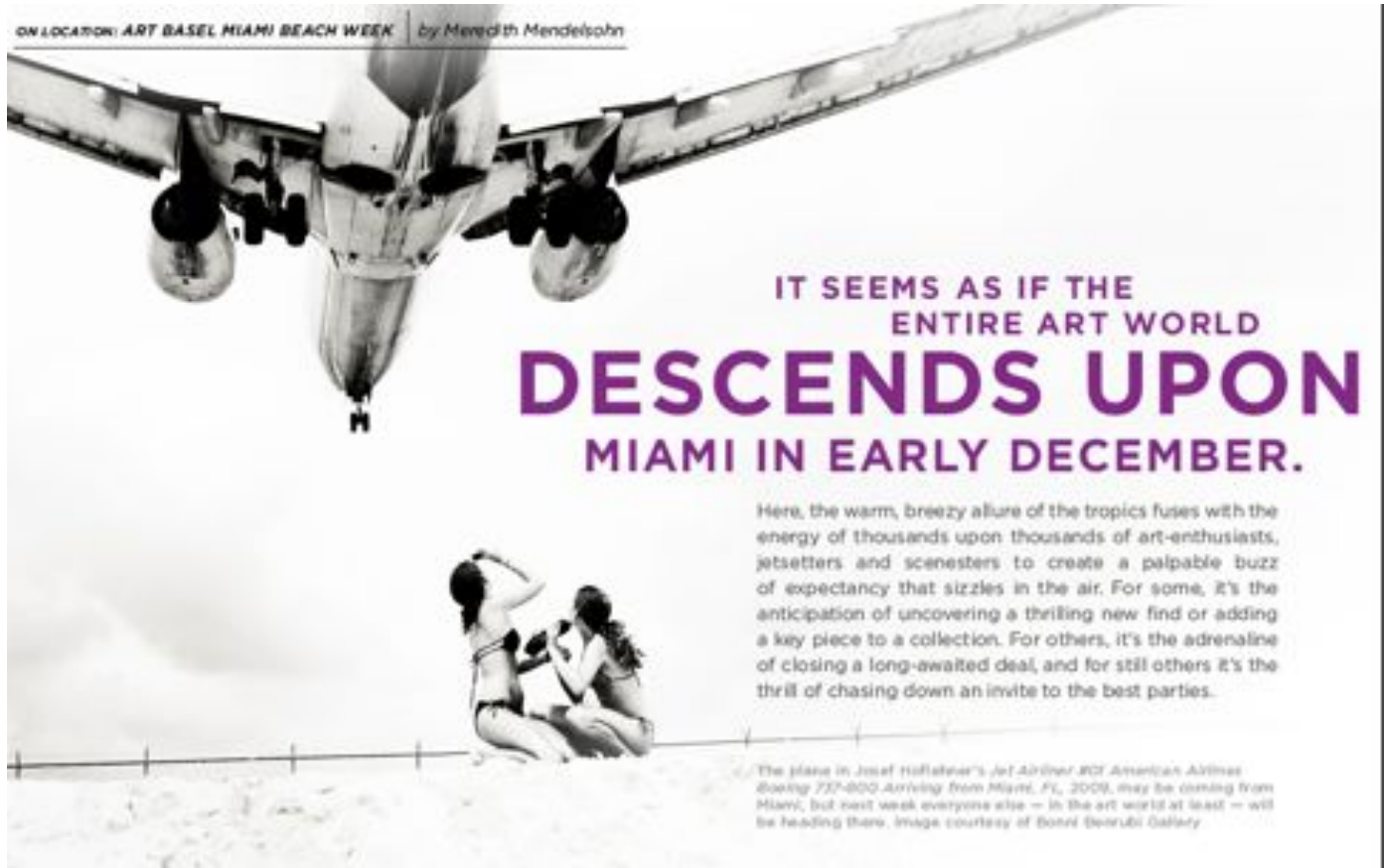


ON LOCATION: ART BASEL MIAMI BEACH WEEK | by Meredith Mendelsohn



IT SEEMS AS IF THE ENTIRE ART WORLD DESCENDS UPON MIAMI IN EARLY DECEMBER.

Here, the warm, breezy allure of the tropics fuses with the energy of thousands upon thousands of art-enthusiasts, jetsetters and scenesters to create a palpable buzz of expectancy that sizzles in the air. For some, it's the anticipation of uncovering a thrilling new find or adding a key piece to a collection. For others, it's the adrenaline of closing a long-awaited deal, and for still others it's the thrill of chasing down an invite to the best parties.

The plane in Josef Hoffmann's *Jet Airliner #01 American Airlines Boeing 737-800* arriving from Miami, FL, 2009, may be coming from Miami, but next week everyone else — in the art world at least — will be heading there. Image courtesy of Bonni Swerubi Gallery



Expectations remain high year after year, which is no surprise considering that many dealers anticipate seeing flocks of collectors in Miami who might not come to New York or London (or Basel, Switzerland), and duly rise to the occasion. "Everyone comes to the Miami fairs. Miami is king," says Todd Hosfelt, the San Francisco and New York dealer who has a booth at Pulse, a smaller contemporary art fair that

has thrived alongside Art Basel Miami Beach, known familiarly as ABMB, the epicenter of the action.

Each December the fair landscape seems to expand, and this year sees the launch of several entirely new fairs, including UNTITLED, which features younger dealers, and Context, the more emerging sister fair of Art Miami, the longest-running event of them all, now in its 23rd year. Other fairs on tap include

NADA (New Art Dealers Association), Pool Scope, Ink and Design Miami ([click here to read 1stdibs' Design Miami story](#)). And then there are the special exhibitions throughout the city's museums, private collections and gardens, which together help transform Miami into an incomparable, can't-miss extravaganza of art and design.

The scene that is Art Basel Miami Beach, here shown on opening night in 2015, is like no other in the art world, thanks in part to its beachy location.

At this point, ABMB is such a fixture that Tom Wolfe, ultimate chronicler of significant American socio-cultural phenomena, wove it into his latest novel, *Back to Blood*. But lest the glitzy scene distract, it pays to remember that ABMB is also a connoisseur's paradise and a coveted venue for some of the world's best dealers of 20th- and 21st-century art. For this edition, 690 galleries applied for just 257 spots.

Even frequent fair- and gallerygoers can expect to see fresh work. While Art Nova — a section of Art Basel devoted to younger galleries — has become known as a hot spot for just-finished pieces, many of the more established galleries use the opportunity to present new, previously unseen art as well. "We look at our booth in Miami as a kind of auxiliary space to show new work that we haven't had time to exhibit in the city, since the schedule there is so packed," says Adam Sheffer, director of New York's Cheim & Read, which is debuting new pieces by Lynda Benglis and Barry McGee, among others.

This year sees several galleries returning after a hiatus, as well as a number of newcomers. Eleven Rivington, for instance, which had participated in NADA since its inception, has left that smaller pond for ABMB, where it's only showing new work made expressly for the fair. "I'll miss the intimacy and camaraderie of NADA, but we are looking forward to having our program be seen in the larger context of the Convention Center," says gallery director Augusto Arbizo.

Small Shell Girls, 2012, by Allison Schatznik. Photo courtesy of ZieherSmith, New York, which will be showing the piece at ABMB.



ABMB's Art Kabinett program gives some of the participating galleries an opportunity to present special exhibits alongside their booths. Among the 20 participants this year are Paul Kasmin, which is presenting a solo show by Chilean light artist Iván Navarro; Lehmann Maupin, which is spotlighting the wry interventions of South African artist Robin Rhode; Valerie Carberry, which is showing small-scale models made by the late abstract sculptor José de Rivera; and Greenberg Van Doren, which

is bringing work by photographer and video artist Judy Fiskin.

Hirsch & Adler Modern, which is making its ABMB debut this year, will be showing intricate new marble sculptures by rising star Elizabeth Turk for Kabinett and, in its main booth, a selection of early-20th-century American art, its specialty. "Miami Basel draws more collectors from around the world than any other American fair, so it's been something we've thought about participating in for some time," says the gallery's Dunham

Townend. "We're perceiving a trend among contemporary art fairs toward emphasizing more 20th-century masters or modern art as a way of grounding today's avant-garde, so as much as Miami Basel fits our needs, we also fit theirs."

Pablo Picasso's *Le Peintre et son Modèle dans un Rynage*, 1963, will be one of the stars at Acquavella Galleries' ABMB booth. Image © 2012 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



The fair's Art Video and Art Public programs, meanwhile, give visitors a chance to get out of the Convention Center. For Art Video, 60 works will be shown on the projection wall of the Frank Gehry-designed New World Center in SoundScape Park. Don't miss Adam Shecter's video collaboration with Antony and the Johnsons (Eleven Rivington); Tim Davis's new *Counting In* (Greenberg Van Doren); and David Zink Yi's 2010 film *Pneuma* (Hauser & Wirth and Johann König).

Two sites worth catching at Art Public, a group of sculptures and performances in Collins Park, are neon-lit benches by Iván Navarro and Courtney Smith (Paul Kasmin) and *Black Dada Flags* by Adam Pendleton (Pace Gallery).

You can't see everything, but on the following pages you'll find what we've deemed unmissable work that 1stdibs galleries are showing at three major players: ABMB, Art Miami and Pulse.

Dwan Project, a participant at Art Miami, is bringing Brett Hursey's *Never a Dull Moment*, 2010, which aptly sums up Art Week in Miami.

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▲ PAUL KASHMIN

Iván Navarro and Courtney Smith's *Street Lamp*, 2012, is a series of benches created from neon lights and cement for the ABMB Art Public program in Collins Park. "The light mimics the [shape of the] bench [and] the bench itself becomes a light," says gallery director Bethanie Brady Navarro. It is also the subject of a concurrent solo exhibition at Miami's Frost Museum of Art, and the focus of Paul Kasmin's Art Kabinett exhibition.

◀ ELEVEN RIVINGTON

Bedroom, Bathroom, Coat Closet, Dining Room, 2012 (detail), by Katrin Sigurdardottir, who is representing Iceland at next year's Venice Biennale, is among the new works created for Eleven Rivington's ABMB debut. The piece is one of several structures the artist has made for the fair based on the home her parents built in Reykjavik. "She is known for massively scaled full-room installations and does not do too many freestanding sculptures, so what we'll have will be very special," says gallery director Augustus Arbib.

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▲ JOHN BERGGRUEN

Julie Mehretu's large diptych *Untitled, 2001*, is a good example of the significant contemporary piece. John Berggruen is showing side-by-side with postwar heavyweights, from Richard Diebenkorn and Ed Ruscha to Wayne Thiebaud and John Baldessari. "Mehretu's diptych is absolutely world-class — very large and dramatic and beautiful," says Berggruen, who is also eager to show a large collage by Beatriz Milhazes that he's bringing.

▶ MICHAEL ROSENFELD

Marcel Duchamp's 1915 hand-colored photograph of his 1912 painting *An Descendant an Escalier* is the focus of an exhibit on "multiplicity of form and time in space," says Kelley Harrisburg, director of Michael Rosenfeld Gallery. Presenting the work with equally disorienting examples by Lee Bontecou, Pavel Tchelitchev, Larry Rivers and Jay DeFeo, among others, the gallery hopes to pay homage to Duchamp and show how influential the work was in "changing our way of looking and, for so many artists, making," says Harrisburg.



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▲ LEHMANN MAUPIN

In addition to a selection of works by Tracey Emin, Tereza Fernández, Angel Olsen, Mickalene Thomas and Neri Ward and more, Lehmann Maupin is spotlighting South African artist Robin Rhode for the gallery's Art Cabinet and Art Video presentations. These stills, from his 60-second 2012 video *Open Court*, show Rhode hitting a Richard Serra work with snowballs in an attempt to see how a sculpture of this stature could be more "functional, engaging and fun," the artist has said.

PACE GALLERY ▶

Pace, which has represented Sol LeWitt since 2007, is bringing the late artist's *Open Cube Structure - Black, 2003*, a three-dimensional manifestation of LeWitt's shape of choice, the cube — "the grammatical device," as he called it, of his artistic inquiry.



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▲ HIRSCHL & ADLER

An exhibit of MacArthur "Genius" Elizabeth Turk's carved marble works in the booth of Hirschl & Adler includes the two-part *Cage Pediment*, 2010. "Over the last several years, Elizabeth's career has seen tremendous growth and momentum," says the gallery's Durham Toward. "Her profile is certainly rising and we are excited to introduce her to even more collectors, American and international, at this fair."

◀ ACQUAVELLA GALLERIES

Acquavella will be bringing several works from Puerto Rico-born artist Enoc Perez, including this nude from 2012. "Enoc is at a very important stage in his career right now," says Alexander Acquavella, who will be staging a show of Perez's latest paintings this coming January at his family's New York gallery. "He has always had quite a strong collector base, and now he's starting to gain more recognition from museums and institutions alike. We are extremely excited to offer his new work at the fair."

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VALERIE CARBERRY ▶

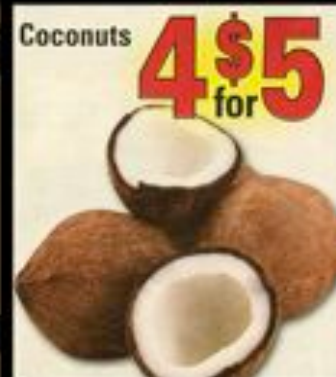
Grace Hartigan's 1956 mixed-media collage, *Untitled*, 1956, exemplifies how the New York School painter arranged "painted, cut and torn paper with the spontaneity and bravado of the brush, true to the Abstract Expressionist credo," says dealer Valerie Carberry. "We're pleased to exhibit a collage of significant scale at ABMB."

MICHAEL KOHN ▶▶

Along with new works by Ryan McGinness and Benka, Michael Kohn is bringing *DE DETROIT: 10KA*, 1978, a unique black-and-white photograph by Bruce Conner, the late West Coast artist whose subversive twists on film, photography and sculpture have influenced generations of younger artists.

MITCHELL-INNES & NASH ▶▶

Coconuts, 2012, a framed light-jet print, is one of several works by Amanda Ross-Ho in the booth of Mitchell-Innes & Nash. Ross-Ho is known for incorporating commercial photography, as well as anything else that might be found in an artist's studio, into her work.



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◀ HOWARD GREENBERG

"We're bringing different things to Miami than we might elsewhere," says Susan Sherrick of photography specialist Howard Greenberg Gallery. "That means the best, but we won't be as heavy on the vintage." A case in point is Edward Burtynsky's *Pivot Irrigation #14, High Risks, Texas Panhandle*, 2011, from the Toronto-based artist's recent series of crop circles, which brings attention to the rapidly waning natural water supply used for irrigation.

▲ ZIEHERSMITH

ZieherSmith is showing Chuck Webster's *Untitled*, 2012, whose large size represents a departure from Webster's previous smaller-scaled work.

◀ CHEIM & READ

"We're bringing a really wonderful group of works that I think will be energetic and colorful," says Cheim & Read director Adam Sheffer. "Things that have just been made and things that we haven't had a chance to exhibit." Among them is Danish artist Tai W's oil and dispersion *Pigg over Høje Bay*, 2011, from a series of collages he made after taking a boat trip to island.

◀ AMERINGER, MCENERY, YOHE

Lightyear, 1979, is one of two works by Abstract Expressionist Helen Frankenthaler that Ameringer, McEnery, Yohe is bringing to Miami.

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PETER FETTERMAN ▶

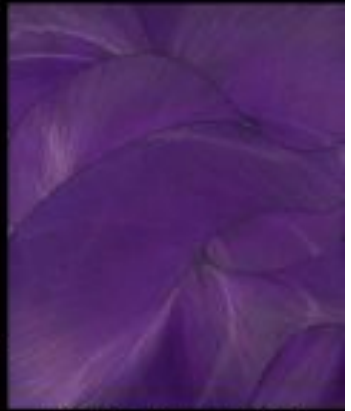
Stephen Wilkes's *Coney Island*, from his 2011 series "Day to Night," is among the contemporary works that Los Angeles photography specialist Peter Fetterman is showing alongside vintage pieces. "I'm normally a traditional, classic black-and-white guy," says Fetterman, "but the way Wilkes so elegantly integrates the human element into an architectural landscape is extremely moving — I've become a deep convert to the power of color photography."



◀ HOLLIS TAGGART

British-born, New York-based painter Malcolm Harley won the inaugural Turner Prize in 1984 and is best known for what he calls "super-realist" depictions of athletes, planes, trains and ships. His 1985 oil-on-canvas *Ships* — one of his numerous nautical explorations — will be on view in the booth of Hollis Taggart.

ART MIAMI



Clockwise from top: **JACKSON FINE ART** *Top of the Standard, The Standard, New York, 2011*, by Matthew Pillsbury; **NOHRA HAIME GALLERY** *Tete de Mort II (Head of Dead II), 1988*, by Niki de Saint Phalle; **LEILA HELLER GALLERY** *Separate Pieces, 2012*, by Guley Semetologic; **DEAN PROJECT** *Habana Libre, Tropiscane 4, 2011*, by Michael Dweck

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◀ ROSE GALLERY

For those familiar with San Francisco-based photographer Todd Hido's work — which often consists of misty, dimly lit landscapes and suburban homes eerily aglow in the dark — the portrait *Untitled #10473-6, 2011*, presents an intriguing shift in subject.

◀ BENRIMON GALLERY

M'en Faut, 4, 2009, is from a series of mixed-media works by French phenom Agathe de Baillencourt, who recently joined the gallery. "Her drawings and paintings are rather abstract, but her work is characterized by a more or less aggressive pressure to be as tangible as possible," says Leon Benrimon. The series by de Baillencourt accompanies a selection of works by gallery artists Ben Weiner and Trey Speegle, as well as a set of early photographs by Vik Muniz.

◀ VON LINTEL

Joseph Stashkevitch's works, including *Sonata III, 2012*, are so realistic they look like photographs; in fact, they are drawings — done in crayon on rag paper to be exact.

NOHRA HAIME ▶

BLK, 2012 is among the recent work that Nohra Haime is bringing by photographer Natalia Arias, who explores the subject of gender identity via unsuspected and unconventional depictions of the female body.

SCHROEDER ROHERO SHREDDER ▶

A close look reveals that Michael Weigh's ink-on-Mylar triptych *Political Economy (The Wealth of Nations, parts 19, 20, & 21)*, 2012 (detail), is actually composed of handwriting — specifically text transcribed from Adam Smith's classic 18th-century examination of industrialization and capitalism. "The simple trick of making an image out of words presents a visual field that hurts the eyes with its complexity," says gallery principal Lisa Schroeder. "That elicits our empathy for its painful laboriousness, and raises pointed questions."



◀ YANCEY RICHARDSON

Fittingly enough considering the beachy environs of the fair, Yancey Richardson will have on hand *Dino Barbieri's blissful Sorretto*, 2008.

◀◀ HOSFELT GALLERY

"A lot of the work we're showing is about ideas of technology even if the work is not technological itself," says Todd Hosfelt. Among those works is a robotic structure by MIT-educated engineer and sculptor Alan Rath that uses giant feathered arms to explore differences between robots and animals; an installation of LED lights that produce the effect of waves crashing on a beach by Jim Campbell, also from MIT; and a Plexiglas case in which two small, rotating fans blow around loads of gold glitter, by the young German artist Luke Finstein.



◀ PAVEL ZOUBOK

The New York-based Matthew Cusick has carved out a creative niche for himself by fashioning elaborate collages from recycled maps, such as *Shama*, 2011 (detail).