



PRO VE NANCE

VOLUME III
One Ocean/Marea





Provenance

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a record

of ownership of a work

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

used as a **guide to authenticity** or quality.

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ONE OCEAN



ALBERS, JOSEF
Germany / USA / 1888-1976

1

DIMENSIONS
16" x 21" each

TITLE
Formulation: Articulation

MEDIA
Screen print

1972 //





AZOUT, LYDIA
Colombia / b.1942

—
2

DIMENSIONS
72" x 72"

TITLE
Language of Silence II

MEDIA
Stainless Steel

2011 //





BEDIA, JOSÉ
Cuba / b.1959

3 —

DIMENSIONS
Site-specific installation

TITLE
Open Profiles

MEDIA
Aluminium

2015 //









CUTTICA, FRANCO

Argentina / b.1990

—
4

DIMENSIONS
83" x 78" x 22"

TITLE
Untitled

MEDIA
Driftwood and metal

2012 //





HERNÁNDEZ, SECUNDINO

Spain / b.1975

—
5

DIMENSIONS
117" x 80"

TITLE
Untitled (SH.14.28)

MEDIA
Charcoal on paper

2012 //



OKA DONER, MICHELE

USA / b.1945

6

DIMENSIONS

Dimensions variable,
site-specific commission

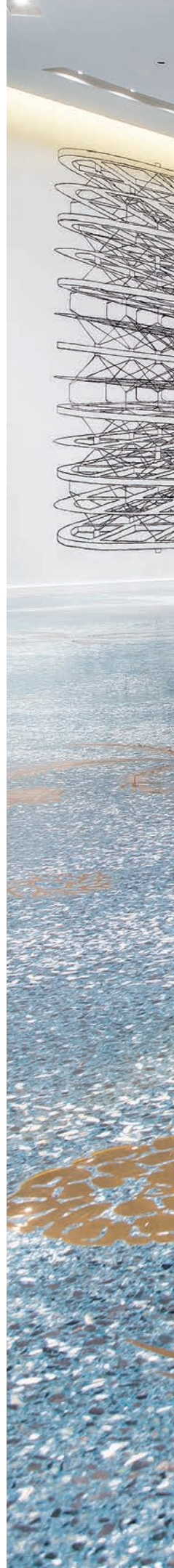
TITLE

Oasis One

MEDIA

Bronze, terrazzo, mother-of-pearl,
abalone and seashells

2015 //









OKA DONER, MICHELE

USA / b.1945

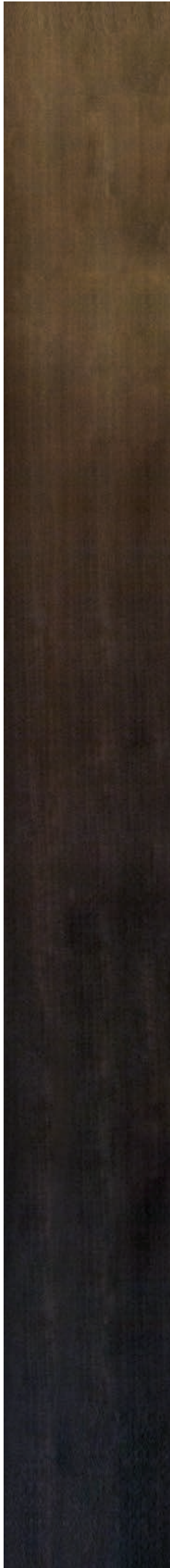
7 —

DIMENSIONS
96" x 48"

TITLE
Atlas

MEDIA
Relief print from organic material

2009 //





OKA DONER, MICHELE

USA / b.1945

∞

—

DIMENSIONS
96" x 48"

TITLE
Sargassa

MEDIA
Relief print from organic material

2009 //



SIQUIER, PABLO
Argentina / b.1961

9 —

DIMENSIONS
13" x 49"
site-specific commission

TITLE
1517

MEDIA
Oil on wall

2015 //









TISCORNIA, ANA

Uruguay / b.1951

10

DIMENSIONS
96" x 144"

TITLE
Situation with a Red Net

MEDIA
Cardboard, paper, paint
and fabric

2012 //





VOLOSENKO, VLAD
Ukraine / b.1964

11

DIMENSIONS
59" x 32" x 32"

TITLE
Untitled

MEDIA
Marble







MAREA



CERVIÑO, ELIZABET
Cuba / b.1986

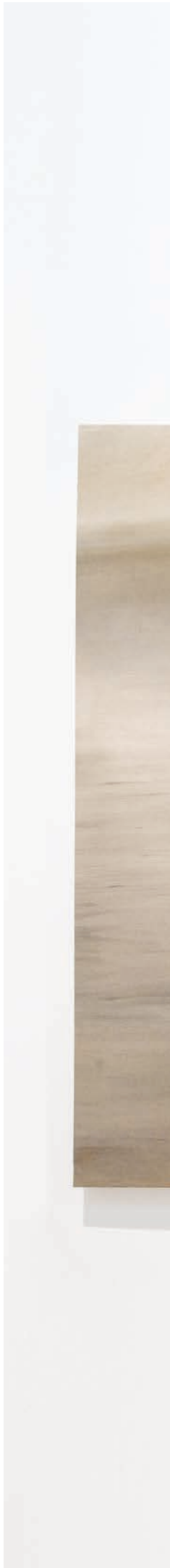
12

DIMENSIONS
79" x 118"

TITLE
From the Series Testimonios

MEDIA
Oxitem on canvas

2012 //





CERVIÑO, ELIZABET
Cuba / b.1986

—
13

DIMENSIONS
70" x 122"

TITLE
From the Series Nieblas

MEDIA
Plaster on canvas

2012 //





KELLY, ELLSWORTH
USA / b.1923-2015

—
14

DIMENSIONS
48" x 37"
17" x 22"

TITLE
Black Form; and Red

MEDIA
Lithograph

1967 //









LeWITT, SOL
USA / 1928-2007

15

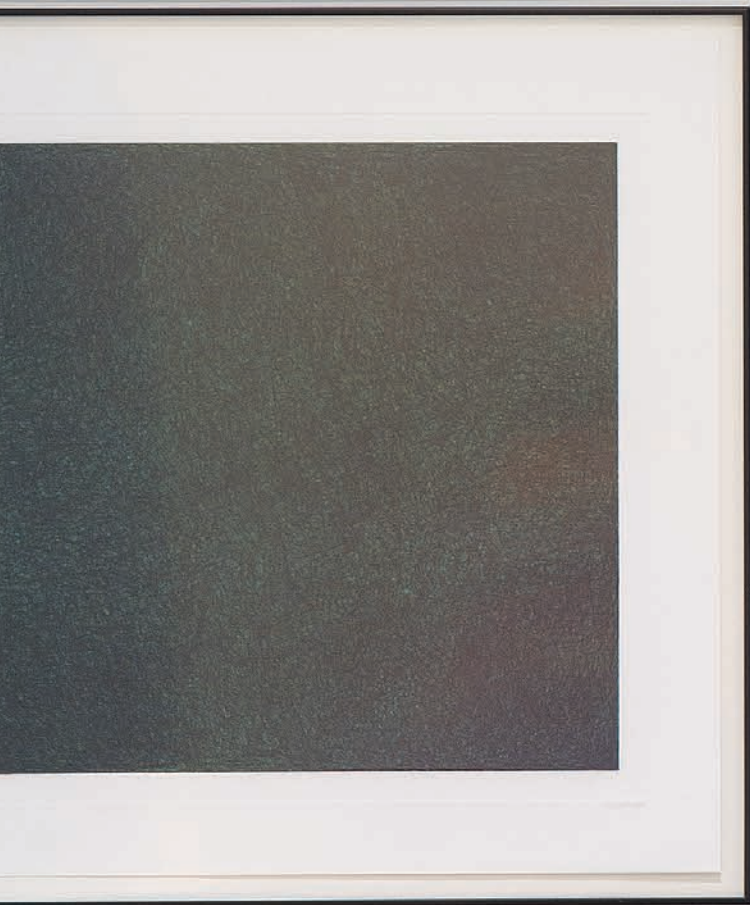
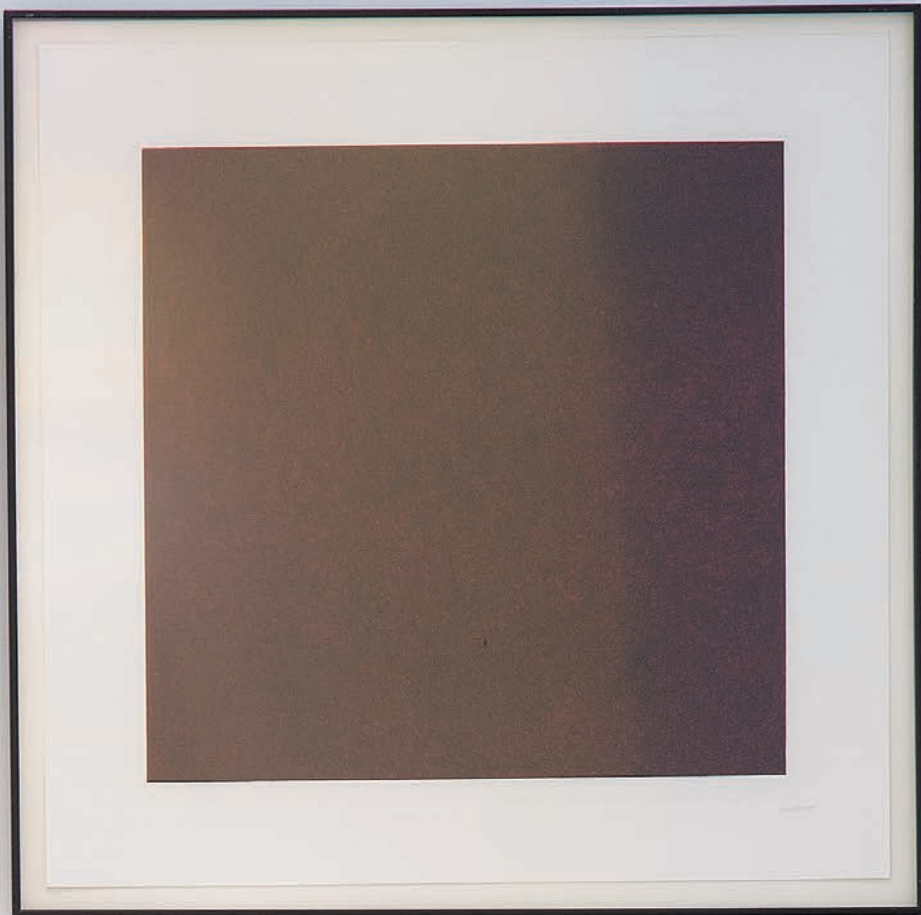
DIMENSIONS
29" x 29" each

TITLE
*All Combinations of Red,
Yellow & Blue with Scribbles*

MEDIA
7 aquatints

1991 //





LINNENBRINK, MARKUS

Germany / b.1961

16

DIMENSIONS

Dimensions variable,
site-specific commission

TITLE

TWOPIECEPUZZLEBHINDTHEHILLS

MEDIA

Drip Painting

2015 //





DE MARCHI, RICCARDO

Italy / b.1964

17

DIMENSIONS

Dimensions variable,
site-specific commission

TITLE

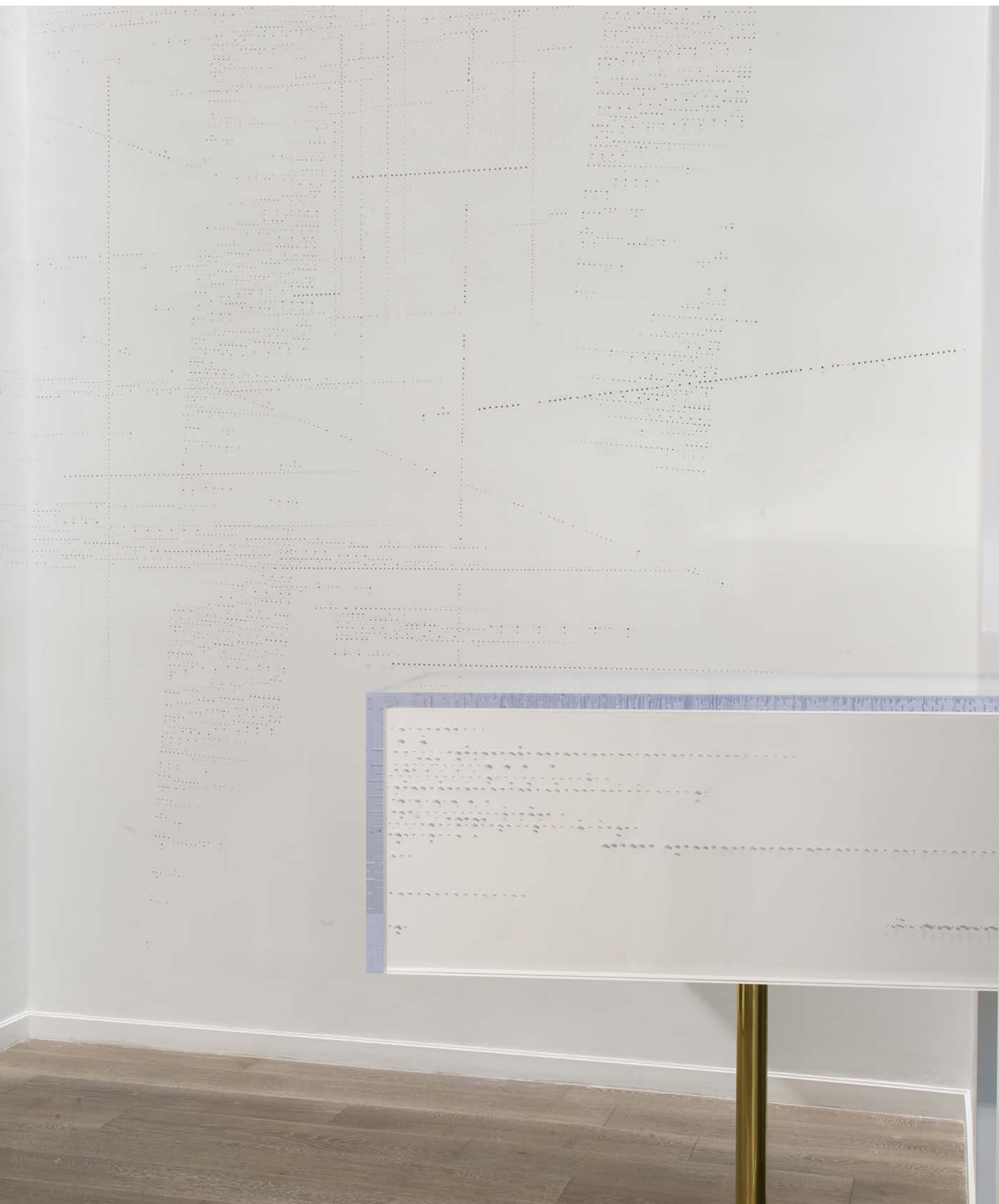
Texts for nothing

MEDIA

Perforated Plexiglas and drywall

2015 //













By commissioning and placing artwork by leading international contemporary artists in every project, my hope is to create spaces that are not only beautiful but inspirational.



Jorge M. Pérez

Founder, Chairman and CEO of The Related Group

|

ARTISTS' PROFILES



ALBERS, JOSEF



In visual perception a color is almost never seen as it really is – as it physically is. This fact makes color the most relative medium in art.



Formulation: Articulation, a collection of 127 silkscreen prints, was published in 1972. Josef Albers himself selected the works and organized them, a process which took nearly two years. Rather than a reproduction, *Formulation: Articulation* is the realization of his essential ideas on color and color theory.

Albers confronted the standard academic approach of “theory and practice,” focusing instead on “development of observation and articulation,” with an emphasis not only on seeing color, but also feeling the relationships between colors.

Working as a professor in the Bauhaus School in Germany

and in universities in the United States, Josef Albers and his work influenced many of the great painters of the 20th Century. Considered the prominent mind in color theory and one of the founding fathers of modern art education, Josef Albers’ work with color has created a significant impact on the way art is taught today.

AZOUT, LYDIA



What if... the real world is the world we do not see?



Lydia Azout focuses on the basic elements of form and shape as symbols of the powers of nature, especially the feminine forces she regards as reflections of creativity, cosmic order and harmony.

Often working with monumental structures which she makes out of wood, steel and other materials, Lydia Azout boldly faces the challenges of size and space as she explores the object's potential to express something beyond its

geometric references and delve into a world that acknowledges the spiritual through a contemporary aesthetic.

Azout studied at the Taller de David Manzur in Bogota from 1970 to 74. She continued her studies with Luis Camnitzer in city of Lucca, Italy from 1981 then in 1988 she participated in workshops at the Institute of Marble and Art in Pietrasanta, Italy.

She has been exhibiting since 1978 in major galleries, museums and biennials around the world, such as the Museum of Modern Art in Bogotá and Cali as well as The Alejandro Otero Museum in Caracas, Venezuela. Her work is in the permanent collections of institutions in Mexico, Colombia, Puerto Rico, Venezuela, and in numerous private collections.

BEDIA, JOSÉ



José Bedia's work has a distinct anthropological quality and is imbued with his rich experience of diverse cultures, religions and histories.



Born in Havana, Cuba, José Bedia's work expresses the connections between the physical and the spiritual world. Including elements of the indigenous cultures of Africa and the Americas, his paintings reflect his experience and fascination with the Afro-Cuban religion, Palo Monte's 'earth-based' philosophy, and Native American enlightenment. An acclaimed member of Cuba's "Generation of the '80s" - a group of pioneering young artists who incorporated Cuban vernacular and spiritual references into their work and experimented with eclectic visual forms - Bedia garnered international recognition in the first and second Havana Biennials.

Bedia's major projects include *Transcultural Pilgrim: Three Decades of Work* by José Bedia, a 30-year career retrospective at PAMM (then MAM) in 2012; an installation at the São Paulo Biennial and a travelling retrospective organized by the Institute of Contemporary Art, University of Pennsylvania in Philadelphia, both in 1994; and exhibitions at the Museo de Arte Contemporáneo in Monterrey, Mexico, and Site Santa Fe in New Mexico in 1997; and a major solo exhibition at the Museo de Badajoz, Spain, in 2004. In spring 2011, the Centro Atlántico de Arte Moderno in Las Palmas, Canary Islands, mounted a retrospective exhibition of Bedia's installations.

His work is in the collections of the Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; the Whitney Museum of American Art; the Guggenheim Museum; and the Pérez Art Museum Miami, among others. He moved to Miami in 1993, where he continues to live and work.

CUTTICA, FRANCO



"Driftwood is artwork in itself, conceived by the greatest artist, Mother Nature.



Franco Cuttica was born in Buenos Aires, Argentina but moved to the United States at the early age of 6.

His work manifests itself in a variety of mediums, all aimed at expressing the cycles of nature, and what he calls "the

flat circularity of time." Cuttica's driftwood series "is an intervened extension of a journey." Wood that has travelled from as far as Africa, which would otherwise stay on the beach in Long Island, artificially "conjoins" for an extended expression, a final suggestion by the hand of man.

His work is included in various private and public collections. He is a Ross School alumni and has attended both Pratt and Cooper Union architecture schools. Franco Cuttica lives and works in East Hampton, NY.



I want to create something that has a life of its own.



Secundino Hernández's artistic practice resists easy characterization. Featuring intricately structured compositions, his paintings present a fragmented cosmos in which figuration and abstraction overlap with one another mixing strong linear elements and rich bursts of color.

Although Hernandez's work resembles that of the expressionist gesture of action painting and expressionism, his process differs from those movements. "It's very important for me to have everything under control", he states. "I move slowly across the canvas (...) it's a deep and

meticulous examination of those languages, a way of creating my own contemporary take on certain aesthetic movements." Interested in creating a spatial, movement-oriented relationship with the viewer, the Spanish artist most often combines figurative elements with others that are more difficult to decipher, his way of constantly challenging the traditional notions of the medium of painting.

Born in 1975 in Madrid, Secundino Hernandez has made a precipitous rise through the European art scene. Solo exhibitions of his work have recently been presented at the

Yuz Museum, Shanghai (2015); Maison Louis Carré, Bazoches-sur-Guyonne, France (2014); Galerie Krinzinger, Vienna, Austria (2007, 2010, and 2014) and Galerie Forsblom, Helsinki, Finland (2010, 2014). His work is in numerous institutional and private collections, including Museo Patio Herreriano, Valladolid, Spain; Helga de Alvear Foundation, Cáceres, Spain; The Rubell Family Collection, Miami, USA; Kunstdepot Göschenen, Switzerland and the Art Gallery of Ontario, Canada. He lives and works in Madrid and Berlin, Germany.

OKA DONER, MICHELE



Michele's work is nothing short of magical.



Over the past five decades, Michele Oka Doner has created sculpture, public art, prints, drawings, artist books and videos, as well as costumes and set designs. She is well known for creating numerous public art installations throughout the United States, including *Radiant Site* at New York's Herald Square subway, *Flight* at Washington's Reagan International Airport, and *A Walk on the Beach* at the Miami International Airport, one of the largest public artworks in the world.

Born in Miami Beach, her artistic practice is deeply rooted in the study and observation of her native Florida landscape. *Oasis One at One Ocean* is a stunning terrazzo floor installation. The rich green blue terrazzo shimmers with the mother of pearl, seashell and abalone aggregate that was carefully blended by Oka Doner. The installation is anchored by bronze sculptural inlays that depict a variety of species from the natural world that continuously inspire her practice.

Michele Oka Doner's work is included in the collections of

prestigious institutions such as the The Metropolitan Museum of Art; the Whitney Museum of American Art; the Art Institute of Chicago; the Musée des Arts Décoratifs at the Louvre; The Victoria and Albert Museum, London; The Dallas Museum of Art; the St. Louis Art Museum; the Cooper-Hewitt National Design Museum, and elsewhere. Most recently, she was the subject of a solo exhibition at the Perez Art Museum Miami and she designed the set and costumes the Miami City Ballet's presentation of George Balanchine's *A Midsummer Night's Dream*.

SIQUIER, PABLO



My work [is] a particular version of the synthesis and rendering that all inhabitants of a metropolis ought to make.



Part of a generation of artists who emerged in Buenos Aires at the end of the Argentine military dictatorship, Pablo Siquier's work resists historical context and interpretation. His abstract black and white canvases and drawings similar to the one that he created for One Ocean remain silent, even as they evoke the rhythms of the city and subtly reference architectural ornament.

Siquier's paintings are infused with a neo-Baroque sensibility to

unveil the ambiguity and semantic dissemination of contemporary artistic and cultural practices. The artist explores the tensions between perfect and imperfect media. After years of precise schematic drawings with rulers and compasses, he currently uses digital software to design his intricate compositions. Once they are designed, he creates them on paper or canvases with charcoal or paint; they are simultaneously hand-made and machine-influenced.

Siquier represented Argentina at the *3rd Cuenca Biennial*, at the *1st and 2nd Porto Alegre Biennials*, at the *9th Havana Biennial*, and at the *26th São Paulo Biennial*. He has had major solo exhibitions at the Museo Nacional de Bellas Artes in Buenos Aires and the Museo Nacional Centro de Arte Reina Sofía.



My visual rearrangements draw upon the paradoxical bond between architecture with that of destruction and dislocation.



Ana Tiscornia's objects, sculptures, and collages, result from the manipulation of materials, the intervention of tools, and the deconstruction of furniture and other objects of daily use.

Her constructions are obscure yet familiar at the same time, articulating a series of paradoxes depicting a sort of devastation through a language linked with architecture. Seemingly an abstract composition, the piece she created for One

Ocean is actually a recreation of the building's footprint made out of pieces of cardboard. Ironically, the piece achieves a delicate and poetic aesthetic, while simultaneously retaining association to its physical reference.

Ana Tiscornia is a pivotal figure of the community of Latin American artists living in New York. She has exhibited internationally. In addition to her artistic practice, she is Emeritus Professor at SUNY

College at Old Westbury and has been widely published. She is also the Art Editor of Point of Contact, the Journal of Verbal and Visual Arts distributed by Syracuse University Press.

VOLOSENKO, VLAD



Volosenko's work echoes a long tradition within art history since ancient times.



Born in Ukraine, Vladimir Volosenko studied art at the National Academy of Art and Architecture in Kiev, Ukraine. By using marble as his preferred material, Volosenko echoes a long tradition within art history since ancient times. Rather than depicting a figurative motif, the untitled sculpture at One Ocean is a visual manifestation of an abstraction that pays tribute to the beauty of the material itself.

The simple beauty of Volosenko's sculptures make them very appealing when placed in public spaces and renowned architects and designers have chosen his pieces for landmark projects such as the St. Regis, San-Francisco and the Four Seasons Golf Club Dubai, among others.

CERVIÑO, ELIZABET



She gracefully masters all stages of drawing, painting, and installation.



Elizabet Cerviño is one of the most relevant and prolific artist of her generation. Her works reveal extreme delicacy and poetry, both in painting, performances, or ephemeral actions that link nature and art. Born in Manzanillo, province of Granma, she feels naturally connected to the Cuban countryside which is a fundamental reference in her work. Informed by the ideas of Eastern philosophy, she is a non-traditional landscapist who favors thinking and contemplation over mimesis and other forms of naturalistic representation. As in a phenomenological reduction, Cerviño deconstructs reality into abstract by blurring the

limits between abstraction and landscape painting.

Cerviño graduated from the Institute of Art (ISA by its Spanish acronym), Havana, Cuba, in 2009. She has had several gallery and museum exhibitions both in Cuba and abroad. In 2015-2016 only her work was shown at Galleria Continua (San Gimignano/Beijing/Les Moulins/Havana), House of Ergon (Berlin), Robert Miller Gallery (NY) and the Hoffman Gallery (Portland). She was one of the three finalist of the 1th edition of the international Cuban art award at the category "Young artist of the year", by Farber Foundation

(2015); Nominated to II Edition Maretti Award (2014); awarded by the Henry Moore Foundation, Glasgow. Scotia. UK. (2010), among others. Her works are found in private collections in Belgium, USA, Spain, Colombia and Peru.

KELLY, ELLSWORTH



The most pleasurable thing in the world, for me, is to see something and then translate how I see it.



Ellsworth Kelly has been a widely influential force in the post-war art world. While not adhering to any artistic movement in particular, he was a proponent of abstraction since the 1950s and influenced the development of Minimalism, Hard-edge painting, color field, and Pop art. He is most well-known for his treatment of flat planes, geometric forms and color as represented in this work on paper.

Kelly redefined abstraction in art, establishing himself through his drawings, paintings, sculptures, and prints as one of the most important artists working today. His visual vocabulary is drawn from observation of the world around him—shapes and colors found in plants, architecture, shadows on a wall or a lake—and has been shaped by his interest in the spaces between places and objects and between his work and its viewers. He has said, “In my work, I don’t want you to look at

the surface; I want you to look at the form, the relationships.”

He has been the subject of major exhibitions at The Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, New York, and his work is in many public collections, including those of the Centre Pompidou, Paris, the Museo Nacional Centro de Arte Reina Sofía, Madrid, and Tate Modern, London.

LeWITT, SOL



Anyone who understand the work of art owns it.



As one of the first coherent advocates of conceptual art with his writings, *Sentences on Conceptual Art*, 1969, Sol LeWitt is widely considered as one of the leading proponents of Minimalism and Conceptual art.

Born in 1928 in Hartford Connecticut, LeWitt continued to work up until his death in early 2007. A graduate from Fine Art at Syracuse University, LeWitt participated in seminal group exhibitions including *Primary*

Structures, Jewish Museum, New York and *10*, Dwan Gallery, New York, both in 1966, *Documenta IV* in 1968 and Harald Szeeman's exhibition *When Attitude Becomes Form*, Kunsthalle, Berne and Institute of Contemporary Art, London, 1969. He has been the subject of hundreds of solo exhibitions in museums and galleries worldwide.

His works are found in the most important museum collections including: Tate Modern London,

the Stedelijk van Abbemuseum, Amsterdam, Musee National d'Art Moderne, Centre Georges Pompidou, Paris, Australian National Gallery, Canberra, Australia, Guggenheim Museum, the Museum of Modern Art, New York, Dia:Beacon, the National Gallery of Art, Washington DC and the Hirshhorn Museum and Sculpture Garden.

LINNENBRINK, MARKUS



Markus' work could be described as austere minimalism intersecting with almost performative, process-oriented spontaneity.



Markus Linnenbrink's work is characterized by his vibrant and energetic use of color. Linnenbrink uses a variety of paint possibilities—such as epoxy resins and acrylics—in a myriad of pigments to form a full spectrum of hues. For Marea, the artists painted immersive and colorful murals in each of the lobby elevator landings. Using his signature drip painting technique, Linnenbrink engulfs the visitor with vibrant and pulsating lines

of color which extend far beyond the walls they are painted on. By challenging the traditional uses of space in this manner, the viewer becomes an active participant in the works. Linnenbrink garnered attention in the U.S. and Europe with wall paintings at the UCLA Hammer Museum, the Aldrich Museum of Contemporary Art, the Kunstmuseum in Bonn, and Haus Esters, Krefeld. His work has been exhibited in museums

and galleries all over the world and is included in the permanent collections of the San Francisco Museum of Modern Art; UCLA Hammer Museum, Los Angeles, California; The Hague Ministry of Culture, the Netherlands; Museum Neue Galerie, Kassel; Museum Katharinenhof, Kranenburg; Kunsthalle Recklinghausen; Herzliya Museum of Art, Israel, and Clemens-Sels-Museum, Neuss and 75 Rockefeller Center, New York.

DE MARCHI, RICARDO



He does not paint the impressions that the world leaves on his own soul, he doesn't paint what he feels, but, precisely the opposite.



Riccardo De Marchi lives and works between his ateliers in Flaibano close to Trieste and Venice in the northeast of Italy and Parma in central-northern Italy. He opened his first solo exhibition in Venice in 1986, one year after winning a scholarship from the Bevilacqua la Masa Foundation during his studies at the Academy of Fine Arts in the same city. Since then, De Marchi's work has been exhibited in dozens of solo and group exhibitions in various countries around the world, including Italy, Germany, Canada, the

United States, and Uruguay. He has participated in numerous institutional exhibitions, including the *45th Venice Biennale* in Italy in 1993 and the *9th International Sculpture Biennale* in Carrara, Italy in 1998.

For Marea, De Marchi intervened the lobby area and reception desk with his signature technique. Often working on aluminum, stainless steel, or Plexiglas, the artist perforates surfaces where individual signs become letters of a universal language and create a new cosmos of interrogation

and dialogue. Taking the idea of deconstruction as a starting point, the Marchi pays tribute to the theories of seminal French philosopher Jacques Derrida on the understanding of every work not as an object of independent representation, but as a result of processes that are in close relation with other visual practices and multiple discourses.

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

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