

# The Wynwood Times

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[www.TheWynwoodTimes.com](http://www.TheWynwoodTimes.com)



To say Nina Fuentes was astonished when South Florida authorities declared that she has carved as monumental a presence on the Wynwood landscape as George Washington and Abraham Lincoln did on Mt. Rushmore is an understatement.

But Miami Dade County leaders made their conviction official when they proclaimed Monday, February 16, 2015 as "Nina Fuentes Day."

The Board of Miami Dade County Commissioners elevated Fuentes, whom they called an "ambassador for the arts," to the company of Washington and

Lincoln, with whom she now shares the "Presidents' Day" observance.

For many Miami residents Presidents' Day Weekend, in particular, has become one of the most popular highlights of our cultural calendar. The busy weekend brings both the Miami International Boat Show and the Art Wynwood Art Fair to our community and over 50,000 international art collectors and visitors to the region.

So for Nina Fuentes the public recognition and the timing of its announcement offered a perfect moment for reflection that left her both humbled and thankful.

The honor is also a reminder that in many notable ways Fuentes and Wynwood have been perfect for each other. Over the past decade both the artist and place have been transformed dramatically from the moment they first came in contact.

Fuentes, a native Venezuelan who planted her flag in the fledgling neighborhood with the Hardcore Art Contemporary Space back in 2005, remembers being one of only a handful of galleries in the blighted area during its cultural infancy. Fuentes can relate first-hand that art is a brutal business and how very few collectors paid attention to Wynwood in

those early days. The devoted arts activist dug into the area with a single minded purpose, she steadfastly began building a respected program.

Hardcore focused on the work of cutting edge, new media and international emerging to mid-career artists. What set them apart, Fuentes recalls is “that they all shared a fearlessness to provoke dialogue about contemporary society.”

She’s quick to remind us that local art lovers were then starved for stimulating proposals from serious talent. To those discriminating art enthusiasts, it became evident soon after Fuentes opened her doors that she was determined to deliver.

No subject was considered taboo, and under Fuentes’ direction, Hardcore’s exhibition themes explored universal matters ranging from genetics to environmental issues, gender identity and other hot button social topics.

It wasn’t long before local and visiting collectors took note of her progressive program and scores of artists from across the globe vied to join her stable.

In the years following Fuentes’ launch of Hardcore she went on to represent Miami-Dade County and countless South Florida and international artists at more than 70 Contemporary Art Fairs across the globe including Art Miami, SCOPE Miami, New York and Basel, Switzerland, the Bridge and Pinta Art Fairs in London, as well as Art Shanghai among others.

“I opened Hardcore Art Contemporary Space when only Bernice Steinbaum, Brook Dorsch, Dot Fifty One, Locust Projects, Fred Snitzer and just a few other galleries, artist’s studios, and the Marty Margulies and Rubell Collections believed in the neighborhood,” she recollects.

Today she describes Wynwood as a far cry from its early heyday when art was the focus, rents were artist friendly and parking was plentiful. In fact, many of Fuentes’ fellow pioneers have since decamped from the artsy neighborhood that finds itself mired in an identity crisis.

Fuentes pauses to consider how Wynwood’s soul has been bartered over the past decade by developers and other special interest groups who regarded artists as little more than real estate stalking horses influential in helping raise property values.

In the end, these creative pioneers played a pivotal role behind Wynwood’s branding, helping sell its image as a street mural paradise, gritty nightlife destination, and urban lifestyle paradise. But the truth now is that Wynwood is increasingly becoming a trendy tourist trap where a modest concrete loft commands a fortune and most artists no longer find Wynwood and affordable place to live or work in.

“Wynwood has been dramatically transformed from an edgy and dynamic creative community where artists once lived and worked or operated experimental spaces alongside serious galleries into a growingly commercial business district that’s become a rent-prohibitive area for many galleries and the majority of artists,” observes Fuentes.

Her insightful opinions and the experience of founding a solid gallery program while raising two young daughters alone merits recognition for Fuentes whose fingerprints loomed large across Wynwood’s evolution during her decade-long tenure at Hardcore.

Fuentes had already carved an impressive career in her homeland before relocating to Miami, but she appeared emotionally moved when the Board of County Commissioners hailed her for continuing to distinguish herself locally as a “museologist, arts activist, curator, art dealer, cultural producer and philanthropist.” Miami Dade leaders also cited Fuentes for “her extraordinary achievements on behalf of the Miami Art Dealers’ Association” of which she is a founding member.

The Proclamation was signed by Carlos A. Gimenez, Mayor of Miami-Dade County, Chairman Jean Monestime and Commissioner Audrey Edmonson, whose district includes Wynwood and who was responsible for sponsoring the tribute to Fuentes.

Fuentes notes that what made the Proclamation meaningful for her is that it was presented at her latest venture, The Chill Concept, which she established in October of 2013 in a historic Wynwood house she fully refurbished into a pop-up



museum. There are several galleries in the sprawling art complex which functions as a multifaceted institution. Here the public can attend a broad array of cultural programming such as art exhibitions, performances and film projections.

One of the most distinctive features of this venture is a residency program for contemporary artists, which includes working space and accommodations on the premises, explains Fuentes.

The program is by invitation only and designed to run for a period of two to three weeks, during which workshops and exhibitions will promote encounters and dialogue among artists, curators and the public.

The Chill Concept's importance was chiefly noted by County officials who stated that Fuentes "has made significant strides in bringing art to the forefront of our community," while further adding that

they were "proud to honor this visionary for her invaluable contributions toward the promotion of artists, curators and exhibits in our society and abroad."

While many locals celebrated the Federal Holiday honoring Presidents Washington and Lincoln during barbeques with the family, the Magic City's arts and business community gathered at The Chill Concept to pay tribute to Nina Fuentes.

Clad in an impeccable white designer suit and crowned with a tiara, Fuentes was conducting a performance fittingly called "Miss Wynwood Day," in her function as the visual artist AKA Nina Dotti.

Miss Wynwood is Dotti's political avatar in which she portrays a beauty pageant queen serving as Wynwood's conceptual mayor.

On the sunny Monday afternoon, as the sun dappled trees swayed near

the podium and Pit Bull wailed on the speakers, Miss Wynwood stood in front of the American and Venezuelan flags and waved at her constituents. Next to her was Miss Puerto Rico 2011, Desiree del Rio, who read the County Proclamation placing Fuentes in the company of famous U.S. Presidents as those assembled applauded the surreal proceedings. After all, where else but in the Wynwood utopia she has fought tirelessly to cultivate, can Fuentes' pageant queen turned politician become hailed for her contributions as a de facto public persona?

Afterwards Fuentes preserved a copy of her government award in a time capsule along with other memorabilia marking Wynwood's evolution the past decade, which was then buried on The Chill Concept's grounds for future generations to discover. Fuentes, it seemed, was already channeling Lincoln's sentiments on how to impact the future without realizing it.

# CONTEMPORARY ARTIST



What my friends think I do.



What my mom thinks I do.



What I think I do.



What society thinks I do.

## PROJECT PROPOSAL IX NEW MEDIA FESTIVAL 2015.

VIDEO , PERFORMANCE, FILMS, MUSIC  
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Application [www.thechillconcept.com](http://www.thechillconcept.com)

What I really do.

# HOT HAUTE COUTURE

## VOGUE GOES ROGUE AT THE CHILL CONCEPT

By Zinnia Martinez

Historically fashion designers have looked for inspiration in art, to create or recreate shapes, fabrics, colors and unexpected pieces. At the juncture of this two-way road, art and fashion combine to explore new ways of exhibition.

It's precisely this genre-busting point, where art and fashion daringly collide, that inspires a rare, catwalk swagger. It forces curious eyes to notice every detail as if absorbed in a performance.

It's also what happens when we're lucky enough to watch a model wearing wildly creative ideas that help transform them into a living, breathing artwork.

For us lovers of avant art and fashion, it's simple to agree that even when there's a meltdown between both forms it's impossible to turn away from the wreck, no matter how hard we try to ignore the unexpected.

That's why our passions for the bold and beautiful soar sky-high when we discover the rare talent with the gift for making wearable aesthetic statements that help us mark that flair for individual uniqueness we all treasure.

Art Fashion Weekend at The Chill Concept was a smartly curated, multi-arts event

that featured international visual artists, fashion designers and performers collaborating seamlessly within an avant-garde framework. A catwalk, an exhibition, and performances took place during the first edition of our Art Fashion Weekend from Friday the 13th until Sunday the 15th of February in what can only be described as one of the high notes of the cultural season. Both individually and collectively, the series of free-to-the-public events generated plenty of buzz afterwards.

Through three nights, Art Fashion Weekend presented fashion collections and artistic work from Adriana Barrios, Nina Dotti, Julie Friel, Juan Henríquez, Sussy Lobo, Arnoldo Maal, Leonor Mendoza, Evelyn Valdirio and Muu Blanco. It also featured Lisu Vega, who is already a renowned fashion designer and a staple of Miami Fashion Week and New York Fashion Week where she has earned distinction.

Using video-mapping, performances, paintings or eco-friendly materials, every artist participating in the visionary encounter will complete the project by sewing a proposal of wearable art. This final step will commemorate the milestone project organized by The Chill Concept.

During the project's inaugural evening on February 13th, a coterie of attention-commanding models and performers strutted across the catwalk delighting the well-heeled crowd gathered in the festive courtyard. Bodies swayed and the beats became blistering as a DJ entertained revelers with live music.

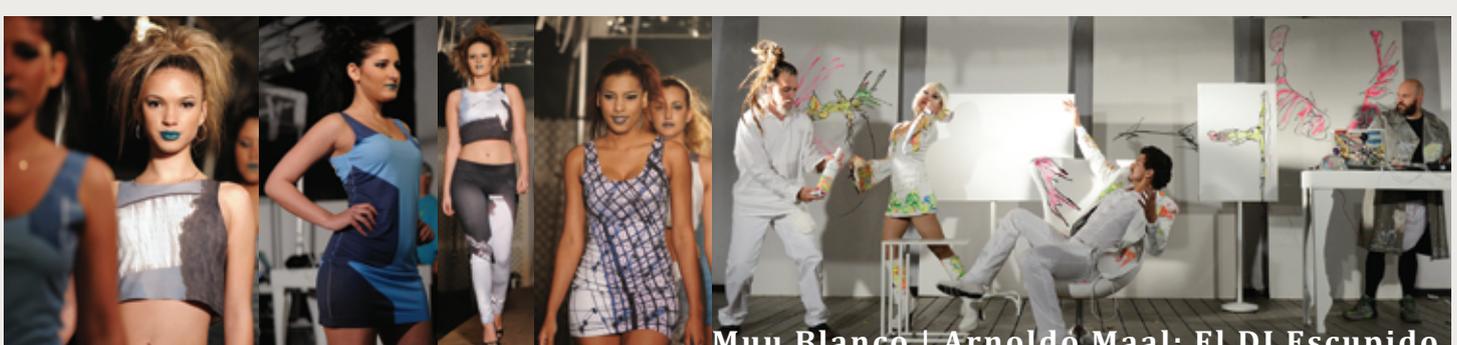
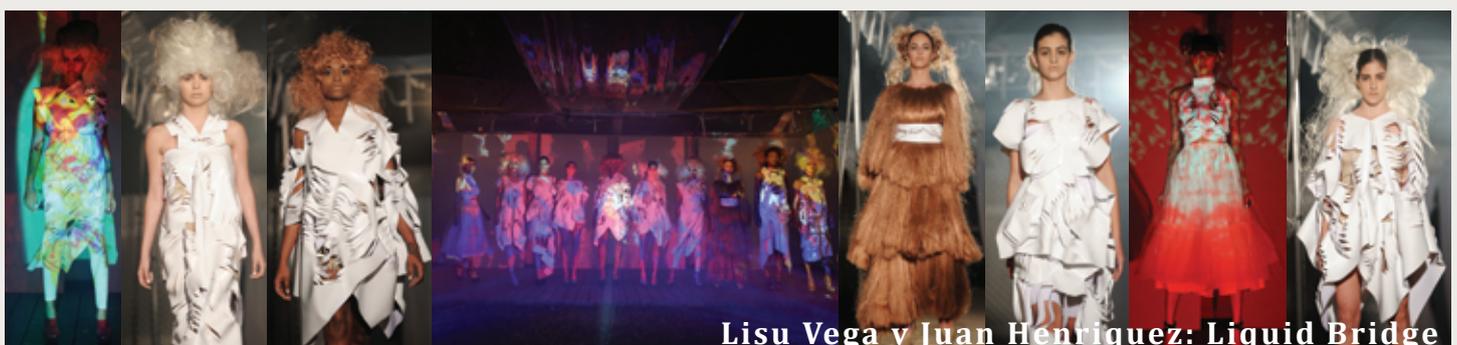
Topping the three-day event, Venezuelan-born, Miami-based artist, Nina Dotti also presented a consumption-critical participatory performance on February 15th, hosting what she called the "Fashion Exchange", a kind of "one price only" opportunity designed for the public to bring and exchange their high fashion items for a "token price." Conceptually, Dotti's provocative performance ironically raised the argument confronting many of today's luxury brands: The criticism that these fashion houses hire third world laborers who they pay pitiful wages to produce their products. Dotti's timely performance generated a lively dialogue among the audience while driving home The Chill Concept's purpose.

The Chill Concept is a pop-up museum conceived to present temporal, flexible and communitarian proposals. It has the mission of being the most inclusive museum transforming communities and building citizenship through wellness, innovation and contemporary culture.

[www.thechillconcept.com](http://www.thechillconcept.com)  
[www.ArtFashionWeekend.com](http://www.ArtFashionWeekend.com)



CATWALKS FEBRUARY 13 & 14, 2015



# GAY ADOPTION: THE NEXT BIG THING.

Text by Miranda Miller



## IT'S TIME FOR FATHERS AND CHILDREN TO SHARE A DREAM.



NINA DOTTI  
"TWO DAD'S FAMILY .21C"  
FAMILIES SERIES  
2005

When Christian and Carlos decided to renew their vows, they'd add another chapter to a story that it has taken them years to write.

Now, they have embarked upon their newest chapter: to start a family and become parents.

This confirms that regardless of the sexual orientation of the couple, the family is the foundation of society.

But if family is the foundation of society, logic dictates that a loving couple is the vital cornerstone of the family. And while today, the possibilities of family structure have become as adaptive as interlocking Lego pieces, the traditional structure of two adults who love each other (the ideal in Western societies) is the starting point for establishing a family.

The concept of the gay couple is nothing new. Same-sex couples like homosexuality itself, dates back to the dawn of humanity. What has come to light and varies by geography, historical moment, religious factors and social changes is the way segments of progressive societies picture these couples and react to them. These reactions range from full acceptance

and integration, to lukewarm tolerance, to rejection and discrimination, to persecution, and most terrible of all, prison or extermination.

Needless to say these views shifting away from tolerance and acceptance present a fundamental human rights affront to the sanctity of love and what constitutes the notion of the universal inviolability of family.

In our modern era, when the human spirit cries for self actualization, those family lessons that educators instilled in children including Carlos and Christian were likely tempered with instructions to embrace diversity and take pride in their individual differences.

These formative ideas, delivered by countless teachers to youngsters across America fell upon ears marked by blind trust of authority figures, molding the minds of impressionable school children--whether they were straight or gay--during their time of innocence. The moral these kids naturally took to heart was that if two people loved each other they could one day marry, have a baby and live happily as a family together. For them the concept of family became profoundly

## A DARK DAY IN FLORIDA FOR ADOPTIONS

Aurelio Mendoza de Hurtado <aurelio@savedade.org>

Hi Nina. Allow me to introduce myself: I'm **Aurelio Mendoza de Hurtado**, and I recently started SAVE's new Deputy Director.

I wish the circumstances under which I introduce myself could be happier, **but today was a dark Florida**. Members of the state House of Representatives voted to move forward on a proposal to **private adoption agencies to discriminate against prospective parents based on workers' personal biases**.

**I won't mince words:** this bill is **political revenge** for the move earlier this month led by SAVE. PAC endorsed candidate Rep. David Richardson to strike language from adoption law which discriminated against gay and lesbian parents.

No matter your political views, we can all agree Florida's orphans need parents -- and their adoptive families shouldn't be held hostage to the personal biases of those working for adoption agencies. **cannot in good conscience stand by and allow this bill to become law.**

Thank you for your support. 

Aurelio Hurtado de Mendoza Deputy Director, SAVE <http://www.save.lgbt/> GO #TeamEQU.



SAVE · Safeguarding American Values for Everyone  
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ingrained as an immutable "natural law" and a source of bliss during adulthood. For proof of this undisputable truth just visit your local High School where you're bound to discover a diversity of students in Home Economics Classes caring for battery-operated babies---of every complexion---- to prepare them for parenting. So why the controversy?

Pitifully we live in a time when same sex parents are earning recognition for raising children in loving households yet there remain elements of society whose views on the subject border on the naïve and delusional.

This year of 2014 that just ended will be remembered as one of the most important in terms of recognition of gay rights, although the issue is still controversial. As a matter of fact, the now infamous Domenico Dolce and Stefano Gabanna (from Dolce & Gabanna), openly gay and a couple for more than 15 years, just declared publicly that homosexuals should neither adopt children nor resort to any method of assisted pregnancy because when you have some benefits, you shall resign to others.

"The unique family is the traditional one" said the couple. "It is enough to have children from chemistry and wombs for rent. Children should have a father and a mother. So we do not believe in synthetic children or semen chosen by a catalog."

Not surprisingly, reactions were swift and pointed from many, ranging from Elton John to Ricky Martin - who have initiated a boycott against the brand since both, in addition to advocating for the rights of homosexuals, also have children conceived through assisted pregnancy.

The pop-cultural icons expressed outrage affirming that their children are not synthetic - there are many who categorically reject the statements of the designers arguing that being public figures, this is a blow to all people who have been advocating globally in terms of the civil rights of gay couples.

In stark contrast to these bewildering setbacks, adoption by homosexual couples continues to progress in spite of being legally supported in only 18 countries. All across America, roads continue opening for Gay Adoption despite orthodox views

held by religious groups claiming that children have a natural right to be raised by heterosexual parents. Really? How long can the religious right cling to "No Parents, No Problem," as scripture when responding to same sex couples eager to provide a loving home to unwanted children?

The Academy of American Pediatrics states that a child raised by a gay couple is no different from a child raised by heterosexuals as long as the child is raised, in both cases, in an atmosphere of love, care and respect.

Some questions arise: if the family is the foundation of society and if, historically, family structure has undergone a metamorphosis, why is it so difficult to understand that everyone should have the same rights when starting a family and that each family should be able to do it according to their beliefs, convictions or views of life?

We have to raise a toast for Christian and Carlos. We are absolutely positive that you're going to be the best parents ever and salute your unwavering commitment to raise a child in the warmth of a family that will inspire others.



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OWN CONTENT

[chatter@thewynwoodtimes.com](mailto:chatter@thewynwoodtimes.com)



## **13 = the number of U.S. states where you still can't marry the person you love.**

Nina, when we began the journey to freedom back in March of last year by filing suit against the State of Florida, we never believed we could achieve what we did in just ten short months.

But it happened: together with eight couples, one widow, the ACLU of Florida, and supporters like you, we brought the freedom to marry to Florida this January.

Gays and lesbians have had the freedom to marry for only a few short months here in Florida, but it feels like our court victory was ages ago. Yet sadly, a lack of freedom is the reality for millions of Americans living in the 13 states that still won't allow them the freedom to marry the person they love.

Marriage is a right. The Constitution guarantees us as Americans the right to marry who we love, regardless of who we love -- and we should all have the opportunity to do so, no matter who we are.

It's only because of support from people like you that we've been able to come this far in the fight for the freedom to marry in all fifty states. I can't thank you enough for everything you've done to help SAVE fight for South Florida's LGBTQ community over the years.

With your continued support, I'm confident that come this June, the Supreme Court will hand down a ruling granting every single American, from sea to shining sea, the freedom to marry. And I'll be proud to stand with you as we celebrate that victory, and going forward, defend our hard-fought wins.

Thank you again for all that you do.

God bless America,



*Antonio D. Lima*

Tony Lima, Executive Director  
tony@save.lgbt  
<http://www.SAVE.lgbt>



# FREE REAL ESTATE SPELL KIT BESTOWS BLESSINGS OF WYNWOOD'S SAINT TONY

Text by Sister Bertilla Placido • Illustration by Xiam Lee Wao



## SAINT TONY MOJO

your wish over Goldman's righteous visage with a pencil, before rolling the bill into a tiny tube. Then you bind it tightly with a green ribbon. Next, light a votive green candle and bury the dollar bill on the property you wish to buy or sell in Wynwood all the while concentrating with fervor on Goldman's glory and making money. When you have completed creating our foolproof Saint Tony's Money-Making Mojo, clasp your hands in prayer as you recite the following supplication:

*Oh, Saint Tony, whose protection is so great, so strong, so prompt before the shrine of Wynwood Walls, I place in you all my interests and desires. I also praise your enduring devotion and desire to serve and benefit your fellow man and the greater good of our community. Hear my earnest plea Saint Tony as I implore you to help me now as you are helping many others with finding an art gallery, restaurant, night club or other lucrative places of business. Let nothing impede my wishes with a rapid conclusion in these dark times of rampant gentrification. I beg this from the goodness of your heart and also wish that you grant me access to rent stability in these difficult times, guide me to find safe parking during the Second Saturday Art Walk and always bless me with VIP treatment at Wynwood Kitchen & Bar and Joey's. Humbly, I beseech you to shower me with your natural grace to keep City of Miami code enforcers at bay as I pursue my livelihood in Wynwood. For these, your Heavenly gifts, I swear faithfully to you Saint Tony that you will receive my eternal gratitude and a place of honor in my business. Amen.*

It's undeniable that Wynwood Walls has become a temple to Tony Goldman's divine intervention. The notion has become gospel for those who credit him with securing the bustling art district's wondrous gentrification.

These days countless art worshipers and disciples of the venerated developer throng to Wynwood Walls not unlike those faithful pilgrims who visit Lourdes each year seeking miracles. Most of those who flock to Tony Goldman's graffiti shrine stop to pose in front of Shepard Fairey's reverential portrait of the real estate pioneer. Some consider Goldman a virtuous folk figure hailed as "Saint Tony," in the neighborhood.

Visit his hallowed site and it's very likely you'll discover people rushing to snap selfies in front of Saint Tony's glowing mural. In Fairey's monumental piece of art, Goldman is crowned with a shimmering cowboy hat instead of a halo. Goldman's charismatic figure even greets audiences with outstretched arms and a beatific smile expressing his creative spirit.

Golden beams of light radiate from his imposing form, reflecting the grandeur of Goldman's holy presence. Did you know that Tony is a Latin name that means "Above Praise" and Goldman a name of Old English origin that translates to "Little Golden One?"

You might not even be aware that acolytes pray to him for divine intervention in their real estate dealings.

Many have experienced his heavenly intercession in these issues. Befittingly, it has become popular for those seeking a Wynwood location to appeal to Saint Tony with a trusty Wynwood Real Estate Spell Kit that's easy to create and regarded as highly effective. All you need to do is cut out this picture of San Tonito and glue it over George Washington's face on a dollar bill. Then write



# 5TH AVENUE SOUTH

## POCKETBOOK FRIENDLY FASHION SIZZLES IN WYNWOOD

Text by Dona Delincuenta

by Xian Lee Wao



When you mention Fifth Avenue what likely pops to mind is the famous major thoroughfare running through the borough of Manhattan in New York City.

The Big Apple's prominent road is regularly acknowledged as one of the most expensive and best shopping streets in the world. From one corner of the glitzy boulevard to the next you can find many of the planet's luxury boutiques ranging from Louis Vuitton to Tiffany & Co., Gucci, Prada, Bottega Veneta, Armani, Fendi, Versace, Tommy Hilfiger, Cartier, Omega, Ralph Lauren, Chanel and Harry Winston among countless others.

Fifth Avenue is also home to the luxury department stores Lord & Taylor, Saks Fifth Avenue & Bergdorf Goodman.

But what you might not know is that here in Miami we have our own version of Fifth Avenue that's infinitely more wallet friendly and offers a treasure trove of great deals for the savvy consumer. Better still, it's located near the heart of our town's bustling art district where you can cap an afternoon of bargain hunting with an inspiring visit to a gallery exhibit and end the day with a memorable meal at one of the area's trendy restaurants.

Wynwood's Fifth Avenue is located in the Miami Fashion District, a sub-district of Wynwood in Miami, Florida, United States. Nestled within the larger neighborhood of Wynwood, the picturesque enclave is bounded by North 30th Street to the north, I-95 to the west, North 23rd Street to the south, and West 2nd Avenue to the east. Its primary artery runs along Northwest

Fifth Avenue, where a lot of the major Miami clothing retailers and distributors offer discounted women's clothing, jewelry and handbags in practically every store.

Not everybody knows about Miami's "Wynwood 5th Avenue." But it retains the initial charm as when it was launched 20 years ago, almost exactly the same as when it was founded by Korean entrepreneurs.

Back then Woo Ho Lee was informed that his mentor, Mr. Park, bought one of the first storefront locations of the empty building. Today, mostly all the way down to 24th Street, every store is now owned by Korean-Americans who have labored intensely to convert the district into a shopper's paradise.

Lee was one of the first to open his clothing store, in 1990. At the time the street was staggered by the riots and decline of the 1980s. The area was full of vacant warehouses, boarded-up buildings and crime. The neighborhood looked very different back then. But, Lee had a dream: to create a Fashion District to compete with those in New York and Los Angeles. He asked other Korean Americans to buy property while it was still affordable

and open up Wynwood shops and they rushed here in droves to invest in the marketplace.

Today Lee's dreams have become a reality and the stores his inspiration resulted in bring more than \$100 million in revenue each year. Most of them are wholesalers and the majority of their customers travel from the Caribbean and South America to shop at Wynwood's 5th Avenue expressly choosing the tropical climes for a shopping adventure over the prohibitive costs of Manhattan.

#### **Style Mafia**

2324 NW 5th Ave  
Miami, FL 33127  
(786) 801-0319

#### **Maria Morena**

2545 NW 5th Ave  
Miami, FL 33127  
(305) 576-2233

#### **Mambo Fashion**

2525 NW 5th AVE  
Miami, FL 33127  
(305) 571-8385

#### **Sonata Fashion**

2727 NW 5th Ave  
Miami, FL 33127  
(305) 576-9449

#### **Gina's Fashion**

2818 NW 5th Ave  
Miami, FL 33127  
(305) 573-2777

#### **Hannah Bella**

2899 NW 5th Ave  
Miami, FL 33127  
(305) 572-0803

#### **Fiesta International Showroom**

2401 NW 5th Ave  
Miami, FL 33127  
(347) 722-2004

#### **Paris**

2700 NW 5th Ave. #1-2  
Miami, FL 33127  
(305) 576-5717

#### **Victory Fashion**

2661 NW 5th Ave  
Miami, FL 33127  
(305) 438-0201

#### **Viva Fashion Inc**

2705 NW 5th Ave  
Miami, FL 33127  
(305) 576-4211

#### **Fashion Signal**

2700 NW 5th Ave Ste 5  
Miami, FL 33127  
(305) 573-5130

#### **Solar Fashion Inc**

2700 NW 5th Ave Ste 1  
Miami, FL 33127  
(305) 576-6077

#### **Bonita Fashions Inc**

2630 NW 5th Ave  
Miami, FL 33127  
(305) 576-8787

#### **Tiffany of Miami Inc**

2602 NW 5th Ave  
Miami, FL 33127  
(305) 573-7999

#### **Joy Fashion**

2501 NW 5th Ave  
Miami, FL 33127  
(305) 438-9060

#### **Marcel's Fashions Inc**

394 NW 24th St  
Miami, FL 33127  
(305) 576-5151

#### **Ent Summit Inc Women's Clothing**

2505 NW 5th Ave  
Miami, FL 33127  
(305) 576-2721

#### **New Connection Inc**

2550 NW 5th Ave  
Miami, FL 33127  
(305) 576-3009

#### **Sky Design Inc**

2500 NW 5th Ave  
Miami, FL 33127  
(305) 576-3007

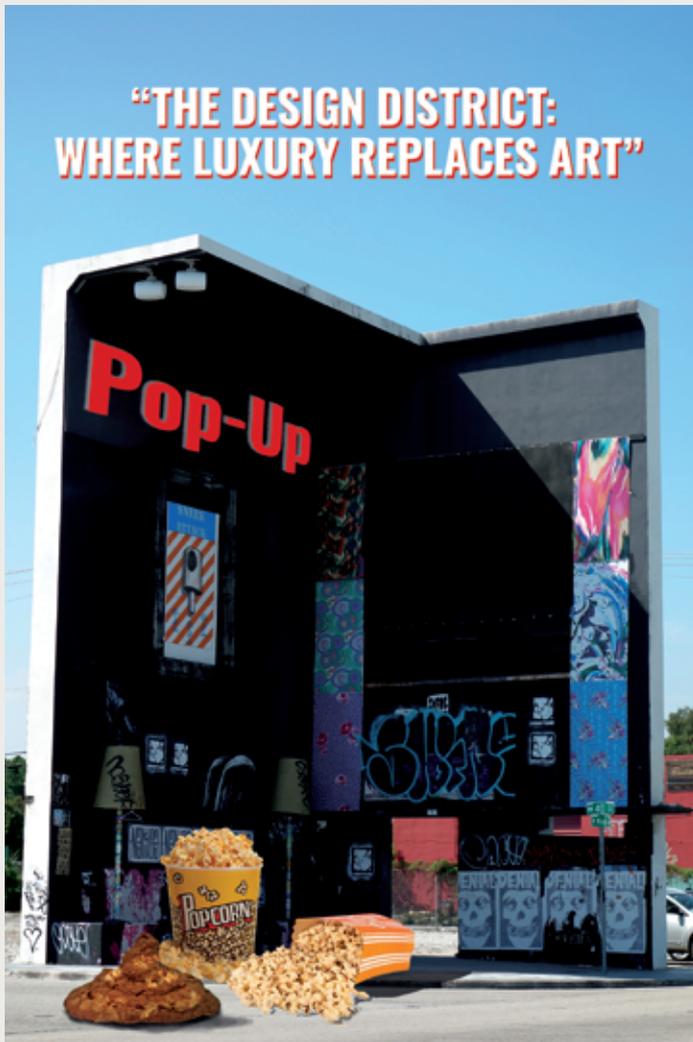
#### **Eunice Fashion Inc Women's Clothing**

2450 NW 5th Ave  
Miami, FL 33127  
(305) 573-7977



# FROM BASEL TO THE BARRIO WYNWOODHOOD TALES

By Lupita Tasch



**“THE DESIGN DISTRICT:  
WHERE LUXURY REPLACES ART”**

We all experience a rare moment when the earth seems to shift unpredictably under our feet. Sometimes we feel it's because people or places conspire to change how we see things and when that happens consequences are undeniable.

In 2004, I visited Miami to hangout with a friend who was a local artist plugged in to the changes sweeping the city. It turned out to be an eye-opening experience.

She introduced me to the shabby warehouse area recently designated the Wynwood Art District by early founders. We visited the hot gallery of the moment, Rocket Projects which closed in 2006. We moved on to Locust Projects before ending our tour that afternoon at the Rubell Family Collection.

These days when I hear people speak about Wynwood I'm often left amazed by accounts of revisionist history.

Wynwood's early pioneers were the Rubells, Brook Dorsch and Locust Projects who all helped forge the area in the late 1990s. By the time I arrived, Wynwood was well on the way to becoming the fastest growing art scene in the country.

By the following year, the few galleries on the Wynwood scene circa 2005 included: Emmanuel Perrotin Gallery (opened 2005 closed Jan 2009), Luis Adelantado, Gallery (opened late 2005 closed 2008) Bernice Steinbaum Gallery, Fredric Snitzer Gallery, Dorsch Gallery, David Castillo, Spinello's Red Dot Projects and Dot Fifty One.

Art Basel 2004 was raging when I visited Miami that week and every night I crashed parties and events in the city. The Omni Art installations spread across several vacant downtown warehouses, spring to mind as one of the most thought-provoking projects. I distinctly remember Fernando Calzadilla's street intervention, Magnus Sigurdarson's newspaper installation, and the art invasion cosmetically making over the Miami Design District. Music, performances, underground happenings and exhibitions seemed to sprout overnight, everywhere.

So too were big ticket, tax-busting projects that seemed would never come to completion.

At that time construction for the new Carnival Performance Arts Center was mired in serious economic problems with many citizens wondering if it would ever be finished. It finally opened to grand fanfare in October 2006, before it ended up becoming rechristened the Adrienne Arsht Center for the Performing Arts in January 2008 after the eponymous philanthropist donated \$30 million to secure its stability.

I instantly felt a special connection with Wynwood and became creatively and spiritually drawn into the hood. Wynwoodhood Tales reflect my vision as to the relations between Art Basel Miami Beach, the Design District, the City of Miami and the hood where the normal people of Wynwood live and work despite runaway gentrification.

By the year 2000 Contemporary Art was blooming on the global scene. This phenomenon spawned an era of proliferation for Contemporary Art Fairs. Biennales began to multiply with equal consistency.

The directors of the annual contemporary art fair in Basel, Switzerland, were prospering like a Biblical fatted calf. Rich with the sponsorships of bankers and important world companies searching for new clients, they announced their plans to set up a sister art fair in Miami. But the inaugural debut of Art Basel Miami Beach (ABMB) planned for December 2001, was postponed due to the 9/11 terrorist attacks. Instead it opened officially the first week of December 2002, marking a tectonic shift on our region's cultural landscape.

Definitely, Basel's directors chose right. No one can throw a party better than Miami, and Art Basel Miami Beach provided an opportunity to celebrate art in a unique way. Miami, with its Latin informal touch and good weather was a perfect fit for the Swiss who arrived armed with an amazing budget and ambitious plans. Art Basel organizers had a vision: offer Miami tax return benefits to art collectors while taking advantage of the combination of an affluent snow bird base and South Florida's key position as the bridge between North and South America. They aspired to seduce clients with a formula of world class art presented under the sun with a party atmosphere: TAX PARADISE.

Dennis Scholl, a prominent Florida collector asked Sam Keller to come to Miami to direct Art Basel Miami Beach. With this fusion arrived Craig Robins also an ardent collector and Design District developer who in one interview confirmed that the restoration

of South Beach was the first step in the forward-looking cultural development of Miami. I think he was absolutely right.

Keller also asked for a very unusual condition. He requested that all important Miami collectors open their homes to showcase what was going on with contemporary art in Miami. I think what they discovered from our local collections was crucial in helping seal the marriage for the Swiss, who acted as if they didn't expect much of a contemporary art dowry from Miami. Though they may never admit it---ABMB still shows little regard for exhibiting local programs---did we ever surprise them!

By 2004, Sam Keller concluded the third successful edition of ABMB with expectations heightening to a fever pitch and the Design District shined that year in particular.

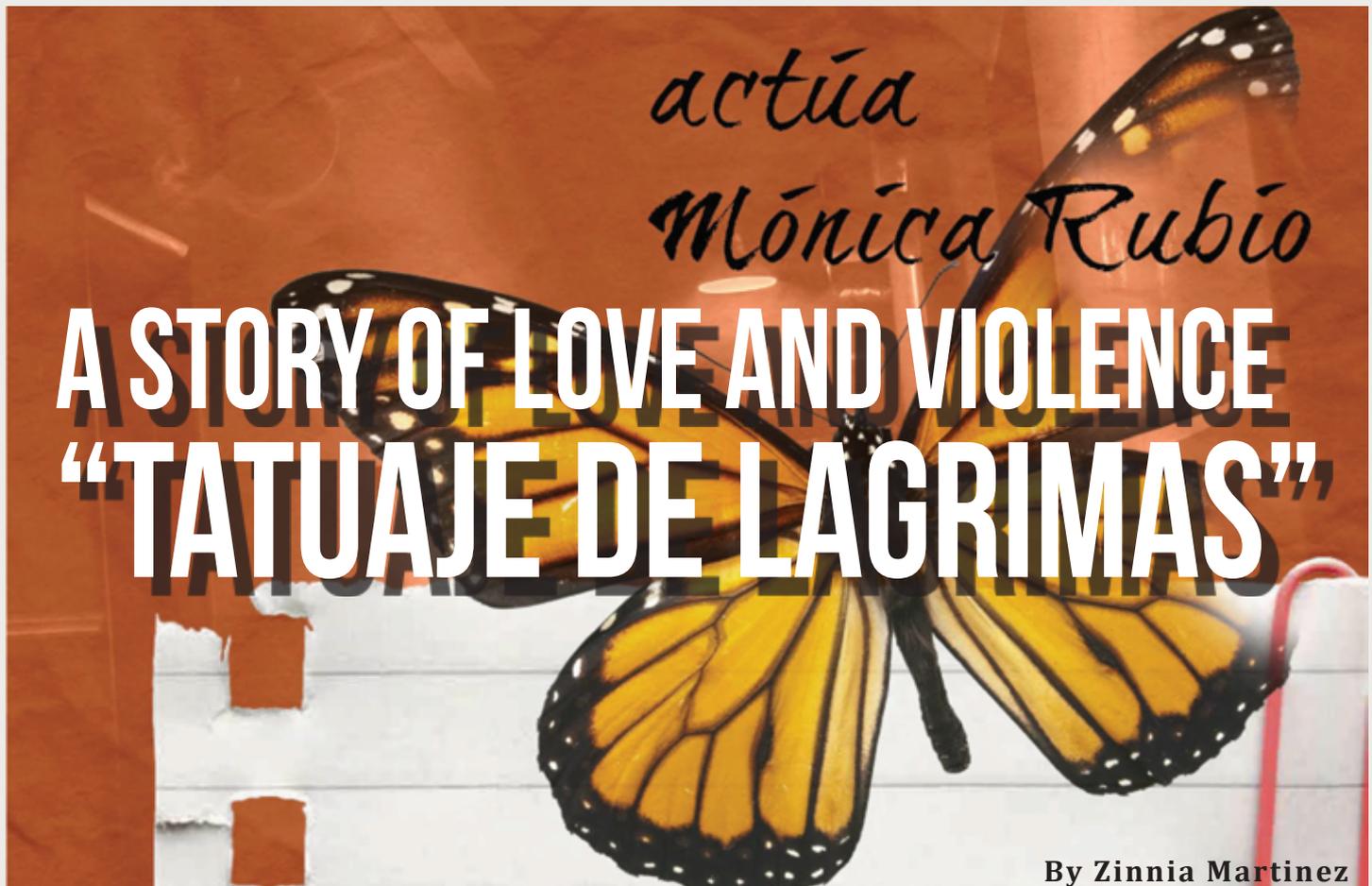
To be continued....

**LUPITA TASCH** is a Miami-based freelance writer who has contributed to many underground arts newspaper publications such as Cultural Experiments and Transit. A global citizen, she was raised in Palo Alto, California. Later, she also lived in New York and mainland China. Tasch has visited all the world's major Art Fairs during the past decade. In 2003, she relocated to Miami. The frequent Wynwood Times' contributor is author of our Wynwoodhood Tales section.



**POP-UP-OLOGIST**





The theatrical drama “Tattoo of Tears,” (Tatuaje de lagrimas), authored by Maria Elena Lavaud, an astute writer and journalist with her pulse squarely on Latin America’s paradoxical realities, was presented on the 14th and 21st of March at The Chill Concept Museum where it staggered audiences.

The insightful play was adapted and directed by television and theater writer and director, Jose Eduardo Pardo, and brought to life on stage by Monica Rubio, an esteemed Venezuelan actress.

Lavaud, whose best-selling titles include “Red Days,” (Dias de Rojo) and “Havana without Heels,” (La Habana sin Tacones), left a lingering impression with her unflinching account of an abysmal marriage in which a devoted wife’s love was forsaken. It tore back the veil on the true-life tale of a husband who bullied and beat his wife into silence leaving her psychologically scarred in the process.

“Tattoo of Tears” narrates the story of Clarissa, a woman who after suffering two decades of brutal domestic violence, decides to file a lawsuit against her abusive husband.

The dreadful consequence of Clarissa’s desperate appeal for justice in a court of law is that she becomes further victimized by her infuriated husband. Afterwards he continues tormenting his wife unabashedly. He incites public treatment of his spouse as an object of ridicule and provokes his relatives to assail her to

brutal, archaic family customs. In the end she unwittingly finds herself yet another casualty to craven judicial power.

The original text of the monologue stems from the namesake novel penned by Maria Elena Lavaud, based on the testimony of a Venezuelan woman.

The story powerfully relates the history of a contemporary crisis of endemic proportions. Every 15 seconds in some part of the world, a woman is attacked or beaten.

Across the globe, at least one in every three women has been assaulted, coerced into sex or otherwise abused during her lifetime. More often than not, the abuser is a member of her own family and studies suggest that up to ten million children witness some form of domestic violence annually.

Domestic violence is the leading cause of injury to women—more than cancer, car accidents, muggings, and rapes combined. Seventy percent of women suffer violent attacks during the course of their lifetimes, the majority at the hands of their partners or spouses.

Domestic violence victims lose nearly eight million days of paid work per year in the US alone—the equivalent of 32,000 full-time jobs.

The costs of intimate partner violence in the US alone exceed \$5.8 billion per year: \$4.1 billion are for direct medical and health care services, while productivity losses account for nearly \$1.8 billion.

“Tattoo of Tears” debuted this past February on the XIV edition of Havanafama’s Latin American Monologue Festival. During the month of March the production was complimented by the exhibit titled “Woman Rebirth: The True Clarissa.” The show featured a suite of drawings created by the artist, Belen Vallenilla, whose personal history informs the authentic account inspiring both the monologue and the novel, “Tatuaje de lagrimas”.

About the Author: Maria Elena Lavaud is a journalist and writer. She authored “Tatuaje de lagrimas”, “La Habana sin tacones”, and “Dias de rojo”. With her chronicles of Cuba related in La Habana sin tacones, Lavaud staged a musical production under the same title which was a critical success in Miami, Venezuela and Canada. Previously she distinguished herself as an international correspondent the ECO Chain Televisa/Mexico and with Colombia’s QAP News Network. She also founded Venezuela’s Globovision News Channel where she worked for 14 years as a producer and director of political programming and variety shows. Since 2013 she has focused on writing and theatrical projects.

About the Director: Jose Eduardo Pardo is a communicator, writer, producer and director for Television and Theater. He has worked in Venezuela, Ecuador and the United States. His specialty is urban theater. Pardo is the author and director of twenty theatrical works. He serves as a tutor at the Acting Studio Adriana Barraza and also tutors the drama skills workshop for Prometeo at Miami Dade College. He is an invited Director

with Euroteatro and founder of the Ibero-American Infantile Literature Project.

About the Actress: Monica Rubio is a social commentator and actress. She starred in several Venezuelan telenovelas such as “Quirpa de 3 Mujeres” and “Como tu ninguna”. She also worked as a sports journalist in Spain. She marked her Miami debut with the “Tatuaje de lagrimas” monologue.

About the Producer: Rosalba Maldonado is a communicator who specializes on producing spectacles. She worked as a theatrical producer in Venezuela where she also managed actresses including Elluz Peraza and Elba Escobar among others. During the past decade she has directed the Miami production and creative representation agency eponymous with her name.

About the Musical Producer: Luis Gomez is a composer and musical producer, as well as director of Universe 137 Studios. He is also the recipient of best musical instrumentalist honors presented at the 2013 NPE Awards and winner for best original song and best editing at the Bright Minds Film Festival Miami the same year.

This shocking play’s run at The Chill Concept offered evidence that the dynamics of domestic violence have not changed and that abusive relationships remain a primary threat to society. Statistics show that most incidents of domestic violence are never reported and this is a detestable fact we must unite to change. No one should live in fear of the person they love and no one should remain silent when they can speak up to help others struggling to escape the cycle of violence today. We encourage our readers and supporters to report cases of domestic abuse when you witness it to the link below which has a wealth of information for addressing these problems.

[www.miamidade.gov/domesticviolence/](http://www.miamidade.gov/domesticviolence/)

**Desde el 21 de Mayo al 28 de Junio de 2015**  
**Jueves y Viernes 8pm | Sabados y Domingos 7:30pm**

Monólogo basado en la novela del mismo nombre,  
original de **María Elena Lavaud**.  
(Versión kindle disponible en amazon.com).

**ADAPTACIÓN TEATRAL:**  
**JOSÉ EDUARDO PARDO.**

**PRODUCCIÓN**  
Rosalba Maldonado

**PRODUCCIÓN MUSICAL**  
Luis Gómez

**DIRECCIÓN**  
Eduardo Prado

Un texto basado en una historia real, que a esta hora se está repitiendo en alguna parte del mundo.

-La violencia de género y los crímenes pasionales matan a más mujeres que la malaria, el cáncer, o los accidentes de tránsito.

-Cada 15 segundos una mujer es agredida en alguna parte del planeta.

Paseo de las Artes Solare  
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# TEXTING, TEXTING, ONE, TWO, THREE ELIZABETH JACOBSON MAKES POETRY SHORT-AND-SWEET AT THE CHILL CONCEPT

Text by Miranda Miller



**“Genius might be the ability to say a profound thing in a simple way.”**

**- Charles Bukowski -**

It sends chills up our spines imagining the type of verse Charles Bukowski might have created if he had only laid his mitts on a Smartphone. After all, he believed that “Genius might be the ability to say a profound thing in a simple way.”

In other words, if you’re a wag with the gift of gab and pack an iPhone 6 in your pocket you may be a budding Einstein.

That concept was the spirit behind O, Miami’s “Poetry Texting Workshop,” held during the early afternoon of Saturday, April 11th at The Chill Concept.

There, about two dozen creatives gathered to explore the “communicative act of texting,” in an outdoor environment with the support of the Arts Connection Foundation.

Poet Elizabeth Jacobson played the role of techno-muse for the audience, elevating the banal act of phone texting to a lyric platform for sharing poetry, all without using an app to do it.

The award-winning Jacobson inspired participants to get their rhymes flowing by using stanzas of contemporary poems penned by Jim Moore, Louise Gluck and Pablo Neruda. Her exercise

focused “on the use of inquiry as a device in poetry,” explained the press release from O, Miami.

During the course of the afternoon, collaborators shared their pithy ponderings across the ether with each other.

Jacobson, who earned her MFA from Columbia University, is the author of the poetry collection *Her Knees Pulled In, Tres Chicas Books*. She is the founding director of the WingSpan Poetry Project, which conducts weekly poetry classes for residents at homeless and battered family shelters in Santa Fe, New Mexico, and Miami, Florida.

The Chill Concept is proud to have participated with O, Miami on this project. O, Miami’s mission to deliver a slice of poetry to each resident of Miami Dade County each year during the month of April, ranks atop our region’s most ambitious cultural projects. But let’s be honest. O, Miami has grown beyond the realm of festival to become a tradition identified with the best of our city and we love watching it happen.

[www.omiami.org](http://www.omiami.org)



# SIGNS WE LIVE ON THE EDGE IN THE TROPICS

Text and Photo by Pipo Taun Chau



When Presidents Barack Obama and Raul Castro recently pressed flesh in Panama City before the Summit of the Americas, many locals here wondered if their public hookup might lead to a bit of socialist on capitalist bone slobbering.

Times may have changed but this guy's politics never will. With Obama and Castro now calling each other BFF's this fellow kept busy announcing that Fidel had croaked, joining Hugo Chavez in that VIP section of Dante's Inferno exclusively reserved for dastardly dictators.

This Evil Empire watchdog even intoned that Cold War tensions helped alleviate his arthritis. Santiago Portal, a retired civil engineer and inventor, took his beef over changes proposed to the Cuban embargo to the streets with a notable jig in his step. The entire time he sternly warned Obama to beware getting his sphincter reamed by the shady Castro while admitting that our president has so far "done a credible job of leading America."

Portal's sign claims: "Fidel is dead and will be buried in a hole-riddled box resembling Swiss cheese to help keep the worms from vomiting."

Best of all, for those obsessed with political street theater, if you stop to salute this dapper freedom fighter he promises to give you one mean mambo lesson and his thoughts on relations between Washington and Havana, all without demanding you share his views or become his Twitter slave. Gracias Viejo eres tremendo socio para que lo sepas!

# TANIA BRUGUERA

## “YO TAMBIEN EXIJO”

Illustrations by Alejandro Arrechea

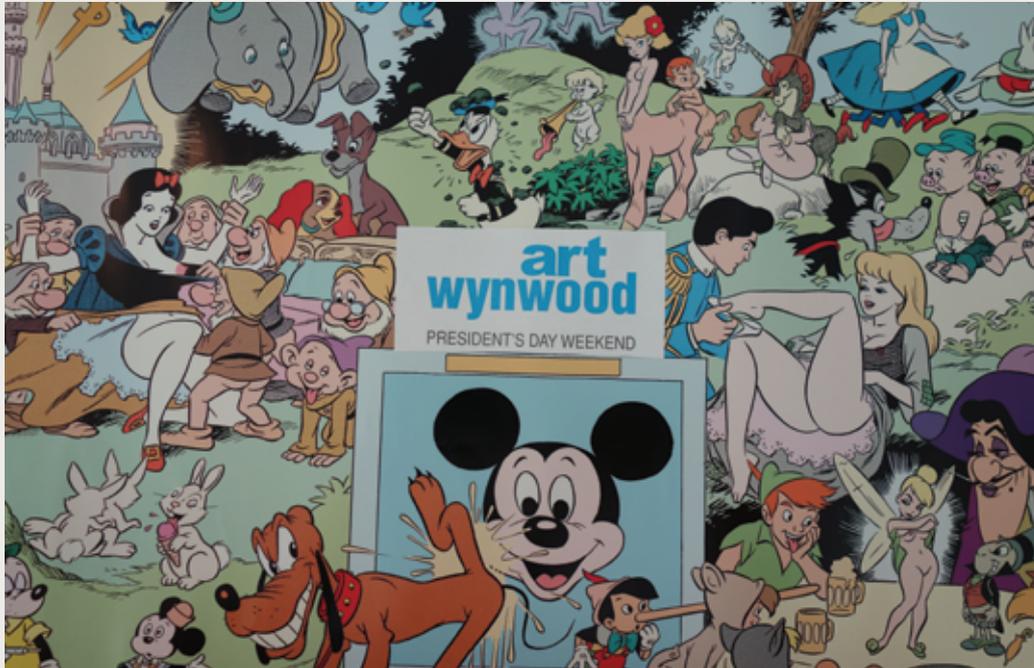




#YOTAMBIENEXIJO  
#FREEDOMOFSPEAK  
#LIBERTADDEEXPRESIONARTISTICA  
#FREETANIABRUGUERA

# BASEL BEAT DOWN ART WYNWOOD DELIVERS COMMUNITY KNOCKOUT

Text by Yves Kohn Decker, Illustration by Xian Lee Wao



When Art Basel Miami Beach (ABMB) first breezed into town, expectations were that local galleries and artists would be featured at the top of the marquee.

But sadly, almost 15 years since the Swiss fair arrived, locals for the most part have been elbowed to the back of the line at the Miami Beach Convention Center where they barely register on the radar. It's the old clichéd story of heavyweight champions thumbing their nose at those they regard as featherweights.

On the other hand, the Art Wynwood Art Fair, which opened this past February during President's Day Weekend, auspiciously reminded us that the Magic City's art community has reached a powerful level of maturity that unresponsive Basel types continue missing the boat on.

That was not the case at this year's Art Wynwood where some of our vaunted visual arts programs ruled center ring. Despite ABMB trumpeting the contemporary art world as its oyster, it was at the Art Wynwood Fair instead where international visitors and collectors discovered Miami's pearls.

For its 4th edition, Art Wynwood showcased "SOLO Miami," an impressive assembly of five of the Magic City's top-ranked galleries, each boasting solo exhibitions by some of the leading artists working here.

The project was the brainchild of Grela Orihuela, Art Wynwood's new director. Her efforts resulted in a presentation that ABMB officials better take note of if aspiring to remain the people's champ.

Art Wynwood's Miami-centric "SOLO" players were Emerson Dorsch Gallery (with Brookhart Jonquil), GUCCIVUITTON (with Peter Goodrich), Primary Projects (with Autumn Casey), the Fredric Snitzer Gallery (with Mauricio Gonzalez) and Spinello Projects (with Farley Aguilar). "Some people thought it couldn't be done," Orihuela told the *Miami New Times* on the occasion. "But this project is in Miami, about Miami, for Miami and speaks to Miami's cultural evolution the past three decades," she said.

"If Art Wynwood can unite our art community under one roof then ABMB

should look to the success of this project moving forward or risk further decline of its reputation for continuing to ignore the quality of art representing its host city," said Nina Fuentes.

At the February fair, Fuentes, a Wynwood pioneer who owned and operated the Hardcore Contemporary Art Space for more than a decade, presented an installation modeled on folded paper planes crafted in aluminum by the Italian conceptual collaborative Blue & Joy.

"Their work is symbolic of the tens of thousands of visitors from the national and international community that fly here for Art Wynwood every February," mentioned Fuentes who buried a time capsule at The Chill Concept during President's Day to mark the edgy neighborhood's meteoric rise the past decade.

"Unlike other local fairs, Art Wynwood continues to play an important role in representing this community and its level of culture beyond December Art Week," she concluded.

# BOLO: BE ON THE LOOKOUT FOR “EL HELADERO”



Long before the Bocaditos Food Truck, JOJI Yogurt or Ms. Cheezious helped convert the field on the corner of NW 23rd Street and NW 2nd Avenue into a carnival of consumption, “El Heladero,” (AKA Wynwood Ice Cream Man) was the solitary movable feast and source of sustenance for most hungry art barrio denizens eager to savor his granzados and chicharones.

He is known to frequent the area of NW 29th Street and North Miami Avenue in the early afternoon after local schools let out

and Enriqueta’s Sandwich Shop starts running low on papitas, croquettas and empanadas.

If you make a sighting of the popular Popsicle peddler please contact us at email listed below so we can obtain his name and info for a well-deserved profile and you can collect a reward from The Chill Concept. All cell phone pictures submitted will be printed on our website as a community service so include photo credits with submissions please.

**WYNWOOD LEGEND WANTED**  
**CHATTER@THEWYNWOODTIMES.COM**

# COMMUNITY CONNECTIONS

## Workshops

Yoga.....	Nathalie Perdomo	Mondays, Wednesday and Friday 7:00 pm
Tai Chi.....	Daive Montiel	Tuesdays and Thursday 7:30 pm
Journey Dance....	Karina Pais	Wednesday 8:15



THE CHILL CONCEPT

wellness | innovation | contemporary culture

## Exhibits

The Rapture of the Drift.... Isabela Muci runs until May 9th  
 Arts Connection Foundation / Students of Metropolitan International School of Art. Opening: May Sat 16 - June 6th 7:00pm  
 The Beauty of Jakmel Haiti.. By photographers Makenley Louissant and Fedno Lubin  
 Arts Connection Foundation/ Flying High for Haiti, opening June 13th - June 25th 7:00pm

## Events

Sound Connection.....May 1st Dr Muusica DJ - Producer and Visual art. Bacalao Men - Band, guest DJ 13 / 9:00pm  
 Non Profit Found Raise.... Dar y Recibir and Arts Connection Foundation Film Forum May 9th, 7:00 pm  
 Non profit Networking " Conectate Venezuela".... May 30th 7:00pm

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 David Montiel: Body Talk

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Exhibición del Documental

DISCOVER THE GIFT

Del mundo de casetas  
Demian Lichtenstein



*" Porque la vida es un regalo centrado en lo que te apasiona y compromete "*  
 guest artist Dr. Muusica  
 Sabado 09 de Mayo 2015  
 8:00 pm  
 Entrada 30\$ a beneficio de Dar y Recibir AC



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All Cordero Casal, Chairman  
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&

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*Niño Inaugural, coctel y proyección*  
**Liz en septiembre**  
 Puertas abren: 6:45 pm  
 Proyección 8:00 pm

**VIERNES 15**

**Pelo Malo**  
 Puertas abren: 6:15 pm  
 Función: 7:00 pm

**Azul y no tan Rosa**  
 Función: 9:00 pm

**SÁBADO 16**

**Papita, Mani y Tostón**  
 Puertas abren: 6:00 pm  
 Función: 7:00 pm

**La distancia más Larga**  
 Función: 9:00 pm

**DOMINGO 17**

**Dos de Trébol**  
 Función: 5:00 pm  
 Puertas abren: 4:30 pm

**Nena saludáme al Diego**  
 Función: 7:00 pm

*Cierre del evento*  
**Esclavo de Dios**  
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Invite you to the photography exhibition

## The Beauty of Jakmel, Haiti

by photographers **Makenley Louissant** and **Fedno Lubin**

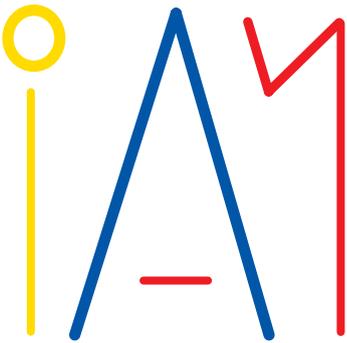
Two young Haitian students who share the same dream of becoming photojournalist captured the beauty of Jakmel, Haiti.

All the proceeds from this exhibition will go towards fulfilling their dreams and paying for their studies.

Live music by **Jude Popaloko and Friends**  
 Minimum donation at entrance, \$30  
**13 de junio 8:00 P.M**




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