

# ENRIQUE MARTINEZ CELAYA

## EDUCATION

Skowhegan School of Painting and Sculpture, Skowhegan, Maine; 1994  
M.F.A., Painting and Sculpture, University of California, Santa Barbara, California; 1994  
M.S., Quantum Electronics, University of California, Berkeley, California; 1989  
B.S., Applied Physics, Electrical Engineering, Cornell University, Ithaca, New York; 1986

## PROJECTS

2008

*Daybreak*, LA Louver Gallery, Los Angeles, California.

Abstract: An exhibition of painting, sculpture and works on paper which explores a simultaneous trust in the a resonance of representation—trees, landscapes, figures—and mistrust in the painting to be anything but futile markings, records of passage, undermined by a history of suspicion towards the authenticity of most artistic gestures.

*Original Drawings for Guide*, Sara Meltzer Gallery, New York, New York.

Abstract: An exhibition a single artwork consisting of twelve pieces – eleven ink drawings and a handcrafted envelope. Created while working on the text for the book *Guide*, some of the pieces are based on photographs and others on direct observation. The goal in either case was to blur the line between the invented landscape of *Guide* and the real landscape of California; between fact and fiction.

*The Lovely Season*, Liverpool Street Gallery, Sydney, Australia.

Abstract: An exhibition of paintings, sculptures and works on paper surveying two years of work. Central to this body of work is the notion of “season,” a duration of time having particular influences and consequences.

Publication: *The Lovely Season*: 2008. Liverpool Street Gallery, Sydney, Australia. Text by Enrique Martínez Celaya. 63 pages. 29 illustrations. Softcover.

*Moving Towards a Balanced Earth: Kick the Carbon Habit*, Natural World Museum in partnership with the United Nations Environment Programme, San Francisco, California. Traveling through New Zealand, Latin America, North America, Asia, and Europe.

Abstract: A painting commissioned-project asking artists to consider the connection between Earth's imbalance and ours: *Light and Iceberg*, oil and wax on canvas, addresses the loss of a holistic understanding of the world caused by a separation of moral, scientific, and aesthetic realms. This idea is reflected in the artwork by the tension between sky, iceberg, and sea.

2007

*Nomad*, Miami Art Museum, Miami, Florida.

Abstract: A group of five large-scale, oil-and-wax paintings which explore issues of exile and rootlessness. The paintings evoke the dream-like state of suspension in which the exile lives: time passes and yet nothing changes.

Publication: *Nomad*: 2007. Miami Art Museum in collaboration with Whale and Star, Delray Beach, Florida. 128 pages. Full color. Hardcover.

*For Two Martinson Poems, Poorly Understood*, John Berggruen Gallery, San Francisco, California.

Abstract: An exhibition of painting, sculpture, work on paper, and photography that, using the landscape as metaphor, takes on concerns of fate and isolation.

*Another Show for the Leopard*, Baldwin Gallery, Aspen, Colorado.

Abstract: Paintings, works on paper, a photograph and sculpture create a constellation of events, impressions, mapping ideas of becoming in relation to what is absolute.

Publication: 2007. *Another Show for the Leopard*. Baldwin Gallery, Aspen, CO. 96 pages. 66 illustrations. Hardcover.

*Awaiting a Second Plan*, Sara Meltzer Gallery, New York.

Abstract: An environment of painting, sculpture, a suite of watercolors and a photograph that, as a statement, simultaneously confess the existence of failure and hope.

OPEN e v<sup>+</sup> a 2007, Limerick Ireland.

Abstract: An environment of *The Boy Raising His Arm* installed in St. Mary's Church.

*Six Paintings on the Duration of Exile*, Akira Ikeda Gallery, Taura, Japan.

Abstract: An environment of six large-scale paintings.

2006

*Schneebett*, Museum der bildenden Künste Leipzig, Germany.

Abstract: *Schneebett*—the bed of snow—is installed in the context of the museum environment searching for new interactions between the audience and the notions of myth and death.

*Coming Home*, Sheldon Memorial Art Gallery, Univ. of Nebraska, Lincoln, Nebraska.

Abstract: The central sculpture of *Coming Home* (2000) is reinstalled with related photographs and works on paper.

*The Missing Peace: Artists Consider the Dalai Lama*, UCLA Fowler Museum of Cultural History, Los Angeles, California. Travel to Loyola Museum of Art, Chicago, Illinois and Rubin Museum of Art, New York. Abstract: A diptych commissioned-project on the idea of compassion: flash of lightning painted in blood, and a mirror.

*Splinter. Return*, Greg Kucera Gallery, Seattle, Washington.

Abstract: The relationship of the figure and the landscape, in particular, their interconnectedness and what the landscape imposes on consciousness.

2005

*Enrique Martínez Celaya. Works on Paper*, Oakland Museum of California, Oakland, California.

Abstract: A ten-year survey exhibition of EMC's works on paper, a central component of the artist's work and, frequently, the bridge between his writings and visual works.

*Shore: "Is Today Yesterday" (Part I)*, Akira Ikeda Gallery, Berlin, Germany.

Abstract: A large environment of works developed over two years, in which children and the landscape articulate concerns of identity, displacement, and mortality.

*Shore: "Is Today Yesterday" (Part II)*, Griffin Contemporary, Santa Monica, California.

Abstract: This environment of paintings, mirrors, a large bronze of a boy missing an arm, photographs, and a tar-body reclining investigated impermanence.

*Boy in the Landscape*, John Berggruen Gallery, San Francisco, California.

Abstract: A study of the consequences of fear and isolation in the formation of identity through an environment of paintings, works on paper and a sculpture. The exhibition also included a large take-with-you sheet of writings and diagrams.

*Enrique Martínez Celaya: The Photographs*, Brauer Museum of Art, Valparaiso, Indiana.

Abstract: A survey exhibition of the artist's photographs and the writings and annotations used to plan the final works.

2004

*Schneebett*, Berliner Philharmonie, Berlin, Germany.

Abstract: This large-scale installation—the final stage in the artist's Beethoven cycle—served as a counterpoint to the musical performances. The project also included booklets for the public written by the artist, performances by the orchestra and a public lecture sponsored by the American Academy in Berlin.

*Poetry in Process*, CU Art Museum, Boulder, Colorado.

Abstract: A survey exhibition organized around the philosophical trajectories of the artist's work. Curated by Lisa Tamiris-Becker. Lecture at the Aspen Institute.

Publication: *Poetry in Process*. 2004. CU Art Museum, Boulder, Colorado. Text by Lisa Tamiris-Becker. 112 pages. 60 illustrations. Hardcover.

*Boy (Part II)*, Baldwin Gallery, Aspen, Colorado.

Abstract: This environment of paintings, sculptures and works on paper is the second component of a three part series that dealt with the ontological concerns of 'the boy in the landscape.' The first piece, which functioned as a catalyst for a trinity, emerged in *All the Field is Ours*.

*The October Cycle*, Museum of Art, Fort Lauderdale, Fort Lauderdale, Florida.

Abstract: For his own re-installation of the traveling exhibition *The October Cycle* the artist created a one-hundred-foot wall-work using a mixture of his own blood and birch ashes.

*Boy (Part III)*, Liverpool Street Gallery, Sydney, Australia.

Abstract: This environment of paintings, sculptures and works on paper was the third component of a three part series that dealt with the ontological concerns of 'the boy in the landscape.'

2003

*The October Cycle*, Sheldon Memorial Art Gallery, Univ. of Nebraska, Lincoln, Nebraska.

Abstract: An environment of works concerned with the temporary nature of existence. In addition, the project included a residency and public lectures supported by the Hixson-Lied College at the University of Nebraska.

Publication: *The October Cycle*. 2003. Marquand Books, Seattle, Washington (Published in association with Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln). Text by Daniel A. Siedell and Enrique Martínez Celaya. 96 pages. 38 illustrations. Hardcover.

*All the Field is Ours (Boy Part I)*, Griffin Contemporary, Santa Monica, California.

Abstract: An environment of poems, paintings and sculptures that responded to the birth of the artist's children and to the paintings of *The October Cycle*.

Publication: *All the Field is Ours*. 2003. Griffin Contemporary, Santa Monica, California. Text by Thomas McEvilley. 60 pages. 34 illustrations. Softcover.

*Recent Paintings*, John Berggruen Gallery, San Francisco, California.

Abstract: Using paintings on canvas and paper as well as seven not-for-publication poems, the project deepened the artist's examinations of filial relationship and the notion of 'Becoming.'

2002

*The October Cycle*, Griffin Contemporary, Venice, California and Danese Gallery, New York.

Abstract: A two-part environment of works concerned with the temporary nature of existence. Margo Timmins of Cowboy Junkies performed for the opening.

2001

*Enrique Martínez Celaya, 1992-2000*, The Contemporary Museum, Honolulu, Hawaii. Travel to The Orange County Museum of Art, Newport Beach, California and The Massachusetts College of Art, Boston, Massachusetts.

Abstract: Curated by James Jensen in collaboration with the artist, this exhibition brought together seventy-eight objects and many of the writings associated with them to elucidate the cross-disciplinary and philosophical approach of the artist. All three exhibitions presented lectures by the artist as well as scholars, writers and curators.

Publication: *Enrique Martínez Celaya, 1992-2000*. Wienand Verlag, Cologne. Texts in English and German by Charles Merewether, Abigail Solomon-Godeau, Howard N. Fox, Rosanna Albertini, Judson J. Emerick, Arden Reed and Colette Dartnall. 282 pages. 99 color and 90 black and white illustrations. Hardcover.

*Amerika – Europa: Ein künstlerischer Dialog*, Von der Heydt-Museum, Wuppertal, Germany.

Abstract: This exhibition—a broad selection of the Rosenkranz Collection—included a room of paintings and sculptures by the artist.

Publication: *Amerika – Europa: Ein künstlerischer Dialog*. Von der Heydt-Museum, Wuppertal, Germany. Texts by Sabine Fehleemann, Peter Frank, Pontus Hulten, Dieter Rosenkranz, Klaus Weber, Wulf Herzogenra, Marlene Baum and Charles Merewether. 320 pages. Hardcover.

2000

*Pinturas de Merced*, Galería Ramis Barquet, Monterrey, Mexico

Abstract: An environment of paintings, sculptures and works on paper interacting with each other and with the ephemeral writings on the walls of the gallery.

Publication: *Pinturas de Merced*. Text by Charles Merewether. Galería Ramis Barquet, Monterrey, Mexico and New York. 54 pages. 22 illustrations in color. Softcover.

*Coming Home*, Griffin Contemporary, Venice, California.

Abstract: This installation included an elk and a boy, both made of tar and feathers, and twelve works on paper. The artistic/philosophical project explored the formation of identity.

1999

*The Field*, St. Pancras Chambers/Andrew Mummery Gallery, London, United Kingdom.

Abstract: For this project, the first art exhibition at the historic Saint Pancras Chambers, the artist conceived the space as a series of small installations where paintings, watercolors, photographs, sculptures and poems interacted with the historic rooms of the St. Pancras.

1998

*Works on Paper and Poems*, Baldwin Gallery, Aspen, Colorado, Griffin Contemporary, Venice, California and Luigi Marrozzini Gallery, San Juan, Puerto Rico.

Abstract: This three-venue project consisted of texts and visual works exploring loss and its representation as well as the dialectic of distance and attachment as the central concerns on the cycle of sixteen material works and twelve poems. The cycle also included lectures and readings by the artist.

Publication: Enrique Martínez Celaya: Works on Paper and Poems. Luigi Marrozzini Gallery, San Juan, Puerto Rico and Griffin Contemporary, Santa Monica, California.

1997

*Redemption*, Burnett Miller Gallery, Santa Monica, California.

Abstract: An inquiry into the foundations of myth and the possibility of redemption through a group of philosophical writings, poems, sculptures and paintings.

1996

Bronx Museum of the Arts, Bronx, New York.

Abstract: An environment of paintings and writings exploring exile. The project also included a reading by the artist.

1994

*Black Paintings*, University Art Museum, University of California, Santa Barbara, California.

Abstract: Based on three poems, this environment of black paintings was the final embodiment of the artist's concern with kitsch within the formation of personality. The project also included the publication of a small book of poems and paintings.

Publication: The Black Paintings: Poems and Visual Works. University Art Museum, Santa Barbara, California.

## **SELECTED PUBLIC COLLECTIONS**

Metropolitan Museum of Art, New York, New York

Whitney Museum of American Art, New York, New York

Los Angeles County Museum of Art, Los Angeles, California

Museum of Contemporary Art, Los Angeles, California

Miami Art Museum, Miami, Florida

Museum der bildenden Künste Leipzig, Germany

The Museum of Fine Arts, Houston, Texas

Sammlung Rosenkranz, Berlin, Germany

Denver Art Museum, Denver, Colorado

Museum of Contemporary Art, San Diego, California

Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska

The Colorado Collection, Boulder, Colorado

Frederick R. Weisman Art Museum, Minneapolis, Minnesota

Oakland Museum of California, Oakland, California

The Contemporary Museum, Honolulu, Hawaii

Neues Stadtmuseum der Stadt Landsberg/Lech, Germany

Davenport Museum of Art, Davenport, Iowa

The Bronx Museum of the Arts, Bronx, New York

Pomona College Museum of Art, Claremont, California

Arkansas Art Center, Little Rock, Arkansas

Brauer Museum of Art, Valparaiso, Indiana

Microsoft Art Collection, Redmond, Washington

Progressive Insurance Collection, Mayfield Village, Ohio

## **SELECTED AWARDS**

Anderson Ranch Arts Center 2007 National Artist Award, 2006

California Community Foundation Fellowship, J. Paul Getty Trust Fund for the Visual Arts, 2004  
Inaugural Colorado Contemporary Arts Collaborative Artist Residency at the CU Art Museum  
sponsored by Kent and Vicki Logan, 2004  
Hirsch Grant, 2001  
Art Here and Now Award, Los Angeles County Museum of Art, 1998  
Regents Fellow, University of California, 1992-1994  
Interdisciplinary Humanities Fellow, University of California, 1992  
Brookhaven National Laboratory Fellowship, 1986-1988

## **FACULTY POSITIONS AND TEACHING**

Visiting Presidential Professor, University of Nebraska, Lincoln, Nebraska, 2007–Present;  
Faculty, Painting and Meaning, workshop, Anderson Ranch Arts Center, Snowmass Village, Colorado,  
2007–Present;  
Associate Professor, Pomona College and Claremont Graduate University, 1994-2003;  
Distinguished Visiting Faculty, University of Hawai'i at Mānoa, Honolulu, Hawaii, 2001.

## **SELECTED PUBLICATIONS AND LECTURES**

*Systems, Time and Daybreak*. Presidential Professor Lecture, KANEKO, University of Nebraska,  
Omaha, 2008;  
*Art and Museums*. Presidential Professor Lecture, Sheldon Museum of Art, University of Nebraska,  
Lincoln, 2008;  
*Photography as Grief*. Presidential Professor Lecture, Sheldon Memorial Art Gallery, University of Nebraska,  
Lincoln, 2007;  
The Parting of the Exemplary Museum. *works + conversations*, Number 15: November, 2007: 34-35, 45;  
Conformar un lenguaje. In *Como Aprendí Inglés*. Washington D.C.: National Geographic Society, 2007;  
Now What? *Journal of Aesthetic Education*, 41:12, University of Illinois Press: 17-21;  
*Artists on Art: From Any Angle*. Logan Lectures, Denver Art Museum, Denver, Colorado, 2007;  
A Personal Note on Art and Compassion. *works + conversations*, Number 14: May, 2007: 24-25;  
*Photography as Grief*. Artist Lecture Series, Photo Miami, Miami, Florida, 2006;  
Introduction to the Projects, notes on included work. In *Martínez Celaya. Early Work*. Delray Beach, Florida:  
Whale and Star, 2006;  
*The Artist: Theory and Philosophy*. Anderson Ranch Art Center, Snowmass Village, Colorado, 2006;  
*Idea Generation: Currency for the Knowledge Economy*. Hope Center, Richmond, Virginia, 2005;  
Berliner Philharmonie [co-sponsored by the Stiftung Berliner Philharmoniker, the Forum Zukunft Berlin,  
and the American Academy in Berlin], Berlin, Germany, 2004;  
October. In *Enrique Martínez Celaya: The October Cycle, 2000-2002*. Sheldon Memorial Art Gallery and  
Sculpture Garden, 2003;  
Hixson-Lied College, University of Nebraska, Lincoln, Nebraska, 2003;  
New York University, New York, New York, 2003;  
Massachusetts College of Art, Boston, Massachusetts, 2003;  
Preface. In *Les Fleurs du Mal. Selections from Charles Baudelaire*, Delray Beach, Florida: Whale and Star, 2001;  
Modern and Contemporary Council, Los Angeles County Museum of Art, Los Angeles, California, 2001;  
Orange County Museum of Art, Newport Beach, California, 2001;  
*Intersections*. University of Hawai'i at Mānoa, Honolulu, Hawaii, 2001;  
San Francisco Museum of Modern Art, SECA Group, San Francisco, California, 2000;  
California Center for the Arts, Escondido, California, 2000;  
Berlin. In *Berlin: Photographs and Poems*. Los Angeles, California: Stephen Cohen Gallery and  
William Griffin Editions, 1998.

## PUBLICATIONS OF WHALE AND STAR

Modernist Archaist. 2008. A Whale and Star 'Artists and Writers book.' Whale and Star, Delray Beach, Florida. 160 pages. Softcover.

Abstract: The most complete English-language collection of Osip Mandelstam's poetry. Edited by Russian scholar Kevin M. F. Platt, who also contributes an illuminating essay.

Nomad. 2007. Whale and Star in collaboration with Miami Art Museum, Delray Beach, Florida. 128 pages. Full color. Hardcover.

Abstract: Published on the occasion of the exhibition *Enrique Martínez Celaya: Nomad*, Miami Art Museum, November 2, 2007 – January 13, 2008, Miami, Florida.

The Conversations. 2007. Whale and Star, Delray Beach, Florida. 240 pages. 22 illustrations. Softcover.

Abstract: Interviews with sixteen contemporary artists by Richard Whittaker, publisher and editor of the magazine *works + conversations*.

XX. 2006. Whale and Star, Delray Beach, Florida. 148 pages. 87 illustrations. Hardcover.

Abstract: 20<sup>th</sup> Anniversary edition commemorating the music and life of the music band Cowboy Junkies.

Martínez Celaya. Early Work. 2006. Whale and Star, Delray Beach, Florida. Text by Daniel A. Siedell, Thomas McEvilley, Christian Williams, Enrique Martínez Celaya and John Felstiner. 392 pages. 315 illustrations. Hardcover.

Abstract: This book examines the relationship between the artist's foremost environments and projects as well as the role of philosophy and writing in his work.

Guide. 2002. Whale and Star, Los Angeles, California (Published in collaboration with Griffin Editions and Mark Hasencamp). Artist book. Text and Photographs by Enrique Martínez Celaya. Volume I (the text) 140 pages. Volume II (a suite of 10 original black and white photographs). Edition of 60. Hardcover volumes and slipcase.

Abstract: The first volume of this book project narrates a fictional journey in which the artist discusses with an ex-Franciscan the nature of art and the challenges of authenticity. The fictional aspect of the narrative is supported, but also blurred, by a second volume that presents ten black and white photographs of the landscape mentioned in the book.

Sketches of Landscapes (Readings on the Philosophy of Art). 2002. A Whale and Star 'working book.'

Edited with commentaries by Enrique Martínez Celaya, 402 pages. Softcover.

Abstract: Formulated as an introductory book, Sketches of Landscapes included original texts of seminal works on the philosophy of art as well as selections of influential critical writings of the nineteenth and twentieth century.

Selections from Les Fleurs du Mal. 2001. A Whale and Star 'Artists and Writers book.' 64 pages. Softcover.

Abstract: For this project the artist assembled together—for the first time in an English publication—poems selected from *Les Fleurs du Mal* and the full portfolio of 9 etchings from Odilon Redon's *Les Fleurs du Mal*, published by Henri Fleury, Paris, France, 1923.

Joseph Beuys, Multiples and Other Forms of Politics. 2001. Text by Beatrice Foessel and Johannes Stuetzgen. Whale and Star. 16 pages. Softcover.

Abstract: Working with German scholars, the artist published a small and accessible catalog with the goal of further expanding the understanding of Beuys among American audiences.

Unbroken Poetry: The Work of Enrique Martínez Celaya. 1999. Text by Anne Trueblood Brodzky.

Whale and Star, Venice, California. 112 pages. 78 illustrations, 53 in color. Hardcover.

Abstract: The first book in the artist's publishing efforts through Whale and Star was the product of an extended conversation with Anne Brodzky resulting in a book environment bringing together images, notes, interviews, diagrams and analysis to explore the source and the aims of the artist's work.

## SELECTED BIBLIOGRAPHY

- 2008 Siedell, Daniel A. *God in the Gallery: A Christian Embrace of Modern Art (Cultural Exegesis)*. 2008. *Baker Academic*, Grand Rapids, Michigan. 192 pages. Softcover;
- Gall, Naomi. The Lovely Season, Enrique Martínez Celaya. *Artlink, Contemporary Art Quarterly*, volume 4, number 3, August 2008: 90;
- Martínez Celaya and the exile's nomadism/Martínez Celaya y el nomadismo del exiliado. *Art Premium*, volume 4, number 21, 2008: 10;

Serisier, Gillian. Painting himself out of the picture. *Artist Profile*, issue 4, August 2008: 61-63

Janovy, Karen O., editor. Pages 67-75 in *The Unknown Blakelock*. Lincoln, Nebraska: Sheldon Memorial Art Gallery;

Schmidt, Hans-Werner, editor. Pages 126-127 in *nullsechs nullsieben mdbk*. Leipzig, Germany: Museum der bildenden Künste Leipzig;

Gibson, Prue. Raw talent. *Vogue Australia*, August 2008: 59;

O'Hern, John. Road to discovery. *American Art Collector*, April: 69;

Stickney, Dane. Visitor spreads word: Art is vital to living. *Omaha World-Herald*, 5 October;

Carlson, Julie. A Heightened Awareness. *California Home + Design*, June: 138-143;

Bennie, Angela. The chasm between art and science. *The Sydney Morning Herald*, 5 March;

Feinstein, Roni. Report from Miami: After the Fair(s). *Art in America*, March: 81;

Baker, Sarah. Unknown Art. *Omaha Weekly Reader*, 10 October;

Sandquist, John. Internationally renowned artist to visit UNO for centennial. *Gateway* Volume 08 Issue 11, 3 October

Herra, Adriana. Martínez Celaya: Visiones nómadas. *El Nuevo Herald*, 6 January;

Wolgamott, L. Kent. 'Art is a way of thinking' says Enrique Martínez Celaya. *Lincoln Journal Star*, 26 April;

Goldsmith, Margie. Edge of an Era. *Art and Antiques*, March;

Rosado, Jesús. The Fort Lauderdale Museum will exhibit its private collection of Cuban art, the biggest outside of the island. *Cubaencuentro*, 16 April;

Hotseat. *The Australian*, 13 March;

Critics' Choice. *Time Out Sydney*, 27 February;

The Planner. *The Sydney Morning Herald*, 21 March;

About Town. *The Australian Financial Review*, 22 March;

Selected Exhibitions—Ten shows worth seeing during February and March. *Art World*, February/March;

Best Artist to Leave South Florida in the Past 12 Months. *Broward/Palm Beach New Times*, 15 May;

Wolgamott, L. Kent. Phillip Schragger Collection open house is May 4. *Lincoln Journal Star*, 20 April;

The Lovely Season. *Artinfo*;

Siedell, Daniel A. Art and Religion at Biola. *The Church and Postmodern Culture: Conversation*, 24 March;

ArTalk Series with Enrique Martínez Celaya. *SocialMiami.com*, 3 January;

Enrique Martínez Celaya and Alfredo Triff at Books and Books – Coral Gables. *Flavorpill*, 9 January;

MAM's ArTalk series continues with 'Nomad' by Cuban-born artist. *Coral Gables Gazette*, 3-9 January;

Huey, Steve. Cowboy Junkies. *mtv.com*.

2007 Damian, Carol. Enrique Martínez Celaya: The Rhythms of Life. *ArtNexus*, No. 67, Volume 6;

Cash, Stephanie. Report from Colorado. *Art in America*, February;

Miami Art Museum. *Art Basel Miami Beach*, December: 214;

Lackner, Catherine. Cultural organizations create holiday gift packages. *Miami Today*, 6 December: 19;

Miami's Ocean of Art. *Art in America*, December;

Santiago, Fabiola. 'ArTalks Series.' *The Miami Herald*, 22 December: 2E;

Miami Art Museum's ArTalk Series. *Miami Art Guide*, December;

Museums & Exhibits. *Family Magazine*, December;

Miami Art Museum—New Work by Enrique Martínez Celaya. *Miami Art Guide*, November/December: 59-60;

Ressler, Lauren. Calendar Visual Arts. *Miami*, November/December: 72;

Havens, April M. Bonanza for museum hoppers. *Miami Today*, 29 November: 16;

Trelles, Emma. Critic's Choice. *South Florida Sun-Sentinel*, 11 November: 7;  
Landscape paintings. *Miami Today*, 8 November;  
The Week in Art. *Sun-Sentinel.com*, 2 November;  
Arts + Entertainment. *Boca Raton Magazine*, November: 207, 208;  
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Santiago, Fabiola. Show at MAM. *The Miami Herald*, 27 October: 5E;  
Enrique Martínez Celaya. *Arte y Parte*, 19 September: 139;  
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Aufuldish & Warinner, design. Pages 138-144 in Impulse: Works on Paper from the Logan Collection.  
Vail, Colorado: The Logan Collection Vail;  
A Nomad's Notes. *Blueprint Directory*, Vol. 3, No. 4, November/December: cover, 46-53;  
Sommerreyns, Omar. Enrique Martínez Celaya: Nomad. *Flavorpill*, 18 November;  
Arocha, Mar. Nomad's Land. *Dwntwnr*, 19 November;  
What's Happening at MAM. *SocialMiami.com*, 19 November;  
Art – Landscape Paintings. *miamitodaynews.com*, 6 December;  
An Invitation to Look and Listen. *What's New*, 24 December;  
Summer Exhibition: Liverpool Street Gallery. *Central Sydney*, 12 December: 30;  
Enrique Martínez Celaya Opening Reception. *SocialMiami.com*, 1 November;  
Aspen Scene – Galleries. *Aspen Magazine*, Summer: 18, 125, 128;  
Frame-Worthy. *Aspen Peak*, Summer/Fall: 230;  
Oksenhorn, Stewart. Summer survey: the hot picks. *Aspen Times Weekly*, 2 June;  
Wolgamott, L. Kent. Artist Martínez Celaya to further relationships with Nebraska as visiting professor. *Lincoln Journal Star*, 13 October;  
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Suarez de Jesus, Carlos. Nomad. *Miami New Times*, 22 November;  
Enrique Martínez Celaya: Nomad. *LetraUrbana.com*, Edición No. 8, Noviembre;  
Steinhart, Frank, executive producer. Enrique Martínez Celaya at Miami Art Museum. *Mega TV*, 13 November (Television);  
Wander over to MAM for Nomad. *What's New*, 5 November;  
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Is there a science to art? Baldwin features exhibit by physics student turned artist. *The Aspen Times*, 5 July;  
Wolgamott, L. Kent. 'Coming Home' needs to stay in Lincoln. *Lincoln Journal Star*, 4 November;  
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Awaiting a second plan, Enrique Martínez Celaya, Sara Meltzer Gallery. *chelseartgalleries.com*, May;  
The Two Worlds, Enrique Martínez Celaya. *Art MoCo*, May;  
Enrique Martínez Celaya Exhibit, Sara Meltzer Gallery. *nyremezcla.com*, May;  
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Wolgamott, L. Kent. Siedell to leave Sheldon for UNO. *Lincoln Journal Star*, 1, May;  
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New York, New York: Progressive;  
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Enrique Martínez Celaya, New Work at MAM. *Miami Art Guide*, November;  
"Enrique Martínez Celaya: Nomad" at Miami Art Museum. *bocamag.com*, December;  
Hackett, Regina. UW celebrates its own in the Master of Fine Arts exhibit.  
*Seattle Post-Intelligencer*, 13 June;  
Muller, Taylor. Visiting presidential professor to make mark on UNO art students next year.  
*The Gateway*, 30 October;  
Mills, Michael. Many Sundays Spent Interpreting Pictures. Artbeat. *Broward Palm Beach  
New Times*, 4 October;  
Wolgammott, L. Kent. Exciting times at UNL, and not just in athletics. *Lincoln Journal Star*,  
20 October.

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- Rosenberg, Randy Jayne. Pages 58-59 in The Missing Peace: Artists & the Dalai Lama.  
San Raphael, California: Earth Aware Editions;
- González, Gaspar. True Colors. *Blueprint Directory*, Vol. 2, No. 4, November/December:  
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- Wolgammott, L. Kent. Enrique Martínez Celaya sculptural piece on display at Sheldon.  
*Lincoln Journal Star*, 29 August;
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Vicki and Kent Logan. Denver, Colorado: Denver Art Museum;
- Platt, Susan. Enrique Martínez Celaya, Seattle. *Art Papers*, July/August: 69-70;
- Peters, Sue. Visual arts pick: Enrique Martínez Celaya. *Seattle Weekly*, 12 April;
- Leipzig lädt ins *Schneebett*. *Die Welt*, 14 July;
- Mills, Michael. Artbeat. *Broward Palm Beach New Times*, 6 June;
- Williams, Christian. An ever wider world: Enrique Martínez Celaya. *West Magazine*, 11 June:  
34-37, 52;
- Finkel, Jori. Enrique Martínez Celaya. *ArtNews*, May: 175-176;
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