



INTERNATIONAL

ICAMIAAMI



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MIAMI



ARTISTS

Scott Armetta
ART404

Loriel Beltran

Gabriel Bien-Aime

Brian Booth

Cristine Brache

Murat Brierre

Juan Carballo

Tomm El-Saieh

Phillip Estlund

Chayo Frank

Lafortune Felix

Jonathan Gonzalez

Pablo Gonzalez-Trejo

Peter Goodrich

Guyodo

Jason Hedges

Georges Liautaud

Luxury Face

(Ida Eritsland, Geir

Haraldseth and Agatha

Wara in collaboration

with Bjørnar Pedersen)

Hugo Montoya

Joseriberto Perez

Cristina Lei Rodriguez

Robert St. Bryce

Rick Ulysee

About GUCCIVUITTON

Founded in the Little Haiti neighborhood of Miami in 2013, Guccivuitton comprises:

Loriel Beltran (b. 1985) has been featured with solo exhibitions at the Wolfsonian Museum Bridge Tender's House, the Fredric Snitzer Gallery and Locust Projects. He has participated in group exhibitions at the Perez Art Museum Miami, Museo de Arte Acarigua Araure in Acarigua, Venezuela, The Fabric Workshop and Museum in Philadelphia, among others.

Domingo Castillo (b. 1984) is an inter-disciplinary artist who has exhibited widely throughout the Miami region and internationally.

Aramis Gutierrez (b. 1975) has had solo exhibitions at David Castillo Gallery, Legal Art, Spinello Projects and Big Pictures. He has been included in group exhibitions at the Perez Art Museum Miami, the Art and Culture Center of Hollywood and the Museum of Contemporary Art, North Miami. In 2008-2009 he was awarded the Studio Residency Program at the Deering Estate at Cutler.

About Office GA

Jonathan Gonzalez (b. 1981) is a Miami-based architect and designer. He is the founder of Office GA, a multi-disciplinary design and fabrication practice; and Design Director for Gonzalez Architects, where he oversees projects throughout North America, South America and the Caribbean. In 2013 with Jieun Yang he founded Everything, Inc., a research-based curatorial collaboration.



Guccivuitton is a collective identity and gallery located in Miami's Little Haiti neighborhood. Comprising three artists (Loriel Beltran, Domingo Castillo, Aramis Gutierrez), over the past two years Guccivuitton has organized a program of 13 exhibitions that have consistently meditated on the role of the gallery and collective; the economic relationship between art and culture; and the problematic role of regional visual arts in a city like Miami that advances through the promotion of cosmopolitan cultural production.

The tradition of the artist-run gallery, which dates to the *Société Anonyme*, is closely linked to that of conceptual art. In the early 1960s, the work of art became understood less for its autonomous properties and more for its ability to demonstrate the systems by which images and power reproduce. Dan Graham's John Daniels Gallery would emphasize the reproduction of art through convivial social structures and codes; Seth Siegelaub proliferated images by treating the gallery's administrative functions. In recent memory, artists have used the collective structure in order to undermine traditional notions of authorship – that is to say, the relationship of artist to career, work or mark.

Guccivuitton's position is a paradoxical chapter in this history. While certainly complicating the individual artists' authorial strategies by providing them an alternative form of production, one of Guccivuitton's major achievements is the presentation of authentic "discoveries" in the form of under-represented artists and material culture. Take, for instance, the ceramics of Chayo Frank, a Miami-based architect whose unbuilt projects were channeled into amorphous, improbable ceramics; or Hugo Montoya's monumental and delicate inversions, cracked gallery walls and suspended pedestals. With "The Look," a tightly edited survey of local and historic Haitian artists





organized by Tomm El-Saieh, the gallery addressed the complex connections between diaspora artists in Miami while responsibly addressing the relationship between the white-cube gallery and its artifacts.

At ICA Miami the collective has installed work by many of the artists it has featured to date, emphasizing in their selection unsold inventory from previous shows. These are installed vertically, amidst the four floors of the museum's Atrium Gallery, and systematically, primarily by size for two-dimensional works but creating showroom-like vignettes through sculpture and video. The artists have referred informally to this current project as an exhibition for Jonathan Gonzalez, an architect and designer and principal of Miami-based firm OfficeGA who has become increasingly involved with the operations of the gallery. Gonzalez's office designed the only works specifically commissioned for the exhibition: painting racks customized to fit into the gridded supports of the Moore Building's atrium; and furniture and signage that alludes to storefront display. The primacy of display in this installation highlights the collective's rejection of traditional distinctions of fine art and design, while productively opening the display system to inquiry into the economics and power structures related to art.

As the collective's name suggests, Guccivuitton is interested in the extent to which during the post-war period contemporary artists have become recognized as purveyors of luxury goods. As such, today's paradigmatic contemporary artist must practice in the field of image management, cultivating data points and associations. The artists of Guccivuitton have described this exhibition as an "upgrade" for their brand, introducing them to increased scale and broader viewership. Indeed, as an institution ICA Miami is proud to provide the resources





and context for artists of merit. That said, the dumbly straightforward and at times middlebrow arrangement of works—not to mention an unseemly price list and e-commerce site, guccivuitton.biz—deflect straightforward reading of the works as pure commodity. Rather, they present the work of primarily local artists within the institution as traditionally valuable content, and as bulk inventory.

As its name suggests, one of the founding influences on Guccivuitton was the importation of luxury brands that has come to symbolize the growth of the Miami Design District, and the region as a whole. Guccivuitton's upgrade mirrors the museum's establishment in the Design District neighborhood. As one of any number of cultural anchors whose purpose is the social engagement and enrichment, the museum's very presence in this developing neighborhood escalates rents that can be disruptive of the same communities it serves. Guccivuitton's installation wryly reflects on the success of its own gallery, which has inevitably aided the buy-up and imminent gentrification of the Little Haiti neighborhood. Perhaps more than any other contemporary urban destination, Miami has internalized the lessons of modern urbanization and the ability for culture to create new fields of consumption. And it is during times of accelerated growth that cultural practitioners must assert difference, refuse traditional logics of exhibition making and reject global uniformity.

The exhibition is organized by Alex Gartenfeld, Chief Curator and Deputy Director, ICA Miami.

Exhibitions at ICA Miami are made possible in part through a generous gift from John S. and James L. Knight Foundation.

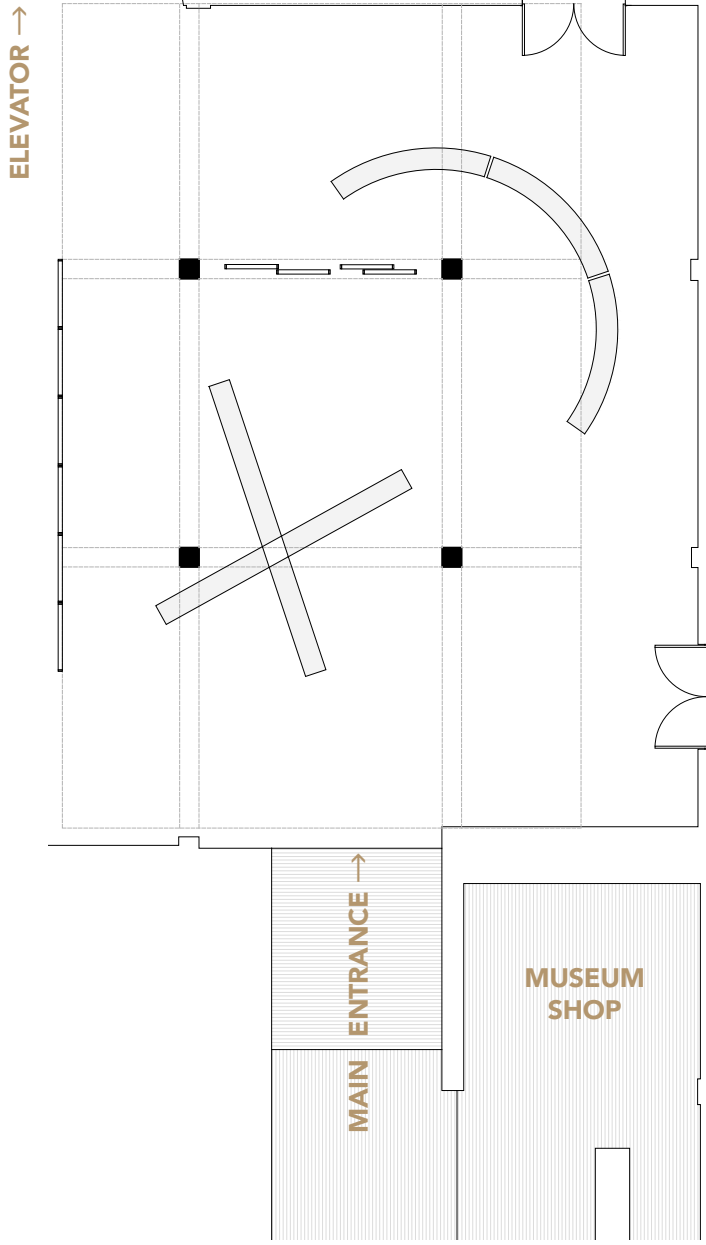
 **Knight Foundation**





1

Lounge Large Sculpture





Hugo Montoya

Stolen Boulder

Found boulder, enamel paint, steel rod

Dimensions variable

2013

OFFICE GA

Bench X

Aluminum, automotive finish

16½" x 213½" x 196"

2015

OFFICE GA

Bench C

Aluminum, automotive finish

16½" x 351" x 15"

2015

OFFICE GA

GUCCIVUITTON

White Neon

14" x 163¼"

2015

OFFICE GA

Exhibit Panel

Aluminum section, expanded aluminum
mesh, white powder-coat finish

Dimensions variable

2015



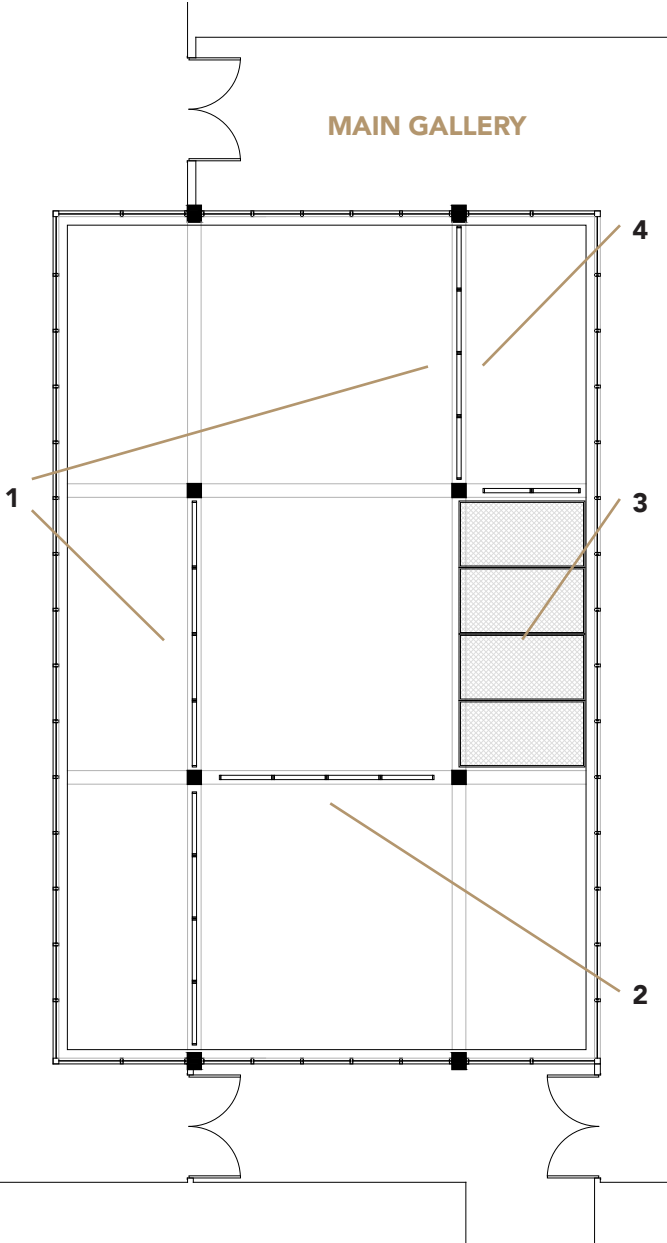


2

Large Painting Large Sculpture Furniture

ELEVATOR

MAIN GALLERY





1

(left to right)

Phillip Estlund

Stygian Sunrise
Wood, rubber, urethane foam, latex paint,
glue
64" x 96" x 24"
2013

Tomm El-Saieh

Tete Foumi
Oil on canvas
96" x 72"
2015

Joseriberto Perez

a little washed up drift
Oil on canvas
66" x 84"
2014

Joseriberto Perez

inside the flower
Oil on canvas
66" x 84"
2014

Joseriberto Perez

those slender at windows
Oil on canvas
66" x 84"
2014

2

Loriel Beltran

Wall #2 (Locust Projects)
Locust Projects Wall Paint 1998-2009
132" x 72"
2009

3

Loriel Beltran

Untitled (column 2)
Concrete, Marble
12" x 12" x 60"
2013

Loriel Beltran

Untitled (column 1)
Concrete, Marble
12" x 12" x 60"
2013

Jonathan Gonzalez

Silla Cable
Steel, Leather and Danish Cord
23¼" x 76½" x 24"
2015

Hugo Montoya

Black Beach
Key Biscayne Clay
112" x 66"
2013/2015

4

(left to right)

Murat Brierre

Untitled
Metal
34" x 69"
1970s

Pablo Gonzalez-Trejo

Francois Duvalier
Graphite and charcoal on paper
72" x 60"
2010

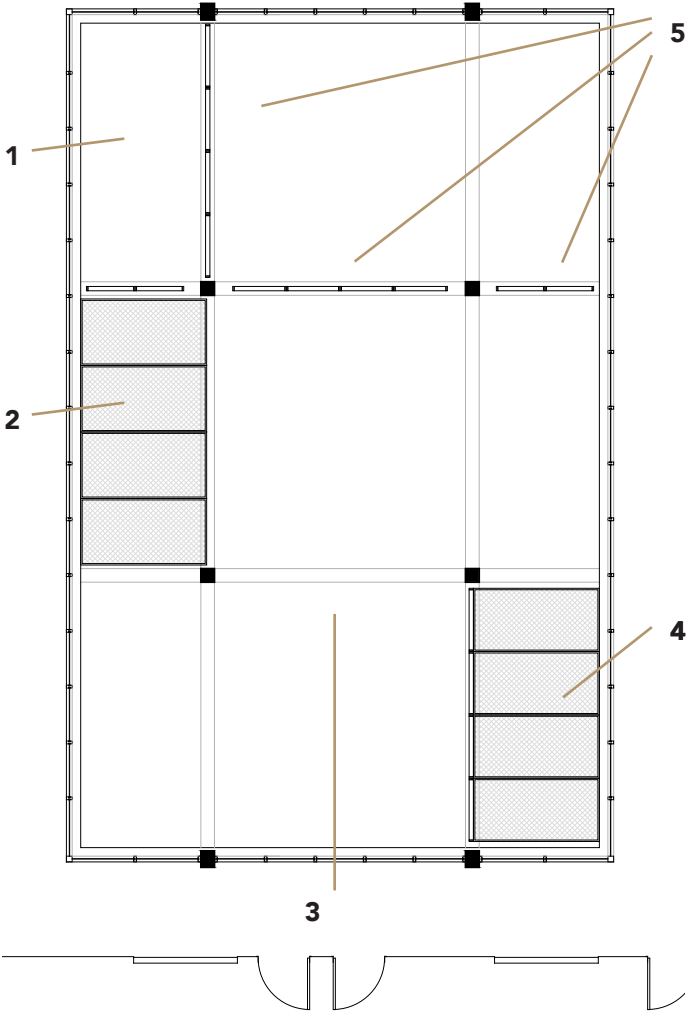




3

Medium Painting Medium Sculpture

ELEVATOR





1

(left to right)

Loriel Beltran

Unknown Woman
40" x 60"
Oil on poster, wood
2013

Loriel Beltran

Young Sexy Clumsy
40" x 60"
Oil on poster, wood
2013

Rick Ulysse

Untitled (White & Green)
36" x 48"
Oil on canvas
2014

2

(left to right)

Chayo Frank

#69B
10½" x 15" x 12"
Clay, mixed media
1969

Chayo Frank

#04D
8" x 13" x 12"
Clay, mixed media
2004

Chayo Frank

Black #11A
18" x 11" x 14"
Clay, mixed media

Chayo Frank

#12B
19" x 10" x 12"
Clay, mixed media
2012

Chayo Frank

Space Frame 3 #08D
12" x 15" x 17"
Clay, mixed media
2008

ART404

MAYBE LEGAL APPAREL
[Pepsi vs Coke, A Flock
of Airlines, Maybe Legal
HD, All Burger Everything,

All Metal Everything, All
Cute Everything, All Intro
Everything]
Custom printed t-shirts,
chrome hangers, chrome
spiral display stand
Dimensions variable
2013

3

(left to right)

Cristine Brache

Main
Dye sublimation print on
chiffon
55" x 27"
2013

Cristine Brache

About
Dye sublimation print on
chiffon
55" x 27"
2013

4

(sculpture, left to right)

Loriel Beltran

Untitled
Concrete, found granite
54" x 30" x 24"
2013

Cristina Lei Rodriguez

Copper in Quartz II, 2013
Plastic, epoxy, plaster,
copper mylar, plexiglas and
leather
20" x 7½" x 4"

Cristina Lei Rodriguez

Rock (Lava)
Plastic, epoxy, plaster, mylar,
and plexiglas
11" x 3¼" x 6½"
2015

(painting, left to right)

Robert St. Brice

Untitled Face
Oil on board
34" x 25"
1960

Scott Armetta

Hobe Sound
Oil on canvas
44" x 34"
2006-2014

5

(left to right)

Peter Goodrich

Untitled Grid
Acrylic on canvas
60" x 48"
2015

Loriel Beltran

Specola
Oil on glicee
86" x 56"
2013

Jason Hedges

Featherbead Bank #1
Oil on canvas
24" x 30"
2013

Jason Hedges

Featherbead Bank #2
Oil on canvas
24" x 30"
2013

Joseriberto Perez

Cuatro cuernos
Oil on canvas
24" x 30"
2014

Joseriberto Perez

Cuatro cuernos
Oil on canvas
24" x 30"
2014

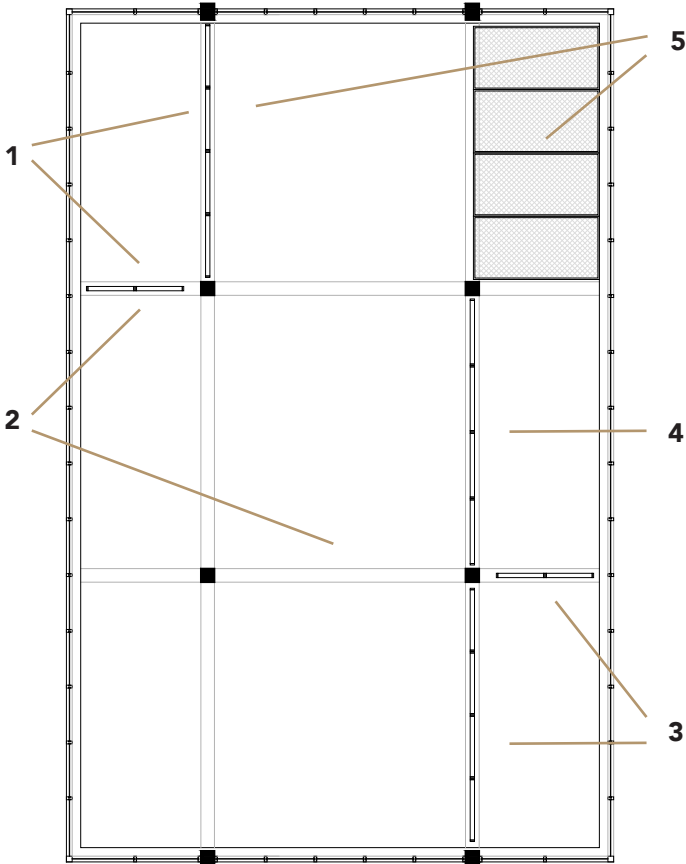
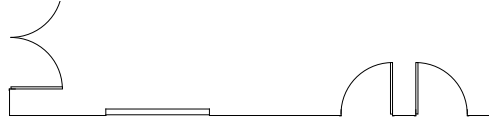




4

Small Painting Small Sculpture Media

ELEVATOR





1

(top row, left to right)

Tomm El-Saieh

untitled ants tits 1
Oil on canvas
16" x 20"
2015

untitled ants tits 2
Oil on canvas
16" x 20"
2015

untitled ants tits 3
Oil on canvas
16" x 20"
2015

untitled ants tits 4
Oil on canvas
16" x 20"
2015

Pizza
16" x 20"
Oil on canvas
2014

untitled ants tits 5
Oil on canvas
16" x 20"
2015

(bottom row, left to right)

Peter Goodrich

Untitled RW
Acrylic on canvas
11" x 14"
2015

Untitled GrW
Acrylic on canvas
16" x 12"
2015

Untitled JCKP
Acrylic on canvas
12" x 14"
2015

Untitled PBP
Acrylic on canvas
15" x 15"
2015

Untitled WBDR
Acrylic on canvas
15" x 11"
2015

Untitled Wrm
Acrylic on canvas
16" x 12"
2015

2

Cristina Lei Rodriguez

Prismatic
112" x 66"
Wall paper
2014

Georges Liataud

Cat
Metal
21" x 16½" x 7"
1970s

(Back to front, left to right)

Luxury Face

Untitled (Discourse)
Untitled (Earth plus)

Untitled (Extinction)
Untitled (PRIVACY)

Untitled (BABIES)
Untitled (LVMH KERING)

Untitled (THERAPY)
Untitled (PAINTING)

Untitled (Nature)
Untitled (PHILOSOPHY)

19.7" x 118"
PVC banner, 2014

3

LaFortune Felix

Voici le Arist
16" x 20"
Color pencil on paper
1980s

LaFortune Felix

Quesque tu Avais
16" x 20"
Color pencil on paper
1980s





(installed vertically)

Joseriberto Perez

the old thought of likenesses 2 1/3
Oil on canvas
11" x 14"
2014

Joseriberto Perez

the old thought of likenesses 2 2/3
Oil on canvas
11" x 14"
2014

Joseriberto Perez

the old thought of likenesses 2 3/3
Oil on canvas
11" x 14"
2014

Joseriberto Perez

withdrawn far
Oil on canvas
11" x 14"
2014

Joseriberto Perez

faded reflections the old thought of
likenesses
Oil on canvas
9" x 12"
2014

Joseriberto Perez

little pink shores i know not
Oil on canvas
9" x 12"
2014

(installed vertically)

Georges Liautaud

Untitled (Possession)
Metal
25" x 13" x 7"
1970s

Georges Liautaud

Tree
Metal
27" x 15" x 5"
1970s

(side panel)

Rick Ulysse

Untitled (Green)
9" x 12"
Oil on canvas
2014

4

(top row, left to right)

Juan Carballo

End of Virginia Key
Oil on panel
21" x 24"
2013

Scott Armetta

Obstructed Area
Oil on linen
31" x 36 1/4"
2013

Scott Armetta

Sunrise Event
Oil on linen
20" x 30"
2012

(bottom row, left to right)

Brian Booth

River Study
Oil on panel
19 1/2" x 13 1/2"
2013

Scott Armetta

Fog Event II (black swarms)
Alkyd and oil on linen, frame
32" x 36"
2012-2014

Scott Armetta

Near Lyons Road II
Oil on linen, frame
24" x 20"
2008-2012

Scott Armetta

Fog Event (white with black soft)
Oil on linen, frame
10" x 14"
2012

5

(foreground)

Guyodo

Untitled Idol
Dimensions variable
Mixed media on wood
2012-2015

x 22





(background, left to right)

Gabriel Bien-Aimé

Woman and Crows
14" x 35"
Metal
1970-80s

LaFortune Felix

Interior Scene
26" x 20"
Oil on board
1980s

Cristine Brache

Confessions of an International Playboy
HD Single channel video
TRT: 28:02
2013

All works available for purchase until sold at

<http://www.guccivuitton.biz>

**For questions or additional information, please contact
the gallery at office@guccivuitton.net**





GENERAL INFORMATION

**Institute of
Contemporary
Art, Miami**

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icamiami.org

HOURS & ADMISSION

Tuesday – Sunday
11AM – 7PM

Free Admission made possible
by Akerman

PARKING

Valet Parking from \$5
Street parking is available
Throughout the neighborhood

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