



# V I L L A G E O F K E Y B I S C A Y N E

Office of the Village Manager

*Village Council*  
Mayra P. Lindsay, *Mayor*  
Franklin H. Caplan, *Vice Mayor*  
Luis F de La Cruz  
Theodore Holloway  
Michael E. Kelly  
Edward London  
James Taintor

**DATE:** October 13, 2015  
**TO:** Honorable Mayor and Members of the Village Council  
**FROM:** John C. Gilbert, Village Manager  
**RE:** Prudence Gill Artwork: "Ghost Swamp"

*Village Manager*  
John C. Gilbert

## RECOMMENDATION

It is recommended that the Village Council determine if the "Ghost Swamp" Artwork (attached as Exhibit "A") should be purchased at a price of \$9,100, based on the report prepared by the Village's Art Consultant, Cesar Trasobares (attached as Exhibit "B"). Funds are available in the Village Council's Art in Public Places budget. The artwork is presently installed in the Office of the Mayor and Council.

## BACKGROUND

Art in Public Places Recommendation: The Village Council requested the Art in Public Places Board to provide a recommendation on whether the Village should purchase the "Ghost Swamp" artwork by Prudence Gill. The Village's Art in Public Places Board unanimously recommended that the artwork be purchased (refer to Exhibit "B" labeled as Artwork Review Criteria).

Village Guidelines: The Village has specific guidelines to purchase art after a "call to artists" is issued but does not have any established criteria to evaluate artwork. As such, the Village's Art in Public Places Board and Consultant evaluated the purchase of the "Ghost Swamp" artwork based on the "Selections of Works of Art" guidelines specified in Ordinance No. 2001-14, Section 2-143 (attached as Exhibit "C").

Appraisals: In order to determine the valuation of the artwork, the Administration engaged the services of Dr. Carol Damian who appraised the work at \$10,000 (see Exhibit "D") and Dora Valdes-Fauli who appraised the work at \$9,100.00 (see Exhibit "E").

Exhibit A



**Prudence Gill**  
*Ghost Swamp, 2015*

Carved and shaped coconut palm trunk from a Key Biscayne tree provides the floating 'ground' for ceramic trees, branches, leaves, detritus created from memory of, and in tribute to The Swamp, a place next to her childhood home on the Matheson Coconut Plantation, where she and her brother and sister and neighborhood gang spent many days during the hottest months of summer on the island.

**PRUDENCE YATES GILL**

606 Garrett Drive

Columbus, OH 43214

614.442.6765

614.288.7924

prudence.gill@gmail.com

**EDUCATION**

1989 MFA, The Ohio State University, Columbus, OH

1985 Business Administration Coursework, Miami-Dade Community College, Miami, FL

1984–85 Business Administration Coursework, New Hampshire College, Brunswick ME

1981 Wooden Boatbuilding Program, Enterprise Marine Corporation, Newcastle ME

1977 BA in Art, SUNY College at Fredonia, Fredonia, NY

1975–1977 Exchange Student, Hull College of Art, Hull, ENGLAND; Independent Study, Barcelona, SPAIN,

Fall 1976, researching the work of Antoni Gaudi for BA Thesis

**EXHIBITIONS, selected**

2015 (upcoming) “Too Shallow for Diving: The Weight of Water” The Weston Gallery, Cincinnati, OH

“Ghosting Nature” MSD Nature Center Gallery, Key Biscayne, FL

2014 “AIRIE Lab” Pinecrest Garden Gallery, Miami, Florida

2012 “Frozen” installation, Dublin Arts Council, Dublin, OH

2011 “Too Shallow for Diving: 21st Century is Treading Water” Jewish Museum, Pittsburg, PA

2005 “The Wissinger Collection; 20 Years of International Ceramics,” the World Trade Center, Edmonton, Alberta, CANADA

2004 “90° of Copernicus” installation, Kuhn Gallery of Art, Marion, OH

1991 “Porches” 45’x70’ installation incorporating dance/movement/sound performances, The Works: A Visual Arts Celebration, Edmonton, Alta, CANADA

“Internationale Keramiektoonstelling” Culturele Raad Roden, Roden and Galerie Van Aalst, Bie-st-Houtakker, HOLLAND

“Artists Who Teach” curated by the Contemporary Art Center, Cincinnati, The Machine Shop at the Emory Center, Cincinnati, OH

“Untitled Installation” incorporating dance/movement performances, the Works: A Visual Arts Celebration, Edmonton, Alta, CANADA

“Untitled” installation, ACME art Co., Columbus, OH

1990 “Clay Today” Brandts Kloedefabrik Museum, Odense, DENMARK

“Untitled” 60’x50’ installation incorporating dance/movement performances, Manulife Place, The Works: A Visual Arts Celebration, Edmonton, Alta, CANADA

“New Work: Annual College of the Arts Faculty Exhibition” Hoyt L. Sherman and Hopkins Hall Gallery, OSU, Columbus, OH

“Hidden Memory” installation for performance by Hyon Ok Kim, La MAMA Etc., New York, NY

“Continuum” installation for performance by Toby Vann, Waldo’s on High, Columbus, OH

1990 “Leeward Passage” installation and lecture, Trinity College, Chicago, IL

1989 “Leeward Passage” installation, Hopkins Hall Gallery, OSU, Columbus, OH

“Tree Piece” public installation, eight blocks on High Street, Columbus, OH

**PROFESSIONAL EXPERIENCE, selected**

1989–2012 Director/Curator, Hopkins Hall Gallery & Corridor/Instructor, Department of Art, The Ohio State University. HHG&C is an independently operated unit within the College of the Arts, working in close affiliation

with the Department of Art. On average HHG&C presented 38 exhibitions per year, typically changing shows on a weekly or bi-weekly schedule. HHG&C exhibits works by students and faculty members, national and international visiting artists, and features a number of specially curated exhibitions each year.

- 1987–89 Graduate Administrative Associate, University Gallery of Fine Art/Wexner Center for the Arts, The Ohio State University, Columbus, OH. Acting as assistant to the Coordinator of Curatorial Programs, in charge of organizing exhibitions and programs, travel/accommodations, and artists and public liaisons and interfacing.
- 1986–87 Graduate Teaching Assistant, Department of Art, OSU, Columbus, OH, Assisted in teaching beginning drawing, three dimensional design and survey course in contemporary art.
- 1985–86 Instructor, Ceramic League of Miami, Miami, Florida. taught handbuilding courses including forming, glazing, and firing of ware.
- 1986 Manager, “Art Watch,” Coconut Grove Arts Festival, Coconut Grove, FL. managed ongoing artist’s demonstrations and workshops.
- 1984–85 Assistant Coordinator/Special Projects Coordinator, Maine Festival of the Arts, coordinated jury process for, and organization of, presentation areas for over 125 artists, craftworkers and cottage industry exhibitions, Brunswick, ME.
- 1983–1985 Established and operated Raku Studio, New Castle, ME
- 1983–84 Restoration work and photo-documentation of Freedom, 65’ Nova Scotia Schooner, American Boat Charters and Builders, Boothbay Harbor, ME
- 1982–83 Restoration work, Anna Christina, 85’ Baltic Trader, Tortola, British Virgin Islands. 1982 Studio Assistant, Edgecomb Potters, Edgecomb, ME
- 1979 Studio Assistant, Robert Wick, bronze sculptor, Bisbee AZ
- 1978–80 Foundry Artisan, Cosanti Foundation, Arcosanti, AZ
- 1974 Glaze Instructor, Chautauqua Institute, Chautauqua, NY

#### AWARDS/HONORS/SERVICE/LECTURES/RESIDENCIES, selected

- 2014 Residency, Artists Residency in the Everglades (AIRIE), Everglades National Park, FL  
Workshop/Lectures, Environmental Art, Art in Public Places, Key Biscayne, FL
- 2012 Recipient, College of Arts and Sciences, OSU, Outstanding Staff Award
- 2011 Recipient, The Women’s Place @ OSU, Outstanding Service Award
- 2008–2012 Grant Reviewer, Department of Women’s Studies Critical Difference for Women Grants Review
- 2010–2012 Juror, Midwest Veterinary Council Art Exhibition
- 2009 Juror, Greater Columbus Arts Council Arts Festival
- 2006 Organizing Committee, Barnett Symposium
- 2004–present founding member, Ohio Union Art Board, establishing/creating public art collection for OSU
- 2001 Curator, Memorial Exhibition for Dr. Harvey Blank, Calder Library, University of Miami, School of Medicine
- 1998–1999 National Council of Educators in the Ceramic Arts, conference seeing committee
- 1996 Juror, Great Lakes Region Landscape Architecture Design Competition, Columbus, OH
- 1994–1997 Advisor, American Indian Council (student group), The Ohio State University
- 1994 Juror, Bordens Children’s Art Exhibition, Columbus OH  
Native American Advisory Committee, The Ohio State University  
Governor’s Service Commendation
- 1993 Native American Steering Committee, The Ohio State University  
College of the Arts, 25th Anniversary Planning Committee
- 1992 Individual Artist Fellowship, Ohio Arts Council
- 1991 Lecture and panel discussion, “Putting It In Perspective,” issues of censorship, Edmonton, CANADA
- 1990 Individual Artist Fellowship, Ohio Arts Council  
Lecture/Workshop, Sculpture Centre Gaeteatelier Hollufgaard, Odense, DENMARK Residency, International Residency and Symposium for Ceramic Art and Industry, Tommerup Tile Factory, Tommerup, DENMARK Residency, Red Deer College, Red Deer, Alta, CANADA
- 1988 Grant Consultant, environmental sculpture competition for The Wilds, OH  
Edith Fergus Gilmore Materials Fund Award, The Ohio State University  
Student League of Independant Potters, Vice President, The Ohio State University

## **Artwork Review Criteria**

**Artist:** Prudence Gill is an accomplished artist with an active career as demonstrated by the attached resume and reviews.

**Island:** Ms. Gill spent much of her youth living on Key Biscayne and this artwork is generated from her memories of the island. She found inspiration in using a palm trunk from the island for her sculpture.

**Finding:** This sculpture by a recognized artist features a poignant slice of her memories of growing up on Key Biscayne.

The Art in Public Places Board finds the artwork and the artist's merit to be consistent with the standards stipulated in Ordinance No. 2001-14 adopted by the Village on November 10, 2003.

Therefore, the APP Board recommends that the Village Council acquire this sculpture for the municipal art collection.

### **Artwork:**

The piece is approximately 7'9" in length, 9" in depth, and 15" height.

**Materials:** coconut palm (base form), ceramic (trees, branches, leaves, seeds, pods, detritus), vellum

(small palm leaves), and museum gel (forms the "wet" areas).

**Installation:**

The location of the work will be determined based on available options in consultation with appropriate Village staff.

The sculpture's organic materials will evolve with time. Depending on the location where it is installed, it is recommended that the piece be protected by a Plexiglass box.

Because of the intricacy and complexity of the forms, it is essential that the sculpture be properly illuminated in accordance with the artist's directions.

Respectfully Submitted,

Cesar Trasobares  
Public Art Consultant to the Art in Public Places Board

**Ordinance 2001-14.**

**Sec. 2-143. - Selections of Works of Art.**

(a)

*Acquisition procedure.* All acquisitions will be in accordance with the written guidelines approved by the Village Council. The Village Manager will negotiate and execute appropriate contracts to acquire each approved Work of Art. Funds may be aggregated to acquire Works of Art.

(b)

*Selection criteria.* In the selection process for acquired Works of Art, the following principles shall be observed:

(1)

Works of Art shall be located in areas where residents and visitors live and congregate and shall be highly accessible and visible.

(2)

The Board and the Village Council should consider the inherently intrusive nature of public art on the lives of those frequenting public places. With respect to acquired Works of Art, artworks reflecting enduring artistic concepts, not transitory ones, should be sought.

(3)

Recommendations by the Board and selections by the Village Council must reflect the cultural and ethnic diversity of the Village without deviation from a standard of excellence.

(4)

Selections of acquired Works of Art shall also take into account appropriateness to the site, permanence of the work in light of environmental conditions at the site, maintenance requirements, quality of the work, likelihood that the artist can successfully complete the work within the available funding, diversity of works already acquired by the Village, diversity of the artists whose work has been acquired by the Village.

Exhibit D

**Dr. Carol Damian**  
**1115 North Greenway Drive**  
**Coral Gables, FL 33134**  
**damianc@fiu.edu**

September 20, 2015

Mr. Jud Kurlancheek, AICP  
Village of Key Biscayne  
Building, Zoning and Planning Director  
Public Works Director  
88 W. McIntyre St, Suite 210  
Key Biscayne, FL 33149

Dear Mr. Kurlancheek:

I have been retained as an independent consultant to render a professional opinion regarding the value and curatorial significance of the work described below. My educational and professional qualifications are outlined as attached.

The opinions are based on research focusing on the artist and her previous work and professional experience; the value of comparable works; considerations of her work in the present art market and curatorial environment that affects the potential of further recognition in the future, and my professional experience in Public Art and other curatorial projects.

**Prudence Gill (Columbus, Ohio and Miami, Florida)**

***Ghost Swamp, 2014***

**Mixed media: coconut palm (base form), ceramic (trees, branches, leaves, seeds, pods, detritus), vellum**

**approximately 7'9" length, 9" depth, and 15" height**

Prudence Gill is an environmental artist who works with a variety of media to construct installations that reflect her concern over our rapidly changing natural environment. In 2014, she received an award to participate as an artist-in-residence at Aerie, a highly competitive program in the Everglades. The experience had a profound effect on her work, and her life, and subsequently she had an exhibit entitled "*Ghosting Nature*" at the Marjory Stoneman Douglas Biscayne Nature Center Gallery on Key Biscayne, Florida, a not-for-profit organization dedicated to environmental education and the encouragement of greater citizen participation in the

protection of our natural environment. One of the key works, *Ghost Swamp*, was her tribute to the swamp next to the home she grew up in on Key Biscayne, now occupied by hotels. Fortuitously, the work is now in the collection of the Village of Key Biscayne.

The work was created upon a section of coconut palm trunk carved and hollowed out as the base. Ordinary things, including seed pods, palm fronds, and other natural materials, inform the structure of the work; then clay was used to recreate decaying palms, algae-filled wetlands, and decomposing plant life in a ghostly map of relief sculpture.

The work is an enchanting ghost of the past that perfectly reflects every nature enthusiast's concerns over our disappearing environment. It is especially fitting for Key Biscayne, the inspiration for its creation, and is in keeping with other respected works that are made for and successfully integrated into a specific site.

Prudence Gill is an accomplished artist with an active career as demonstrated by her extensive resume and reviews that include numerous professional residencies and awards, academic experience, and an exhibition record of over 25 years. This work, *Ghost Swamp*, indicates a keen grasp of materials and the conceptual base necessary to create art that has a personal vision and unique approach to subject matter. If she continues to use her passion for nature as the source of such provocative work, I believe that she will have a successful career in the arts.

In my professional opinion, *Ghost Swamp*, may be valued at \$10,000.00

Sincerely,

A handwritten signature in black ink that reads "Carol Damian". The signature is fluid and cursive, with the first name "Carol" being more prominent than the last name "Damian".

Dr. Carol Damian

Cc: César Trasobares

Attachment: cv

Carol Damian  
1115 North Greenway Drive  
Coral Gables, Florida  
[damianc@fiu.edu](mailto:damianc@fiu.edu)  
305 443-5033

#### Curriculum Vitae

**Education:**

Ph.D. University of Miami, FL  
Latin American History  
Dissertation: *The Virgin and the Artist: Art and Ritual in Colonial Cuzco*

MA University of Miami, FL  
Pre-Columbian Art History  
Special Field: Peru

BA Wheaton College, Norton, MA  
Major: Art History

#### Academic Employment Experience:

Florida International University  
Coordinator, Museum Studies Graduate Certificate Program, 2015  
Director & Chief Curator, Patricia and Phillip Frost Art Museum, 2008 - 2014  
Professor, School of Art and Art History 2003 - present  
Chairperson, FIU University Arts Council, 2000 -2005  
Chairperson, Art and Art History Department, 1998 -2005  
Courses taught: Art History and its Methodology  
History of Art surveys  
Spanish Art  
Art of Latin America and the Caribbean  
Contemporary Art  
Modern Art  
History of Women Artists  
Pre-Columbian Art  
Andean Art  
Mesoamerican Art  
Art of Spain and Her Colonies  
Women and Surrealism  
Women in Latin American Art  
2013- Course Development – ONLINE course, Spanish Art, Summer 2013  
Affiliated Faculty, FIU: Latin American Caribbean Center  
Cuban Research Institute  
Department of History  
Department of Women's Studies  
Intercon Arts, Inc., Miami: Corporate buyers, consultants, curators, VP 1980-99  
Arango Design Foundation, Miami, Curator 1981-1992  
University of Miami, Instructor, Art History 1979-1990  
International Fine Arts College, Miami, Instructor, Art History 1979-1980  
Barry University, Miami, Instructor, Art History 1978-1980

#### Awards/Honors:

Chevalier de l'ordre des Arts et des Lettres. Ambassador of France, September 2013  
"Arts and Entertainment Award." In the Company of Women, Miami, March 2012  
20 Who Lead: ArtTable/Art Miami Award. December 2009  
American Red Cross 2008 Spectrum Award: Bank of America Cultural Award, April 2008  
Florida International University Foundation Research Award 2006-7  
Florida International University, Summer Research Grant 2006  
Florida International University, Teaching Incentive Program Award 1999

**Publications:****Books:**

*Instructor's Manual with Tests: Art - A Brief History* by Marilyn Stokstad. New Jersey: Prentice Hall, 2000.  
*Neorealism and Contemporary Colombian Painting*. Art Editions: Bogota-Miami-Santo Domingo, 2000.  
*The Virgin of the Andes: Art and Ritual in Colonial Cuzco*. Miami Beach: Grassfield Press, 1995.

**Book Anthologies-Editor-Contributor:**

- "Synergy and Physiology." In *Interceptación de un Momento: Obras Selectas de Soraya Abu Naba'a*. Santo Domingo: National Gallery of Fine Arts, 2015. pp. 78-80.
- "Argentina: La Conexión Miami." In *Artistas Argentinos en Miami*. Consulado General de la Republica Argentina en Miami. 2014. pp. 12-18.
- "Ilusiones cromáticas/Chromatic Illusions." In *Olga Sinclair: Obras/Works 1995-2008*. Hans Roeder, editor. Argentina: Arte al Dia, 2010. pp. 11-14.
- "Modern Alchemy/El alquimista moderno." *Martinez Celaya: Selected Work/Obra Selecta 1992-1010*. Gary Nader Fine Art, Miami, December 2010.
- "Cuban Artists and the Irony of Exile." In *Cuban-American Literature and Art: Negotiating Identities*. Albany: SUNY, 2009. pp. 65-174.
- "The Virgin of the Andes: Inka Queen and Christian Goddess." In *Woman and Art in Early Modern Latin America*. Kellen Kee McIntyre and Richard E. Phillips, eds. Leiden-Boston: Brill Publishing, 2007. pp. 73-98.
- "Carbonell: El realismo y el estudio de la forma ideal." In *Santiago Carbonell: La Pintura*. Mexico: Impresiones Aereas, S.A., 2006. pp. 45-55.
- "Nicario Jimenez Quispe and the Peruvian Retablo." In *Popular Art and Social Change in the Andes and Beyond: The Retablos of Nicario Jimenez Quispe*. Co-editor with Steve Stein, New Jersey: Edwin Mellen Press, 2005.
- "The Universal Carbonell." In *Manuel Carbonell: Master Sculptor*. Miami: Futurcom, Inc., 2005, pp. 40-8.
- "Sosabravo, Teatro de 10 Absurdo." In *Sosabravo*. Madrid: ARG, 2004, pp.123-126.
- "Demystification and Dematerialization." In *Ruperto Cabrera*. Madrid: TIYM Publishing Company, 2004, pp. 13-24.
- "Luis Cruz Azaceta;" "Antonia Eiriz;" "Agustin Fernandez;" "Julio Larraz;" " Maria Martinez-Canas;" "Emilio Sanchez;" "Enrique Tabara;" "Ruben TorresLlorca;" "Tilsa Tsuchiya." In *St. James Guide to Hispanic Artists: Profiles of Latino and Latin American Artists*. Edited by Thomas Riggs. Detroit: St. James Press, 2002.
- "On the Nature of Horses." In *Lina Binkele: Sculptures and Paintings*. Murcia, Spain: Editorial Godoy, 2002, pp.17-19.
- "Emilio Sanchez: The Last Decade." In *Emilio Sanchez*. New York: Emilio Sanchez Foundation, 2001, pp. 127-135.
- "Voyage into Exile" and "Longing for Cuba." In *Cundo Bermudez*. Cuban-American Endowment for the Arts. San Juan Puerto Rico: Distribuidora Mateo, 2001, pp. 149-312.
- "Ana Maria Mazzei: In Dedication to the Yucuaana." In *Converge*. Miami: Miami Art Museum, 2000, pp. 33-39.
- "Tarsila and the 1920s." Co-author with Cristina Mehrtens. In *The Brazil Reader: History, Culture, Politics*. Edited by Robert M. Levine and John J. Crocitti. Durham: Duke University Press, 1999, pp. 308-316.
- "Tarsila do Amaral;" "Raquel Forner;" "Maria Izquierdo;" "Tilsa Tsuchiya." *Dictionary of Woman Artists*. London: Fitzroy Dearborn Publishers, 1997, pp. 180-182; 541-543; 725-726; 1377-1379.
- "The Art of the Ancient Americas." In *Lowe Art Museum - Selected Works Handbook of the Permanent Collection*, Coral Gables, Florida, 1996, pp.104-127.
- "Andean Art and Cuzco Traditions." In *Andean Art: Visual Expression and Its Relation to Andean Beliefs and Values*. Edited by Penny Dransart. United Kingdom: Ashgate Publications, 1995, pp. 109-30.
- "Agnes Martin." In *Great Lives From History: American Women*. New York: Salem Press, 1995, pp.1221.

**Other Media:**

"On Plain Background: A Portrait of Cuban Painter Cundo Bermudez." Documentary film, commentator. University of Miami 2003.

**Selected Juried Articles and Scholarly Publications:**

- "The Virgin of the Andes: Queen, Moon and Earth Mother," *Southeastern College Art Conference Review* (Volume XIV, number 4, 2004): 303-313.
- "Tarsila do Amaral: A Brazilian Modernist," *Woman's Art Journal* (Spring/Summer 1999): 20, no .1, pp.3-7.
- "Inka Noble Portraits: The Art of Renewal," *SECOLAS Annals XXIX* (March 1998): pp.13-20.

### Selected Scholarly Book Reviews:

- Beyond the Lettered City: Indigenous Literacies in the Andes.* Joanne Rappaport and Tom Cummins. Durham, NC: Duke University Press, 2012. *HAHR*: 93:1, February 2013.
- A Culture of Stone: Inka Perspectives on Rock.* Carolyn Dean. Durham, NC: Duke University Press, 2010. *HAHR*: 92:2, May 2012.
- Domination without Dominance: Inca-Spanish Encounters in Early Colonial Peru.* Gonzalo Lamana. Latin American Otherwise: Languages, Empires, Nations. Durham, NC: Duke University Press, 2008. *HAHR*: 90:2, May 2010.
- The Arts in Latin America, 1492-1820.* Organized by Joseph J. Rishel, with Suzanne Stratton-Pruitt. *HAHR*: 88:4, November 2008.
- New Tendencies in Mexican Art - The 1990s.* "Ruben Gallo." *The Latin Americanist*. Volume 49, No.1, Fall 2005, p. 162-164.
- Aguinaldo para las señoras del Peru y otros ensayos, 1854-1869.* "Francisco Laso." edited by Natalia Majluf. *HAHR* 85:2, May 2005.

### Manuscript Reviews:

- Feminist Art History and Gender Studies: New Issues.* Norma Broude and Mary D. Garrard. Prentice Hall, 2002.
- "El simbolismo astrologico-alquimista de la Capilla del rosario: Santo Domingo." *Colonial Latin American Historical Review (CLAHR)*. 2001.
- Women Artists in History: From Antiquity to the Present* (3rd Edition). Wendy Slatkin. Prentice Hall, 1999.
- A History of Art.* Laurie Schneider Adams. McGraw-Hill, 1997.

### Selected Catalogs for Artists and Art Exhibitions:

- "Virtual Graffiti." *The End of this World: Jaime Ferrer.* Artist book essay. August 2014.
- "Manuel Mendive: Spiritual Voyage." Exhibition catalog. Frost Art Museum. October 2013.
- "Fernando Varela: The Perennial Condition of Being." *Orígenes y Formas Primarias.* Museo de Arte Moderno, MAM, Santo Domingo, Republica Dominicana. February 2013.
- "What Will He Think of Next?" *Federico Uribe: Painting on a Shoestring.* NOW Gallery, Miami, November 2012.
- "Synergy and Psychology." *Multiverse: Soraya Abu Naba'a.* Gary Nader Fine Art, Miami, October 2012.
- Nelson Leirner: Who's Who.* NOW Gallery, Miami, December 2011.
- Latin American Modern & Contemporary Art Auction.* Naders, Miami, Florida December 2011, essays.
- "Cecilia Rivera: Mambo." *MAMBO.* October 2011.
- "Tomás Sánchez: Photography as a Transcendental Process." Jorge Sori Fine Art, Coral Gables, Oct. 2011.
- "Fernando Botero: The Story Continues." *Fernando Botero: The Grand Show.* Gary Nader Fine Art, Miami, December 2010.
- "Road to Samarra: Wulf Treu." Wolfgang Roth Art, Miami, October 2010.
- "Latin American Art from the Collection of Pearl and Stanley Goodman." Museum of Art, Fort Lauderdale, April 2010.
- "Taiwan Discovered: In Place and Time." Exhibition catalog. Frost Art Museum, FIU, February 2010.
- "A Fantastic Universe." Catalog essay. *The Fantastic World of José Gurvich.* Frost Art Museum, FIU, January 2010.
- "Gustavo Acosta: Questions to the Mirror." Museo de Arte Contemporaneo, Panama City, Panama. July 2009.
- "Carlos Estevez: An Existential Point of View." Gomez Fine Art, San Juan, Puerto Rico, 2009.
- "The Figure Past and Present: Selections from the Permanent Collection." Frost Art Museum, FIU, 2008.
- "Art in Miami Today: The New City of the New World." Catalog essay. *Extended Boundary: Latin American and Caribbean Artists in Miami.* Inter-American Development Bank Cultural Center, Washington, DC, February 2008.
- Guillermo Trujillo.* Exhibition Catalog. Boca Raton Museum of Art, Sep. 2007.
- "Mi Ami Miami?" Catalog essay. Milan/Miami in Milan Exhibition, April 2007.
- "Paradise Lost." *Unbroken Ties: Dialogues in Cuban Art.* MoLAA, Los Angeles, Nov 2006-March 2007.
- "Earth, Water and Fire." Praxis International. Coral Gables, November 2005. "
- "Out of Cuba: Sosabravo and Flora Fong." Gulf Coast Museum of Art, Largo, Florida, March 2005.
- Alejandro Mazon.* George Billis Gallery, New York, March 2005.
- "The Marble of Deception: Pablo Atchugarry." Gary Nader Fine Art. March 2005.
- "Jorge Jimenez Deredia: El inicio del conocimiento." Galeria Ramis Barquet, Mexico City, Dec 2004.
- "Four Italian Artists in Miami." *Miami Inspiration.* Casa D' Arte San Lorenzo, Pisa, Italy, September 2004.
- "Tres." Galeria GS, San Jose, Costa Rica, August 2004.

"Arturo Rodriguez: Interiors." The Museum of Arts and Sciences, Daytona Beach, Florida, March 2004.  
 "La Vierge des Andes." *Cruaute & Utopie: Villes et Paysages d'Amérique Latine*. Centre International Pour La Ville, Brussels, 2003, pp. 7-84.  
 "Puesta en Escena." *Roger Mantegani: The Theater of Life*. Praxis, Mexico City, Mexico, 2003.  
 "Circunstancias misteriosas -Bruno Widmann." MoLAA: Museum of Latin American Art, LA, 2003.  
*Nos observan los espíritus*. Guillermo Trujillo. Circulo de Bellas Artes, Madrid, 2003.  
*Central American Visionaries*. Museum of Art, Fort Lauderdale, February 2003.  
*Contemporanea: Is There Latin American Art?* Gary Nader Fine Art, Miami, December 2002.  
*Matta*. Gary Nader Fine Art, Miami, April 2002.  
*Humberto Calzada: Cuba y la Noche*. La Galeria Arteconsult, Panama, January 2002.  
*Wifredo Lam*. Gary Nader Fine Art, Miami, January 2002.

#### **Selected Articles in Art Publications:**

"A Cosmic Viewpoint: Carlos Estévez." *Idoménee. Paris*. No.3, November 2008: 173-180.  
 "Enrique Martinez Celaya: The Rhythms of Life." *Art Nexus*. No.67, vol.6, 2007:112-116.  
 "Ramon Carulla: Life is a Masquerade." *Arte Latinoamericano*, No, 10, 2005.  
 "David Solis: Time and Place." *Arte al Dia International*, Argentina, No.1 07, 2005.  
 "Ofill Echevarria: The City in Action and Reaction." *Art Nexus*. No.55:3:2005.  
 "Ricardo Pascale: Remnants from the Past." *Arte al Dia International*, Argentina, No.106, Año 23:38-41, Dec 2004- Jan 2005.  
 "Aristides Urena Ramos: A New Vision of Panama." *Arte al Dia International*, Argentina, No.104, Año 23:44-47, 2004.  
 "Santiago Valladares," *Arte al Dia International*, Argentina, No.99, Año 22:42-45, 2003.  
 "Orlando Vallejo," *Arte al Dia International*, Argentina, No.97, Año 22:22-27, 2003.  
 "Siron Franco: Technology Meets the Saturation Point," *Seis Continentes #20:8387*, Summer 2002.  
 "Olga Sinclair: Veiled Illusions," *Arte al Dia International*, Argentina, No.91, Año 22:36-39, 2002.  
 "Leonel Matheu," *Arte al Dia International*, Argentina, No.90, Año 22:42-45, 2002.  
 "Guillermo Trujillo," *Arte al Dia International*, Argentina, No.89, Año 22:34-37, 2002.  
 "Zilia Sanchez," *Arte al Dia International*, Argentina, No.89, Año 22:42-45, February 2002.  
 "Ismael Abreu," *Arte al Dia International*, Argentina, No.89, Año 22: 24-28, February 2002.  
 "Tarsila do Amaral: Brazilian Modernist," *MUSE*, Florida International University, January 2002.

#### **Selected and Recent Art Exhibition Reviews:**

"Jose Bedia: New Works," *Arte al Dia International*, Argentina, No. 146, 2015, 103-104.  
 "Cecilia Paredes: Fugitive Dreams," *Arte al Dia International*, Argentina, No. 130, 2010: 50-55.  
 "Pablo Tamayo," *Art Nexus*, No.66. 2007.  
 "Sebastian Spreng," *Art Nexus*, No.66. 2007.  
 "Reflex. Miami Art Museum: Vik Muniz," *Art Nexus*, No.61. 2006.  
 "Kaarina Kaikkonen and Monika Weiss," *ARTnews*, June 2006.  
 "Art Miami 2006," *Art Nexus*, "No.56, 2006  
 "Luis Gonzalez Palma," *Art Nexus*, No.66, 2006.  
 "Ramon Carulla," *Art Nexus*, No.60. 2006.  
 "Veronica Riedel," *Art Nexus*, No.58. 2005.  
 "Graciela Sacco," *Art Nexus*, No.57. 2005.  
 "Utopia of Form, Argentine Concrete Art," *Art Nexus*, No.57. 2005.  
 "Art Basel Miami Beach and Beyond," *Art Nexus*, No.56. 2005.  
 "Ignacio Iturria," *Art Nexus*, No.56. 2005.  
 "Lespri Endepandan: Discovering Haitian Sculpture," *Art Nexus*, No.55. 2005.  
 "Armando Morales," *Art Nexus*, No.55. 2005.  
 "Enrique Martinez Celaya," *Art Nexus*, No.53. 2004.  
 "Miami Rises to the Occasion - Art Basel Miami 2003," *Art Nexus*, No.52. 2004.  
 "Art Miami 2004," *Art Nexus*, No.52. 2004.  
 "Cildo Meireles," *Art Nexus*, No.51. 2004.  
 "Edouard Duval Carrie," *Art Nexus*, No.51. 2004.  
 "Roberto Juarez," *Art Nexus*, No.51. 2004.

#### **Conference Papers:**

"Inka Noble Women: Portraits of Pride, Lineage and Noble Symbolism." CAA – College Art Association, Los Angeles, February 2009.  
 "Cuban American Art: The Irony of Exile," NEH Summer Seminar, University of Buffalo, June 2006.  
 "The Virgin in the Americas," WISPS - Women in Spanish Portuguese Studies, Cambridge University, UK,

March 31, 2004.

"The Virgin of the Andes: Queen, Moon and Earth Mother," SECAC - Southeastern College Art Conference, Raleigh, North Carolina, October 2003.

"Mary in the Americas: Queen of Land and Sea," CAA - College Art Association, Philadelphia, Pennsylvania, February 2002.

Royal Portraits in Colonial Peru," Dialogues 1/2001, Court and Plaza in the Spanish Atlantic Symposium, Miami Beach, Nov.2001.

"Manuel Mendive: Art and Spirit," Cuban Research Institute CRT Conference on Cuban and Cuban-American Studies, Florida International University, Miami, Oct.2000.

"The Virgins of the Andes: Myth or Reality", CAA - College Art Association, Los Angeles, February 1999.

#### **Conference Service:**

Summer Institute for Teachers. Cuban Research Institute Co-director and speaker, July 2015.

Conference Panel Moderator, FIU Cuban Research Institute Conference, February 2015.

Symposia Participant. "Perceptive Expeditions. " Global Caribbean V. Haitian Cultural Arts Alliance. Miami. January 2014.

Conference Panel Participant. "Humberto Castro: Identity and Exile." FIU Cuban Research Institute Conference. May 2013.

Conference Panel Participant: "Transdisciplinary Approaches to the Atlantic World, FIU, March 2012.

Conference Panel Participant: "Florida Collections of Latin American Art," Florida Association of Museums (FAM), Tampa, September 22, 2011.

Conference Panel Participant: "Smithsonian Affiliations," Florida Association of Museums (FAM), Tampa, September 21, 2011.

Conference Panel Moderator, "Agendas of Design in the Modern World," WolfsonianFIU, Dec 10, 2005.

Conference Panel Chair and Speaker, American Society of Aesthetics, "Latin American - Miami Ritual Aesthetics," University of Miami, October 2002.

Conference Panel Chair, SECAC - Southeastern College Art Conference, Mobile, Alabama, October 2002.

Conference Panelist, Tracing Parallel Cultural Experiences Between Cubans and Cuban-Americans, University of Miami, Sep. 2001.

Conference Panelist, Fulbright-Hayes Seminar. Latin American and Caribbean Center, Florida International University, June 2001.

Panel Moderator, "Breaking Barriers," Naples Museum of Art, April 2001.

Panel Moderator, "African Poetics, Philosophies and Religions in Contemporary Caribbean Art," Marks of the Soul Caribbean Festival and Symposium, Florida Atlantic University, Boca Raton, Mar 2001.

#### **Curatorial Experience: (Chief Curator at Frost Art Museum oversees all exhibitions 2008-2014)**

Curator: Bacardi Corporate Collection, 2015.

Curator: Treasures from the House of Alba, Freedom Tower, Miami, November 2016.

Juror: Boca Raton Artist Guild, June 7, 2015.

Juror: National Art Encounter, Naples, Florida, March 2015.

Judge: Beaux Arts Art Festival, February 2015.

Juror: Fundación Rozas Botrán Exhibition, Guatemala City – Miami, October 2014.

Curator: Simon Ma. The Frost Art Museum, May 2014.

Curator: The Corpus Christi Church Chapel of the Miracles Colonial Collection, 2014-present

Curator: From Africa to the Americas, The Frost Art Museum, October 2013.

Curator: The Beauty of Two Traditions: Spanish Colonial Art at The Frost Art Museum, May 2013.

Juror, Broward Art Guild Biennial Art Florida Competition, March 2012.

Juror, Columbus Museum of Art Columbus Art Council Prize, Columbus, Ohio, August 2011.

Juror, Hunting Art Prize, Houston, Texas, April 2011.

Juror, Bakehouse Art Complex, Seven Sins Exhibition, Miami, March 2011.

Juror, Art Judaica Prize, Jewish Museum of Florida March 2011.

Co-Curator, "Cuba On My Mind," Von Leipzig Art Center, Naples, Florida, March 2011.

Juror/Advisor. Arteamericas, March 2011.

Consultant, Bienal de Central America, Managua, Nicaragua, November 2010.

Juror, Primera Trienal Internacional del Caribe, Santo Domingo, September 2010.

Juror, Biennial Exhibition of the Artists' Guild of the Boca Raton Museum of Art, May 2010.

Curator, "Taiwan Discovered: In Time and Place." Frost Art Museum, FIU, February-May 2010.

Juror, 2010 South Florida Cultural Consortium Fellowship for Visual and Media Artists. February 2010.

Juror, Art Judaica Prize, The Jewish Museum of South Florida, Miami, April 2009.

Juror, Bakehouse Art Center: Paraphernalia Exhibition, November 2008.

Juror, ArtCenter/South Florida Digital Age: New Digital Media Juried Art Exhibition, June 2008.

Curator, Frost Art Museum, Permanent Collection Exhibition: Figures, 2006-2009.  
 Judge, Beaux Arts Art Festival, January 2008.  
 Juror, Arteamericas, Miami, January 2004-2011.  
 Juror, Coconut Grove Arts Festival, October 2007.  
 Guest Curator. Guillermo Trujillo: Panamanian Master. Boca Raton Museum of Art, September 2007.  
 Advisory Committee, Juror, International Kids Fund Art Auction, September 2007.  
 Juror, Celebration Exhibition, Bakehouse Art Complex, Miami, February 2007.  
 Co-Curator, *Intersections: Art and Nature*. Art Miami 2007.  
 Curator, OMNIART, Miami, December 2005.  
 Curator, Earth, Water and Fire. Praxis International. Coral Gables, November 2005.  
 Advisory Committee, Juror, International Kids Fund Art Auction, September 2005.  
 Judge, Old Island Days Art Festival, Key West, February 2005.  
 Curator, OMNIART, Miami, December 2004.  
 Juror, Cultural Council Art in the Park, Perrine, August 2004.  
 Curator, Alternative Show, ArtCenter/South Florida, Miami Beach, June 2004.  
 Judge, Student Art Exhibition, Broward Community College, April 2004.  
 Juror, Coconut Grove Arts Festival, October, 2003.  
 Juror, Juannio Exhibition and Auction, Guatemala City, Guatemala, March 2003.  
 Curator, "Primo Incontro a Seravezza di Arte Latino Americana e del Sud della Florida" in Palazzo Mediceo, Seravezza, Lucca, Italy, March 2002.  
 Curator, "Lifting the Veil: Liberating the Virgin Mary," Bernice Steinbaum Gallery, Miami July 2001.  
 International Scientific Committee, 2001 Biennale Internazionale dell' Arte Contemporanea, Citta di Firenze, Italy.  
 Curator, CARA Foundation, Miami, December 2000.  
 Juror, II Bienal de Pintura del Istmo Centroamericano El Salvador, San Salvador, 2000.  
 Juror, Hortt 41 Competition, Museum of Art, Fort Lauderdale, 1999.  
 Curator, Myths and Dreams: Exploring the Cultural Legacies of Florida and the Caribbean, Jay L Kislak Foundation, Miami, November 1999.

#### **Professional Affiliations:**

International Women's Forum  
 FAN – Funding Art Network. Board of Directors 2015-  
 ArtTable  
 Institute of Andean Studies  
 College Art Association (CAA)  
 Latin American Studies Association (LASA)  
 National Association of Professional Women

#### **Professional Service:**

AAM – America Alliance of Museums – Accreditation Visit, Julie Collins Smith Museum of Fine Art, Auburn University, January 2013.  
 NEH Faculty Research Awards Panel, August 2009.  
 Site Evaluator, College of Architecture and the Arts, University of Illinois at Chicago, April 2009.  
 Special Consultant, U.S. Customs/ICE to present.  
 Agustin Fernandez Foundation, Advisory Board, NYC, 2007 -.  
 Scholars Resources, Consultant, Latin American Art, 2007.  
 Selection Committee: Hispanic Heritage Youth Awards, Washington, DC, March 2007.

#### **Professional Speeches/Lectures/Appearances:**

"Abstraction: From Old to New." Boca Raton Museum of Art, March 22, 2015.  
 "Women Artists: A Neglected History." Naples Art Association, March 13, 2015  
 "Why Are There No Great Women Artists?" Locust Projects Salon Scholars, March 12, 2015.  
 "Public Art in the City." Panel moderator. Art Palm Beach. February 2014.  
 "Art: It's All Around Us." Tuesday Times Roundtable Series, FIU Global Learning Initiatives. September 27, 2011.  
 "Abstract Expressionism: Modern Masters Then and Now." Art Naples. Naples, FL, March 20, 2011.  
 "Cuban Art – A Journey in Time and Place." Von Leipzig Art Center, Naples, FL, March 10, 2011.  
 "Inka Coya – The Queen." Institute of Maya Studies, Miami, September 8, 2010.  
 "Conversation with Jose Bedia." Interview for Miami International Art Fair. Miami, February 2010.  
 "Art and Buddhism." Lecture for Expressions in Peace, Florida Atlantic University, February 18, 2010.  
 "Unbroken Ties" Panel Discussion Moderator. Museum of Art, Fort Lauderdale, April 27, 2008.

"Women Artists: Pioneers of Modernism in a Male-Dominated Art World," Osher Prestige Lecture Series, FIU, February 28, 2008

"Collecting Latin American Art," PALMBEACH 3, panelist, January 12, 2008.

"Mujeres artistas en Latinoamérica" y "La influencia del arte precolumbino," Fundación Goiena y Arte Berri, Santo Domingo, DR, November 10, 2007.

"The Seven Powers Come by the Sea," Bass Museum of Art, October 14, 2007.

"Lost Treasure Reclaimed," Tribal Arts Society, Lowe Art Museum, University of Miami, Sept 19, 2007.

Miami Art Scene," University of Central Florida Art Department, October 5, 2005.

"Still Life in Latin American Visual Art," Boca Raton Museum of Art, October 2, 2005.

"Viceregal Imagery," Bass Museum of Art, September 25, 2005.

"Collecting: Everything You Ever Wanted to Know, But Were Afraid to Ask," Art Center South Florida, Panel moderator, September 29, 2005,

"Fernando Botero: Master of Appropriation," Miami Intelligence Lecture, June 15, 2005.

"Out of Cuba: Flora Fong and Sosabravo," Gulf Coast Museum of Art, Largo, Florida, March 3, 2005.

"Spain 1492: The Indigenous Peoples," Norton Museum of Art, February 2005.

"The Art of the Fake," panel discussion participant. MoCA, North Miami, April 13, 2004.

"Egyptian Art and Culture," Norton Museum of Art, February 9, 2004.

"The Andean Goddess: Yesterday and Today," Florida Atlantic University Lecture Series, Nov 13, 2003.

"Latin American Art: The Miami Perspective," panelist and moderator, FIU Latin American and Caribbean Art Lecture Series, Citibank, November 2003.

"Existe Arte Latino Americano?" Juannio Invitational Lecture and Juror, Guatemala City, Guatemala, March 6, 2003.

"Central American Visionaries," Museum of Art, Fort Lauderdale, February 13, 2003. "Pre-Columbian Art An Introduction," Sotheby's Lecture Series, Palm Beach February 12, 2003.

"Modern Latin American Art and its Pre-Columbian Heritage," FIU Latin American and Caribbean Art Lecture Series, Citibank, October 2002.

"El Favor de los Santos," Lowe Art Museum Teacher's Institute, University of Miami, February 2002.

"The Virgin of the Andes," Book Signing and Presentation, West Dade Regional Library, February 2002.

"Latin American Women of the Avant-Garde," Florida International University Latin American Lecture Series, Citiclub, Miami, February 2001.

"Modern Artists in Early 20<sup>th</sup> Century Brazil," Centro Cultural Brasil USA, Miami, February 2001.

"Surrealism: An Introduction," Nathan D. Rosen Museum Gallery, Boca Raton, Florida, January 2001.

"Abstraction and the Art of Wifredo Lam, Matta, and Torres Garcia," Miami Art Museum, December 2000.

"Pre-Columbian Art in the Lowe Art Museum," Lowe Art Museum, April 2000.

"Breaking Barriers - Cuban Art," Snite Museum, Notre Dame University, Indiana, 2000.

#### **Community Service:**

Bakehouse Art Studios. Executive Director Search Committee. June 2013.

Art Basel Miami Beach Host Committee. 2011-2012-2013-2014.

Miami-Dade Art in Public Places Trust, 2007- present.

Coral Gables Cultural Development Board Arts Advisory Panel, 1996-present.

ArtCenter/South Florida, Board of Trustees Executive Committee, 2004- 2012.

Coral Gables Cultural Development Board, Chairman, 2004-2009, member 2004-2011.

Miami Council for International Visitors (MCIV) Board, 2010 – 2013.

American Red Cross Spectrum Awards Selection Committee, October 2009 -2013.

Miami Art Museum, Education Advisory Committee, 2007.

LegalArt Board of Advisors, 2004-5.

#### **University Service/Committees:**

Strategic Plan Committee, Chairperson for the Arts, FIU 2010.

External Relations Committee, FIU 2010.

Haitian Task Force, FIU 2010.

Evaluator, Office of Research, Faculty Research Support Program Awards, FIU, 2008

Fulbright Evaluator, FIU, October 2007.

Search Committee, Director, Latin American Caribbean Center, FIU, 2007.

University Representative to the Smithsonian Institution, 2001-.

University Representative to Art in State Buildings, 2001-.

Statewide Course Numbering System Faculty Committee, Chairperson of Art, 2003-.2010.

*FIU Magazine*, Editorial Advisory Committee 2004-.

LACC- Latin American and Caribbean Center - Faculty Advisory Board, 2003-.

*Hemisphere Magazine*, Editorial Board 2000- 2014.

Faculty Senate, 2002-2004.  
Chair, FIU Academic Arts Council, 2000-2004.  
Faculty Senate Program Review Committee for School of Architecture 2004.  
Latin American and Caribbean Art Lecture Series, 1999-2006, Organizer.

**College of Architecture and the Arts Committees:**

Chairperson, 3<sup>rd</sup> year review: Lidu Yi, Department of Art and Art History 2015.  
Chairperson, 3<sup>rd</sup> year review: Alpesh Patel, Department of Art and Art History 2014.  
CARTA Tenure and Promotion Committee, 2014-15.  
Chairperson, Search Committee, Professor of Modern Latin American Art, Department of Art and Art History 2014.  
Faculty Promotion Committee 2011; 2013; 2014.  
Search Committee, Professor of Contemporary Art, Department of Art and Art History, 2010 and 2013.  
Chairperson, Search Committee, Director, Department of Dance, 2008.  
CARTA Tenure and Promotion Committee 2007-2008.

**College of Arts and Sciences Committees:**

Tenure and Promotion Committee 2007-2008.  
College of Arts and Sciences, Reorganization Committee 2005-6.

**Dissertation and Thesis Committees:**

Adrianna Herrera, Florida International University, MA Liberal Studies, 2014.  
Mara Sharkey, Florida International University, MA Liberal Studies, 2013.  
Sharon Thiemann, Florida International University, MA Asian Studies, 2011-12.  
Iryna Perez-Leyva, Florida International University, MA Liberal Studies, 2011-2012.  
Francine Birbragher. University of Miami, MA 1995-1996. Ph.D. 1998-2012.  
Veljko Dujins, Florida International University, MA Asian Studies, 2010.  
James Rogers, Florida International University, MA Asian Studies, 2009.  
Nicole Stratten, Florida International University, MA Latin American & Caribbean Studies, 2009.  
Eugenia Incer, Florida International University, MA Liberal Studies, 20078.  
Jennifer Cocorra, Florida International University, MA Liberal Studies, 2007.  
Astrid Whidden. Florida International University, Ph.D. 1998- 2007.  
Brian Font, Florida International University, MA, Architecture 2006.  
Beatrice Giannandrea. Florida International University, PhD. 2005.  
John Angee. Florida International University, MA, Architecture 2005.  
Frank Luca. Florida International University, Ph.D. 1999-2004.  
Monica Oyola-Garcia. Florida Atlantic University, MA 1998-2000.

Dr. Carol Damian is Professor of Art History in the School of Art and Art History and the former Director and Chief Curator of the Patricia and Phillip Frost Art Museum at Florida International University (2008-2014). She is a graduate of Wheaton College in Norton, Mass., and received her MA in Pre-Columbian Art and her Ph. D. in Latin American History from the University of Miami. A specialist in Latin American and Caribbean Art, she teaches classes in Pre-Columbian, Colonial, Spanish and Contemporary Latin American Art, Modern Art surveys and Women in Art. Her most recent work has been with Latin American Women and the Cuban exile artists, for whom she has written numerous catalogs and articles. She is the author of *The Virgin of the Andes: Art and Ritual in Colonial Cuzco* (Grassfield Press, 1995), lectures frequently on Latin American and Caribbean art and has curated numerous exhibitions.

**Carol Damian** obtuvo su doctorado en la Universidad de Miami. Especialista en arte latinoamericano y caribeño, la Dra. Damian es profesora en la Universidad Internacional de la Florida en arte pre colombino, arte colonial y arte contemporáneo latinoamericano. Su más reciente trabajo ha sido focalizado sobre mujeres latinoamericanas y catálogos y artículos. Es autora de *La Virgen de los Andes: Arte y rito en el Cusco colonial* (Grassfield Press, 1995). Carol Damian es una conferencista frecuente en arte latinoamericano y ha curado numerosas exhibiciones.

Exhibit E



**DORA VALDÉS-FAULI**  
ART SERVICES

**ART APPRAISAL**  
**“Ghost Swamp”**  
**BY PRUDENCE GILL**

Dora Valdés-Fauli Art Services  
2655 LeJeune Road, Suite 546  
Coral Gables, FL 33134  
305 779 4874  
[doravf@bellsouth.net](mailto:doravf@bellsouth.net)  
[www.dvfservices.com](http://www.dvfservices.com)



**DORA VALDÉS-FAULI**  
ART SERVICES

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Village of Key Biscayne, Appraisal 2015, prepared by Dora Valdés-Fauli Art Services, 2655 Le Jeune Road, Suite 546, Coral Gables, FL 33134, 305 779 4874, doravf@bellsouth.net

September 18, 2015

Mr. Jud Kurlancheek, AICP  
Village of Key Biscayne  
Building, Zoning and Planning Director  
Public Works Director  
88 W. McIntyre St, Suite 210  
Key Biscayne, FL 33149

RE: Art Appraisal "Ghost Swamp" by Prudence Gill

Dear Mr. Kurlancheek:

As requested, I agreed to perform a self-contained appraisal for a work of art titled "Ghost Swamp" by Prudence Gill being considered for purchase by the Village of Key Biscayne. I inspected and photographed the work on September 11, 2015 at the Conference Room of the Mayor's office at the Village of Key Biscayne. This self-contained appraisal is to determine the fair market value of this work of art. The effective date of this report is September 18, 2015.

In summary, the fair market value of the work is **\$9,100.00**.

The accepted definition of Fair Market Value is the following:

"The Fair Market Value is the price at which the property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or to sell and both having reasonable knowledge of relevant facts. The fair market value of a particular item of property is not to be determined by a forced sale price. Nor is the fair market value of an item of property to be determined by the sale price of the item in a market other than that in which such item is most commonly sold to the public, taking into account the location of the item wherever appropriate."

In this appraisal, value has been established by the sales comparison approach. This method of valuation involves comparison of the property with similar items that have sold within the market that I deem most common for such items. Markets usually considered are auction results and gallery listings, but in this case, the primary sources of information are gallery listings only.

The condition of the work is good. The report is based on the readily apparent identity of the works. In my opinion, no further guarantee of authenticity, genuineness, attribution, or authorship is necessary.

Photographs of the works are included in the body of this report. The photos show the work as it is installed in the conference room of the Mayor's office of the Village of Key Biscayne.

The appraised value is based on the whole interest and possessory interest of the artist, undiminished by any liens, factional interests or any other form of encumbrance or alienation.

All of the above is subject to the terms and conditions stated in the cover document of this appraisal.

Continued on the next page

Page 1 of 32



Village of Key Biscayne, Appraisal 2015, prepared by Dora Valdés-Fauli Art Services, 2655 Le Jeune Road, Suite 546, Coral Gables, FL 33134, 305 779 4874, doravf@bellsouth.net

However, this appraisal is not an indication or certificate of title or ownership, since the interest of the artist and the Village have been represented to me by your office and no inquiry or investigation will be made.

The value conclusion expressed is based on my best judgment and opinion and is not a representation or guarantee that the work will realize this value if offered for sale at auction or otherwise. The value expressed is based on current information, and does not guarantee past or future value.

I certify that to the best of my knowledge and belief:

- Statements of fact contained in this report are true and correct.
- The reported analyses, opinions, and conclusions are my personal, impartial and unbiased professional analyses, opinions, and conclusions.
- I have no undisclosed past, present or contemplated future interest in the property that is the subject of this report, and no personal interest with respect to the parties involved.
- I have no bias with respect to the property that is the subject of this report or to the parties involved with this assignment
- My engagement in this assignment is not contingent upon the development or reporting of a predetermined value or direction in value that favors the cause of Village of Key Biscayne or the artist.
- I have performed no services as an appraiser or in any other capacity, regarding the property that is the subject of this report within the three-year period immediately preceding acceptance of this assignment.
- I have personally inspected the item listed in this report.
- This appraisal has been prepared in conformity with and is subject to the current version of the International Society of Appraisers *Appraisal Report Writing Standard* and *Code of Ethics*. In addition, my analyses, opinions, and conclusions were developed, and this report has been prepared, in conformity with the current version of The Appraisal Foundation's *Uniform Standards of Professional Appraisal Practice* (USPAP).

With the exception of Village of Key Biscayne and its advisors, possession of this report or its copy does not carry with it the right of publication, nor may this report be used for any purpose or by anyone other than the Village of Key Biscayne and its authorized users without my previous written consent. If this report is reproduced, copied, or otherwise used, it must be done so in the report's entirety including the cover document and all attachments.

Furthermore, no change in any item in this appraisal shall be made by anyone other than myself. Should, in conjunction with this appraisal, additional services be requested of my office by the Village of Key Biscayne Center, compensation for the same shall be at the customary hourly rate charged by me at the time and shall be paid by the client immediately upon receipt of a statement for that work.

All of the above is subject to the terms and conditions stated in the cover document of this appraisal.

Continued on the next page

Page 2 of 32



Village of Key Biscayne, Appraisal 2015, prepared by Dora Valdés-Fauli Art Services, 2655 Le Jeune Road, Suite 546, Coral Gables, FL 33134, 305 779 4874, doravf@bellsouth.net

I regard all information concerning this appraisal as confidential. I retain a copy of this document along with my original notes, and I will not allow others to have access to these records without your written permission unless so ordered by a court of law.

Sincerely,

Dora Valdés-Fauli  
USPAP 2006, 2012  
ISA-AM, Core Course Certification 2007, Fine Arts Certification, 2009  
EIN: 26-0325260



Village of Key Biscayne, Appraisal 2015, prepared by Dora Valdés-Fauli Art Services, 2655 Le Jeune Road, Suite 546, Coral Gables, FL 33134, 305 779 4874, doravf@bellsouth.net

## ITEM 1

**OBJECT:** Sculpture

**ARTIST:** GILL, PRUDENCE (AMERICAN)

**TITLE:** "Ghost Swamp"

**MEDIUM:** Coconut palm trunk, ceramic and vellum elements

**DIMENSIONS:** 90" width and 8 ½" height of tallest vertical ceramic element

### DESCRIPTION:

A trunk of a coconut palm is hollowed out and carved to form the basis for this piece. The shape and color bring to mind the relic of an ancient ship. On the top surface of the base are myriad white ceramic elements made to resemble natural marine objects, shells and corals. These are arranged with the vertical pieces standing and the others strewn around on the surface. There are approximately twenty five vertical elements of differing heights, each with natural details. The piece is a comment on the fragility of nature and interconnectedness of human life and history with the natural marine world.

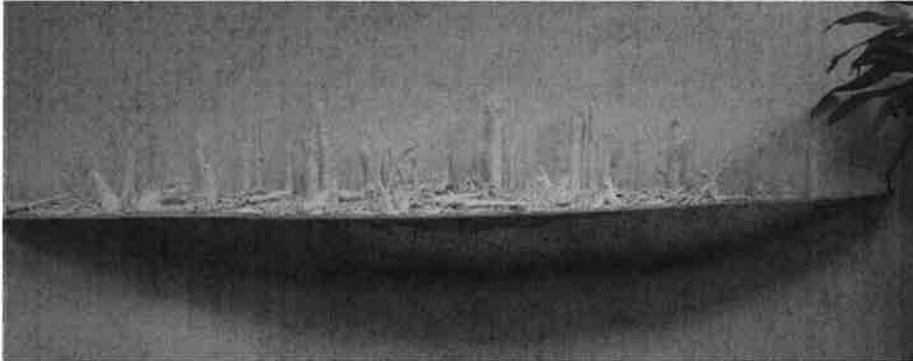
### PROVENANCE:

**EXHIBITED:** At the Major Stoneman Douglas Biscayne Nature Center Art Gallery, "Ghosting Nature" January 2015-February 2015.

**CONDITION:** Good.

**VALUE:** \$9,100.00

## ITEM, PHOTOGRAPH

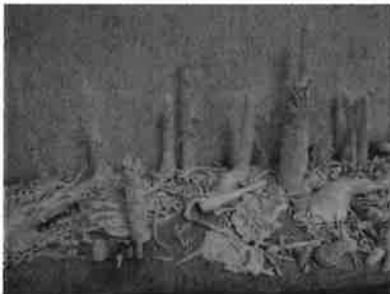
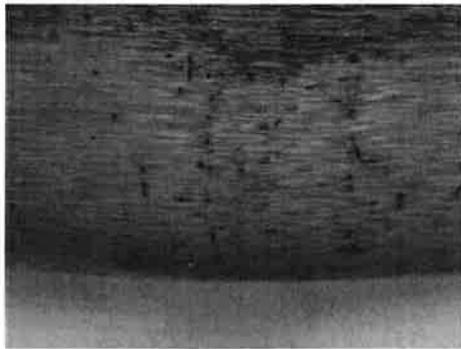
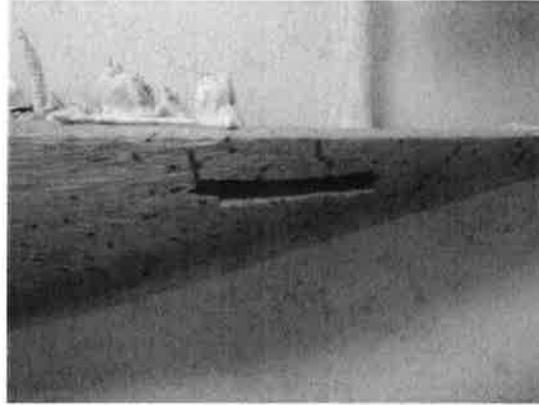


All of the above is subject to the terms and conditions stated in the cover document of this appraisal.

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DETAILED IMAGES



All of the above is subject to the terms and conditions stated in the cover document of this appraisal.  
Continued on the next page



## **VALUE CONCLUSION ANALYSIS**

The work of Prudence Gill is, in general, not meant for commercial consumption, but is meant to heighten public awareness of the fragility of the environment, especially in regard to the Florida Everglades and the Gulf of Mexico. She has built her renown as an academic environmental artist and is greatly respected in that world. The impact of her work is proved by the reviews of her exhibitions which are included in the Documentation section of this report.

Since much of her work is academic in character, her comparable sales history is somewhat more limited than for other types of artists. However, for this work, "Ghost Swamp," there are two clear and meaningful indications of its value.

First, the work was offered for sale during the exhibition at the Marjory Stoneman Douglas Biscayne Nature Center Art Gallery, "Ghosting Nature" January 2015-February 2015. The price list for the exhibition is reproduced in the following section of this report, Value Conclusion Support. Several pieces from the exhibition sold, which although they were smaller than the appraised piece, give validity to the prices established there. On that price list, the appraised piece, "Ghost Swamp," is listed saying that anyone interested should speak with the artist. She has confirmed that the price which she gave orally was \$13,000.00, and that amount was confirmed by Theodora Long, the director of the gallery in a text message which Ms. Long sent to this office. It is reproduced in the Value Conclusion Section of this report.

In addition, another work by the artist titled "Over, Under, Around, and Through" was shown at the Alice and Harris Weston Art Gallery in Cincinnati, Ohio earlier this year. The exhibition was titled "Too Shallow for Diving: The Weight of Water." The piece was for exhibition, not for sale, but a value for insurance had to be declared by the gallery. That price was \$12,000.00, and the document which confirms that value is included in the following section of this report, the Value Conclusion Support. This information further supports the \$13,000.00 on the exhibition price list at the Nature Center.

This information leads to a retail value of \$13,000.00 for the appraised piece. However, the objective of this report is to determine fair market value for the piece. The price list for the exhibition has a statement that the artist will donate 30% of the value of any purchase to the Nature Center. So, the value to the artist at the time of a sale would be 70% of the listed \$13,000.00. This leads to the conclusion of a fair market value for this piece of \$9,100.00.



Village of Key Biscayne, Appraisal 2015, prepared by Dora Valdés-Fauli Art Services, 2655 Le Jeune Road, Suite 546, Coral Gables, FL 33134, 305 779 4874, doravf@bellsouth.net

## **VALUE CONCLUSION SUPPORT**

**PRICE LIST: "Ghosting Nature" January 2015-February 2015. At the Major Stoneman Douglas Biscayne Nature Center Art Gallery,**

**Prudence Y. Gill**  
*Untitled; Unidentified (Egg Casing)*  
ceramic  
2013

Purchase: \$200  
*30% of all sales benefit the Nature Center programming*

**Prudence Y. Gill**  
*Untitled: Spring Slippersnail / Bostrycapulus aculeatus*  
ceramic  
2013

Purchase: \$200  
*30% of all sales benefit the Nature Center programming*

**Prudence Y. Gill**  
*Untitled: Unidentified (Conch)*  
ceramic  
2013

Purchase: \$250  
*30% of all sales benefit the Nature Center programming*

**Prudence Y. Gill**  
*Untitled: Warty Sea Rod / Eunicea calyculata*  
ceramic  
2014

Purchase: \$600  
*30% of all sales benefit the Nature Center programming*

**Prudence Y. Gill**  
*Ghost Swamp (in-process)*  
ceramic, coconut palm, vellum  
2014—

Purchase: Please speak with the artist  
*30% of all sales benefit the Nature Center programming*

**Prudence Y. Gill**  
*Untitled: Unidentified (Coral)*  
ceramic  
2014

Purchase: \$400  
*30% of all sales benefit the Nature Center programming*



Village of Key Biscayne, Appraisal 2015, prepared by Dora Valdés-Fauli Art Services, 2655 Le Jeune Road, Suite 546, Coral Gables, FL 33134, 305 779 4874, doravf@bellsouth.net

MESSAGE WITH THEODORA LONG 10/18/2015

 Back (102)    **Group**    Contacts

To: +1 (305) 968-7144 & 2 more...

Today 10:30 AM

+1 (305) 401-4595

**Please be advised that the Sculpture "Ghost Swamp" was priced at \$13,000. When it was on exhibit at the Marjory Stoneman Douglas Biscayne Nature Center Gallery. I am currently at sea in Newfoundland. If you need any other information, please text me. Theodora Long, Executive Director**



**PRICE LIST: “Too Shallow for Diving” March 27-June 7 2015. At the Alice F. And Harris K. Weston Art Gallery**

**TOO SHALLOW FOR DIVING  
The Weight of Water  
March 27 – June 7, 2015**

**STREET-LEVEL GALLERY and LOWER CORRIDOR**



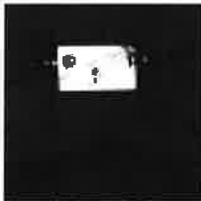
**RICHARD AND DOUG HARNED**  
*Water Theater*, 2015  
Wood, 20 perforated steel plates, welded steel chandelier, 12 lenses, 1940s aluminum school globe, 26 geodesic dome hubs, 16 umbrellas, 3 DVDs, 3 DVD players, 3 video projectors, 3

Happy Drinking Dippy Birds  
Dimensions approximately 16 x 12 feet  
Insurance Value: \$5,500  
(Chandelier available for purchase, Price upon Request)

All films by Doug Harned

Eiffel Tower Films:  
*Eiffel and Animals* (running time 00:14:38)  
*Eiffel and Drinking Bird* (running time 00:15:34)  
*Eiffel and Fish* (running time 00:14:44)  
Looped, 45 minutes total

Bird Films:  
*Bird and Arch* (running time 00:08:30)  
*Bird and Cup* (running time 00:12:03)  
*Bird and Eggs* (running time 00:04:57)  
*Bird and Lightning* (running time 00:07:05)  
*Dippy Bird Conversation* (running time 00:04:18)  
Looped, 32:36 minutes total



**RICHARD AND DOUG HARNED**  
*Science in Focus (with Belts)*, 2015  
2 cast iron hemispheres of the Earth (Northern and Southern Hemisphere), 4 mallets, 2 photo stands, 2 welded steel

chandeliers, 12 lenses, 1 DVD, 1 DVD player, 50-inch monitor  
Dimensions approximately 8 x 8 x 15 feet  
Insurance Value: \$6,400  
(Chandeliers and Hemispherical Belts available for purchase, Price upon Request)  
American Geophysical Union climate films compilation  
Looped, 01:03:00 running time / [www.AGUCinema.org](http://www.AGUCinema.org)



**CAROLYN SPERANZA**  
*Down the River: Muhammad Ali Threw His Olympic Gold Medal into the Ohio*, 2015  
33 panels of *The Navigator* map of 1818 from Ohio to New Orleans—digitally revised (most are 24 x 36 inches each), 39 portraits, 79 birds, polished river rock, painted wall mural, 2 audio recordings of Muhammad Ali (00:02:36 loop), glass ciling, text (quote) from Mark Twain's *Adventures of Huckleberry Finn*  
Dimensions variable  
Insurance Value: \$7,500

**WEST GALLERY**



**ROSCOE WILSON**  
*Water Walkers*, 2015  
Post-consumer plastic bottle caps, paint, map pins, copper pipe, copper water pipe  
Dimensions variable  
Insurance Value: \$7,500



**PRUDENCE GILL**  
*Flow—Over, Under, Around, and Through*, 2015  
94 (2 x 9 inch) lenticulars, 12 strands LED lights, video (3 media cards), vinyl, 94 glass vials, water, mixed media  
Dimensions variable  
Insurance Value: \$12,000



**EAST GALLERY**



**NUMEDNACY**  
*Lick Run Revival*, 2014-15  
 2-channel video (00:42:12 loop);  
 South Fairmount Valley  
 Architecture Station (HP laptop  
 computer for interactive digital  
 map with touchpad of HDR  
 photography, HTML, and  
 JavaScript); found objects (3  
 porcelain schoolhouse toilets, 22" tire as swing, drawer  
 with objects, electrical panel, assorted bottles,  
 basketballs, sleeping bag and cardboard from squatter  
 camp); Metropolitan Sewer District maintenance  
 inspection video DVD of Lick Run sewer pipe on JVC  
 portable DVD player (00:45:00 loop)  
 Dimensions variable  
 \$4,500 Insurance value



**BRAD MCCOMB-3**  
*Driftwood Effluent*, 2015  
 Driftwood and gold leaf  
 40 x 47 inches  
 \$1500

*Adrift*, 2015  
 Moss, coal, driftwood, water, video projection, 2  
 computer speakers  
 Dimensions variable

Films and Projections

- 1) *Adrift*, 2015, digital video projection (00:02:54 loop)
- 2) *Oracle*, 2009-15, digital video projection, (00:03:08 loop)
- 3) *The Driftwood Institute Presentation Overview*, 2014, digital video (00:03:45 loop)

Insurance Value \$10,000

## DOCUMENTATION

### REVIEW FROM ARTES MAGAZINE

“Artists & Environmental Change: The Elusive Power of Contemporary Art”

## ARTES MAGAZINE

*A Fine Art Magazine: Passionate for Fine Art, Architecture & Design.*

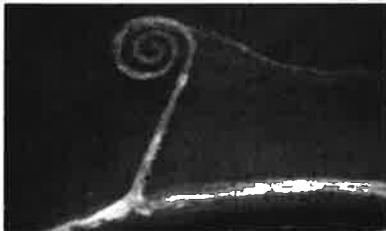


Featured Articles   Editor's Letter   Publisher's Blog   Exhibits-by State   Culture 'Seen'

## Artists & Environmental Change: The Elusive Power of Contemporary Art

*Too Shallow for Diving: the 21st Century Is Treading Water*

Posted on 14 October 2011 | By Elaine A. King



Robert Smithson, Spiral Jetty (Great Salt Lake), 1970.

Photo: George Steinmetz (2002)

The Utopian desire of 1970s 'Land' artists, who broke away from the stranglehold of the art market by producing earthworks far removed from cities, has given way to new projects that demonstrate a global ecological awareness through cross-disciplinary investigations concerning environmental sustainability.

A move in this direction emerged in the early 1980s when Agnes Denes created, *Wheatfield—A Confrontation*, 1982 in Battery Park. She planted and harvested two acres of wheat on a landfill close to Manhattan as a discursive act to demonstrate that a wasteland could be made useful once again. Moreover, Mierle Laderman Ukeles, an artist in

residence at the New York Sanitation Department, dealt with the problem of waste as early as 1983 and continues today. Inventively, she transformed a garbage-recycling center of the NYSD into a place where the public could come and observe how rubbish actually is disposed of in New York City. The walkway, bridge and viewing wall are made of recycled materials. Joseph Beuys, a founding theorist and practitioner of social practice art, developed ideas concerning what he called "social sculpture." In this social sculpture concept, Beuys stated, "Society as a whole was to be considered as a great work of art to which each person can contribute creatively." His noted performative work, *7000 Oaks*, which appeared in the exhibition, *Documenta 7* (1982-7) remains a benchmark project (see below, left). Joseph Beuys, *Documenta 7. First oak tree planted in front of Museum Friedlandmoo, Kassel, Germany. Photo credit: not available*. This attempt to reforest the industrial city of Kassel, Germany, was a significant ecological gesture to balance nature and the urban environment. Intended as both an artistic and social act, Beuys invited the public to participate in the planting of the trees. It remains a key example of how this endeavour transcended art discourse to become social action.

The expanding term of environmental art today encompasses a vast scope of territory and issues. Just as certain earthworks in the deserts of the American West, grew out of ideas of landscape painting, the growth of public art stimulated artists to engage the urban landscape as well as other environments as a platform to present ideas and



concepts about the natural world to a diverse audience. According to John Beardsley, "Many environmental artists now desire not merely an audience for their work but a public with whom they can correspond about the meaning and purpose of their art."<sup>[1]</sup>

In our day, certain artists persist in moving away from single-issue approaches toward a rising energetic hybridization of art, activism and engineering. The notion of sustainability has spread from the field of environmentalism to many areas of human activity, including art and culture. Some refer to this as sustainable art and this perhaps might be an alternative term to environmental or green art, in recognition of the challenges that sustainability brings to contemporary art as a whole. The co-curators stated "In fact, the closeness to sustainability of much challenging contemporary art practice owes more to the legacy of 1970s conceptualism, and even primarily the non-market East European variety of conceptual art, than for example to Land Art."<sup>[2]</sup> Artists now have an impulse to grapple with pressing social issues as a means to enact communal change through new modalities of working that include working outside the usual art community and often collaborating with scientists.

The exhibition *Too Shallow for Diving: the 21st Century Is Treading Water*, guest curated by artist and educator Carolyn Speranza for the American Jewish Museum of the Jewish Community Center (JCC) of Greater Pittsburgh, was a testimony to this emergent direction that artists are developing and their desire for social engagement. This wide-ranging show is emblematic of an upward thematic trend as evinced in numerous films, writings and exhibitions over the past decade. Once more the Fowkes stress, "There is a rising understanding that radical change is required, if we are to find a way to 'meet the needs of the present generation without compromising the ability of future generations to meet their own needs.'<sup>[3]</sup>

The perils of nature and environmental consciousness have become a cultural barometer globally. Our daily engagement with recycling contributes to a sustainable environment, and progressively more households engage in this act. Artists cannot but take into account the crisis facing our planet given the escalating daily news about the dangers threatening our environment as depicted in CNN's documentary, *Planet in Peril* and in such films as, *The Day After Tomorrow* (2004) and *I Legend* (2007) that address an inevitable doomsday. In recent years, the topic of environmental crisis has been explored in several notable exhibitions. *Unframed Landscapes*, curated by the Fowkeses in 2004, offered a reassessment of landscape in contemporary art aiming to focus on humankind's relationship with nature across the full range of media. Other significant exhibitions include Lucy Lippard's, *Weather Report: Art And Climate Change* (2007), Mass MoCA's, *Badlands: New Horizons In Landscape* (2008), Stephanie Smith's, *Beyond Green* (2008) and *Criteria* (2009), curated by Jimena Acosta and Emiliano Godoy, at Chicago's Columbia College Art Gallery.<sup>[4]</sup>



Still from film, *The Day after Tomorrow*, Courtesy 20th Century Fox (2004)

Such displays including, *Too Shallow for Diving: the 21st Century Is Treading Water* disclose a growing community of artists, scientists, curators, writers, nonprofits and businesses who are developing creative and innovative strategies to address our global ecological issues. *Too Shallow for Diving* specifically focuses on problems surrounding water and its impact on our natural world, human health and public welfare. According to its curator, Carolyn Speranza, "...the sixteen artists aim to provide viewers with new insights and perspectives about our existing world and the enormity of the dilemma facing our water supply." Several fuse aesthetic concepts with scientific findings as a catalyst for viewers to consider the future of water sources. However, in choosing the artists, Speranza was less concerned with aesthetics and more with concepts about acute water issues.

The investigations of the artists range from the macro to the micro and from local water topics to those in Africa. Each artist, in a unique inquiry, explores the implications of the 'hard realities' and 'new materiality' for political action, artistic theory and practice and sustainable living in the 21st century. They are working with transformative approaches and processes towards a new vision that is ecological and participates with the living cycles of nature. This work covers an array of responsiveness in which the artists tackle different topics including oceans, climate change, water quality, recycling, water purification and plants for restoration. What the artists have in common is a wish to bridge the gap between art and life by raising an appreciation of our natural world and by working in a collaborative process with nature. Some of this work evinces an interdisciplinary method with scientists, botanists and biologists. Several artists participate in community-based educational projects where they engage directly with the public. Still others advocate an international outreach that ranges from scientifically-based ecological restoration to product-based functional artworks and temporal works created outdoors with nature to illustrate eco-social interventions in the urban public sphere.

Grant Kester, one of the leading figures in this emerging critical dialogue around "relational"[5] or "dialogical" work, has expressed that "Art takes its form not from a final object but through play forms, process and dialogue." [6] Many of the



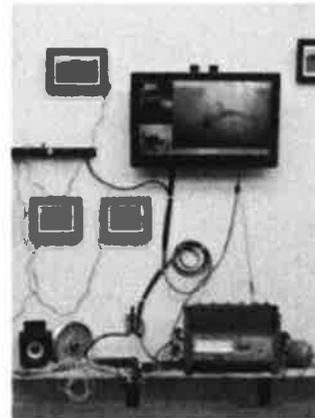
artists in the exhibition *Too Shallow for Diving* work along similar lines and incorporate sustainable thinking in their art and social change in their message. Additionally, several credit the collaborative team Newton Harrison and Helen Mayer Harrison [7], the leading pioneers of the 1970s eco-art movement, as being especially prominent to their thinking and methods.

This is primarily apparent in the projects of the team of Tim Collins and Reiko Goto, who often work with government and environmental groups on ecological restoration-based projects. Their installation is comprised of in-depth photographic documentation, booklets filled with statistical data and charts from two projects titled, *Nine Mile Run Greenway Project* (in collaboration with Bob Bingham and John Stephen), (1997-2000) and *3 Rivers 2nd Nature* (2000-2005), left. Through their research, Collins and Goto address the meaning, form and function of public space and nature in Allegheny County of southwestern Pennsylvania. These multi-year projects include extensive research and public educational components as well as brown-fields restoration projects, and their gallery installations highlight images and data about the cultural and ecological history of the region. They raise questions about nature and post-industrial public space; the focus of their work is always to benefit the public realm and to create outreach programs intended to enable creative public advocacy and change.

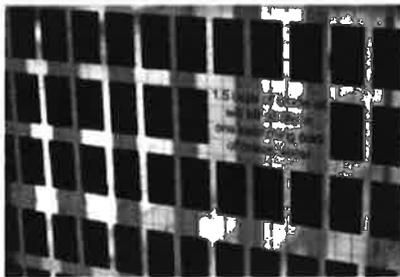
(above) Tim Collins and Reiko Goto, *Documentation of the artists' projects (detail), Nine Mile Run (with Bob Bingham and John Stephen), 3 Rivers: 2nd nature*. All photos that follow, except Vanessa German, *Love Song for Water Operetta*, credit: Jenny Jean Crawford.

Felix Guattari in *The Three Ecologies*, published in 1989, anticipated many of the issues facing the globalized world of today and laid the blame squarely at the doors of what he called, "Integrated World Capitalism." Guattari's focus in *The Three Ecologies* is his conception of 'ecosophy'— the three related ecologies of environmental, mental and social worlds and their amalgamation into a methodological practice. His argument, and it is rather simple, is that we have an erroneous conception of ecology, of environmental struggle, and that only by broadening our views to include the three ecologies will we be able to affect any enduring changes in our social/cultural/natural environment. A number of the artists in this exhibition illustrate these concepts.

This is especially noticeable in, *Requiem for the Netmakers* (2011), **Carolyn Speranza's** impressive multi-screen, mixed media collaboration with sonic artist Frank Ferraro occupying two large walls (right). Floating in front of an irregularly shaped parchment-like blue background, a transparent sheet resembling a wall hanging discloses quotes a section of President Richard M. Nixon's State of the Union address of January 27, 1970, and the Federal Water Pollution Control Act, as amended by the Clean Water Act of 1977. The president states, "With the help of people we can do anything, and without their help, we can do nothing. In this spirit, together, we can reclaim our lands for ours and generations to come." Contrasting this idealist rhetoric, numerous monitor screens continuously display changing videos and still imagery capturing the actual realism of water today; images of catastrophic affects of oil damage to our oceans and environment, along with scenes of families struggling to make their livelihood from the fishing industry unfold. This assortment of imagery came from the artist's online archive taken from the Associated Press Archive (media licensed for this exhibition), Library of Congress Archives, National Archives, Environmental Protection Agency's Documerica project and photographs made available through Creative-Commons licenses. Filling this space is a musical composition produced by Frank Ferraro inspired by conversations with Speranza about environmental calamity. Peculiarly this installation evokes a mode of poetic beauty spiked with an appalling realism about water and the catastrophe facing our environment today.



Carolyn Speranza & Frank Ferraro, with Angelo Gatto, *Requiem for the Netmakers* (detail), mixed media (2011)



Prudence Gill, *Wishes for Water and Memories of the Deep* (detail), 2011. Thanks to Eve Dater, JCC.

**Prudence Gill**, too, is concerned about the fragile ecology of the Gulf of Mexico and the potentially devastating consequences of the oil industry's negligence. In Gill's cerebral minimalist text piece *As Heard* on NPR April 18, 2011, she paraphrases reporter Scott Tong's commentary that "The explosion of the Deepwater Horizon oil platform killed 11 people. And, enough crude to fill maybe 10,000 or more average-size swimming pools gushed into the deep, dark sea." An abridged version of this poignant message spans across the three large windows overlooking the JCC's swimming pool. It states in blue vinyl, framed by a continuous black grid band of squares representing globs of oil, "...10,000 Swimming Pools of Oil Flowed into the Deep Dark Waters..." Incorporated within this streaming text installation is a small sign with alarming information: "1 1/2 cups of crude oil will kill all life in one swimming pool of ocean water." Across the hall is a

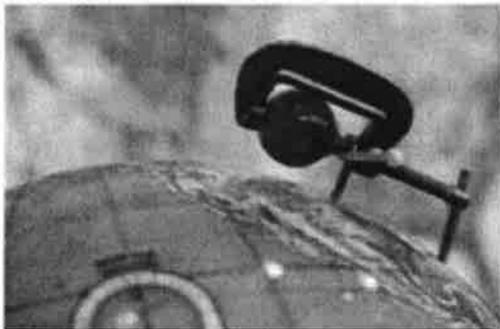
seemingly whimsical window box titled *Wishes for Water & Memories of the Deep* (2011). In this fantastical mixed media installation of suspended, floating, enigmatic star-like shapes and lights, Gill has manufactured an under-the-sea glittering world. Notwithstanding its lyrical elegance, the diffused and murky visibility of this setting devoid of any life forms suggests a haunting mystery about life in the underworld of water.

The art of Jim Denny focuses on the natural and social history of the Pacific Northwest, especially in Oregon around the McKenzie Bridge region of the state. Frequently, the subjects of his dynamic environmentally rooted work include river dams, the distress of fire on the landscape and animals. Denny's strong views about nature and his sensitivity about man's destruction of the western environment stem from a deeply rooted personal connection. A native of Oregon—this is where he grew up and continues to live, however work part of the year he resides in New York City.

His large-scale, richly colorful paintings illustrate the ongoing manipulations of nature. He expressively portrays and captures the tensions existing between nature and society in the hope of sounding an alarm about the seriousness of this critical problem. In both works, *Obstacle* (2011) and *Abandoned* (2011), Denny points to a bleak future of the western landscape.



Jim Denny, *Obstacle*, o/c (2011)



Richard Harned, *This is the Tasteless Water of Souls...This is the True Sustenance* (detail), mixed media (2011)

Richard Harned directs

viewers to the importance of water and air on this earth in his conceptual sculptural installation, *Laws of the Earth and Air* (2011). His four-part construction consists of a map of the USA, a globe, a video and a silver plane resembling a 60s peace sign. The video, produced by his brother Douglas Harned, continually shows beautiful views of Yellowstone National Park; Glacier Park; and Great Falls, Virginia, while the sounds of Mocking Birds and the Ocean, recorded by another brother, Thomas Harned, fill the space. The artist calls our attention to all the available freshwater in the United States by placing red dots denoting FINE their locations throughout the wall map. The globe sits, encased in a transparent dome, and underneath it sits a tray of clear marbles intended for visitors to take away. *The gem-like marbles, in scale*

*to the globe, represents the 21-mile diameter sphere of all fresh water on the planet.* Visitors are invited to take one with them as a reminder of the urgency of water issues. The blue blown-glass marble attached to the globe is made to scale with all water of any description on earth, comprising an 860-mile diameter sphere. One of the lessons to be had perhaps from this multiple part work is the importance of specificity and place and the reality of limited natural resources we easily take for granted.

On the lawn of the JCC sits a bizarre skeletal structure titled *Glut Hut* (2011) that resembles a small mobile home made of found and discarded objects and equipped with the amenities of a house. Roger Leib is known as a master wood craftsman; however, in this one-of-a-kind, eccentric looking large-scale shack and transparent soft sculptural atlas, refinement is not an issue! Manufactured from diverse recycled objects, this construction is intended to catch rainwater and brim over. With sufficient rain, the water will eventually leak and spill out of the hut and onto the lawn, demonstrating to observers how water is wasted and how it could be saved and put to good alternative use, such as watering lawns. Leib highlights how environmentally friendly choices can make a difference if one bothers to pay attention and make the simple effort to recycle rainwater.



Roger Leib, *Glutttttttttt-Hut* mixed media (2011)



Jamie Gruzka, *Notes on Water*, 1940-2011  
(detail) toned silver gelatin prints (2011)

*Notes on Water* (1940-2011), a selection of predominantly black and white a selection of photographs by Jamie Gruzka, is reminiscent of cherished snapshots found in a household album. The place, date and reference to a person are written under each of the fourteen images. The importance of water to Gruzka's personal history is highlighted in this memory record of times shared and past. What we are witness to are uncontaminated scenes—no factories—only trees and water. These are places preserved and held in respect for enjoyment and solitude, yet one cannot assume from these bucolic images whether or not the water is contaminated.

Conversely, environmental activist artist Wendy Osher's communal project, resulting in a floor sculpture titled, *Something in the Water* (2011), is opposite in meaning from the sublime portrayal of water depicted in Gruzka's work. This collaborative eco-project connected women from around the globe by using plastic bags to crochet breast-like shapes. Osher joined each component to fabricate a sizable, eye-catching, colorful and organic shape intended to call attention to toxins seeping into international waters. A map of the world hangs on an adjacent wall to this arresting textural form. Framing this atlas are portraits of the women who participated in this worldwide project along with a list of names and locations of the crocheters. Dots placed on the map indicate the origin of each participant. Whereas this is an artwork in an exhibition, it is concurrently a public advocacy project intended to raise social awareness about the importance of rectifying water contamination. Jointly, the women point out how plastic bags are linked to poison that leaks into one's bloodstream and directly affects women's breast milk and the future of generations to come.



Wendy Osher, *Something in the Water*, used plastic bags (2011)



Ann T. Rosenthal & Steffi Domike, *Watermark: Wood, Coal, Oil, Gas* (detail), digital print, acrylic paint, water on canvas (2011). Thanks to Hilary Klein, graphic design

**Ann T. Rosenthal and Steffi Domike**

have been collaborating on environmental

installations for years. Rosenthal refers to herself as an eco-feminist artist and Domike is an activist artist who is inspired by real world events. Their most recent wall installation, *Watermark: Wood, Coal, Oil, Gas* (2011) consists of four panels that illustrate an evolutionary timeline of energy resources—wood, coal, oil and natural gas—and a delicate blue linear wall drawing depicts a local watershed. Regardless of being on canvas and hung like ancient Chinese scrolls, these color-field compositions amidst Technicolor blue, green and yellow graded tonal backgrounds, with a photomontage containing the silhouette of a bass (wood), an eagle (coal/mountaintop mining), turtles (oil) and a child (natural gas), in no way should be perceived as decorative pieces. The artists do not endorse beauty for beauty's sake through conspicuous paintings; rather, their art is about the idea and an environment in decline. The silhouettes are life-size, and within each shape are scenes of the landscape and of water. Even though this salient metaphorical piece is perhaps the most aesthetically gratifying in the exhibition because of its rich color, facade and composition, it commands an edge that peels back the veil on mankind's abuse of natural resources and the environment's vulnerability. The message alludes to our culture over time and America's conflicting use and relationship to water and land for energy.

**Vanessa German, the**

youngest artist in the show, is a nationally recognized performance poet and multidisciplinary artist who, in her spoken autobiographical word poetry, bring into play the transcendent and indefatigable power of the human spirit. In her expressly orchestrated live performance operetta, *Love Poem for Water* (8), exclusively performed the opening night of the exhibition, she stunningly shared with her audience emotional episodes from her life and the mixed experiences she has had with water, ranging from terror, to love and respect. Her striking words, powerful gospel-like music and projection of water textures onto a huge skirt, which takes up an entire dramatically lit stage, provides a platform for the contemplation of both destruction and hope. German's bellowing words and bigger-than-life theatricality command attention, and this work signals its own illusion through a series of overlapping colors that unfurl as the message of her performance evolves. German's powerfully gestural poetic essay addresses the precariousness of life and the involvement of water with all living things on earth.



Vanessa German, *Love Poem for Water Operetta* (perf. 5/14/11). Photo: Joe Roberto



Meritza Mosquera, *The Conversation and Prayer*, 30"x74", digital photo wallpaper prints (2011)

The celebration of water is very much present in numerous cultures manifested in diverse myths and folklore. Working in a highly personal manner, Meritza Mosquera utilizes myth and photographic documentation in the multiple-component piece *Body in Water*, composed of mythic text and digital prints depicting her treading water. After reading the wall allegory, it is apparent this artist comprehends the allure of water. She demonstrates that there are many connections between water and spirituality in her ritualistic performance, alluding that water is the central source of our being and it is part of every cell and fiber in us; it is our very essence. As I walked away from this piece, I asked myself, "Could water be the common denominator that weaves us all (earth, animal, human and plant) together as one? Is it the ultimate connector?"

Lisa Link, an artist and web designer at the University of Massachusetts for the past thirteen years, has been creating artworks that address critical social issues. The focus of her work is directly political and activist rather than aesthetic. Link aims to give people voice and acts as a catalyst for conversation and connections because she understands solutions can only arise once disaster is recognized. Through her undertakings, she desires to make a positive impact that perhaps can influence public policy for the improvement of Boston Harbor and drinking water. The project, *Water Ways* (2010-2011) developed out of a series of conversations she had with scientists and residents throughout the Boston area, including Dr. Anamerija Franjic and Dr. Sarah Oktay of Boston's University of Massachusetts. In this multi-component wall installation, consisting of twelve 21 x 21 inch digital compositions is an eerie calm, perhaps because of the stylized organization resembling posters or advertisements. Nevertheless, on closer inspection, the juxtaposition of text against the visual image reveals the urgency of its message.





David Stairs, (upper) *Powerful: Proposed Hydro Site at Bujagali Falls*; (lower) *Powerless: Lake Victoria at Source of the Nile, Jinja*. large format inkjet (2011)

David Stairs is the executive director of Designers without Borders, a consortium of designers and design educators working to assist institutions in the developing world. He believes everything is connected and that we are all part of the problem and the solution. In his explorations of Africa's water crisis through maps, photographs and statistics, he illustrates the culpability of global human behaviors. In both large inkjet images, *Powerless: Lake Victoria at Source of the Nile, Jinja* (2011) [9] and *Powerful: Proposed Hydro Site at Bujagali Falls* (2011) [10], he presents two water scenes in Uganda that have been exploited. Stairs expresses, "Water and power are inextricably linked in Uganda. Most of the nation's electricity comes from the facility on the Nile at Jinja, and more dams are planned. Trouble is, 30 million poor people depend on this source (Lake Victoria), and it is unstable and shrinking." His contrasting photographs, with the titles *Powerless* and *Powerful*, are most telling given the history of Uganda and the lack of consideration of both water and the people of this region!

It is overwhelming to think that during the past 85 years, human beings have imposed so much pollution on the earth's water. As a civilized and informed society, it is now our obligation to become water's caretaker and to cause it no further harm. On the other hand, this is a difficult task given the intertwined uses of water, issues of

benefits and costs and the vested economic interests of numerous individuals and governments. Still, the real connection with our environment can only be found when individuals in unison feel their sense of true belonging. Today, we are in vital need of artists who can provoke this sense of attachment and stir up volition to act out and bring forth social, political and environmental changes. Artists are catalysts for change, and this "change" takes place when we feel deeply for a precious cause. The artists in *Too Shallow for Diving: the 21st Century Is Treading Water* without a doubt are noticeably reacting to news about the perils distressing our natural water resources. Their intersections between globalization, ecology and contemporary art tackle the shifting ecological and political dimensions of water.

Recalling Milton's *Paradise Lost*, and also perhaps regained, the question for our era is: where are we now, and what is the proper balance between nature and civilization? Or, is this after all a divine comedy performed before an audience that is too afraid to laugh? The hope for those of us who see the glass as "half-full," yet awaiting the fulfillment of the empty portion, is that when destiny closes a doorway of one view upon nature's garden, she always opens a window of opportunity to further explore "where no one has gone before" in placing the creative machinery of the one at the service of the needs of the many. With the growing privatization of water and impending global warming crisis, it seems more reasonable than ever that artists' voices not only are heard but also that their work is seen and experienced by diverse audiences. It takes the unusual vision of artists to inform and alert us, and most importantly, to propose innovative ideas as to how we can aesthetically reclaim, restore and co-exist within our natural environment.

**By Elaine A. King, Contributing Writer © 2011**  
**Professor, History of Art, Criticism/Theory & Museum Studies**  
**Freelance Critic/Curator**  
**Carnegie Mellon University**

**End Notes**

[1] Beardisley, J. (1998). *Earthworks and Beyond: Contemporary Art in the Landscape*. New York, NY: Abbeville Press.

[2] Fowkes, Maja and Reuben. *The Implications of Sustainability for Contemporary Art*: 27 February 2007, Lecture Theatre, Chelsea College of Art & Design.

[3] Fowkes, Maja and Reuben. *The Implications of Sustainability for Contemporary Art*: 27 February 2007, Lecture Theatre, Chelsea College of Art & Design. As translocal independent curators and art historians, Maja Fowkes and Dr. Reuben Fowkes organize exhibitions dealing with memory (*Revolution is Not a Garden Party*, 2006-7), ecology (*Unframed Landscapes*, 2004) and Translocal exchanges between the UK, Hungary and Croatia.

[4] Collectively, these exhibitions are about sustainability, ecology or environmentalism. The artists are concerned about our humanity and its incapability to sustain its habits and culture for future generations as well as the creatures living on this earth.

[5] Bourriaud, N. (2002). *Relational Aesthetics*. Paris, France: Les Presses Du Reel. Nicolas Bourriaud coined the term relational art to describe arts that gain meaning through participatory engagement among the players: creators and audience. Bourriaud defined the approach simply as, "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space."

[6] Kester, G. H. *Dialogical Aesthetics: A Critical Framework for Littoral Art*. *Variant*, 9, [www.variant.org.uk](http://www.variant.org.uk). Kester, G. H. (2004). *Conversation Pieces Community and Communication in Modern Art*. Berkeley, CA: University of California Press. In *Conversation Pieces*, Kester discusses a dispersed network of artists and collectives—including *The Art of Change*, Helen and Newton Harrison, Littoral, Suzanne Lacy, Stephen Willats, and WochenKlausur—united by a desire to create new forms of understanding through creative dialogue that crosses boundaries of race, religion, and culture. Kester traces the origins of these works in the conceptual art and feminist performance art of the 1960s and 1970s and draws from the writings of Mikhail Bakhtin, Jürgen Habermas and others as he explores the ways in which these artists corroborate and challenge many of the key principles of avant-garde art and art theory.

[7] Newton and Helen Mayer Harrison (often referred to simply as "the Harrisons") have worked for almost forty years with biologists, ecologists, architects, urban planners and other artists to initiate collaborative dialogues to uncover ideas and solutions that support biodiversity and community development. <http://theharrisonstudio.net/>. A key early endeavour was *Portable Farm: The Flat Pastures* (1971-1972).

[8] Pierre-Félix Guattari's concept of interrelatedness of ecological and social issues and the three interacting and interdependent ecologies of mind, society, and environment stems perhaps from the outline of the three ecologies presented in Gregory Bateson's *Steps in an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*, University of Chicago Press. 1972.

[9] Scott tong, "Era of 'tough oil' won't deter drillers" Marketplace, Monday, April 18, 2011. <http://marketplace.publicradio.org/display/web/2011/04/18/pm-era-of-tough-oil-wont-stop-drillers/>

[10] Vanessa German performed *A Love Poem for Water* at the opening reception of *Too Shallow for Diving: the 21st Century Is Treading Water* on May 14, 2011, at the American Jewish Museum at the Jewish Community Center of Greater Pittsburgh. [http://www.youtube.com/watch?v=1O9og5\\_fueE](http://www.youtube.com/watch?v=1O9og5_fueE)



Village of Key Biscayne, Appraisal 2015, prepared by Dora Valdés-Fauli Art Services, 2655 Le Jeune Road, Suite 546, Coral Gables, FL 33134, 305 779 4874, doravf@bellsouth.net

**CITY REVIEW:**

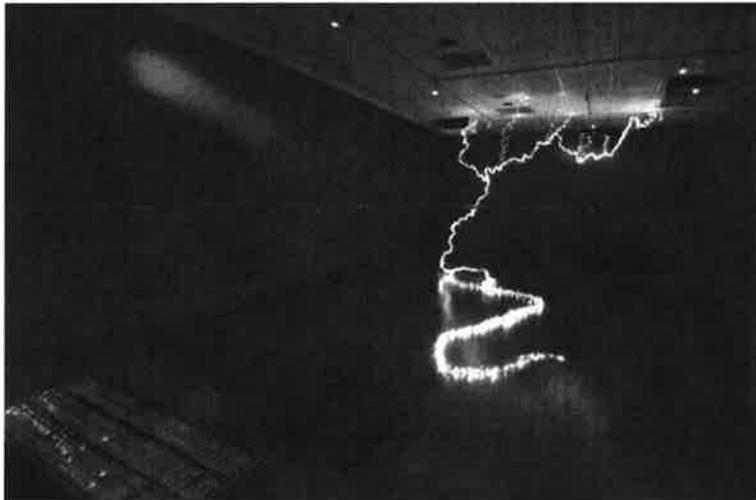
“The Weight of Water”



ART EVERYWHERE  
28, 2015

April

## THE WEIGHT OF WATER



### BEAUTY, IRONY, LOSS

*By Susan Byrnes*

**Photo:** Prudence Gill, Over, Under, Around, and Through, 2015

Compared to many Midwestern states, Ohio is fortunate to have abundant water resources. Lake Erie serves as a northern border to the state, while the Ohio River creates its southern border, and buried valley aquifers resulting from ancient glacial activity provide clean drinking water for many Ohioans. As water availability and water quality are increasingly threatened in the U.S. and globally, due to the effects of global warming, such as severe drought, and man-made issues such as agricultural runoff, commodification and fracking, water has become a growing issue of concern for many people.

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A recently mounted exhibition titled *Too Shallow for Diving: The Weight of Water* on display at the Weston Art Gallery of Cincinnati's Aronoff Center for the Arts addresses this significant concern. The show explores water issues relevant to Ohio waterways, extending north to the Great Lakes and south to the Gulf of Mexico. The exhibition runs through June 7.

On Saturday, May 16, a Families Create "Savor the Waves" event will be held. Co-curators Carolyn Speranza of Pittsburgh and Christopher Hoeting of Cincinnati assembled a group of eight regional artists to create new works exploring water problems that impact Ohio in six multimedia installation pieces. This exhibit is the second iteration of the concept: in 2011, artist and activist Speranza curated an environment-themed exhibit at the American Jewish Museum in Pittsburgh. Hoeting, an artist who has curated several innovative exhibitions in the Cincinnati area, including some using shipping containers as galleries in public spaces, learned about Speranza's show and invited her to collaborate in the creation of a water-oriented exhibit related to Ohio. Hoeting attributes his interest in the way water impacts the region to his experience growing up in Cincinnati along the Ohio River.

"Aesthetically," he says, "I have been in awe of the river and had this lifelong love and experience of the river. I've seen the power and impact that the river has and how important it is to our lives."

The environmental movement in art gained prominence with Land Art and Earthworks projects in the mid to late 1960s and '70s, which consisted primarily of large scale, nature-based sculptural works. From this evolved Eco Art, a more activist and politicized creative approach to illuminating human use and combating abuse of the environment, raising awareness of environmental fragility and degradation, establishing or maintaining equity of access, and promoting remediation of natural resources. Current growth in awareness of sustainability issues has added another dimension to the environmental art movement: environmental justice and the social and economic impact of land use planning and policy.

The influence of these approaches is evident in the *Weight of Water* installations, each complexly woven to combine historic and current narratives of specific places and bodies of water with naturally found and fabricated objects, artifacts and literal and digital representations of water and human interaction with it. The exhibit entertains with elements of audience participation and discovery in this continuous series of immersive environments that flow from room to room, presenting viewers with images and expressions that range from beauty, humor and awe to irony, loss and outrage.

Prudence Gill's dimly lit, shimmering piece traces the path of the Mississippi and its tributaries through a suspended LED sculpture of the watershed and small lenticular photographic panoramas depicting 94 points on the Ohio and Mississippi, where she also collected water samples displayed in vials. Her artist statement explains how she sees all water as connected.

"No water problem – no matter how far or small – is an isolated water problem; every water problem is our problem," Gill says.

Speranza has also mapped the Ohio and Mississippi rivers, but in terms of their history of racism, human trafficking and social injustice. In her statement about the piece, Speranza explains, "The river separated not just geographic states, but also the states of being a slave and of a free man."

Her installation cascades down the Weston's stairway guiding visitors through an historic river map with several "stops," such as a grid of headshots of young black men killed in states bordering the rivers (including Ohio's John Crawford), and at another stop, a full wall mural of internationally celebrated Olympic champion Muhammad Ali as he throws his gold medal into the Ohio River after experiencing racism upon return to his hometown in Louisville, Kentucky.

Numediacy, a collaborative group consisting of Jason Gray and Caitlin Sparks, created a documentary-based installation that addresses the impact of a current multimillion dollar project to "daylight" Lick Run, a waterway and combined rainwater/sewer overflow in the South Fairmount neighborhood which, in flood conditions, currently flows untreated into Mill Creek, which then drains into the Ohio River. The daylighting project will improve the massive pollution problem, however, the completed project will displace a large section of a longstanding neighborhood. Numediacy's installation gives voice to a variety of South Fairmount residents sharing their experience of the changes

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the area is undergoing. Brad McCombs surrounds the viewer in a quiet setting of green moss, with a driftwood pool, and in an adjacent room, piles of coal emanating video smoke. Richard and Doug Harned, brothers who are artist and scientist/filmmaker, respectively, cast a bobbing "Happy Drinking Dippy Bird" in their piece "Water Theatre" to use absurdity in ironic contrast to the seriousness of climate change. Roscoe Wilson collected and assembled hundreds of post-consumer plastic caps from bottled water to comment about demand, commodification and conservation of water from the Great Lakes.

The show is ambitious and important. Broad in addressing aspects of regional waterways that have global implications, it is also specific in its illumination of the very real impact on individuals in a local community.

Too Shallow for Diving: The Weight of Water is on display through June 7 at the Cincinnati Arts Association's Alice F. and Harris K. Weston Art Gallery in the Aronoff Center for the Arts, 650 Walnut St. in Cincinnati. For more information, please visit [cincinnatiarts.org](http://cincinnatiarts.org).

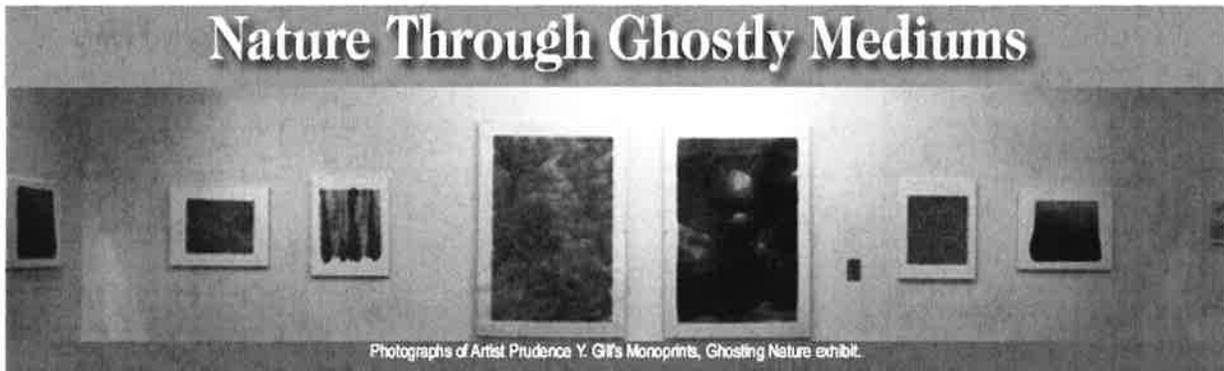
Reach DCP freelance writer Susan Byrnes at [SusanByrnes@DaytonCityPaper.com](mailto:SusanByrnes@DaytonCityPaper.com).

## ARTICLE REVIEW FROM ISSU.COM

### "Nature Through Ghostly Mediums"

SPOTLIGHT ON KEY PLAYERS

March 18 - 31, 2015



Kimberly "Kim" Hutchinson

Kim@INYBN.com

From birth to age 11, Prudence Gill grew up on the historic Matheson coconut plantation on enchanting Key Biscayne. "My parents rented a small beach cottage when the plantation was in its waning glory," Gill said. There, surrounded by swaying palms and a pristine beach, she was captivated by nature all around, and it became part of her soul and muse for her artistic works. "Ghosting Nature," an exhibit by Gill, was recently featured at the Marjory Stoneman Douglas Biscayne Nature Center Gallery in Crandon Park, dedicated to environmental education.

"Within all aspects of this exhibition is my relationship with nature, manifested through different materials, through different processes and different ways of seeing and being," noted Gill. "The show reveals ways that I explore and develop through my art a deeper relationship with nature. For me personally, making this work is about gaining a greater understanding of my environment and my relationship to it as I go along."

Presented in four phases, the exhibit features a series of ceramic wall sculptures and monoprints, one very compelling piece of carving and clay, and a large-scale map. Gill's tenure as Director and Curator for The Ohio State University College of the Arts served her well in showcasing her own creations.

"The wall sculptures are part of a series developed from remnants of marine life I find on the beach," explained Gill. "I think of these sculptures as residing within the tradition of portraiture. When looking for a form to work from, instead of looking for the "perfect shell" as I did when I was a child, I look for the abstractions that are appealing to me in these tiny specimen fragments. "Perfect shells" are few and far between because of all that is going on in the oceans. It seems that each decade there is a huge shift as to what's coming in, what we are seeing and collecting along the shore, and I've been collecting since I was a baby."

Mounted on the north wall were the colorful monoprints fashioned from original photographs and part of a series Gill is creating about the relationship between water and light. "One time I saw what looked to be a sea creature moving under water," she said. "I ran to get my camera—then discovered it was a palm leaf just under the surface. The source photographs for the works featured here are of reflections on water surfaces, and each monoprint from that photograph is a unique iteration

created through a printing process on vellum. The water resistant quality of the vellum causes the ink to float and transform the original image, creating another relationship to surface—liquid to surface."

The mysteriously bewitching and eerily haunting "Ghost Swamp" was mounted on the southern wall and created as a "tribute to the swamp next to our home on the Matheson Estate. Long gone, it's where the Ritz Carlton and the Grand Bay are now." Using a section of coconut palm trunk she carved and hollowed out as the base, Gill crafted the imposing eight inch masterpiece using clay to recreate decaying palms, algae filled wetlands, and decomposing plant life.

For the entire month of October 2014, Gill lived a nature artists' dream by participating in the Artists in Residency in the Everglades (AIRIE) program; the result was a 7' x 14' relief map. "I was not sure how I would chronicle my time," pointed out Gill. "At first, I was going to use a calendar to document my activities but realized that it was not so much about linear time per se as it was about my relationship to the environment and how I was learning about it by immersing myself within it. The piece is literally my way of mapping the experience." Created using only items she brought with her: paper, markers, paint samples, vellum, acrylic paint, glue, transfer prints, and matt medium, the piece mesmerizes and enchants at the same time. "The Everglades is this unique combination of vastness and stillness. It's mystical and magically very unique and transformative," observed Gill. "We all get caught up in our lives—when you have uninterrupted time as I was given through the AIRIE residency, then life and time, and experiences become fluid; you are not moving in segmented ways but in one fluid motion. It made me remember the things that are the most precious to me outside of our contemporary lives. What is important is how we feel inside ourselves and within nature."

Gill's early years on the Key had a profound effect on her life as she was exposed to nature's beauty and fragility. "We are really in a critical moment right now with climate change throughout the world and the effects on the water, the coral reefs, and truly all aspects of nature," she underscored. "We need to hold onto the magic and wonder of nature itself because it is an integral part of how humans stay connected to the world and to the strengths that make us human. Caring for nature is our supreme responsibility."

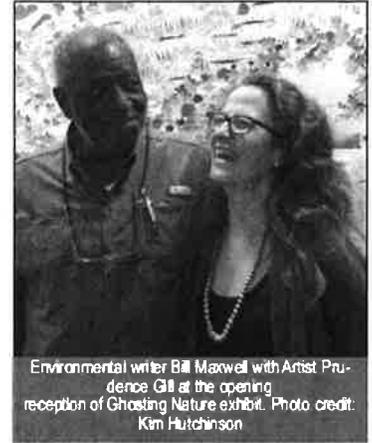
Mid-May, Gill will be launching her website where you can view, purchase, and schedule exhibits.



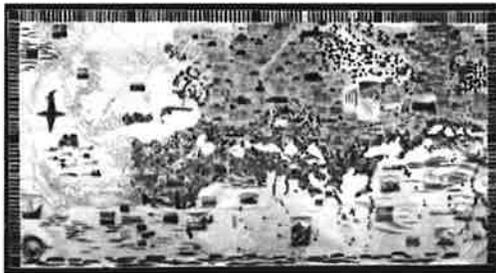
Artist Prudence Gill with some of her ceramic wall sculptures of nature's sea shells. Photo credit: Kim Hutchinson



At reception for Ghosting Nature by Artist Prudence Y. Gill. Featured from left to right: Don Berg, Bernard Probst, Joan Gill Blank, Prudence Y. Gill. Photo courtesy of Don Berg



Environmental writer Bill Maxwell with Artist Prudence Gill at the opening reception of Ghosting Nature exhibit. Photo credit: Kim Hutchinson



Artist Prudence Y. Gill's relief map of The Everglades, created during her month long stay in October 2014.

Close-up of Artist Prudence Y. Gill's 7' x 14' relief map that chronicled her experience in the Artists in Residency in the Everglades (AIRE) program October 2014.





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**ARTICLE FROM THE MIAMI HAROLD**

“Key Biscayne artist’s work on display in Crandon Park”

# Key Biscayne artist’s work on display in Crandon Park

**HIGHLIGHTS**

Prudence Gill said her exhibit ‘Ghosting Nature’ at the Marjory Stoneman Douglas Biscayne Nature Center was inspired by her Key Biscayne childhood experiences with a swamp.





BY ALEXI C. CARDONA

[acardona@MiamiHerald.com](mailto:acardona@MiamiHerald.com)

Prudence Gill grew up in a cottage on the Matheson coconut plantation when Key Biscayne still had swampland.

Gill, an artist and curator, would play in the swamp next to her house, a place she said was wild and mysterious.

“Growing up there formed my relationship with the environment and nature,” she said.

“The swamp was the place that held the most mystery. I learned to be unafraid of entering into mysteries.”

Gill’s experiences with nature inspired her recent art exhibit, “Ghosting Nature,” which will be up at the Marjory Stoneman Douglas Biscayne Nature Center in Crandon Park until Feb. 21.

The exhibit features a piece titled “Ghost Swamp,” a tribute to her beloved wild place. Gill used part of a coconut tree as the base for the piece. She recreated the landscape of the swamp — coconut palms, silver buttonwood, spiky plants and tree stumps — using clay.

Sandra St. Hilaire, program coordinator for the Biscayne Nature Center, said she walks into the exhibit room every day to look at Gill’s pieces, especially the ghost swamp.

“I think it’s magical,” St. Hilaire said. “It’s hauntingly beautiful. You can imagine yourself in that environment.”

The exhibit also features monoprints on vellum from photos taken of water reflections on Biscayne Bay, Whitewater Bay and off Key Biscayne.

Gill has collected shells and other specimens from a young age. She used some of those specimens to create ceramic sculptures of shells, brain coral, three finger leaf algae and sea biscuits, which line the walls of the exhibit room.



Cesar Trasobares, a coordinator for Key Biscayne's Art in Public Places program, said Gill's work is a translation of the forms seen in nature.

"The ceramic pieces are beautiful and poetic in their own right, but also as statements from an artist in support of conservation of the environment and respect for nature," Trasobares said.

A large map of the Everglades is also mounted on one of the walls. Last October, Gill participated in the Artists in Residence in Everglades program. She stayed in an apartment in the Everglades for a month and worked on her art. She mapped her journey using markers, paint swatches, acrylic paint and glue.

Gill said she was in her own heaven in the "vastness and stillness" of the Everglades. She said she has strong memories of the Everglades from when she was younger and that she wanted to immerse herself in that environment again.

"When you make your work, it speaks of your heart," Gill said. "I hope that feeling comes through."



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**INVITATION FOR EXHIBITION**



Ghosting Nature

AN ART EXHIBIT BY

**Prudence Y. Gill**

**OPENING RECEPTION**

Sunday, January 11, 2015  
3pm - 5pm

**EXHIBIT OPEN DAILY**

Jan. 11 - Feb. 21, 2015

**PLACE**

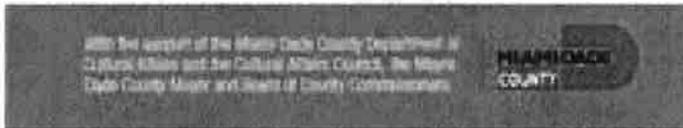
**Biscayne Nature Center, Crandon Park,  
North Beach Entrance, \$7 County Parking Fee**

For more details go to:

[www.BiscayneNatureCenter.org](http://www.BiscayneNatureCenter.org)  
or call 305 364-4347 x 110



100% of all art sales support local art and education programs of the Biscayne Nature Center



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**APPRAISAL QUALIFICATIONS**

- Art Professional since 1977
- USPAP 2006, certified by Appraisers Association of America (AAA), USPAP RENEWAL, 2012 by International Society of Appraisers
- International Society of Appraisers (ISA)  
Accredited Member  
Core Course Certification, since 2007  
Fine Arts Specialization, since 2008

**PROFESSIONAL EXPERIENCE**

2007 – to present

- Appraiser to collectors, insurance companies, attorneys, accountants, corporations.
- Art consultant, to major firms; Lecturer on art, Miami art scene, appraisal process.

2009 – 2012

- Director of Arteaméricas, an annual international art fair at the Miami Beach Convention Center. 2009 -2012

1991 – 2007 THE AMERICAS COLLECTION, Director

- Management of a fine arts gallery with specialization in corporate art consulting, serving major banks, law firms, and international corporations in acquiring and managing collections.
- Private client relations, working with major private collectors in acquisitions and advice.
- Artist relations, representing artists from the USA, Europe, and Latin America.
- Art promotion, overseeing production of invitations, catalogues, newsletters, press releases, brochures, and advertising.
- Curated and coordinated Santander Gallery, cultural program of Banco Santander, 1995 – 1999.

1986 – 1991 INDEPENDENT ART CONSULTANT

- Commissioned by major banks, law firms, hospitals, and corporations in art acquisitions programs
- Worked closely with architects and designers

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- 1989 – 1990, Consultant to Tower Collection, program of Tower Bank
- 1988, curated historical exhibition commemorating 25<sup>th</sup> Anniversary of Bacardi Gallery.
- 1977 – 1985 FORMA GALLERY, Owner and Director  
Major gallery in Miami, representing international art

#### **EDUCATION**

- 1965 Tulane University, BA  
Academic Awards: Phi Beta Kappa, Magna Cum Laude Graduate  
Junior Year Abroad – University of Madrid
- 1973 -1975 University of Miami, post graduate studies in Art History
- 1982 Seminar, The Grantsmanship Center, Los Angeles, CA
- 2007 USPAP Certification, ISA Core Course  
Fine Arts Appraisal Certification

**LANGUAGES** Bilingual –English, Spanish, Working knowledge of French

#### **COMMUNITY SERVICE**

- Current ISA Member since 2007, Treasurer, 2009  
Friends of Art, Lowe Art Museum  
Board Member 1999- 2002  
Art Tuesdays- professional arts group  
Member of Museums - Lowe Art Museum, Bass Art Museum,  
Museum of Contemporary Art, Frost Art Museum
- 1999 -2002 Florida International Volunteer Corps, FAVACA, Board Member
- 1998 – 2000 Ambassadors of Mercy, Mercy Hospital Foundation  
Chairman, Art Committee  
Greater Miami Chamber of Commerce, Cultural Committee
- 1985 – 1991 Dade Heritage Trust, Board Member
- 1979 – 1984 Junior League of Miami  
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## CLIENT LIST

### INSTITUTIONS

- World Bank, Washington, DC (collection of 718 pieces)
- Arison Foundation
- Inter- American Development Bank, Washington DC (collection of 1,800 pieces)
- City of Coral Gables (collection of sculptures)
- Lowe Art Museum (charitable donation and insurance)
- Frost Art Museum (both insurance for collection of 300 pieces, and charitable donations)
- US Customs (Houston office and Miami office)
- University of Miami
- Swire Properties (insurance)
- UPS (damage claims)
- International Kids Fund (charitable donation)

### LAW FIRMS

- Barranco Kircher (many large equitable distribution appraisals)
- Greenberg Traurig (large estates)
- Klein, Moore, Klein (estates)
- Bander and Associates (insurance)
- Fowler, Rodriguez (estate)
- Strook, Stook, Levan

### BANKS

- Bessemer Trust
- Standard Chartered
- Banco Santander

### INSURANCE COMPANIES

- Avila Investments (insurance)
- MAMI
- Chartis

### PRIVATE CLIENTS

- Many private collectors from Miami, Delray Beach, Palm Beach, Ocala, New York, Peru, Dominican Republic, El Salvador. These appraisals have included Old Master paintings, monumental sculptures, Pre-Colombian artifacts, American art, European art, Latin American art, prints (antique and contemporary), maps, rubbings, conceptual art, art books, and photography.
- I often work in a team with colleagues who are accredited to perform appraisals on rare books, jewelry, clocks and watches, fine antique furniture, and antiques.

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