

DAVID CASTILLO

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Vaughn Spann Selected Works

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Artist Statement on Work

In my powerfully evocative, painterly vocabulary, I synthesize abstracted textures and forms into symbols, histories, and subjectivities that push against the boundaries of nonrepresentational art. My formal compositions give way to concepts, signs, and signifiers that carry with them the changing nuances of their age. Representations of the X, rainbows, and other icons become a charged language in the context of my work, imbuing these with the legacies of meaning inherited from these symbols while complicating any familiar identifications a viewer might have to them.

- Vaughn Spann

Description of Proposed Work & Integration into the Park

The "rainbow" motif is one of the Vaughn Spann's most widely sought-after and recognizable images. As monumental paintings, the image has entered major museum collections and some of the most important private contemporary art collections in the world. The artist considers the image one of inclusivity and familiarity. The narrative concept is about everyone participating in public spaces and how the beauty of color and fantasy is able to engage viewers of all backgrounds and beliefs. Because it is such a familiar and beautiful image, it intends to conjure notions of beauty, inclusivity, and imagination. Such familiar images have the power to inspire and create constructive dialogue because they are so approachable and beautiful.

As a work of public art, the piece is intended to engage everyone and not only specific groups or ideas. In a public sphere, it will be enjoyed by an international as well as local audience, by people who live nearby as well as by people who simply happen to be walking on the street or through the park. The artwork will integrate into the park with the existing natural environment as a symbol that occurs naturally, much like the oolite stones and trees that will be re-sited in the park. As a work of art, it will stand larger than human scale, to be engaged as a sculpture, but narratively, the piece fits into the theme of nature as it naturally occurs and can appear at any time in unexpected places.

Spann is one of the most in-demand artists of our time. As well in 2020, two institutional solo exhibitions of Spann's works were mounted: the first at the Kemper Museum of Contemporary Art, curated by Erin Dziedzic, Director of Curatorial Affairs; and the second at Bucknell University's Samek Art Museum, curated by Lisa Freiman, a former curator of the American Pavilion at the Venice Biennale. The artist has soon to be announced museum exhibitions accompanied by major publications.

Consideration of Coral Gables Urban Design & Artwork Specific Goals

Because it is to be incorporated into a natural environment, the work by Vaughn Spann allows for extended time in relaxation and contemplation. As a place to walk and relax, the artwork does not interfere with pathways or other elements which are part of the natural flow of the area. Rather, it is to be incorporated into a design flow that adds rather than takes away from the experiences afforded by public parks. It enhances the public conveniences of the location while not deterring pedestrians, bicyclists or others who may be passing by. It creates greater value to the experience of the park by having an internationally-known artist's work as an attraction, increasing the use of the city's public space.

As both the "City Beautiful" and "Garden City" the sculpture by Vaughn Spann incorporates deeply into notions of beauty and nature, such as that of gardens. It is an image that while significant to the artist is also significant

DAVID CASTILLO

to concepts of beauty and the natural elements of gardens. The narratives of the city's founders are seamless with the narratives of the work. And while the artist's important work was not intentionally addressing the city's founders, it does so in a way that is organic and genuine by providing a symbol so at ease with what has always been envisioned for the City of Coral Gables. The concepts of unity and harmony as part of the city's plan since its inception are also organic elements of the "rainbow" which appears in nature, made up of different bands of color. This is a harmony where the city's vision is naturally aligned to the artist's sculpture itself.

The fabric of Coral Gables itself made up of many different communities living harmoniously is also symbolized in this important motif by the artist. The bands formed together as they are in nature, making space for one's neighbors for shared visions of peace, beauty, and harmony. As a work of art by a high-profile contemporary artist, the site also becomes a cultural destination for both locals and people far and wide as the artist has a collector and museum base throughout the United States as well as Asia and Europe. It is one of his most recognizable images.

Selection Process

Many criteria were taken into consideration in the final selection of the artwork. These of course included materiality, suitability for a general audience, weather, and value in general and economic terms. Artists of international caliber were presented for consideration. When all of the criteria were presented, there was a clear choice as far as which work could engage the park in a meaningful way that was also organic to the artist's practice. The work did not have to be altered conceptually to fit the space or its narratives as there is a natural fusion between the selected work and the space on which it will be sited.

Schedule & Approach for Commissioning Artwork

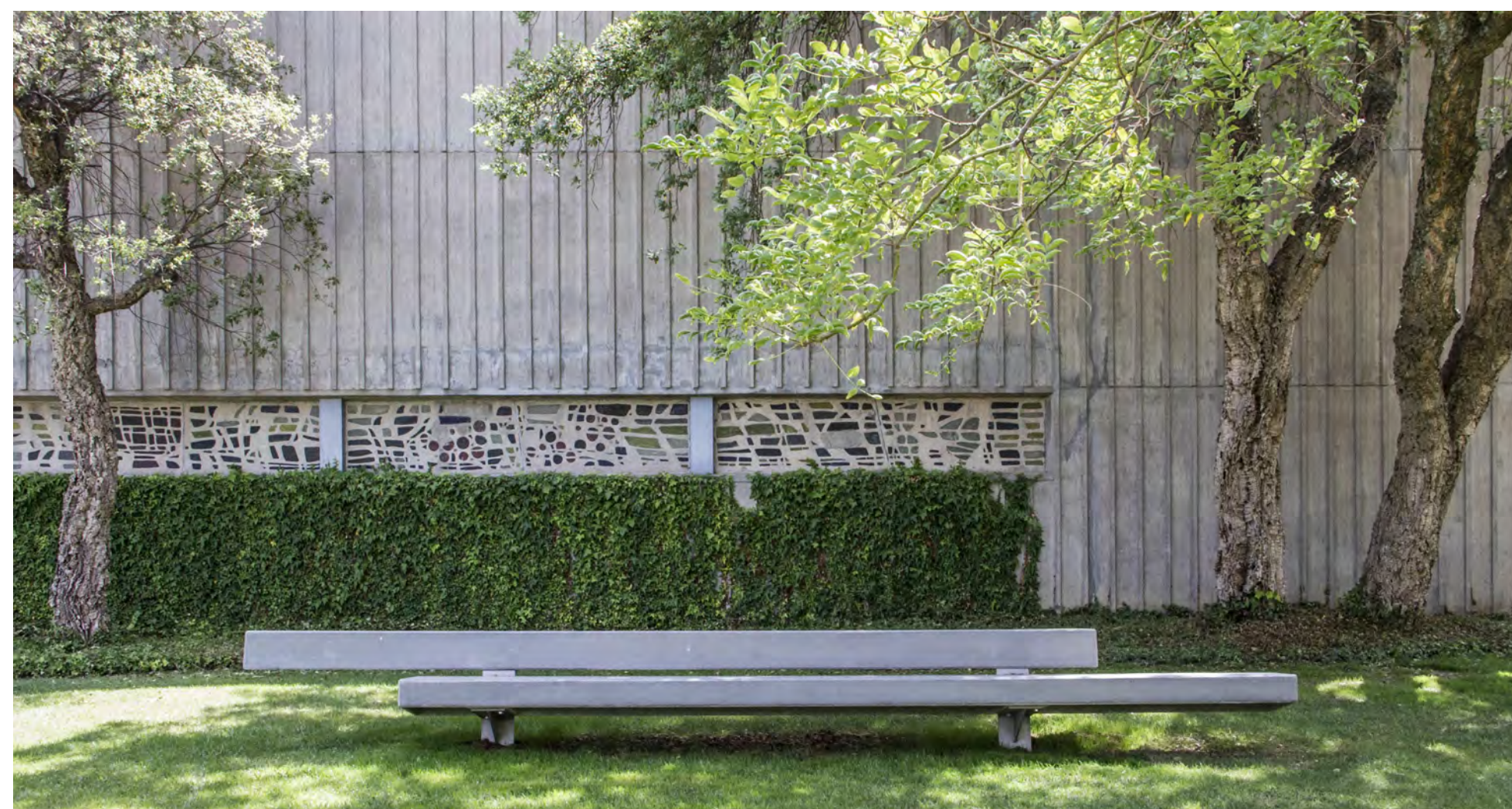
The artwork commission schedule will be overseen by a team of the artist's studio, fabricators which we have worked with for years, as well as the consultant and his team. The completion of the artwork will take approximately eight (8) weeks, given there are no material delays. There will be three phases. Initiation of fabrication including all professional drawings, a mid-term report on the progress of fabrication, and a final report upon completion of the artwork to be sited.











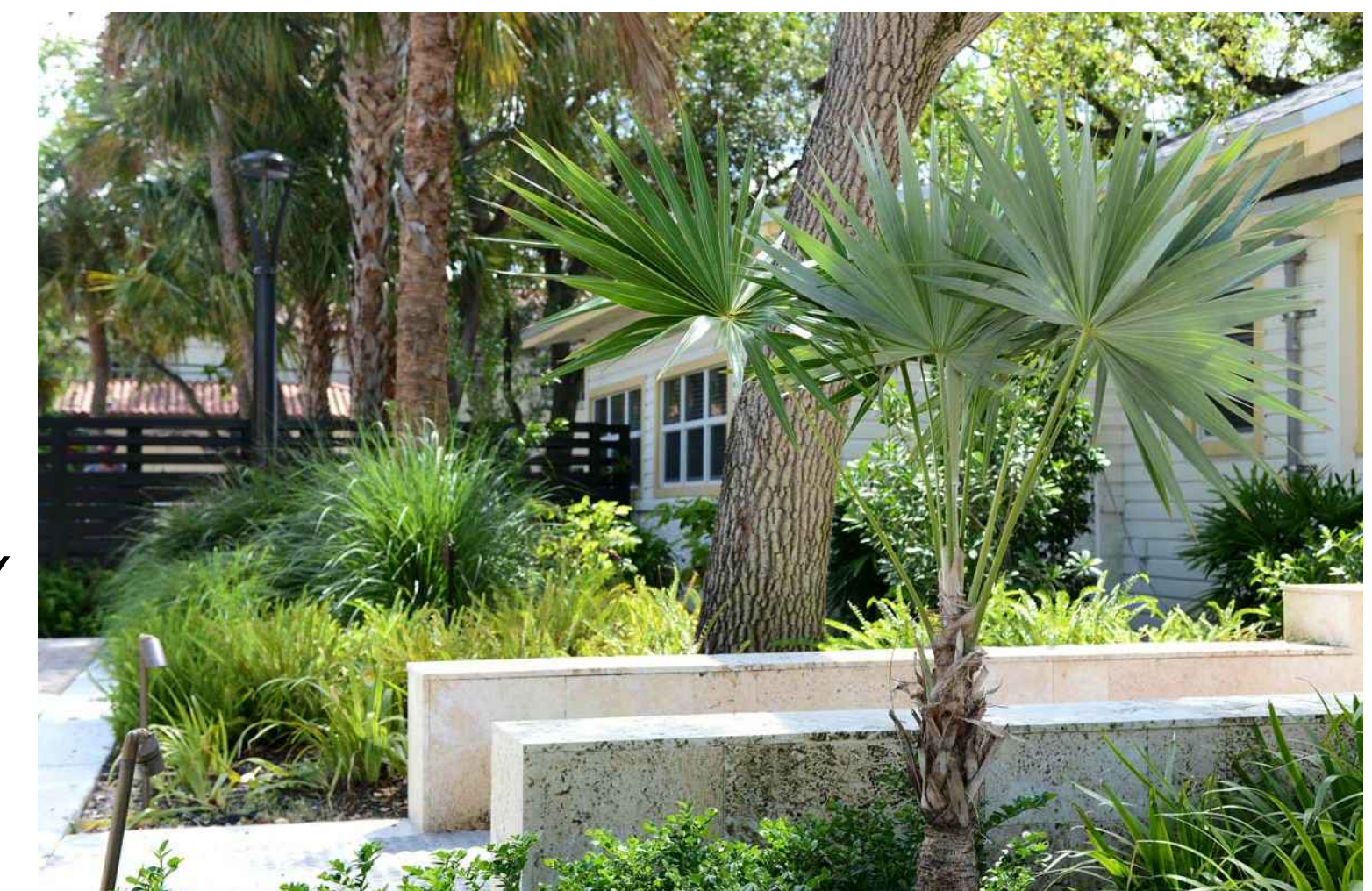
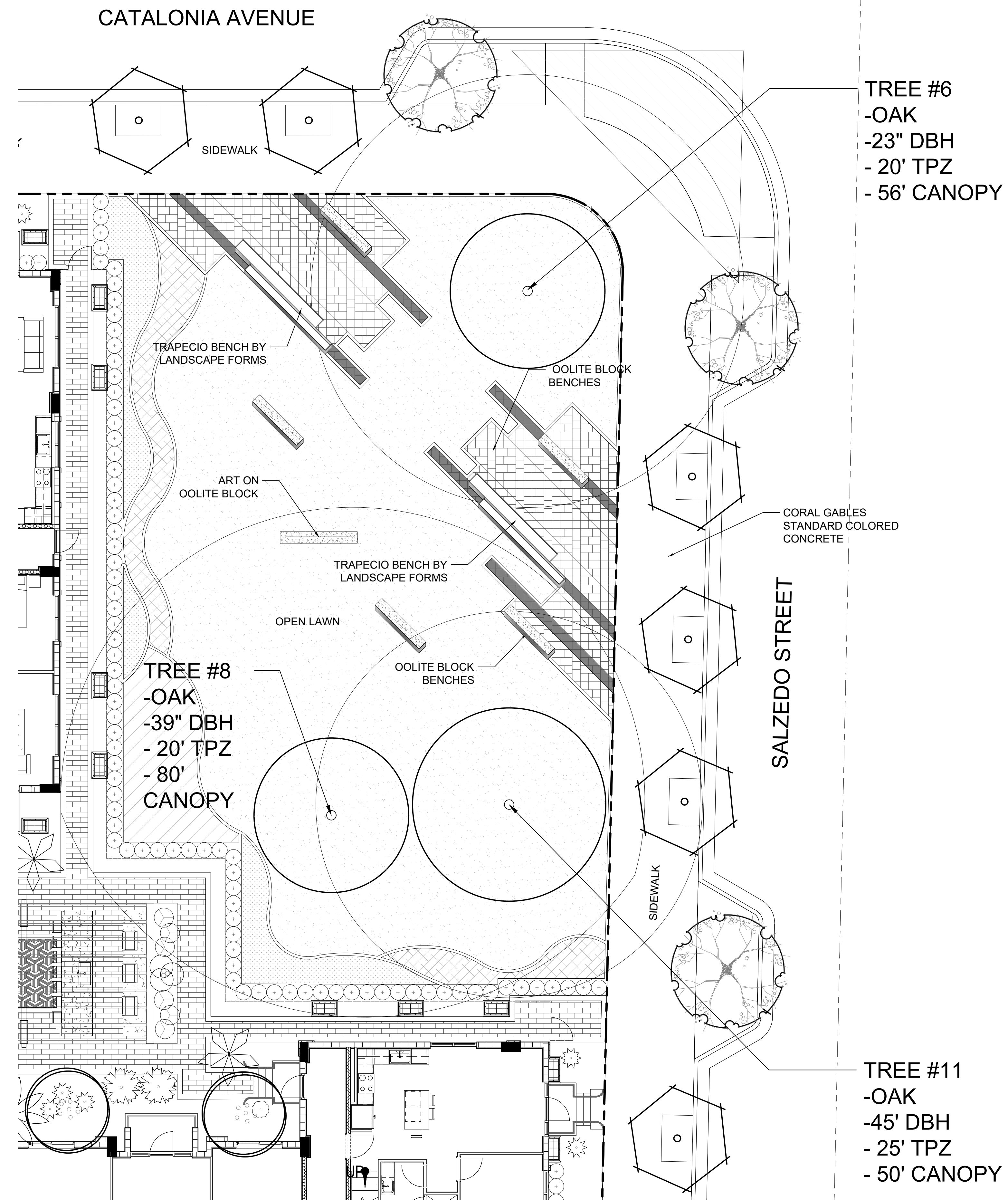
LINEAR BENCHES



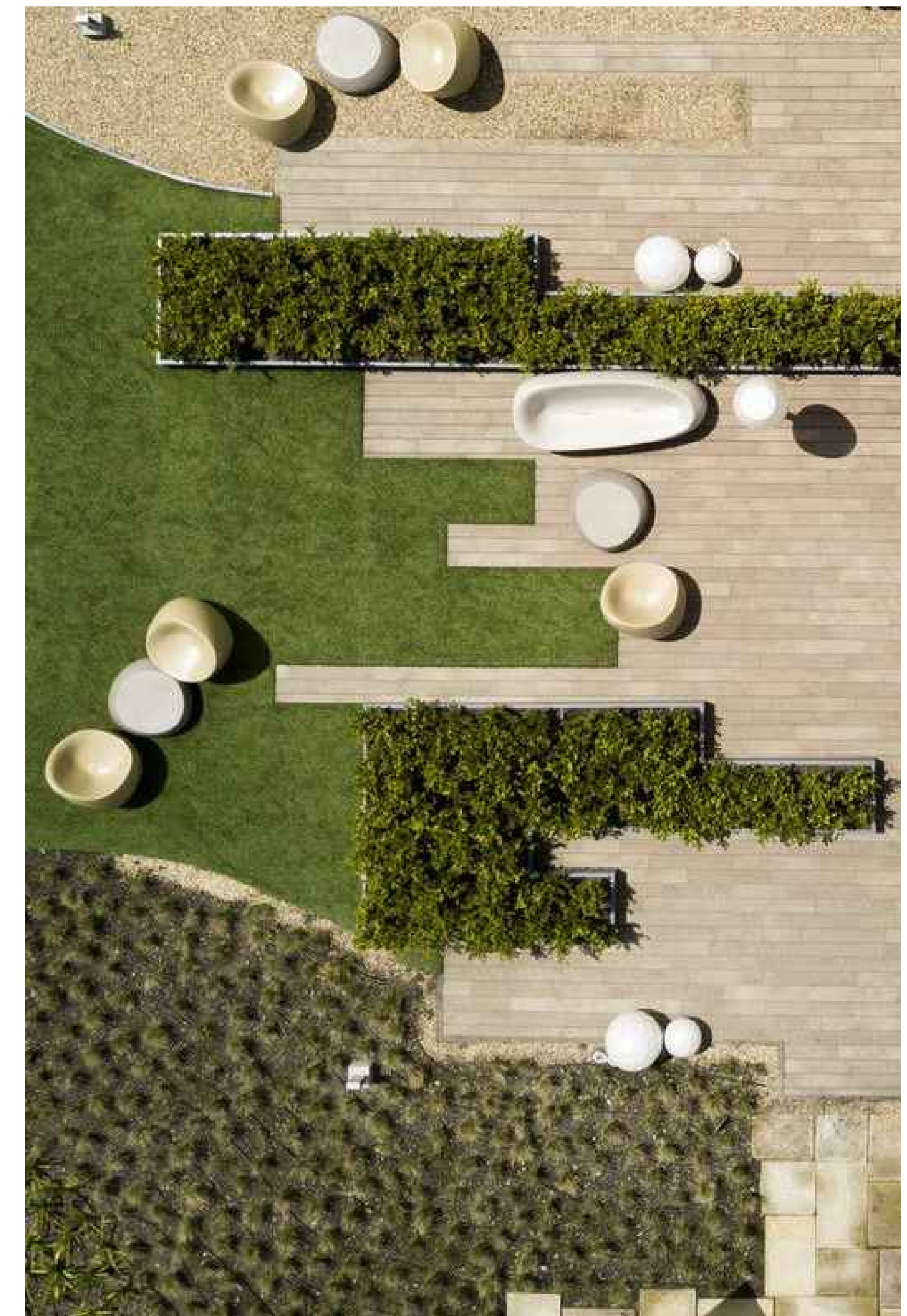
NATIVE GRASSES WITHIN PAVEMENT



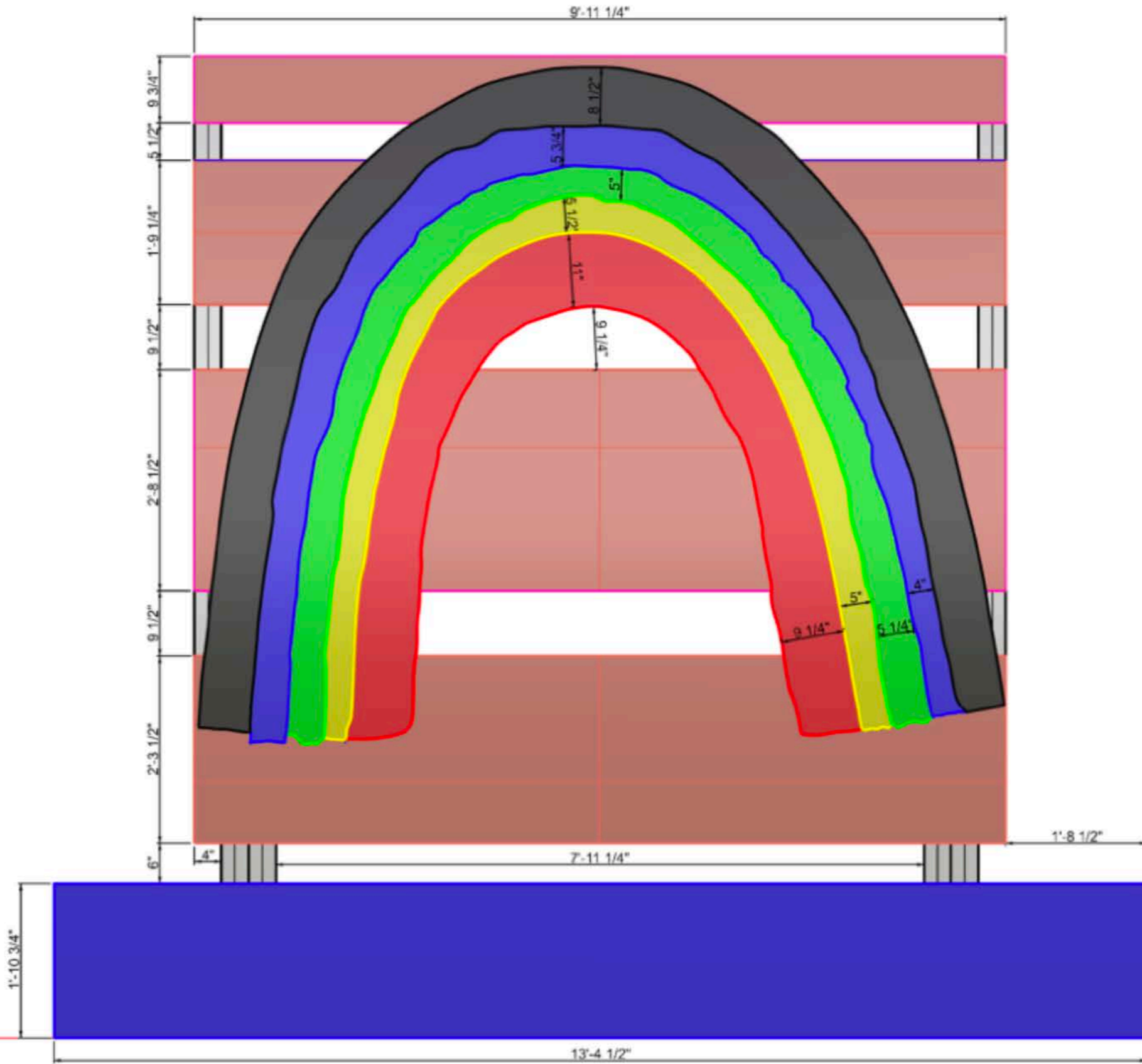
OOLITE BLOCKS WITHIN THE LANDSCAPE

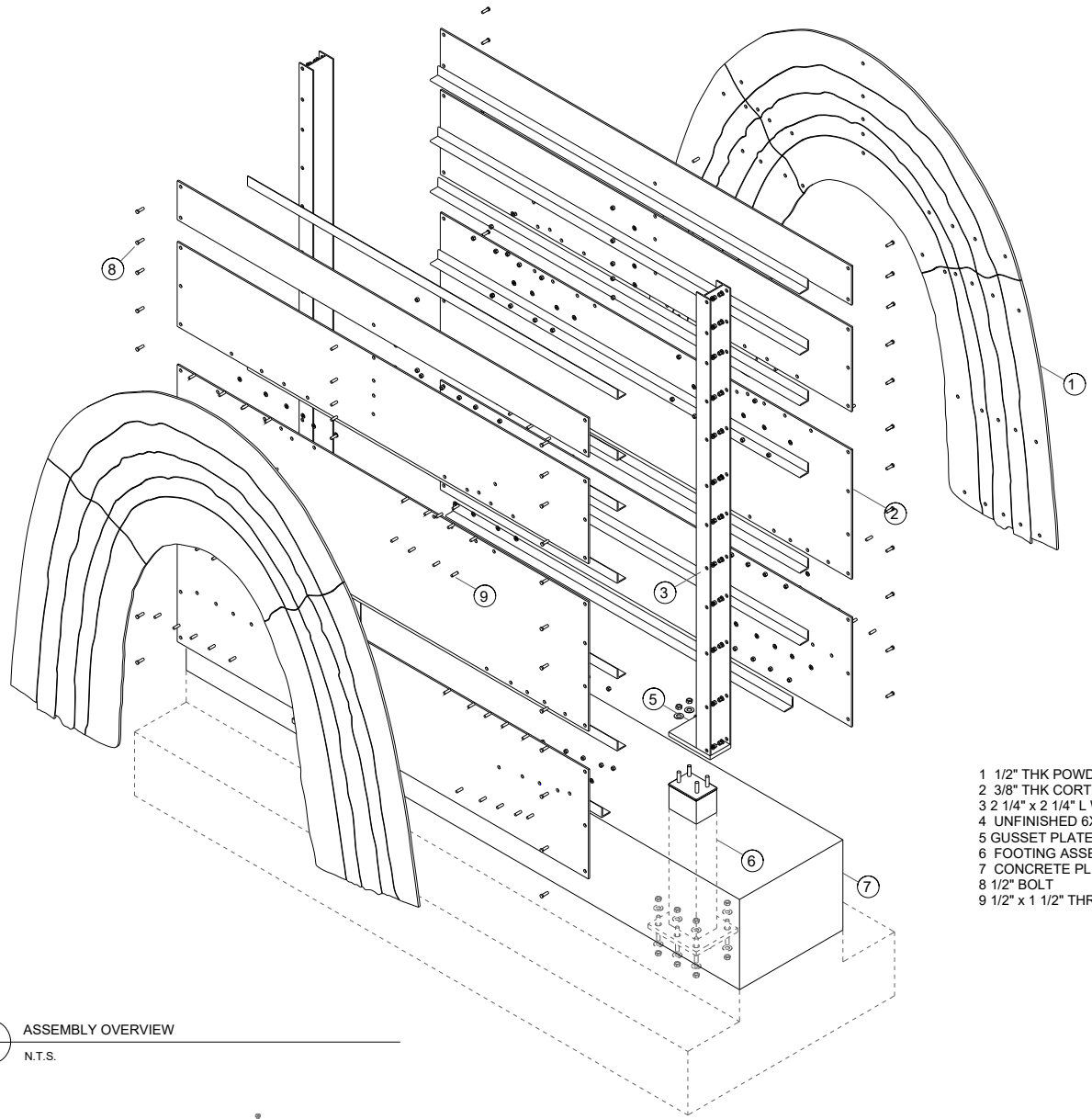


OOLITE BLOCKS AS BENCHES FOR SEATING



SEAMLESS TRANSITION BETWEEN OPEN SPACES





- 1 1/2" THK POWDER COATED ALUMINUM PLATE
- 2 3/8" THK CORTEN PLATE
- 3 2 1/4" x 2 1/4" L WELDED TO 3/8" PLATE
- 4 UNFINISHED 6X12W FLANGE
- 5 GUSSET PLATE
- 6 FOOTING ASSEMBLY
- 7 CONCRETE PLINTH
- 8 1/2" BOLT
- 9 1/2" x 1 1/2" THREADED INSERTS

1 ASSEMBLY OVERVIEW
00 N.T.S.



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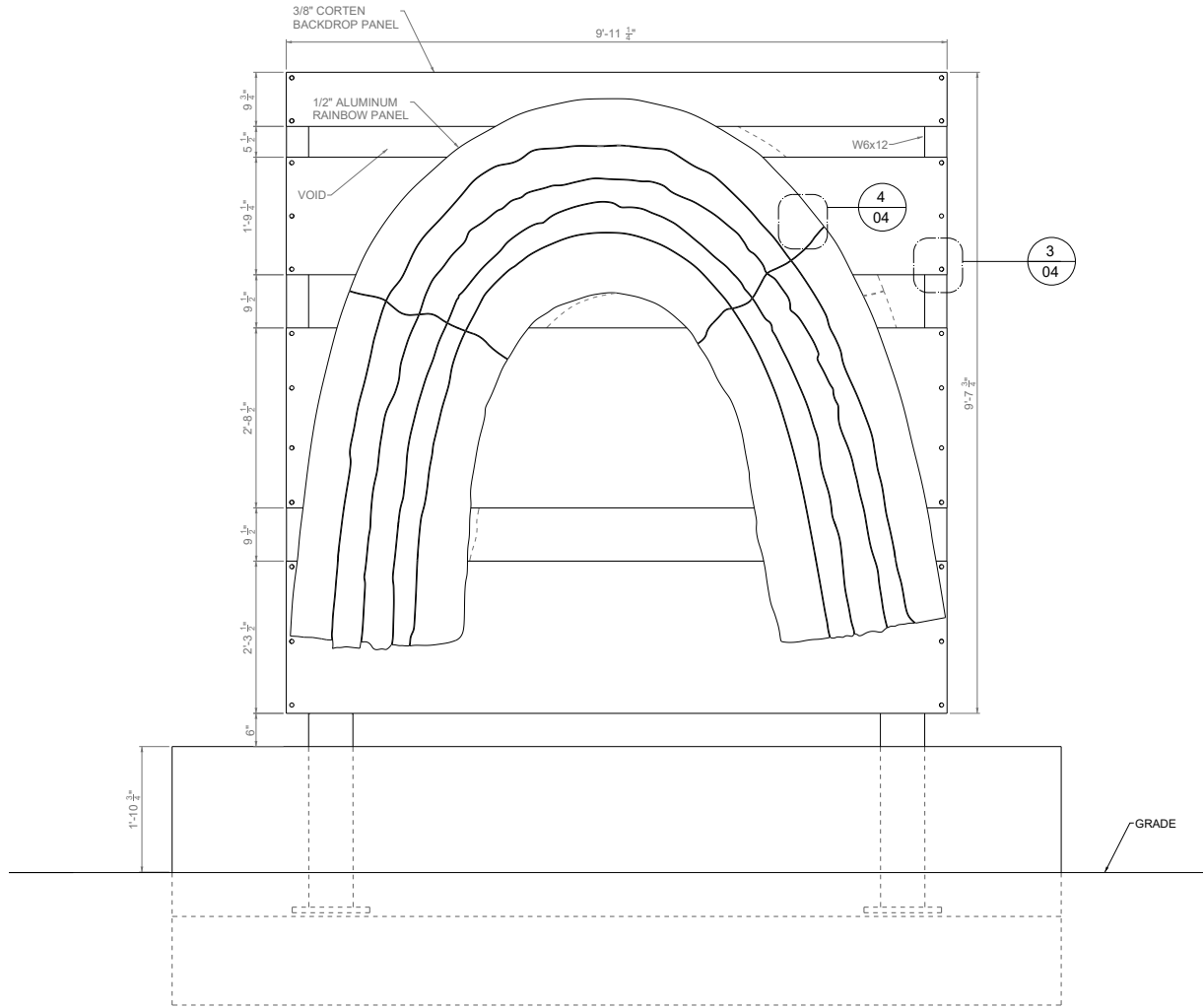
PROJECT:
ALEXANDER KRAFT
330 CALADRIA AVENUE
CORAL GABLES, FLORIDA
33146

ARCHITECT:
VAUGHN SPANN
GALLERY:
DAVID CASTILLO

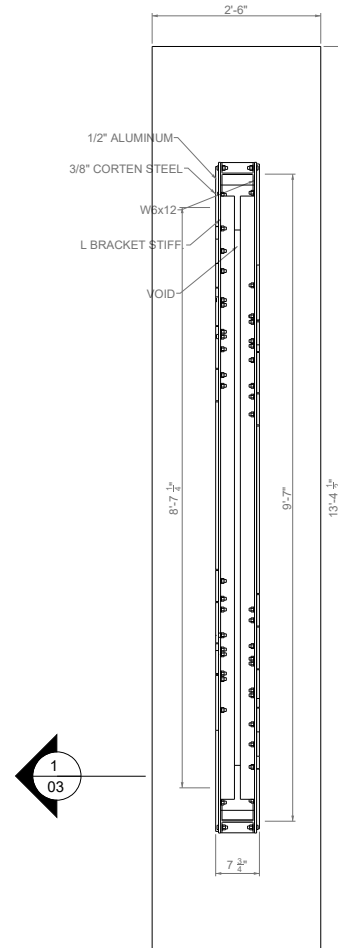
NO.	DATE	DESCRIPTION
2	211122	REVISION
1	120422	INITIAL SUBMITTALS
MARK: DATE: DESCRIPTION ISSUE:		
PROJECT NO: 000X		
CAD-DWG FILE:		
DRAWN BY: PUF		
CHECK BY: XV		

SHEET TITLE:
ASSEMBLY OVERVIEW

SK-00



1
01 ELEVATION OF ASSEMBLY
N.T.S.



2
01 PLAN OF ASSEMBLY
N.T.S.



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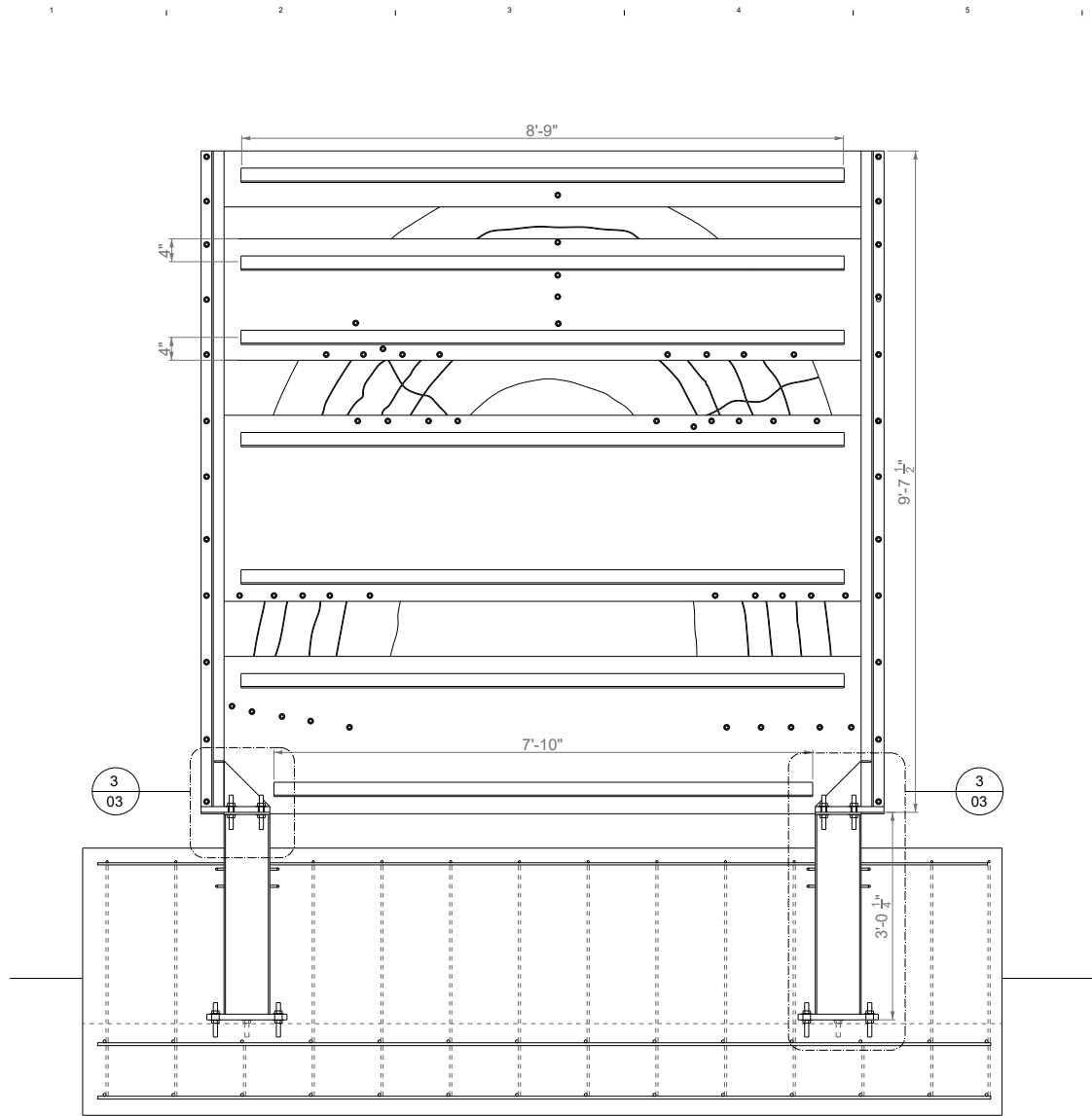
PROJECT:
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ARTIST:
VAUGHN SPANN
GALLERY:
DAVID CASTILLO

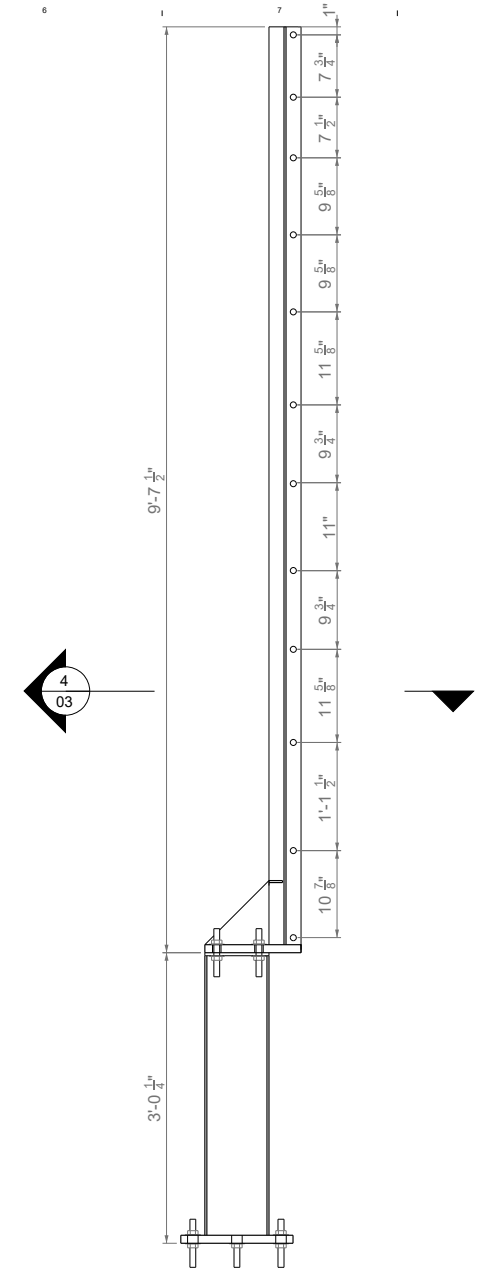
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2	2/1/22	REVISION
1	1/22/22	FINAL SUBMITTALS

SHEET TITLE:
**ASSEMBLY
ELEVATION & PLAN**

SK-01



2 SECTION
02 N.T.S.



4 SECTION OF STRUCTURE ASSEMBLY X2
01.2 N.T.S.



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ARTIST:
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GALLERY:
DAVID CASTILLO

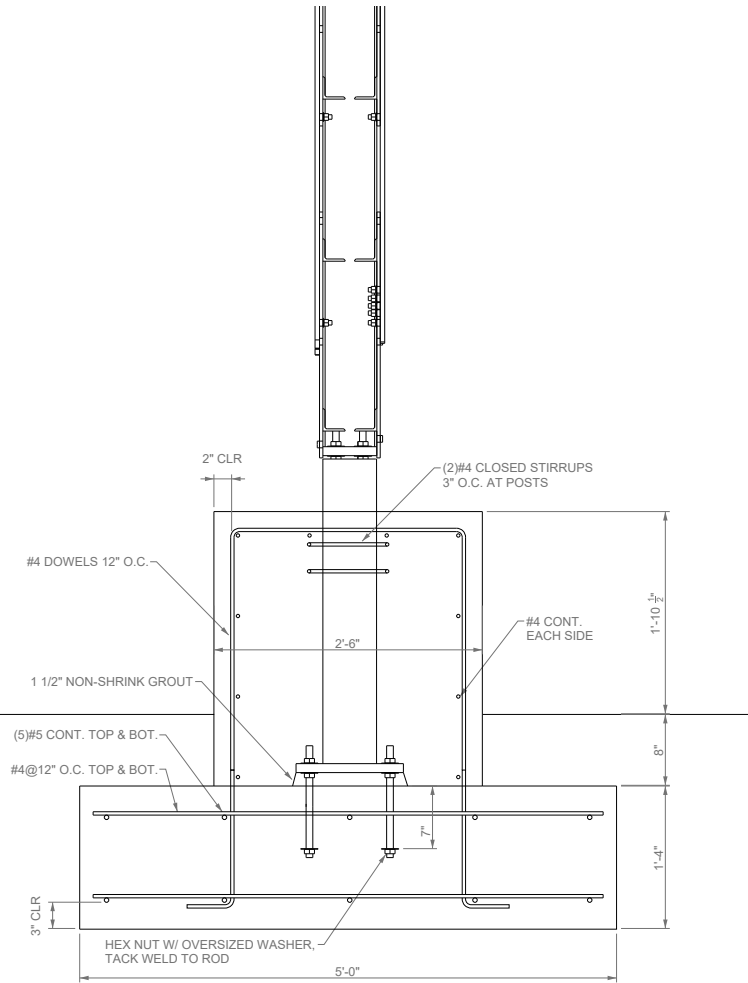
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1	1/20/22	INITIAL SUBMITTALS

PROJECT NO.: 803X
CARD SINGLE

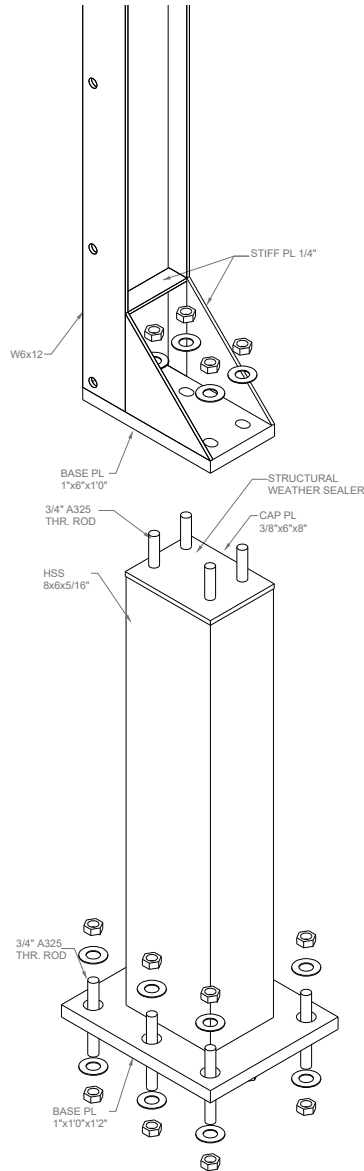
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STRUCTURE

SK-02

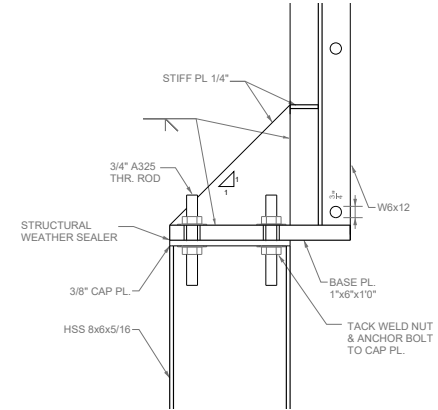
1 FOOTING REBAR SECTION
03 N.T.S.



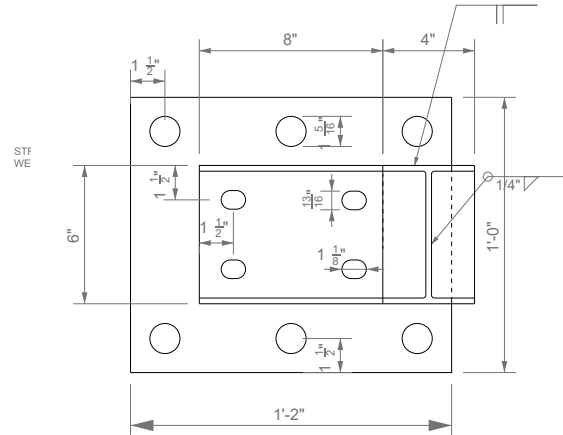
2 ISOMETRIC OF STRUCTURE ASSEMBLY x2
03 N.T.S.



3 DETAIL OF STRUCTURE ASSEMBLY x2
03 N.T.S.



4 PLAN OF STRUCTURE ASSEMBLY x2
03 N.T.S.



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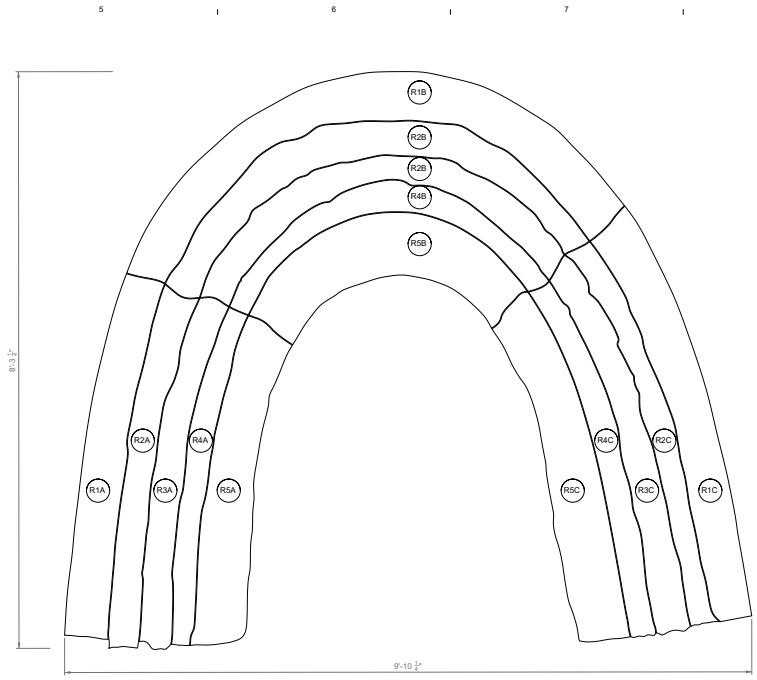
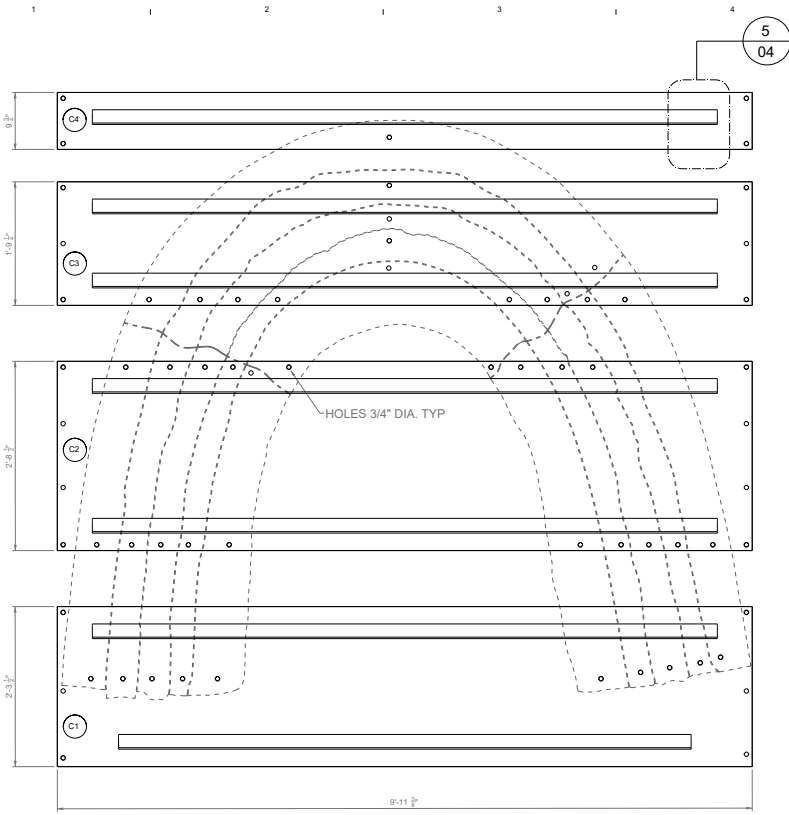
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ARCHIT:
VAUGHN SPANN
GALLERY:
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NO.	DATE	DESCRIPTION
2	2/1/22	REVISION
1	1/2/22	REVISED SUBMITTALS
ISSUE		
PROJECT NO.	080X	
CAD DWG FILE		
DRAWN BY:	POF	
CHECK BY:	XX	

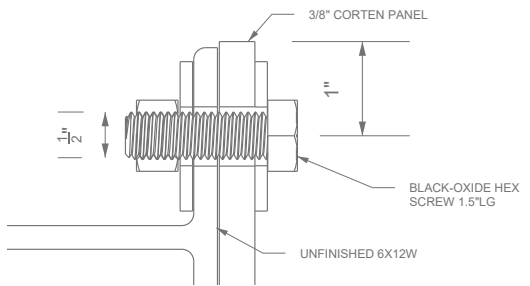
SHEET TITLE
FOOTING

SK-03

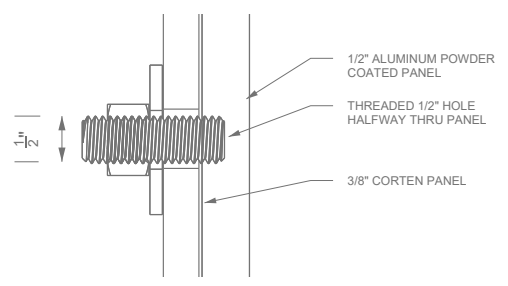


1
04 CORTEN BACKGROUND PANELS x2
N.T.S.

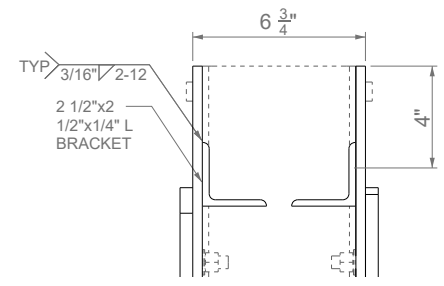
2
04 ALUMINUM RAINBOW PANELS x2
N.T.S.



3
04 CORTEN PANEL/STRUCTURE CONNECTION
N.T.S.



4
04 RAINBOW PANEL/CORTEN PANEL CONNECTION
N.T.S.



5
04 L BRACKET PANEL STIFF. DETAIL
N.T.S.



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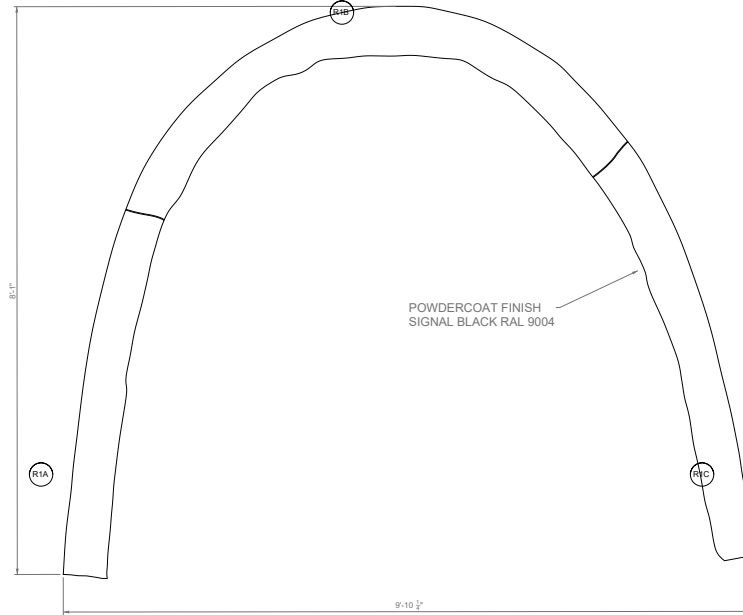
PROJECT:
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ARTIST:
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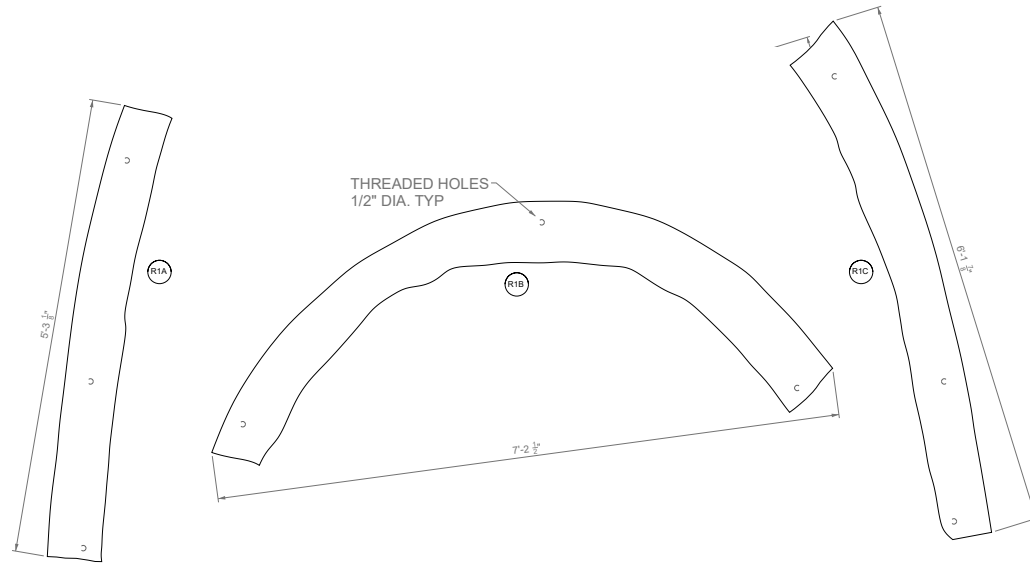
NO.	DATE	REVISION
1	10/22	INITIAL SUBMITTALS
2	11/22	REVISION

PROJECT NO.: 0000
CADD FILE
DRAWN BY: PJP
CHKD BY: XX
SHEET TITLE
PANELS AND CONNECTIONS
SK-04

BLACK x2



1 R1 ASSEMBLY x2
05 N.T.S.



2 R1A, R1B, R1C x2
05 N.T.S.



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GALLERY:
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NO.	DATE	REVISION
1	2/1/22	ISSUE
2	2/1/22	REVISION

MARK	DATE	DESCRIPTION

PROJECT NO: 000X
CAD DWG FILE:
DRAWN BY: PVP
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SHEET TITLE
RAINBOW 1ST STRIPE

SK-05



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2

3/1/22 REVISION

1

12/4/22 RETAIL SUBMITTALS

DATE

DESCRIPTION

ISSUE

PROJECT NO.

06XX

CAD DWG FILE

DRAWN BY

JPW

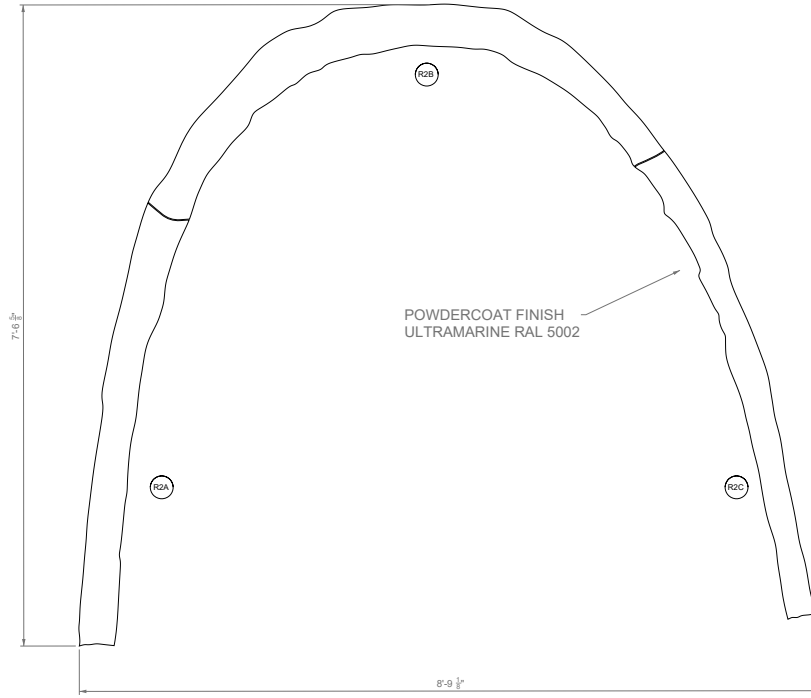
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HK

SHEET TITLE

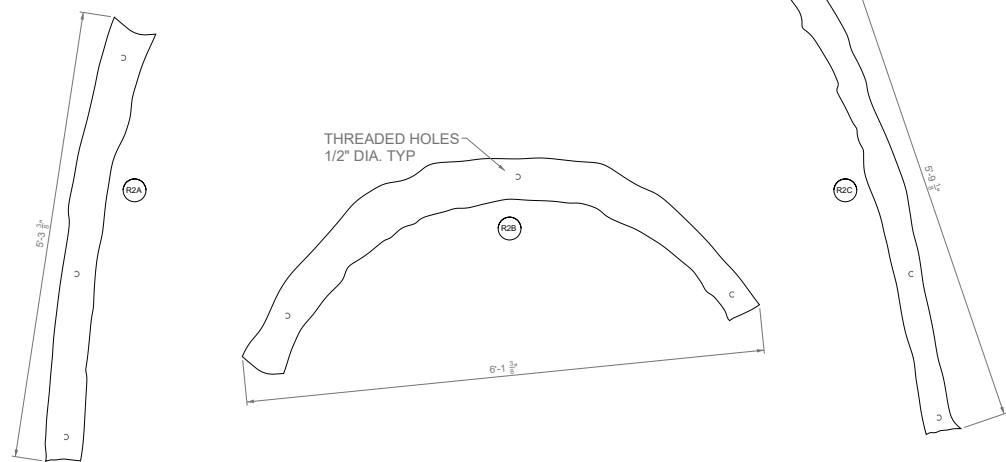
RAINBOW 2ND STRIPE

SK-06



POWDERCOAT FINISH
ULTRAMARINE RAL 5002

1 R2 ASSEMBLY x2
06 N.T.S.



THREADED HOLES
1/2\" DIA. TYP

2 R2A, R2B, R2C x2
06 N.T.S.



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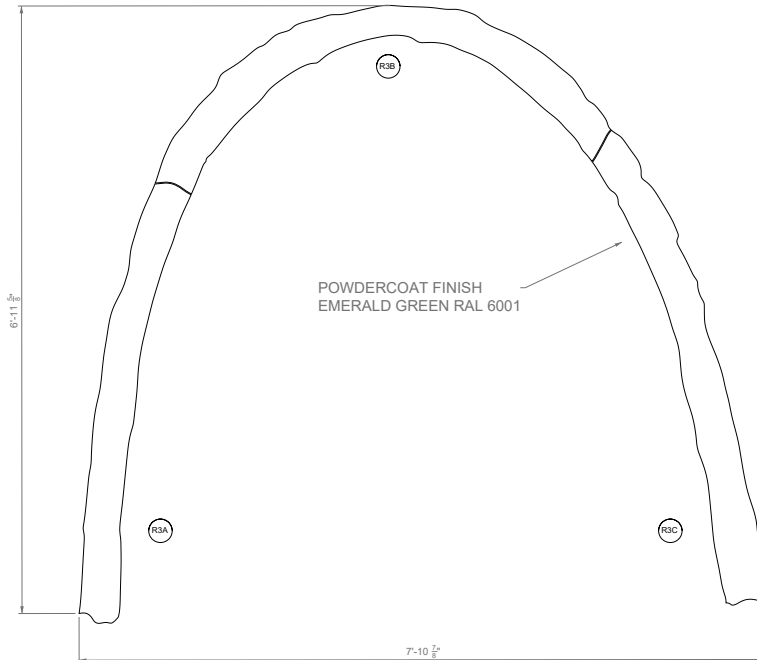
PROJECT:
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330 CATALONIA AVENUE
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ARCHIT:
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GALLERY
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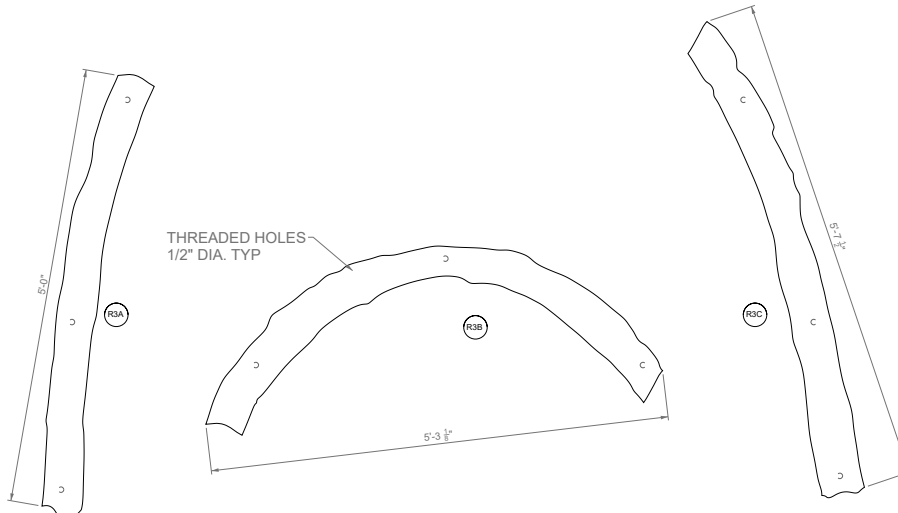
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1	1/24/22	INITIAL SUBMITTALS
MARK: I DATE: DESCRIPTION:		
ISSUE:		
PROJECT NO.: 060X		
CAD DWG FILE:		
DRAWN BY: PJP		
CHECK BY: JJK		

SHEET TITLE
RAINBOW 3RD STRIPE

SK-07



1 R3 ASSEMBLY x2
07 N.T.S.



2 R3A, R3B, R3C x2
07 N.T.S.

1 2 3 4 5 6 7 8



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GALLERY:
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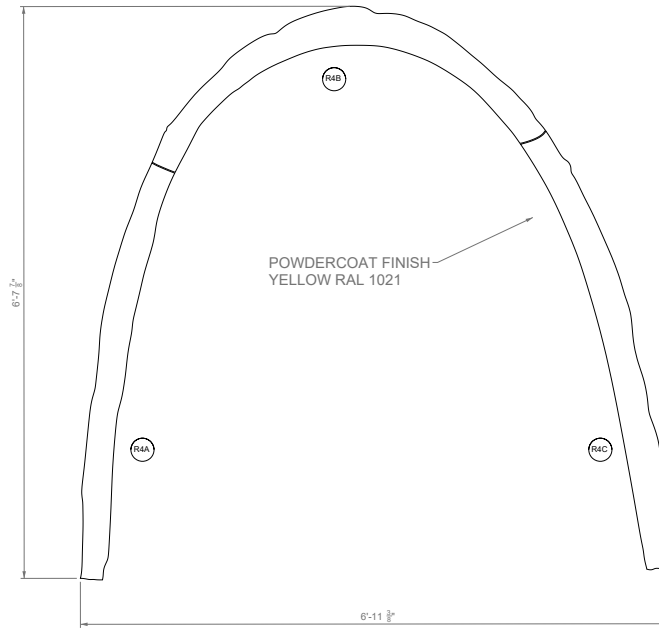
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1	1/24/22	INITIAL SUBMITTALS

PROJECT NO. 09XX
CADDWG FILE:

DRAWN BY: JMT
CHECKED BY: XX

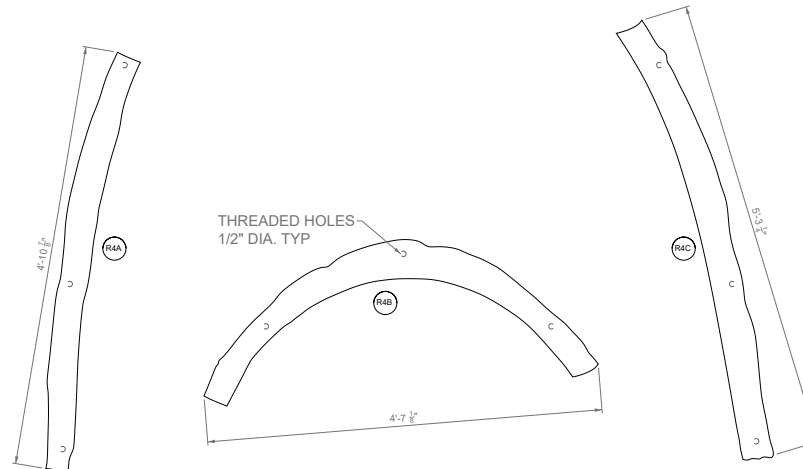
SHEET TITLE
RAINBOW 4TH STRIPE

SK-08



POWDERCOAT FINISH
YELLOW RAL 1021

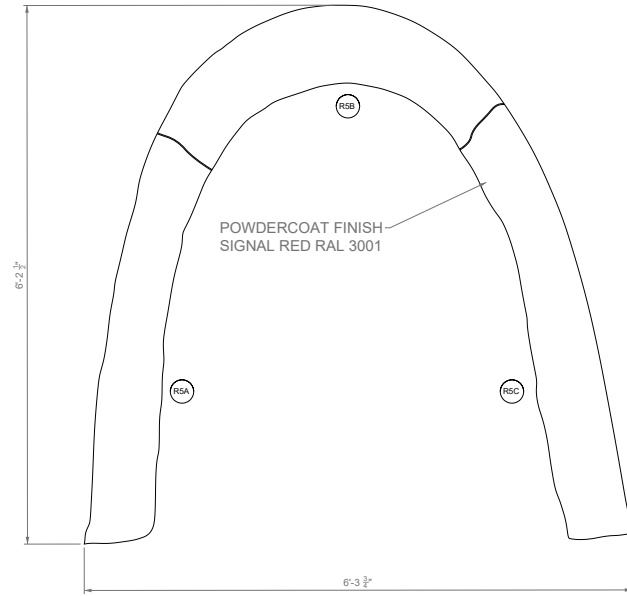
2
08 R4 ASSEMBLY x2
N.T.S.



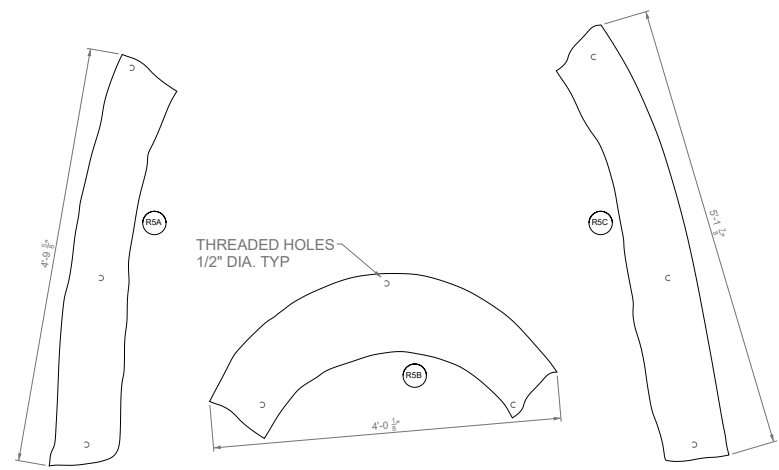
THREADED HOLES
1/2" DIA. TYP

1
08 R4A, R4B, R4C x2
N.T.S.

1 R5 ASSEMBLY x2
09 N.T.S.



2 R5A, R5B, R5C x2
09 N.T.S.



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330 CATALONIA AVENUE
CORAL GABLES, FLORIDA, 33146

ARTIST:
VAUGHN SPANN
GALLERY:
DAVID CASTILLO

NO.	DATE	REVISION
2	2/1/22	REVISION
1	1/12/22	REVISED SUBMITTALS
MARK	DATE	DESCRIPTION
ISSUE		
PROJECT NO.	880X	
CAD DWG FILE		
DRAWN BY:	POP	
CHECK BY:	XX	

SHEET TITLE
RAINBOW 5TH STRIPE

SK-09

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Materials & Maintenance

There is a Corten steel plate at 3/8" thick. This is a material used internationally by acclaimed artist Richard Serra (and many others). The material is durable and has been sited on properties all over the world with various severe weather conditions, including outdoors right here in South Florida, near salt water and exposed year-round to our South Florida weather. It is a substantially durable material that does not require any specific maintenance.

Powder-coated aluminum plates make up the colored bands of the rainbow- black, green, blue, red, yellow. These are made of weather-resistant coating, as used on automobile parts which are intended for year-round exposure to the natural elements. It is the most durable color application process available. It may rarely need or as desired, be washed with soap and water.

A steel structure holds the entire sculpture together. Said structure does not require any specific maintenance.

Concrete plinth can be power washed as desired over the years to clean any natural rust run-off.

Stainless steel fasteners.

1 CORTEN A588 PLATE:
3/8" THK
NO MAINTENANCE REQ'D

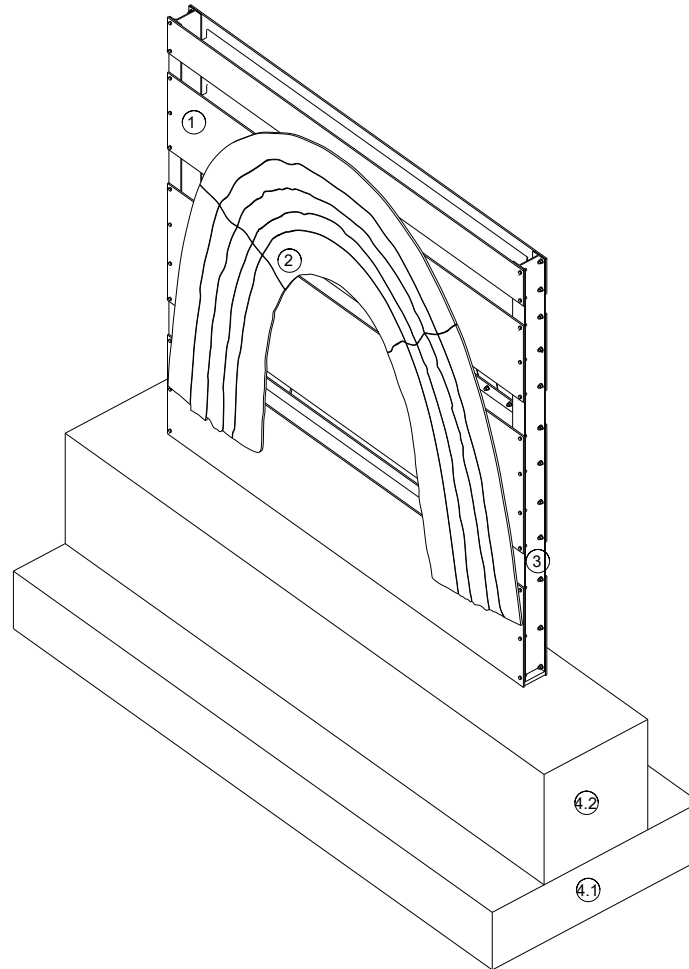
2 POWDER COATED ALUMINUM 6061 PLATE:
1/2" THK
WEATHER RESISTANT COATING. WASH WITH SOAP & WATER ONLY

3 STEEL STRUCTURE
NO MAINTENANCE REQ'D

4 CONCRETE PLINTH:
POWERWASH PERIODICALLY TO REMOVE RUST RUNOFF
4.1 1ST POUR: 3000psi MAX W/CM .60
4.2 2ND POUR: 4000psi MAX W/CM .48

FASTENERS:

- 3/4"x12" THREADED ROD (12)
- 3/4"x6" THREADED ROD (8)
- 3/4" NUT (52)
- 5.4 13/16" WASHER (40)
- 1/2"x1 1/2" BOLT BLACKENED (48)
- 1/2" NUT BLACKENED (93)
- 9/16" WASHER BLACKENED (141)
- 1/2"x1 3/4" 316 STAINLESS HEX DRIVE FLAT HEAD SCREW POWDERCOATED
- "RAL-9004" (18)
- "RAL-5002" (18)
- "RAL-6001" (18)
- "RAL-1021" (18)
- "RAL-3001" (18)



2 SPEC ISO
11 N.T.S.



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KRAFT**
330 CATALONIA AVENUE
CORAL GABLES, FLORIDA,
33146

ARTIST:
VAUGHN SPANN
GALLERY:
DAVID CASTILLO

NO.	DATE	REVISION
2	2/1/22	REVISION
1	1/2/22	REVISION SUBMITTALS
MARK	DATE	DESCRIPTION
ISSUE		
PROJECT NO.	9808	
CAD DWG FILE		
DRAWN BY:	PUP	
CHKD BY:	XX	

SHEET TITLE
MATERIAL SPECIFICATIONS

SK-11

Born in 1992, in Florida; lives and works in Newark, NJ

EDUCATION

2018

Yale School of Art, Master of Fine Arts, New Haven, CT

2014

Rutgers State University, Bachelor of Fine Arts in Studio Art, Newark, NJ

Selected Collections

High Museum of Art, Atlanta

de la Cruz Museum, Miami

UBS Art Collection

ICA Miami

Hirshhorn Museum and Sculpture Garden, Washington DC

Rubell Museum, Miami

Perez Art Museum Miami

The Bunker – DeWoody Collection, West Palm Beach

Credit Suisse Art Collection, Zurich, Switzerland

Columbus Museum of Art

North Carolina Museum of Art, Raleigh, NC

The Albright-Knox Art Gallery, Buffalo, NY

Brooklyn Museum of Art

Montclair Art Museum, Montclair, NJ

Birmingham Museum of Art, Birmingham, AL

Indianapolis Museum of Art at Newfields

Circus Five Art Foundation, Istanbul, Turkey

Cc Foundation, Shanghai, China

The Zuzeum, Riga, Latvia

Beth Rudin DeWoody Collection (The Bunker), West Palm Beach, FL

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2021

Sayej, Nadja, Latin American, Digital, and Abstract Art Are in the Spotlight at Art Basel

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2020

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2019

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2018

“Vaughn Spann’s ‘Orange, Yellow, Purple, Blue Skies’ at Half Gallery, New York.” *Blouin Artinfo*, December 15, 2018.

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Laster, Paul. "See Highlights of Expo Chicago 2018." *Galerie Magazine*, October 1, 2018.

Sargent, Antwaun. "Where 'Block Party' Has a Score of Meanings." *The New York Times*, August 16, 2018.

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Goldstein, Caroline. "Beat The Heat With These 19 Summer Group Shows On View Now In New York." *Artnet News*, July 4, 2018.

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2017

Sargent, Antwaun. "How Black Artists, Dealers, and Collectors Are Boosting the Careers of Their Younger Peers." *Artsy*, December 14, 2018. Ward, Kaitlyn and Moreno, Andrea.

"Tracking the Curation Process: Road Trip." *Sotheby's Institute of Art*, October 12, 2018.

Selected Solo Exhibitions

2021

'Vaughn Spann : Lineage', Samek Art Museum, Bucknell University, Lewisburg, US
'Pups!', Almine Rech, Shanghai, China

2020

Chapel Paintings, David Castillo, Miami, FL
Smoke Signals, Almine Rech, Brussels, Belgium
The Heat Lets Us Know We're Alive, Almine Rech, New York, NY
'Vaughn Spann : Open Onto', Kemper Museum of Contemporary Art, Kansas City, MO, USA

2019

Now I Lay Me Down to Sleep, David Castillo, Miami, FL
Scorched Earth and The Weeping Sun, Kaikai KiKi, Tokyo, Japan
Dalmatian Paintings, Night Gallery, Los Angeles, CA

2018

Orange, Yellow, Purple, Blue Skies, Half Gallery, New York, NY

Selected Group Exhibitions

2021

Montclair Art Museum, New Jersey, US

'Salon de Peinture', Almine Rech, New York, USA 'Un Hiver à Paris', Almine Rech, Paris, France

2020

'Painting Someone', Almine Rech, Shanghai, China 'Sympathetic Magic', Blum and Poe, Los Angeles, CA 'Polyphonic': Perez Art Museum, Miami, FL

2019

'New Acquisitions', Rubell Museum, Miami, FL 'Disembodiment', UTA Artist Space, Beverly Hills, CA

'Painting Is Its Own Country', Harvey B. Gantt Center for African-American Arts +Culture, Charlotte, NC

Lineup, curated by Alex Bacon, Almine Rech, New York, NY
Unparalleled Journey through Contemporary Art of Past 50 Years,
Rubell Museum, Miami, FL

NXTHVN: FIRST YEAR FELLOWS, Tilton Gallery, New York, NY

Young, Gifted and Black, Selections from the Lumpkin-Boccuzzi

Family Collection, Concordia College, Bronxville, NY

Domestic Horror, Gagosian Gallery, New York, NY

The Barn Show, Johannes Vogt Gallery, East Hampton, NY As Long as We're Flying..., Luce Gallery, Turin, Italy

2018

Rubell Family Collection: New Acquisitions, Miami, FL

The Strangeness Will Wear Off, David Castillo Gallery, Miami, FL

Early 21st Century Art, Almine Rech, London, UK

Familiar Boundaries. Infinite Possibilities, August Wilson Center, Pittsburgh, PA

Shifting Gaze: Selections from the Collection of Dr. Robert B. Feldman, Mennello Museum of American Art, Orlando, FL

A Scratch In Time, Thierry Goldberg Gallery, New York, NY

If I Go There, I Wont Stay There, LTD Los Angeles, CA

Paradise, Night Gallery, Los Angeles, CA

Four Artists (Felipe Baeza, Anja Solonen, Jenna Gribbon and Vaughn Spann), Fredericks & Freiser, New York, NY

Eight Emerging Artists, Steven Zevitas Gallery, Boston, MA

Way Out Now, Diane Rosenstein Gallery, Los Angeles, CA

The New Contemporaries, Residency Gallery, Inglewood, CA

Countervisuality, Bellevue College Gallery, Bellevue, WA

Kaleidoscope, Kravets and Wehby Gallery, New York, NY

2017

Universal Belonging, Prizm, Miami, FL

Feast, Yale School of Art, New Haven, CT

Higher Ground, Mercer Contemporary, New York, NY Exchange, Rush Gallery, Chelsea, NY
2016

First Time, Yale School of Art, New Haven, CT Black Joy, Edgewood Gallery, New Haven, CT
2015

Power, Protest and Resistance, Skylight Gallery, New York, NY

After Afropolitan, Weeksville Heritage Center/CCCADI, New York, NY
2014

For Whom it Stands, Reginald F. Lewis Museum, Baltimore, MD

PENTA

Latin American, Digital, and Abstract Art Are in the Spotlight at Art Basel Miami Beach

Nadja Sayej
Dec. 2, 2021



Yale graduate Vaughn Spann is showing with two galleries.

Art Basel returned to Miami this year after taking a necessary hiatus for 2020, boasting 253 art galleries from 36 countries.

The 19th edition of this week-long art event features a number of trends in the white-box gallery booths at the Miami Convention Center, including abstract painting, internet- or internet-inspired art, and a spotlight on Latin American artists at this sprawling fair, which runs until Sunday.

Latin Influence

Miami has a strong Latin community—over 70% of its residents are Latino—so it makes sense there's a number of Latin artists on view. Some are even getting the long-overdue attention they deserve at this year's fair, such as São Paulo gallery Casa Triângulo's booth, which features works by Brazilian artist Antonio Henrique Amaral.

Amaral's works include *Das Bocas*, from 1967, which has strong figurative elements, but also features the flat graphic shapes that made him a trailblazer in 20th century Latin American art.

"Amaral brought a singular voice to Brazilian and Latin American art; he was part of the generation that came into its own under the authoritarian rule of the military dictatorship in Brazil in 1964," says Rodrigo Editore, the gallery director. "There is still much to discover and debate about in his work, especially now," Editore says. "He was not only a key figure in the history of Brazilian and Latin American art, but also an influential artist for the young generations that defy normalcy and authority."



"COCHA" by Catalina Swinburn.

Gallery Isabel Aninat, based in Vitacura, Chile, is showing three women artists. The exhibit includes works by Chilean artist Catalina Swinburn, who uses paper from old books to weave together for handcrafted tapestries.

"I work basically with books, which were brought from Europe to South America in the 1940s, I call them 'narratives of displacement,' it was a way to bring knowledge," Swinburn says.

Many of the books, she says, are about Inca mythology. One piece is called *Cocha*, which is the Incan goddess of water. "I try to give them a new life—it's a cultural catastrophe in a way, where knowledge has been abandoned and replaced by technology."

The pieces hang like cloaks on the wall, with intricate folding work. "I want to create an awareness for us to look back to the knowledge that we take from the past, to understand the future," she adds.

At Guatemalan gallery Proyectos Ultravioleta's booth, the works of Chilean artist Felipe Mujica are on view, including one red and white abstract painting called *Primeros amaneceres en la tierra (Curtain 4)*, which calls to mind the color field abstractions of Mark Rothko, but has an organic feel.



Antonio Henrique Amaral, "Bananas, 1971."

São Paulo gallery Simões de Assis is showing the landscape paintings of Miguel Bakun, many of which were painted in the 1950s, depicting trees, rivers, and the South American countryside.

After the rise of NFTs, digital and internet-inspired art has moved to the forefront of this year's Art Basel. Visual cues to our online lives have made their way to analogue mediums, such as oil paintings and tapestries. That means that anything that looks or feels like a digital property, whether it's a popular online font, symbols, or even memes, have become a big part of contemporary art.

Artist Christine Wang's oil painting "Spreading Communism" uses the format of an internet meme for a painting about wealth. "Memes are jokes, and jokes tap into the collective unconscious to help us release tension around our anxieties," Wang says. "Not every joke is accessible, depending on whether or not you find the joke funny."

Another example is Detroit artist Qualeasha Wood, who is showing at the Kendra Jayne Patrick gallery booth, including a series of tapestries based on print-outs of digital collages in threaded form. One is called *Foreva by Cardi B*, depicting the artist in selfie mode, holding up her phone, with mouse icons, emojis, and text message bubbles. In one piece, a text reads: "I'm not a reaction meme."

In Monica Bonvicini's artwork *Hy\$teria*, on view at the Galerie Krinzinger booth, we see a millennial-friendly font for an artwork that ties into the advertising world, specifically with street culture.

The piece references Sigmund Freud's *Studies on Hysteria* from 1895, but it also reflects today's art market, Bonvicini says. "The dollar sign in the artwork occupying the center of the wall is what plays to structures of turbo-capitalism in the art world, as seen this year via the NFT," she says.

Abstract Revival

Abstract painting is also seeing a fresh resurgence at this year's fair, specifically with colorful hard-edge paintings that build on the minimalist abstraction from the 1960s but with a new graphic touch.

On view at the booth of First Floor Gallery Harare, from Harare, Zimbabwe, there are abstract wall pieces by up-and-coming Zimbabwe artist Troy Makaza, who uses silicone that is infused with pigment, which is layered into sculptural form. Using pastel hues, combined with a tropical palette, the 26-year-old artist uses the works to untangle political ideas, while nodding to African craft traditions.

"Troy Makaza's work defies the preconceptions about African contemporary art that are prevalent at the moment," says Valerie Kabov, director of First Floor Gallery Harare. "It also speaks to a movement I call narrative abstraction, which is abstraction driven by storytelling in a very conscious and thoughtful way, which speaks to modernity and tradition, and which many African artists are embracing. The narratives are about politics and power in Zimbabwe, especially around land."

Yale graduate Vaughn Spann, who is showing with two galleries— David Castillo and Almine Rech —produces large works that combine straight, colorful lines with textured sections of the surface, which is full of an unexpected graphic play with shapes.

The Milan -based art gallery Kaufmann Repetto is showing glossy wall pieces by Los Angeles artist Pae White, including one piece called *Incantation, Evening Chatter*, made from car enamel and paper clay on wood. The artist works with string, clay, glass, and cotton to create pieces that are impressions of these objects, all layered together into abstract compositions. She then partners with an auto body shop, which sprays the piece with car paint. "So, it's a combination of Los Angeles craft culture, arts and crafts, and macho car culture," says director Amanda Schmitt.

"Abstraction is an open-ended place for the viewer to project their own reality, in that sense, I don't think we could ever get sick of it," Schmitt says. "Now that we know and understand it—it won't go out of style."

BEST IN SHOW

Six artists who are taking their work to a new level.

PHOTOGRAPHS BY LEVI MANDEL



JULIE CURTISS

Julie Curtiss dates the beginning of her self-avowed “Medusa complex” to the afternoon she discovered a braid of her mom’s hair in an old suitcase in their Paris apartment. Her mother was going gray, but the braid was brown. “It was like a piece of herself that still remained young,” says the 36-year-old French-Vietnamese artist, a graduate of l’Ecole des Beaux-Arts and the Art Institute of Chicago, who was a teenager at the time. “It was cut off but kind of alive.” Tresses, piled, twisted, cascading, and coiled, figure prominently in Curtiss’s darkly humorous, surreal dreamscapes and sculptures that are focused primarily on the female body and psyche. “Painting hair, for me, is kind of meditative, in the way that I focus on something and try to reveal its pattern,” she says. Working from her imagination, Curtiss, who counts René Magritte, the Chicago Imagists, and Nicole Eisenman as influences, builds her images in crude drawings on tracing paper until she arrives at the composition she’s after. Her fine, repeated brushstrokes—and their eye-popping, visceral graphic punch—command attention, as seen in several paintings in progress at her Brooklyn studio, some of which will be included in her New York solo show at Anton Kern, in April. (She drew rave reviews for her solo outing last May at Various Small Fires, in Los Angeles.) One depicts “a weird panorama” of a pair of legs, wearing pointy heels, lying inert in the grass under a blue sky, waiting, observing, or possibly dead—it’s not really clear. Because she crops her subjects closely to show only parts of bodies, such as conical breasts or gnarled, manicured hands, “there’s so much left out that you feel you’re just seeing a fragment of a puzzle,” Curtiss says. “I like that ambiguity.” DIANE SOLWAY

VAUGHN SPANN

As a boy raised by his grandparents in Orange, New Jersey, Vaughn Spann made pictures of the things and people he saw. So he was surprised to discover that little of the life he depicted showed up in his art history textbooks. Once enrolled in Yale’s M.F.A. program, from which he graduated in 2018, the Newark-based artist set out to paint what he knew, exploring the contemporary realities of African-American life. Spann, 26, was included last year in group shows at Almine Rech, in London; David Castillo, in Miami; and Night Gallery, in Los Angeles. He also



had his first solo show, in New York, at Half Gallery. He has developed “a pluralistic practice,” as he calls it, devoted to both figurative and symbol-laden abstract work that uses not just canvas but also silk, paper, and terrycloth, which he stitches together with an industrial sewing machine. The idea, he says, is to create “an amalgamation of materials that have charged messages about the discarded, the abject, the beautiful, and the sublime.” ANTWAUN SARGENT »

JANIVA ELLIS

In 2012, Janiva Ellis took a break from painting. She left the California College of the Arts and went to New York hoping to find inspiration. When it didn't come, she moved back home to Hawaii to think through her feelings of isolation, which she was convinced stemmed from having grown up in "a place where I didn't know any black person until I was 18." By 2017, the artist, who is now 31, had returned to New York, and to painting. Her solo show, at 47 Canal, explored doubt as a pressure cooker—"the hysterical moments when you realize your perceptions of safety are false"—through the lens of memory, race, and media that informed her childhood. Soon after, she emerged as one of the breakout stars of the 2018 New Museum Triennial, with three seemingly pastoral scenes subverted with pure mayhem. In the cartoonish *Doubt Guardian 2*, a black woman stands in a lush, grassy field, her fist clenched in despair, as she watches what seems to be a lobotomized, sleepwalking black figure carrying a lamb around its neck. Like much of Ellis's art, the painting is a dizzying, psychologically astute mash-up of faces, masks, media, and religious references that, says Ellis, "reconcile who I am, how I feel, and how I'm perceived." A.S.



ELLE PÉREZ

As a teenager, the Bronx-born Elle Pérez began taking pictures of punk nightclubs. After seeing the images online, a high-school classmate, Eleanor Condo (daughter of the artist George Condo), told Pérez, who prefers the pronouns "they" and "them," "You should definitely photograph my sweet 16." The \$500 from that job, Pérez recalls, allowed them to take a lighting class, and the ensuing support offered by the city agency Educational Alliance helped land the artist at the Maryland Institute College



of Art. Pérez, who went on to earn an M.F.A. at Yale, has been on a swift ascent ever since; this year they will present new work in the Whitney Biennial and older pieces at the Brooklyn Museum of Art. Their breakout show was at 47 Canal, in March 2018, where Pérez presented a suite of breathtakingly intimate portraits and still lifes focused on private moments. Seeing those pictures, then MoMA PS1 director Klaus Biesenbach offered Pérez a show, which took place there a few months later. "I wanted to photograph immediate things in my life," says Pérez, 29, whose subject matter often relates to the queer and trans body, "but make them work on a formal level too, for people who don't necessarily see those moments in their own lives." In *Binder*, for example, a chest-flattening device dangles from a hanger on a shower rod, its worn-out form suggesting prolonged use. "You would see that garment in that state only if you were using it or had a relationship to someone who did," Pérez says. A portrait of their partner, Ian, shows a figure fresh out of the shower, looking directly at the viewer, his body saturated in red light. "I'm interested in showing how familiar you get with someone's body when they're someone you love, whom you sleep next to, whom you see." D.S. »



NAOTAKA HIRO

“It’s not ‘painting’ painting,” the artist Naotaka Hiro says of his work, which also encompasses drawing, sculpture, and video. At heart, it’s about exploring the great unknown: the body. To that end, Hiro, 46, fully explores his own body’s movements, changes in shape, and, ultimately, limitations. “You can’t see yourself with your own two eyes,” he says, “without help from a camera or mirror.” The resulting works, such as those in the Hammer Museum’s groundbreaking “Made in L.A. 2018” biennial and in his recent solo show at Chicago’s Shane Campbell Gallery, are just by-products of the private, high-endurance performances Hiro undertakes in his converted studio garage at home in Pasadena, California. Tethering himself to a canvas, he’ll spend hours crawling around, drawing concentric circles with oil-paint sticks on its surface. Or he’ll drip stripes of silicone along the front and back of his body until it dries, in order to create partial casts that are later rendered in bronze. Having worked as a longtime cameraman for the artist Paul McCarthy, Hiro approaches his work cinematically, even storyboarding the process before he starts, and sometimes recording the performances as he goes along. Endurance is another element in his process. “The amount of time I pose for a sculpture depends on my physical ability. After two hours, it really starts to hurt.” JANELLE ZARA

TRULEE HALL

Trulee Hall’s debut solo exhibition, on view at L.A.’s Maccarone gallery through March, invites the viewer into an overflowing, madcap installation of papier-mâché walls, bubbling boob fountains, and spindly resin tentacles. Flanking the gallery’s entrance are giant golden sculptures shaped like ears of corn or disembodied phallic symbols that allude to our modern relationship with nature via genetically modified organisms. Hall’s magpie output includes videos that combine live action, dance, claymation, and CGI, as well as elaborate sets, sculptures, and costumes. Her absurdist characters give physical form to Hall’s meditations on both the violence against women and female empowerment. “There’s this push-pull feeling all the time,” Hall says, referring, for instance, to the societal pressure on women “to be sexy, just not too sexy.” The Maccarone show was four years in the making—or considerably more if you count the years since she completed her M.F.A. at the California Institute of the Arts, in



2006. “You need some time to work on your own language,” she says. To support herself while she developed her creative voice, Hall, 42, worked at editing and designing sets for Six Flags theme parks and an NBC reality-TV show, and, most significantly, for the late artist Mike Kelley. Her perseverance is now paying off: This past December, she was included in the Rubell Family Foundation’s “New Acquisitions” group show that opened during Art Basel Miami Beach, and in February a new large-scale installation will be featured among the artists projects commissioned for the first Frieze Los Angeles art fair. “I’ve always wanted to build big and have my own worlds,” Hall says. J.Z.

DAVID CASTILLO

David Castillo holds degrees in History and Art History from Yale University and the Angelicum in Rome. Since 2000, he has dealt in important Latin American, European, and American secondary market works. Castillo has held positions at museums, including the Yale University Art Gallery's American Decorative Arts curatorial department. He continues to assist private clients in building their collections in addition to managing David Castillo Gallery and has lectured widely on various topics in art.

David Castillo is a preeminent gallery in the United States, which opened in 2005 and is considered among the top 200 galleries in the world. In an ongoing manner from year to year, the gallery has been named hundreds of times in prominent publications. The gallery's artists have helped shape the most current vision of contemporary art. Gallery artists have exhibited in nearly twenty recent major Biennials such as Sao Paulo, Kiev, Prospect, Montreal, Cuenca, Busan, and The Whitney Biennial. Among the gallery's corporate clients are Deutsche Bank and UBS.

Castillo has placed the work of gallery artists in museum collections, including major institutions such as the The Museum of Modern Art, NY; The Guggenheim, NY; The Studio Museum in Harlem; The Museum of Contemporary Art Chicago; and many others. The gallery's roster of artists routinely exhibits in major international institutions.

The gallery exhibits important art historical material in the context of its program. Among the artists exhibited are Jean-Michel Basquiat, Jean Dubuffet, Wifredo Lam, Willem de Kooning, Morris Louis, Pablo Picasso, Jesus Rafael Soto, Rufino Tamayo, Andy Warhol, and many others.

David Castillo Gallery has participated in art fairs in New York, Los Angeles, Chicago, Berlin, Mexico City, Miami, and Basel, including Frieze New York, Art Basel Miami Beach and The Armory Show.

The gallery has produced more than 130 fine art exhibitions to date. David Castillo cultivates artists with a far-reaching national and international impact on cultural and critical spaces. These spaces include museums and other institutions, private collections, and, importantly, also discourses on art through art publications and media. The gallery's artists are now defining the aesthetics and critical ideas of our time.

David Castillo
3930 NE 2nd Avenue #201
Miami, FL 33137
United States

+1 305 573 8110 Telephone
info@davidcastillogallery.com
www.davidcastillogallery.com

DAVID CASTILLO



David Castillo

+1 305 283 9705

david@davidcastillogallery.com

PROFESSIONAL EXPERIENCE

2005- present David Castillo gallery owner/director (Miami, Florida, USA)

Operational management, sales and curating of 130+ exhibitions of contemporary art. Participation in art fairs in Basel, Berlin, Miami, Mexico City, Chicago, New York, Los Angeles, including Art Basel Miami Beach, The Armory Show, Frieze New York, among others. Artists included in exhibitions at The Whitney Museum of American Art; The Museum of Modern Art NY; The Guggenheim Museum; Los Angeles County Museum of Art and many other institutions. Gallery and artist reviews in publications including *Wall Street Journal*, *TIME Magazine*, *The New York Times*, National Public Radio, *ARTnews*, *Los Angeles Times*, *The Art Newspaper*, among numerous others. The gallery has sold works to major institutional collections such as The Museum of Modern Art NY; The MCA Chicago; The Guggenheim Museum; The Studio Museum in Harlem and others.

2000- present Secondary Market private art dealer (Miami, Florida, USA)

Consignments and sales of artists including Jean-Michel Basquiat, Morris Louis, Pablo Picasso, Frank Stella, Andy Warhol, Tom Wesselman, Frida Kahlo, Wifredo Lam, Roberto Matta, Jesus Rafael Soto, Rufino Tamayo, Joaquin Torres-Garcia, Remedios Varo, among others.

1997-1999 Miami Art Museum registration (Miami, Florida, USA)

As registrar, I worked on every aspect of exhibitions management, and oversaw preparator staff. These were the first years of the museum as a collecting institution and involved categorization of the collection from the basics, including the hiring of numerous contract staff for proper cataloguing, dealing directly with donors and lenders.

David Castillo
3930 NE 2nd Avenue #201
Miami, FL 33137
United States

+1 305 573 8110 Telephone
info@davidcastillogallery.com
www.davidcastillogallery.com

DAVID CASTILLO

1996-1997 Yale University Art Gallery curatorial (New Haven, Connecticut, USA)

In the American Decorative Arts Department, I was responsible for daily care and categorization of objects in the collection, including research on a dictionary of Colonial Massachusetts Silversmiths, with the Chief Curator of the department.

EDUCATION

1997 BA, History, Yale University, New Haven, Connecticut, USA

1996 Extraordinary Certificate, Art History, Church History, Angelicum University, Rome, Italy

1996 Independent study, Latin, Gregorian University, Rome, Italy

LANGUAGES

Fluent in English, Spanish, Italian

Intermediate knowledge of French

Beginner's knowledge of German

LECTURES/TALKS/PANELS

Art Basel Conversations, Miami, FL, USA

State University of New York, Buffalo, NY, USA

Citi Private Bank, New York, NY, USA

Christie's Auction House, New York, NY

Cranbrook Academy of Art, Bloomfield Hills, Michigan, USA

Oolite Arts formerly Art Center/ South Florida, Miami Beach, Florida, USA

Bass Museum of Art, Miami Beach, Florida, USA

Deering Estate at Cutler, Miami, Florida, USA

Florida Gulf Coast University, Ft. Myers, Florida, USA

Florida International University, Miami, Florida, USA

Funding Arts Broward, Fort Lauderdale, Florida, USA

Goldman Sachs, Miami, Florida, USA

LegalArt, Miami, Florida, USA

No Longer Empty, New York, NY, USA

Locust Projects, Miami, Florida, USA

Miami Art Museum, Miami, Florida, USA

National Endowment for the Arts, Washington, D.C.

National YoungArts Foundation, Miami, Florida, USA

New World School of the Arts, Miami, Florida, USA

Perez Art Museum Miami, Miami, Florida, USA

U.S. Trust, New York, New York

University of Miami, Coral Gables, Florida, USA

David Castillo
3930 NE 2nd Avenue #201
Miami, FL 33137
United States

+1 305 573 8110 Telephone
info@davidcastillogallery.com
www.davidcastillogallery.com

DAVID CASTILLO

PROFESSIONAL AFFILIATIONS

Art in Public Places Board, City of Miami Beach, Florida, USA
Mayor's Panel on Ocean Drive, Business & Culture Practices, Miami Beach, FL USA
Alumni Schools Committee (ASC), Yale College, New Haven, Connecticut, USA
Deering Estate at Cutler, co-founder artist residency, Miami, Florida, USA
2009-2012 Knight Foundation advisory committee, Knight Arts Challenge, Miami, Florida, USA

David Castillo
3930 NE 2nd Avenue #201
Miami, FL 33137
United States

+1 305 573 8110 Telephone
info@davidcastillogallery.com
www.davidcastillogallery.com

Proptogroup Bio

Proptogroup works with internationally known artists and corporations, among these Titus Kaphur, Vaughn Spann, Larry Gagosian, David Castillo, Coach, Van Cleef & Arpels, Penn Station NYC, Robert Longo, MASS MoCA, Columbus Circle NYC, Chanel, and many others.

We specialize in providing solutions to client-driven design challenges. Our company grew out of a perceived necessity for mediation across the interdisciplinary fields that make up a project. Taking a collaborative approach to design, engineering, fabrication & installation, our team works with clients from the architectural, commercial development, and fine arts fields to create aesthetically unique and functional works of artistic and architectural design.

<https://www.proptogroup.com/>

Vaughn Spann

Vaughn Spann Coral Gables Rainbow (2022)

Budget

Artwork cost	\$550,000
Fabrication costs	\$100,000
Consultancy & Design Fees	\$50,000
Total cost	\$700,000

Budget provisions by buyer:

packing, shipping, permits, approvals, installation, concrete footing, and insurance costs.

Vaughn Spann

Professional References for Public Art Related Work

Lisa Freiman, Ph.D. is an internationally recognized curator and leader in the contemporary art field. She currently works as an independent curator, arts consultant, and writer, with a tenured faculty appointment in Virginia Commonwealth University's School of the Arts. She is a former curator of the US Pavilion at the Venice Biennale (2011).

ldfreiman@gmail.com

804-614-6054

Bill Gautreaux, one of the most celebrated contemporary art collectors in the world. Public art sculpture. Trustee of the Kemper Museum of Contemporary Art, Kansas City, MO and the Nelson-Atkins Museum of Art.

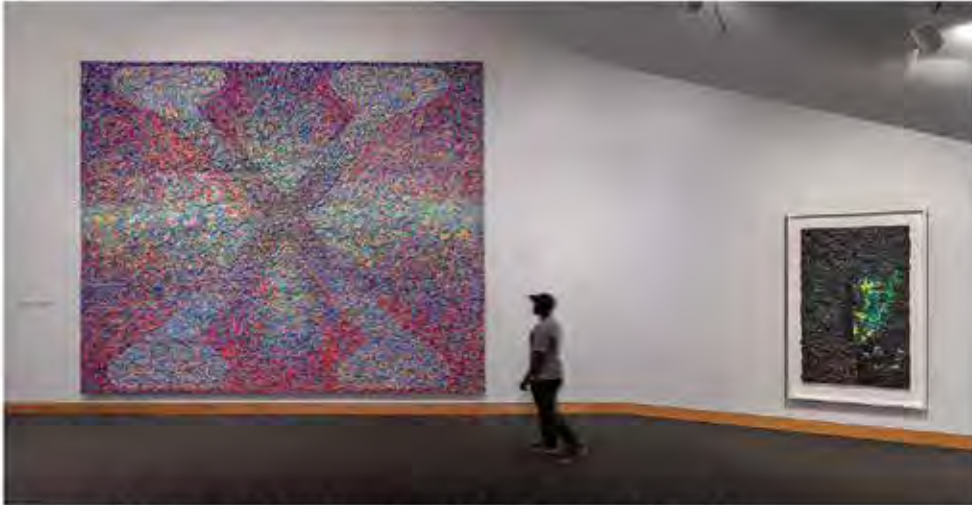
Bgautreaux@mlpholdings.com

(816) 305-7976

Dr. Charles Boyd, considered by the art press as one of the most important contemporary art collectors emerging today. Public art sculpture. Trustee of Museum of Contemporary Art, Detroit and Howard University.

drboyd@boydbeauty.com

917 971 7006



Kemper Museum of Contemporary Art, Kansas City, MO

Vaughn Spann

Goliath

2020

Polymer paint, flashe, canvas on steel stretcher bars

180 x 180 inches



De la Cruz Museum, Miami, FL

Vaughn Spann

Beyond the Fray (big black rainbow)

2021

Polymer paint, terry cloth, canvas on stretcher bars

80 x 84 inches



Rubell Museum, Miami, FL

Vaughn Spann

Big Black Rainbow (Smoky Eyes)

2019

polymer paint, terry cloth on aluminum stretcher bars

180 x 180 inches



Indianapolis Museum of Art, Indianapolis, IN

Vaughn Spann

Rover

2021

Polymer paint, flashe, and resin on aluminum stretcher

168 x 126 inches



Kansas City, MO

Vaughn Spann

It could have been me...

2019

Concrete, steel, bronze, color pigments

73 x 63 x 45 inches



Birmingham, MI

Vaughn Spann

Who shall be held accountable?

2019

Concrete, steel, LED light beacon, color pigments

168 x 48-1/4 x 38 inches