

PRO
VE
NANCE

VOLUME X
SLS LUX Brickell
Hotel & Residences





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



6



7



DALÍ, SALVADOR

8

EN VIU

9

FALLS, SAM

10

FUENMAYOR, GONZALO

11

GONZÁLEZ, AGUSTÍN

12

LAVILLE, JOY

13

MATTA, ROBERTO

14

RODRÍGUEZ, CRISTINA LEI

15

ROSA, CHRISTIAN

16

STELLA, FRANK

17

1 + 1 = 1

CASTRO, MARCOS
Mexico / b. 1981

HUFFMANN, CARLOS
Argentina / b. 1980

DIMENSIONS
114.5" x 79.5"

MEDIA
Acrylic and watercolor on canvas

2015 //

TITLE
Narcoestados Unidos de América

1





AGUIAR, ARTURO
Argentina / b. 1963

2

DIMENSIONS
47.25" x 47.25"

TITLE
César como Rembrandt

MEDIA
Light painting (photograph)

2007 //







AMUNDARAIN, PAUL

Venezuela / b. 1985

3



DIMENSIONS
Dimensions Variable

TITLE
Multiple Realities

MEDIA
Mural, paint on stucco

2018 //



BASTÓN DÍAZ, ALBERTO
Argentina / b. 1946

4

DIMENSIONS
22" x 43" x 24"

TITLE
XXII, De la serie de la Ribera

MEDIA
Iron

2002 //







BOTERO, FERNANDO
Colombia / b. 1932

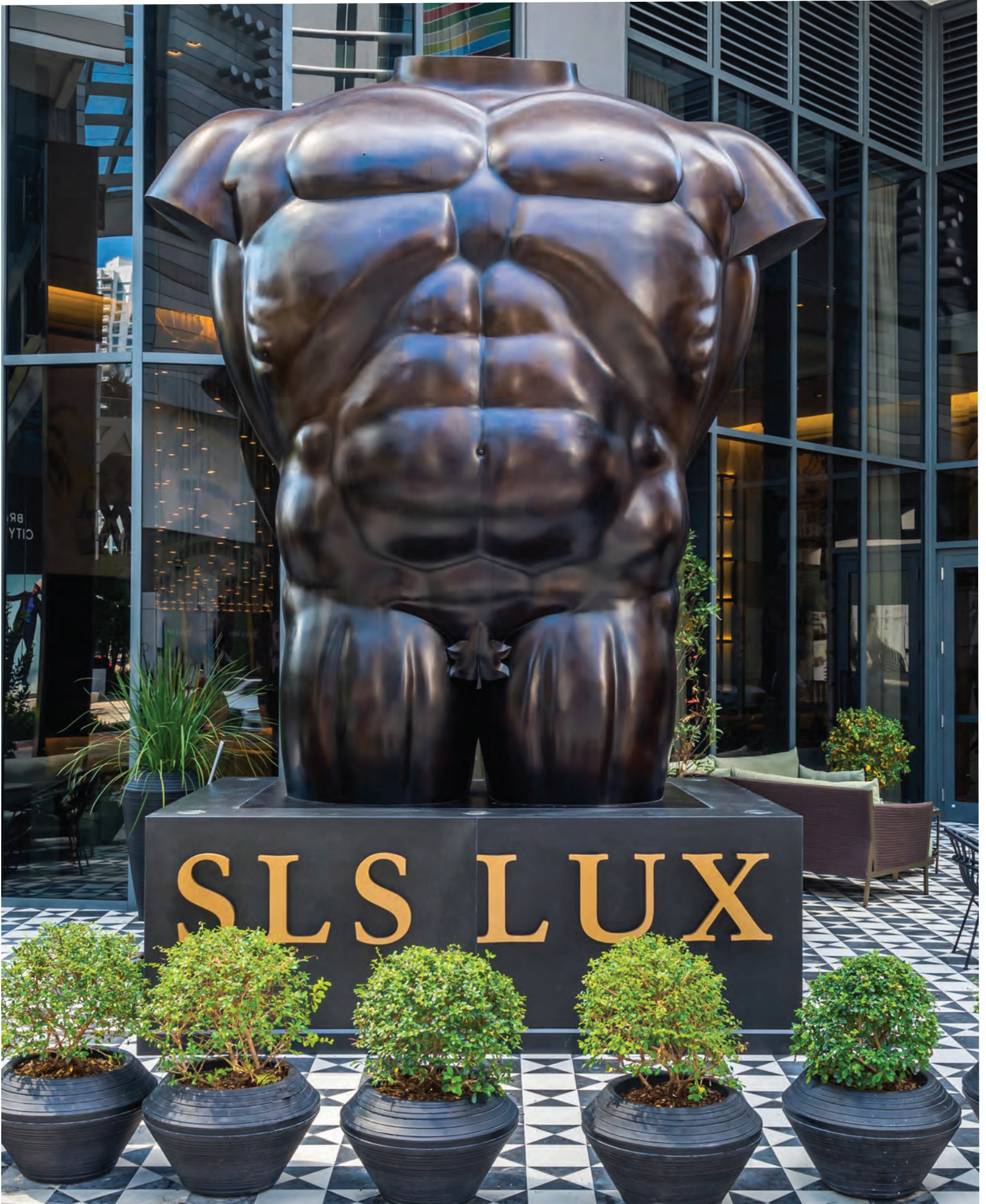
5

DIMENSIONS
133" x 71" x 159"

TITLE
Male Torso

MEDIA
Bronze

1992 //



BURGOS, FABIÁN
Argentina / b. 1962

6



DIMENSIONS
Dimensions Variable

TITLE
Velocidad Lux

MEDIA
Mural, paint on stucco

2018 //







COLECTIVO SEGUNDO PISO



BARQUET, OMAR
Mexico / b. 1979

GONZÁLEZ, AGUSTÍN
Mexico / b. 1979

LANDET, JOSÉ LUIS
Argentina / b. 1977

MORIS (ISRAEL MESA MORENO)
Mexico / b. 1978

DIMENSIONS
Variable

TITLE
Cara cortada

MEDIA
Mono type prints in different formats and media

2015 //



DALÍ, SALVADOR
Spain / 1904-1989

∞



DIMENSIONS
22" x 18" each

TITLE
Song of Songs

MEDIA
9 drypoints with stencil coloring and gold gilding

1971 //







EN VIU
CASTAÑO, DIEGO
Colombia / b. 1985
CHANDLER, NOAH
USA / b. 1988

DIMENSIONS
21' x 100'

TITLE
Voló como Matías Pérez

MEDIA
Produced digitally and transferred to the canvas

2018 //









FALLS, SAM
United States / b. 1984

DIMENSIONS
75" x 52"

TITLE
Untitled

MEDIA
Found printed linen

2013 //

10





11

FUENMAYOR, GONZALO

Colombia / b. 1977

DIMENSIONS
82.5" x 45"

TITLE
Hell's Religion I

MEDIA
Charcoal on paper

2010 //







12

GONZÁLEZ, AGUSTÍN
Mexico / b. 1978

DIMENSIONS
16" x 11.5" each

TITLE
La Mosca (The Fly)

MEDIA
Oil on canvas

2013 //



13

LAVILLE, JOY
England / 1923-2018

DIMENSIONS
24.4" x 48" x 21"

TITLE
Mujer en reposo

MEDIA
Bronze

2001 //



14

MATTA, ROBERTO
Chile / 1911 - 2002

DIMENSIONS
20" x 27.7"

TITLE
L'Arc Obscure des Heures

MEDIA
4 Color aquatints

1975 //







RODRÍGUEZ, CRISTINA LEI
United States / b. 1974

15

DIMENSIONS
120" x 84"

TITLE
Gold One

MEDIA
Ultraviolet print on cotton backed
metallic vinyl, diptych

2015 //







ROSA, CHRISTIAN
Brazil / b. 1982

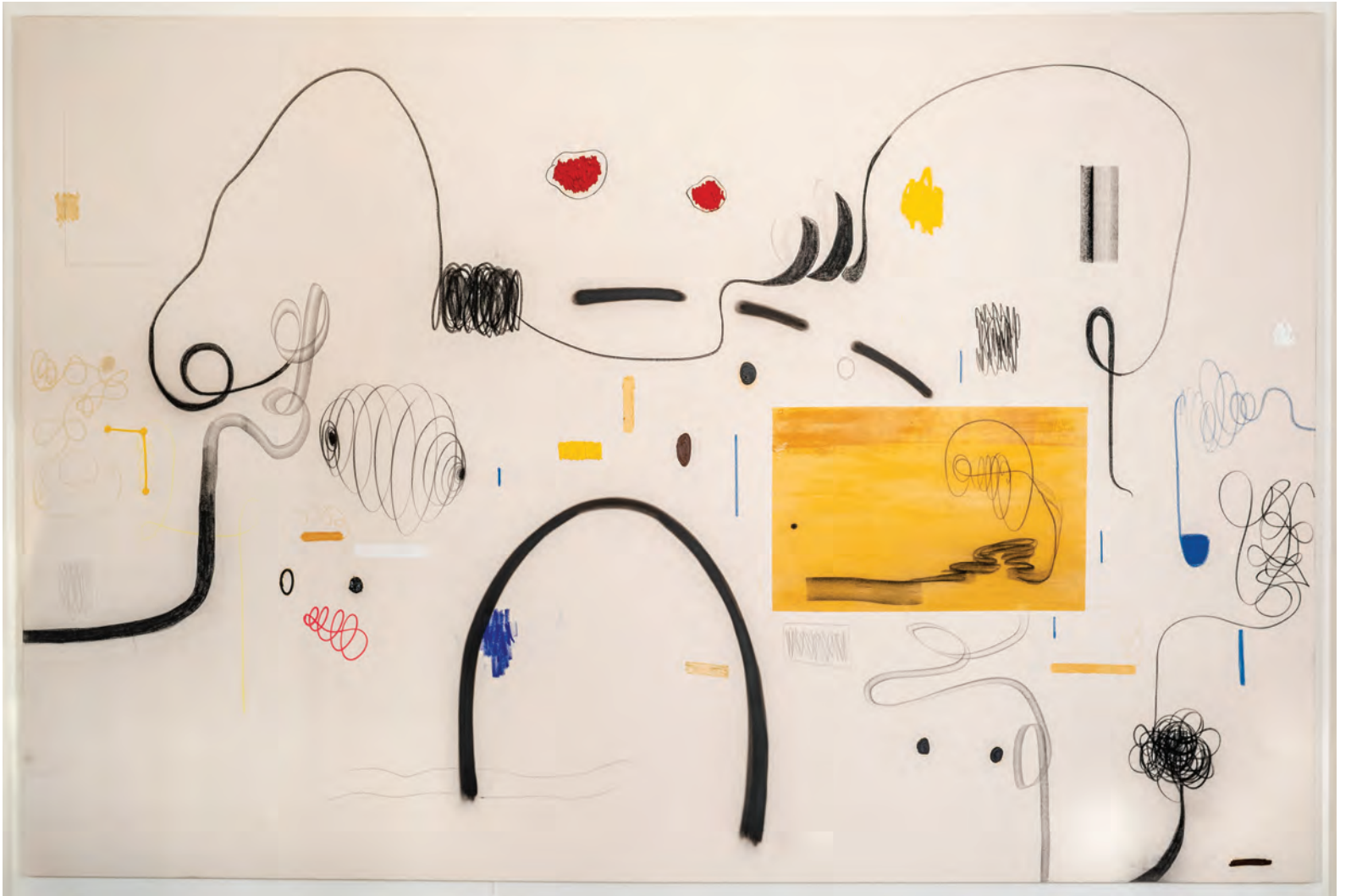
16

DIMENSIONS
118" x 177"

TITLE
Untitled

MEDIA
Oil and charcoal on canvas

2013 //







17

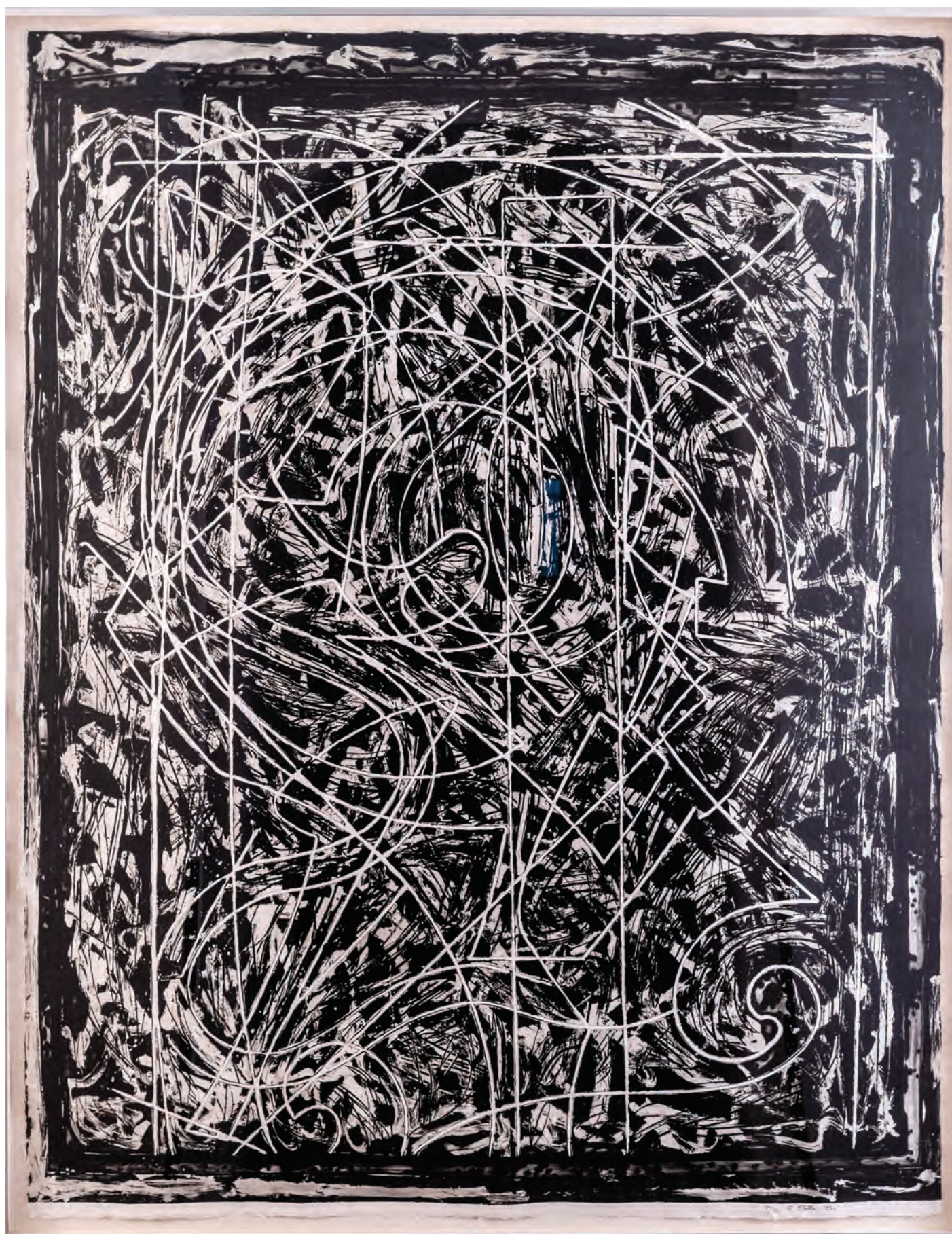
STELLA, FRANK
United States / b. 1936

DIMENSIONS
27.75" x 27.75"

TITLE
Talladega Three I (A. 135)

MEDIA
Etching

1982 //



SLS LU



//

World class art and design are at the core of SLS LUX – completely integrated to create a property unlike any other. Every carefully curated artwork seamlessly complements the surrounding design aesthetic. The striking harmony we’ve achieved in areas like SBar and the Sky Lounge with their site-specific installations is truly one-of-kind, and with time will elevate the property to become a landmark for the city.

//

Jorge M. Pérez, CEO Related Group





ARTISTS' PROFILES



1
=
1
+
1

//

Created by an artist collective formed by Mexican artist
Marcos Castro and Argentine artist Carlos Huffmann.

//

Created by an artist collective
formed by Mexican artist
Marcos Castro and Argentine
artist Carlos Huffmann,

two individual artists who also
collaborate, *Narcoestados*
Unidos de América is a strong
commentary on violence and

other terrible consequences of
drug trafficking in society.

AGUIAR, ARTURO



The use of light and color has an artistic, conceptual meaning.



Artist Arturo Aguiar has been capturing images since 1999. He was born in San Juan, Argentina, in 1963, and studied physics at the University of Buenos Aires. Aguiar shoots on film and his favorite light painting artist is Dean Chamberlain. Touches of Chamberlain's influence can be

seen throughout the beautiful images in Aguiar's body of work. He works alone and says this of his light painting work, "The use of light and color has an artistic, conceptual meaning. Without light and shadow, nothing can be determined. The contrasts between the sudden flashes and darkness

accentuate the mystery of mankind, emphasizing our beauty and, at times, our own darkness." Aguiar's first solo show was held in 2000, and his work has been shown in Argentina, France, Spain, Portugal, Mexico, the United States, Costa Rica, Colombia, Belgium and Germany.

AMUNDARAIN, PAUL



Amundarain's work stems from two popular platforms in Venezuela's artistic landscape.



Paul Amundarain's work stems from two popular platforms in Venezuela's artistic landscape: the tradition of abstract geometry on one side, and the reflections on the city of Caracas as a topographic landscape on the other.

His largest series of assemblages, entitled *Urban skins* and *Anarchical skins*, is a visual synthesis of what Caracas looks like from above, intending to analyze and reflect

upon the social circumstances and irrationality that prevail in this chaotic urban development. Amundarain departs from the overhead shots taken from the city's barrios (slums) as a model, and dissects the landscape formed by the geometric shapes of the roofs of millions of ranchos (favelas).

Born in Caracas, Amundarain first studied architecture, but soon became interested in producing

art, and instead pursued design and sculpture workshops where he could further develop his creative instincts. He has exhibited largely in Maracaibo and Caracas in collective shows and local art fairs, and has had four solo exhibitions in Venezuela, in Vilorio Blanco Gallery in Maracaibo and Parenthesis Gallery in Caracas. He lives and works between Caracas and Miami.

BASTON DÍAZ, ALBERTO



Díaz achieves a balance between industrial materials,
geometric forms and aesthetic beauty.



Argentine sculptor Alberto Bastón Díaz is well known for producing medium- and large-scale works in wood, granite and iron that convey

a powerful constructive solidity. The sculpture in this book is representative of Díaz's larger body of work in which he achieves

a balance between industrial materials, geometric forms and aesthetic beauty.

BOTERO, FERNANDO



Botero is one of the leading figures of Latin American art.



The towering *Male Torso* is one of Fernando Botero's widely exhibited bronzes, having been shown on the Avenue des Champs-Élysées in Paris, at the Museum of Modern Art in New York and in museums in Chicago, London, Buenos Aires, Tokyo and other major cities worldwide.

This masterpiece is one of Botero's seminal sculptures. Working on such a monumental scale often associated only with commemorative statues, Botero interprets the classic subject of the male figure in his signature, witty and opulent style. Exaggerated compositions and inflated figures go beyond an aesthetic choice and

can be interpreted as political, ironic and even humorous. Botero is one of the leading figures of Latin American art, and his distinctive style is instantly recognizable. His paintings, sculptures and drawings are exhibited and represented in museum collections throughout the world.

BURGOS, FABIÁN



Burgos is recognized for his use of intense color to create vibrant geometric compositions that come alive on the canvas.



Fabián Burgos was commissioned to paint several monumental murals for SLS LUX's exterior. Burgos, a contemporary painter, is recognized for his use of intense color to create vibrant geometric compositions that come alive on the canvas. The steady horizontal lines of color are often interrupted by circular shapes or linear patterns creating an optical effect that mimics the constant

movement and energy of the city. His work for Brickell Heights not only presents residents and passersby with a striking vision of beauty, but it also allows him to become an active participant in Miami's urban development, a path that has long interested him since completing two public art projects in other urban areas, one in Buenos Aires, Argentina and one in Montbéliard, France.

Burgos was born in Buenos Aires, where he currently lives and works. He began his artistic training under the great Argentine painter Felipe Noé, and continued his studies at the Fundación Antorchas, run by Guillermo Kuitca, the contemporary Argentine artist. He has exhibited extensively in Argentina, and has been included in exhibitions all over Latin America, the United States and France.

COLECTIVO SEGUNDO PISO

//

The theme of violence and its impact in Latin American societies is recurrent.

//

An artist collective comprised of Argentinian José Luis Landet and Mexican artists Omar Barquet, Agustín González and Moris,

the work of Colectivo Segundo Piso for SLS LUX includes several pieces in which the artists explore various media. The theme of

violence and its impact in Latin American societies is recurrent.

DALÍ, SALVADOR

Salvador Felipe Jacinto Dalí y Domenech was a Spanish Surrealist painter and printmaker, influential for his explorations of subconscious imagery. As an art student in Madrid and Barcelona, Dalí assimilated a vast number of artistic styles and displayed unusual technical facility as a painter. It was not until the late 1920s, however, that two events brought about the development of his mature artistic style: his discovery of Sigmund Freud's writings on the erotic significance of subconscious imagery and his

affiliation with the Paris Surrealists, a group of artists and writers who sought to establish the "greater reality" of the human subconscious over reason. To bring up images from his subconscious mind, Dalí began to induce hallucinatory states in himself by a process he described as "paranoiac critical."

In the late 1930s, Dalí switched to painting in a more academic style influenced by the Renaissance painter Raphael. His ambivalent political views during the rise of fascism alienated his Surrealist

colleagues, and he was eventually expelled from the group. Thereafter, he spent much of his time designing theatre sets, interiors of fashionable shops and jewelry, as well as exhibiting his genius for flamboyant self-promotional stunts in the United States, where he lived from 1940 to 1955. From 1950 to 1970, Dalí painted many works with religious themes, though he also continued to explore erotic subjects, to represent childhood memories and to use themes centering on his wife, Gala.

//
Influential for his explorations of subconscious imagery.
//



En Viu is known for its surrealist and immersive large-scale murals and installations.



Chandler Noah and Diego Castaño are artists and founders of En Viu. Chandler, a classically trained architect, and Diego, a fine artist, found the creative meeting point of their disciplines and began their collaboration in 2015. Their studio, En Viu, is known for its surrealist and immersive large-scale murals and installations. Integrating traditional and innovative digital techniques, En Viu creates art pieces and installations for clients in the luxury sector. Based between New York City and Barcelona, its portfolio represents works for some

of the most established hotels and fashion houses worldwide.

Diego Castaño's work can be categorized as expressionistic. His paintings and drawings often depict domestic elements like furniture and crockery. Derived from his personal experiences, his body of work uses different literary forms to create images with the intention of reflecting his own perceptions. Born in Medellin, Colombia in 1985, he emigrated at age 17 and has lived abroad in London, Berlin, Vienna, Barcelona, and finally settling in New York City.

Chandler Noah's body of work is an exploration of architectural and artistic intervention. A classically trained architect, his portfolio encompasses large-scale installations, design of interiors and sculptural objects. His work, influenced by abstraction and surrealism, places great emphasis on hand-crafted materiality and the art of immersion. Born in Alabama, Chandler studied architecture at the Savannah College of Art and Design where he received his M.Arch degree. He has lived and worked in New York since 2012.



Falls's artworks are engrained with a sense of place indexical to the unique environment of their creation.



Sam Falls works intimately with the core precepts of photography, namely time, representation and exposure, to create works that bridge both the gap between various artistic mediums and the divide between the artist, object and viewer. Working symbiotically with nature and the elements, Falls's artworks are engrained with a sense of place indexical to the unique environment of their creation while imbued with a

universal sense of mortality. With a reverence toward art history, Falls empathetically blurs the lines between artistic genres and practices, from modern dance and minimalist painting to conceptual photography and land art, boiling it down to the fundamentals of nature and the transience of life that art best addresses.

Falls was raised in Vermont and lives and works in Los Angeles.

He received his Bachelor of Arts from Reed College in 2007 and his Master of Fine Arts from ICP-Bard in 2010. He has had solo exhibitions at the Hammer Museum, Los Angeles (2018); Museum of Modern and Contemporary Art Trento and Rovereto, Italy (2018); The Kitchen, New York (2015); and Ballroom Marfa, Texas (2015), among others.

FUENMAYOR, GONZALO



Fuenmayor is known for using bananas as a symbol for cultural relation.



Gonzalo Fuenmayor is a Colombian artist, known for using bananas as a symbol for cultural relation. Born in Barranquilla, Colombia, Fuenmayor received his Bachelor of Fine Arts from the School of Visual Arts, New York, NY, in 2000, with a major in Fine Arts and a minor in Art Education, and his Master of Fine Arts from School of the Museum of Fine Arts, Boston, in 2004.

Fuenmayor expresses himself artistically in several ways, including drawing, painting and photography. His mastery of charcoal drawing technique extends to the point where it's almost impossible to differentiate black and white photographs from his work. The objects that have most marked Fuenmayor's career are bananas. His idea to use bananas in his art was born in Boston, and came

from wanting to make himself and his work seem more exotic. Since then, this fruit has found its way into much of his artwork. Beyond bananas, what really catches the eye is the conflict between his Latino roots and the European heritage he has been exposed to. Fuenmayor excels in portraying the clash of cultures, creating magical realism.

GONZÁLEZ, AGUSTÍN



His signature style is characterized by a spontaneous use of oil painting.



Agustín González's signature style is characterized by a spontaneous use of oil painting, frequently applied in several layers that leave traces of the movement of the brush. Although linked to a

figurative tradition, González's strong expressionist vocation leads him to question painting itself, its processes and traditional notions. González holds a degree in Fine Arts from the National School of

Painting, Sculpture and Engraving "La Esmeralda" (INBA), Mexico City. He has exhibited individually in Mexico, Germany, Chile and Brazil.

LAVILLE, JOY



Joy Laville has exhibited her work throughout Mexico, including the Palacio de Bellas Artes and the Museo de Arte Moderno.



An English/Mexican artist who lived and worked in Cuernavaca, Mexico, Joy Laville exhibited her work throughout Mexico, including the Palacio de Bellas Artes and the Museo de Arte Moderno. In 2012, she received the Bellas Artes Medal for her life's work.

During the spring of 2004, Laville was honored with a retrospective exhibition at Mexico City's Museo de Arte Moderno. Laville worked zealously and presented 21 individual shows in 20 years, in Mexico, Europe and the United States. A 2004 retrospective exhibition at the Museo de Arte

Moderno, curated by Santiago Espinosa de los Monteros, brought together works from more than four decades, and represented Laville's unique and continuing contribution to contemporary Mexican art.

MATTA, ROBERTO



His paintings combined politics with semi-Abstract Art.



Roberto Matta was a sketch artist and painter known for his work in the Abstract Expressionist and Surrealist movements during the 20th century. He studied architecture and interior design at the Pontificia Universidad Católica de Chile.

In 1933, Matta moved to Paris to work for famed architect Le Corbusier. In 1934, he traveled to Madrid, where he was introduced to Salvador Dalí, who encouraged

Matta to show his drawings to André Breton. Breton and Dalí connected Matta to the Surrealist movement, which he officially joined in 1937. In 1938, Matta left Europe and went to New York City. During this time, his artwork also evolved from drawings to oil paintings, which is what he is best known for. For the next decade, Matta lived and worked in the United States, creating his Inscape series.

During the 1950s and 1960s, he divided his time between South America and Europe. His paintings combined politics with semi-Abstract Art. Some of Matta's best-known work include The Road to Heaven, Storming Water River and Redness of Blue, Polimorfologia, and La Terre Uni. Matta died on November 23, 2002, in Civitavecchia, Italy.

RODRÍGUEZ, CRISTINA LEI



Her work is organic and minimalist, yet pristinely finished, echoing a tension between the natural and the artificial.



Cristina Lei Rodríguez lives and works in Miami. She received her Bachelor of Arts from Middlebury College in 1996, and Master of Fine Arts from California College of Art in 2002. The objects Rodríguez creates take many forms, but all are made from common materials that are given a new intangible life. Her work is organic and minimalist, yet pristinely finished, echoing a tension between the natural and the artificial. Her art

has been exhibited internationally at the Astrup Fearnley Museum of Modern Art (Oslo), Serpentine Gallery (London), Galerie Emmanuel Perrotin (Paris, Miami) and Team Gallery and Deitch Projects (both New York). Her work has been reviewed by *Modern Painters*, *The New York Times*, *Financial Times*, *Wallpaper*, *The New Yorker* and *Arte al Día Internacional*. In Miami, Rodríguez's work is included in

the permanent collections of PAMM, de la Cruz Collection, Bass Museum of Art and the Rubell Family Collection.

ROSA, CHRISTIAN



Rosa's improvisational marks create lyrical semi-abstract narratives with playful titles.



Christian Rosa is a Brazilian-born contemporary painter. Rosa's improvisational marks—made using pencil, spray paint and oil paint—are applied to unprimed canvas in isolated patches of color to create lyrical semi-abstract narratives with such playful titles as *God Hope Coke Broke*, *This is Barely Noble* and *Tales of a Slippery Hot Dog*. Indebted to the works of both Cy Twombly and Joan Miró, Rosa's

works are completed in a primary color palette with long pencil marks flitting around the painted space. In his works made after 2016, the artist has painted the full area of canvas, which appear as though details of his earlier works have been captured in close.

Born in Rio de Janeiro, Rosa was raised in Vienna, Austria. He worked in photography and film before

painting, and went on to study under German painter Daniel Richter at the Academy of Fine Arts Vienna. Rosa has exhibited at White Cube's booth at Frieze New York, Saatchi Gallery in London and the Athens Biennale, and his work has been collected by Leonardo DiCaprio and Jay-Z. The artist lives and works between Los Angeles and Vienna.

STELLA, FRANK

An American painter who began as a leading figure in the Minimalist art movement and later became known for his irregularly shaped works and large-scale multimedia reliefs, Frank Stella studied painting at the Phillips Academy in Andover, Massachusetts, and history at Princeton University (Bachelor of Arts, 1958). He originally painted in an Abstract Expressionist style, but, upon moving to New York City in the late 1950s, he began work on a series of innovative paintings marked by an austere and monumental simplicity of design. Those “black paintings,” which established his reputation, incorporated symmetrical series of thin white stripes that replicated the canvas shape when seen against their black backgrounds.

He had his first solo exhibition in 1960 at the Leo Castelli Gallery, also in New York City. In the early 1960s, Stella painted a series of progressively more complex

variations on the theme of the frame-determined design and used both metallic-colored paints and irregularly shaped canvases to that purpose. In the late 1960s, Stella expanded his use of color in the *Protractor* series, an influential group of paintings marked by intersecting geometric and curvilinear shapes and plays of vivid and harmonious colors, some of which were fluorescent.

Stella’s next decade opened with a survey of his work at MoMA (1970). In the late 1970s, Stella broke with the hard-edged style of his previous work and began to produce sensuously colored mixed-media reliefs that featured arabesques, French curves and other organic shapes. His two-dimensional works became increasingly three-dimensional during the late 1970s and early 1980s, and began to incorporate architectural forms made from materials such as aluminum and

fiberglass. In the mid-1980s, he embarked on a major project that took its title from and was based on Herman Melville’s *Moby Dick*. Between 1985 and 1997, Stella created some 260 pieces in the series, including prints, sculptures and reliefs named after chapters in Melville’s novel. MoMA held another retrospective of his work in 1987.

In the 1990s, Stella began to create freestanding sculptures, such as *Raft of the Medusa* (Part I), (1990). Some of them—such as *Prinz Friedrich von Homburg, Ein Schauspiel*, 3X (1998–2001), a 31-foot (9.4-metre) mixed-media sculpture installed in front of the National Gallery of Art in Washington, D.C.—were public art commissions. In 2015, the Whitney Museum of American Art celebrated his long career with a major retrospective covering 60 years of his work.

Known for his irregularly shaped works and large-scale multimedia reliefs.

Art photography: Nick Garcia Photography

All images copyrights lie with the respective artists

All Rights Reserved 2019

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

