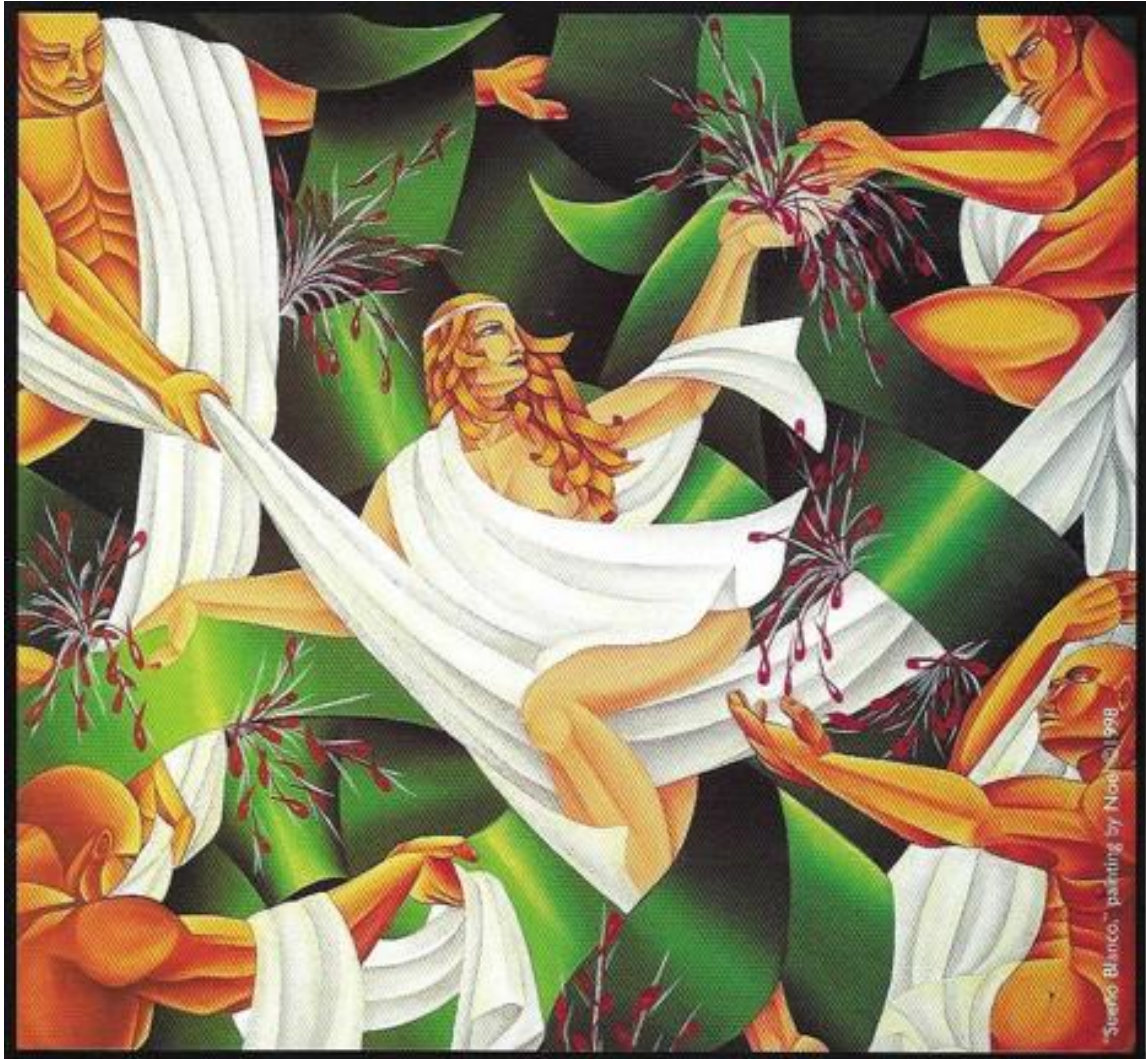


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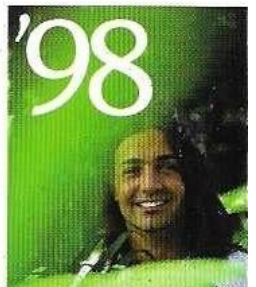
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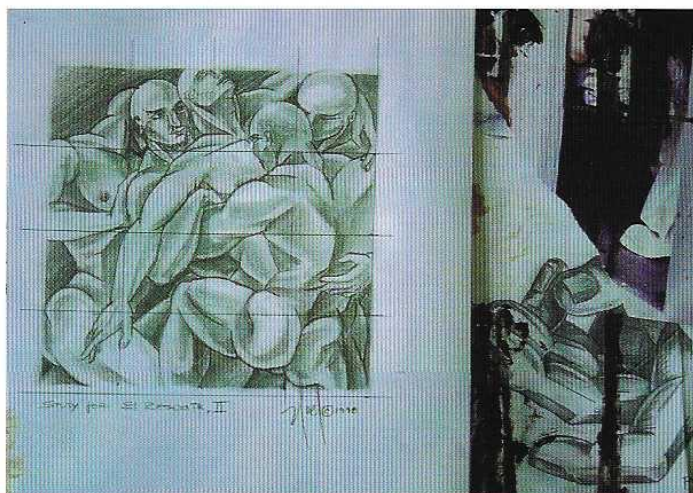


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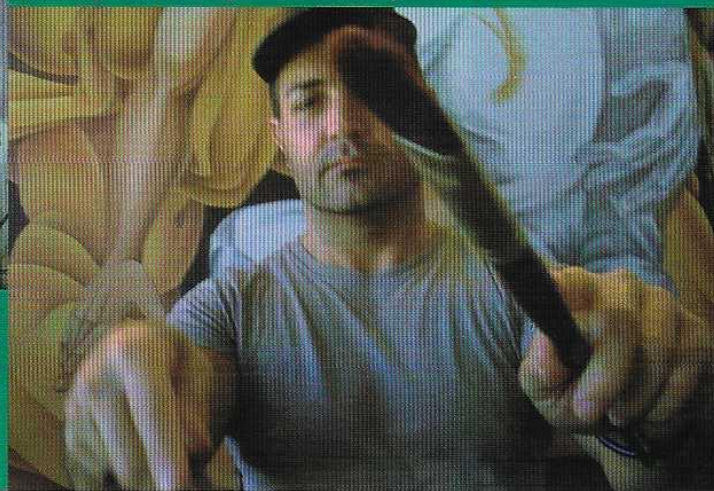
WHITE PARTY WEEK

'98





Local artist Noel has had a vision of White Party in his head since he first attended the event in 1985. That image finally burst forth onto canvas with his latest work *Sueño Blanco*, which means White Dream. The official artwork for this year's White Party Week, *Sueño Blanco* will be included in numerous magazines, on posters, on CDs, and in a limited edition series. Already, the original painting has been sold to a private donor with a \$10,000 price tag, all of which goes to Community AIDS Resource.



Dreaming Noel

How did you come up with the idea for Sueño Blanco?

This was an image and a feeling I've had within myself since 1985. I always wanted to do a piece for White Party, but time-wise it just never seemed to happen. This year it all came together quite easily, and once I created a rough sketch of my idea for Community AIDS Resource, it became so clear. The feeling of myself with the piece was just so comforting.

What does the painting represent?

Sueño Blanco represents the essence of what the party and the event is all about. It concentrates on the experience within Viscaya, with the green representing the gardens and the people representing those experiencing the whole party. The center image represents the people that are behind the organization and all organizations in general. I chose to represent that with a female, because I believe it comes across easier—that whole part of nurturing. There's a difference between the essence in the female spirit; there is so much strength and beauty. The top two male images represent the people who support the organization. That's why they are holding the fabric where the woman is sitting, and that can be translated as the whole community, everybody coming together to support the organization. The two men in the bottom are giving thanks to the center image, because these are people who have been helped somehow by the organization. The flowers, which have also been interpreted as fireworks, are basically the essence of the people who have passed on already because of AIDS. They are also AIDS

ribbons, and they represent why we continue to do this, why we continue to support these organizations and do what we do.

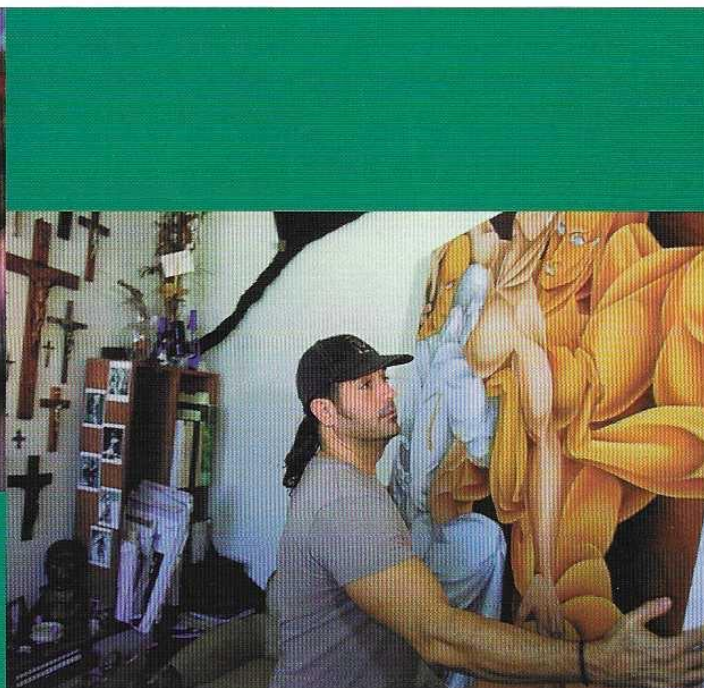
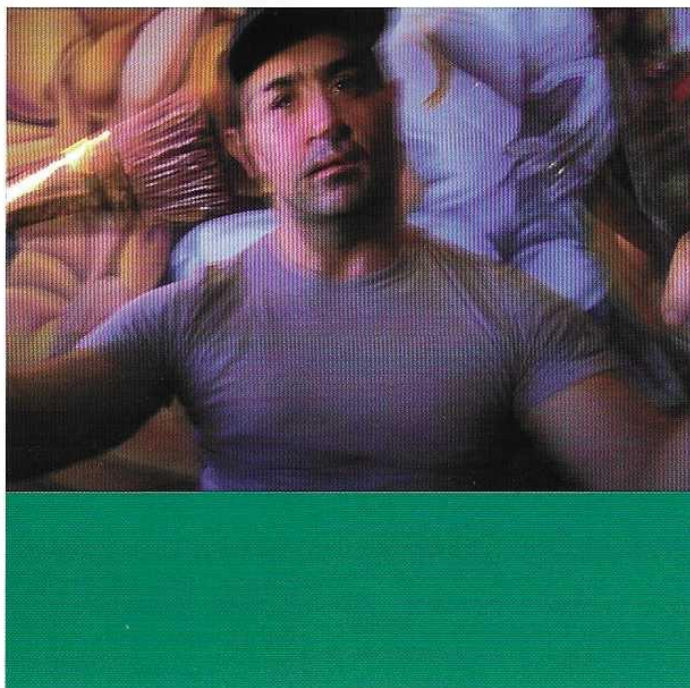
It makes me feel really good that the image for the event really translates into cleanness, spirituality, and positivity, which are what I want people to see. In reality, we cannot take away the fact that it is a party. It's a time to have fun, but it's also a time to know why we're doing it. And I think that's something that's going to be very clear this year.

What made you decide to donate the original as well as the rights to reproduce your work to Community AIDS Resource?

I don't like to keep the images and profit for myself. I get a bigger profit by donating the piece—it's a personal thing. The original recently sold, and I'm very happy because it's a local person. It will be on display in the gallery that this gentleman has, so it will always be there for people to see—even for me to come by and see it once in a while.

How long have you been working with AIDS charities?

The first piece I did for a charity became quite popular nationwide—We Shall Overcome. This was a piece that I did for the AIDS Action Committee in Boston for their annual Artcetera 1988 Auction. I remember that no one knew me as an artist. I was just opening my gallery and studio in Boston, and the painting went for auction for \$3500. I saw myself surrounded by other well-known artists and my work just sort of achieved that—the image by itself. It



made me realize that I don't have that kind of money to donate, but I don't have to write the check because by giving the work, the work writes the check. I did a limited edition lithograph, and it continues to help AIDS organizations around the country. Then, because of that image, which brought attention from the AIDS community nationwide, I started to get calls from many other organizations about donations. I found myself going from one benefit to another. And I enjoy it enormously. It's something that makes me feel good.

Where can people purchase the merchandise with your image on it?

All of the merchandise will be available at the Welcome Center at the Albion. Because people have different amounts of money, we tried to make different prices—such as the poster signed vs. unsigned. I'm also doing a limited edition print on canvas. I'm going to be introducing that within White Party WeekSM, and it will be displayed at the Welcome Center as well. That's my private edition, because there are so many people interested in the image and many collector's interested in the piece more as an art form than as a memory of the event. Community AIDS Resource will receive a percentage of that as well. The unveiling of the original is at the White Knights Extravaganza at the Eden Roc on opening night.

So what's next for you?

I'm working on new images and getting ready for new

things that I'm going to be displaying. I'm getting ready for my next exhibit, which is not going to be until the fall of 1999, right before the turn of the century. They are going to be very exciting paintings. They are going to be massive, huge paintings—6' X 9' and very inspired by my theatrical experience as a ballet dancer and by life in general. Also they will be inspired by large Renaissance paintings that were like a photograph of a moment inside the palace. They will be packed with many different people, like a salon of a grand palace in Paris in the 14th Century. They will have all of these people sort of talking, different scenes happening within the room, those big dresses—all reinterpreted through myself. I'm making my reinterpretation of that time and that era. It's going to have that feeling, but it's going to be portrayed the way I paint. It's going to be very intense. I'm already sketching some of the pieces and I'm very excited.

It's going to be a lot of exhausting work from start to finish, because each painting will have anywhere between ten to twenty-five images inside. The exhibit is only going to have five paintings—five huge massive paintings. Each one will take at least 3-4 months to complete, because there's going to be a great deal of detail, not only within the people but also within the room and within the clothes. I'm exercising everything that I have done or learned in my life from stage design, to fashion design, to dance, to theater. Imagine those 14th century Renaissance paintings suddenly reinterpreted by Fellini bringing them to the year 2000.