



Development Services Department

BOARD ACTION REPORT – APPEALABLE ITEM

Project Name: 324 Lofts (2021-222 & 2021-248)
Project Location: 324 NE 3rd Avenue
Request: Mural Permit
PCN: 12-43-46-16-01-081-0180
Board: Public Art Advisory Board
Meeting Date: September 28, 2021
Board Vote: (5-0) (Maxwell Zengage stepped down)

Board Action:

Approved the Mural Permit (5-0 vote)(Maxwell Zengage stepped down) for 324 NE 3rd Avenue, by finding the request is consistent with the Comprehensive Plan and Land Development Regulations.

Project Description:

Two Mural Permit applications associated with the painting of abstract murals on the north and south elevations.

Board Comments:

N/A

Public Comments:

N/A

Associated Actions:

N/A

Next Action: The SPRAB action is final unless appealed by the City Commission.

From: Galera Collective gleroy@thegalera.com
Subject: Designs Only
Date: July 22, 2021 at 5:49 PM
To: Josh Abrams jabrams4@icloud.com

GL

See attached

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Regards,
Glaysen LeRoy
www.GaleraCollective.com
www.TheGalera.com

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COLLECTIVE
WWW.GALERACOLLECTIVE.COM

Galera Collective

Abstract Murals

OVERVIEW

In an effort to revitalize Delray's Artist Alley, owner of 324 NE 3rd Ave Josh Abrams contracted Galera Collective from Delray Beach to curate two abstract murals that stimulate conversation in and around Artist Alley. Galera Collective is a local company that curates murals locally as well as a large section of Wynwood with Wynwood Mural Fest. After much thought and conversation the owner came to the conclusion that a couple of abstract murals would be the right fit for the building as well as the area. Galera Collective has brought back Delray's own HoxxoH and famed Miami based artist Remote to create two different versions of abstractions on the north and south side of the building.

North Side design by HoxxoH is an explosion of paint to reflect our very active ocean lifestyle in Delray. From our beautiful beaches to the many beach side activities. The design is loaded with splashes and movement to identify with the ocean and all its wonder. Visible from blocks away and a bold statement on 3rd Ave. for southbound drivers and pedestrians heading towards the Ave. and points south.

South Side design by Remote is a more controlled version of when abstraction meets geometry. This mural will have bright beautiful colors to relate with the joy of the booming Downtown area of Delray. The geometric element will tie in with the various shapes and architecture featured in Delray Beach. Visible from points downtown, it will encourage people to come from the Ave. to explore the soon-to-be revitalized NE 3rd Ave. and Arts District.

GOALS

To create something big, bold, beautiful and iconic that stimulates conversation from everyone that sees it. To revitalize the CBD Arts District. Bringing back a highly regarded local artist and a featured Miami artist will attract attention to the murals from locals as well as national and international attention.

ARTIST BIOS

HOXXOH



"Time waits for no man" has long been the catalyst that has propelled man to make use of his conscious existence. Time is an observable quantity created by man to keep track of the motions of our mysterious Universe. Yet now, perhaps more than ever does man seek to use time to alleviate the pressures of an unexplainable existence through applications that measure and calculate the value of our time.

Posts and likes on social networks, the stock market's peaks and falls, little monitors in our hands, monitoring us, always counting, ticking up and down, drowning us in sensory overload. Making us believe that time can be tracked and controlled in a convenient algorithm. Disguising time in programs meant to objectify and symbolize our presence as a glorified status amongst the cosmos.

Ultimately making us forget that time is the grandest mystery of them all. A mystery that won't truly reveal its secrets through hi-tech engineering. It is an energy that determines its own course of action.

Inertia intertwined with matter and an elusive vibration, infinitely and unforgivingly.

Douglas Hoekzema, aka Hoxxoh, attempts to show us a different way of viewing time through a means of exploring its natural fabric. His work creates a new foundation and approach to evaluating and appreciating time. The oscillation of the pendulum paints time through gravity's natural pull. Expressing how we can be pulled in one direction, when we are really meant to be going in another. How resistance creates a struggle and a false sense of control. Where if we follow the natural flow of times predetermined, yet unseen path, an experience of beauty and pure form will take shape.

Hoxxoh's work isn't about the ebbs and flows of time eventually determining whether our existence will stand to be recognized, but instead serves to show that time in itself is a beautiful energy meant to be marveled at. His works represent what happens when we let go of our control of time and let its predetermined course take control. Spheres of life are on display, illustrating the motions of space and time working in unison to create natural order. His paintings depict time as a sweet ride that flows by mixing spontaneity with precision. The physical presence of time displayed in its most natural form.

As Hoxxoh's pendulum swings, never touching the canvas, its hypnotizing motions serve to show us that in the end, everything seems to have ended up in its proper place.

Attempting to control what we have no control over is a blank canvas. Letting go of our preconceived notion of

time is what Hoxhoh's work shows us.

REMOTE



Jay Bellicchi (REMOTE) a Boston transplant, has taken his place in the Miami art scene as a dynamic artist influenced by his history in graffiti and graphic design. His father was a successful artist and graphic designer who inspired him at a young age. In the 1980's Jay was further influenced by hip-hop music and the elements surrounding it. It was within the hip-hop culture that he discovered the element of graffiti art and was given the name by which he is still known today, REMOTE.

Jay enjoys balancing chaotic, abstract reflections of urban decay with contrasting, crisp lines, shapes and or patterns. On canvas, his process is mostly unplanned and spontaneous, intuitively influenced by mood. He uses various media, including latex, acrylic and aerosol paints, markers and sandpaper. When working in the studio, Jay's preferred surface is wood panel, which he can fully manipulate to achieve his desired effects. Incorporating words and letter elements in his design is a final, carefully planned and executed stage of his work. Jay's latest series of studio work, entitled #SPRAYSKULL incorporates re-purposed and recycled graffiti elements and art making materials such as empty spray cans and used tips, with which he creates sculptures and geometric mosaics among other things.