

CADILLAC

MAGAZINE

THE WELL-DRIVEN LIFE

STREET MOTIF

WYNWOOD WALLS

Miami's art neighborhood

**THE GHOST
WRITER**

Cody Keenan,
the voice behind
the president

REIMAGINED

The XT5 Crossover



AT WYNWOOD, JESSICA GOLDMAN SREBNICK LURES
THE WORLD'S BEST STREET ARTISTS TO
PAINT THE TOWN RED ... AND YELLOW ... AND PURPLE ... AND BLUE

STORY: SHAYNE BENOWITZ // PHOTOGRAPHY: JIM WRIGHT

MURAL- ITY TALE

FOR JESSICA GOLDMAN SREBNICK, CEO of Goldman Properties, Art Basel Miami Beach is the perfect time to unveil a new crop of murals at Wynwood Walls, the alfresco museum dedicated to the elevation of street art.

Founded by Goldman Properties in 2009, the museum encompasses nearly an entire city block on NW Second Avenue between 25th and 26th streets. It's become the neighborhood's bohemian town square, featuring more than 40 works by some of the world's greatest muralists and acting as a catalyst in the redevelopment of this once neglected warehouse district.

Tonight Jessica is hosting an exclusive artists' dinner party where 13 new pieces of art have been unveiled for "Walls of Change." Her light brown hair cascading past her shoulders, Jessica walks the property in a pair of black open-toed booties and a boxy black leather dress by Marie Saint Pierre purchased from a boutique that recently opened in the neighborhood. She greets her guests, congratulates her artists, and makes introductions seamlessly on this sultry night. This is what an arts benefactor looks like, Miami-style.

Jessica took on the role when her father, the

pioneering Tony Goldman, passed away in September 2012. Goldman Properties, which has a 48-year legacy of revitalizing neighborhoods, like Soho in New York and South Beach's Art Deco District, snatched up 25 buildings in Wynwood starting in 2004, with the seemingly quixotic vision of developing a true arts district: "What we really saw in Wynwood was an opportunity to use the entire neighborhood as a canvas, and to utilize the walls to create change," says Jessica.

Since Wynwood Walls' inception, new works are commissioned annually, and this year, murals by Ernest Zacharevic, Crash, INTI, and Hueman have found their place alongside earlier walls by Shepard Fairey, Kenny Scharf, Retna, Futura, and Swoon, among others. "It would have been very easy, a couple of years ago, for us to have painted a bunch of walls and said, 'Okay, we're done,'" Jessica says. "But there's no way that we would do that, because we want to constantly evolve. We want to always give people a reason to come back and explore. We want to give opportunities to as many wonderful artists as we can, so we change."

While some pieces prove durable enough to remain for a few years, street art is mercurial by nature, and nothing at Wynwood Walls is designed to last forever.





"WHAT WE REALLY SAW IN WYNWOOD WAS AN
OPPORTUNITY TO MAKE AN ENTIRE NEIGHBORHOOD A CANVAS,
AND TO UTILIZE THE WALLS TO CREATE CHANGE."

—JESSICA GOLDMAN SREBNICK

"It pulls at the heart strings every time you change a mural," she says, "but because we document everything and video everything and do interviews with the artists, that certainly makes it a little easier." She pauses for a moment to consider this notion—it's clear that for her, removing artwork isn't easy at all—then she adds: "Then, change is also a good thing. We learn from change."

She steps inside one of the buildings to see "Calm Before the Sun," an installation by Miami artist Magnus Sodamin, and says hello. Sodamin, whose blue eyes and long blonde mustache telegraph his Norwegian heritage, is wearing a powder blue blazer, maroon pants, and sneakers for the occasion. The walls of the gallery—a rare indoor component of Wynwood Walls—are dripping with brightly colored paint, streaked in every shade of the rainbow, pooling onto the cement floor and swirling in a continual composition that suggests pulsating movement. Inspired by his early mornings fly-fishing from a canoe on Biscayne Bay and the anticipation of being on the water alone before dawn, Sodamin reflects, "I was thinking about twilight and dawn being these moments in time that are impermanent, but that's what makes those fleeting moments the most beautiful."

The installation's lighting design illuminates this evanescence, gradually shifting between fluorescent and black light, imitating dusk and dawn. In a more representational vein, delicate wildflowers are painted on circular and rectangular canvases that seemingly float off the walls. "I think that everything you do is impermanent, in a way," he says. "This room will only last for so long, as well." Represented by local downtown gallery Primary Projects, he's recently painted an entire block in a similar fashion just down the street on a retail development called Wynwood Block. "It was an inspiration from nature as a sun portrait or mood ring. It's a decay and rebirth effect, which is the passage of time."

Jessica next makes her way through the Wynwood Walls Garden, the newest addition of Wynwood Walls, an expansion that she conceived. A composition of a colossus of a Greek god with a flowing beard is tagged on large shipping containers. The piece is the U.S. debut of Spanish artists Pichi & Avo. Nearby, a New York night scene by Logan Hicks casts shadows on a wall. The London Police (the artists, not the authorities) have created a factory-like scene featuring simple black-and-white line drawings set against a sky blue

backdrop. A wild sea serpent sculpture by Alexis Diaz undulates in the grassy courtyard.

IN **INSIDE ANOTHER WAREHOUSE-LIKE** gallery, artist Peter Tunney, his hair a shock of white-blond curls and his pants paint-splattered, is furiously at work on a photography series in progress called "Wynwood Exposed." He's using one of the last surviving giant Polaroid cameras to double-expose portraits of the Wynwood Walls artists onto 20- by 24-inch prints of their works. Assistants scurry around dressed as Richard Prince's nurses incarnate, in mossy green wigs and white dresses. He has Jessica sit for a photograph to be double-exposed on a portrait of her father—an image originally by Shepard Fairey, of President Obama "Hope" poster fame.

It's a piece that represents the convergence of forces that created Wynwood Walls: the founder, the torchbearer, and the artist. "We're going to expose this whole Wynwood project and share with the world how it was built," says Tunney, who's had a gallery and studio space here from the beginning. "It's these artists. Without them you can't do it, and everyone is really coming together in this community. You see what's happened here—it's amazing. They've lifted it up in such a great way. We are in a freakin' fantasyland here."

While Wynwood Walls is the neighborhood's epicenter, the essence spirals out from there with art galleries, restaurants, bars, retail shops, showrooms, and offices—and virtually every square inch of wall space covered in murals. Wynwood spurred Miami's modern-day renaissance of locally owned businesses with early landmarks like Joey's Italian Cafe, Panther Coffee, Wood Tavern, and Wynwood Kitchen & Bar.

Mario Silvestri was about to move back to New York when he was drawn to real estate in the Wynwood Building. He opened his hair salon Junior & Hatter with business partner Andrea Battista in 2012. The building, which is owned by Goldman Properties, features an eye-catching black-and-white zebra-striped mural inspired by battleship camouflage. In a sea of carefully curated paint, Silvestri felt that 2570 NW 3rd Avenue was a statement-making building for his statement business—a departure from the flashier salons in South Beach.

"I think Wynwood will continue on this parallel path

OPPOSITE: Street artists from around the globe have transformed outdoor spaces in Wynwood, which now includes the Wynwood Doors and the Wynwood Walls Garden.





"WE'RE GOING TO EXPOSE THIS WHOLE
WYNWOOD PROJECT AND SHARE
WITH THE WORLD HOW IT WAS BUILT."

—PETER TUNNEY, who has been creating a double-exposure
photography series called "Wynwood Exposed"
to include in his gallery, the Peter Tunney Experience





of being developed and staying cool," Silvestri says, looking up from under his wide-brimmed, black felt hat.

Some of the new businesses continuing to define the neighborhood include Zak the Baker Wynwood Bakery & Café, Wynwood Diner, and Alter, by the acclaimed local chef Bradley Kilgore, as well as out-of-town imports like New York's ultra-fashionable Warby Parker, which is positioned inside an enviable corner building that features a sort of celestial mind-body mural by DAleast and Cryptik in shades of black, silver, and gold.

Of course, it was its fine art galleries that initially put Wynwood on the map. Many of the pioneers opened in the early 2000s, including Butter, Fredric Snitzer, David Castillo, Spinello Projects, and Emerson Dorsch. Some of these galleries have since moved back to South Beach or have opted to forge new territory once again north in Little Haiti, but galleries are still thriving in Wynwood, like Gregg Shienbaum Fine Art, Now Contemporary Art, Lelia Mordoch, Dina Mitrani, and Gary Nader Fine Art, as well as world-renowned private collections like the Rubell Family Collection and The Margulies Collection at the Warehouse, solidifying Wynwood's place as an arts neighborhood.

Before opening his eponymous gallery in Wynwood in December 2010, Robert Fontaine worked at Barbara Gillman Gallery as far back as 2005. "When I opened my gallery, I wasn't sure about Wynwood," he recalls. "It had no curb appeal. It was a leap of faith. We've become more powerful in numbers. I was one more gallery that came into the neighborhood." With a collection of blue-chip pop art and a roster of cutting-edge contemporary artists from around the world, the Robert Fontaine Gallery carries artists who show both in the gallery and on the streets when they come to town.

One of these is London-born David Walker. The Berlin-based artist creates multilayered, hyper-real portraits in a kaleidoscope of colors using spray paint

exclusively, without the aid of stencils, brushes, or projectors, on both large-format canvases and walls. "Painting on the street allows you to leave something in the area that's free for everyone to see," Walker says. "Then the locals can decide whether it stays or goes. If someone really wants to own a piece, they also have the opportunity to do so. I've had one mural running for two years now. It still gets a lot of attention and I'm humbled that no one has messed with it yet."

W

YNWOOD HAS FOSTERED its own cadre of talented local artists—Johnny Robles, Paola Delfin, Typoe, MSG Crew, Jessy Nite—who are realizing the Goldmans' vision every day by making the neighborhood their canvas. From geometric forms to sweeping Star Wars dreamscapes and a single red rose set against a trompe-l'oeil marble wall, the themes and styles illustrate the variety that Wynwood is set on accommodating. It can be said to represent the multicultural, dynamic city of Miami itself, which absorbs all comers who have a dream and a commitment to aesthetics.

OPPOSITE: Jessica Goldman Srebnick's Wynwood Kitchen & Bar offers Latin-style dining amid memorable works of art.

As the neighborhood and its street art continue to evolve, so does the opportunity for commissions and collaborations with new businesses. "This is a new era of public art," proclaims Sodamin, whose own body of work walks the line between street and studio, independent and commission. And then, the rhetorical

existential questions: "How do you take these galleries and make them attain the caliber of contemporary fine art historically, within a really fast-paced society like Miami?" he asks. "How do you stay contemporary? I think that involves some commercial aspects, which actually is just being in the right place at the right time—which is location. And this is one of those places that is that location. Then you have the eyes. And that's all that you really want as an artist." •