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## Market

### Major collectors to host fair

Focus on youth

WASHINGTON, DC. Miami collectors Mera and Don Rubell will host a fair dedicated to emerging artists in their Washington, DC, hotel from 22-25 September 2011.

"This should be fresh, original and provocative," says Mera Rubell of the fair called (e)merge. "People don't really know how much is going on in Washington, DC—they only know it as the political capital, but there is a thriving art scene."

Leigh Conner of Washington's Conner Contemporary Art gallery, is organising (e)merge with gallery partner Jamie Smith and Helen Allen, former director of the Pulse

**“People don't know how much is going on—there is a thriving art scene in Washington, DC”**

fair. Conner says there will be about 50 participants.

The initiative springs from Conner Contemporary Art's decade-long commitment to young artists, which began with the annual "Academy" exhibition of work by recent BFA and MFA graduates from the Washington and Baltimore area. "Young artists are not getting as much support as they need, and so many artists of great promise fall by the wayside," says Conner. "Most works will be under \$3,000—that's how much emerging art should cost." C.B.

MIAMI. While galleries wait to see whether the market is really on the mend, the abundance of large-scale works in the ninth edition of Art Basel Miami Beach suggests that the cash registers have been ringing at the shipping companies at least.

Gargantuan works dominated Art Basel Miami Beach at the height of the boom in 2007, but shrank in 2008, with tentative displays of domestically sized, mainly two-dimensional works. This year's fair, opening to VIPs today, sees a reinflation in scale and a return to three dimensions. Yet sculpture is traditionally more expensive to make, slower to sell and costlier to ship than paintings. "If dealers are bringing more large-scale work, they must feel there is a market for it—especially in an art fair where every square foot matters," says private adviser Allan Schwartzman.

Following the success of the New York auctions, the outlook is more positive. "People are coming out of collecting retirement—it's become fun again," says Courtney Plummer of Lehmann Maupin gallery (J16), showing sculptures including Angel Otero's *Untitled*, 2010, \$18,000. "The mood is definitely up on a year ago," says Christophe Van de Weghe (D7), showing a 1980 Donald Judd stack at \$2.4m. He says there is a "huge demand for sculpture—people don't realise how much".

Dealers say this points more to discerning collectors than to boom-time frenzy. "This market is so careful and precise that curators and collectors are looking for the highest quality and the place of greatest

## Preview

# Material matters in Miami

Bronze, marble—and scrap metal: why dealers are showing sculpture at Art Basel Miami Beach



Max Frisinger's *Nichts Muss*, 2010 (detail), at Contemporary Fine Arts

innovation. Is that sculpture?" asks James Cohan (C21), showing several 3D works: "Perhaps." Some say sculpture offers more potential: "Painting arrived at a saturation point before tri-dimension," says Mexico's Jose Kuri of Kurimanuzzo (G4), showing sculptures including Gabriel Kuri's marble *Untitled*, 2010, for €22,000.

While big may be back, the aesthetic is different. Eschewing the slick productions favoured of Jeff Koons and Takashi Murakami, or the sprawling installations of artists such as Christoph Buchel and Thomas Hirschhorn, today's artists are taking a more idiosyncratic approach. Young artists are working in a range of styles, and returning to classical media. Among the offerings are a series of bronze sculptures by 29-year-old Diana

Al-Hadid, from \$18,000 to \$22,000 at Marianne Boesky (H11); London's *The Approach* (I14) is showing marble works by Patrick Hill and Alice Channer; and Johann König (E15) has Alicia Kwade's large bronze and gold-leaf *Kohle (IT Rekord)*, 2010, for €40,000. Pointing to the ceramic *Adesso*, 2009, by Bertozzi and Casoni, \$55,000, David Leiber of Sperone Westwater (K9) says artists are

embracing the challenge of mastering traditionally conservative materials: "Very few artists are working in ceramic, and the artists like that." José Freire of New York's Team Gallery (G9) says: "There was a fear of bronze as a conservative and codified medium, but now artists like diversity in their choices." He is showing Banks Violette's wry bronze *Untitled (Microphone Stand)*, 2006, for \$55,000. Young

artist Max Frisinger, showing the large-scale *The Swan*, 2010, and *Nichts Muss*, 2010, \$75,000 each at Contemporary Fine Arts (K7), adds: "It used to be that painters only made paintings, and sculptors made 3D objects, but no one thinks like that any more."

Historical precedent can't be ignored, says Allan Schwartzman. "Sculpture has been one of the central areas of meaningful artistic exploration since the 1960s." Works from this generation, from Louise Bourgeois at Cheim & Read (K8) to Anthony Caro at Mitchell-Innes & Nash (C9) and Annelly Juda Fine Art (B5), are also at the fair.

Hauser & Wirth's Marc Payot (K17), showing Paul McCarthy's bronze *Butter Dog*, 2009, for \$750,000, says: "Important collectors realise that you can't focus only on painting—contemporary art is about breaking boundaries." Miami collector Marty Margulies agrees: "You can't have a serious contemporary collection without sculpture," adding: "People start with paintings, but the more they get involved in the art world, the less intimidating a large-scale sculpture becomes." **Charlotte Burns**

## Puma backs Caribbean artists

Sportswear company sponsors Bass Museum programme

MIAMI. Sportswear company Puma will today announce a three-year sponsorship of the Bass Museum of Art for the display of work by Caribbean artists. The funding, part of a wider Puma initiative to support Caribbean culture, is believed to be "one of the largest investments ever made in the development of arts from the region", according to Mark Coetzee, chief curator of PUMA.Creative, which runs the company's cultural sponsorship programme.

Although Puma declined to reveal the figures involved, the company is believed to be investing an initial seven-figure sum on its wider Caribbean project in the next three years.

As part of the initiative the Bass Museum will provide a stage for Caribbean artists, photographers, musicians, writers and performers. Artists of Caribbean heritage living outside the region will also be



Ten Thousand Waves (detail)

included. "Miami is an ideal platform for the investigation into...art forms from the Caribbean," says Bass Museum executive director Silvia Karman Cubiñá, who will work with Coetzee to find projects to bring to the city.

The partnership begins with an exhibition devoted to the British artist and film-maker

Isaac Julien, whose parents are from the Caribbean island of St Lucia. The show, which opens tomorrow (until 6 March 2011), includes *Ten Thousand Waves*, 2010, a nine-screen installation. The Museo de Arte de Puerto Rico will simultaneously host a single-screen projection of *Ten Thousand Waves* as well as a museum in Jamaica, although its name was unconfirmed at the time of writing. Coetzee expects the Miami museum to forge strong links with institutions in the region.

As well as the Bass partnership, Puma will fund various activities in the Caribbean; it will pay for artists to participate in international exhibitions by covering their air fares through its mobility awards, and it has invested in the creation of a social networking website for artists and arts professionals called the Creative Caribbean Network. **Cristina Ruiz**

## Animal magic at botanic garden

A sculpture of a giant duck floats on the Fairchild Tropical Botanic Garden's great Pandanus Lake like an outsized bath toy. The big bird's first stay in South Florida, it forms part of Claude and the late François-Xavier Lalanne's installation, which opened yesterday. The work is joined by nearly 30 other sculptures by the French artists, including their flock of charming sheep, *Moutons Transhumants (Brebis)*, 1988 (right). H.S.



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