



Information for Artists
Lost Spaces and Stories of Vizcaya Site-Specific Project

LOST SPACES AND STORIES DESCRIPTIONS

Phase I

There are six Lost Spaces associated with Phase I.

Proposals for up to four of these will be commissioned.

These will be installed in April 2016.

They will be on view for approximately one year.

Recreational Rooms



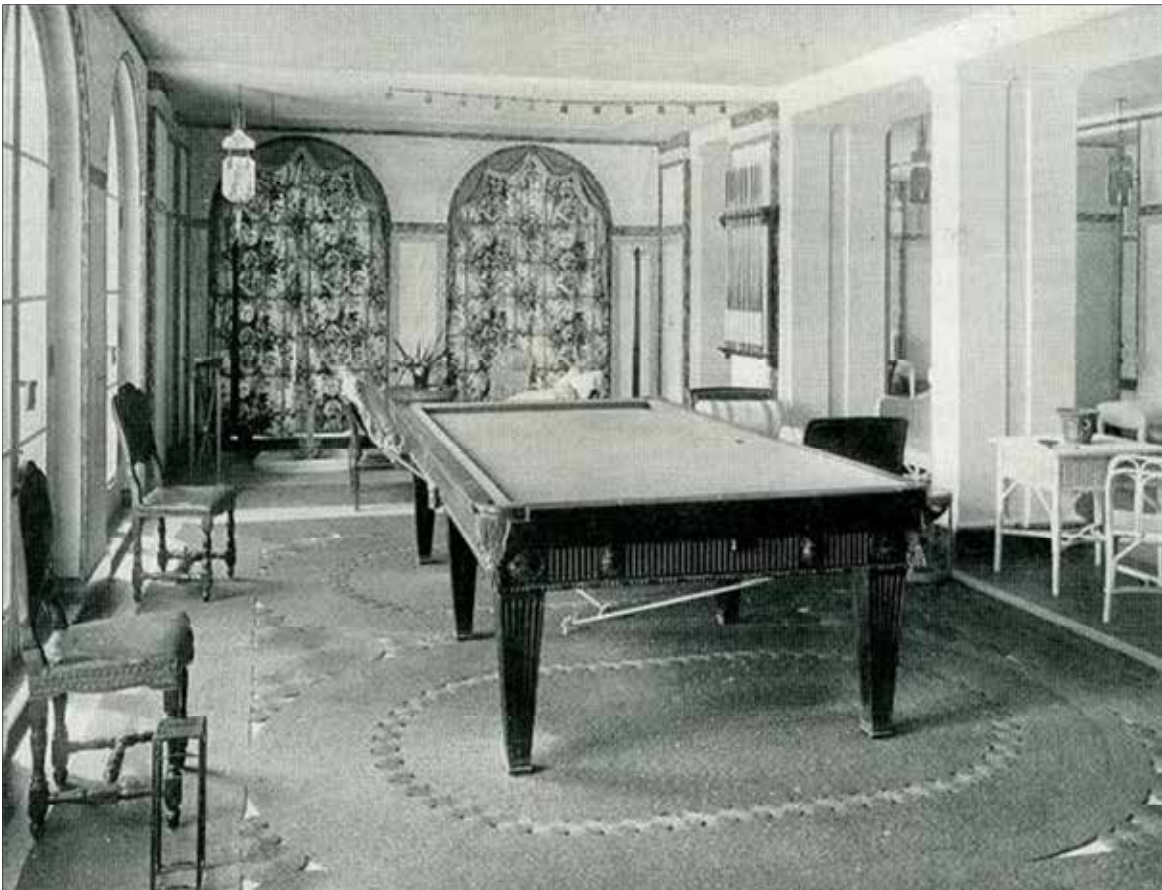
SMOKING-ROOM, OR CIGAR-ROOM, IN BASEMENT
Illustration courtesy of Vizcaya Museum and Gardens, Historic Site. Photo by Andrew Wain



THE LARGE MANTEL OF THE SMOKING-ROOM
The walls are lined with old cut-glass for mounting pictures or hangings

As a balance to the very formal presentations visitors can experience in the decorated rooms of the Main House, historically Vizcaya also featured recreational rooms consisting of a Billiard Room, Bowling Alley and Smoking Room, which were all adjacent to the swimming pool. These spaces now house the Café and Shop, but still maintain remnants of the former spaces, including an antique fireplace and a staircase that was once used for quick access, but now leads to nowhere.

The space will continue to function as the Café and Shop and receives high amounts of traffic daily. We are interested in receiving proposals that will be considerate of the primary function of the space.

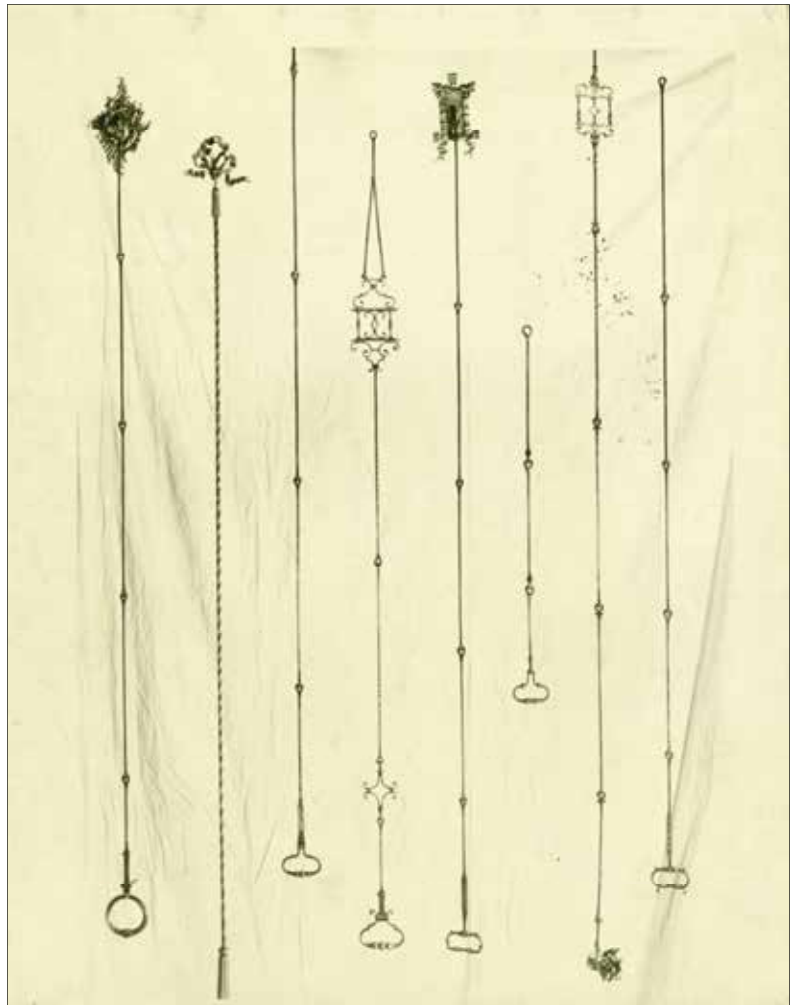


Vizcaya Staff Life



A diverse group of staff members maintained Vizcaya throughout the year and tended to the needs of James Deering and his guests when they stayed during winter months. Staff resided in the Main House but these spaces currently remain inaccessible for visitors. Additionally, several staff members lived in the Village, located directly across the street from Vizcaya Museum and Gardens. On view in the decorated rooms are several elements that allude to staff existence, such as the annunciator system, bell pulls in most rooms (the image to the right shows ornate iron bell pulls designed by Samuel Yellin), and the more functional spaces like the Kitchen and various pantries. Vizcaya's archives include a handful of staff accounts, which could be accessed if a proposal is successful.

While developing a proposal consider the high volume of general visitation through the Main House. Consider media such as audio or visual that broadens options when integrated with regular day-to-day experiences with the site.



Lost Decorated Rooms



Many display changes occurred following Vizcaya's transition to a public museum in the 1950s. Through the decades Vizcaya's reliance on facility rentals required some of the significant spaces in the Main House to be entirely emptied of furnishings to allow for event use. Two such spaces are the first floor East Loggia and Enclosed Loggia. Included here are historic photographs that show the rooms during Deering's occupancy from 1916-1925. While the rooms currently remain void of furnishings, the spaces are evocative of specific functions and decorative schemes. Vizcaya currently welcomes approximately 200,000 visitors annually and we intend for Lost Spaces installations to provide a deeper understanding of Vizcaya, its history, its transition from a private home to a public space, its evolving reality, and contemporary interpretations of it.

While developing a proposal consider the high volume of general visitation both rooms witness. Consider media such as audio or visual that broadens options when integrated with regular day-to-day experiences with the site in addition to facility rentals that set up in the space.



Map Racks



Deering was fascinated by the Age of Exploration and actively sought to feature it within the narrative of Vizcaya. While he resided at Vizcaya, several maps were made that highlighted his property. Originally these hung on two map racks located in the North Arcade of the first floor. The maps are in poor condition and were deinstalled several years ago, leaving two unadorned map holders in a prime location. For this project we are seeking an artist to consider the historic precedent along with Vizcaya's evolving realities to result in a reinterpretation of what originally occupied the space.

We are interested in proposals that consider two-dimensional artwork for the space. There are two map racks; the dimensions of the newly created work should complement the historic object. Alternatively, Vizcaya is also interested in receiving multimedia proposals.

Moat



Every guest who has visited Vizcaya has unknowingly trekked over the former moat. This historic feature functioned as Vizcaya's first line of defense against unwanted trespassers. Taking inspiration from European traditions, the moat was carved out in a linear model that connected to pools at each end. Building Vizcaya was an engineering feat, which required a fair amount of trial and error. The moat was a failed effort and contemporary newspaper articles reference the cacti that were placed as a deterrent instead of water. Through the Lost Spaces project we would like to convey the story of this provocative feature that has been dormant since Deering's day and reference its early configurations.

This is an impactful location because of the high visibility resulting from proximity to the ticket booth.



Casino Rooms



The Casino building sits atop the Mound in the southern part of the formal gardens. The structure is akin to a garden pavilion with a center loggia flanked by two small rooms. In keeping with the Main House, the two rooms are fully decorated with antique furniture, light fixtures and decorative plaster walls. Vizcaya's archives are vast, with much of the construction and creation of the estate documented in photographs, blueprints and correspondence. However, historic photographs of the two rooms are absent, leaving the space without historic precedent. Much of what is currently on view was acquired after Deering's time and has no connection to Vizcaya's original collection. We also have no concrete stories or recollections of how the rooms were used. The inclusion of this space in the project requires a different approach than other spaces and allows for a greater level of artistic license. We are seeking artists to connect the rooms with Vizcaya's original history and consider how they might have been used, i.e., for afternoon tea or card games.

The two rooms will need to remain closed to the public but will be viewable through glass doors. Vizcaya can remove all movable objects from the rooms.

Phase II

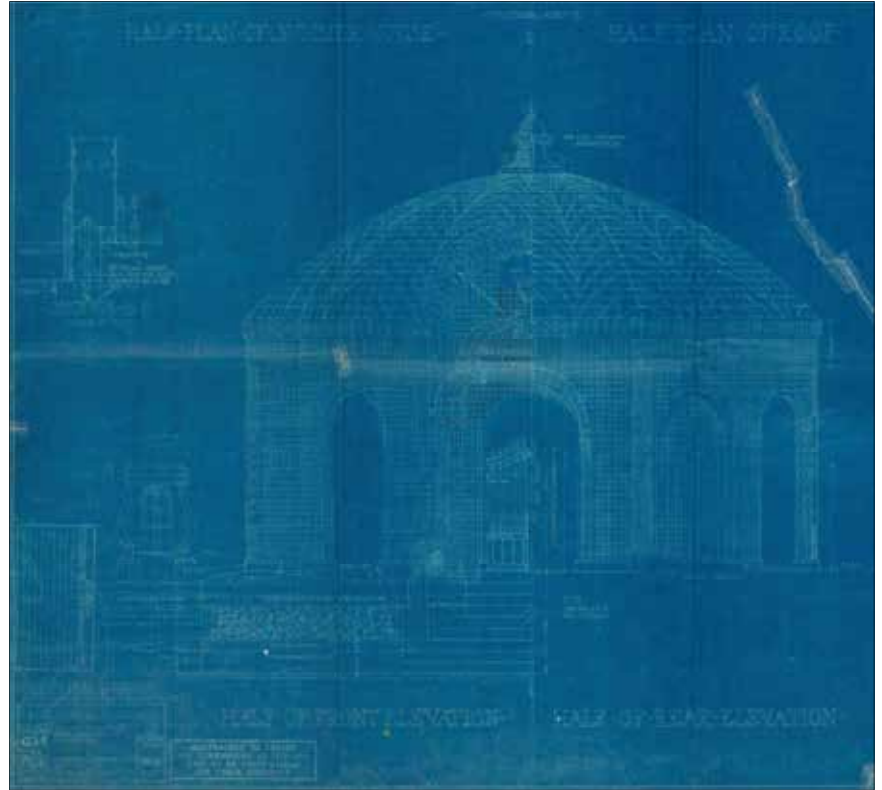
There are six Lost Spaces associated with Phase II.

Proposals for up to four of these will be commissioned.

These will be installed in November 2016.

They will be on view for approximately six months.

Summer House on the Barge



Vizcaya's iconic Barge in Biscayne Bay is generally regarded as a decorative breakwater. As Vizcaya's creators were first discussing this whimsical feature, Paul Chalfin, the site's artistic director, suggested several decorative elements, including fountains, a pool, landscaping, statuary, and a tea house to adorn the Barge. The Summer House, as it came to be known, was realized in a trellis design popularized by the influential American interior decorator Elsie de Wolfe. Seen in different iterations in Vizcaya's archival materials, the structure provided refuge on the fantastical Barge. The Summer House barely lasted a decade, as it was destroyed in the Great Miami Hurricane of 1926.



Boating and Leisure (Boat Landing, *Nepenthe* Yacht and *Psyche* Cruiser, and Boat House)



James Deering was an avid boater and even won a competition in the 1915 Miami Regatta. Vizcaya's bay front location was well suited to boating. The Boat House, seen in the image above, is no longer in existence. The structure housed Deering's two boats, *Nepenthe* and *Psyche*. *Nepenthe* can be seen docked at the Boat House in the photograph. Today, in the Main House's Serving Pantry, visitors can view custom-made serviceware for each boat. Most other traces of boating at Vizcaya are gone. Hurricanes destroyed both boats and the Boat House, leaving only the Boat Landing, seen in the picture below, to allude to a once-popular activity at Vizcaya.



North Gardens



The Main House was completed in an impressive two years, culminating with James Deering taking residence on Christmas Day, 1916. The gardens were a monumental undertaking that were not fully completed until 1922. As work was taking place, the North Gardens, which currently adjoins the Café and Shop terrace and David A. Klein Orchidarium, was a prime element of the gardens. As seen in the 1917 John Singer Sargent watercolor here, several statues were temporarily displayed in the area before being permanently placed in the formal gardens. Also appearing here is a historic drawing of a Samuel Yellin-designed gate flanked by two eighteenth-century Italian statues.



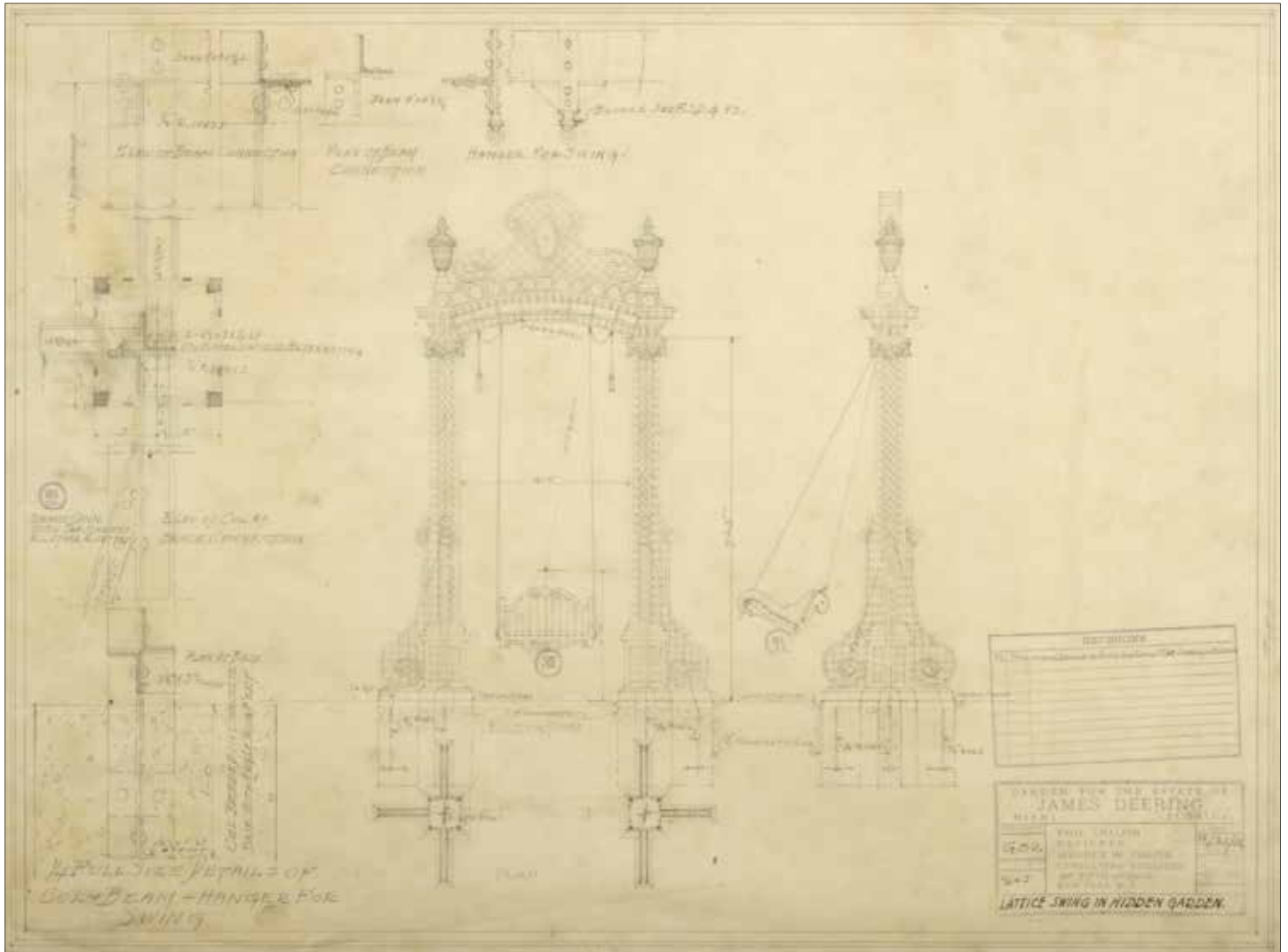
South Property



Outlined in the map shown here and the image below, the entire South Property is lost, although there are extensive archival materials that document it. The land is now occupied by Mercy Hospital, La Salle High School and La Ermita. Intended as a multi-sensory feature of the gardens, the South Property contained a portion of the Marine Garden, tennis courts, Lagoon Gardens and a causeway, among other elements. In contrast to the formal gardens, which still exist today, these gardens were exotic, with more Florida native plant life, thus providing an alternate experience to the main gardens. Although no specific site is associated with the South Property, Vizcaya is interested in activating the space behind the Casino Mound, which is in closest proximity to the former site and would have been the transitional area between gardens.



Fountain Garden Swing



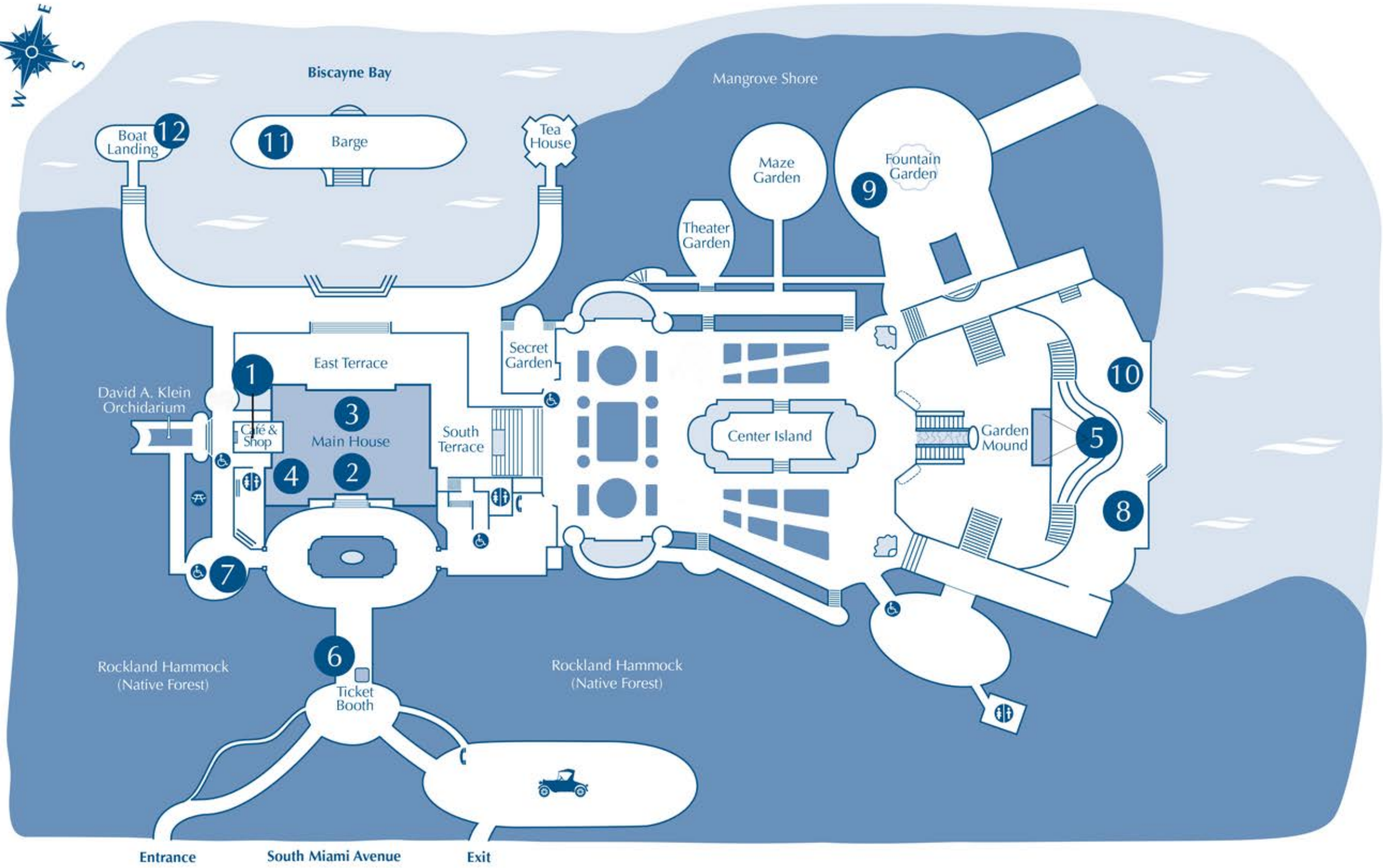
The Fountain Garden is adorned with several imposing European statuary and sculptural elements. Historically, from this site guests could access the Marine Garden, which led to the less formal and untamed South Property. Located at what is now the southeast extremity of the property, one of the most whimsical features of Vizcaya resided in this very formal Fountain Garden. It was a Paul Chalfin-designed, self-standing trellis swing, reminiscent of what one might imagine in a Jean-Honoré Fragonard painting of the Rococo period. Swings were not uncommon features at Gilded Age estates (for example, Stanford White's famed red velvet swing and the scandal that ensued). Vizcaya's delicate swing didn't last long and was likely destroyed in the Great Miami Hurricane of 1926.



Casba



Still in existence, a small structure historically referred to as the Casba was part of the South Property, which was conveyed to the Archdiocese of Miami in the 1940s. The extraordinary pavilion is evocative of the exotic references one could encounter in the South Property. The Casba is currently located on the property of the Archdiocese of Miami and is inaccessible to museum visitors. For this project we would like artists to consider how to return the concept of the Casba to Vizcaya's current property. Vizcaya will facilitate a visit to the original site for the successful artist. Although no specific site is associated with the Casba, Vizcaya is interested in activating the space behind the Casino Mound, which is in closest proximity to the Casba.



LEGEND

- Parking
- Public Telephone
- Restrooms
- Accessible Route
- School Group Picnic Area

Phase I (April 2016)

- 1. Recreational Rooms
- 2. Staff Life
- 3. Lost Decorated Rooms
- 4. Map Racks
- 5. Casino Rooms
- 6. Moat

Phase II (November 2016)

- 7. North Gardens
- 8. South Property
- 9. Fountain Garden Swing
- 10. Casba
- 11. Summer House on the Barge
- 12. Boating & Leisure



LOST SPACES AND STORIES OF VIZCAYA **FREQUENTLY ASKED QUESTIONS**

General FAQs

1. What are the designated areas for the various projects?
Each site has a suggested space/area for project installation/display. Please see Q&A for each space below.
2. What kind of lighting is available for the pieces?
Since Vizcaya functions as a museum during the day, natural lighting will be the main light source for all projects. Additional lighting will be available for project based programming.
3. When would installation for projects begin?
There are two phases of installation for these projects. Phase I installation occurs April 2016 and Phase II installation occurs November 2016.
4. Are artists expected to recreate the original rooms?
Vizcaya is interested in artists presenting proposals that activate the original spaces through contemporary reinterpretation of historic documentation and photography.
5. Is the artist responsible for maintenance of the piece?
Yes. When maintenance issues arise, the artist will be contacted by Vizcaya staff to discuss strategies for stabilization of artwork.
6. Can there be a performative element to an installation?
Yes
7. Does Vizcaya help install the work?
No but Vizcaya staff provides guidance prior to and during installation. Vizcaya staff also oversees and approves installation methods.
8. Does the honorarium increase if you collaborate with other artists?
No. Collaboration with others is at the artist's discretion.
9. Once projects are on view, how would they be impacted by evening facility rentals?
Please keep in mind that Vizcaya hosts many evening facility rentals throughout the year. Projects that intervene with these primary functions will not be considered.
10. Are the archives accessible for research during the proposal process?
No. The archives would only become accessible to selected artists.

Site Specific FAQs (please refer to project map for site locations)

Map Racks

1. What is the identified space for the map racks?
The map racks are located in the North Gallery. There are two racks located there that housed different maps during Deering's time.
2. When would installation for this project begin?
Phase I: April 2016.

3. Is Vizcaya bringing back the original maps that were housed in the racks?
No
4. Would there be a special mechanism created for the map racks for the time of installation?
No. This idea would have to be part of the artist's proposal.
5. Can a projection piece be a solution for the space?
Yes
6. What are the dimensions of the map racks?
Map Rack West Wall: Approx. 43.5"h
Map Rack East Wall: Approx. 74"h x 61"w

Staff Life

1. What is the identified space for Staff Life?
There is no designated/identified space for Staff Life as this existed throughout the house. There are "service" spaces such as the kitchen and pantries. There are also bell pulls that were once located all throughout the house that connected to annunciator systems in the service spaces. Contact program administrator for specific possible locations.
2. When would installation for this project begin?
Phase I: April 2016.
3. Did the annunciators and/or bell pulls ring or turn during the time of Deering?
Yes. When the annunciators were pushed, they would ring and turn from black to white.
4. Are the annunciators still functional?
No
5. What materials were the bell pulls made of?
Some were made of wrought iron and others were made of fabric.

Lost Decorated Rooms

1. What is the identified space for the Lost Decorated Rooms?
The East Loggia and the Enclosed Loggia.
2. What was the functionality of these rooms during Deering's time?
These rooms functioned as gathering spaces or places of leisure. Both rooms were furnished with seating furniture, tables, a telescope, and other household objects.
3. When would installation for this project begin?
Phase I: April 2016.
4. What are the rooms used as now and how does that affect project proposal/exhibition?
These rooms are open for viewing during regular hours allowing visitors to walk through the spaces. In the evening, these rooms are utilized for evening facility rentals.
5. Can installations be done in either room?
Yes. Artists do not have to create interventions for both spaces but are welcome to do so.
6. What are the limitations for artists given the current use of these rooms?
Please consider media such as audio or projection that doesn't interfere with general visitation or evening facility rental use.

Moat

1. What is the identified space for the Moat?
The moat is located by the entrance to the museum, on either side of the ticket booth.
2. Is the moat currently filled with water? Does it retain water?
No and No
3. When would installation for this project begin?
Phase I: April 2016.

4. What was the purpose of the moat during Deering's time?
The moat was inspired by European traditions where such features served as a line of defense. It was an original design feature of Vizcaya and also functioned to deter unwanted trespassers.
5. What kind of stone is the moat dug out of?
Native Limestone
6. Is the moat accessible for research purposes?
Not at this stage
7. How long is the moat?
Approximately 1,000 meters
8. Is the moat entirely man made?
Yes
9. Where does the moat end?
The moat ended at pools on either end.
10. Can lights be placed inside or around the moat?
Yes
11. What kinds of creatures live in/around the moat?
Raccoons, iguanas, lizards, etc.
12. Can an installation be placed on the moat's surface?
Yes

Casino Rooms

1. What is the identified space for this proposal?
The designated space for this project would be the two rooms located in the Casino – the West Casino Room and the East Casino Room.
2. When would installation for this project begin?
Phase I: April 2016.
3. What were these rooms used for originally?
We have no documented information indicating the original use of these rooms.
4. Did Deering have gambling up on the Casino?
No
5. Do the doors to the Casino rooms remain closed?
Yes
6. Can the furniture inside be moved or removed from the space?
Furniture that is not too fragile can be moved out of the room.
7. Are there any event, party or dinner photos for this space?
None documented

Recreational Rooms (Smoking Room/Billiard Room/Bowling Alley)

1. What is the identified space for this proposal?
The designated space for this project would be within the main rooms of the Café and Shop. Specifically on top of the mantel or using the marble stairs that once lead to the East Loggia for quick access.
2. When would installation for this project begin?
Phase I: April 2016.
3. Can the recreational rooms be rehung with the tapestries that resemble the original tapestries?
No (café uses this as a space to display their products)

4. Can wall space be utilized for installation?
A small part of it
5. Is the swimming pool off limits?
Yes

North Gardens

1. What is the identified space for the proposal?
The North Gardens space is limited to the circular space before the picnic area to the immediate left of the Café and Shop. Please see the project map.
2. When would installation for this project begin?
Phase II: November 2016.
3. What is the asphalted area within the North Gardens?
This space is a service area for horticulture and maintenance staff. This area is also utilized by evening facility rental clients for setup. Make sure not to obstruct this area.
4. Are the urns currently on display there empty?
Mostly
5. Are the urns hollow?
No

Boating and Leisure

1. What is the identified space for this proposal?
The designated space for this project would be the Boat Landing.
2. When would installation for this project begin?
Phase II: November 2016.
3. Can boats dock here?
No
4. Can the site flood?
Probably
5. Can you install a project in the water?
Yes
6. What kinds of creatures live in the water?
Iguanas, manatees, jellyfish, crocodiles, etc.

Summer House on the Barge

1. What is the identified space for this proposal?
The designated space for this project would be the actual Barge.
2. When would installation for this project begin?
Phase II: November 2016.
3. Can you install a project on the actual Barge?
Yes
4. How do you access the Barge?
By boat
5. Can you scuba dive in the water for project materials?
No, this is not allowed during open call phase. Only the selected artist would have this opportunity.

Fountain Swing

1. What is the identified space for this proposal?
The designated space for this project would be the grassy space in the northwest corner of the Fountain Garden.
2. When would installation for this project begin?
Phase II: November 2016.
3. Does this space get inundated a lot?
By rain, yes
4. What kind of garden did it reside in? What floral décor surrounded the swing?
Originally, the Fountain Garden was intended to be a Rose Garden.
5. What was the original swing made of?
Wood and metal.
6. How large was the original swing?
Approx. nine feet

Casba

1. What is the identified space for this proposal?
The designated space for this project would be the southernmost end of the property, behind the Casino area.
2. When would installation for this project begin?
Phase II: November 2016.
3. Does the actual structure still exist?
Yes. It now resides on the property of a private school.
4. Why is it no longer at Vizcaya?
The lands were conveyed to the Archdiocese of Miami.
5. What was this structure's usage?
It was a Garden Pavilion.

South Property

1. What is the identified space for this proposal?
The designated space for this project would be the southernmost end of the property, behind the Casino area.
2. When would installation for this project begin?
Phase II: November 2016.
3. How was South Property accessed?
By boat and foot
4. What made up the South Property?
The South Property consisted of a habitat much like that of the Everglades. It had tennis courts, lagoon gardens, the Casba and Boathouse among other features.