

ARTISTS AND ART LOVERS FROM AROUND THE WORLD PUSHED BOUNDARIES, BROKE RECORDS, SAW ROBUST SALES AND WELCOMED A NEW GENERATION OF GALLERIES, CREATORS AND COLLECTORS AT MIAMI ART WEEK 2019.

BY JEAN NAYAR

A W A S H I N A R T

More than 4,000 artists. Roughly 81,000 visitors from 70 countries. Exactly 269 galleries. Dozens of multimillion-dollar sales. These are just a few of the reported numbers yielded at the most recent edition of Art Basel Miami Beach late last year. Held at the Miami Beach Convention Center each December, the annual art fair is, of course, the centerpiece of what is now known as Miami Art Week, the most densely packed of global art events of the year, drawing flocks of creators, collectors, curators and other VIPs to Miami's shores from around the world. Add in the record-breaking attendance and growing cadre of artists and galleries exhibiting at the more than 20 other parallel and satellite fairs, including Art Miami, NADA, Pulse, Pinta, Scope and Untitled to name but a few, as well as at the city's notable museums, including the Pérez Art Museum Miami, The Bass Museum and the new Rubell Museum, and the overall statistics explode. Boutique hotels, fashion moguls, musicians, performers, poets, architects, designers, furniture showrooms and epicureans also got into the act with one-of-a-kind installations, performances, private parties and pop-up events that added to the dizzying mix of culture and creativity that overtook Miami—a city that prides itself on its emphasis on art and design—from Dec. 2 to 8. Here's a look at some of the standout themes and a few of the many highlights.



PHOTO COURTESY OF MIAMI



Clockwise from far left:
Miu Miu M/Marbles
stool; the Greene
Nautilus booth at
Art Basel; Miranda
Makaroff's "Sexhibition"
inflatable, walk-
through vagina at the
Nautilus by Atto hotel.

BIGGER, BETTER, BUSINESS

Contributing to their luster as leading lights in the global art world, the cities of Miami and Miami Beach expanded their support of art and design with bigger, better exhibition spaces and a plethora of new programs, which translated into more opportunities and fatter wallets for both artists and their galleries around the world. As part of an effort to deepen its long-standing partnership with Art Basel by building a legacy for the future, the city of Miami Beach initiated an effort called the Legacy Purchase Program and acquired work by emerging artists Ebony G. Patterson, represented by Monique Meloche Gallery, and Amoako Bofo, represented by Mariane Ibrahim Gallery. Bofo's work was also highlighted at the new Rubell Museum, a 100,000-square-foot campus designed by stellar architect Annabelle Selldorf. The new museum will allow the Rubell family to present exhibitions drawn from its unparalleled collection of more than 7,200 works built over 54 years to a broader public, and Bofo is the first of the new museum's artists in residence. Works from another private collection were also shown at Espacio 23, a contemporary art space founded by collector and philanthropist Jorge M. Pérez to serve artists, curators and the general public with exhibitions, residencies and a variety of special projects drawn from the Pérez Collection. And veteran gallerists from Europe, Latin America and the U.S. lauded the completion of the Miami Beach Convention Center renovation, which resulted in roomier booths, the introduction of new spaces and sectors for emerging artists and large-scale works, and strong sales. Though Art Basel is generally thought of as a contemporary fair, classic modernist works from "new old masters" like Picasso, Matisse and Dubuffet from as far back as 1900 contribute to the mix. Hammer Galleries sold a Chagall for \$2 million, while Galerie Thaddeus Ropac sold a towering 2011 Georg Baselitz bronze sculpture, "Sing Sang Zero," for €3.5 million (nearly \$3.9 million), the highest-priced sale reported by Art Basel. Blue-chip artworks also contributed to a wave of strong sales at Art Miami, Miami's oldest art fair, which returned for its 30th anniversary with 170-plus international galleries showcasing works by bold-faced names like David Hockney, Jackson Pollock, Jeff Koons, Damien Hirst, Gerhard Richter, Hiroshi Senju and Frank Stella. But a large number of collectors opened their billfolds for works by lesser-known living artists, too, many in the \$10,000-to-\$90,000 range thanks in part to a new sliding-scale program initiated by Art Basel this year to support the participation of small and midsize galleries that rejuvenated the show—and as well as others below \$10,000 at other fairs, like Spectrum, Red Dot and Scope, which highlight the works of emerging artists.



ALL PHOTOS COURTESY OF RUBELL MUSEUM

Clockwise from top:
John Baldessari, "Stake:
Art is Food for Thought
and Food Costs Money";
Marlene Dumas, "Miss
January"; George
Condo, "K-9 Explosion";
Keith Haring, "Untitled,
1981"; Jeff Koons, "New
Hoover Convertible";
Amos Anson Boal, "Self
in Gucci"; Richard
Prince, "New England
Nurse." Opposite page:
Amos Anson Boal, "Hudson
in Baby Blue Suit." All at
the Rubell Museum.





From top: AGO Projects and Daniel Ansham at Friedman Benda at Design Miami. Opposite page: R & Company at Design Miami.



ACCENT ON DESIGN

The 15th edition of Design Miami/, a curated showcase of furnishings and objets d'art presented by the world's top galleries, took place in its new setting located in Miami Beach's newly dubbed Pride Park across the street from the convention center. Among the highlights was an immersive installation of suspended illuminated glass sculptures created by Jeff Zimmerman with James Mongrain and a presentation of new organic sculptural works inspired by extraterrestrial forms and creatures of the deep sea and created by Rogan Gregory presented by R & Company. Other standouts included TAKT PROJECT's *Curio* exhibition, which focused in real time on the creation of a collection of iceberg-inspired lighting, and London-based Mexican designer Fernando Laposse's debut of *Pink Beasts*, a collection of hammocks and sloths made of long, pink strands of sisal and other materials and techniques native to Mexico in collaboration with textile designer Angela Damman as well as local artisans in Sahcabá, Yucatán. Other design influencers extended coveted invitations to private dinner parties where new collections of furnishings, case goods and objects were shown and designers and their supporters were toasted. Among the best were Ornare's annual dinner for design world luminaries at MC Kitchen across from its showroom in the Design District where its newest collection of closet systems will be showcased this spring, and Avenue Road's celebration at the Pine Tree Drive villa of its founder Stephan Weishaupt of the company's long-standing collaboration with renowned architects Yabu Pushelberg and designer Victoria Wilmette, whose new collection of furnishings ideally suited to the condo lifestyle so prevalent in Miami were introduced.





From top: Lucy Dodd, "Guerilla"; Glenn Ligon, "America"; Cindy Sherman, "Untitled Film Still #21"; all at the Rubell Museum.

AMERICA

A CONNECTION WITH NATURE

Sensitivity to the environment and a consciousness of climate change permeated the rarefied air throughout the fairs with works of art, talks, collaborative presentations and products emphasizing notions of sustainability, water, recycling and the Earth's limited resources and endangered flora and fauna. At the Untitled fair on Miami Beach, the Haines Gallery highlighted artist Meghann Riepenhoff's gorgeous cyanotypes, which explored the beauty of water in its multiplicity of forms, while numerous collaborative exhibitions at the Design Miami/ fair riffed off curator Aric Chen's theme for the year, Elements: Water. A standout was Bas Fisher Invitational and Bridge Initiative's Coral City Camera by Coral Morphologic, a representation of a yearslong study of a coral community in Biscayne Bay utilizing a 360-degree live-streaming underwater camera installed at Port Miami. At a pop-up at the W Hotel, KBH Jewels showcased its sustainable investment-worthy necklaces and rings made with organically harvested diamonds. Brickell City Centre shone a light on climate change with its Conversations With Nature series of programming and site-specific installations aimed at reinforcing a sense of interconnectedness with Mother Nature as a pathway toward positive action in the fight against climate change and highlighted the works of artists like Brooklyn-based Basia Goszczynska, who explores environmental and waste issues through a variety of mediums, and the messages of future thought leaders like teenage Swedish activist and *Time* magazine's person of the year Greta Thunberg. PAMM presented a powerful exhibition on the Earth-conscious ideas of Teresita Fernández through a decades-long retrospective of her work, while at Design Miami/, Crosby Studios collaborated with designer Harry Nuriev and Balenciaga to create the Balenciaga Sofa, an overstuffed sectional made from unsellable Balenciaga clothing and off-cuts that spread the message of sustainability far and wide after it went viral on Instagram.



GLOBAL MASH UP



With quiet whispers and big, bold statements, emerging and established artists alike made their distinct voices heard throughout the city in manifold and often refreshingly surprising ways. Locust Projects, an incubator of experimental art in the Design District, offered a look into the fantastical epic world of *Torpedo Boy*, the invention of Houston-based artist Trenton Doyle Hancock, in a solo exhibition of his work. At another pop-up at the W Hotel, Mariah Grippo, founder of the Little Words Project, showed how she aims to overcome mean-spiritedness in the world in tiny incremental ways with handmade bracelets composed of lettered beads spelling out unspoken words of strength and kindness intended to uplift their wearers until they give away the jewelry and spread the good vibes further. Scandinavian artists Michael Elmgreen and Ingar Dragset offered an ode to the gay community with their massive "Bent Pool" sculpture, standing like a beautiful blue beacon in Pride Park. At Art Miami the Sundaram Tagore Gallery highlighted how the

hand of the artist is a key to understanding creativity with works by internationally renowned Korean artist Chun Kwang Young and Mexican artist Ricardo Mazal, whose innovative, process-driven works offer compelling narratives on key issues of contemporary life and cultural identity. The Faena District hosted a festival called *The Last Supper*, designed to break down the boundaries between food, spirit and contemporary art with a series of talks, films and meditations that explored various forms of spiritual healing. The Institute of Contemporary Art, Miami presented a mesmerizing off-site exhibition called *All the Eternal Love I Have for the Pumpkins* by artist Yayoi Kusama in the Miami Design District. And at the gallery Perrotin at Art Basel, artist Maurizio Cattelan commandeered the spotlight with his controversial work "Comedian"—a piece composed of a banana affixed to a wall with duct tape that sold for \$120,000 before performance artist David Datuna peeled the fruit off the wall. And ate it. ■



Clockwise from top: Amosko Bodo, "Red Rose," of the Rubell Museum; the exterior of the Dior Men's show venue with artwork by Shawn Stussy; Amosko Bodo, "Jeremy."

