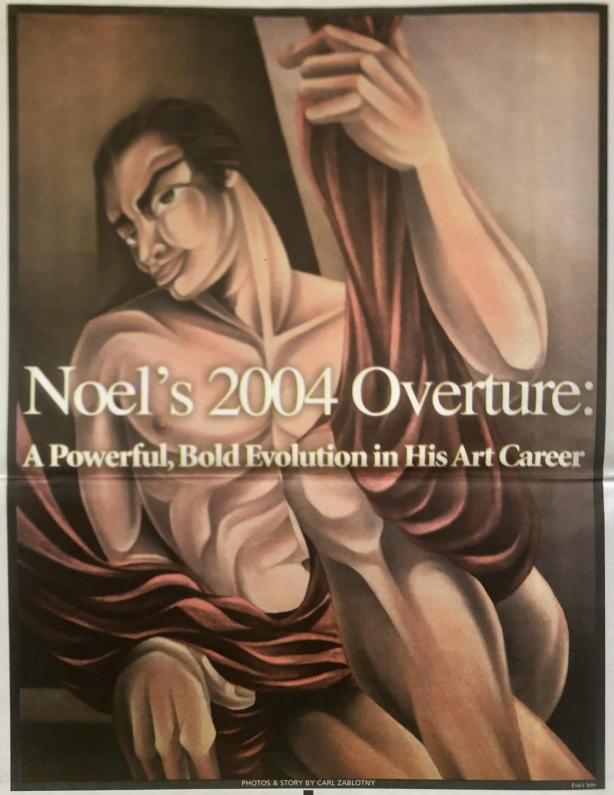
OF NOEL'S

THE LONGEST RUNNING WEEKLY ON SOUTH BEACH

#23

06/03/04

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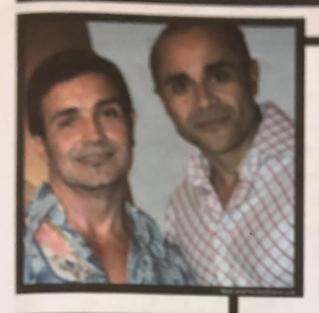
Local artist and South Beach pioneer Noel just had a fabulous opening of his new exhibit at Liquid Blue Gallery in Wynwood. That's the recently opened art gallery owned by local realtor Jeff Mohr. The exhibit, "Overture," marks a bold evolution in Noel's career and the more than 35 pieces in this show will be highly coveted by his numerous collectors.

These pieces combine his trademark bold strokes, bright colors, and anatomical detail with a sort of classicism – integrated more thoroughly into his works as a result of his recent intensive study of Titian, Bernini, Da Vinci, and other masters.

It's hard to believe that Noel only began his professional art career in 1987 after he was forced to leave a promising career in ballet due to an injury. He was born in Cuba, and danced with Alonso's and toured with the company throughout Europe and Canada. He started his U.S. ballet career in 1981 with Ballet Concreto, Dance Miami, Boston Ballet, and New England Dinosaur Dance Company. He moved permanently from Boston to South Beach in 1988 and the rest is history!

As an artist, he has received national recognition and has been featured in many magazines and publications and has graced the cover of Wire on numerous occasions. Noel has created commission works for private and corporate collections. These include murals for the Ritz Plaza Hotel in Miami Beach, Grove Isle Hotel in Coconut Grove (for which he also created the fountain at its entrance), and murals for Paradise Point Hotel in San Diego. He also created a portrait of Eartha Kitt and other Private Collections and book covers for Argentinean author Alicia Borinsky.

Noel was the Featured Artist for Miami's White Party 1998 for which he created "Sueño Blanco."









That image became an important work that graced the covers of Chr. posters, and other promotional material throughout the world. Noel has had an incredible history of doing numerous charlable works throughout his career and will create a work for White Party's 20th anniversary this year.

It's great to have a person like Noel in the community here since he's always re-creating and re-inventing himself. Actually, he's just evolving and maturing, sometimes forcing himself to take bold steps forward as he's done with this exhibit, which is a very powerful, expansive one. What's interesting is that it reflects every dimension of his career and teases us as to what lies ahead.

South Beach and Miami have been very good to Noel – and he's been good to them in return. It's been very fertile ground for him and he continues to sing the area's praises, noting the strength of the local community even after so many years. That was evidenced by the more than 600 people who passed through Liquid Blue's doors last Thursday! He only sees things getting better, too, as Art Basel and Art Miami continue to add depth to the art world here as well as continued developments in Wyrnwood and the Design District.

One thing that you notice in all of Noel's work is that he really loves what he does – and that gives him incredible energy and inspiration to create works for such an outstanding exhibit like "Overture." We highly encourage a visit to Liquid Blue Gallery to view this exhibit. It's really worth a drive or cab ride over the CAMPARISM.

You just opened an exhibit called "Overture." Why that title?

I feel like this is a new beginning for me. I'm at a certain point in

NOEL'S "OVERTURE" THROUGH JULY 8
LIQUID BLUE GALLERY
3438 N. MIAMI AVE.
MIAMI'S WYNWOOD NEIGHBORHOOD
GALLERY HOURS: II A.M.TO 7 PM.TUES.-FRI.;
10 A.M.TO 5 PM. SAT.
WWW.STUDIODNOEL.COM

my life professionally and personally. So I wanted to make a statement that this is a new level – of what I've accomplished in the past and what's to come in the future. "Overture" represents my work in the past and my life now. It also has a theatrical meaning to it since that is also a part of my life, from my dance background. "Overture" means an introduction to a musical piece made up of many parts. It describes what that piece of music or opera or ballet will become. People should see this new body of work as representative of all the new things that are to come from me.

How many pieces are in this exhibit and how would you describe the variety you're offering?

There are more than 35 pieces in this exhibit, including new mosaics, originals, and drawings. And there are a number of unfinished pieces, sketches, which fits into the whole theme of what's yet to come. They are new pieces in the same style and genre of what is displayed in this exhibit but which won't be finished until later this summer for other exhibits in Boston and Provincetown. It's a continuation.

You went back and intensely studied some of the great

masters in art history. Tell us about how that affected your work.

I decided this time to pay more attention to the masters who have inspired me so much. I did a great deal of study to identify myself with them. As a result the works in this exhibit are even more "me." I was seeing the work of Da Vinci, Berniol, Titan, and Michelangelo at much deeper levels since I studied them in much more detail. Particularly a certain look or gesture — I absorbed it and made It my own. So there are a lot of those feelings mixed together in all my works, in every painting in this exhibit. There are my personal feelings, my personal life, with the inspiration of the masters, all transcribed into the style I've created. I've made it new, fresh.

Did you visit museums and exhibits to study these mas-

Visiting museums is what I do as part of my life. I also have friends who have some great paintings of these masters, too, in their collections. And I always visit New York at least three times a year. Then there's the fact that Miami has taken such bold steps forward in the arts – with Art Miami and Art Basel. Not only do you get to see the masters, but you get to see the new masters, the new artists. It's wonderful!

What inspired you the most from your recent studies?

It's always a general feeling that starts with movement. There are paintings that simply capture my attention and I might not even know who the artist might be. For example, I saw paintings by Titian who I've always liked. But I've never seen as much of him as I've discovered in the past two years, because I decided to go Seeple William Control of Table Delicate and Microsopic Laboration (1984) of the photographic of the plants of the

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What is your relationship with Liquid Blos Gallery - this is their first sale exhibit, correct?

The opened at the end of dignil with a group exhibit of flue total artists, self follow of foliagents Properties course it he likes my exchsery struch and use seen shows foliating about disting something foliagetter. So others he told me he was opening this gallow; it was the right time for me to have a show this a great guy and he gove one the whole space for my shows it was perfect since I have some really sting species.

Were you overwhelmed at the opening reception last Thursday with so many people dropping in to see you – the old South Beach crowd, young people, ald people, new people?

Not really! That's my crowd. Those who follow my work and know me. The new people who came connected somehow with others who know me. That's kind of what the history of South Beach has been. It was one big, happy little family. And that family grew! There were more than 600 people who came! But the core is still there! It gives me a sense of establishment, of union, that no matter what happens there's a special relationship. Contrary to what some people might believe. Miami Beach does have a great sense of community. You need to make an effort to know that it's there.

I was kind of overwhelmed at the depth and variety of pieces you created. It was very powerful.

That was the general reaction. People were saying that I had arrived at a level of maturity they hadn't seen before. Every artist in every genre of art evolves along with their art. And you get to a point where you push yourself harder and further. It's a necessity, you have to create something new. You need it, it's a subconscious push to excel further in life and in your art. The result is a body of work that I'll probably be producing for the next two years. And it all goes back to the title "Overture," there's a lot more to come based on this exhibit!

Do you have a favorite piece in this exhibit?

That's the \$10,000 question! Every one of them is my favorite at the moment when I'm working on it! They all require my attention and dedication and love. But there's one large piece that's called "The Judgment" that I really like because it has such great detail and feeling. I'm very drawn by that piece

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You've also done a number of pieces for charity over the years. Can we expect anything else in that realm anytime soon?

Care Resource asked me to do the image for the 20th anniversary of White Party this year. I did "Sueno Blanco" in 1998 and that image created quite a sit and raised over \$150,000 for Care Resource. It was an incredible statement. I love the fact that I can donate my work and help hundreds of people as a result. This year the painting will not only be the official image, but it will also be used in the White Party advertising campaign. People will see the evolution of the painting in every ad, I've lost many friends to AIDS so I'm glad I'm able to contribute in such a personal way. I keep their memory alive through my work.

What kind of excitement do you see on the local art scene today? Would you recommend young or emerging artists to still come and work here to develop their art?

Absolutely! I have to say I'm so pleased with the developments in the art world here. I was here when there was really nothing except a handful of people and galleries. In the past 10 years the growth has been truly amazing. People know me nationally and internationally because I'm in Miamil Being here is like being exposed to the world—and in many ways, even more so than New York. We've got Art Miamil and Art Basel—and they're both wonderfull There's only more growth to come! It's getting better and better and I realize that as I travel around. You know what, there's really no place like home! And that's right here!

