**SoundscapE Cinema Series**

**SPANISH COLONIAL ART:**

**THE BEAUTY OF TWO TRADITIONS**

Preview Reception

Saturday, April 20, 2013 | 6pm - 8pm

at the Frost Art Museum

10975 SW 17th St. Miami, FL 33199

Free and open to the public.

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**April 9 - 21 • Broward Center**

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**FREE MOVIE EVERY WEDNESDAY**

**MIAMI BEACH SOUNDSCAPE CINEMA SERIES**

**SoundscapE Cinema Series** ExoStage 17 Street & Washington Avenue

Movie begin at 8:00PM unless otherwise noted. Movies are subject to change.

For this season’s film schedule visit

mbculture.com

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“Eugene Savage: The Seminole Paintings”

THROUGH MAY 19 AT THE FROST ART MUSEUM, 10975 SW 17TH ST., MIAMI; 305-348-2890; THETFROST.FIU.EDU. TUESDAY THROUGH SATURDAY 10 A.M. TO 5 P.M., AND SUNDAY NOON TO 5 P.M. ADMISSION IS FREE.

“New Work Miami 2013”

THROUGH JUNE 2 AT MIAMI ART MUSEUM, 101 W. FLAGLER ST., MIAMI; 305-375-3000; MIAMIARTMUSEUM.ORG. TUESDAY THROUGH FRIDAY 10 A.M. TO 5 P.M., SATURDAY AND SUNDAY NOON TO 5 P.M. ADMISSION IS $8 FOR ADULTS, $4 FOR SENIORS, AND FREE FOR CHILDREN UNDER 12, STUDENTS WITH ID, AND MAM MEMBERS.

Right in the middle of the sidewalk behind the Miami Art Museum sits a 15,000-pound block of granite. Afternoon shoppers and downtown workers rushing to lunch stop dead in their tracks, staring at the tombstone-like block inscribed on both sides with the word "Centrust." For anyone who survived the ’80s in Miami, the word conjures a rich memory of financial malfeasance. The stone once stood in front of the 47-story Miami Tower, Centrust’s home until the bank imploded amid the national savings-and-loan scandal. George Sánchez-Calderón’s readymade sculpture is part of a 305-centric exhibit marking MAM’s swan song before relocating to its new building on Biscayne Bay next fall. Associate curators Rene Morales and Diana Nawi put the exhibit together not only to showcase local artists but also to explore the city’s history and its psychological particularities. To that end, Morales and Nawi invited Consuelo Castañeda and Emmett Moore, two of the 11 artists featured at MAM, to design an immersive environment inside the museum’s plaza-level gallery. The pair responded by building vibrant platforms for the other artists’ works: soaring Palladian archways, walls covered in green plastic ivy and painted the pastel hues typical of SoBe’s art deco hotels, and a sprawling paved stone floor. Inside the main gallery space, a sweeping installation by Castañeda rises four floors to ceiling against a corner wall. The Cuban-born artist’s New Work Miami 2013 Resource Center features lofty, custom-made wallpaper depicting the Tower of Babel as painted by 16th-century Flemish master Pieter Bruegel the Elder. Beneath the impressive image — which mirrors Miami’s multicultural cacophony and dizzying information excess — Castañeda created a modular bench and shelf area where visitors are invited to sit and interact with her work. CARLOS SUAREZ DE JESUS

José Manuel Ballester: El Jardín Deshabitado

Not many artists have the nerve to evict Jesus and his apostles from one of history’s most famous paintings, but José Manuel Ballester is the rare talent willing to match wits with Leonardo da Vinci and give a fresh interpretation of the Renaissance master’s work. Ballester has removed all the figures from da Vinci’s Last Supper for his new photo-based series in which he reconceptualizes masterpieces from art history by amputating all living beings and erasing any sign of action from the iconic opuses. And da Vinci isn’t the only one who gets an autopsy from Ballester. The Spaniard also tackles familiar imagery by the likes of Botticelli, Fra Angelico, Géricault, Goya, Michelangelo, Velázquez, and Vermeer in his most recent body of work. The results are on view in 24 large-scale photographs at the Frost Art Museum, marking his first solo U.S. museum exhibit. Ballester’s photos re-create the original scenarios where nature and architecture become the main subjects instead. “Ballester carefully analyzes some of the Museo del Prado’s most famous paintings from the perspective of the digital camera,” Dr. Carol Damian, the Frost’s director and chief curator, explains, “with the ability to transform the image captured by subverting its original intent through the magic of Photoshop and other programs.” CARLOS SUAREZ DE JESUS