

TOYS *for* BOYS

ISSUE FOUR



TYLER SHIELDS
ANIL ARJANDAS
JOSEPH COHEN
DEE AND RICKY
CHANDLER PARSONS
ADAM VANUNU
JAMES VERBICKY

TOYS for BOYS

ISSUE FOUR

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REAL ESTATE INSIGHT

PRESENTED by BRICKELL FLATIRON



THE INSIDER: UGO COLOMBO

Miami's premier luxury developer and Founder of CMC Group—responsible for iconic properties including Bristol Tower, Santa Maria, Grovenor House & Epic Residences & Hotel—shares some insight on his approach to design.



Maybe it's my Italian blood, but I prefer to take painstaking measures that ensure every project detail falls into place. I believe that my work is a reflection of my values, so I get very involved in the entire development process and rarely take a back seat. I am committed to seeing a well-thought-out vision executed through quality design. My ultimate goal with any project is to build timeless, livable works of art.

— UGO COLOMBO, FOUNDER OF CMC GROUP

Q&A

Q: What do you think sets your buildings apart from other developments?

A: Our commitment to quality & innovation. We take our time on each project, paying attention to every single detail from the finishes to the technology. Attention to the smallest details has become CMC Group's mark of distinction. Buyers recognize that our projects are built to last.

Q: What is your favorite part about the development process?

A: The process of selecting the materials and finishes. I am a stickler for perfection, so we travel to Italy to hand select interior materials, finishes and customize the cabinetry. Upscale European design, innovative technology, and top-of-the-line appliances is what our customers have come to expect. I appreciate those who appreciate the effort and time we put into our buildings, so I always go the extra mile.



Q: What is your favorite building feature at Brickell Flatiron?

A: The 64th floor rooftop amenities level. As one of the tallest residential buildings in Miami, the rooftop at Brickell Flatiron houses an incredible pool, spa and fitness center. Soaring 700 ft in the sky provides spectacular views that can be appreciated even while running on the treadmill.



Q: What is your design philosophy?

A: I always begin building from the inside-out. I feel that quality & effortless functionality are the essential ingredients of a memorable, elegant living space.



BATHROOMS AT BRICKELL FLATIRON:
Feature custom designed Milldae cabinetry, Italian marble flooring, Zucchetti fixtures, backlit wall mirror, oversized spa tub



THE KITCHENS AT EPIC:
Feature dark wood Snaidero cabinetry

Q: Favorite Brickell eatery?

A: Zuma. Not just because it is located in one of my developments (EPIC Residences & Hotel). It really has some of the best sushi I have ever tasted.



To Learn More About Brickell Flatiron, Please Visit Brickellflatiron.com | (888) 662-0085

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EDELBERG
h a u t e m a n u f a c t u r e



LE CHRONOPASSION

Hand-Painted by Alvaro Soler
88 Pieces WorldWide

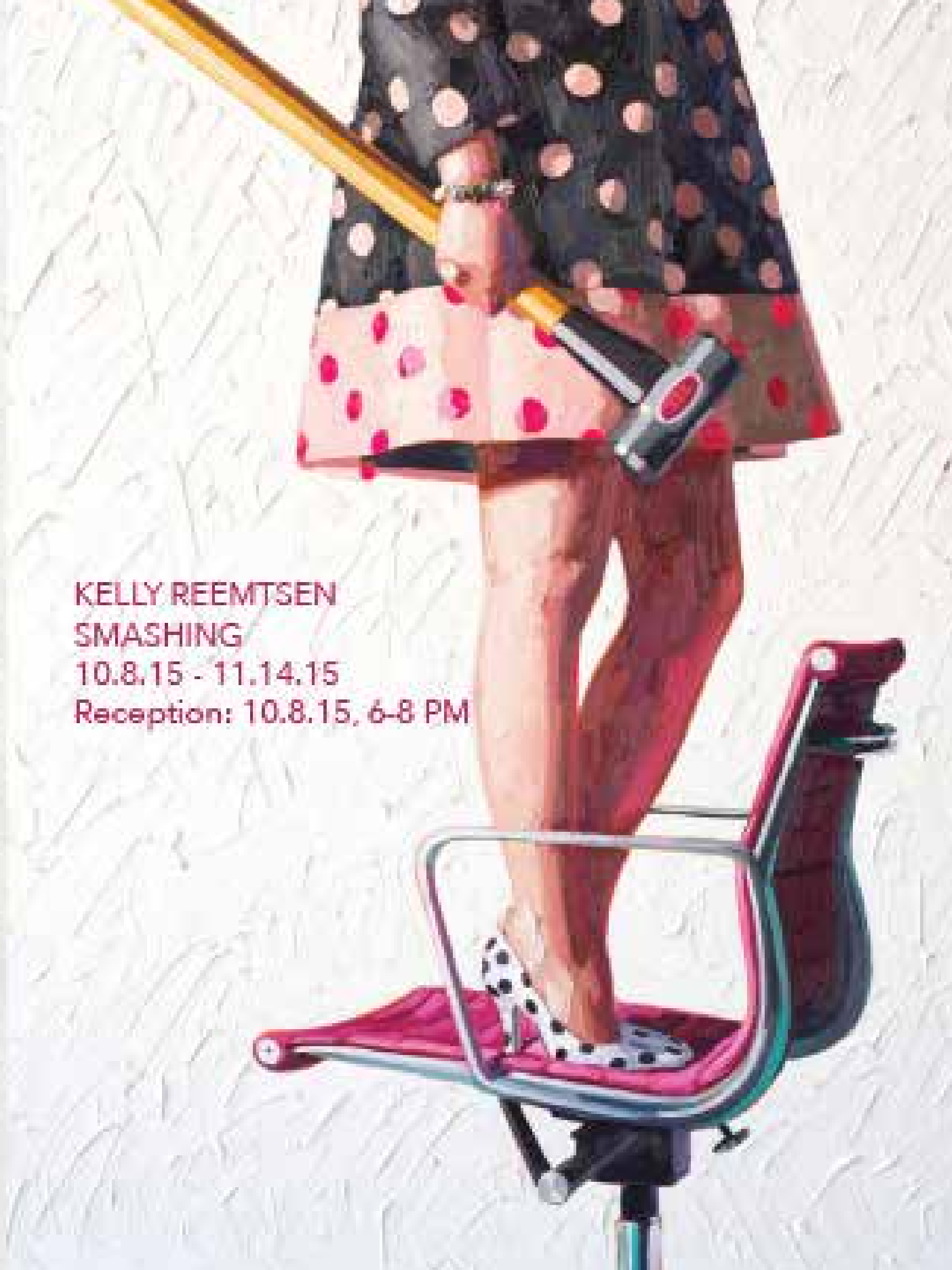
JOSEPH COHEN
DASEIN

9.3.15 -10.3.15
Reception: 9.10.15, 6-8 PM

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KELLY REEMTSEN
SMASHING
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Reception: 10.8.15, 6-8 PM



JOSEPH COHEN

Paint is Physical

Joseph Cohen's paintings are just as much sculpture as 2D representation. His works are focused on the physicality of paint itself, and by using a process of belabored layering, the paintings take on a meditative strength and depth.

Inspired by the conceptual rigor of philosophy, his art seeks to transcend the medium and probe the deeper questions of human thought and being. Born and based in Houston, Texas, in 1982, Cohen highlights the importance of his par-

ents in his artistic evolution, besides the influence of surrealists and abstract expressionists. Generational transmission of aesthetics doesn't stop there—the painter has muses going back to ancient philosophy.

—Q&A—

Rob Goyanes: What is your earliest memory of experiencing art?

Joseph Cohen: My earliest memory of experiencing art is listening to my father play the piano. I grew up going to the recording studio with him—some of my earliest and fondest memories are waking up in the early morning to the sound of my dad working on a new song.

RG: What was your first "wow" moment regarding art?

JC: I keenly remember going to see the musical "Annie" when I was about 4 years old. I was so moved by it that I literally got up out of my seat and starting singing "Tomorrow," aloud. This same force of being moved by art came more frequently, but usually inside the walls of the MoMa or the Met.

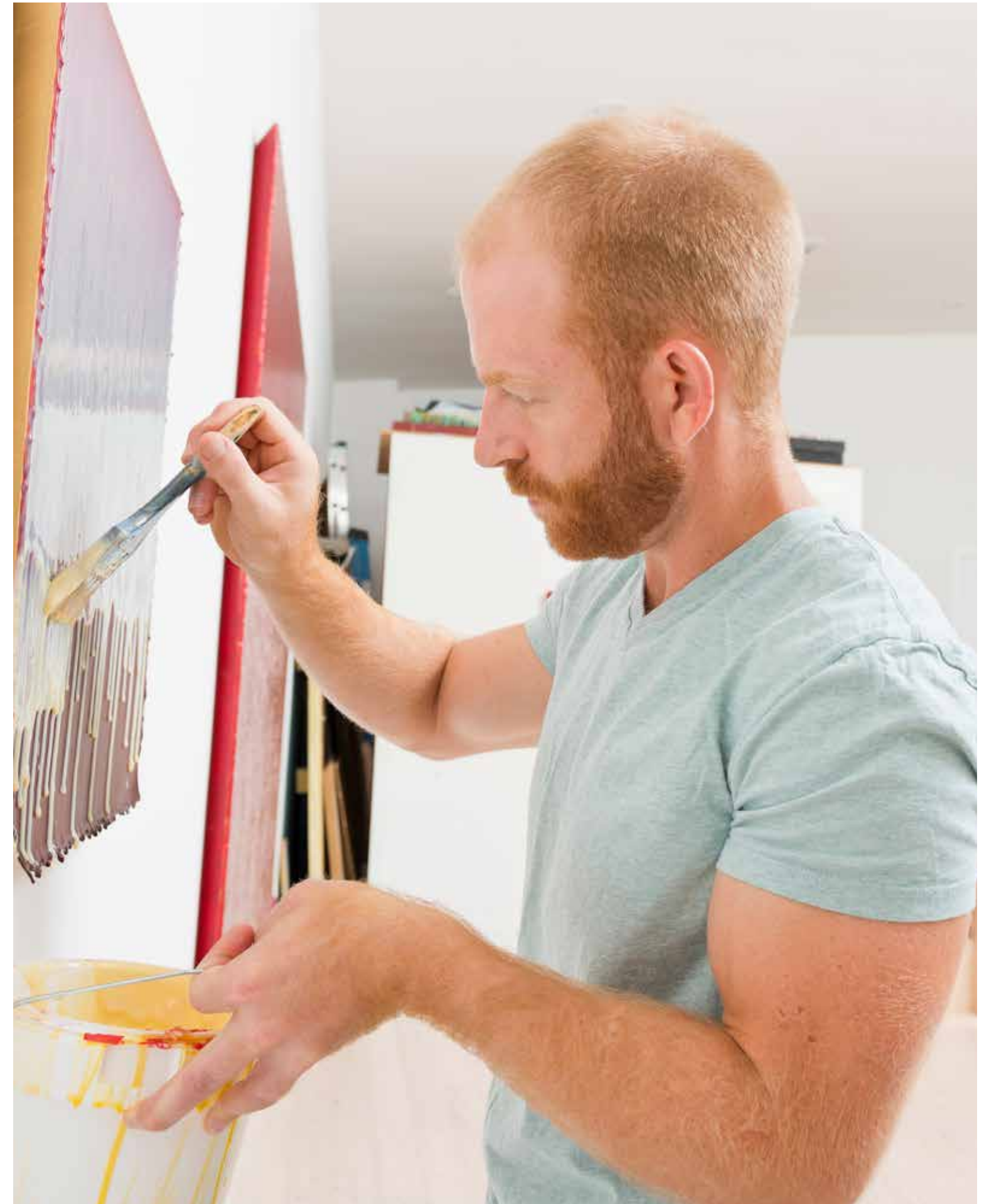
RG: When did you start painting? Can you trace your artistic evolution for me?

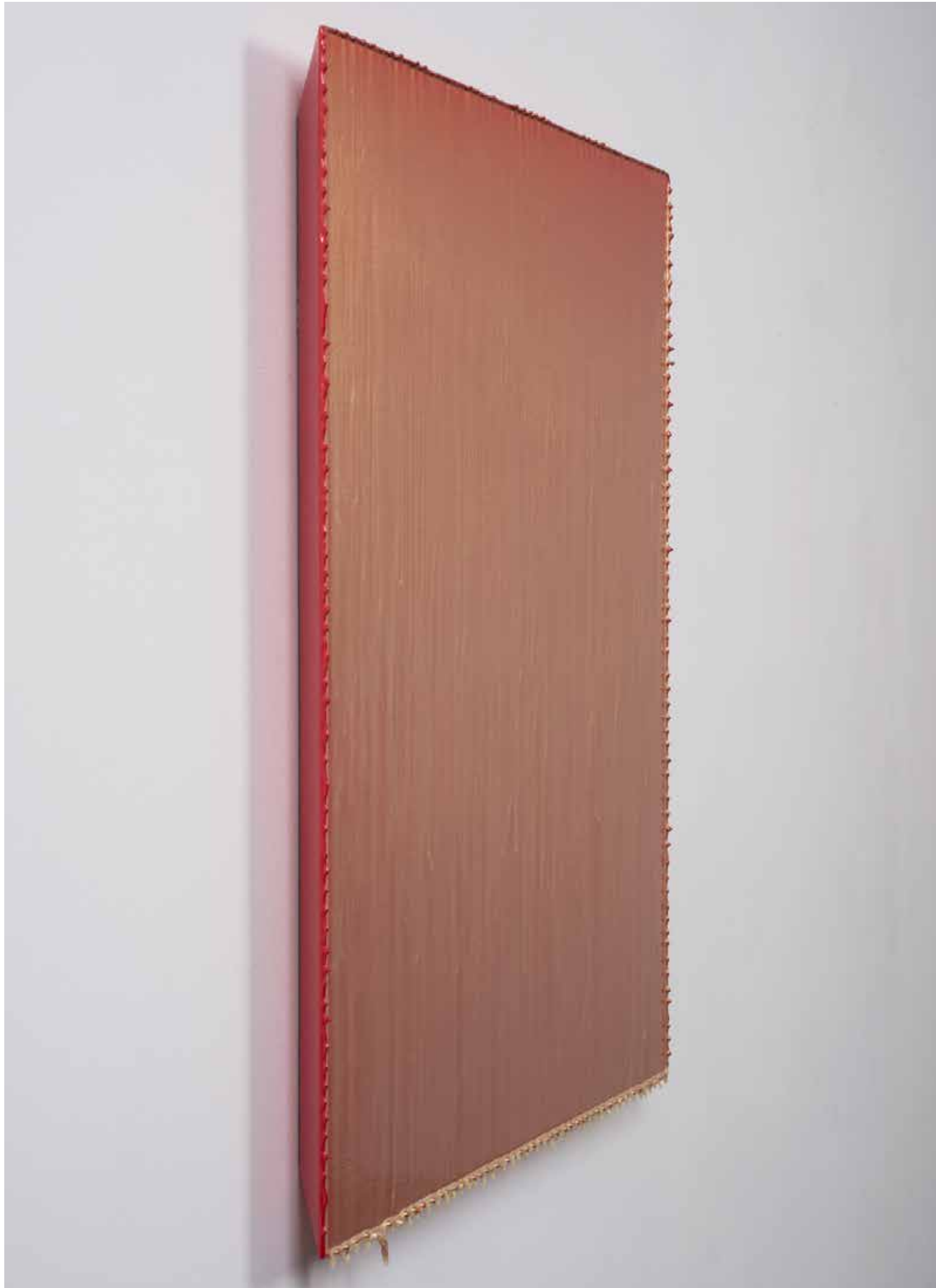
JC: At a young age painting afforded me the opportunity to create meaning and something outside of myself. I grew up in a house where art was on the walls—different types of art ranging from thick abstract

continues

WORDS _ NOAH BECKER

PHOTOS _ CAMILO RIOS WHITE





◀ **PROPOSITION 342, 2012**

*pigment, diamond dust
and varnish on birch
36 x 28 inches / 91 x 71 cm*

expressionist works to works by Salvador Dali. I would say that I pursued painting more seriously in my teens and fully embraced painting in college. Philosophy served as the backbone for my studio practice. I have always been interested in asking questions and a great deal of my identity as an artist was shaped by philosophers. I also spent a ridiculous amount of time in the sculpture department. For me, I was very interested in the physicality of objects and tried to find a relationship between the mediums of painting and sculpture.

RG: Your focus on the formal structures of painting is very interesting. Why is this your aesthetic?

JC: I am drawn to art's capability of transcending its material state and acting as a bridge for humanity. I strongly believe that art illustrates our humanness. At the core, paint is a crude material. Paint has a physical nature, and a chromatic nature, and I am ultimately interested in harnessing the medium in an effort for it to transcend its physical state. By stripping down the material to its base state I believe it can be more seen more lucidly.

RG: You cite the philosopher Spinoza as a big influence on your thinking. Your work is very rationalistic and focused on the object—however, is there a spiritual dimension to your work, as with the Dutch thinker?

JC: I do find there to be a spiritual dimension to my work. With so many things competing for our attention, I think there is a need for a respite, one that can be found in art. Many of my works are meditative, which is odd because they take so much time and action to create. In a perfect world

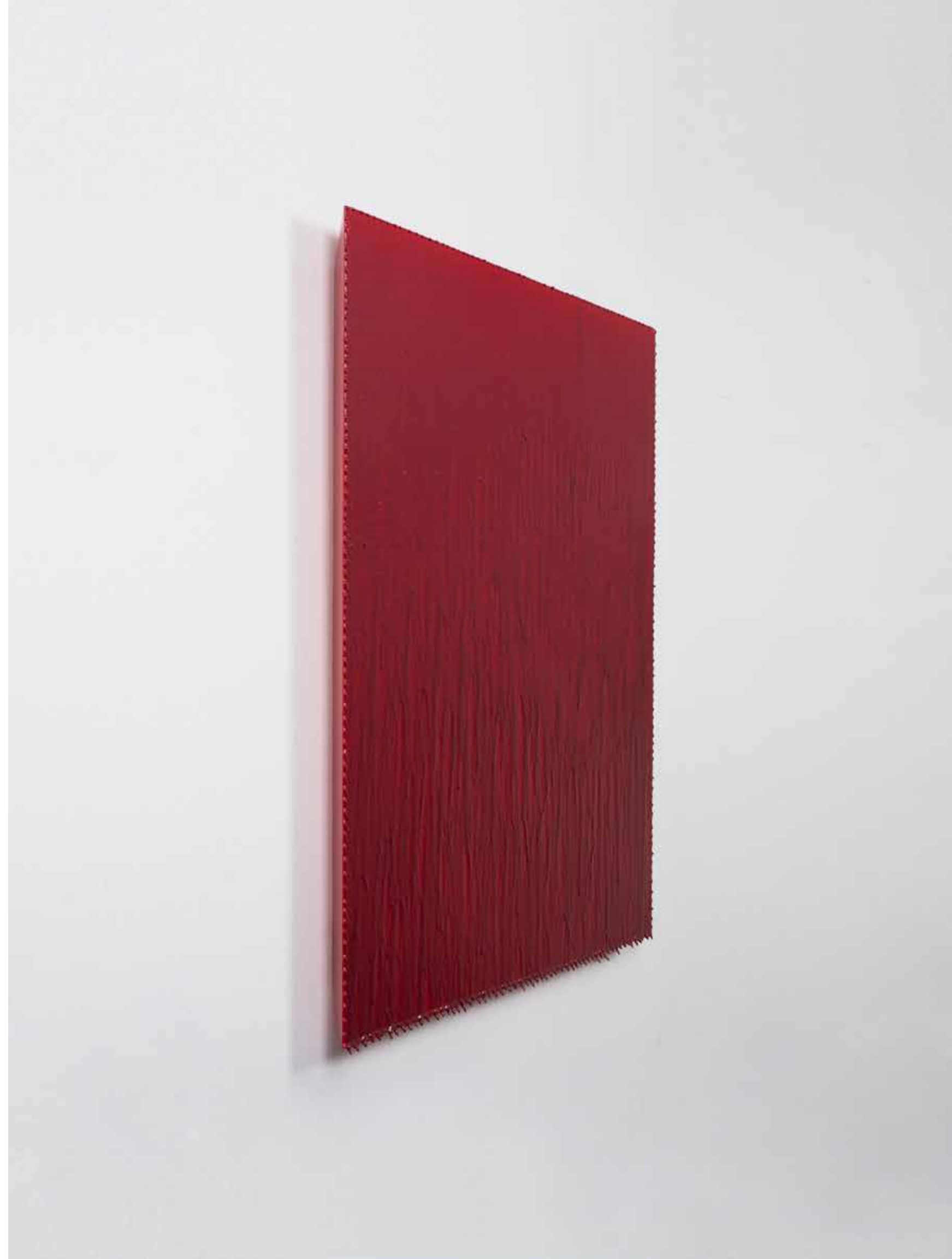
viewers would relinquish their pre-conceived notions before beginning to experience the object in front of them. The British philosopher Richard Wollheim stated that art "always craves to be understood," and he talked about taking hours to look at a single painting, how one really needs that amount of time for the work to open up.

RG: Describe your studio practice for me.

JC: To me, it's always been rather perplexing that my chosen manner of communicating with others takes the form of tangible objects. By that I mean at my core, I'm really driven to not only understand the human condition, but also experience it through the act of creating artwork. The artwork always served as a way for me to both question and to answer, or at least to make propositions. My artwork takes a great deal of time to create, so the majority of my time is in the studio. I like to wake up extremely early and paint, as there are no distractions when the city is sleeping.

RG: If you had to pick a profession outside of painting, what would it be?

JC: I recently finished building my house and studio. It was an amazing experience and I learned a great deal. I see my house and studio as a big utilitarian sculpture. I guess I am intrigued by not only the shift in scale, but also the functionality of spaces and places. I also enjoy the limitations engrained in a medium and trying to work with them as opposed to against them. I built my home on a triangular lot, one that no one else wanted because of its perceived oddity. The design of the structure harnessed the strength of the form by embracing it instead of fighting it.



PREVIOUS SPREAD

LEFT PAGE, TOP
PROPOSITION 459, 2015
pigment, acrylic & varnish on birch
24 x 20 inches / 61 x 51 cm

LEFT PAGE, BOTTOM
PROPOSITION 453, 2015
pigment, acrylic & varnish on birch
24 x 20 inches / 61 x 51 cm

RIGHT PAGE
PROPOSITION 461, 2015
pigment, gold, diamond dust & varnish on birch
61 x 45 1/2 inches / 155 x 116 cm

