 2008 *Serpent.* David Kordansky Gallery, Los Angeles, Ca. *When Earth Fucks With Space.* Xavier Hufkens, Brussels, Belgium. *Bastards.* Herald Street, London, England.
- 2007 *A Million Miles Away.* The Modern Institute, Glasgow, Scotland.
- 2003 *Thomas Houseago, I Am Here, Selected Sculptures 1995 – 2003.* S.M.A.K., Ghent, Belgium. 2002 *Thomas Houseago, Amy Bessone.* Xavier Hufkens, Brussels, Belgium.
- 2000 *Something To Be.* Galerie Fons Welters, Brussels, Belgium.
- 1996 *Thomas Houseago.* Stedelijk Museum Bureau, Amsterdam, The Netherlands. *Mum's Tattoo (With Matthew Monahan, Guest Curator: Luc Tuymans).* Si En La, Antwerp, Belgium.

SELECTED GROUP EXHIBITIONS

- 2020 *Blanc Sur Blanc.* Gagosian, Paris, France.
- 2018 *Debout! Collection Francois Pinault.* Couvent Des Jacobins And Musée Des Beaux-Arts, Rennes, France. *The Anatomy Of Disquiet.* The Karpidas Collection, Dallas, Tx.
- 2017 *L.A. Invitational.* Gagosian, West 24Th St., New York, Ny. Rodin: The Centennial Exhibition. Grand Palais, Paris, France. *Versus Rodin: Bodies Across Space And Time.* Art Gallery Of South Australia, Adelaide, Australia. *Proof Of Life/Lebenszeichen.* Weserburg Museum Of Modern Art, Bremen, Germany.

**THOMAS HOUSEAGO
CURRENT CV**

A New Selection From The Elgiz Collection: Faces And Masks. Elgiz Museum, Istanbul, Turkey.

I Still Believe In Miracles. Inverleith House, Royal Botanic Garden, Edinburgh, Scotland.

Open This End : Contemporary Art From The Collection Of Blake Byrne. Miriam And Ira D. Wallach Art Gallery At Columbia University, New York, Ny And Ronna And Eric Hoffman `Gallery Of Contemporary Art At Lewis & Clark College, Portland (Traveling Exhibition).

2015 *Picasso. Mania.* Grand Palais, Paris, France.

After Picasso: 80 Contemporary Artists. Wexner Center For The Arts, Columbus, Oh.

Prototypology: An Index Of Process And Mutation. Gagosian Gallery, Rome, Italy.

Open This End : Contemporary Art From The Collection Of Blake Byrne. Ohio State University Urban Arts Space, Columbus, Oh, And Nasher Museum Of Art At Duke University, Durham, NC.

Biennial – Curated By Roderick Mengham. Jesus College, Cambridge, England.

Artzuid International Sculpture Route Amsterdam. Amsterdam, Netherlands.

Picasso In Contemporary Art. Deichtorhallen, Hamburg, Germany.

Display – Contemporary Drawings. Kettle's Yard At University Of Cambridge, Cambridge, England.

Selections From The Permanent Collection. Museum Of Contemporary Art, Los Angeles, Ca.

2014 *Group Show.* Gagosian Gallery, Rue De Ponthieu, Paris, France.

Masks. Jgm Galerie, Paris, France.

1 + 1 = 1. Montreal Museum Of Fine Arts, Montreal, Canada.

Unbound: Contemporary Art After Frida Kahlo. Museum Of Contemporary Art, Chicago, Il.

Broken Gods Broken Heroes: Thomas Houseago, Jonathan Meese, Matthew Monahan.

Stewe Galerie, Amsterdam, Netherlands.

I May Be Wrong But I Think You Are Beautiful. David Achenbach Projects, Düsseldorf, Germany.

2013 *Beg, Borrow And Steal.* Palm Springs Art Museum, Palm Springs, Ca.

L'art À L'endroit. Parcours D'art Contemporain À Aix-En-Provence. Le Consortium, Aix- En Provence, France.

Somos Libres. The World Of Contemporary Art Through The Eyes Of Mario Testino. Mate, Lima, Peru.

Contemporary Future. Cab Art Center, Brussels, Belgium.

2012 *Alone Together.* Rubell Family Collection / Contemporary Arts Foundation, Miami, Fl.

Crossing Mirrors. Rosenblum Collection, Paris, France.

For The Martian Chronicles. L&M Arts, Venice, Ca.

Figures From The New World. Centre For Contemporary Art Ujazdowski Castle, Warsaw, Poland.

Roberts Collection. The Hepworth Wakefield, Wakefield, England.

Art And The City. Sigi-Feigel-Terrasse, Zurich, Switzerland.

Great St Helen's: Sculpture Space. St Helen's Square, London, England.

A House Of Leaves. David Roberts Art Foundation, London, England.

To Hope, To Tremble, To Love: Works From The David Roberts Art Foundation. The Hepworth, Wakefield, England.

Group Show 2012. Xavier Hufkens, Brussels, Belgium.

THOMAS HOUSEAGO CURRENT CV

- 2011 *Classics: Steven Claydon, Giorgio Di Chirico, Philip Guston, Thomas Houseago.* Carlson Gallery, London, England.
- American Exuberance.* Rubell Family Collection / Contemporary Arts Foundation, Miami, Fl.
- Le Printemps De Septembre À Toulouse.* Musée Des Augustins / Musée De Beaux – Arts De Toulouse, Cour De L'hôtel Saint – Jean (Drac Midi – Pyrénées), Toulouse, France.
- Well Will Live, We Will See.* Zabłudowicz Collection, London, England.
- Flowers For Summer.* Michael Werner Gallery, New York, Ny.
- Lustwarande (4Th International Sculpture Exhibition).* Park De Oude Warande, Tilburg, The Netherlands.
- Not On Your List And Not Present.* The Granary, Litchfield County, Ct.
- Shape Of Things To Come: New Sculpture.* The Saatchi Gallery, London, England.
- The World Belongs To You.* Palazzo Grassi, Venice, Italy.
- In Praise Of Doubt.* Punta Della Dogana, Francois Pinault Foundation, Venice, Italy.
- Statuesque.* Nasher Sculpture Center, Dallas, Tx.
- Artzuid 2011.* Amsterdam, The Netherlands.
- 2010 *More Pricks Than Kicks.* David Roberts Art Foundation, London, England.
- The Artist's Museum.* Museum Of Contemporary Art, Los Angeles, Los Angeles, Ca.
- Statuesque.* City Hall Park / Public Art Fund, New York, Ny.
- Whitney Biennial 2010.* Whitney Museum Of American Art, New York, Ny.
- The Library Of Babel / In And Out Of Place.* Zabłudowicz Collection, London, England.
- 2009 *Beg Borrow And Steal.* Rubell Family Collection / Contemporary Arts Foundation, Miami, Fl.
- California Maximalism.* Nyehaus, New York, Ny.
- Construct And Dissolve: Works On Paper From Artists From Los Angeles.* Galerie Sabine Knust, Munich, Germany.
- I Giovani Che Visitano Le Nostre Rovine Non Vi Vedono Che Uno Stile.*
Galleria Civica D'arte Moderna E Contemporanea, Turin, Italy.
- Thomas Houseago, Dieter Roth, André Thomkins .* The Modern Institute, Glasgow, Scotland.
- All That Is Solid Melts Into Air. Muhka:* Museum Van Hedendaagse Kunst, Antwerp, Belgium.
- The Craft Of Collecting.* Museum Of Contemporary Art, Chicago, Il. Beaufort03: Art By The Sea. Blankenberge, Belgium.
- 2008 *Black Swan: A Sculpture Show (Organized By Aaron Curry And Thomas Houseago).* Michael Werner Project Space, London, England.
- Academia: Qui Es-Tu?* Chapelle De L'ecole Nationale Supérieure Des Beaux-Arts, Paris, France.
- Kabul 3000 (Love Among The Cabbages).* Galleria Zero, Milan, Italy.
- Nobody Puts Baby In A Corner.* Isabella Bortolozzi Galerie, Berlin, Germany.
- Sonsbeek 2008: Grandeur.* Museum For Modern Art, Arnhem, Netherlands.
- 2007 *Strange Events Permit Themselves The Luxury Of Occurring.* Camden Arts Centre, London, England.
- Sculptor's Drawings: Ideas, Studies, Sketches, Proposals, And More.* Angles Gallery,

THOMAS HOUSEAGO CURRENT CV

- 2006 *Red Eye: Los Angeles Artists From The Rubell Family Collection. Rubell Family Collection. Miami, Fl. Making And Finding.* The Foundation T-Life, Mount Kisco, Ny.
Transformers. Donna Beam Fine Art Gallery, University Of Nevada, Reno, Nv. *The Glass Bead Game.* Vilma Gold Project Space, Berlin, Germany.
- 2005 *Both Ends Burning.* David Kordansky Gallery, Los Angeles, Ca. *Six Outdoor Projects.* Long Island University, Brooklyn, Ny.
- 2004 *Solo Presentation,* Art Brussels, With Gallery Xavier Hufkens, Brussels, Belgium 2003 *Passie In Beeld, Ruimtelijk Werk Uit De Collectie Van De Nederlandsche Bank.*
Maliebeeld, Den Haag, The Netherlands.
Galerie Fons Welters, Amsterdam, The Netherlands.
- 2002 *Stedelijk Museum In De Nieuwe Kerk, Beelden/Sculpture 1947-2002.* Nieuwe Kerk, Amsterdam, The Netherlands.
- 2001 *Random Jheronimus Bosch.* Museum Boijmans Van Beuningen, Rotterdam, The Netherlands. 1999 *Glad Ijs.* Stedelijk Museum, Amsterdam, The Netherlands.
Werk Boven De Bank. Archipel, Apeldoorn, The Netherlands.
- 1998 *Morning Glory.* De Ateliers, Amsterdam, The Netherlands.
Summer Show. Xavier Hufkens, Brussels, Belgium.
Acquisitions 1997. De Nederlandsche Bank, Amsterdam, The Netherlands.
- 1997 *New Acquisitions.* Stedelijk Museum, Amsterdam, The Netherlands.

LECTURES/PANELS/TEACHING

- 2001–02 Committee Member For The Nicc-Bruxel Lecture Series, Brussels, Belgium.

PUBLIC AND SPECIAL PROJECTS

- 2015 Public Art Fund/Rockefeller Center, 'Masks (Pentagon)', New York Ny
- 2014 Commission For Yorkshire Sculpture Triangle (Comprised Of Henry Moore Institute, The Hepworth Wakefield, Leeds Art Gallery, And Yorkshire Sculpture Park), Yorkshire, England.
- 2004 Public Commission For Hoofdorp, Haarlemmermeer, Netherlands.
- 2002 Commission For The City Of Harderwijk, Harderwijk, Netherlands. Commission For The Briljantlaan, City Of Utrecht, Netherlands.
- 1998 Sculpture Commission, Almere, Netherlands (Mondriaan Stichting, Praktijkbureau).
- 1997 Commission For De Nederlandsche Bank Library, Netherlands.

**THOMAS HOUSEAGO
PAST WORK**



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VILLA VALENCIA

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VILLA VALENCIA PROJECT OVERVIEW

Villa Valencia, a 39-unit condo development in the heart of Coral Gables, is seeking approval for a work to be placed in a public park space on the grounds of the property located at 515 Valencia Ave.

As part of the City of Coral Gables Art in Public Places program, the park is the ideal space for a large scale sculpture or a sculptural interactive work of art.



VILLA VALENCIA AERIAL VIEW

Just under 10,000SF, the public park space is located on the corner of Valencia Avenue and Hernando Street. The rectangular park is outlined by the alleyway, Hernando Avenue, Valencia Avenue and the private ground floor terrace of Villa Valencia. The park will serve as both an adjacent space for Villa Valencia and a public park for all residents of Coral Gables to enjoy. Currently planned are a grassy field, shade trees, and a pergola as well as some low bordering walls.



VILLA VALENCIA



Table top mock rendering of the proposed sculpture



EXAMPLE OF SCALE

**ARTWORK
RENDER**

THOMAS HOUSEAGO

Lady, 2020

1 of 2, 2AP

78 3/4 x 45 1/4 x 33 7/16 in
Approximately 6.5 x 3.75 2.75 Feet
200 x 114.9 x 84.9 cm,

Approximate weight 1,000 kg
(will get an exact weight once fabricated)

From the foundry: 20 mm Brass Sheets
Brass alloy: Copper, Zinc
Currently we are testing 3 new anti-oxidants for brass
Patina:
Steam treatment, copper sulfate and copper nitrate



ARTWORK
ALTERNATE VIEWS

THOMAS HOUSEAGO

Lady, 2020 , Brass 78 3/4 x 45 1/4 x 33 7/16 in
200 x 114.9 x 84.9 cm, 1 of 2, 2AP



**ARTWORK
RENDER WITH PLINTH**

THOMAS HOUSEAGO

Lady, 2020

1 of 2, 2AP

Welded sheet metal production

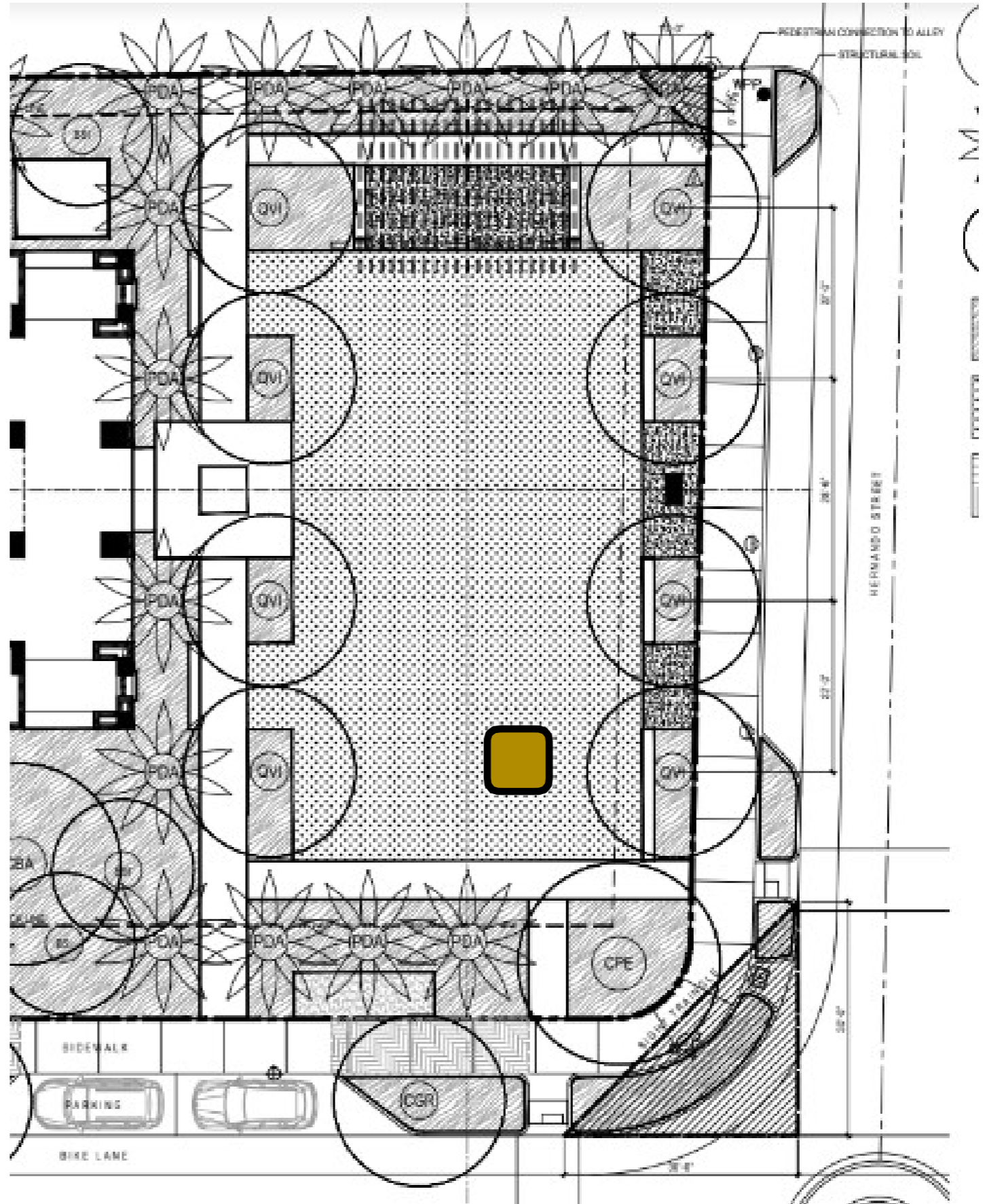
Fixation:

There are four M12 threaded bolts mounted on the underside of the brass base plate. These can be inserted into four holes that are drilled into the plinth or into the floor to lock the figure in lace.



VILLA VALENCIA

SITE PLAN
OVERALL PARK LAYOUT



**ARTWORK
ROUGH PLACEMENT**



**SITE PLAN
LOCATION OF ARTWORK**



W

Feats of Clay

Thomas Houseago's epic sculptures are largely shaped by life.

Susan Morgan meets the artist on his home turf.

Photographs by Jason Schmidt

Thomas Houseago's drawing studio, in the Frogtown neighborhood of Los Angeles, is smartly outfitted with plywood bookshelves, comfortable couches, and a low table perennially laid out with a stainless steel carafe of hot water, a bamboo whisk, and an assortment of matcha tea bowls. It's a contemplative domestic scene set against an exhilarating backdrop—a wall covered floor to ceiling by a grid of wildly sundry images of movie scenes, comic book characters, architecture, sculpture, musicians, murderers, urban decay, masks, works in progress, and family snapshots. Each addition to this constantly changing collage introduces new juxtapositions and unexpected visual rhymes—mapping out an ever evolving portrait of the artist.

Houseago began to collect these images in 2013, after he was invited to give a talk in Leeds, his hometown in the north of England. "I was radically against doing it," he says, brusquely interrupting himself to up his complaint. "I was rabidly against doing that talk." His voice has a hoarse sweetness and still betrays his Yorkshire origins and the instilled British trait for self-effacement. Houseago left Leeds in 1991, at the age of 19, and embarked on what he describes as his "itinerant" education and career. After completing a foundation year at Leeds College of Art, where he was encouraged to channel his furious energy and ideas into performances and actions (he covered himself in dirt, set fires, and launched faux Scud missiles packed with ink-soaked rags from the rooftops), Houseago received a grant to attend Central Saint Martins, in London, and was suddenly transplanted to what seemed like a world away. A bristling misfit, he landed in the midst of aspiring fashion designers and would-be theoreticians. "At Christmas, they all left to go skiing," he recalls with mock horror and a whiff of disdain. He went on to De Ateliers, a studio program in Amsterdam, where he met his former wife, the American painter Amy Bessone. The couple spent eight years living and working in Brussels (eight years of "lost weekends," as Houseago has described it). Bankrupted by tax bills and delinquent in their rent, they decamped empty-handed to Los Angeles in 2003. Too broke to ship work or hire a dumpster, Houseago chopped up 20 of his finished sculptures into bits and buried them in a field before leaving the country.

Upon settling in Southern California, Houseago worked days on construction sites and nights in the studio drawing obsessively and building audacious, emotionally charged large-scale figurative sculptures. His

nocturnal studio practice, regularly fueled by alcohol, was a performance piece of jackass daredevil bravado: Although he's been sober for four years (frothy green tea is now his drink of choice), Houseago is still antic and hilarious when he regales listeners with tales of falling off ladders, wrestling with chain saws, and narrowly escaping dismemberment or self-castration.

One morning, in 2006, at the crack of dawn, the Miami-based collectors Don and Mera Rubell, who were looking for work to include in a group show of L.A. artists entitled "Red Eye," stopped to see Houseago on their way to LAX at the insistence of the art dealer David Kordansky. The Rubells ended up buying every piece they were shown in one fell swoop and offered to help finance Houseago's bronze-casting expenses.

Things moved quickly after that. In 2010, Houseago's Tuf-Cal plaster-and-iron rebar sculpture *Baby*—a squatting figure with an ominous, disarmingly vulnerable presence, measuring more than eight feet tall—was featured in the Whitney Biennial. (Francesco Bonami, the curator that year, hadn't managed to visit Houseago's studio, but he discussed with Houseago the dimensions of the Whitney's elevators over the phone.) Work on *Baby* took place during the course of what Houseago describes as one very weird summer: Bessone was pregnant with their second child, there were wildfires near their home in the hills, and a murder had taken place directly outside his studio window. When the art shippers arrived to transport *Baby* to New York, they constructed the crate on the sidewalk alongside the victim's makeshift altar, surrounded by onlookers. "It was like something from a Fellini movie," recalls Houseago. "It was beautiful."

Following the biennial, *Baby* was included in Houseago's first major solo museum show, at Modern Art Oxford. Since then, his enormous hollow-eyed masks, mythic figures, and striding men have appeared in art institutions around the world, from the Palazzo Grassi, in Venice, to the Broad museum, in Los Angeles. "When people say 'skeletons in the closet,' I always literally think I'm making the skeletons in the closet," Houseago observes wryly. "I think my work, figurative sculpture, is the skeleton in the closet."

That hometown talk that Houseago was determined to avoid was, in fact, the annual guest lecture at the Henry Moore Institute, a decidedly heavyweight honor for any sculptor. "It was pretty soon after we'd met that he said that he wasn't going to do the Leeds lecture," recalls



and uncertainties, and the enduring history of creating objects. When the piece was installed, Houseago compared it to a ghost, "like a shadow or echo from my studio in L.A., but also my past walking at night in the city."

Houseago's studio complex occupies four single-story industrial buildings along the concrete banks of the Los Angeles River. In addition to his drawing studio and offices, the 25,000-square-foot interior features enormous areas dedicated to painting and sculpture, a sheltered patio, and an open-air courtyard where he has been steadily adding 12-foot-high panels to *Open Wall (Beautiful Wall)*, a section of which was shown earlier this year at Gagosian in Beverly Hills. Carved in clay, cast in pale shimmering plaster, and reinforced with hemp and iron rebar, the wall is a voluptuous edifice, a structure without any predetermined purpose,

a performative sculpture built in relation to the human body: Concave curves inscribe nestling spaces, stairs lead up to open escape hatches, and ledges offer places to perch.

The studio, for Houseago, has always been a kind of sanctuary, a space where he could make things, investigate sculpture's ongoing dialog between gravity and grace, and deal with failure on a regular basis while listening to music all day long. When he met El Fituri five years ago, at an art dinner, he was at a roiling low point and three days into a drunken bender. "I really was on the edge of the edge, walking the plank in my life," he remembers, summing up a period of personal discontent and tragic loss topped off by a hammering review in *The New York Times* ("He needs therapy" was a line that stuck). "I was about to walk out of the dinner, and I literally saw an open seat. Like a dumb animal, I thought, That feels warm. So I went over to sit down."

VILLA VALENCIA



"Any human who talks to you when you are working on a pile of clay will eventually ask to try it.

It really is something Freudian."



18 from their first marriages—the house is less than 10 minutes away from the Frogtown studio.

"One of the things about living in L.A. is that opportunity for people in different creative fields—artists, dancers, actors, poets, writers, musicians—to mix together and cross-reference disciplines," Houseago says. "I've always loved those group photographs from the 1920s of Brancusi's studio, where there's a dancer and Erik Satie and Marcel Duchamp. I always wished I could live that way. I wanted my studio to be that place, and suddenly, something about being with Muna, something about us, has made it possible." With El Fituri, Houseago has invited in a wider world and stirred up a creative synergy between disciplines. He recounts one dinner where the guests included museum directors Thelma Golden and Michael Govan; artists Henry Taylor, Lorna Simpson, Slater Bradley; filmmakers Arthur Jafa and James Gray; restaurateur Wolfgang Puck; and actor Brad Pitt. When Gray started work on *Ad Astra*, a science-fiction film in which Pitt stars, the actor flowed into the stream of regular studio visitors. "Brad is really interested in art, architecture, sculpture, and design," Houseago says. "So it didn't seem odd that he wanted to spend time around the studio. Any human who talks to you when you are working on a pile of clay will eventually ask to try it. And you say, 'Feel free!' It really is something Freudian." But as El Fituri points out, when you enter an artist's studio, the rules of an artist's studio apply. "What really started to bother me was the paparazzi's insistence to sneak in and discover Brad's work," she says. "An artist gets to show his work when he's ready."

And that's not the only rule. Each morning, Houseago puts together a five-hour playlist that can be heard throughout all the buildings. "I don't care if you're Brad Pitt or the Queen of Sheba," he says. "You're listening to Frank Ocean's *Blonde*." The ambitious project that's currently percolating is a "living, breathing environment" based on Maurice Sendak's children's book *In the Night Kitchen*. Like Mickey, the little boy in Sendak's book who "kneaded and punched it and pounded and pulled" the dough to carry out his adventures, Houseago is constantly wrestling with great slabs of clay, building things from the ground up, and inventing new spaces and relationships. In Houseago's *Night Kitchen*, the studio will be transformed, filled with clay and chairs and activated by people from all walks of life performing, talking, and generating new ideas and creative work. "Every sculptor is trying to make a paradise," he once vividly reflected. It seems he is almost there. ♦

Clockwise from top left: In Houseago's studio, *Lovers (Round Room)* sits to the left of a work in progress, a wall of images he started amassing in 2013, materials in his studio. Opposite: Two paintings in progress.

PHOTOGRAPH BY NIKHIL

Houseago's wonderfully erudite and empathetic part after he split with Bessone, in 2013. "I said, 'No, you to do it.'" While Houseago was still grasping at excuses, red with a piece of practical, coolheaded advice: Don't own story; tell it in images.

thodically compiled a visual lexicon of his past: a filmolith appearing at the dawn of humanity in Stanley *A Space Odyssey*; the green-skinned Hulk lumbering ice Nauman's punning photograph of his own naked y; the sculptor Jacob Epstein's *Rock Drill*, a vintage 1913 porting a proto-Darth Vader visor; the steep entrance iple; and loads of other images, all essential to Housea-reative. "This process of printing out images and making : turned into a fascinating journey," he observes, point-ry newspaper photo. "That's the Yorkshire Ripper. He Yorkshire when I was a kid, killing women at the end r my home."

w up just northwest of Leeds in Meanwood, a place with ne well suited to a 19th-century industrial village. By the d had become another bleak suburb rife with unemploy- ythem, and police harassment. Houseago's parents were hemians with a violent streak; in their household, some- itting someone else. His mother, however, had painted a al on his bedroom wall, and Houseago spent hours with ver pictures in a book about the Middle Ages while they eatles' *Magical Mystery Tour* on repeat. When Houseago s father was committed to a mental institution. "The fog vn in the winter, and I was living alone with two sisters no dad. It was really frightening," he admits.

ouseago was a recalcitrant student, struggling to read himself mainly with drawing, daydreaming, drinking, arily on, he made up his mind to become an artist and "Darkness and doubt just follow me around," he says, childhood with a lyric from a 1985 song by the Mekons, y-tonk punk band and student art collective that came ersity of Leeds in the 1970s. "Every decision I made ty was like jumping from one burning log to another continues, quoting no one but himself and marveling w arrived and the life and work he's made.

fall of 2013, Houseago and El Fituri traveled to England

together, and he presented his lecture. To his amazement and relief, he was not consumed by the quicksands of his past. The following spring, a new sculpture was installed at the entrance of the Leeds Art Gallery: *Yet to Be Titled (Large Walking Figure)*, a 16-foot striding man, occupied a spot previously inhabited by Henry Moore's *Reclining Woman*. When Houseago talks about the unpredictable way that random events and experiences amalgamate, almost miraculously, into an artist's education, he is quick to mention having seen a Joseph Beuys show at the city gallery in 1983. For an 11-year-old boy, encountering Beuys's performative, socially engaged attitude and radical drawings—made with watercolors, blackboard chalk, blood, and beeswax—ignited complex questions about the far-reaching possibilities of making art. As his *Large Walking Figure* attests, Houseago actively probes questions about art, ideas, and process: the willfulness of materials and gravity, decision-making

From top left: A rattlesnake figure and a work in progress (back, from left) with *Untitled (Moon Gate)*. In Houseago's Frogtown studio, Houseago sitting on a section of his work in progress *Open Wall (Beautiful Wall)*.

ARCHITECTURAL DIGEST

Five Massive Masks Take Over Manhattan's Rockefeller Center, Thanks to Artist Thomas Houseago

Meredith Mendelsohn



[Thomas Houseago. *Masks (Pentagon)*, 2015. Tuf-Cal, hemp, iron rebar, steel, redwood. 18' 75" x 23' 1.125" x 24' 3.5". Courtesy of the artist and Gaussian Gallery. Photo: Jason Wyche, Courtesy Public Art Fund, NY. Organized by Public Art Fund and Tishman Speyer]

Fierce yet fragile, and hauntingly human, sculptor Thomas Houseago's skull-like masks could be ancient relics from a future civilization. So to stumble upon five of the monumental faces in the middle of Manhattan's bustling Rockefeller Center is a shock. Houseago's powerful new site-specific installation, *Masks (Pentagon)*—on view from April 28 through June 12—is the latest work in the Public Art Fund's stellar contemporary art program.

Arranged in a pentagon that creates a room visitors can enter, the installation, two years in the making, is an urban experience as much as an artwork to observe. "Public art can feel so icy and fabricated," says the British-born, Los Angeles-based Houseago. "I wanted people to feel a human quality and struggle, and to think about what a face looks like."

Houseago has a history with faces. His oversized *Baby* in the 2010 Whitney Biennial, with its huge mouthless skull-head and sunken eyes, still stands out as a compelling image of the isolation, awkwardness, vulnerability, and confusion that sums up the human condition. Here, at Rockefeller Center, his five giant masks, one more abstract and intense than the next, are similarly raw, both materially and emotionally. Houseago made them in his L.A. studio,



FROM TOP: STEVE REMICH FOR THE WALL STREET JOURNAL; RAMSAY DE GIVE FOR THE WALL STREET JOURNAL

Artist Unmasks Midtown Installation

BY JENNIFER SMITH

The sculptor Thomas Houseago is known for creating monumental figures whose raw edges—rusted rebar, cracked plaster—reflect his passion for the imperfect.

His latest project invites viewers at Rockefeller Plaza to survey Midtown through his artworks' eyes.

"Masks (Pentagon)," set to be unveiled on Tuesday, consists of five upright plaster masks, each more than 14-feet tall, joined together to create a sort of open-air room. One mask resembles a winking skull, an eye socket heaped with broken cylinders. Another, formed by overlapping slabs that zig and zag like lightning bolts, is barely recognizable as a face.

The commission will be on view for six weeks on the plaza overlooking the Rockefeller Center ice rink. Viewers can duck inside the pentagonal space and see their surroundings through openings in the sculptures.

"It's as close as you will get,



Thomas Houseago, above, in his SoHo studio. Top, his sculptures are installed Wednesday night.

in a way, to having my studio in Rockefeller Plaza," Mr. Houseago, 43 years old, said in an interview.

Kinetic and voluble, with a shock of red hair, Mr. Houseago is originally from Leeds, England. He moved to Los Angeles more than a decade ago and counts Pablo Picasso and Darth Vader among his influences.

His work was included in the 2010 Whitney Biennial and has been shown in New York at Hauser & Wirth and Michael Werner Gallery, as well as

Storm King Art Center in New Windsor, N.Y.

The masks in Rockefeller Plaza were cast from clay forms created on the floor of Mr. Houseago's Los Angeles studio—at one point, sessions involved hurling lumps of clay down from a ladder. Each clay sculpture was then cast into plaster and inlaid with hemp and metal grids.

It took about a year and a half to create them all, working with a team of six to eight people, some of whom he met working construction jobs in Los Angeles before his career took off.

One mask was stored outside long enough that birds started nesting in it, Mr. Houseago said. Another is pocked with footprints from his 9-year-old daughter, Bea, who danced on the clay.

"We cast it the next day," Mr. Houseago said. "That's the mask that is facing Fifth Avenue."

The commission was organized by the Public Art Fund and Rockefeller Center's owner, Tishman Speyer, which

have teamed up on high-profile exhibitions there such as last summer's flowering topiary "Split-Rocker," by Jeff Koons, and a 65-foot skyscraper that the artist Chris Burden built out of toy construction parts in 2008.

"It was kind of a gutsy thing to do in the plaza," said Jerry Speyer, Tishman Speyer's chairman and co-chief executive officer, who is also the chairman of the Museum of Modern Art. "It's been an interesting way of educating the public."

Mr. Houseago's hulking pieces have been on display in public before, in places like Manhattan's High Line and City Hall Park to the Palazzo Grassi in Venice, Italy. But for sheer crowds, Rockefeller Plaza may beat them all, he said.

"It's so risky, and it's so terrifying," he said. "Hopefully kids will enjoy walking in it. And maybe one of those kids will think about being an artist, and that would be fabulous. That's always the dream, that you give people that space to wonder."

Over the Wall: Thomas Houseago's Latest Works Engage Builders, Breakers, and Climbers

Suzanne Muchnic

whitewall

Thomas Houseago in his L.A. Studio Preps for "Almost Human"

Katy Donoghue



Photo by Muna El Fitri. Courtesy of Gagosian.

In 2008 Thomas Houseago moved to Los Angeles, where he found an industrial space with even more room than he maybe needed. But if you've seen his work (and we're sure you have), that kind of sculpture and scale needs square footage—to be made, to be seen, to be felt. Around ten years later, he has certainly found his groove there—a balance of work, socializing with friends and family, and loving that Los Angeles light.



Thomas Houseago, Open Wall (Beautiful Wall), 2016, installation view at Gagosian, Beverly Hills. Fredrik Nilsson/Thomas Houseago/Courtesy The Artist And Gagosian

Thomas Houseago got his start as a rough-and-tumble performance artist in the gritty environment of northern England. "I would cover myself in dirt and then set myself on fire," as he put it. Much has changed in the 26 years since he left his hometown of Leeds. Just recently, the master of a sprawling studio in north-central Los Angeles, Houseago was reveling in his first exhibition at Gagosian Gallery in Beverly Hills and looking forward to a mid-career survey at the Musée d'Art de la Ville de Paris in 2019 or 2020. But some things have remained the same. He is still bursting with youthful energy and, despite his international reputation as a sculptor of gigantic figures and room-size environments, he continues to see himself as a performance artist.

**STATEMENT
URBAN DESIGN GOALS**

**A STATEMENT OF HOW THE PROPOSED ARTWORK ADDRESSES
BROADER CITY URBAN DESIGN GOALS**

Thomas Houseago's work can convey the reductive quality of a Brancusi, the muscularity and energy of a Rodin, the multiplicity of viewpoints of a Picasso, or a futuristic look of a figure. Thomas Houseago is one of the top respected contemporary sculptors in the world. This sculpture will serve as an elegant sophisticated punctuation for Villa Valencia and further define the parks' green space as an inviting place to sit, read, picnic and add to the city's ever growing world-class cultural arts landscape. Made in brass, the sculpture will stand the test of time and will be enjoyed for many future Coral Gables neighbors and visitors to come.

ARTWORK GOALS

THE DESIRE FOR THE WORK

Thomas Houseago's *Lady*, will be located in a high visibility location at Villa Valencia and lend itself as a cultural landmark. The sculpture will greet the you as you enter the park. The multi faceted sculpture renews in every view point as certain parts of the sculpture slip in and out of full view. *Lady* is the visual language it uses is really to do with Thomas's investigation of the interplay between two dimensions and three dimensions. Lots of his more historical work has engaged with the push and pull of dimensions. Thomas experimented with interlocking plywood to develop this language fitting shapes together and playing with how they work to represent solid form. Brass sheets are then cut and slotted together and welded in a carefully engineered process. This language has been very successful for Thomas from small tabletop sculptures to monumental works. he work evokes simplicity in its construction while containing a surprising amount of dynamism and edge.

SELECTION OF THE ARTIST PROCESS

The Villa Valencia developers along with their team were presented with over 15 national and international artists and over the course of several months they deliberated and they expressed that they would like to move forward and acquire

Thomas Houseago's, brass sculpture., *Lady*, 2020.

PROJECT MANAGEMENT INTENTION

Villa Valencia staff and developer team will work with Katia Rosenthal and manage the coordination and installation just as the we manage the rest of the project construction, with assistance from the foundry Kunstgiesserei St.Gallen, Switzerland, RLA conservation and Museo Vault for installation and rigging.

REFERENCES
PUBLIC ART PROFESSIONALS

Anita Foden, Gagosian Gallery 980 Madison Avenue New York, NY 10075 anita@gagosian.com Tel 212-744-2313

Nicholas Baume

Director and Chief Curator Public Art Fund
One East 53rd Street | New York, NY 10022 212-223-7800
nbaume@publicartfund.org

Silvia Cubina

Executive Director and Chief Curator 2100 Collins Ave, Miami Beach, FL The Bass Museum scubina@thebass.org

Edith Devaney

Contemporary Curator
Royal Academy of Art, London ,UK
Burlington House, Piccadily, Mayfair, London W1J 0BD
www.royalacademy.org.uk
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Thomas Houseago A Letter from the Studio

Owl Studios, Inc
2812 Clearwater Street
Los Angeles, CA 90039
ph: (323) 668-1559

A note on Houseago's Sculpture

Thomas Houseago believes the materials he uses have a life cycle, one that is constantly evolving.

Houseago is fascinated with the changes that his work undergoes over time and finds the aging process of his work integral to his sculptural practice.

His work deals primarily with classical sculptural materials and processes: clay, plaster, wood, hemp, graphite, iron rebar, charcoal, steel, bronze, brass, aluminum as well as other metals.

Houseago's work has the tactile quality of a sculpture that was forged and formed by human hands. In the same way that Houseago allows his hand to show through the materials in his work, he also allows and urges that the aging of the materials become a deliberate aesthetic element in his work.

In the same manner that Houseago approaches each one of his figurative and abstract works in bronze, aluminum, plaster or wood, similar care is put into the carving of the redwood bases that accompany much of Houseago's work. Each redwood base is one of a kind, and like his figurative sculptural work, changes naturally over time. Each base varies in color, texture and general appearance. Every redwood base is hand-picked and carved by Houseago and should not be considered as pedestals, but is an integral component to the composition of Houseago's work.



Thomas Houseago
A Letter from the Foundry

Studio Thomas Houseago
Natasha Garcia Lomas
2811 Clearwater Street
Los Angeles, CA 90039
USA

29.09.2020

Statement: materials used for Thomas Houseago's "Lady"
and outdoor suitability.

Dear Natasha

Regarding the fabrication of the large plate mask "Lady" and its exhibition outdoors in Miami, we propose to use the following materials. They are chosen to the best of our knowledge, based on weathering tests and previously realized sculptures.

Alloy

We found no discrepancy with regard to oxidation/change of patina between the two alloys in consideration: brass (CuZn37, CuZn39Pb2) or bronze (CuSn6). Without treatment both oxidate almost identically with regard to intensity and celerity. With regard to stability, both materials can be manufactured to a stable structure, whereas oxidation will have no impact on the piece's stability.

Treatment and Maintenance

The patina on "Lady" is achieved by means of metal salt solutions and heat. Without treatment this patina will react with the substances contained in its environment which will gradually change the patina eventually. Ideally these changes are allowed and the development of a patina is controlled only through



Thomas Houseago
A Letter from the Foundry



To minimize changes of the patina, it can be sealed off from its environment. The sealing is not allowed to alter the sculpture's characteristics, such as color tone and feel.

To our knowledge this is best achieved with the use of a low viscous hard oil combination based on vegetable oils and isoparaffins (natural product, non hazardous, product name: "complex hard oil"). The solution is poured onto a cloth and applied to the cleaned sculpture manually. To effectively protect the patina over a long period of time, the treatment needs to be reapplied regularly. The expected exposure to aggressive sun and proximity to the sea might necessitate cleaning and reapplying several times per year.

Kunstgiesserei is always ready to evaluate the changes in patina, provide advice and develop a suitable maintenance for Thomas Houseago's sculpture "Lady".

With best regards,

David Andermatt
Project manager

**Maintenance
Instructions from the Studio**

PROCEDURE FOR ANNUAL MAINTENANCE:

BRASS

Important for Installation and Cleaning: Never touch the surface of the artwork without wearing clean cotton gloves.

To clean the patinated metal surface, wipe it with a dry soft cotton cloth. Dust can also be blown off with compressed air. Persistent dirt may be rubbed off very carefully with a water wetted soft cotton cloth.

Do not use any soap, chemicals or detergents.

Do not use any other cleaning method than those described above.

Note: The patinated surface may alter individually over time, i.e. it can undergo a natural oxidation process. This process is influenced by the environment and surrounding atmosphere.

If this natural patination process should lead to extreme or unwanted color changes by the owner, the sculpture could be patinated again. In this case, the sculpture can be returned to Kunstgiesserei St.Gallen AG for re-patination.

Conservation Quote from RLA



MAINTENANCE PROPOSAL *LADY, THOMAS HOUSEAGO*

Prepared for: Katia Rosenthal
1531 Mataro Ave
Coral Gables, FL 33146
305.282.7177
kr@katiarosenthal.com

Conservator: Kelly Ciociola, Principal Conservator
kciociola@rosalowing.com
Rosa Lowinger, President & Chief Conservator

Date of Proposal: September 15, 2020

RLA Conservation of Art & Architecture (RLA) is pleased to submit the following proposal to Katia Rosenthal for the maintenance of the Thomas Houseago, *Lady* sculpture. The work has not been examined by RLA prior to this proposal, however it is assumed that the artwork is currently in good condition, as it will be newly installed.

Artist: Thomas Houseago
Title: *Lady*
Year: 2020
Dimensions: 78 3/4"H x 45 1/4" W x 33 7/16" D
Materials: Brass sheet (20 mm)

Proposed Treatment

Note: The sculpture has not been examined by RLA and the following treatment steps are based primarily on the artist's recommendations for maintenance and previous experience with similar sculptures. It is assumed that the sculpture is in good condition and that only maintenance is required.

This proposal follows the artist's intent of having the sculpture change as a result of the environmental condition. Without the application and maintenance of a protective coating, the patina will darken and change over time in the South Florida environment.

The artist has requested that if the natural patina process leads to an extreme or unwanted color change, that it should be returned. Therefore, addressing corrosion or patina change is not included in this maintenance proposal. An additional proposal for work to restore the patina would be required at that time.

**Conservation
Quote from RLA**



1. Document with before, during, and after high-resolution digital photographs and a detailed treatment report.
2. Dry clean the patinated metal surface with a dry soft microfiber cloth.
3. Compressed air may be used if additional dusting is necessary.
4. Rub persistent dirt off very carefully with a water dampened soft cotton cloth.

Anticipated Costs:

Note: Work on this piece will be completed in situ at its new location in Coral Gables. It is assumed that the work is accessible with a ladder and no additional equipment is required. Maintenance has been recommended by the artist for once a year. The following costs assume that a regular maintenance schedule is upheld.

Conservator: 6 - 8 hrs. @ \$160/hour (including off site prep and report):	\$960.00 – 1,280.00
Technician: 6 – 8 hrs. @ \$95/hour	\$570.00 – 760.00
Materials:	\$100.00

ESTIMATED COST: \$1,630.00 – 2,140.00

EXCLUSIONS AND CAVEATS

- This price is valid for a period of 60 days from the date of the proposal.
- No work will be performed until a mutually acceptable schedule for work and payment is agreed upon.
- Costs are NOT based on Davis Bacon, Service Contract Act or any other legally mandated prevailing wage rates beyond minimum wage. If prevailing wage compliance is required, we reserve the right to modify our proposal accordingly.
- We require clear access to the worksite in an uninterrupted schedule during daytime work hours unless other arrangements are made.
- We will require access to water and electricity within 100 feet of the work site.
- We will require access to free parking for at least one vehicle in close proximity to the worksite.
- We will require access to bathrooms at the worksite.
- Non-toxic trash will be deposited into dumpsters provided by client unless otherwise arranged.
- This price does not include any special insurance, permits, licenses, or bonds.
- RLA shall not be considered in default because of any failure to perform the above scope of work under its terms if the failure arises from causes beyond the control and without the fault or negligence of RLA. Examples of these causes are (1) acts of God or of the public enemy, (2) acts of the Government in either its sovereign or contractual capacity, (3) fires, (4) floods, (5) epidemics, (6) quarantine restrictions, (7) strikes, (8) freight embargoes, (9) earthquakes, and (10) unusually severe weather. In each instance, if RLA determines that any failure to perform would result from one or more of the causes above, the delivery schedule shall be revised.

**BUDGET
ALL INCLUSIVE**

BUDGET ESTIMATE SUMMARY		TOTAL PROJECT
	CONSTRUCTION SUB-TOTAL	\$11,650.00
Artwork	Artwork Cost	\$375,000.00
	Installation & Rigging	\$3,150.00
	Shipping	\$10,000.00
	Dedication Plaque	\$2,500.00
	Taxes	\$28,500.00
Artist	Artwork Travel Fees (Artist & Assistant)	\$7,500.00
	Gallery Director Travel	\$5,000.00
	Artwork Dedication Ceremony	\$5,000.00
	ARTWORK SUB-TOTAL	\$436,650.00
3.00%	Construction Contingency	\$13,099.50
1.25%	SDI (Subcontractors Default Insurance)	\$5,458.13
1.35%	CG Liability Insurance	\$2,068.00
10%	Consultancy Fees	\$45,000.00
	TOTAL COST	\$65,625.63
By Owner	Design and Engineering	
	TOTAL COST	\$502,275.63

**SCHEDULE
ART PURCHASING & INSTALL**

Fall 2020

Late Fall 2020

Upon Approval 2020

Summer 2021

Late Summer 2021

Approval Process

Purchase of Work

Manufacturing (up to 6 Months)

Receiving of Artwork to be stored / installed

Installation of Work on Site

Artwork Dedication Ceremony

Art Consultant
Katia Rosenthal

KATIA ROSENTHAL

EDUCATION

2009 BFA, MARYLAND INSTITUTE
COLLEGE OF ART, BALTIMORE, MD

PROFESSIONAL EXPERIENCE

KATIA ROSENTHAL

FINE ART CONSULTANT 2015 - TO PRESENT,
MIAMI, FL

BILL BRADY MIAMI

DIRECTOR
2016 - TO PRESENT, MIAMI, FL

11R | ELEVEN RIVINGTON, VAN DOREN WAXTER

ASSOCIATE DIRECTOR SEP 2015 – JUN 2016 NEW
YORK, NY

KANSAS ASSISTANT DIRECTOR SEP 2014 –

MAR 2015 NEW YORK, NY

JEFF BAILEY GALLERY ASSISTANT DIRECTOR

MAY 2011 – AUG 2014
NEW YORK, NY & HUDSON, NY

GALLERY DIET (NINA JOHNSON GALLERY)

GALLERY ASSISTANT JUL 2010 – APR 2011
MIAMI, FL

BAS FISHER INVITATIONAL

STUDIO MANAGER
FOR JIM DRAIN AND NAOMI FISHER
DEC 2009 – APR 2011
MIAMI, FL

PROJECT FOR PUBLIC SPACES

ASSISTANT TO PROJECT MANAGER
JUN 2008 – AUG 2008
NEW YORK, NY

MICKALENE THOMAS STUDIO

STUDIO ASSISTANT
MAY 2008 – JUL 2008
NEW YORK, NY

THANK YOU

www.villavalencia.com