

2013

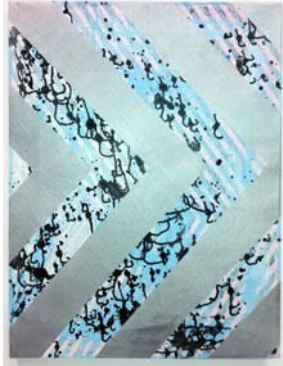


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Wayne Adams
Old Habits Die Hard, 2011
Acrylic on canvas
32 x 24in
Courtesy of the artist
Retail: \$1200
Minimum Bid: \$600

Wayne Adams is a Brooklyn-based artist who received his B.F.A. from Calvin College and MFA. from Washington University in St. Louis in 2000. Adams has exhibited throughout the Midwest, New York and Vienna, Austria. Recent shows include, "The (Sacred) Void, First Things Gallery, NY

(2012), "Control Alt Delete" HKJB, Brooklyn, NY (2011), "Adams I Miracle" STOREFRONT Gallery, NY(2010), and "The Strange Place" Alogon Gallery, Chicago (2008).

Bhakti Baxter
Untitled (meditation), 2012
Ink on paper
15 x 11in
Courtesy of the artist and Gallery Diet
Retail: \$800
Minimum Bid: \$400



This is a work about a single repetitive action that forms a larger picture as a collection of this action. Like breath, repetition in the visual realm creates an opportunity to transcend individual aspects and enter a realm of experience devoid of thoughts. In this case, the marks made create an optical jitter almost like the Moire effect where movement is perceived in between the static spaces of black and white of marks.

Bhakti Baxter was born in Miami Florida in 1979 where he currently lives and works. Baxter received his BFA from the New World School of the Arts College in Miami and his work has been featured in several group and solo exhibitions in Miami and around the world. Solo exhibitions include the Museum of Contemporary Art in North Miami in 2002, the Emmanuel Perrotin Gallery in Paris, France in 2005, Bravin Lee Programs in Manhattan, New York in 2009, Fredric Snitzer gallery in 2007, Federica Schiavo Gallery, Rome in 2010, and Gallery Diet, Miami, 2011. Working in a variety of media including collage, sculpture and drawing, Baxter's goal is to disorient and disrupt accepted boundaries as he questions common perceptions of the mundane. Investigating the territory amid science and spirituality, his practice aims to bridge a medial relationship between the seemingly ordinary and the interpretive freedom of abstraction. Baxter's art is in constant dialogue with natural systems, exploring how the mind interacts with matter while acknowledging the importance of exercising intuition to locate explanations.

Loriel Beltran
Hi End Aesthetics, 2013
Oil on archival inkjet print mounted on panel
27 x 19in
Courtesy of the artist
Retail: \$2000
Minimum Bid: \$1000

This work is from a series where I scan and re-print images of high end advertising to paint on them, using the composition, color and other formal elements already present in the image as a means to arrive at abstraction.



Loriel Beltran was born in Caracas, Venezuela in 1985. At age fifteen he moved to Miami where he attended Design and Architecture Sr. High, and later obtained a BFA from New World School of the Arts in Electronic Intermedia. Loriel has Exhibited at the Wolfsonian Museum's Bridge Tenders House in Miami Beach, and has been part of group exhibitions at The Miami Art Museum, The Museo de Arte Acarigua Araure in Acarigua, Venezuela, The Fabric Workshop and Museum in Philadelphia, and has had solo exhibitions at the Fredric Snitzer Gallery, and the non-profit Locust Projects in Miami.



Jenny Brillhart
Moving, 2012
Oil on panel
18 x 13in
Courtesy of the artist and Emerson Dorsch
Retail: \$1800
Minimum Bid: \$800

An empty studio downstairs from my own space, used by artists coming to Miami for short term residencies. This image is a documentation of that process.

Brillhart graduated with a BA from Smith College and received an MFA in from the New York Academy of Art. She lives and works in Miami, Florida. Brillhart currently has a solo show up at Kuckei + Kuckei in Berlin. She recently showed at ARCO Spain and Pulse Miami. In 2012, she participated in exhibitions with Dorsch Gallery, Dimensions Variable in Miami, the Sammlung SØR Rusche Museum in Germany and ArtCenter South Florida. In 2010 she showed new work with Kuckei + Kuckei Gallery and she was chosen for New Work Miami at the Miami Art Museum, curated by Rene Morales. Brillhart has participated in group shows including The Naples Museum of Art (Naples, FL), David Castillo Gallery (Miami, FL), the Anhaltinischen Gemäldegalerie Museum in Dessau, Roemerapotheke Gallery in Zurich, Morgan Lehman Gallery in NY, and ArtCenter/South Florida in Miami Beach. Her work has been published in Ocean Drive, The McKinsey Quarterly, New American Paintings and Miami Contemporary Artists.

Felecia Chizuko Carlisle

Beam, 2012

Photo on mirror, Acrylic and wood

18 x 25.5in

Courtesy of the artist and Emerson Dorsch

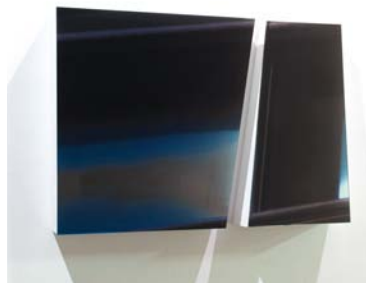
Retail: \$1750

Minimum Bid: \$1250

Beam is a piece from Facade, a solo exhibition at Emerson Dorsch in 2012. The term after which it is titled refers to the line used to connect notes in a musical score. A span of beams indicates a rhythmic grouping. As Carlisle toured the city for the subject matter of this body of work, an association was made between the rhythms of skyscraper facades and the sounds that vibrate from their surfaces. The sculptures in this body of work are liminal residing between pictorial space and the 3rd dimension. With the addition of a mirrored surface, a 4th dimension exists as well, drawing in real time and space.

In an essay, Tyler Emerson Dorsch wrote: The mirrors in Carlisle's reflective sculptures amplify, energize and lend motion and vibrancy to static objects. "The visual," Carlisle writes, "becomes a network. We are often looking for ourselves in mirrors, but in this case, the mirrors are used as a way to push space. Light and shadow come alive, making the thing more itself. The mirror amplifies sonic and objective resonance."

A native Floridian, Felecia Chizuko Carlisle maintains a multidisciplinary studio art practice, incorporating video, photography, sculpture, and performance in order to investigate the complex relationship between real and virtual space. Her work has been exhibited in numerous national and international galleries, museums, and public spaces, including two solo exhibitions at Emerson Dorsch, Miami, and recent group shows at the University of South Florida Contemporary Art Museum, Tampa; Miami Art Museum. Her work is part of the Martin Z. Margulies Collection and she is a current resident at Cannonball Artist Residency. Carlisle received an MFA from the New Genres Department at the San Francisco Art Institute.



Domingo Castillo

Centerpiece Options, 2013

Sculpture/Installation Variable (in 4 parts)

Dimensions Variable

Courtesy of the artist

Retail: 4 at \$1000

Minimum Bid: 4 at \$750

On April 6, 1883, after painting some roses and lilacs, Manet took to his bed. Gangrene developed in his left leg, which was subsequently amputated. He died not long after and was buried in the cemetery of Passy.

Domingo Castillo is an artist who works in a variety of media. By applying abstraction, Castillo creates work through labour-intensive processes which can be seen explicitly as a personal exorcism ritual. They are inspired by a nineteenth-century tradition of works, in which an ideal of 'Fulfilled Absence' was seen as the pinnacle.

His artworks doesn't reference recognisable form. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted. By investigating language on a meta-level, he tries to grasp language. Transformed into art, language becomes an ornament. At that moment, lots of ambiguities and indistinctnesses, which are inherent to the phenomenon, come to the surface.

His works are often classified as part of the new Romantic Movement because of the desire for the local in the unfolding globalized world. However, this reference is not intentional, as this kind of art is part of the collective memory. By referencing romanticism, grand-guignolesque black humour and symbolism, he creates intense personal moments masterfully created by means of rules and omissions, acceptance and refusal, luring the viewer round and round in circles.

His works focus on the inability of communication which is used to visualise reality, the attempt of dialogue, the dissonance between form and content and the dysfunctions of language. In short, the lack of clear references are key elements in the work.



Lynne Golub Gelfman

w/c/s.37, 2009

Acrylic on panel

6 x 6 x 2in

Courtesy of the artist

Retail: \$1000

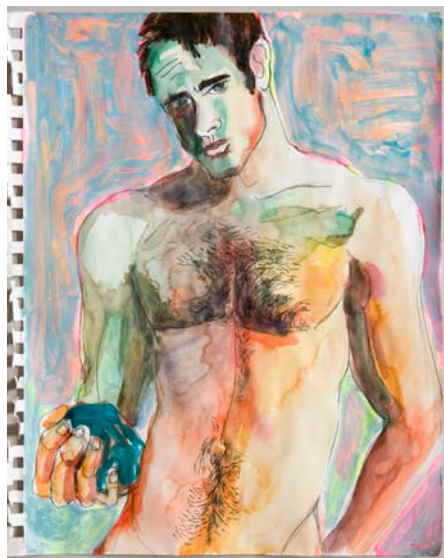
Minimum Bid: \$800

The water/clouds/sand paintings are about interlacing movement fast and slow, clear and blurred. They are about looking through and transparency. They are about the direct apprehension of the fleeting moment and the disappearing or evanescent mark.

Often the surfaces do not show the workings of a hand and seem to dissolve. The paintings invite you to travel their space and imaging the feel of clouds, sand and water in time.

Gelfman graduated with an MFA from the School of the Arts, Columbia University and a BA from Sarah Lawrence College, Bronxville, NY. Most recent shows: Scapes, Frost Art Museum, Florida, International University, Miami, 2012, Sand, Alejandra Von Hartz Gallery, Miami, 2012
lynnegolobgelfman.com

Karen Heagle
 Untitled (Study of St. Stephen), 2012
 Acrylic ink on paper
 12 x 9.75in
 Courtesy of the artist
 Retail: \$1200
 Minimum Bid: \$600



Karen Heagle (Born in Tomah, Wisconsin, 1974) studied at Skowhegan, Maine and West Surrey College of Art, Farnham, England. She received her BFA at the University of Wisconsin-Stout, Menomonie, Wisconsin in 1990. Recent exhibitions include: "Let Nature Take Its Course and Hope it Passes", I-20 Gallery, NY "I Killed My Father, I Ate Human Flesh, I Quiver with Joy: A Pasolini Obsession", curated by Benjamin Tisher and Risa Needleman, Allegra La Viola Gallery, NY, "Art on Paper Biennial", Weatherspoon Museum of Art, Greensboro, NC, and "The Mutable Portrait, Clifford Chance, NY. She will be included in the upcoming exhibition "The Power of Paper" at Saatchi Gallery, London.



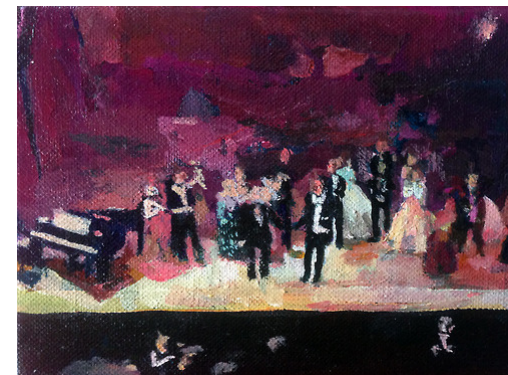
Jiae Hwang
 Relevant object composition 2, 2013
 14 x 11 x 3in
 Mixed media
 Courtesy of the artist
 Retail: \$2000
 Minimum Bid: \$1000

I investigate hypothetical and open ended structures that address issues such as technology, the past, the future and the viability of those notions in a time when the demand for "speed" has rendered them almost irrelevant.

Jiae Hwang was born in Seoul Korea in 1981. She has exhibited nationally and internationally, including Moscow Biennale of Contemporary Art, Serpentine Gallery (London), Tomio Koyama Gallery (Tokyo), Emmanuel Perrotin Gallery (Paris), Fredric Snitzer Gallery (Miami) as well

as MoCA North Miami, Rubell Contemporary Art Foundation. She currently lives and works in Miami.

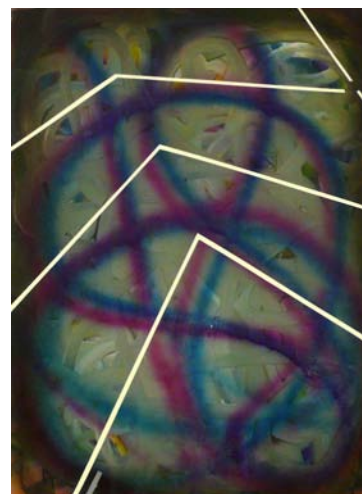
Catalina Jaramillo
 1896, Just You and Me, 2012-2013
 Acrylic on cradeled museum board
 8 x 10 x 1in
 Courtesy of the artist
 Retail: \$2700
 Minimum Bid: \$1286



I traveled hundreds of light years to sit here tonight in front of you. It is all in the space between the breaths we take simultaneously. I know too well that heart of yours where all love is born. It palpitates so that I can power all these universes within and sometimes between us. My love.

Catalina Jaramillo's work explores the universal notions of transience, loss, grief, oneness and impermanence. Through participatory installations that combine aspects of performance, video, photography and sound; she places herself in emotionally and spiritually trying states in order to overcome personal boundaries of pain and experience the mythopoetic transformational power of art.

Recent exhibitions of Catalina Jaramillo's work include: "You Are Always Here," Dimensions Variable; "Open," David Castillo Gallery; "The Passing," Calix Gustav Gallery; The Fifth Biennial at the Art and Culture Center of Hollywood, and "Facsimile," Girls' Club Collection. Her works can be found collections such as Girls' Club, Bonnie Teller Swerdlhoff, Amy Pollack, The Mosquera Collection, and Fom Design Co.



Kelley Johnson
 Untitled, 2012
 Mixed medium on paper
 30 x 22in unframed
 34 x 27in framed
 Courtesy of the artist
 Retail: \$1200
 Minimum Bid: \$400

Untitled is a part of a solo show of drawings shown at Bruno David Gallery St. Louis in 2012.

Johnson moved to Miami from St. Louis. Recent shows include a solo show at Twin Kittens, Atlanta in Oct 2012 and a solo show at Bruno David Gallery, St. Louis in Feb. 2013. Johnson received her BFA from Parsons School of Design, New York and MFA from Indiana University,

Bloomington, Indiana. johnson-kelley.com and brunodavidgallery.com



Antoine Lefebvre
Not a Clue, 2012
Digital print on vinyl
24 x 70in
Courtesy of the artist
Retail: \$1200
Minimum Bid: \$600

Lefebvre utilizes 3D software as well as machine and hand manufactured objects in his daily practice to create work that is both familiar and idiosyncratic in nature. Not a Clue is a vinyl

text that mimicks the “Google” logo’s font and color. The tongue-in-cheek reference to the popular search engine reads as an equally endless solution to the supposed definitive system.

Antoine Lefebvre was born in France in 1979 and studied city planning and cinema before moving to New York in 2007. Lefebvre received his Masters in Fine Art at Parsons the New School for Design in 2009. His work has been shown in several New York institutions including: Eye Level Gallery, Envoy Gallery, and The Kitchen. Artist residencies include: The Fountainhead Residency, The Sculpture Space, NY, The Vermont Studio Center, and Artists Unlimited, Germany. His first solo show was held at the NrzP Gallery in Bielefeld, Germany in 2012.

Cristina Lei Rodriguez
Mining Rubies (Gold Arrows), 2010
C-print, framed
17 x 12in
Courtesy of the artist
Retail: \$800
Minimum Bid: \$500

For the last 3 years I have been producing scans along side my sculpture making practice. It has been a way for me to consider my materials and art making process from a different perspective. I place objects directly onto the scanner and move the materials around for each take. Chance plays a role in determining the composition of objects in the image since all of the materials are loose and scattered on the glass of the scanner bed. This scan is from the first 3 images I ever printed and continues to be one of my favorites. The arrows were given to my by my husbands grandmother and are intended for appetizers when party guests come over. I eventually used all of them in a sculpture, which is what tends to happen to most of the materials I capture in my scans.



Cristina Lei Rodriguez (b. 1974, Miami, FL) lives and works in Miami. Her work has been exhibited widely internationally at institutions and private collections including Astrup Fearnley Museum of Modern Art, Oslo; Serpentine Gallery, London; Miami Art Museum, Miami; de la Cruz Collection, Miami; The Rubell Family Collection; 2nd Athens Biennale, Greece among others. She has had solo exhibitions at Fredric Snitzer Gallery, Miami; Team Gallery, New York; Galerie Emmanuel Perrotin, Miami/Paris; Brand New Gallery, Milan.

Ruben Millares
Man or War 11, 2011
Tree and fence
23 x 15in
Retail: \$960
Minimum Bid: \$460

I am intrigued by the instances where a tree grows through a chain link fence and ultimately the tree dies and so does the fence. There is a battle. A strong exchange of energies. The wood takes form in many ways, a trunk, a branch, I cut them out. I present them in a different context, preserving the struggle of Man, Nature and Time. After I remove the tree, I return with red, white and blue left over computer wire to repair the damage, the hole, the void created by this conflict. I am taking matters in to my own hands and repairing the problems we have all created. The discarded technology that was intended to improve quality of life is brought back to serve a different purpose rather than end up in another landfill. Are we waiting for a messiah bureaucrat to appear and fix everything like unemployment, hunger and corruption? Or do we change things ourselves, with our own effort, with our own determination? The sculptural intervention on the street brings these issues directly to the public eye searching for accountability.



Millares works with a diverse variety of mediums including found materials and Sumi ink to create drawings, sculptures, installations, performance, and video in an attempt to define balance as a concept in everyday life. Recent selected exhibitions include: WDNA, FL, Tampa Museum of Art, FL, Museum of Contemporary Art Miami (MOCA), FL, De La Cruz Collection, FL, Dorsch Gallery, FL, and Spinello Gallery, FL.

Gean Moreno and Ernesto Oroza
 Untitled, 2010
 Printed matter
 21 x 26.5in
 Courtesy of the artists
 Retail: \$1500
 Minimum Bid: \$500



Gean Moreno is an artist based in Miami. His work has been exhibited at the North Miami MoCA, Kunsthaus Palais Thum and Taxis, Bregenz, Institute of Visual Arts in Milwaukee, Haifa Museum, Israel, Arndt & Partner, Zurich, and Invisible-Exports, New York. He has contributed texts to various catalogues and anthologies, including *Uncertain States of America!* (Astrup Fearnley Museum, Oslo), *Round-Leather Worlds* (Martin Gropius-Bau, Berlin), *Catastrophy? What Catastrophe!?* (Quebec Biennial), 2009 *e-flux Reader* (Sternberg Press, New York), *Eat the Frame!* (DFI Publishers, Amsterdam), and Peter Friedl (*Extra City*, Antwerp). In 2008, he founded [NAME] Publications, a platform for book-based projects.

Ernesto Oroza lives and works in Aventura. He earned a degree at the Havana Superior Institute of Design. Oroza is author of the book *Objets Réinventés. La création populaire à Cuba* (Paris, 2002). He was a visiting professor at Les Ateliers, École Nationale Supérieure de Création Industrielle (ENSCI) in Paris (1998), and professor at the Polytechnic Institute of Design of Havana from 1995 to 2000. His work has been exhibited in museums, galleries, and cultural spaces such as Haute Definition Gallery, Paris, The Montreal Museum of Fine Arts, Montreal, The Museum of Modern Art (MoMA), New York, and Laboral Centro de Arte, in Spain.



Christina Pettersson
 Orpheus and Eurydice in the Afterlife (Penthouse, May 1976), 2013
 Graphite, pastel and gold powder on paper, oval frame
 22 x 19in
 Courtesy of the artist and Primary Projects
 Retail: \$2000
 Minimum Bid: \$1000

Christina Pettersson explores resurrection and savage demise on a grand scale once reserved for history painting. Her large graphite works on paper reference classic mythology and literature, revealing a deep allegiance to the wilderness of a bygone era, and the experience of a world in decline. Rooted

in a highly Romantic tradition, they embody a restless spirit, a longing for the unbounded and indefinable, and fervent emotion as the truest source of visual experience. Here we see the classic figures of Orpheus and Eurydice, twice separated by death, at last reunited for all eternity, using imagery borrowed from 1970s porn magazines.

Christina Pettersson was born in Stockholm, Sweden in 1976, and currently lives in Miami, Florida. She is known for her meticulous, large scale graphite drawings, multi screen videos and sculptural installations. She received a Fulbright Grant to return to Sweden in 2000, attending the Valand School of Fine Arts in Gothenburg. She has received the South Florida Cultural Consortium Fellowship twice, the largest regional sponsored grant in the US. She's attended residencies at the Vermont Studio Center, Yaddo, VCCA, TSKW, and is currently doing a collaborative residency with Antonia Wright at the Deering Estate. Her work is in the permanent local collections of the Miami Art Museum, Martin Z. Margulies at the Warehouse, Marty & Cricket Taplin at the Sagamore Hotel, Debra and Dennis Scholl, Kate Shanley, Arturo Mosquera, and the Mikesell Collection, among others. She is published thrice in *New American Paintings*, and had a documentary made about her for ArtnetTV. She was named one of the "Young Miami artists making a mark this Art Basel go-around" by The Miami Herald in December. Her fifth solo show just took place at the Art and Culture Center of Hollywood. She had her first show with SITE95 last April in New York at Launch F18 in Tribeca. She is represented by Primary Projects in Miami and Richard J Demato Gallery in New York.



Alexandra Posen
 Croquis for FALLS, 2013
 Digital Print of ipad drawing on Chiffon, Thread and Vellum
 11 x 8.5in
 Courtesy of the artist
 Retail: \$950
 Minimum Bid: \$400

Alexandra Posen's visual art, which first begun as a fluid continuation of her theatrical work, is now the heart of her practice. She has been influenced by a contemplation of this interplay in other artists, and the allusive possibilities of abstraction to give form to this relation. *FALLS*, a series of work made of tulle, silk chiffon and alabaster, explores corporeality and gravity.

The Soho native studied at Brown University while apprenticing with Julie Taymor, and later relocated to Paris, where she studied physical theater with legendary Jacques LeCoq and assisted in the atelier of Phillipe Genty.

Carolyn Salas
L, 2013
7ft x 5 x 5in
Cast plaster
Courtesy of the artist
Retail: \$3000
Minimum Bid: \$950

Lately I have been working with a certain scale that references human height, in this way I imagine the relationship to the body and how we maneuver through space and our relationship to objects in space. When making the “L” structure I was thinking about symbolic shapes relating to code. The form then develops a conversation or particular language, by referencing architecture: particular bits of structural framework or in using the walls as support, building a connection between what’s familiar and seeming unfamiliar.



Carolyn Salas was born in Hollywood, California. She received her MFA from CUNY Hunter College, NY in 2005. In 2011/2012 she was a Grant Nominee for the Rema Hort Mann Foundation Award. Salas has exhibited at museums including The Torrance Art Museum, Torrance, CA; Hudson Valley Center for Contemporary Art, Peekskill, NY and The Berkshire Museum, Pittsfield, MA. Recent gallery exhibitions include Santa Barbara Contemporary Arts Forum, Santa Barbara CA; Kate Werble Gallery, NY; BRIC Rotunda Gallery, Brooklyn, NY; Abrons Art Center, NY and Casey Kaplan, NY. Salas has recently completed the artist in residence program at the Fountainhead Residency, New York Art Residency & Studios (NARS) Foundation, NY; Abrons Art Center Studio Program, New York, NY; and the Elizabeth Foundation For the Arts Studio Program. Salas had her first solo show at Dodge Gallery in January of 2013. Salas lives and works in Brooklyn, NY.



George Sanchez-Calderon
Levittown, 2012-2013
Solid wood, silkscreen brass plate
20 x 18 x 18in
Edition 31 of 50
Retail: \$500
Minimum Bid: \$250

Bal Harbour Village and Levittown, NY were incorporated in 1946/1947. This post-war period throughout the country forever changed American cities and suburbs, as

well as the manner in which it expanded and represented consumerism, creating the landscapes we know today. The sculpture is three-dimensional in form and has digital printed images on each surface creating the illusion that it is the “Cape Cod” model home from Levittown,

Americas first planned suburban community. Working in the Ibero-American tradition of “las fallas,” the Levittown House will be ablaze on March 19th, 2013 at an undisclosed location.

George Sanchez-Calderon received his MFA in Painting/Printmaking at The Rhode Island School of Design, Providence, Rhode Island and BFA in Painting at Florida International University, FL. Recent exhibitions: “The Family of Man,” Carlos & Rosa de la Cruz Collection and “TOMORROW-LAND,” Miami, Florida. Group exhibitions: “Join,” Spinello Projects, “Common Ground,” Miami, FL, and “The Outsiders,” Miami, Florida.



Carlos Fragoso Senra
57 West 75th Street, 2013
Etching and Aquatint on paper
Artist's Proof
Courtesy of the artist
Retail: \$900
Minimum Bid: \$600

The title is 57 West 75th, the address of a building where a crime happened recently here in New York.

Born in Rio de Janeiro, Brazil, Senra lives and works in Miami and New York.

Magnus Sigurdarson
Absenteeism, 2011
Wood, canvas, plastic
Dimensions: 42 x 60in
Courtesy of the artist
Retail Value: \$2800
Minimum Bid: \$800

Absenteeism is a habitual pattern of absence from a duty or obligation. Traditionally, absenteeism has been viewed as an indicator of poor individual performance, as well as a breach of an implicit contract between employee and employer; it was seen as a management problem, and framed in economic or quasi-economic terms. More recent scholarship seeks to understand absenteeism as an indicator of psychological, medical, or social adjustment to work.



Sigurdarson’s installation is an insightful synthesis of the mechanics of the art world, which ultimately functions like any other workplace environment. As an artist you take on the role of an “employee”, working under the legislation of an art gallery as the “employer.” Often times

giving in to the demands of the gallery directors or curators and producing work that may no longer feel true to one's vision.

Sigurdson is approaching the exhibition space as a blank corporate entity; furthermore, he is framing the space, covering every inch of it with structures that are regarded as support for the very basis of art expression. He has collected the frames over a long period of time and they have been in his studio waiting to be given a purpose. Some are reclaimed, found or made by hand, but they will all be altered to fit the exact dimensions of the room, which they will cover from wall to wall.

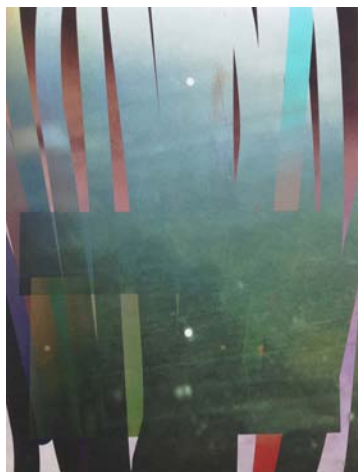
Magnus Sigurdarson was born in Reykjavik, Iceland, in 1966 and currently lives and works in Miami, Florida. He attended the Icelandic College of Arts and Crafts, Reykjavik, Iceland (1992, BFA in Mixed Media) and Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ (1997, MFA). He is a Fulbright Scholarship Recipient.

Odalis Valdivieso
Untitled, 2012
C-print
8.5 x 11in
Courtesy of the artist
Retail: \$1200
Minimum Bid: \$1000

Each composition begins with a photograph, which is printed out and then distressed on the surface of the paper.

Born in Caracas, Venezuela, Odalis Valdivieso is a Miami-based artist since 2000. Her MA in Photography was received from The Royal College of Art, London, UK. She is a recipient of the South Florida Cultural Consortium Grant in 2004. She was part of Talking Head Transmitters, an experimental low – frequency radio, from 2005 until 2010. Her latest collaborative is “The Nightclub,” a series of 12 artistic productions scheduled to run from April 2012 until March 2013.

Her latest solo show Paper Folding was on view at Dimensions Variable and Alejandra von Hartz Gallery. Her work is also at New Work Miami 2013, Miami Art Museum. Exhibitions include: Practices Remain, Regina Rex, NY, Odalis Valdivieso's Recent Works, Le Cloître et L'église des Billettes, Paris, SET, Bridge Red Studios – Project Space, North Miami, Noise Field, Dorsch Gallery, Miami, New Work Miami 2010, Miami Art Museum, Miami, After Process, Miami Beach Regional Library, Ocupa, Far Side Gallery, Miami, Urban Interventions, Contemporary Art Museum, Rosario, Talking Heads, Girls Club, Fort Lauderdale, and Fragile Global Performance Chain Journey, Florence, to name a few.



Agustina Woodgate
A wish, 2013
Artist eyelash
4 x 5in
Courtesy of the artist and Spinello Projects
Retail: \$1000
Minimum Bid: \$200

I collect my wishes and give them away.

Agustina Woodgate works inclusively and socially, finding new access points for communication to create public, intensive, and process-oriented works. Her practice responds to particular places or situations, exploring the physical, emotional and cultural relationships we have with our surroundings and seeking solutions for living. She has exhibited and performed her work internationally and has been featured in various publications including The Guardian, TIME Magazine, Art Papers, Art Nexus, The Miami New Times, and The Miami Herald amongst others. Originally from Argentina, she earned her BFA from the National University of Visual Arts in Buenos Aires. She can be found at Spinello Projects and agustinawoodgate.com.



Antonia Wright
Poetry in Miami, 2011
Single Channel Video
Dimensions Variable
Courtesy of the artist and Spinello Projects
Edition 2 of 3
Retail: \$3200
Minimum Bid: \$800

In honor of National Poetry Month and O Miami's goal of having every citizen in Miami encounter a poem during April, I wrote the poem, I am Waiting, and read it in different public places in Miami.

Antonia Wright's work investigates the universal human condition through a multifarious, process-oriented art practice combining photography, performance, poetry, video, installation and sculpture. She graduated from the New School University in New York City with an MFA in Poetry as well as at the International Center of Photography. Recent exhibitions include Trading Places 2 at The Museum of Contemporary Art North Miami, Perfect Lovers (a Frieze New York special project) at White Box in New York and Areoplastics in Brussels, Belgium. Other venues in South Florida include The Tampa Museum of Art, The Art and Culture Center of Hollywood, The Frost Museum at Florida International University and The Cisneros-Fontanals Foundation (CIFO), Optic Nerve XIII at The Museum of Contemporary Art North Miami, the De La Cruz Collection, and solo shows at Spinello Projects and the Mosquera Collection.