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TITLE

DESCRIPTION OF EVENT/HAPPENING

DATE

TIME

DIAGRAM/DOODLE/DRAWING/IMAGE/PAINTING/PHOTOGRAPH/SCRIBBLE/ETCETERA

Tabloid No. 12 Miami Art Museum

First printing
October 2010

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Design: Liliam Dooley

Contributors: Anne Daems & Kenneth Andrew Mroczek, Daniel Eatock, Nicholas Frank, Christy Gast, Milutin Gubash, René Morales, Hans Ulrich Obrist, Tonel.

This publication comprises an artists' intervention into the brochure for the exhibition *New Work Miami 2010*, at Miami Art Museum (July 18-October 17, 2010). The views expressed in this publication do not necessarily reflect the views of Miami Art Museum.

THIS IS ART. What is art to you?

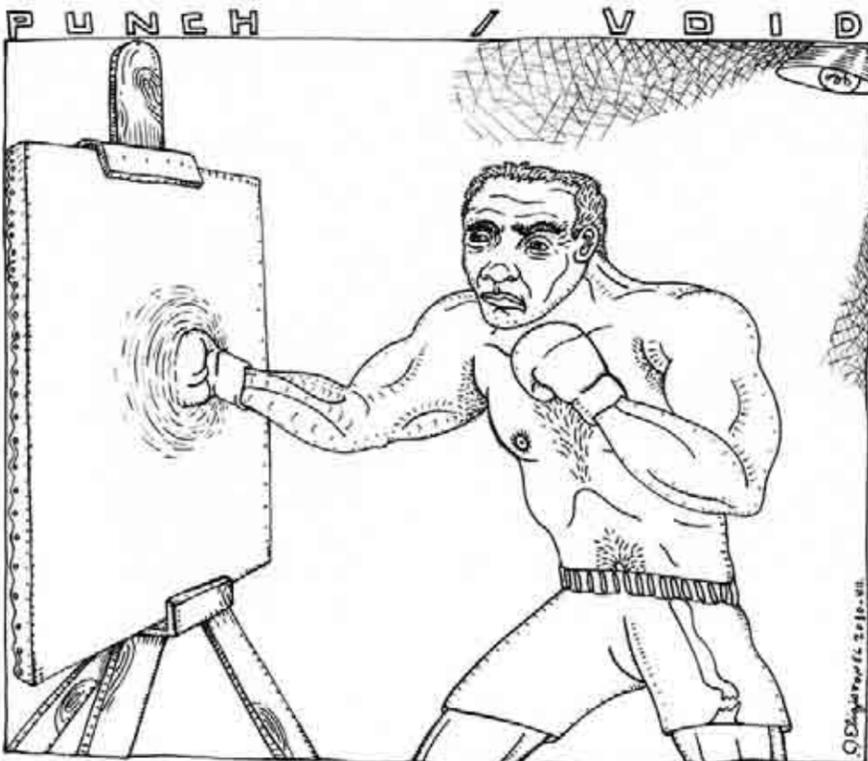


Take a photograph of anything around Miami that you consider art, and bring it to MAM's front desk. You'll receive free museum admission and your photograph could become part of a compilation in *New Work Miami 2010*.

Have a say



Visit miamiartmuseum.org/MyMAM.asp to provide feedback and to comment on art in Miami.



Tonel, *Punch / Void*, 2010. Courtesy of the artist.

TITO MY FRIEND



Milutin Gubash, *Tito My Friend*, 2010. Courtesy of the artist.

CULTURAL CALENDAR

ART@WORK
1245 SW 87th Avenue, Miami, FL 33174
Marionettes and Workshop Drawings
Pablo Cano
SEPTEMBER 6 - OCTOBER 29, 2010

ART@WORK
1245 SW 87th Avenue, Miami, FL 33174
Lingua
Antoni Miralda
NOVEMBER 27, 2010 - FEBRUARY 25, 2011
Opening reception: November 27th, 2010, 7 to 9 pm

BAS FISHER INVITATIONAL
180 NE 39th Street, Suite 210,
Miami, FL 33137
Catapult can can
Jessie Gold
OCTOBER 9 - DECEMBER 31, 2010
Opening Reception: October 9
Reception 7pm-10pm

BASS MUSEUM OF ART
2121 Park Ave. (in Collins Park)
Miami Beach, FL
305.673.7530 or www.bassmuseum.org
The Nudist Museum
Ellen Harvey
OCTOBER 2 - NOVEMBER 7, 2010

CENTRO CULTURAL ESPAÑOL
800 Douglas Rd. suite 170
Coral Gables FL 33134
PH. 305 448 9677
www.ccemiami.org
info@ccemiami.org
Dibújame un cuento
Exhibit on children's books illustration.
SEPTEMBER 17 - OCTOBER 29, 2010
Visit hours Mon-Fri 10 am to 5 pm

DE LA CRUZ COLLECTION
23 NE 41st Street. Miami, FL 33137
305.576.6112

DIMENSIONS VARIABLE
171 NE 38th Street Design District,
Miami, FL 33137
Biophilia
Nellie Appleby
SEPTEMBER 11 - OCTOBER 30, 2010
Reception, September 11, 2010, 7-11 pm

EDGE ZONES ART CENTER
47 NE 25th St., Miami
305.303.8852
Angel Vapor
OCTOBER 9 - NOVEMBER 6, 2010
Opening reception October 9th, 7-10 pm

FARSHIDE GALLERY
1305 SW 87th Avenue, Miami, FL 33174
farsidegalleryartatwork.blogspot.com
Generic Landscapes
Selected Works 1998-2001
Glexis Novoa
Opening reception Saturday, October
2nd, 7 - 9 pm
OCTOBER 1ST - OCTOBER 29, 2010

The Multiverse Works
Raúl Perdomo
Opening reception Saturday, November
6th, 2010
OCTOBER 29 - NOVEMBER 25, 2010

House as Subject
Arturo Cuenca
Opening reception Saturday, November
27th, 2010
NOVEMBER 27, 2010 - JANUARY 9, 2011

GIRLS' CLUB
117 NE 2nd Street Ft. Lauderdale, FL
954.828.9151
A Day for Contemporary Art
OCTOBER 16, 5-8 PM

LOCUST PROJECTS
155 NE 38 Street, #100 Miami FL 33137
305.576.8570
Break-Through Miami
Valerie Hegarty
SEPTEMBER 11 - OCTOBER 16, 2010

LOWE ART MUSEUM, UNIVERSITY OF MIAMI
1301 Stanford Drive
Coral Gables, FL 33146
305.284.3535
The Jaguar's Spots: Ancient Meso-american Art
JUNE 26 - OCTOBER 31, 2010

MANOS DEL CANDOMBE
818 Pizarro Street, Coral Gables
908.451.6622
El Exodo
La Peregrina
OCTOBER 16, 2010

MIAMI-DADE PUBLIC LIBRARY SYSTEM
Main Library, Auditorium, 101 W. Flagler St.
305.375.2665
Growing Up
Agustina Woodgate
OCTOBER 20 - DECEMBER 15, 2010
Performance by Agustina Woodgate
with Anthony Spinello and music/art
collective Psychic Youth, Inc.
Main Library, Auditorium, October 7,
6:30 - 8:30pm

MIAMI-DADE PUBLIC LIBRARY SYSTEM
Hispanic Library, 1398 Sw 1st.
305.643.8574
10,865 - Fernando Garcia
From The Permanent Collection Of The
Miami-Dade Public Library System
OPENS OCTOBER 18, 2010

MIAMI-DADE PUBLIC LIBRARY SYSTEM
Miami Beach Regional, 227 22nd St.,
305.535.4219
Nature Reflected
Kari Snyder And Helen Webster
THROUGH DECEMBER 7, 2010

MIAMI-DADE PUBLIC LIBRARY SYSTEM
Main Library, 2nd Fl. Exhibition Space,
101 W. Flagler St., 305.375.2665
Florida Arcane
From The Society For The Preservation
Of Lost Things And Missing Time
THROUGH DECEMBER 9, 2010

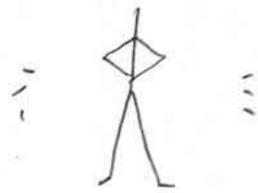
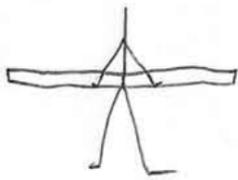
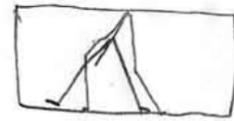
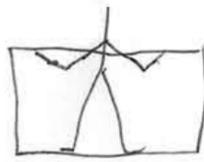
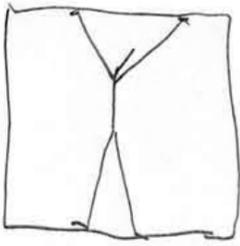
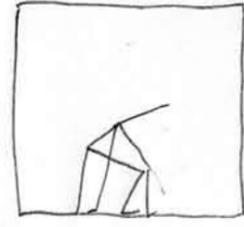
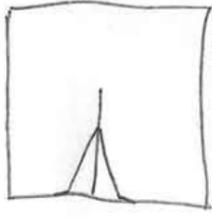
MIAMI-DADE PUBLIC LIBRARY SYSTEM
North Dade Regional, 2455 NW 183 St.
305.625.6424
**Recent Acquisitions From The Perma-
nent Collection**
THROUGH JANUARY 18, 2011

MIAMI-DADE PUBLIC LIBRARY SYSTEM
West Dade Regional, 9445 Coral Way,
305.553.1134
**Gleason W. Romer From The Permanent
Collection**
THROUGH MARCH 13, 2011

RUBELL FAMILY COLLECTION
95 NW 29th Street, Miami, FL 33127
305.573.6090
Beg Borrow and Steal
74 international, contemporary takes on
the theme of appropriation
JUNE 1 - DECEMBER 1, 2010

AVAILABLE SPACE
Looking For Artists' Projects For Store-
fronts On Flagler Street In October/
November.
Check www.availablespacemiami.org
for more information and other calls to
artists.

PARTICIPATION QUESTIONNAIRE



Interview with Yona Friedman

by Hans Ulrich Obrist

Hans Ulrich Obrist: Can you tell me about your Graffiti Museum idea?

Yona Friedman: People who enter this museum are invited to create graffiti. Once the sheets are completely covered, we take them down and archive them. Then, the whole process begins again.

HUO: So it's a museum in constant evolution...

YF: It's a museum that builds itself, from itself.

HUO: In fact, it's a museum that can be anywhere.

YF: Yes. The prototype of the museum was financed by the French Foundation.

HUO: How does it work, because it's on these sheets that the public is invited to produce graffiti? Do you distribute the sheets?

YF: Yes, and we end up with a graffiti archive.

HUO: What are the sheets' dimensions?

YF: The sheets come in rolls of approximately 1m x 80cm. I took some pictures when the exhibit was taking place.

HUO: The project opened in May, and people can still visit, right?

YF: It's still operational. We would like to do more projects like this in Paris. I used plain metallic structures from fairs in order to make it easy for people to put crumpled sheets. Each day we put new transparent plastic sheets and visitors can write on them.

HUO: I have the impression that this Graffiti Museum is a new chapter in your long reflection on museums. You have developed many ideas about museums, haven't you?

YF: There's another kind of museum I'm going to show you. It's called "The Museum in the Streets." It was done in Como. It was an accumulation of Plexiglas structures and the residents began to bring objects. To me it's a civilization museum because it builds itself. There is no curator or committee taking care of it but people. We didn't ask questions regarding what objects they want to exhibit and why. We told them: "We don't guarantee you anything. There's no insurance here. If your object is stolen, it's stolen." We wanted to exhibit as many heterogeneous things as possible.

HUO: So we can conclude that these are museums without an Object.

YF: The museum is without an Object. These are traces of a civilization. Think of archeologists when they reconstruct a civilization from trash dating back 2000 years. It's the same thing with this kind of museum. To an archeologist 300 years from now it will be interesting to know why people chose one object or another. This museum works, and will continue to work, in public squares in Como.

HUO: It generates archives for the future.

YF: Yes. They wanted to do one in Paris but were afraid of terrorist attacks and riots like the car-burning incidents. They will do "The Museum in the Streets" in Shanghai at the time of the World Expo.

HUO: Could you talk about the Shanghai project?

YF: The Shanghai project is at the Kamel Mennour Gallery. When I was in Shanghai in 2007, I had the chance to talk about my idea on local television. You know, in Shanghai pedestrians can only cross the river through the subway or by taxi, not on foot. The response from the public was very positive and I was given the go-ahead. The President of the Parliament and I discussed it at large and finally I made this bridge project.

HUO: The bridge is a museum ...

YF: No. They had another idea. They wanted me to build the bridge as a program for an architecture contest among young Chinese architects. It's a program in the form of scale models. This project has been published many times in Domus and Abitare.

HUO: What is this object?

YF: It's a work of art. It's my coffee cup. I try to recycle objects that are going to be thrown away. Objects recycled not by chemistry but by art.

HUO: I wrote an article about the future of museums and I'm very interested in your project for Beaubourg and the Pompidou Center. Can you show me documents about this project?

YF: Definitely. The idea is to change the appearance of the museum every 6 months. With an external attachment, the building changes its shape by changing its skeleton volume. That was my idea of mobile architecture in 1970.



Photo: Yona Friedman by Nicholas Frank

HUO: So, it's like modules that go in and out, appear and disappear. This would allow changing the façade as well as the interior design, right? And how do you visualize rooms at Beaubourg? Would it have floors?

YF: I wanted to show every type of variation possible without demolitions. It would only be a modification of mobile walls. It's entirely left to the exhibition curator's discretion. He/she will decide upon the museum's appearance during the following 6 months.

HUO: Does it mean the curator becomes the architect every time?

YF: The curator and his/her team. Of course, I don't think the curator has to be an expert in technical details.

There's also another museum. I was asked to build the museum of the XXI century. This is very funny because one doesn't know what it is or what it will have inside. If I was asked to build the museum of the XIX century, I would have begun with Napoleon. So I suggested building a neighborhood-museum where people live their daily lives. And every year or two years, a committee passes by in order to determine which objects will remain in the museum. It can be a phone booth, a waste container, or a shop window. The museum creates itself.

HUO: You just made a big installation at the Venice Biennale. Tell me about it.

YF: I determined which structures were going to be used in Venice and Daniel [Birnbau] chose a dozen of his students who were given the freedom to create any object they wanted.

HUO: You built a floating city ...

YF: I wanted the art students to represent the unknown resident with his/her unknown preferences. It was a demonstration of the principles of my concept of the Spatial City. It's a real demonstration of what people can do with this type of structure. The Spatial City is in fact harmony between individual, extreme individualism, and community.

HUO: Do you remember when you invented the Spatial City? Did you experience an epiphany?

YF: The idea was first presented in Dubrovnik in 1956. I was there for the CIAM and presented some old designs. They took half of my archives, most of which were old. I made the presentation on a large sheet and I got a very positive response.

HUO: This meeting in Dubrovnik in 1956 was very important because you cast doubt on Le Corbusier Master Plan.

YF: Dubrovnik was the end of CIAM and the beginning of a new period where Le Corbusier said: "I stop here," etc... New formulas wanted to be created. The idea of the Spatial City was not very well understood. I based the Spatial City on a sociological idea, that people can express and explain what they want without disturbing the community. I have always given the example that diversity is in the way things are arranged inside. But how can it work for a whole community without becoming a conflict?

HUO: There's always the question of social contract...

YF: In the end, I think the social question means harmony between the individual and the community in everything, from language to the way of living to the economy. It's always like that.

HUO: And at the same time there was a young generation, there was you, and also Oscar Hansen. Did you get to know him?

YF: Yes, Hansen and Zoltan were among the young people who supported me. Hansen became dean at Harvard. Zoltan was Le Corbusier's right hand. Zoltan and Hansen were Polish citizens at the time. Young people were demanding individualization. A Swiss sector looked at architecture as an artistic attitude. I did not look at it that way. To me it was a social reality. I mean architecture is not made entirely by the architect. The resident has its part in the process too. And that is what I presented at the Biennale. That's why Daniel thought it was important.

HUO: [In the 1950s], Team X emerged. What was the difference between you and Team X?

YF: Team X followed the classic concept that architecture had to do everything for people. And I launched the idea that the architect cannot do everything for people; on the contrary, we should leave decisions to people, to the resident. And the difference is fundamental. There was no conflict. Team X was the mainstream. We were the fringe elements of society.

HUO: Team X was the mainstream and you were the rebels?

YF: I was the rebel...

HUO: Who were the other rebels, aside from you?

YF: No, there wasn't any. It was afterward, because of that, that other rebels followed me. The Metabolists, for example. And many Germans, such as Eckhard, Shulze, Fielitz, etc. I received responses from all over.

FIFTEEN—E

HERALD TELEPHONE 3125

THE HERALD, MIAMI, FLORIDA, SUNDAY, JANUARY 10, 1926.

HERALD TELEPHONE 3125

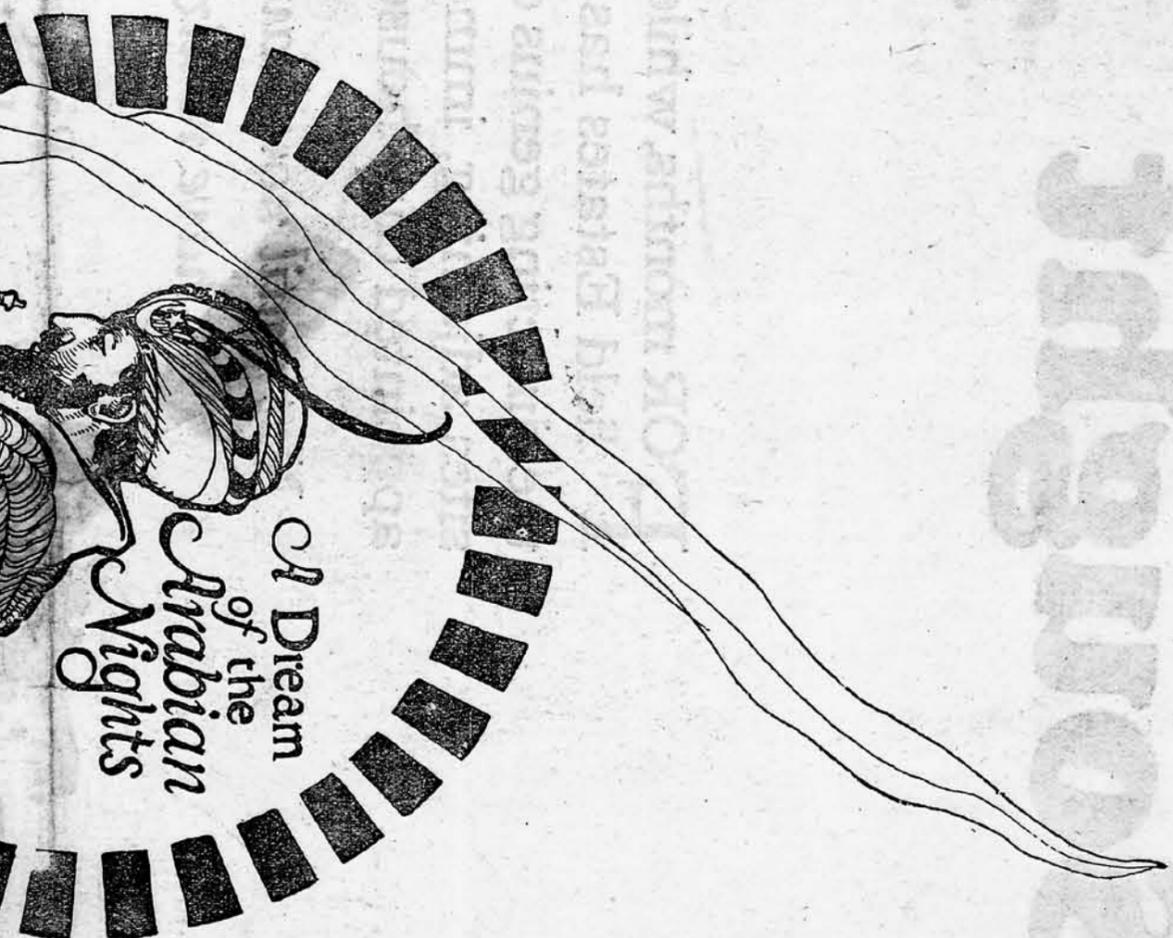
One thousand and one reasons

Justify our statement that, in The City Substantial, the investor of a moderate sum of money will be getting in on the ground floor in a townsite that will, by its rapid growth, rival the towering cities of the Arabian Tales.

But, at this time, we can tell you but a few of the 1001 reasons why OPA-LOCKA presents a never-to-be-repeated opportunity for the investor who wants fully developed business and residential property from \$1,000 to \$10,000 per lot.

Behind OPA-LOCKA is a comprehensive plan for development that has been finally accepted, after it has received nearly a year of expert study by Clinton Mackenzie and Bernhardt Muller of New York.

The former has laid out a city of surpassing beauty — winding, eye-



A Dream of the Arabian Nights

Below, at the left and right, are two photographs of drives through one of the beauty spots at OPA-LOCKA. At the bottom of this page are drawings depicting some of the sports and other activities at OPA-LOCKA.

OPA-LOCKA
Will Be
Beautiful

IT IS this combination of surpassing natural beauty with the "planned" loveliness that is being developed under the trained guidance of Mr. Clinton MacKenzie (our City Planner) and Mr. Bernhardt Muller (our Chief Architect) that is so rapidly bringing into being, at OPA-LOCKA, a complete town-site of altogether unusual attractiveness and unique architecture.

A drive out over the Dixie Highway to Gratiety Boulevard, there turning west until you see the sign for OPA-LOCKA. It's a drive worth taking—whether you go as a visitor or as an investor.

Why Not Make the OPA-LOCKA Trip TODAY?
OPA-LOCKA CO., Inc.
132 East Flagler Street

TUESDAY, JANUARY 26, 1926. THE HALEAH PRESS

-building begins at
OPA-LOCKA

The City Substantial

Above we show the first building to be started in OPA-LOCKA in the business zone; designed by Bernhardt Muller, of New York, to accommodate seven apartments, five stores, a gas filling station and a large garage.

Just two weeks ago we announced OPA-LOCKA to the public and now we publish, herewith, a perspective sketch from the architect's details. OPA-LOCKA has a building plan now—no waiting, no delay, no disappointment, no "future."

We mention our building plans thus confidently, because we believe that OPA-LOCKA'S rapid growth into a city of importance is a matter of almost assured fact. OPA-LOCKA-Company, Inc., KNOWS that their opening prices are very low, and it KNOWS the great commercial need for a city at OPA-LOCKA, and now it has had its opinion confirmed by the fact that

'THE SEABOARD WILL BUILD ITS FIRST MAIN LINE STATION NORTH OF MIAMI— AT OPA-LOCKA

The President of the Seaboard, S. Davies Warfield, has been a far-sighted developer of railroad property throughout his entire life. He "saw" South Florida and has spent millions and years of effort to bring to Miami the S. A. L. R. He knows that his right-of-way throughout OPA-LOCKA is ready for Mr. Foley's railroad builders TODAY!

We have long known that this great railroad has looked with favor upon the strategic advantages of a great mainline passenger, freight and express station at OPA-LOCKA.

Drive out to OPA-LOCKA, see the Seaboard Air Line's right-of-way through to Miami, note where they will build their station, and remember, OPA-LOCKA will be the first main line station north of Miami.

OPA-LOCKA COMPANY, Inc.
132 East Flagler Street,
Miami, Florida.

Resales Office at OPA-LOCKA is Open Every Day for Visitors to Property

CITY SALES OFFICE
132 East Flagler Street

OPA-LOCKA COMPANY INC.

How to Get to Opa Locka
Motor out the Dixie Highway and turn left on Gratiety Boulevard and then turn right (south) on Le Jeune Road to OPA-LOCKA.

Images from the Bernhardt E. Muller Collection, Special Collections Department, University of Miami Libraries





NEW WORK MIAMI 2010

Maria José Arjona
Kevin Arrow
Beings
Sam Borkson
Jenny Brillhart
Felecia Chizuko Carlisle
Jim Drain
Flash Orchestra
Frozen Music
Oscar Fuentes & the Gipsy Catz

Christy Gast
Lynne Golob Gelfman
Michael Genovese
Jacin Giordano
Guerra de la Paz
Adler Guerrier
Jiae Hwang & Nicholas C. Raftis III
Jacuzzi Boys
Don Lambert
Gustavo Matamoros

Lee Materazzi
Raul J. Mendez
Beatriz Monteavaro
Gean Moreno/Ernesto Oroza
Peggy Nolan
Fabian Peña
Friends With You
Christina Pettersson
Poem Depot
Vickie Pierre

Manny Prieres
Psychic Youth (dir. by Ana Mendez)
Bert Rodriguez
Christopher Stetser
Talking Head Transmitters
Robert Thiele
Kyle Trowbridge
TM Sisters
Magnus Sigurdardson
Mette Tommerup

Humberto Torres
Frances Trombly
Tatiana Vahan
Marcos Valella
Michael Vasquez
Viking Funeral
Michelle Weinberg
Agustina Woodgate
Juan Carlos Zaldivar

NEW WORK MIAMI 2010: EVENTS SCHEDULE

Saturday / July 17 / OPENING NIGHT
6-9pm

MAM members free, non-members \$20
New performance by **TM Sisters**, "With Out You, Babe." Also featuring spoken word poetry & music by **Oscar Fuentes and the Gipsy Catz**, plus a live AM radio broadcast in the gallery by **Talking Head Transmitters** (segment on curatorial practices).

 **AVELEDA**
ARTISTS' RESIDENCY

 **CREATIVE MINGLE**
MIAMI ART MUSEUM
ANTHONY

NWMM2010 AFTERHOURS / In conjunction with the exhibition *New Work Miami 2010*, Miami Art Museum presents a summer's worth of high-energy performances, artist talks and special presentations. All Afterhours programs:

NWM2010

July 18 - October 17, 2010
Miami Art Museum

New Work Miami 2010 is conceived as an exuberant salute to Miami's dynamic art scene. It is not a survey exhibition but a snapshot, a passing glance at advanced local art production at this precise moment, based on a sampling of what the organizers encountered in process in the studios or freshly concocted in the minds of Miami-based artists, over the course of the past six months or so. Like any snapshot this one is limited in scope, though it is enough, we hope, to serve as a marker for the robust wave of creative activity that is being generated right now by a vibrant and *growing* community of dedicated artists.

While the works in this exhibition do not share an overriding theme or display a single style, it would be wrong to assume they have nothing in common. The network of artists here is cohesive, and many of its most active members know each other well, or they at least know each other's work. They live all over, but many of them work amid the same part-industrial, part-blighted, part-residential areas that pocket the amorphous neighborhoods along Miami's easternmost north-south axis, from downtown and the Miami River through Overtown, Wynwood, Edgewater, Little Haiti, and further north. Many of these artists frequent and occasionally exhibit in the progressive art venues that have arisen incongruously along this same trajectory. Further, Miami offers a limited number of art supply stores, darkrooms, and fabricators willing to create strange, non-utilitarian objects at deep discounts.



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In other words, these works were all created by individuals who work in the same city, and whose perspectives are each affected by some combination of the same conditions that artists experience as they go about doing what they do in Miami. And yet, the complexity of this setting at this moment is hard to overstate. It leads to a wild variety of conditions that affect how each artist lives and works very differently. Add to that a second, important variable: the wide diversity of art forms and working methods from which artists everywhere can choose to dedicate themselves to today; and we are left with a situation in which any non-thematic grouping will inevitably be both interlinked and disparate.

While their broader implications may not be obvious from day to day, this complexity of setting and diversity of art forms both have much to do with Miami's paradigmatic status with respect to globalization, the issue that defines our time. The highly contested term "globalization" encompasses a panorama of competing definitions and issues. Its most quantifiable dimension involves a world that is becoming increasingly integrated by virtue of the relatively free flow of capital and the tapping of cheaper labor markets across national and regional boundaries. This economic process has been inseparable from an equally accelerated trend toward cultural globalization, which has been greatly augmented by expanded travel and especially new forms of instant digital communication.

The cultural side of the debate has generally revolved around what some believe to be the inevitable prospect of global domination by Western popular culture, at the expense of local traditions and diversity – the supposed "Disneyfication" of the world. In recent years, however, a more complicated view on the power dynamics at play in this operation has emerged, in light of the unambiguous rise of China, India, Brazil, and other countries as major economic powers; the murkiness of the wars in Iraq and Afghanistan; and various backlashes from groups around the world that seek to assert and retain their independent cultural identities. The sharp economic downturn that the US and the EU have been slogging through since 2008 has made the situation even hazier.

Moreover, while fears of homogenization are not moot by any means, today it is



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becoming increasingly clear that local cultures are simply too strong a force to yield in any uncomplicated way. As Erla Zwingle has pointed out (along with numerous commentators, in different words): "When cultures receive outside influences, they ignore some and adopt others, and then almost immediately transform them."¹ Saskia Sassen writes that "a good part of globalization consists of an enormous variety of micro-processes that begin to denationalize what had been constructed as national."² The seemingly uniform molecule of world culture that appears to be developing is an unstable one; it atomizes and regroups into different types of hybrid matter as it forms. It is a bone that is continuously fracturing into a million pieces, simultaneously as it is resetting.

A related facet of globalization involves the way in which it has changed the experience and physical character of the 21st-century city. This topic is hotly debated in architectural circles, and new perspectives continue to arise. The architect Rem Koolhaas, for example, sees homogenization as an indication of once "peripheral" sites (e.g., Mumbai or Miami) actually tearing themselves away from the "center": In the process of capitalizing on the recent outflows of money from traditional financial hubs (e.g., New York, London, Zurich), they are liberating themselves "from the straightjacket of identity" while breaking "the destructive cycle of dependency."³ This account of globalization describes a process that is nowhere near as directed and conspiratorial as economic or cultural neo-imperialism. Per Koolhaas, the explosions of uniform building activity that we have seen in recent decades are purely the consequence of sudden accumulations of treasure combining with the 21st-century needs of high-density, high-energy populations, which if anything are more independent than ever; the "generic city" is almost entirely pragmatic, "nothing but a reflection of present need and present ability."⁴

The stakes of these intertwined aspects of globalization – economic integration, cultural heterogeneity, and urban development – are as high in Miami as they are anywhere in the US. The so-called Crossroads of the Americas is of course geographically positioned to serve as a major trade center, port, and travel hub between the US, Latin America, and Europe. It is also of course a key center for mass immigration, which has resulted in a wide diversity of residents and a constant degree of cross-cultural interaction among them. Miami is a sprawling city with no discernible edges and no real center.⁵ In this sense as well it parallels the unbounded, de-centralized character that may turn out to be the ultimate condition of a truly globalized world.

These predispositions to the effects of globalization are certainly amplified by Miami's relative newness. Precisely mirroring both the overheated growth and the chronic disarray that characterize the age of globalization, Miami is a city whose youth makes it seem for the moment to be locked in perpetual transition, perpetual potential. At present it is notable for bearing a kind of dynamic malleability, which makes it more receptive and more subject to powerful new forces of change like globalization. This in turn may make the everyday, lived experience of these forces seem more attenuated here than in older, more developed cities. In combination with its economic permeability, cultural flux, and "generic" urbanism, Miami thus serves as a telling case study in globalization, one that is only more revealing because it is located not in Asia or Latin America or Africa or the Indian subcontinent, but in the United States.

The field of art bears a special place within these debates, for many reasons. Globalization (and the separate but related issue of cultural identity) has been a major topic of conversation within art circles for years. The various terminologies and concepts that have been developed to describe the current age ("hybridity," "neoliberalization," "transculturation," etc.) have deeply infiltrated contemporary art theory and jargon. The art world has emblemized globalization – both its positive aspects and its myriad problematic ones – through the rise of numerous international biennials and trade fairs, which today create busy travel schedules for collectors and curators who hop from Gwangju (South Korea) to Istanbul to Johannesburg to Sydney in the struggle to keep up with the insights that these venues are generating in real time.



4

(NWM2010/ rené morales)

Leaving aside the question of travel budgets, the act of person-to-person communication that comprises a fundamental (if not necessarily *the* fundamental) *raison d'être* for art-making has been naturally facilitated by the amazing expansion of humanity's ability to converse with itself across borders and great distances through both images and text, thanks to the invention of JPEG, TIFF, DOC, PDF, HTML – the acronyms that enable the second lives we lead on the internet. Most essentially, there is the basic fact that a given artwork is, at heart, a vessel for ideas, and that of all the commodities that are currently in frenzied circulation transnationally, it is ideas that are being most contagiously transmitted and most vigorously transformed.

This brings us back, then, to the issue of art in Miami at this moment. The ideal that art can serve to embody the transnational transmission of thought and experience constitutes one of the primary organizing principles of MAM's exhibition program and permanent collection. It comprises the overall theme of *Between Here and There* – the first long-term installation of the museum's holdings – which is on view concurrently with *New Work Miami 2010*. While the relationships between the two presentations may not be immediately apparent, they are threaded together by an interpretation of this city that factors in its special position vis-à-vis globalization, and by a belief that this position can be clarified through art.

If there is anything that unifies the diverse production of the artists included in *NWM2010*, it is that they indicate a community that has clearly embraced the range of artistic approaches that are currently in development across the world: from research-based strategies that cross over into disciplines beyond the field of art (commerce, science, urban studies, archival history, etc.); to methods that tap into the energies of non-art subcultures, from the improvisatory dynamics of economic survival in Little Haiti to the anarchic spirit of punk rock. The participation of Miami-based artists in internationally relevant art conversations is equally evident in selected works that are fully relational (participatory) and ultimately ephemeral. It can be seen just as well in the new ways they have developed to tackle the old challenge of image-making, involving new media as well as new, critical takes on ones as familiar as paint on canvas. In so doing, these individuals and the broader population of artists they represent are encapsulating the most recent chapter in the ongoing cultural history of Miami's progress out from its swampy, provincial origins and into a new world marked by patterns that are playing out globally – from Shanghai to Berlin, Dubai to Bogotá.

This paradoxically global local outlook has been nurtured in part by the significant degree of support and exposure to international art production that this community has received through local private collectors (who travel widely) as well as from Miami's public institutions. The institutions in question include not just the non-profit collecting museums and *kunsthalls* (non-collecting institutions), and not just the for-profit galleries (which play a crucial role), but also a phenomenon exemplary enough of this city that it bears the term "The Miami Model" – whereby local collectors open buildings for the public display of their possessions.⁶ The community has been nourished as well on a steady diet of overwhelming numbers of high-quality artworks that are shipped to Miami from all over the world for the annual Art Basel Miami Beach trade fair, which simultaneously provides an audience of thousands of members of the global art crowd, who descend upon the city en masse for a few short days every December, like clockwork.



At a farther remove along this chain of support, but unequivocally the most important, is the general audience for art in Miami. With respect to art in this city, the question of the general population sometimes feels like an elephant in the room. From the beginning Miami audiences have sent mixed messages on the subject: On one hand, there has always been a nebulous but deep hunger for art and culture. On the other, this potential audience is so fragmented as to make it challenging to serve. But while it has tended in the past to float above and outside the local "art world," today it is more steadily flowing through it. So much is evident in the growing number and diversity of visitors to the "Second Saturday" gallery walks in Wynwood, which include swelling numbers of new collectors and others clearly interested in engaging actively with Miami's art scene. This increasingly cosmopolitan audience is on track to build into the critical mass that will in turn empower the degree of participation in global cultural currents that this city seems to yearn for.

As important as it is, this network of support (taken as a whole) can be inconsistent, in part because it is highly sensitive to the state of the overall economy. In Miami it remains critically fragile, and it has undoubtedly been bruised by this recession.⁷ But while it has seen painful losses, overall it is clearly pulling through. Indeed, there are signals that it is poised to become more than it was as the economy recovers. Regardless, the last two sobering years have forcefully presented this support structure with an opportunity to pause and reconsider its perspectives. Above all, they have clarified the importance of its mandate.

For while recessions are difficult times for everyone, they can be downright awful for artists. At the same time, historically they have been, if not bright, then at least special times for art. For one thing, they have a way of opening up subject matter, especially for artists whose interests coincide with social issues and issues of urbanism. Artistic approaches with a political bent take on greater sharpness, if not greater effectiveness. And of course, there is the issue of art's basic function as a collective escape valve, and as a way to not just divert ourselves from but to better understand and cope with our daily problems.



To suggest that these supportive factors should have a motivating effect on artists working amid a recession, even a positive effect on their morale, is to risk speculation. It is never wise, in any case, to overstate their relevance to the everyday realities of art-making. To do so is to underestimate the depths of self-sufficient research and concentration into which artists typically immerse themselves in the process of carrying out their projects. Many artists will hold up the gratification that occasionally results from this kind of focus (and even its occasional agonies) as their primary motivation; it is an important support mechanism in its own right – if not *the* most important, for some. It suffices to note in passing that as a group, artists have proven time and again to be impressively resilient. To quote the playwright Arthur Miller: "The artist is a weed that can survive in the cracks of a pavement"⁸ Given the clouds of economic uncertainty that are still hanging over us, this observation may well be the most pertinent way of describing the state of art in Miami in 2010.

We all stand to benefit from this resilience, because it is the artists – the producers – who are on the frontlines of the charge to build a more humanistic culture for this city. They do so from the ground up, in parallel to the more spectacular macroeconomic forces that are hard at work building it from the top down. This microeconomic level comprises the true undertow of a city's creative activity, and provides the most reliable way of gauging the solidity of the ground upon which more official institutional endeavors are to take root. It is for the artists that the issues and stakes involved in establishing a balanced relationship between the local and the global, as well as the inestimable importance of making and exhibiting good art in hard times, are so deeply internalized as to be instinctive. It is this artists' instinct that has best equipped us as a city to participate in the global arena of art-making, at last.

--René Morales, Associate Curator

¹ Erla Zwingle, "Globalisation," *National Geographic* (August, 1999).

² Saskia Sassen, *Territory, Authority, Rights: From Medieval to Global Assemblages* (Princeton, NJ: 2006).

³ See Rem Koolhaas, "The Generic City," in Koolhaas, Bruce Mau, and Hans Werlemann, *S, M, X, XL* (Monacelli Press, New York: 1997). The reference to Koolhaas is indebted to Gean Moreno and Ernesto Oroza.

⁴ Koolhaas' ideas are particularly germane to cities that are new and/or poised to grow. In an evocative passage Koolhaas actually makes subtle reference to Miami, citing "the collision or confluence of two migrations – Cuban émigrés going north and Jewish retirees going south..." Elsewhere he states that urban homogeneity "tends toward the tropical – converging around the equator..."

⁵ When one speaks of "Miami" what one generally means is a contiguous urban area that stretches far beyond the City of Miami's technical boundaries, from lower Broward to Kendall and points south, and from Miami Beach to Doral, Westchester, and points west.

⁶ Particularly relevant to the present conversation is the recently opened de la Cruz Collection, which is already notable for its frequent programming – lectures and so forth – as well as the way in which it has been presenting local artists' work in a space in the back that could have been devoted to storage. Notable also is the Rubell Family Collection, which has had a demonstrable impact on the work of several Miami-based artists through its forward-looking installations.

⁷ While the same could be said about cultural support networks throughout the world, it is worth noting that Miami has been one of the worst victims/perpetrators of the same national housing crisis that helped trigger the much larger ruptures in the global financial industry. Consequently, the first waves of the recession were felt earlier and more severely here than in much of the country.

⁸ Arthur Miller, "Letter to Mr. Gingrich." *The Nation* (July 31/August 7, 1995).

Images: 1) Peggy Nolan, Tatiana Vahan; 2) Marcos Valella, Manny Prieres, Michael Genovese; 3) Adler Guerrier; 4) Frances Trombly, Don Lambert, Christopher Stetser; 5) Talking Head Transmitters; 6) Mette Tommerup; 7) Gean Moreno - Ernesto Oroza. Photos by Sid Hoeltzel.



6-9pm
MAM members \$5, non-members \$15

Thursday / August 5
Performance artist **Maria José Arjona** challenges visitors to find a way to take a diamond from her mouth; the victor of this power struggle becomes the stone's owner.

In the gallery, meet artists **Michael Genovese** and **Gean Moreno/Ernesto Oroza**, plus **Talking Head Transmitters*** (segment on the environment: "The Big Spill").

Thursday / August 19
Experience an experimental performance choreographed and performed by **Ana Mendez**, in collaboration with **Aja Albertson** and **Richard Vergez**.

In the gallery, meet artists **Kevin Arrow** and **Manny Prieres**, plus **Talking Head Transmitters*** (segment on contemporary dance). Additionally, **Mapping Miami** and **LegalArt** will be on hand with information about their organizations.

Thursday / September 2
Bring on the bands! Celebrate Miami's rich crossover of art and music, as local bands **Beings** and **Jacuzzi Boys** headline a night of rock at the museum.

Special interactive performance by **Bert Rodriguez**, plus **Talking Head Transmitters*** (segment on 80's rock).

Thursday / September 16
Explore auditory sensations with sound art collectives **Frozen Music** and **Flash Orchestra**.

In the gallery, meet artists **Adler Guerrier** and **Mette Tommerup**, plus **Talking Head Transmitters*** with **PDMD Music Ensemble**. **Poem Depot** will also be on hand to create personalized poems on demand. *This evening of sound is generously supported by Lin Loughheed.*

Saturday & Sunday / October 16 & 17 / 12pm to 5pm
Video art screening, MAM Auditorium

**This schedule is subject to change. To receive event updates, invitations and reminders, please visit miamiartmuseum.org and sign up for MAM e-news; or find Miami Art Museum on Facebook.com. MAM yearly memberships: Individual \$45, Dual \$60, Artist \$35*

Saturday / August 14 / SECOND SATURDAYS ARE FREE FOR FAMILIES
"We're in Stitches"

1-4pm
Free of charge
Weave the day away and take home a colorful yarn creation. Do you knit, crochet or embroider? Bring in your own stitchery to show off! Special guest artist: **Frances Trombly**.

*To be interviewed on live AM radio by **Talking Head Transmitters**, please go to www.talkingheadtransmitters.com and sign up in advance.

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May 1, 2009 – June 15, 2010

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NWWM2010

July 18 – October 17, 2010

New Work Miami 2010 is organized by Miami Art Museum and supported by MAM's Annual Exhibition Fund, with additional support provided by Lin Loughheed. It is curated by Peter Boswell, assistant director for special programs/senior curator and René Morales, associate curator.



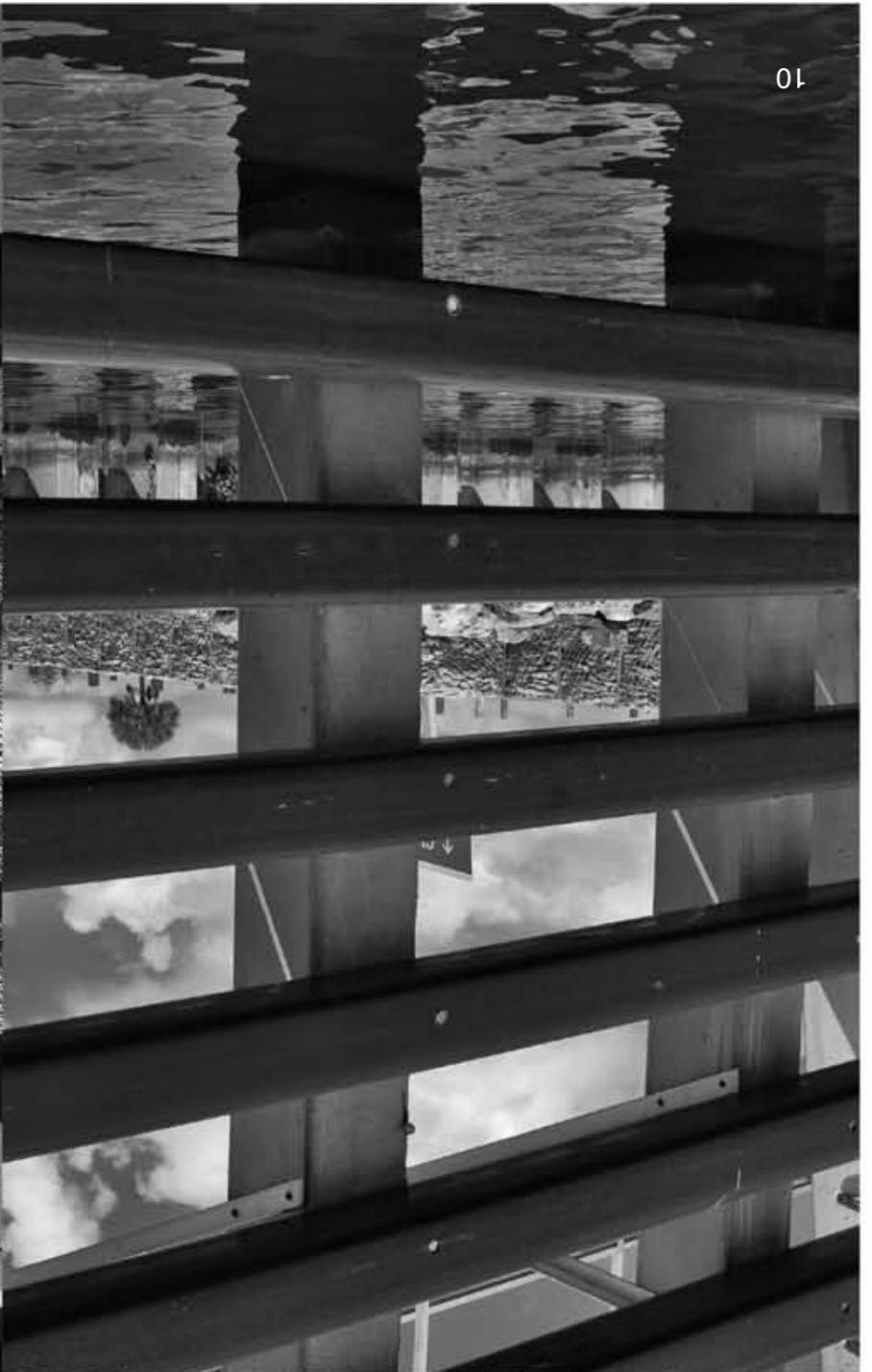
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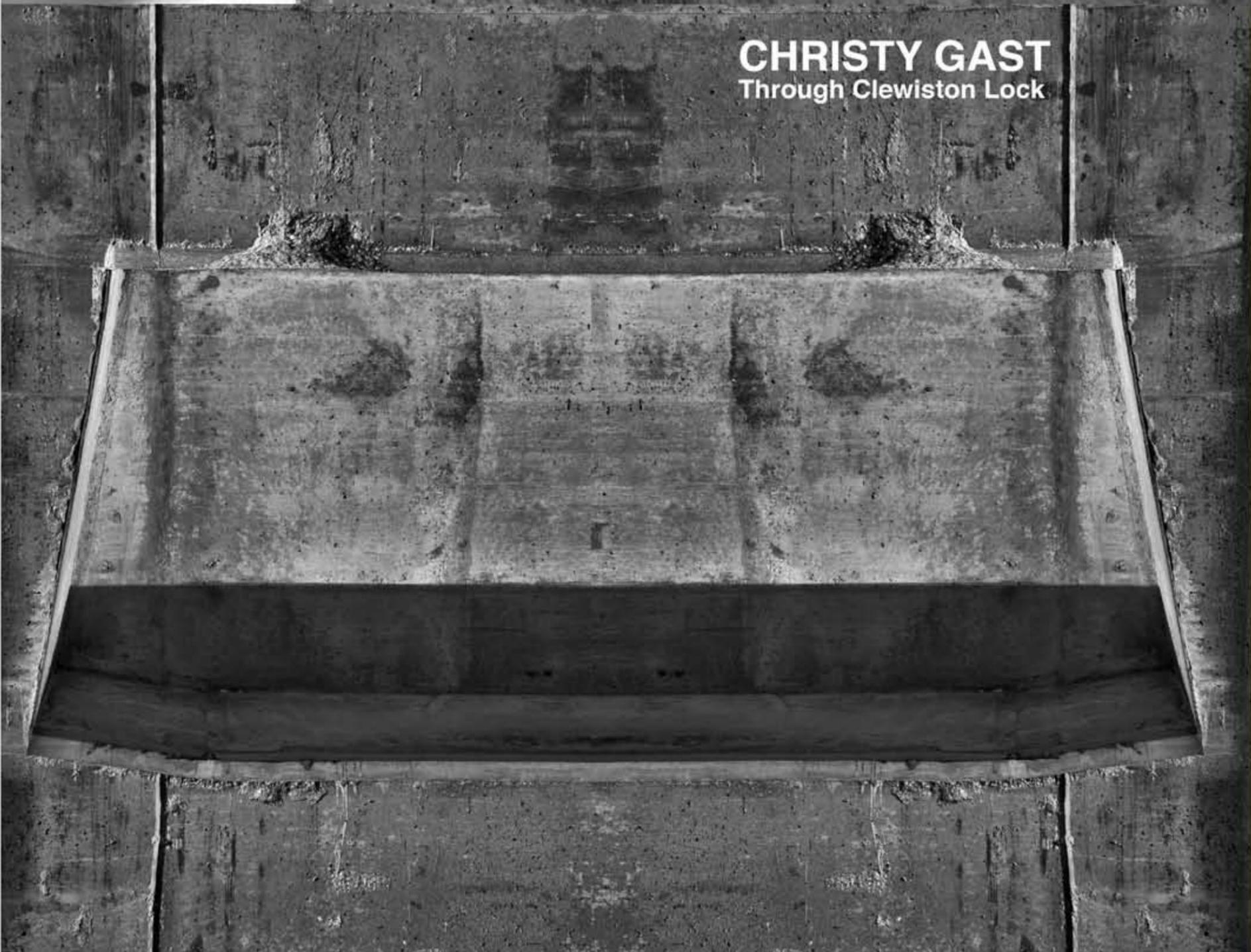
Take advantage of everything that comes with being a museum member. Free invitations to exhibition previews, 10% off all purchases at the MAM store and free admission to the museum all year long. For membership information, please call 305.375.1709 or email membership@miamiartmuseum.org.

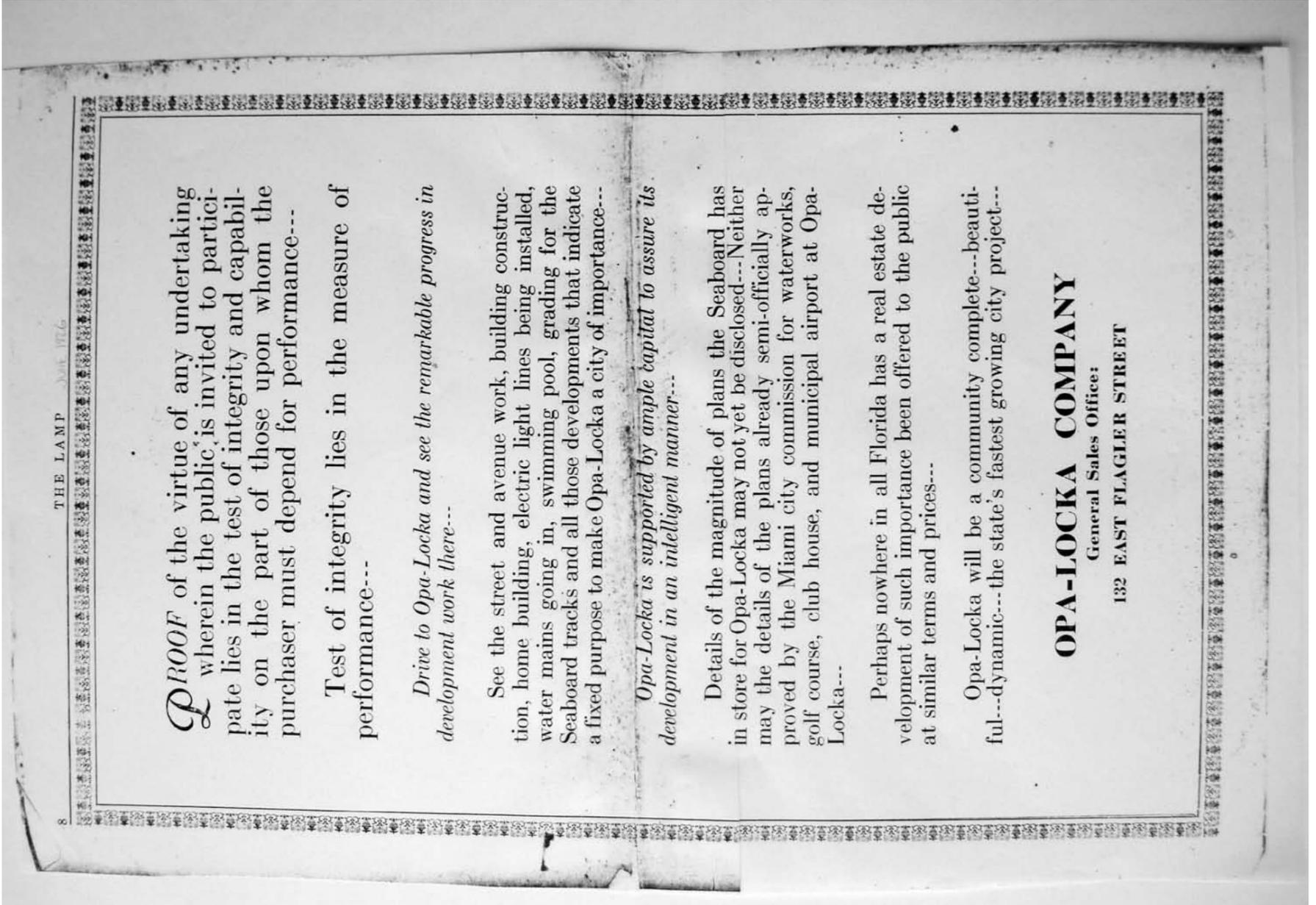
Accredited by the American Association of Museums, Miami Art Museum is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council, and the National Endowment for the Arts; with the support of the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Mayor and the Miami-Dade County Board of County Commissioners.





CHRISTY GAST
Through Clewiston Lock





Somewhere Near Here, Somewhere Over There

The Name Opa-Tisha-Wocka-Locka (translating loosely as "High Ground amongst the Wetland") is the original Seminole name for the area of Dade County where Opa-Locka is situated.

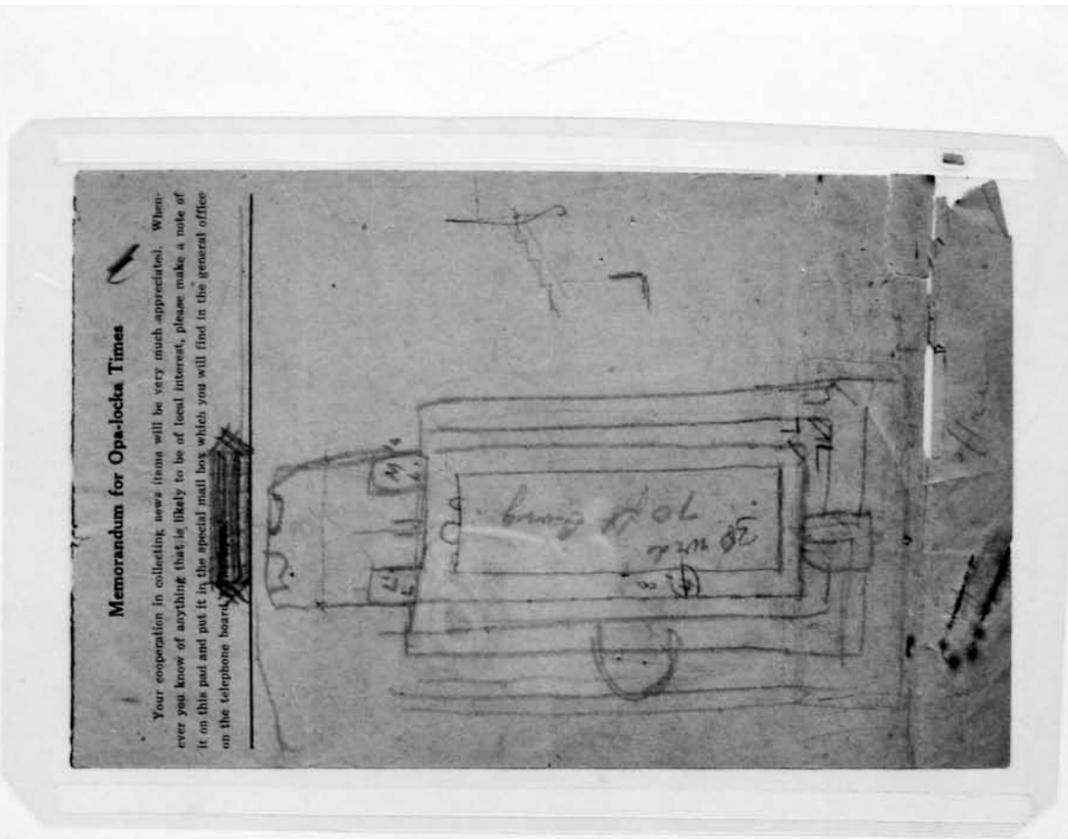
Opa-Locka, Florida was incorporated in 1926 Aviation Pioneer and financier Glenn Curtiss asked New York Architect Bernhardt E. Muller and City Planner Clinton Mackenzie, to design a city based upon the popular themes illustrated in a 1907 *Arabian Nights*. From its beginning the City has hosted the Annual Arabian Nights Festival up until a few years ago.

The project entitled OPA-TISHA-WOCKA-LOCKA is an inquiry into the creation and transformation of Opa-Locka's landscape through the aesthetic and social trajectory of the city. The result will be released as a book, film and traveling exhibition by Anne Daems and Kenneth Andrew Mroczek 2006-2026 with support from Architecting, Nivok, and PDArts.

The project looks at how historical and contemporary influences are interwoven with its identity; while examining the impacts of reality and fiction in relation to architecture and economy, and how aspects of hope, utopia, orientalism, fantasy, desire, despair, celebration and aspects everyday life are contained within the history of Opa-Locka's landscape.

We are interested in collecting oral and written (contemporary) histories around the topic of Opa-Locka and its Arabian Nights Festivals. If you have a story to tell, a song to sing to, or have any photographs taken in Opa-Locka please write to Opalocka.research@gmail.com

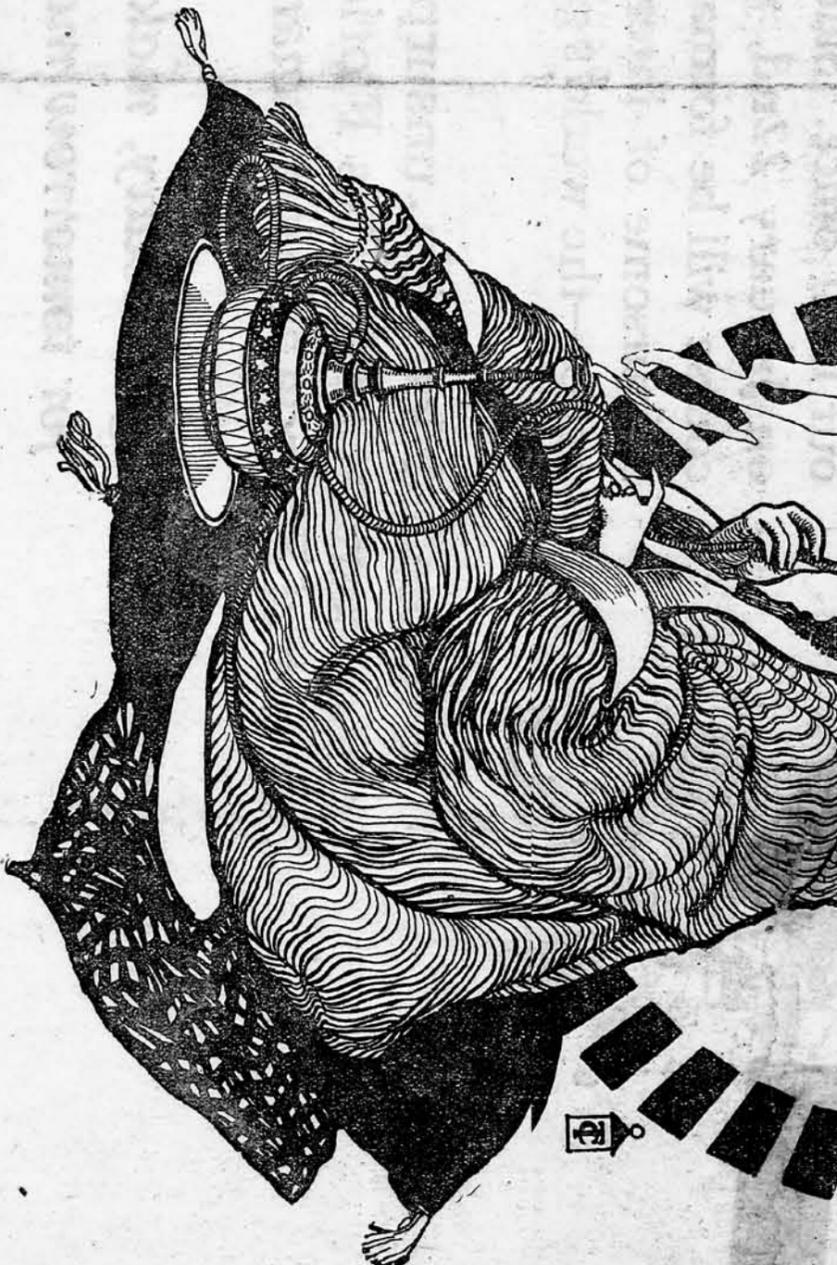
Thanks to City Commissioner Timothy Holmes, for providing the Opa-Locka Times, and the Historical Museum of Southern Florida, Miami Springs Historical Society, and the Bernhardt E. Muller Archive at University of Miami's Otto G. Richter Library



appealing boulevards, residential, business, wholesale and industrial sections of great convenience and up-to-dateness, while the latter has designed gorgeous buildings after the manner of the storied buildings described at the Court of Haroun al Raschid.

To the skill of the City Planner and the technique of the Architect, the developers of OPA-LOCKA have added such modern adjuncts for comfort as electricity, city water system, parks and plenty of parking spaces, and a building program which includes both public and private buildings, stores, apartments and homes, and — a suitable home for a well organized and financed bank.

A few lots as low as \$1,000 and others up to \$10,000. Pre-Development Discount of 10% is now offered for an indefinite period.



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(Interview with Yona Friedman by Hans Ulrich Obrist, cont.)

HUO: With the Spatial City, the Metabolists wanted to expand the city into the sea.

YF: Someone who responded was Kenzo Tange. Tange invited me in 1959. They published *The Spatial City* in Japan before it was published in France.

HUO: Thanks to Tange. And when did you visit Japan for the first time? What year?

YF: In 1977. It was Tange who invited me to the Osaka exhibit at the Festival Plaza, because I had inspired some of his plans. Listen, it was Tange who said it in front of reporters, not me!

HUO: Inspired by the Spatial City?

YF: Yes. I kept in touch with the Japanese after that.

HUO: We have spoken about the Spatial City, Venice, your museum project, and the Graffiti Museum. It's incredible the amount of projects you have right now.

YF: Too many. I'm going to tell you about some projects for Venice. Several universities have invited me to work with their students. I'm going to create a spatial city in *Le Porte della Libertà* (Doors of Freedom). The idea of the university is that students make large models that will be put on the water afterwards.

HUO: So, after L'Arsenal, the Spatial City will be moved to Venice.

YF: Yes. The goal of this *Spatial City* is to represent the organic link of the city. And we are going to create floating suburbs in order to expand Venice. These are floating runways, so the city can change its appearance from one day to the other. It's logical, with all its floating things. The shape of the city can change from month to month by shifting things.

HUO: It's in constant transformation.

YF: This is another project for Venice. It's something I call "Public Arcades". Arcades are little pergolas on the roof of a house. And I suggest runways above the city only for pedestrians.

HUO: In this way, there would be a kind of connection among houses through the roofs. It is also a Spatial City for pedestrians.

YF: A *Spatial City* for pedestrians. The students have already begun taking pictures in Venice and looking at the material that we have. I have three projects in Venice: *Doors of Freedom*, *Public Arcades*, and *Floating Suburbs*.

HUO: And there is the Graffiti Museum but there is also a huge unicorn of 30 meters in Vassivière. Can you tell me about this project?

YF: I was inspired by the Nazca Lines in Peru. These are geoglyphs of hundreds of meters that were recently discovered and that can only be seen from a plane. I was contemplating the possibility of a landscape art.

HUO: Was it made?

YF: Yes, it was. We call it "The Unicorn" because it measures 324 meters.

HUO: How is it made? With what materials?

YF: It's very simple. I provided them with a triangulation plan. Some stakes were pounded into the ground and pebbles were scattered around. In Venice, the floating suburbs can have the shape of Saint Mark's lions.

HUO: It's your bestiary.

YF: Yes. Speaking of bestiaries, German TV is making a film about it.

HUO: Because your bestiary is like an

ABC of your animals.

YF: Maybe the new role of architecture is to become a game. The installation I made at the Biennale was like a game to me.

HUO: How come the unicorn?

YF: Because it is a female animal [la Licorne]. I love that. It's an animal that can't talk and best of all, it doesn't exist. It's a totally imaginary world, not aggressive at all.

HUO: The opposite of the lion.

YF: Yes.

HUO: Unicorns are pacifists

YF: I made a manual about the zoological aspect of unicorns. Those animals don't eat. They survive on photosynthesis.

HUO: At the same time, unicorns correspond to your idea of the city: it's not an aggressive city, it's a peaceful one.

YF: I am mainly a pacifist. I don't like conflicts. I have generally avoided debates. Exchange of ideas is good but debates to impose one's opinion on others is out of question for me.

HUO: Something else happened after we last met. And it's that CINEAI published your films. Can you tell me about this last edition of your films?

YF: Figures are painted on cubes. Each side of the cube shows a movement of the figure. In my films, every time I turn the cube it creates a movement. In the 1960's I used to make a cartoon a day.

HUO: Are these films on DVD?

YF: They were re-edited. I found the old negatives and sent them for repair. They were eventually released on DVD. It was done by a young director who used this technique. I stopped doing the films, because the distributor never paid me. I never knew what was happening but it didn't work out for me. He always said that he was broke but my films were distributed by the main European newspapers. He owed me money, I was never paid. Denise and I said: "If we don't get paid, we cannot go on."

HUO: What film was it, what year?

YF: 1962. The films between 1960 and 1961 were commissioned by the ORTF. It was a series of 13 films, one of which received the Golden Lion and another one the Ibero-American Grand Prize. It was presented at the Cannes Film Festival. We can say that it was a great success, morally speaking.

HUO: Not financially.

YF: You know, this has also been my problem in architecture. I don't know how to price things. Fortunately, the museums and FRAC took my archives and my models. So I haven't had financial problems ever since.

HUO: For the first time you started working with a commercial gallery, Kamel Mennour.

YF: For the first time. You know, I've always done things because I was interested in them. Universities paid me for it.

HUO: Your financial support came from Universities.

YF: Universities paid reasonable salaries. It made my ends meet. First, the American Universities, then the United Nations for the manuals.

HUO: Did the manuals get out at last?

YF: It was the CNEIA (Centre national de l'édition et de l'art imprimé) that got them out.

HUO: Can you tell me about the manuals that you made for the United Nations?

YF: The first one was a manual I made for the Department of Culture intended for teaching architecture. It was never used but UNESCO was interested in it and they published it. It was translated into many languages. Iran published it in Farsi.

HUO: It was a global project.

YF: I suggested making this type of manual not only in architecture but in all fields necessary for survival: water, food, health. This project was supported by Indira Gandhi and the United Nations.

HUO: Did you meet Indira Gandhi?

YF: Many times. And Indira Gandhi believed that everything should be distributed widely. She liked it because it was very cheap.

HUO: Was it originally published in a small size?

YF: It was originally published in A4 format. It was duplicated and locally used. The Indian Department of Culture reported more than ten million readers.

HUO: It was in fact a possibility beyond architecture.

YF: It's in every field. For example, it's very important for water management in many countries. It was published and reprinted by different local institutions in India, and it worked.

HUO: Once again you went beyond the object.

YF: At the time of the Habitat conference in 1976, I launched some formulas like this one: "Roof and Food", more exactly "Food and Roof", because food is very important. We cannot live without food.

HUO: Generally in architecture we construct buildings. This idea of the manuals is not very common in architecture. So, I ask you: Were you inspired by music scores in a way?

YF: It's simpler than that. I was inspired by recipes which can be applied wherever and that lead to technical details.

HUO: In recipes there is not only the written aspect but the oral one, too.

YF: It was this part I was interested in. I was very lucky that people like Indira Gandhi were pleased with it because it meant I also got the go-ahead. No one ever told me it was possible but she thought it was possible. Daniel gave me the chance to demonstrate not only the object but the process, which is the important thing here.

HUO: Here is your last publication: "The Complicated Order" ...

YF: It's funny because you talked about scores and I can conclude that there is another type of mathematics we need to create. For example, in scores. You cannot insert score lines or multiply. Another type of arithmetic needs to be done. I talked to NASA scientists and it seems logical to them because it's the process that matters.

HUO: I am writing a book about formulas, "Maps for the XXI Century." I wanted to invite you to participate in the project with a map.

YF: My pleasure.

HUO: How do you see the future?

YF: The future? I don't know what the future has in store for us but it's unavoidable in any case. I hope to be in good health. We should concentrate only on present things but always with the idea that things can change quickly.

HUO: One last question, since I opened a poetry festival in London: Do you write poetry? Are there poems by Yona Friedman?

YF: No, I'm not very self-confident as a poet. I believe in imaginary poetry, the one that is neither shaped nor verbalized. I think all I have showed you here is most important. I have imagined things...

HUO: We are here in your apartment which is your continuous project, in constant evolution like a Gypsy caravan. There's always a new coat of paint in your apartment, new lamps, new designs.

YF: It was different ten years ago.

HUO: It will be different also ten years from now. Will this apartment become a museum, let's say, in fifty years?

YF: Yes. The Department of Culture has decided that FRAC will have it. The committee will be here next Saturday. The law doesn't allow a museum to be on a 4th floor of a rental building, so it can't be in this place. I'm going to make a pavilion.

HUO: Will it be a pavilion designed by you?

YF: I'm waiting for the committee so I can make the model.

HUO: Have you built other pavilions in the past?

YF: Yes, in Madras and La Villette. Both buildings have been demolished. At La Villette, it was called *Simple Technology Salon* by Water Management. It was built upon La Villette's drainage basin but was later demolished due to an administrative mistake. As there was another exhibition at La Villette, the pavilion could not stay where it was. I wanted to send a truck to transport the pavilion to a neighbor city which was willing to reconstruct it but the truck never arrived. Then, the inhabitants of La Villette were forced to demolish it.

HUO: Do you have pictures of these pavilions?

YF: Sure. You can see it. This one is in Madras.

HUO: Is it an open pavilion?

YF: Yes, I have always had this principle of museums without doors...

HUO: Is it inside or outside?

YF: Outside.

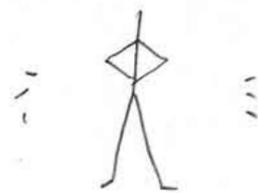
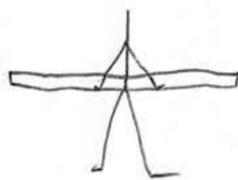
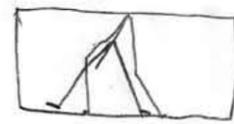
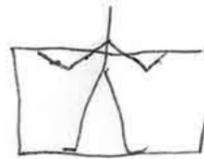
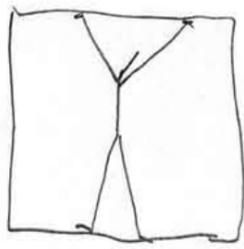
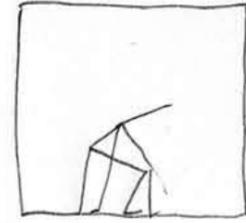
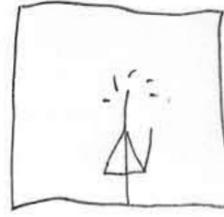
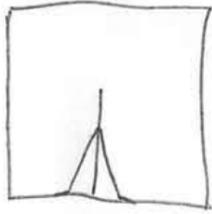
HUO: Did it have a roof to protect it from rain?

YF: Yes. I have always been in favor of museums without doors. There is one in Florence.

HUO: But what materials did you use for the pavilions at La Villette? Wood?

YF: Wood and bamboo. It was a demonstration of local, inexpensive materials.

HUO: Thank you for the interview. Goodbye.



Miami Art Museum presents NWM2010: Video

October 16 & 17, 2010

MAM Auditorium

12pm to 5pm

Sam Borkson & Bert Rodriguez
(videography by Alex Caso)
Work of Art, 2010
Courtesy of the artists

Friends With You
Natural Communication, 2008
Courtesy of the artists

Christy Gast
Potato Salad Hill, 2009
Courtesy of the artist

Jiae Hwang & Nicholas C. Raftis III
The Last Starfighter, 2008
Courtesy of the artists and Snitzer Gallery

Lee Materazzi
Blender, 2010
Courtesy of the artist and Spinello Gallery

Raul J. Mendez
L'etranger, 2007
Courtesy of the artist

Magnus Sigurdardson
I'm Thinking About It, 2010
Courtesy of the artist and Dorsch Gallery

Kyle Trowbridge
The Divine Comedy, 2010
Courtesy of the artist and Dorsch Gallery

Tatiana Vahan
Peter, Brittany and Tatiana on Swings (1991), 2010
Courtesy of the artist

Agustina Woodgate
Shower, 2010
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Video Origami 1, 2010
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