



PRO
VE
NANCE

VOLUME I
Iconbay





Provenance

prov · e · nance

a record

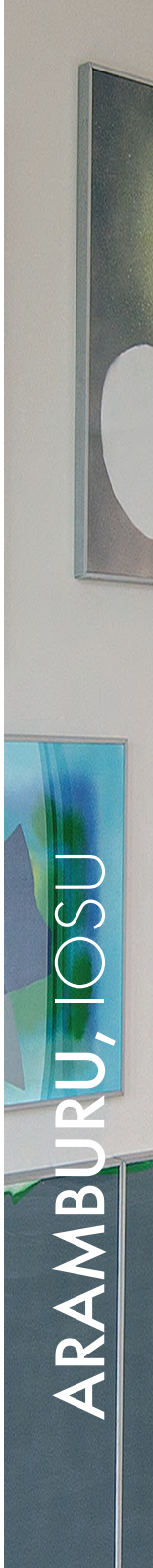
of ownership of a work

of **ART** or an *antique*,

used as a guide to authenticity or quality.

ARTISTS

1



2



3



4



5



8



9



GUERRERO, RUBÉN

10

KUROPATWA, ALEJANDRO

12

LÓPEZ, LUIS ENRIQUE

13

MIROCHNIK, ILIYA

14

MOURIÑO, NICOLE

15

REYNA ESCALONA, FERNANDO

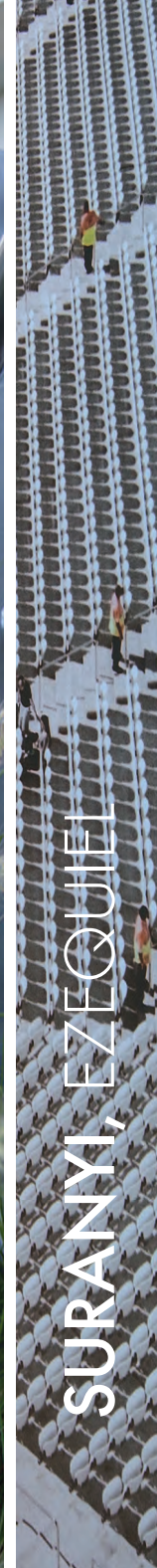
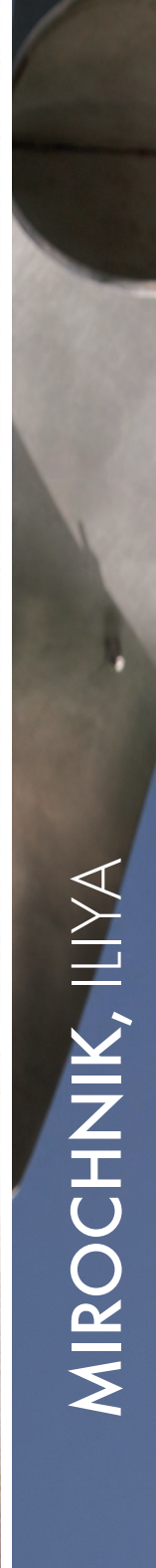
16

SARDI, CAROLINA

17

SURANYI, EZEQUIEL

18



ARAMBURU, IOSU
Peru / b.1986

1

DIMENSIONS
23" x 16.5" each

TITLE
*Carta de Atenas,
Carpeta VIII*

MEDIA
Acrylic on Paper

2014 //





BADESSI, LAURENT ELIE
France / b.1964

—
2

DIMENSIONS
72" x 72"

TITLE
*Body on Volcanic
Rocks, Africa*

MEDIA
C-print

2005 //





BENTEL, NIKOLAS and MICHELA 3 —
United States / b.1993

DIMENSIONS
84" x 12" each

TITLE
Miami Forest

MEDIA
Waterjet cut stainless steel
and paint

2015 //









BRAVO, PATRICIA
Colombia / b.1966

—
4

DIMENSIONS
63" x 39" each

TITLE
Piel con piel

MEDIA
Photographs mounted on Plexiglass

2002 //





CUTTICA, LAUTARO
Argentina / b.1987

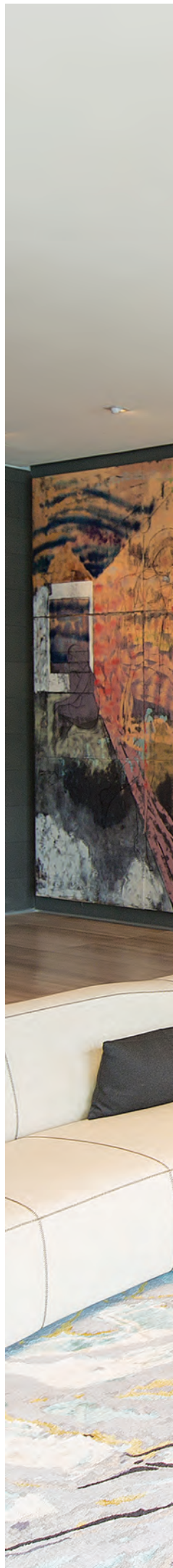
—
5

DIMENSIONS
150" x 401.25"

TITLE
Focal Point

MEDIA
Acrylic on canvas

2015 //





CUTTICA, LAUTARO
Argentina / b.1987

—
6

DIMENSIONS
Site-specific murals

TITLE
Ablution and Nicky Belane

MEDIA
Acrylic over concrete

2015 //





CUTTICA, LAUTARO
Argentina / b.1987

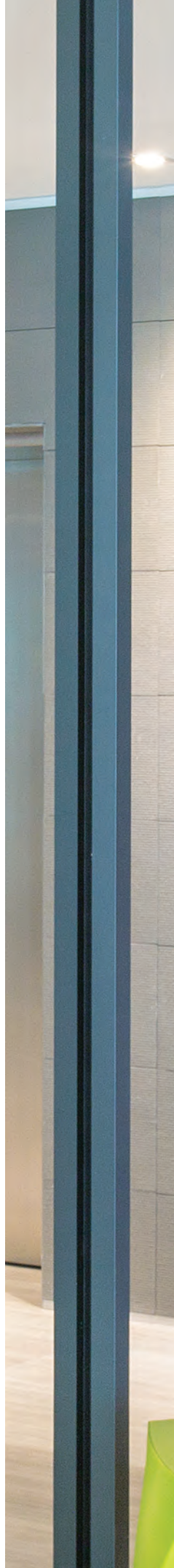
7 —

DIMENSIONS
96" x 66"

TITLE
The Golden Cage

MEDIA
Acrylic and charcoal
on canvas

2011 //









DUSI, FABRIZIO
Italy / b.1975

∞ —

DIMENSIONS
78.75" x 47.25"

TITLE
Bla, Bla, Bla

MEDIA
Ceramic installation

2011 //



ble ble ble

ble ble ble

ble ble ble

ble ble ble

ble ble ble

FACHE, CARLA
Chile / b.1977

9 —

DIMENSIONS
16" x 16" each

TITLE
Future

MEDIA
Acrylic on canvas

2015 //





GUERRERO, RUBÉN
Spain / b.1976

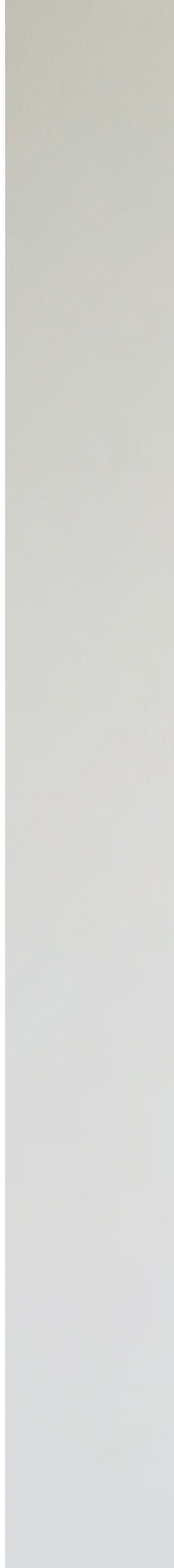
—
10

DIMENSIONS
78.75" x 49.2"

TITLE
Sin título (paint by number)

MEDIA
Oil and enamel on canvas

2014 //





PAINT
BY
NUMBER

11 —

GUERRERO, RUBÉN
Spain / b.1976

DIMENSIONS
78.75" x 49.2"

TITLE
Sin título (79-10)

MEDIA
Oil and enamel on canvas

2014 //







12

KUROPATWA, ALEJANDRO

Argentina / 1956 - 2003

DIMENSIONS
59" x 47"

TITLE
Untitled

MEDIA
Direct shot, color print

2002 //



—
13

LÓPEZ, LUIS ENRIQUE
Cuba / b. 1988

DIMENSIONS
78" x 165"

TITLE
Pupilas de Santo V

MEDIA
Oil on canvas

2013 //





14

MIROCHNIK, ILIYA
Ukraine / b. 1988

DIMENSIONS
157" x 175" x 221"

TITLE
Dream of Flight

MEDIA
Waterjet cut aluminum
and stainless steel

2015 //









—
15

MOURIÑO, NICOLE
United States / b. 1987

DIMENSIONS
96" diameter

TITLE
Kaleidoscope 87

MEDIA
Encaustic tile

2015 //





—
16

REYNA ESCALONA, FERNANDO

Cuba / b. 1985

DIMENSIONS
From 71" x 78"
to 75" x 91"

TITLE
Series Síndrome de Ulises

MEDIA
Oil on canvas

2012 //





17

SARDI, CAROLINA

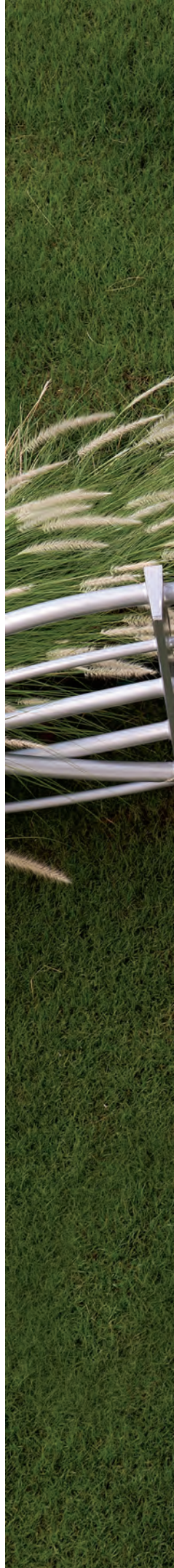
Argentina / b. 1967

DIMENSIONS
4' x 190 linear feet

TITLE
Odyssey

MEDIA
Painted aluminum

2015 //





18

SURANYI, EZEQUIEL
Argentina / b. 1979

DIMENSIONS
43" x 63" overall

TITLE
Itaquerao, Argentina vs. Suiza

MEDIA
C-print

2014 //







|

ARTISTS' PROFILES





The ideology of abstraction provides several remedies for our endemic artistic dilemmas: resignation of appearances, sentimental improvement, internalization, new spirit to see nature and rational exercise of the essential elements.



This portfolio of drawings is a critical analysis on the impact of modernity in his native Peru. As in most Latin American countries in middle of the twentieth century, the notorious presence of the abstract movement together with the influx of modern ideas on urbanism and zoning created expectations of progress. Despite the initial enthusiasm, the case for modernity rapidly encountered its limitations within the social structure of a region where the consequences of colonialism were still present.

This beautiful series of drawings depicting the flattening and stylization of the Peruvian abstract tradition becomes a reflection on the incomplete results of the processes of modernization throughout the Continent. Making a direct reference to the *Athens Charter*, a famous document about urban planning published by Swiss architect Charles-Édouard Jeanneret-Gris, better known as Le Corbusier, in 1943, the artist stresses the contrast between the utopian ideals of modernity and the complexities, which meant its implementation in

a cultural context that necessarily transforms its initial promises.

Iosu Aramburu graduated from The Pontificia Universidad Católica del Perú in 2009 where he obtained a Bachelor's of Arts degree in painting. Since then, he has had an ascendant career characterized by his presence in solo and collective shows both in Peru and abroad. His work has been extremely well received by critics and he has been awarded several prizes and residencies. Iosu Aramburu lives and works in Lima, Peru.

BADESSI, LAURENT ELIE



Symbolism, mythology, and historical and cultural references are crucial elements for the construction of my photographs.



French-born, New York-based artist Laurent Elie Badessi comes from a family of three generations of photographers. Being exposed to the medium his entire life, photography became his primary means of artistic expression, a language to explore his surroundings and, especially, the human figure which is one of the fundamental subjects in his artistic quest.

Badessi has a sculptural approach to the design of his compositions. His depictions of the human

body replace literal description with suggestive angles that recall a particular relationship between man and nature. A result of the *Skin series*, initiated in 2000, *Body on Volcanic Rocks*, is an analysis of a close observation of human and natural similarities. Without any digital postproduction methods, the beautiful black and white image depicts a detail of a human body fully blended into the landscape.

The beauty and flexibility of the body evoke a three-dimensional

abstract shape that creates balance and contrast by emphasizing the idea of man as the most perfect form of creation.

Badessi's photographs have been exhibited in major cities throughout the world and are included in important private and public collections. He has received several prestigious awards, including a grant from the French Department of Cultural Affairs for his show, *Métamorphoses*, in Paris.



We usually work collaboratively. We also have another sibling who we work with a lot. The three of us completed a similar project for the Seattle worlds fair's 50th anniversary in which we won a competition to put up an art installation.



The installation consisting of three totems bear a distinctive cut out pattern based on the leaves of trees native to Florida: Gumbo Limbo, Buttonwood and Pigeon Plum. Lit internally, the pillars create a beautiful mosaic of colors and forms, suggesting a contemporary garden feel within an urban oasis.

Nikolas Bentel is a Brown/ RISD dual degree student studying Industrial Design at The Rhode Island School of Design and Media Studies at Brown University. Michela Bentel is studying Industrial Design at RISD and Engineering at the same university. The Bentel twins usually work collaboratively.

They have a large body of work in sculpture and design. Their sculptural work is heavily based on the study of human perception through form and symbolism while their design proposals consist of pieces that stress their interest in iconic design and functionality. *Miami Forest* earned the Bentel twins an Honorable Mention and a production grant in the Young Arts' Iconbay Sculpture Competition.

BRAVO, PATRICIA



Rather than referring to self-portrait or autobiography, the presence of the artist's image in her photographic series becomes a metaphor for the transient, a symbol of the passions and experiences that common people are subjected to in their everyday life.



Photography is the media through which the artist depicts one the main themes of her personal signature: the human body.

Patricia Bravo uses her body as a window to discover dreams, fantasies, situations and emotions that make up the human being. In *Piel con piel* the viewer witnesses the intimacy of the sexual act. Within the fragmented and blurred elements which connect fore and background through a beautiful dynamic of tonalities,

light and shadows, one becomes aware of the sensual atmosphere captured in this triptych. Although both the interaction of bodies and movements seem to be very intense, the artist departs from literal representation in favor of poetry and imagination. Influenced by a cinematic language, each scene is connected, creating a sequence of frames which suggest the continuity of the physical engagement between the couple. Patricia Bravo is a professor

of visual arts at the National University of Colombia. Her work has been exhibited in Mexico, Cuba, Germany, and other countries. In 1998 she received the National Prize of Photography for her participation in the itinerant exhibition *Red on Red* which took place in Bogota and Mexico City.



Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives, deceitful, and everything conceals something else.



The *Ablution* murals were inspired by Miami's light and seascapes. Following his signature expressionistic style, the artist depicts a diverse spectrum of monumental figures emerging out of multicolored and abstracted backgrounds saturated with color. These murals are a compositional meditation on the interaction between human beings and water, an interaction which occurs mainly at the beach, the junction between civilization and our evolutionary cradle: the ocean.

Nicky Belane is based on the surreal comic noir novel *Pulp*, the last book by German-born American poet Charles Bukowski. The mural depicts Bukowski's

humorous exploration on identity, time and mystery through the vehicle of the private detective novel. This mural can be interpreted allegorically, the idea of a private detective protagonist observing everyone is a metaphor of the self and our egos, and "the case" he is attempting to solve, is the mystery of our own personal lives.

The site-specific large scale painting, *Focal Point*, features a dense urban scene, inhabited by transparent elusive inhabitants. Viewers are confronted with what is unmistakably a depiction of an ordered and geometrical city; however, distortions of perspective, scale and size

suggest of an alternate metropolis, a city perhaps not to be inhabited externally but rather subconsciously. *Focal Point* is an allegory for a journey of inner development.

The Argentinian-born artist Lautaro Cuttica is a trained architect who devotes himself to painting. Cuttica's work has been included in numerous group exhibitions and international art fairs. He has had several solo shows and his work is placed in prominent private and corporate collections. He lives and work in New York.

DUSI, FABRIZIO



The dialogue is made between people who have a desire to make himself understood and others who want to listen, if this fails we will always be alone, even in a crowd.



Fabrizio Dusi's work deals with the dichotomy communication/in-communication which is one of the most pressing problems of contemporary society. This colorful installation calls attention to the importance of verbal interaction as one of the skills that tell humans apart from other living organisms. We are living in an era where technology seems to have shortened distances, but has simultaneously isolated people from each other at the same time.

Ironically, Dusi chooses ceramics as his medium – typically associated as an ancient technique - to address a modern and relevant issue. Working with ceramic has been a long tradition with Italian modern artists, such as Fausto Melotti and Lucio Fontana, both important influences in Dusi's work. However his artistic interests extend beyond national boundaries to include references works by French artists Fernand Léger and Jean Dubuffet with regards to the notion of

simplification and the importance of color, as well as from the American artists Keith Haring who ties him to the worlds of graffiti and cartoon.

Fabrizio Dusi has exhibited extensively in galleries and museums around Italy. His public art pieces are found in cities such as Milan where one of his typical installation combining figures and words embellishes the staircase wall of the Cinema Apollo.

FACHE, CARLA



The use of color is one of the most recognizable characteristics of my work. Through the creation and juxtaposition of its shades and layers, I strongly dare to combine them in a clean space, to encourage the breaking of paradigms and elevate the viewer's souls.



Color, raw geometries and textures along with her continuous exploration of the essential and the primitive, are the most recognizable elements in the work of this Chilean born, Miami-based visual artist. Through color, the central element in her work, she explores infinite combinations and balances and carefully blends primary and secondary pigments in order to

re-contextualize the concept of coexistence, time and universality. Her work proposes a return to the essential; it is an invitation to a calm and contemplative approach to art.

Carla Fache studied visual arts at the Colegio Artístico de las Condes, in Santiago de Chile, and painting at Florida International University, Miami.

Her work has been exhibited in several international art fairs and museums such as the Bass Museum of Art, Miami Beach, the Lowe Art Museum, Coral Gables, and the Museum of Contemporary Art, MOCA, North Miami.

GUERRERO, RUBÉN



Guerrero uses paint as a missile weapon, to raise issues related to the painting process itself and its legitimacy as an artistic practice.



Guerrero belongs to a new generation of Sevillian painters. Characterized by a radical bi-dimensionality, his work references media, comics, illustration, and graphic design to explore the infinite readings of an image. Through fragmented motifs, the artist questions reality, and stability to emphasize the associative possibilities and transience of things. Moving away from mimesis, the two

works displayed at Iconbay are explorations of the pictorial space. Ranging from realistic forms to pure abstraction, the contrasting elements on the canvas delve into the relationship between the fore and background, subject matters and medium.

His work has been presented in Shanghai, Rome, Mexico, Puerto Rico, São Paulo and Miami in group exhibitions as well as in

art fairs internationally. He has attained special recognition in the Certamen Andaluz de Artes Plásticas de Málaga, VI Premio ABC de Pintura y Fotografía and XLIII Certamen de Artes Plásticas, Caja San Fernando. Guerrero is represented in major corporate collections such as Iniciarte and the Coca-Cola Foundation, among others.

KUROPATWA, ALEJANDRO



How do you take a good photograph? Without intellectualizing it. To photograph you have to capture, whether it's the heart of the subject or the soul of the model.



In 2002, one year before this death, Alejandro Kuropatwa was recognized with a major retrospective at the Museo Nacional de Bellas Artes en Buenos Aires and was awarded the prestigious Konex Platinum award, an honor for Argentine artists.

Kuropatwa was born in Buenos Aires and moved to New York City in the early 1980s first to

study at the Fashion Institute of Technology (FIT) and later to receive a Master of Fine Arts degree from Parsons School of Design. He returned to Buenos Aires and reached the climax of his career in the 1990s as a renowned photographer of design, fashion and music icons.

Amidst the glamor, Kuropatwa consistently worked on a series of still-lives and flowers. This shriveled

orquid, representative of these series, conveys the ephemerality of beauty, especially nature, where it is merely an instant in the cycle of life before dying.



Painting is delving into the depths of the mind; it is to find images that no one knew of their presence.



Oil painting and video are preferred mediums for this young Cuban artist who has gained recognition within the last five years both in the island and internationally. *Pupilas de Santo V* is part of a series of paintings initiated in 2011 in which the artist explores the notions of visual representation, shape, time, light and perception.

Although characterized by its vivid colors and dynamic composition, the pastel tonalities of this triptych

provide softness to the image inviting the eye to visually discover the multiple pictorial layers and textures of the painting. The name of the work suggests a connection to the act of seeing and the physiological function of the pupil, the contractile aperture that allows humans to perceive the playfulness of light and, therefore, see the world.

In 2013 Luis Enrique López participated in the exhibition *The Silent Shout: Voices in Cuban*

Abstraction 1950-2013 at Virginia Miller Art Space, Coral Gables. This historical show positioned his work within a strong tradition of non-figurative art by bringing together nine Cuban artist from different generations working in abstraction. This year the artist was also invited to participate in the main exhibition of the *12th Havana Biennial*.

MIROCHNIK, ILIYA



I find that the true intensity of art must stem from its most nonverbal elements, and the exploration of its strictly visual emotive capability.



Dream of Flight is inspired by the image of birds in flight and their shadows on the ground. Conceptualized and installed in a dynamic outdoor setting with varying lighting and weather conditions, the piece comes to life and provides continuous visual interpretations of light and form.

Originally from Odessa, Ukraine, Iliya immigrated to

the United States in the early 1990's with his family. Iliya studied in St. Petersburg, Russia in the prestigious I.E. Repin State Institute of Painting, Sculpture, and Architecture from which he received his Masters of Fine Arts degree in painting. He has been recipient of a number of prestigious scholarships and awards both in the United States and in Russia, winning the First

Place award in the American Portrait Society's International Portrait Competition. He also earned the First Prize in the 2014 YoungArts' Sculpture Competition celebrated in 2014 in conjunction with Related Group. Mirochnik exhibits with Realism Without Borders and resides in New York City where he maintains a studio and teaches art.



Three generations of men in my family worked in cement factories in Cuba. I grew up with stories of them mixing pigment by hand into these materials and making flooring.



This mosaic sculpture was made with encaustic tile, specifically Cuban Tile: a method of hand-dying concrete tiles for exteriors and interiors popularized in Cuba in the early 1900's. Inspired by a family tradition, the artist explored working with cement, creating stunning color shifts and gradations recalling floor installations by the American artist Polly Apfelbaum.

Nicole Mouriño received her BFA in Painting from Pratt Institute of Art and is currently pursuing her MFA in Social Practice at Queens College. Mouriño was a YoungArts Awardee in 2006 and in 2012 participated as a Hunter College YoungArts Fellow. She has assisted in the elaboration of exhibitions with various studios and arts organizations.

Kaleidoscope 87 earned Mouriño an Honorable Mention at the 2014 YoungArts' Sculpture Competition celebrated in 2014 in conjunction with Related Group. She currently lives and works in Queens, New York.



By reinterpreting history from a personal perspective, Fernando Reyna Escalona reformulates the concept of the national hero as an individual who experiences human sentiments such as nostalgia, suffering and a painful love for his home country.



The series *Síndrome de Ulises* was Fernando Reyna Escalona's thesis project upon graduating from the Instituto Superior de Arte in Havana, Cuba, in 2013. Depicting five important historical figures from 19th century Cuba: Jose Martí, Cirilio Villaverde, José Antonio Saco, Felix Varela and José María Heredia, the artist proposes a personal and human

approach to the idea of the hero and the dramatic status of exile. Choosing portraiture, a traditional genre, Reyna Escalona recreates the psychological burden of these individuals. The eyes, often referred to as the windows to the soul, become the central element of the canvas revealing the profound nostalgia and solitude experienced after their

departure from their country. Forced to abandon the island nation at some point of their lives because of their political ideas, the journeys of these important figures become a symbol for the many individuals worldwide who experience the hardships of being uprooted.



My art is my way of expressing my world vision. I try to convey maximum of information in the most minimal but essential forms.



The fence designed by Carolina Sardi contours the perimeters of the Iconbay Sculpture Park. Its curving, wave-like shape beautifully integrates with the landscape creating a sense of movement and continuity, reminding the viewer of the

constant presence of the sea. Based in Miami since 1995, Sardi's works have been exhibited in national and international art venues. She has had solo exhibitions at Lelia Mordoch Gallery, Paris; Steps Gallery in London; Cheryl Hazan Gallery,

New York; Panamerican Art Projects, Miami / Dallas; and the Bass Museum of Art in Miami Beach. Her work is included in private, public and corporate collection in the United States, Europe and Latin America.



In the passion that boiled in football stadiums, every personality force is in combustion: religion, nationality, blood, rancor, politics, retaliation, frustrated desires of success, love, and hate; all within the limits of delirium.



Ezequiel Suranyi is a London-based Argentine photographer whose practice focuses on the sport of soccer. He utilizes soccer, one of the most popular sports, as an underlying universal language that is capable of bridging cultures, ages and boundaries. Although he closely follows the sport and its stadiums, players, and spectators become his

subjects, he uses his camera lens to surpass the literal and create his own visual compositions. This diptych for instance, *Itaquerao, Argentina vs. Suiza* shot in 2014 is an image of a stadium which served as a venue during the World Cup which took place in Brazil. The name of the work suggests an image that documents the specific

game between Argentina and Switzerland, but the imagery is quite the opposite. The photographs are almost abstract in nature emphasizing form, composition and color. By way of this popular sport, Suranyi is able to capture images that resonate with a popular demographic but also emphasize the art making process and photography.

Art Direction and Production: Bush | Renz
Photography: Robin Hill

All images copyrights lie with the respective artists

All Rights Reserved 2015

No part of this book may be reprinted or reproduced in any form without written permission from the publisher.



RELATED