

From "Miami Art"

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At the other side of town, Art@Work in Westchester exhibits "Elevations for a New City", by the artist Michelle Weinberg. The paintings in the exhibition explore desolate urban spaces, in a Miami of continuous present, a city of "buy and sell": compelling multicultural collage, frivolous and post-capitalist. Mixing the visual style of a Lorser Feitelson with the dense, formal design of Charles Eames, Alvin Lustig and Herbert Matter, these works move to the intoxicating beat of Haitian calypso and Puerto Rican reggaeton.

Village scene, with its hurdle and gazebo, is pure theater. The tiles on the floor are stamped in blue with Mozarabique motifs, the arrow-shaped hurdle pointing to the "SUPER VIP" pavilion. Nearby, neon red, green and blue hues direct us to another advertisement higher up (like the billboards that populate the Wynwood neighborhood), with its long and curved lamps *a la Nouveau* illuminating the word PAWN. Who's advertising to whom in this scenario?

Elevation: Salon de Belleza is more ambiguous: we are neither inside nor outside. We see a bluish/greenish environment typical of the conversion of a massive warehouse to a Miami strip mall, painted with the *kitsch* looking colors that we are known for. The front of the structure evinces a floor made of geometric tiles. Suddenly three blue clouds with pink-striated centers appear onto the scene, their oval shapes exuding some inexpressible message. The space's ambience recalls the structural porousness of architect Julius Schulman's 1950's Californian mansions with big glass windows framing its modern interiors. Paradoxical and complex, Michelle Weinberg's new city becomes a surreal theatre set.