



ART & ILLUSION

HAMPTON INN & SUITES

AN ART
COLLECTION
OF ORIGINAL WORKS

MIAMI BRICKELL

DOWNTOWN

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COM



ART, TO
 REFRESH OUR SOULS AND ADD
 DIMENSION TO OUR LIVES. HAMPTON
 INN & SUITES BRICKELL TAKES PRIDE
 IN HAVING ACQUIRED AN EXQUISITE
 COLLECTION OF ORIGINAL ART WITH
 WHICH TO SURROUND OURSELVES
 AND ADD BEAUTY AND DEPTH TO OUR
 BEING. OUR COLLECTION IS UNIQUE—
 IT IS MORE
 THAN
 VISUAL—
 IT MOVES
 AND IT **MOVES US.**

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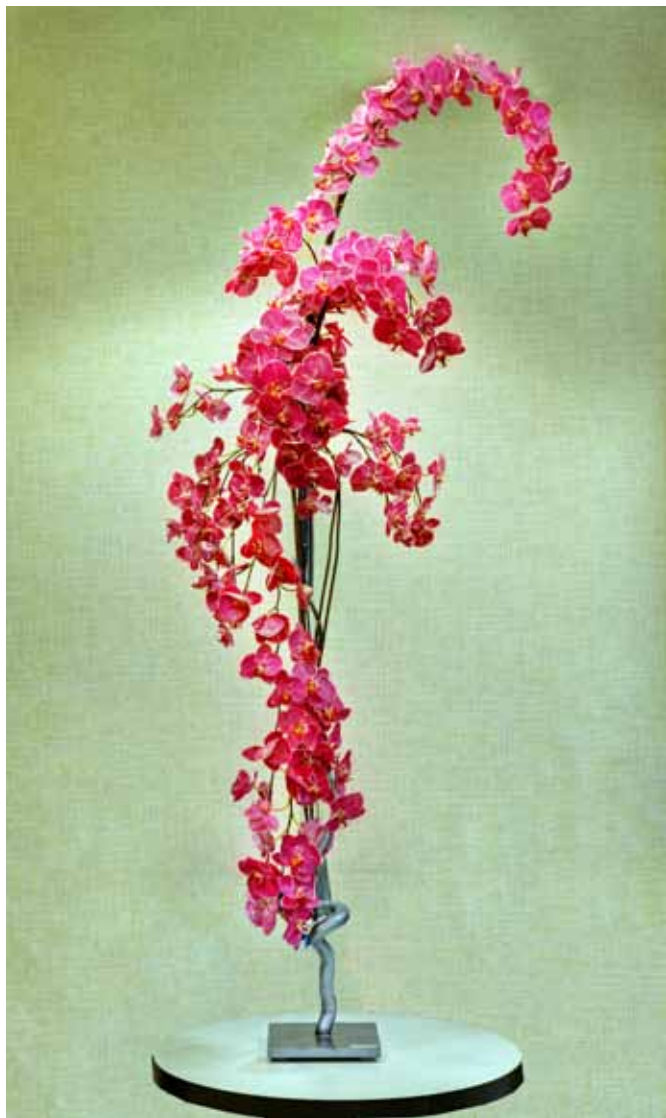
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DUBBED the “sculptor of flowers,”

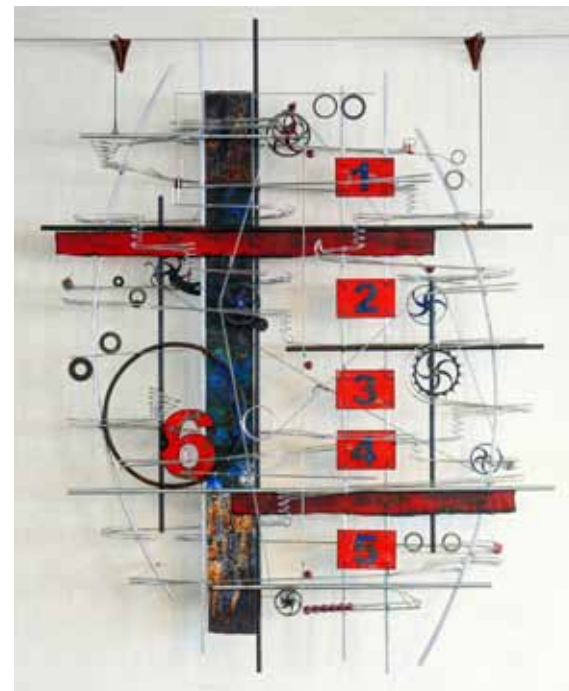
EMILIO ROBBA approaches nature with the eyes of a designer and architect. Recognized internationally as special works of art that push the boundaries in Art-de-Vivre, his creations raise the bar for excellence. Sensitive to fashion and interior design trends, Robba continues to create artistic wonders, conveying high-end style across a variety of fields. The intricate beauty, charm, and mystique underlying his collection of “flowers of illusion,” reveal, however, nature as his first love and forever his internal source of inspiration. With his multi-colored majestic collection, Emilio Robba compliments nature and brings to it new life.



J

JEFFREY ZACHMANN is never bored. He likes to go to shows and watch people fall in love with his one of a kind sculptural machines; he even jokes

with buyers that not even he can afford his own creations. But behind the humor, he’s surprised, bleated, by his His draw to motion when child, fashion-ture out of dirt behind It wasn’t until however, that of this gesture enough to vision he had as an artist. he was a potter, realized, didn’t could only The high risk, paid off. While dream, making passion, buyers pay him for something they sit and watch. That something, which Jeffrey Zachmann has mastered, is mystique, a welcomed pause from an overly hyped modern world.



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A

VISIONARY,

GREGORY SCOTT blurs mediums to manipulate perception and challenge truth. Incorporating paintings of his body back into his photographs, the unlikely combination is pure Scott: meta, humorous, and odd. Having successfully doubled his love of painting and photography, at 49, his eye turned to video. Continuing to use himself as the model, Scott graduated in 2008 with an MFA from Indiana University. Blending all three of his artistic interests, Scott creates narratives on laughter and loneliness, futility and play, that question our emotional states: How does humor make sadness more

poignant; how can loneliness be so starkly personal and yet utterly universal; and why does “serious” art have to be so, well, serious? What began as a portrait of Scott’s body has evolved into the philosophy of emotions and everyday life. This work, entitled “Time with Hopper,” is based on Edward Hopper’s “Nighthawks”. Gregory Scott had been looking for a location for years when he finally found a diner near Ann Arbor in Ypsilanti, MI that closely resembled Hopper’s painting. Seen here is a replica of the room from the Art Institute of Chicago where “Nighthawks” resides, when it’s not out on loan. The piece is an Edition of 8 and the video runs 9 minutes, 30 seconds.

DO THESE DOORS

OPEN & CLOSE?



HAVING

had the good fortune of being raised by a painter, [DEBORAH STARBUCK](#) spent her youth mirroring her mother, enthralled by the creative potential of pencil and watercolor. By her teens, she had flourished, training privately with renowned Italian-American artist Simon Greco; she went on to be inspired by the Impressionists and study painting in Avignon, France.

Now prolific in various mediums, including papier-mâché, wire and collage, her murals, both exterior and interior, are focal points for many of South Florida's most prominent residences and businesses.

Starbuck's dedication to the arts includes teaching in South Florida for over a decade, a forum she uses to expose children to the joy of expression through art.

The originally commissioned work by Starbuck, "Indoor – Outdoor" is a Reverse Perspective. It refers to the illusion created when the two dimen-



sional perspective of a painting is reversed by the three dimensional relief on which it is painted. The effect is to confuse the brain such that a completely false image is created that appears "to move" with the viewer. In Reverse Perspective, the expected visual rules are inverted, so close objects are small and far objects are large. This is not only true for whole objects, but their structure as well. So the near points of an object are closer together, relative to its far points, which give the flared-out look of the doors, and the scene as a whole.



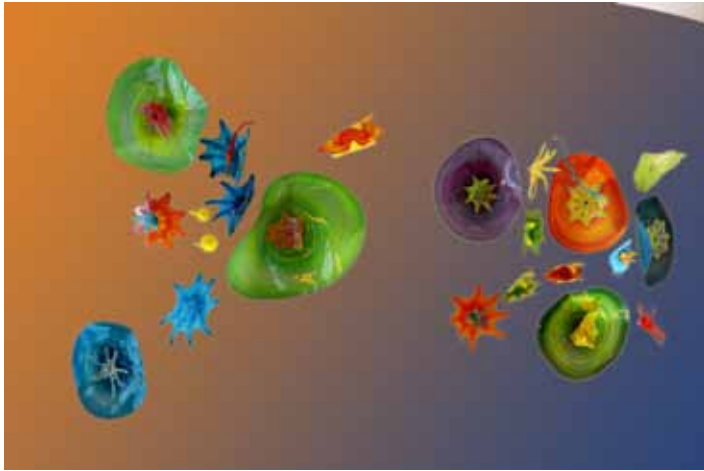
The positions of the vanishing-point and the focal-point have been swapped. So now we are at the vanishing-point, where geometry shrinks to nothingness, and the focal-point lies some distance ahead, beyond which objects scale to infinity. Perspective is truly reversed.

This work is optical-illusion, and based on reversing parallax and precession, rather than actually altering perspective.

W

HEN

the glass traps the light between the layers, SAM STARK wants something magical to happen. Pursuing color theory and the physics of light, Stark may be best understood as the scientist of paint. But to himself, he is no more than the bullfighter of the art world. As a



glassblower, “each day is a contest between man and fire.” Developing unique hues and tones, Sam Stark’s new approach focuses on fluidity, superb technique, and the masterful creation of color. Sam’s creation of “Secrets of Biscayne Bay” was specifically commissioned to capture the underwater beauty and mysteries of Miami and its environs.



of scale through multiples, Milinkovic’s continuing mandate is for her work to be efficient and personable, achieving balance between the art of glass design and manufacturing. Found in groupings of color at the hotel bar, the WISP piece in our collection, done in strawberry saffron, was inspired by the gentle movement of grass, and intends to play with scale through multiples. Eva Milinkovic’s DRAPE design, also located in the bar area, utilizes the fluid nature of glass to evoke movement. Here the citron jade etched finish is key to the design, giving the form its softness.

ATTENTIVE

to conception, visualization, and design execution,

EVA
MILINKOVIC

incorporates quality, form, nature, and a variety of colors into her graceful objects of decorative blown glass art. Whether creating products or installations, her philosophy is reflected in the consistency and perseverance of her designs. With the idea



I

N their teens, few artists are ever on anyone’s radar. But, having had his first exhibition at the age of thirteen, and deemed a child prodigy by the press, RAFAEL ESPITIA certainly was an exception to everyday youth. A great photorealist early on, his technique has evolved in the wake of thirty experimental years. Most seduced by the film world and the spirit of color, Espitia approaches art with a conceptual framework, using, for example, wave frequency to produce feelings of “beauty to the brain.” All brushstrokes and stains are individual effects, magnified by 3D to show a possible image, an abstract world that the brain must make credible. The partnership here between perception and sub consciousness, intuition and learned reality fits nicely with Espitia’s theory on color, in that color is not intrinsically understood but, rather, visually pursued and that, similar to film’s 3D illusion of depth, objects don’t have color, rather, they appear to. Taking the best that each city offers him, Rafael Espitia is as much inspired by the magical element of his hometown, Cartagena, Colombia, as he is by the exuberant beauty of a woman.



SPECIALIZING in digital photography, **BRUCE CARRINGTON** focuses on decorations on building facades in the Art Deco Historic District of South Beach. Created in the early 1920's through the 40's, these idiosyncratic designs and ornamentations feature vibrant colors and tropical motifs, an original American style, which eventually became known as "Tropical Deco". Cunningham captures this tropical flora and fauna as well as the nautical themes embodied by the new form of architecture. Palm trees, flamingos, pelicans, shells, sea creatures, and ocean liner icons of the era were utilized on the exterior facades, doorways, and windows. Today these distinctive design elements, which also includes glass block, painted wall murals, and neon lights, have not only become the hallmark of Miami Beach's internationally recognized Art Deco Historic District, but also continue to influence all new architecture on Miami Beach.

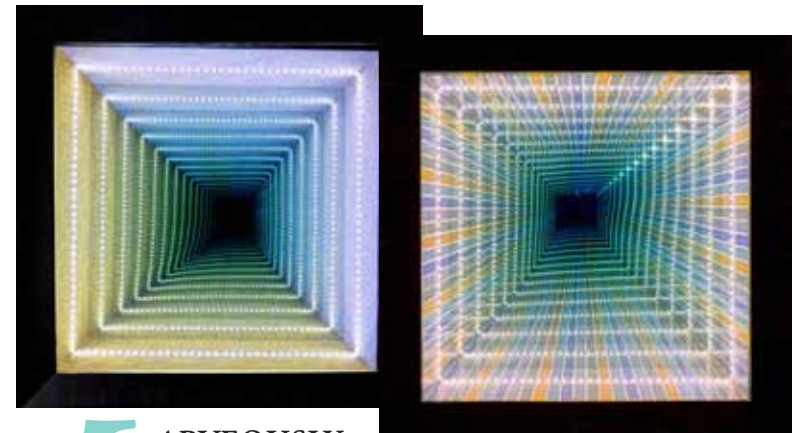


ARTIST

GUENTHER M. RIESS

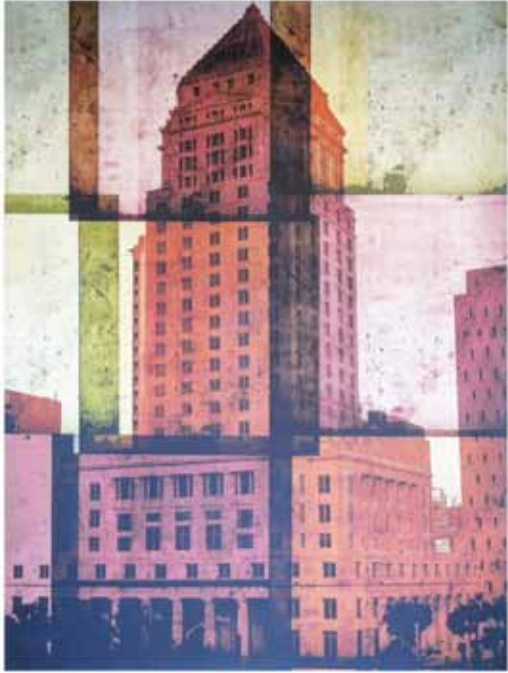
creates unique architectural landscapes that function as both painting and sculpture. Born in Wels, Austria, he moved to California to attend the Chuinards Art Institute. Riess describes his work as "characterized as Mixed Media. I incorporate pencil, watercolor, acrylics, wood, and glass in my pieces. My work is original, painted and constructed from hand cut museum board. Coat after coat of paint portray the years of wear and tear on the facades I create." Texture is his passion; it is the means by which he seduces the viewer into his work. Although the work shows realism, it is secondary to his interest and love of texture.

THE highest-selling living Israeli artist, **YAACOV AGAM** is known for having fundamentally challenged the idea of art as a fixed image, so by updating it to a higher spiritual truth. Breaking through the realm of the second and third dimensions, today Agam integrates the fourth dimension by creating kinetic art that transcends the visible and can only be understood as "a partial revelation." His illusion of depth and motion may be best realized in his agamograph prints. Dependent on movement, viewer participation, and angles, the lenticular technique presents radically different images in a single piece, a spellbinding experience that contributes to the magic of 3D and the art of vertigo. Interested in seduction and travel, Agam invites viewers to explore worlds full of vibrancy, places that portray the intense love he has for imagination, transformation, and will. As if retreating into the artist's dream life, Yaacov Agam's artwork is a rare situation of escape and collaboration, an unparalleled experience that insists upon taking part in the constant creation of an original work.



MARVELOUSLY

bemusing by nature, **HENRY B. WHITTAKER'S** infinity mirrors amplify the already atypical experience of illusion. Recalling the Op-Art Movement of the 1960's and 70's, the tense and contradictory juxtaposition of pattern, line, and color gives the mirrors depth, so, instead of reflecting what is behind the viewer, the shapes in the mirrors seem to extend into the wall, giving the impression of movement. These optical changes occur when light or different high-intensity colors are applied to the same geometric configurations. In Whittaker's case, he did both, giving to art an energy and rhythm that would become subjects of the pieces themselves. An initial part of our collection, Henry B. Whittaker is a self-taught recluse whose talent for illusionary effect influenced and guided Deborah Starbuck in the creation of "Indoor-Outdoor", see page 8. His wish is to travel more.



A

DECADE since taking her first digital photograph, EMILY ROBINSON'S fascination remains. Through textural and architectural layering, Robinson combines her love of tropical plants with her deep enchantment for urban landscapes. Educated in Journalism, her gift for visual storytelling is noticeably her strong suit. Emily Robinson is published with major art companies and her commissioned works have been used in both corporate and residential settings.



LOCATED AT 50 SW 12TH STREET IN THE HEART OF MIAMI'S BRICKELL FINANCIAL DISTRICT, THE BOUTIQUE-STYLE, 221-ROOM HAMPTON INN & SUITES MIAMI BRICKELL-DOWNTOWN COMBINES MODERN DESIGN, EXCEPTIONAL AMENITIES AND A CONVENIENT, URBAN LOCATION AT AN AFFORDABLE PRICE. SIGNATURE FEATURES INCLUDE A ROOFTOP POOL/SPA DECK, FULL-SERVICE LOBBY/POOL BAR, STATE-OF-THE-ART FITNESS FACILITY AND 24-HOUR BUSINESS CENTER COMPLETE WITH IN-ROOM AND PROPERTY-WIDE COMPLIMENTARY WIRELESS INTERNET

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