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New York based M produces three essential art publications that seamlessly integrate art listings, art maps and art reviews across the print and web media. These are: the M magazine, the M art maps and the M website: intheArtworld.com.

In print, M is the largest publisher of art information for the professional, including art maps and listings guides serving the art world in New York.

The ubiquitous M art maps, with their minimalist white cover and red logo were introduced in 2010 to help readers find the most important galleries and art dealers at a glance. Today, over 45,000 copies of M art maps are printed in New York every two months, that's over a quarter million copies a year, and these are distributed to fine art galleries and museums, top hotels and at international art fairs around the globe.

On the web, M offers a free listings service that works smoothly from all platforms, iPad, iPhone, Mac, PC and Android, without requiring an app to download; it automatically adapts to mobile and desktop. This unique combination of print and web media; the M magazine, the M art maps, and the M website, places you at the center of the art world. That's why we call it simply: intheArtworld.com.

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Eric Yahnker | 4-Eyed Heron | charcoal and graphite on paper | 94 x 72 in. | 2012
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Psychic Ménagerie

Interview with Gregg Louis
Nohra Haime Gallery, New York

By Vivi Ying He

A few weeks before the opening of his first major solo show in New York, Gregg Louis was still finishing some of the artwork to be included when he spoke with Vivi Ying He of M for our preview visit. The show runs March 19 thru April 27 (See Midtown listings for details).

Your work seems a bit futuristic, there is a strange feeling to it. What did you have in mind with this work? For the sculptures, it started with this idea of cloud gazing, like when you are a kid and you look up in the clouds and you see animals floating by; you freely associate different animals. So it started with that basic idea. Then I wanted to take some of those forms into a real space. I wanted to create these abstract things that feel like they are about to become something, or are on the edge of becoming something.

Oh, I see. As you walk around them, you want to figure out, like; what is this? But it never really becomes something specific, it always just stays abstract, kind of strange.

So you like this thing, being on the edge where you never know, you want to figure it out kind of feeling... Yeah.

The material is interesting, it's like a kid's toys, some look like wigs. Why did you choose these materials? I think the materials I'm attracted to are very tactile, they have this humor or playfulness to them. But they also reference the body. I feel like the materials become sort of like a gateway for the viewer to enter the piece. They know its hair, so they have certain thoughts about that; it must be some sort of animal, or fur. I see the material as a kind of entrance to the piece.

Where did you get all of these materials; in a cosmetic shop? Yeah, Ricky's New York City was my primary materials source.

Probably they are very curious why you buy so much? I think they were kind of interested, they probably thought I was a little crazy or

something. I would also find, for example, some of the fake furs at a store where they have pillows. I would see, like, this white one, I just buy the pillows and cut them up to use the fur pieces. So they all get brought in from my life, somehow.

Somehow, like what you said, to display the sculptures in this way, its like they are floating in the air, like in childhood, when you see something that you don't really know what it is and it's floating in your dream. What kind of feedback have you got about these strange shapes, what do your friends or people you know say? The people that I've had over to my studio seem to enjoy them, they all see different things in them, in the different sculptures. Yeah, it's been really interesting to see how people react to them; if they think they're creepy or if they think they're funny. People have different reactions. I wanted to create objects that I think reflect back towards the viewer so that each person has a different interaction with it. Maybe it's like a psychological thing, it says something about the viewer how they interpret it. I'm interested in that sort of idea. That's also where the idea for the Rorschach prints comes from. It's this concept of a psychological study.

Does your work always explore this psychological angle? I'm interested in perception; I don't study psychology of anything, that's not the main thing here. But I'm curious about imagination and perception and surrealism. These are things that I was really thinking about when I was making this body of work.

Is this your first solo exhibition in New York? Yeah, this is my first major solo exhibition. So, I'm excited.

Where does the title of the show come from? *Psychic Ménagerie*, the word psychic comes from well, to be a psychic. Ménagerie is an old French word for a royal zoo.

"I wanted to create these abstract things that feel like they are about to become something, or are on the edge of becoming something"



Gregg Louis speaks with Vivi Ying He, of M, about his show at Nohra Haime Gallery, New York. 2013.

So you're thinking it's like a zoo... After making the body of work and looking at it, I was thinking, like; seeing animals in the clouds. I was also interested in a story from a few years back in Ohio, about of roadside zoo. I guess it's a common thing in the Midwest, people who collect exotic animals. There was a story where a guy in Jamesville Ohio had a huge collection of animals, exotic animals with Tigers and bears, and he committed suicide. But before he died he opened all of the cages. So the story was about how all of these exotic animals, like 18 tigers and 12 lions were running around the streets of Ohio. So I read this article in a magazine, it had a description by one of the first responders, just saying how strange it was. I mean, obviously they're not prepared for something like 12 lions... They described how strange it was to be in Ohio and stalked by 12 lions. So I was thinking about that; just the absurdity of having this large collection of animals. So yeah, a menagerie is a large collection of animals, exotic animals.

Is this theme typical of your work? What was the body of work you were doing before this? The body of work I was doing before this work was a collection of photographs and sculptures that were called "Everyday UFOs". They were basically objects that I

took from around my apartment, just everyday things like cups and pans and records. I would stack them up and create archetypes of UFOs, and I would shoot photographs of them, dealing with the same ideas of how these ordinary items could become special things. In terms of my practice in general, I typically work project to project. I don't consider myself a sculpture or a painter or whatever. I work across media, normally. The idea typically dictates how it manifests. For these works, I knew that I wanted to bring them into a three-dimensional space, that's what brought me to sculpture. I had a vague idea of how I wanted to display them; I wanted to display them like in a natural history museum. That's why I put them on these stands...

What about the prints? They look almost like primitive masks. In all of my work, the prints included, I'm interested in the threshold of something having meaning and not having meaning. So the idea that masks appear in these prints, are these faces? Or are they on like the edge of being nothing.

Can we talk about some specific sculptures? For example, this one with the horns coming out of the head; how did you come up with that idea? Sculptures are pretty improvisational. These are actually



Gregg Louis *Inkling No. 12*. 2013. Courtesy: Nohra Haime Gallery, New York

boar tusks [points to horns on one sculpture]. Like, from a pig or something.

So they are real? Yeah, they are real. And sometimes the material influences me, in terms of what they become [becoming sculptures] and then sometimes I have an idea already of what they will be. For example, in the pink one [sculpture with pink wig] I had the idea that I was going to make something that looked like a flamingo. But it's funny, when I made it, all of a sudden it wasn't really a flamingo at all. And so I realized that I while needed to have some idea in my mind to allow myself to make it, it then goes on to exist as something stranger than what I had pictured in my mind.

You put horns on this one, but not on this other one... Some of them worked with Horn's, and some of them don't work with horns. I didn't want to put horns on everything. These are water buffalo horns.

It's the real thing? Yeah, none of the hair is real, but the tusks and the antlers and the horns are real.

Why is that? Why did you choose to use real horns? Because I didn't want them to feel

like a fairytale; I guess in a way I imagined myself to be a amateur taxidermists, for some reason it just made sense. I felt like if I made horns [using artificial materials] it would put it in a more fairy tale, whimsical term. Whereas by using real horns, it's more strange, you feel like there's something familiar about this horn because it's the real thing that people know and you can feel that it has life in it.

What about the eyes? Are these from dolls? These are the glass eyes. There is something about embodying, something staring back at you or you staring at something...

Do they all have eyes? They don't all have eyes.

Where is this hair from? All of the hair is synthetic, and the fur is also synthetic too. The only thing that's real is the horns and stuff.

So, after this show, what's next? I'm still finishing up work for this show. There is a video and another sculpture I'm working on. I'm trying to be in the moment, before going on to the next moment... **M**



Gregg Louis *Inkling No. 12*. 2013. Courtesy: Nohra Haime Gallery, New York

ARPNY bcs gallery

Interview with Ken Kim
Kips Gallery, New York

By M. Brendon Macinnis

Starting out as a collector and dealer of Japanese art prints, Ken Kim launched his own gallery in Chelsea for contemporary art, Kips Gallery, and went on to organize the Korean Art Show in New York for three consecutive years. More recently, with the help of sponsors, he founded ARPNY bcs gallery, an international artist residency program and gallery based in New York's artist enclave, Long Island City. Mr. Kim spoke with the publisher of M about his latest project, while also discussing a range of issues in the art world. In the interest of full disclosure, the reader may note that in the past this interviewer has curated several shows at Kips Gallery. This background, however, adds familiarity to the subject.

A lot of ethnic Asians living in the US, including many who were born here and are as American as the Europeans born here, are nevertheless constantly asked: Where do you come from? You've been here a long time; you have a gallery in Chelsea. How does this thinking, these preconceptions, affect Asian artists who want to show in New York? In the contemporary art world in New York, it's exactly the same. How many art galleries are here? Hundreds. Yet there aren't many galleries representing Asia.

Why is that? I don't know. Still, the mainstream is Western art; Western contemporary art.



Ken Kim, founding director of Kips Gallery, New York. 2013



Jehoon Oh (studio work), 2013.
Courtesy: ARP NY bcs gallery, Long Island City, New York



Sohyun An (studio work), 2013.
Courtesy: ARP NY bcs gallery, Long Island City, New York

" So I want to show mainly artist who are not yet in the mainstream; these are the people we invite into our residency program"

Do you think it's a presumption or prejudice that they... No, I don't think so. Contemporary art has no boundaries, but still it's this instinct people have, that Asians make *Asian art*.

So they think because the person looks Asian they must make Asian art? Possibly. But the artist has a problem too. They think of themselves as Asian and so they use their Asian background in their art. Even famous artists, they are all using their Asian background a lot. In some ways that's good, but in some ways that's bad, because it means they are accepting their limitations.

Let me think now, when you came to New York, what year did you open your gallery in Chelsea? Was it in 2008? Before I was in Soho, so it was in 2003. Almost ten years. I started out as a dealer for Japanese prints.

How did you get into that? I collected Japanese prints.

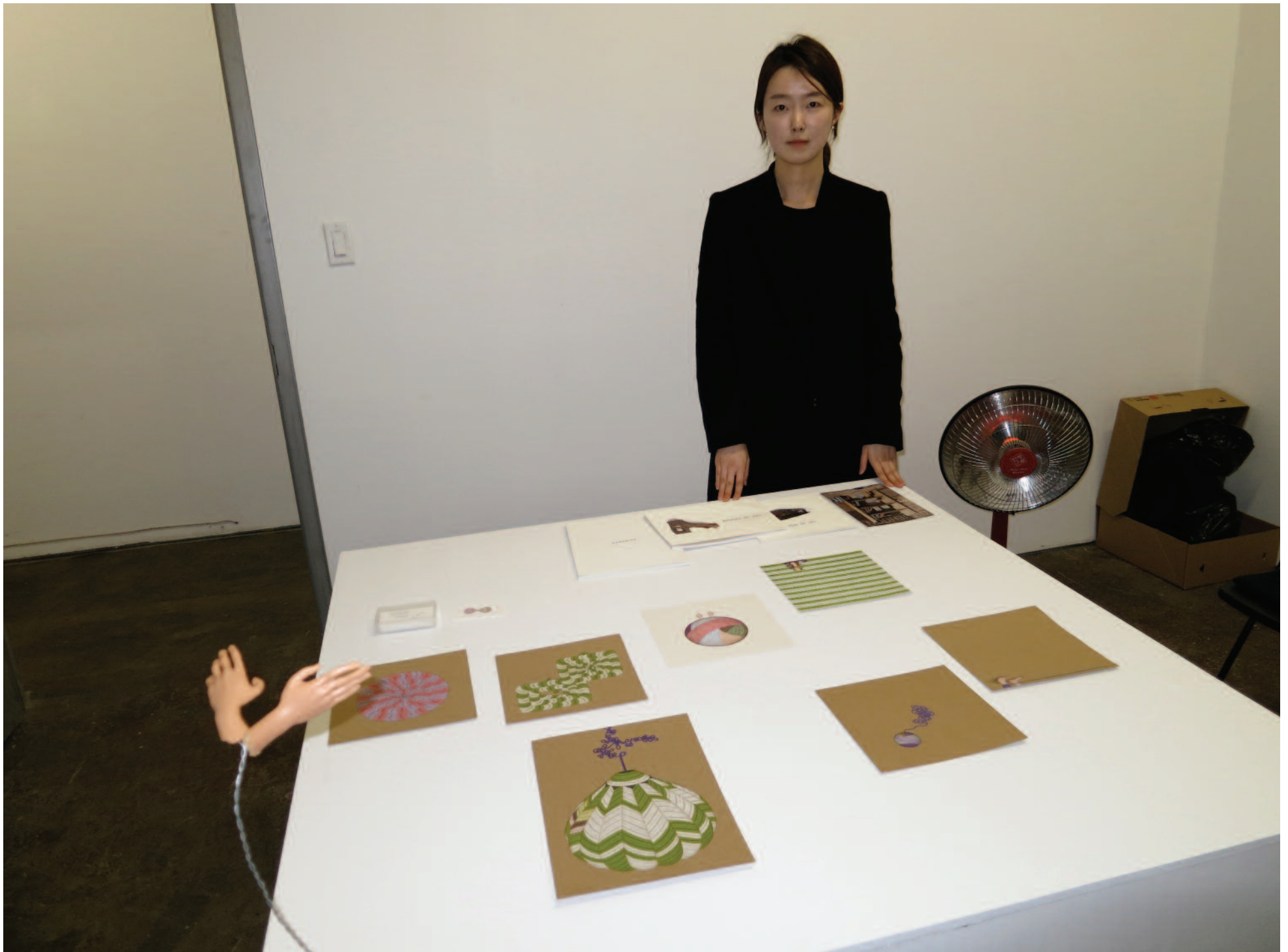
This is how art lovers typically become art dealers; they start out as collectors. As their collection grows, they might want other things, so they trade or sell a piece in their collection or they make a deal to get an artwork that someone else has, and so on. Then, at some point, often without even knowing it, they just become dealers. That's the organic path. Oh, I love Japanese prints.

How long were you dealing in Japanese prints? I'm still collecting them.

When you were a dealer for Japanese prints, did you have a gallery or was it private? I had a space in Soho at that time, a loft on Spring Street. And nearby on Mott Street, I had a small back-office.



Sohyun An (studio work), 2013.
Courtesy: ARPNY bcs gallery, Long Island City, New York



Jehoon Oh, artist in residence at ARPNY bcs gallery, shows her studio work during *ARPNY Open Studios*, New York, 2013.

"I was showing mostly Korean and Japanese artists because of their technique and their artistic expression"

How did people know about you? I used internet and I advertised in some Japanese magazines, and I also went to auction houses.

So, if we jump forward a bit, when you opened your gallery in Chelsea [Kips Gallery], could we say that this was a threshold, from when you were a dealer for Japanese prints, to becoming a contemporary art dealer? No, I liked both; I collected some contemporary paintings, but when I opened in Chelsea, I still did shows with Japanese prints too, and more than a few times. Actually, I wanted to mingle Japanese prints with contemporary paintings, but they didn't really work together.

I guess that's why, when I showed you the work that Fay Ku was doing... That's why I loved Fay Ku's work, because it was very similar. That's also an example of what I meant earlier, about Asian artists using their Asian background; Fay is showing her background too. [Taiwanese]. That's why we loved it.

In her case, it's a mixture; it's contemporary, but at the same time it's so rooted in traditional Chinese painting... Sure, drawing and all the things, with such fine detail, like Japanese prints. We did a really good show, I think. That was the first time we worked together, like six or seven years ago. Already such a long time.

A good way to start. I really liked doing the catalog too. Then after that, I did the

Korean Art Show in New York. That was sponsored by the Korean government, the *Korean Galleries Association*. I did that for three consecutive years.

In the Korean approach to art, I notice there is a focus on the academic side, on attaining a high professional degree that says this is who I am; I am an artist because I graduated from this or that school and these are my credentials. They tend to focus on this aspect. The academic side, and their technique is really one of the best. So, in the beginning when I was doing the *Korean Art Show* in Chelsea, I showed mostly Western artists; Italian, French, American. But later, when I was doing shows in Korea, I was showing mostly Korean and Japanese artists because of their technique and their artistic expression. It's closer to what I was thinking of.

How did people respond, did they buy it? It's not mature enough, Asian contemporary art is not a mature enough new market for new collectors. Chinese artists did a lot in New York, but that's because their price is already up. It's not about quality, it's just that there's a market that they had.

So even in Korea, this is the case? I remember speaking with Pearl Lam, when I asked her about this, she said much the same thing about the art market in China; that the market is there, but it's not mature, the contemporary thinking in China has yet to take root. But think about it, a few years ago, two



Jehoon Oh (studio work), 2013.
Courtesy: ARPNY bcs gallery, Long Island City, New York



Jun Ahn, *Self-Portrait*. HDR Ultra Chrome archival pigment print, 40 x 60 inches.
Courtesy: Kips Gallery, New York

or three years ago, everything was about Chinese artists. Everybody was showing Chinese artists, even in Chelsea, a lot. But now, how many galleries do you see showing Chinese artists? Not many.

Yeah, and it's hard to know what the factors are that drive that. It could be that it's just a fluke. I mean, for while everybody was crazy about video, all the art fairs were showing these video installations. It changes so quickly.

It was starting to look like Disneyland out there. Then, it was like, suddenly people discovered painting again. Right now painting is getting to be more and more in demand; back to the basics. The contemporary art fairs change so quickly now.

Let's fast forward to today; you've got all this experience, first as a dealer, then as a gallery owner, participating in art fairs, and then later organizing art fairs. Now you've started an artist residency program in Long Island City [ARPNY bcs gallery]. What's that about? We want to invite Third World artists.

Third World artists? Like Korea; I mean this is still considered not in the mainstream.

Really? I don't know if that's the word for it, though on the other hand, the funny thing is, in terms of having a functioning economy and infrastructure, the US looks a bit Third World next to South Korea. Think about contemporary art, how many Asian artists come to mind? Almost none. How many Turkish artists? How many Iranian artists? How many Japanese artists? Well, Japanese artists; there are a few names, but they are not in the mainstream yet. You can talk about Damien Hirst or Jeff Koons, and

everybody knows. But is there some Asian artist that has that kind of weight? Asia, the Middle East and even Europe; these artists are still not in the mainstream.

Even Europe? Eastern Europe, they don't have many popular artists known in the US. So I want to show mainly artist who are not yet in the mainstream; these are the people we invite into our residency program [ARPNY], to give them a studio and the time to do their work, and then to show it in our gallery [bcs gallery].

How did you make that happen, to build this artist residency program from scratch? When I was doing the *Korean Art Show*, I met certain collectors and talked with them about the possibility that I wanted to invite artists from Korea and Japan, and neighboring countries...

You mean to go beyond giving them a one-off show in your gallery; you wanted to keep them here longer and in a way that would allow them to become part of what's happening. Right, and to show them in the American market. Also, there are a lot of residency programs in the US that are limited by age, say 30 or something, and I wanted to bring in older people too, so that there are no age barriers either.

That makes sense, to mix generational experiences. Come to think of it, Chuck Close made a point about this in an interview we did before, lamenting that today's near exclusive focuss on young emerging artists meant that young artists rarely get to see their work next to the masters. And then there are some artists who figure it out much later in life. We have to give all possibility to every kind of artist. M

Art Basel Week in Miami 2012

A Visitor's Notebook

By Camille Hong Xin

Art Basel Miami Beach, now officially called "Art Basel", is probably the most influential international art fair in the world, spawning more than twenty-five satellite fairs that take place in Miami, including the city's once alternative art district, Wynwood, which was started by the late developer, Tony Goldman. The Swiss franchise — produced by Messe Basel, MCH Group AG — will also be expanded to include Hong Kong in 2013, making a total of three Art Basel editions spread across the globe. This year, there were some notable additions to the satellite fairs in Miami. Among these, UNTITLED debuted in a tent on the sands of South Beach, and Miami Project joined the legions of fairs in Wynwood.

I dare say that this year's edition of Art Basel Miami Beach was the strongest I've seen to date, having followed the show for many years. Packed with powerful, dynamic works from over 250 top galleries from 31 countries, any reviewer would be hard pressed to say the obvious: It's a great show.

My purpose is not to restate the obvious, so I'm going to skip the must-see main attraction here, including the renowned modern artists with whom we all are familiar. Instead, I focus on the emerging, up-and-coming contemporary artworks that were shown in several of the stand-out satellite art fairs, in particular: Pulse, Art Miami, CONTEXT, UNTITLED, Aqua, NADA, Scope and Miami Project.

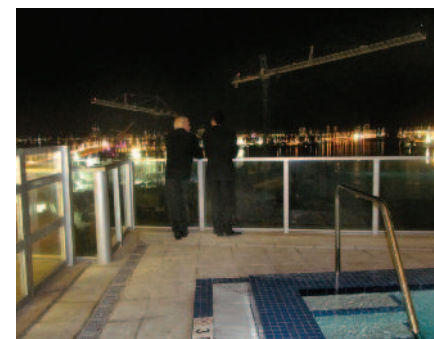
While trying to be as thorough and even-handed as possible, the explosion of satellite fairs over the past decade makes it impossible for one visitor to go through, much less write about everything. Seeing thousands of artworks in a few days means that only the unique, innovative pieces leave an impression at the end of the day. Perhaps that's as it should be. Here is one writer's experience of the latest Art Basel Week.

Thursday, Dec 6, 2012
Pulse Miami

On Thursday, I had planned to attend the press preview and brunch for Pulse Art Fair at 10am, then go to Art Miami and CONTEXT in the afternoon, and at last stop by Seven Art Fair, if there was time left. Unfortunately my day got off to a bad start when the shuttle bus for Pulse failed to show up. After two agonizing hours standing in the heat, I shared a cab with other fair-goers. With my empty stomach and tired legs, I was hoping the day would turn around for the better by entering the Ice Palace, where Pulse Art Fair is held.

Sure enough, the first thing I saw was a dazzling installation that looked like a flickering

"My purpose is not to restate the obvious, so I'm going to skip the must-see main attraction here, including the renowned modern artists with whom we all are familiar"



light sculpture hanging from wire strands. However, Hosfelt Gallery explained that *Tilted View* was in fact an extremely low-resolution video sculpture depicting moving waves on a tilted plane of numerous little LED light bolts that formed the screen. The video image is not projected, but instead comes through wires to the computer-controlled LED. The low-resolution is intended to challenge the dynamics between motion and abstraction. Then I realized that the spectacular video sculpture hanging in the lobby of San Francisco Museum of Modern Art, *Exploded Views*, was created by the same artist, Jim Campbell.

Two weeks ago, I accidentally stumbled upon the opening of Björn Schülke's exhibition, *Luftraum*, at Bitforms gallery in New York, and loved the show very much. So I was very excited to find their booth at Pulse Miami showing unique new media works. Rafael Lozano-Hemmer's *Bifurcation* features a suspended small Y shaped bare branch that moves with the wind. Its "shadow," which is shown as an entire tree, is projected on the wall. As the branch rotates, so does the image of the tree. Another captivating work, Daniel Rozin's kinetic sculpture, *Twisted Strips*, produces rhythmic waves of movement in an animated pattern. The motorized piece aims to explore serial image generation and perceptual illusion, specifically Op art from 1950s and 60s. There was also a small room with Erwin Redl's fabulous sound and light installation, *Speed Shift*, installed around the wall. All of the new media works at Bitforms combine innovative idea and high technology with great aesthetic sensibility. At Miami based Dorsch Gallery, Brookhart Jonquil's light sculpture, *Concentric Pentagons*, explores the illusion of two seamless triangles with two bent fluorescent tubes that have intersecting mirrored acrylic sheets. Martin Murphy, in his video work, *La Dreamer*, pours "liquefied" video clips of movie trailers, entertainment news and advertisements over a bottle of Diet Coke.



Photography continued to have a major presence in Pulse this year, although there were fewer visually compelling large-scale works than in previous years. Meghan Brody's *I see you* brought a theatrical energy in lush colors to Rick Wester Fine Art's booth, while Ken Gozales-Days's *Profiled* series of busts and sculptures felt more subdued at Luis De Jesus Los Angeles. I was intrigued by Miguel Rothschild's *Insomnia VII* with pins and nails embedded in a chromogenic print at Kuckei + Kuckei, and Laurent Millet's playful shots of his own installations at La Galerie Particuliere. There were also Miguel Angel Rojas's subject mattered photographs at Espavisor-Visor Gallery that study various political and social themes in Cuba, as well as John Chiara's unique ilfochrome print and William Eggleston's classic images at Rosegallery. Having seen Vermeer-like portraits from a few different photographers in the past, I believe Dutch photographer Hendrik Kerstens's images of a young girl posing with hair costumes – made from napkins and plastic bags and other domestic items – are probably the originals. He has been taking such photographs of his daughter since 2000. Danziger Gallery exhibited an image from Karen Knorr's *India Song* series, in which a barely domesticated tiger lying in a beautiful old palace.

Paper continued to be the hot material. Angela Glacar's wall pieces made from layered, punched sheets of ecru papers at Diana Lowenstein Gallery, and Jessica Drenk's waxed books and paper sculptures at Adah Rose Gallery attracted many admirers. Pavel Zoubok Gallery showed Matthew Cusick's portraits made from inlaid cutting of maps on wood panel. Since 2009, I have been enthralled by Jordi Alcaraz post-minimalist trapping blank books and shadowboxes at Galeria Nieve Gernandez. Now two galleries from New York and Cologne also exhibited his works. Although large scale works often enhance the visual impact, I prefer Alcaraz's smaller, early works.

The layout of Pulse was certainly improved in 2012. The fair's director, Cornell DeWitt, said that he focused on creating special projects spread all over the garden and through the interior of the Ice Palace venue. Nives Widauer's bronze sculpture, *Settle*, made from videotapes cast in bronze was a fun piece. Jenna Spevack presented *Seeding the City*, a series of "micro-farms" in household objects, alive with edible plants. Instead of the usual black rooms for video works, Pulse made a playful "Information" booth showing Casey Neistat's works titled *Watch Some Movies*. This was a good idea except that the

setting was rather too busy and the couch could only hold a few people at one time. Pulse also offered opportunities for artist-run spaces and non-profit organizations, as well as *This End Up*, a West Collection project designed to support unrepresented artists, that was installed on the lawn. Overall, the quality of Pulse Miami was better than its New York edition for 2012.

Thursday, Dec 6, 2012

Art Miami

As the original, longest-running art fair in Miami, it's really a misnomer to call Art Miami a satellite fair. In fact Art Miami introduced its own satellite fair, CONTEXT, this year. Focusing on emerging artists from younger, smaller galleries, CONTEXT was held in an adjacent, yet standalone, 45,000 sq ft tent pavilion next to Art Miami. Together Art Miami and CONTEXT hosted 190 dealers.

The fair's blue-chip galleries brought many fabulous works by the titans of art history, Pablo Picasso, Edgar Degas, Henry Moore, Lynn Chadwick, Willem Dekooning, Jackson Pollock, Andy Warhol, Alexander Calder, Gerhard Richter, Sol LoWitt and such. Among the older living artists, I love Gunther Uecker (Haunch of Venison Gallery), Arnaldo Pomodoro (Pan American Art Projects) and Philippe Hiquily (Waterhouse & Dodd Gallery). However, these galleries brought their smaller works this time.

Wendell Castle's pieces often meander beyond the boundaries of design and sculpture; but haven't all the boundaries in art been blurred by now anyway? For glass artworks, Lino Tagliapietra's works at Schantz Galleries reminded me of my trip to his home town, Murano Island, Venice. In 2011, I discovered Chul Hyun Ahn's sculptures that utilize light, color, mirrors, two-way mirror to investigate the illusion of infinite space. This year, the entire booth of C. Grimaldis Gallery showed his new works. *Railroad Nostalgia* is his first piece that is based on a real life scene. Another interesting light artist is Leo Villareal, whose digital light sculpture, *Target 2*, at Connersmith Gallery allowed us a glimpse into his magical light world.

Over the past few years, there have been an amazing number of wall pieces that emphasize the texture of dynamic materials. Among these, Sarah Frost's wall assemblages are built of keys from discarded computer keyboards (William Shearburn Gallery) and Kaarina

Kaikkonen's trademark clothes sculptures (Galerie Forsblom) were my favorite. Zac Freeman builds layers of found objects and junk into portraits with details and subtlety emerging in the distance. There were also some wall pieces made from assemblages of little ceramic pieces by Valeria Nascimento and Petr Eigl (Woolff Gallery). In comparison, Norman Mooney's starfish shaped sculptures are a bit flashy, but he utilizes all kinds of materials that intensify the visual allure of various planes and chromatic range (Waterhouse & Dodd Gallery).

Nowadays when many artists pursue three-dimensional and mixed media art, it's hard to find great, pure paintings. Cuban painter Carlos Garcia de le Nuez's *Lagrimas Cardinales* (Talento Arte in Mexico) and Bruno Widmann's *Extensions* (Alfredo Ginocchio Gallery) stood out. *Lagrimas Cardinales* is Spanish for cardinal tears, in reference to the struggle the artist faces trying to find his true self far from home. Having said that, Manolo Valdes's portraits remain my all time favorite. While providing aesthetic pleasure, his paintings never fail to capture my emotional resonance. In Claire Oliver Gallery's booth, aside from their trademark glass works, I found Andy Denzler's oil paintings. The wet-on-wet technique the artist uses on his human figures achieves a sense of filmic motion. Each painting has a few bands of pigments across the canvas, which depicts the relationship between perception and distortion. The first solo show of German collaborative Gruppe Spur (1957-1965) was presented by Schuebbe Projects showing Heimrad Prem, Helmut Sturm and Hans-Peter Zimmer's paintings as well as Lothar Fischer's sculptures.

At Eli Klein Fine Art, I liked Zhao Kailin's figurative oil painting *Morning* that exudes the melancholy of female beauty and youth. Although I have seen Liu Bolin's photographs many times, I still marveled at his ability to blend himself into any background he is set



against by painting himself with the same colors. When you look a bit closer, you could make out the artist, which is opposite from another “disappearing master,” painter Zhang Dali, whose calligraphy-covered portraits only emerge from a distance. Both artists’ works reflect the experience of living in a repressed society where individuality means trouble, so people try to make themselves look like everybody else in order to survive.

Though Art Miami is known for established and middle-career artists, it has added more and more emerging talents and cutting edge works in recent years. The first booth I came upon entering the fair was *Soul of Seoul* curated by Miami gallery pioneer Bernice Steinbaum. *Moobongtap*, the collaborative piece by Lee Nam and Sul Yun-Hyong consists of two video screens; one features Diego Velazquez’s oil painting *Infanta Margarita Teresa in a Blue Dress* and the other Shin Yun-bok’s ink and water painting *Portrait of a Beauty*. In each screen, ants and butterflies bite the paintings and carry little pieces to the other screen. By the end of the sequence, each character is wearing the other’s dress. Lee Nam’s other video piece, *New Bak-Yeon Fall*, is based on Jeong Seong’s ink and water landscape painting. On the screen, a waterfall is cascading and slowly some calligraphy (such as the title of original painting and signature of the artist) is flowing down the fall and into the pond.

In 2011, Marck, Daniel Cherbuin (Galerie Von Braunbehrens) and Gregory Scott (Catherine Edelman Gallery) were among the most exciting multimedia artists. Their witty and innovative works attracted curious crowds and generated big sales. Cherbuin’s pieces mock the commercial culture by placing people in a photograph or a cartoon print watching an embedded screen that shows his own video works. On Scott’s works, he paints people (often himself) who observe his own thoughts acting out on the embedded screen, or himself living in a painting on the wall, or a piece of artwork coming to life. With both viewers and the viewed within the same frame, these works further challenge our psychic while blurring the boundaries between reality and art, and between different layers of space.

As for Marck’s video sculptures, I was completely in awe of the physical interaction between the inside and outside of the video screen. He often locks women inside a wall (either in the video or outside of the video), or exposes them to a swaying sickle (a real one coming from outside of the screen), which inevitably involves the notion of S & M.

Galerie Von Braunbehrens exhibited his swimming pool series, which I had seen last year, wherein women are trapped in a tiny pool surrounded by all kinds of “walls” that look like they were installed from outside of the screen. I found Marck’s new video sculpture, *Antenne* at Licht Feld Gallery at the CONTEXT Fair. As usual, Marck filmed a line of women running in front of a green screen. After taking apart a regular monitor and building a new metal frame, Marck installed three car antennas, their movement synchronized with the time code of the video. In the final work, three lines of women are running horizontally on the transparent glass. The intriguing part is the interaction between the antennas and the screen action is that these women would only run when the antennas extend under their feet, and after they pass, the antennas retract. There was a hint of danger, but much less cruel than his previous works, *Sichel* and *Humanairsystem*.

By the time I walked into CONTEXT, my back was so hurting that I had to use enormous willpower to walk further. Art From Berlin was holding a private party, and I was not allowed to get any closer to see the works, so I didn’t experience any art from Berlin. The Buoniconti Fund hosted a reception featuring the artwork of Ma Desheng, who lost both his legs in a car accident years ago. A portion of its sales proceeds were to be donated to help cure paralysis. Thanks to my press pass, I eventually got permission to talk to the Chinese artist who was the leading proponent of Xinxing artists group in Beijing, in the aftermath of the Cultural Revolution in 1979.

Art Miami presented a pretty balanced range of works in various media and art forms. There were surely more galleries and art works that deserve mention, especially those from Curator’s Choices in the public area of the fair. But this is as far as my feet would take



me. Art Miami stood out as the best among all the so-called satellite fairs during Art Basel Week, second only to the main event, Art Basel Miami Beach.

Friday, December 7, 2012
UNTITLED.

Although I attended the Art Basel Vernissage at the Miami Beach Conventional Center on Wednesday night, I spent part of the time at the BMW party across the street, so I kept Friday open for seeing the 250 mostly blue chip galleries at Art Basel. The quality of the artwork was great and this mega fair is in the enviable position where it essentially gets first choice of all work going on the market.

By the time I was ready to leave Art Basel to see the UNTITLED art fair nearby, there was just 45 minutes left before they were to close. I didn’t want to miss it because I heard that its director, Omar Lopez-Chahoud, hand-picked all of the galleries and artworks. The fair was taking place in a large beachfront tent, erected directly on the sands of iconic South Beach, at 12th Street. As soon as I walked in, I realized that this fair would need more time to cover. Its aesthetic coherence was like NADA Art Fair in 2009 and 2010, if not better.

Minimal and innovative were key adjectives to describe UNTITLED Art Fair. Most of the galleries installed well-designed booths with refreshing works by emerging and mid-career artists. New York based Blackston Gallery showed some beautiful pieces, including Rachel Beach’s plywood sculptures and Amy Feldman’s minimal abstract paintings. At Lu Magnus Gallery, Tofer Chin’s elegant, geometric wall pieces merged with architectural angular patterns. His paintings continue the game of perspective illusion of Op art, while testing the viewer’s psychological space. At Y Gallery, Ryan Brown’s mixed media paintings adopted the format of the art auction catalog as a metaphor for the expired original. Brown employs a wide range of methods and mediums to transform the material from new to old. The Gallery divided a separate space for G.T. Pellizzi’s wall assemblages *The Red and The Black* series, with numerous black dices forming mazes on the blood red wood board. At Dimensions Variable Gallery, Leyden Rodriguez-Casanova’s sculpture *A Decayed Door and Blinds* was seemingly casual, yet quietly elegant with low-key colors and everyday objects.

Rowan Wood’s black and white paintings with metal spikes protruding from their painted white surface caught my eye at Steve Turner Contemporary. Mexican artist Pablo Rasgado presented two very different kinds of paintings

using strappo, a Renaissance technique that enables him to extract pictorial content painted or graphitized on walls around the world. For example, he removed a section of public wall into his painting *Lightening*. Negativa Moderna Gallery fitted its entire booth for a dialog between Tom Scicluna (b. UK) and Eugenio Espinoza (b. Venezuela) who are from two different traditions (Malevitch and Duchamp). Scicluna's huge installation *Untitled* is a ready-made agricultural holding pen, made of metal with the grid cut out (leaving marks refer to Espinoza's piece). It was priced according to the real estate cost of a typical art fair booth (per square foot). Espinoza's small steel sculpture, *Tierra Negra* was placed behind Scicluna's empty metal structure. This work is the unexpected result of the rigid resistance of the material to the artist's attempt to distort the painted grid on the metal sheet. Espinoza's early fabric works from 1972 were shown on the outside wall of the booth. The pleated clothes distort the geometry and expand the perception of volume and space. They were created as an artist's personal expression beyond the geometric Minimalist tradition. The simple grids on unprimed canvas appear much more intimate and sensual here.

Chilean artist Patrick Hamilton's installation, *Construction con machetes* at Gonzalez Y Gonzalez, was constructed of a carefully arranged circle of wave-shaped bent knives (or industrial instruments) on the floor. The piece feels charged with intricate raw energy and spontaneity. Des Pacio Gallery from Costa Rica also presented an intriguing booth with Andres Carranza's architectural installation, word paintings and a video piece, in addition to three hi-gloss painted helmets, *lollipop Racer Arrow*, inspired by a near-fatal motorbike accident. The skull replica's stereolithography is molded in bone ash, blood, fiberglass, leather and automotive paint.

At Loyal Gallery, Jackie Gendel's paintings push the boundary where figuration collapses and abstract expressionism looms near. The characters in her works are all half covered by paint, enough to transmit a sense of drama and emotion. Her fabulous use of bright colors was impressive, and I secretly visualized her paintings in bigger size. Jesse Greenberg's colorful sculptures suggest a candy-store vision. The artist mixes liquid plastic with pigment, then quickly sets it in motion before the material hardens, thus freezing a gesture or a movement. Jason Middlebrook's solo show of plank sculptures at Dodge Gallery captivated my attention as well. There are many geometric artists, but he is the first one I've seen

who paints geometric patterns on various shapes of natural wood plank.

There were also some playful art works represented in the fair, like William T. Wiley's witty pieces at Ochi Gallery. The child-like interwoven images and text in Wiley's paintings challenge the very notion of "mainstream," outsider art for insiders. At the booth for DNA Gallery I experienced a lyrical feast of colors and sound in Erik den Breenjen's mosaic paintings with painted word blocks. Music is not just Breenjen's inspiration, but his essential content, color and tone. The texts that construct the guitar player in his *Smile* series are musical lyrics from the legendary *Smile* album by the Beach Boys. At Parisian Laundry Gallery, Valerie Blass's sculptures *Ne faire qu'un, ni meme deux* consists of common objects (fabric and styrofoam) with a plaster hand in classical mode, suggesting a conversation between different times and aesthetic values.

Having first come upon Patrick Jacobs' diorama works at the Volta Fair last May in New York, I was excited to see it again in The Pool NYC gallery booth. Jacobs' three-dimensional green fields are viewed through a two by eight inch peephole built into the gallery wall, which gives viewers a unexpected pleasure. Speaking of green fields, the gallery also exhibited Martin Roth's grass and flower growing on carpets.

The tent structure and layout of UNTITLED was designed by the architectural firm K/R to be a site-specific structure located on a beach. It's too bad, however, that they didn't open perhaps an hour earlier than the nearby Art Basel fair, to take full advantage of their beachfront location. Omar Lopez-Chahoud said he was interested in galleries that could show intergenerational and non-figurative work with a conceptual bent. By all accounts he succeeded in this impressive debut. However, there was very little photography and new

media works. I look forward to seeing a more diversified fair next year.

Friday, December 7, 2012 Aqua Art Fair

One of the oldest of the hotel art fairs in Miami Beach, Aqua was recently purchased by Art Miami LLC. Hotel art fairs are a genre unto their own and sometimes I have found little gems there. If you've been to a hotel fair, you know that everything must be moved out of the rooms in order to use every inch of the space, including little bathrooms and closets. Aqua hotel is located between UNTITLED and Art Basel Miami Beach. Since it was open until 9pm and UNTITLED closed at 7pm, I decided to stop by.

The fair is set up around a courtyard, with two floors of small rooms facing out. Perhaps partly because I had no expectations, I was more excited when seeing good works. I loved almost everything in Seager Gray Gallery's room. First, there were Cathy Rose's haunting female figurative sculptures, whose heads, hands and feet were made of porcelain, and whose other body parts and clothes were made from wood, metal and found objects. The female figures have exceptionally long legs, disheveled flying cooper-wire hair (if they have hair) and closed eyes. Each tells a story, not just from their intriguing facial expression and gesture, but also from the texture, the colors of the material, and the peculiar objects they carry on their heads, such as a tree branch, a chair, or a bird. In the piece titled *Memory* there was a girl lying among a few bushes. In *Camouflage*, the girl's arms are tree branches on which a little porcelain bird perches. While Cathy Rose assembles her girls with different materials, Joe Brubaker carves his wooden figurative sculptures. In his

wall pieces, he also adds metal and found objects around the carved figures to make assemblages. As for paintings, I liked Deborah Jacoby's striking portrait, *Girl with the Hat*, that depicted the obvious influence of Dutch figurative and modern melancholy. Seager Gray Gallery is also known for its yearly project of *The Art of Book*. There were many different kinds of small book pieces on display and my favorites were works by Jody Alexander and Daniel Essig.

In the room of White Space Gallery, Matt Gilbert's slow motion video piece *Selective Disturbance 2*, shows how a normal person would look to us if the area in his brain that controls color and motion is out of sync. Each still moment of the images looks like an abstract expressionist painting. In the small dark bathroom, the gallery installed two Adrienne Outlaw's video sculptures. *Mend*, a video in collaboration with Mariel Bolton, was projected on the opaque surface of the shower floor. It took me more than a few seconds to recognize that it was an aerial view of a woman combing and washing the hair of another woman. I was told that the artist originally planned to project the video onto a water-filled bathtub. But the room only had a shower with dark blue and green tiled floor, so they decided to fill it with four-inch high milk mixed with water to create an opaque surface. The beautiful hazy effect from the milk made the images look even more dreamy and pure, thus greatly enhancing its theme: the power of the feminine touch. On the wall there was a small video sculpture, *Suckle*, a painted metal funnel that looks like the shape of a breast. The biophysics video on MP4 inside of the funnel is viewed through a one-inch hole in the middle of a mirror, which gives the impression that the video is round and floating.

In the small closet of Alida Anderson Art Projects' room, I found a multimedia wall series, *Reimagining Alice*, based on Alice in Wonderland,



by Sean Hennessey. All six pieces are in the same sizes mainly made from slump cast glass panels, but each is mixed with different material that requires different techniques. For example, the piece *Drink Me-tamorphosis* depicts a glass bottle with the words "Drink Me" eerily illuminated from within. The background is a pattern of reverse painted butterflies. This references Alice's transformational connection to the metamorphosis of the Caterpillar into a butterfly. "I'll Believe You If you Believe in Me" depicts Alice and a Unicorn. A video of clouds moving across the sky above the house is embedded in the cast glass panel. Alice had never met a unicorn before, and the Unicorn had never met a girl. After they talk about the absurdity and incredulity of each other's existence, the unicorn says to Alice, "I'll believe in you, if you believe in me."

Lyons Wier Gallery covered every inch of their walls, along with some floor space, to showcase Grey Haberny's radical mixed media paintings and sculptures. The extreme chaos and loud colors caused them to cancel out each other, which addressed the idea of a world gone mad. When I was able to focus on one piece at a time, some works were actually very good, such as *W.A.S.P.S.* and *American The Beautiful*. In addition, I was taken by Veronica Bruce's wall piece *Spin and Hover* at Artslant, Gina Kamensky's theatrical kinetic wall sculptures at William Baczek Fine Art, as well as Nola Avienne's magnets and iron fillings sculpture, *Hairpiece* for Bjork at Soil Gallery.

Aqua turned out to be a pleasant surprise. Though the quality was uneven and the best works were mostly concentrated in a few galleries, Aqua gave a platform to emerging artists from 47 galleries. The fair has established itself over the years as one of the better hotel art fairs in Miami Beach.

Saturday, December 8, 2012 NADA

After seeing Bill Viola's solo show at North Miami MoCA, I went to the NADA Art Fair in the afternoon. Ever since discovering many refreshing and innovative works at NADA in past years, I have become a loyal fan. NADA Miami was held in the Deauville Beach Resort, which was far away from all the other fairs. But to make up for this, they provided the best shuttle service. On Thursday while waiting in vain for Pulse's pickup, two of NADA's buses came exactly on time. If one of these shuttles

went between Deauville and Wynwood, then a lot of us would have changed our plans and gone to NADA's Press Preview instead.

Since 2011, NADA has expanded to three ballrooms in an effort to offer larger booths. This year there was a total of 60 galleries from 14 countries. As usual, I started from the main exhibition hall on the right side. Like UNTITLED, NADA had many well-installed booths with compelling works. The first gallery that caught my attention was Invisible-Exports. In his golden wall assemblages, Walt Cassidy suspends content within a frame in order to eliminate the horizon line that exists in his photographic works. *The Hadd of Lavat* and *The Storm of the Sea* are intended to be like drawings of energy maps. Scott Treleven's works on paper are marked by nonrepresentational flights of color, gesture and form. He buries his trademark collages and blacks them out with heavy applications of paint and pastel, so that only the faintest outline of the photographic image remains. Various Small Fires Gallery installed an inspiring "blue denim" themed booth. Anna Sew Hoy's fabric denim sculptures and painted denim-like stoneware sculptures were surrounded by Diego Singh's blue denim, and black and white paintings and carpet.

In the Lautom Contemporary Gallery booth I saw seven small, intriguing bronze sculptures by Juan-Pedro Fabra Guemberena, each in very different kinds of shapes. These sculptures were the result of seven types of bullets being shot into ballistic soap blocks, a testing medium scientifically correlated to muscle tissue, in which the effects of bullet wounds can be simulated. I was both terrified and fascinated by the various shapes of bullet wounds. Just like Guemberena, Raphael Zarka is also an artist who tries not to repeat himself and always explores new territories in three-dimensional art. Kischof/Weiss Gallery brought his miniature wood structures, the remakes of classical sets from historical tales and paintings.



Though Georgia Sagri is known as a performance artist, Melas Papadopoulos Gallery exhibited her playful group of drawings on Kraft paper. I was also drawn to another Greek artist, Kostas Sahpazis's sensual wall assemblage, *Vertical Directions*, made from leather, iron and aluminum. The artist stitches, sews and sticks these materials together only to split or tear them apart. It is the kind of work concerned with form rather than narrative. Yorgos Sapountzis' flag-themed installation at Simone Subal Gallery aims to "create chaos to create order." Both Sahpazis and Sapountzis like to pair soft texture with cold metal, a combination that makes their works emotional yet analytical. Ratio 3 Gallery brought Mitzi Pederson's two different kinds of works, one is ethereal and feminine while the other is heavy and masculine. *Seasons (Blue)* is a large swath of pale blue tulle hung precariously on two pins. It feels as if the work could float away from a gust of wind. Her concrete and glitter floor installation, *Untitled*, exudes the energy of its raw material and the architectural deviation. As for Ara Peterson's wood relief, I was interested in the technical intricacy and its attempt to represent compressed sound or light wavelengths, but not the drab colors he uses.

There were some intriguing paintings in the NADA fair. Imi Knoebel's colorful wall reliefs and paintings at Gallery Christian Lethert

stood out admirably. Within the geometric realm, his works, though never fall to being predictable; they continue to investigate the tension between colors, layers and perception. Nicodim gallery devoted its entire booth to young artist Michiel Ceulers's inspiring minimalist paintings with mature aesthetic eloquence, especially his four-part painting with an incredibly long funny name. Paul Bloodgood's works at Newman Popiashvili Gallery are based on fracture and assembly. He mines texts and images from poets, philosophers and artists, and then reassembles them into landscapes without constraints. The results are mysterious, fragmental yet expressive. Nick Goss's oil on wood panel or linen at Josh Lilley Gallery was inspired by marionettes in Palemo, which, in the Middle Ages, is said to have been under Muslim Rule. To my eyes, the complicated headdress and silk trousers, as well as the tone, flow and composition all suggested Chinese ink painting influence. Long ago, Sicily was invaded by Genghis Khan's army, and it's conceivable they might have brought Chinese art, costume and woven technology to the island.

Bureau-inc was another gallery that installed an impressive booth. I was very much drawn to Lionel Maunz's captivating sculptures that were placed in front of a wall of charming ink on paper by Vivienne Griffin. Maunz's sculptures not only show the artist's fascination with

the underground mineral that transforms each layer vertically, as in *Filter*, but also with the contrast of texture and interpretation between glittering minerals and white plaster mold, as in the decaying sphinx in *Disciplined To A Fixity*. Lionel's sculptures and drawings demonstrate his intuitive and resourceful use of material as well as his creative intelligence on rational structure and raw decaying nature.

It seems to me that NADA always provides a new experience in each fair. I rarely find works that I've seen in previous years. Since 2010, the fair developed a special NADA Project to allow smaller galleries, artist-run spaces and none-profit organizations to participate without having to commit to full-size booths. A few new galleries were born from this program. Nonprofits like Creative Growth did well in the previous year and moved up to take a regular sized booth in 2012, while Bureau and 47 Canal were developed into commercial galleries. That's the uniqueness of the NADA Art Fair, in the constellation of so many art fairs today.

Sunday, December 9, 2012 *Private Collections*

Each year during Art Basel Week in Miami, private collection spaces send big shuttle buses to pick up VIP guests in the morning, but few of these guests show up. I guess most party very late. I think that these shuttle buses should be available to anybody who would get up early to see art.

Among Miami's private collections, de la Cruz was not open on Sunday this year and nobody knew why. They are known to collect and exhibit very conceptual and pop contemporary works. The Rubell Family often puts together a show of large-scale paintings,



sculptures and installations, and a lot of these are new works. During Art Basel Week you can always depend on CIFO to do a show of Latino artists, and this year the works from Central and South America were both creative and politically intriguing. The Margullies Family has the most diversified, challenging and, yes, beautiful private collection. Each year they exhibit some new pieces along with works from renowned artists. I could stay there for the whole afternoon admiring each piece, even though some of them are permanent installations that I've seen many times.

Sunday, December 9, 2012 *Scope*

Scope Miami moved to yet another a new location this year, with some 85 exhibitors and 14 galleries from their Breeder Program selected by a curatorial panel. The fair is known for showing provocative works that push boundaries and challenge expectations. Sometimes, however, it can feel a bit gimmicky, like it was in 2009. But last year (2011) both Scope and its affiliate, Art Asia, were excellent, so I couldn't wait to see what they would show this year. Upon entering the distinctive tent pavilion, the first work I saw was Simon Bilodeau's electrifying *Le Monde est un Zombie*. I was totally enthralled by the glittering mixed media installation, which featured a giant industrial container pouring out blinding white light and shimmering mirror objects with angular edges. Behind that it was Zeger Reyer's stunning sculpture, *Hard Water*, compiling thousands of ceramic plates stacked atop one another. It not only took viewers by surprise, but also raised concern about the vulnerability of our largely man-made environment. Another commissioned sculpture was Kevin Cooley's *Bonfire Project*, made from dozens of cathode ray tube television sets that were carefully arranged to mimic the shape of a towering bonfire with fiery flames flicker across their screens. David Rhone, who acted as a psychic in a little room last year, presented himself as Walt Whitman this time in an enclosed "Tableau Vivant". He could only be seen by viewers through stereoscopic lens and communicated through an intercom and period telephone. I spoke to him for a minute, then moved on to Roman Grandinetti's *Sound Graffiti*, *CNNCTD + 100*, which consisted of 100 digital display, corresponding to 100 soundtracks from 100 creative leaders, cultural icons and artists. I enjoyed listening to the reciting, but didn't have the luxury of time to hear much. Like last year, Scope Miami 2012



got off to an ambitious start that set the bar very high for regular booths.

The work that took everybody's breath away was Japanese artist Kenji Sugiyama's miniature piece that was viewed threw a mirror. Sugiyama said that his paintings never received proper recognition. Frustrated, he built a series of miniature museums to exhibit his own works. The smaller "museums" were set in pasta boxes. In his bigger pieces, he places his miniature museums vertically in wood boxes with mirrors angled toward each other at the top opening. Viewers could see the entire museum galleries horizontally in the mirror that faces them, with astonishing details of both his paintings and the visitors in the museums.

Eduardo Secci Contemporary Gallery brought Paolo Grassino's sculpture *Travasi*, composed of two life-size figures made of resin and cement, with their heads and upper bodies covered by aluminum funnels. (This is a mild version of this series of sculptures. In *Sans Titre*, where Grassino stuck green shards of glass all over the body of the human figures.) Francesco Sena's sculpture, *Thousand Tricks*, is a standing life-size figure completely covered by wax. Both artists' works often center at themes of identity, violence and fear. The Gallery also exhibited Roberto Pietrosanti's exquisite mixed media wall pieces and Sena's

black wax paintings. Speaking of Italian artists, I could not overlook mentioning Paolo Cavinato, represented by The Flat-Massimo Carasi. The gallery only brought his smaller wall assemblages, white-ish structures made from cardboard and Plexiglas, as well as his geometric puzzles made from layers of fishing threads or nylon floss, set against a black background. Investigating spatial tension, Cavinato's work simultaneously creates an illusion of three dimensions – a labyrinth.

At White Room Art System, Peter Demetz's optical dioramas wall pieces look like little theaters in the light boxes. The carved flat wooden figures are positioned in a skewed background of bright light and colors, which creates an optical illusion. Another gallery from Italy, Gagliardi Art System, brought Glaser/Kunz's multimedia sculptures of a sitting homeless couple holding cardboard boxes and brown paper bags, reciting a dialogue recorded from the real homeless couple Jackie and Geoff whom the work based on.

Mario Mauroner Contemporary Art had two pieces of works in the featured projects in the public area. One was Jaume Plensa's hollow figurative sculpture constructed of metallic letters sitting in meditate position. Another was made by one of my favorite European artists, Brigitte Kowanz. Her works are known for

combining light, mirror and language as well as mechanism of coding and decoding via sculptural dimension. Her featured piece *Reflect*, *Reflection* looked like a floating wall by the fair entrance, with morse code (language of the sailors) hollow-carved on acid treated plexiglas, backlit from within. In the gallery's booth, Carlos Aires's huge exuberant wall reliefs of laser cut figures and money, and Madeleine Berkhemer's playful sculpture *Fruitbasket* and *Legshow* were the center of the attention. Bakehouse Art Complex exhibited Bianca Pratorius's labor intensive installations. The *Boundary* series arises from her desire to organize and secure her own increasingly chaotic and interdependent world. At Baang + Burne Contemporary, Todd Squires' beautiful wall sculptures *Lightbulb*, *Marlboro* and *Altoid* garnered my appreciation. Each piece has a found object affixed with epoxy in the middle, and each is spray painted a distinct color of red, gray and black.

At Salar Galeria De Arte, I was intrigued by Gaston Ugalde's mixed media installation *Water War*. Ugalde inserts the photos of people affected by the water war in Bolivia into the water bottles. The Molotov water bombs speak of how these poor people felt. I was very much enamored with Colombia-born artist Sara Modiano's photographic work, *Reflect 2*. It is one of the results of her art performance in which the late Modiano "thin-sliced" 10 photos of herself (keeping the two edges tact) and then hung them loosely on the wall. It was not only the first "thin slice" photo I have ever seen, but also the most haunting and powerful photographic work exhibited anywhere during Art Basel Week. The gallerist, Mariano, told me that nobody in Bolivia collected art and that the gallery didn't have even one Bolivian client. He participates in many international art fairs each year, representing both Bolivian and international artists.

In addition to the Art Miami, Waterhouse & Dodd also had a booth at Scope Art Fair, which focused more on contemporary art works. Jemimah Patterson's wall pieces of oil on glass, on reversed vintage canvases, or oil on glass and mirror inside a vintage wooden box, were heavily influenced by her being an identical twin, as well as her hobby of collecting old canvases and cabinets. The twinning effect brings a psychological dimension to her work. At Robert Fontaine Gallery, Kathy Kissik's hyper-realistic wall reliefs of industrial factories and landscape put sparks in my eyes. The artist is strongly influenced by Bauhaus construction, utilizing discarded cardboard, used fuses and reclaimed wire.

The meticulous details are so realistic that one could almost hear the hum and click of the factory. Though I have seen Troy Abbott's LED birds in cages at many fairs, I have not grown tired of this witty new media work. Speaking of which, in the same year, I also came across Island 6's works at New York based Tallybeck Gallery. Island 6 is an artist collective based in Shanghai that is acclaimed for its dynamic LED work and innovative digital multimedia pieces. I look forward to seeing both Troy Abbott and Island 6's new series next year.

Emmanuel Fremin Gallery, known mostly for photography, has started to include painters and sculptors as well. Here, in addition to the photographs by Drew Tal and Young Sam Kim, the gallery brought Ted Lawson's installations and Do Byung Kyu's photographic doll paintings, *Pacifiers*. Drew Tal's striking images, *Porcelain Promises* and *Faith* were among the standout photographs in this year's Scope Miami. Jean-Francois Rauzier's huge "hyperphotos" proved to be the best selling works at Waterhouse & Dodd. The artist uses Photoshop to stitch countless individual close-up images together. I was very taken when I first saw them at Art Miami in 2011, but my fascination wore off a bit this year after seeing more. His images are too busy with piling up buildings and landscape in every inch of the frame. I believe truly great works are the ones that the more you see them, the more you love them.

Compared to sculptures, installations and photographs, paintings had a less compelling presence at Scope Miami. The few paintings that left an impression include Brandt Herbert's *Ohne Titel* at Mario Mauroner Contemporary, John Brown's *Coup de Ville* and Etsuko Ichikawa's *Glass Pyrographs* series at Waterhouse & Dodd. Hebru Brantley's fun portrait *Everyone's Scared* stirred quite a buzz at the press preview. Amanda Marie's hilarious mixed media paintings, reminiscent of yesteryear's iconic children's books, drew a lot of laughs at Andenken Gallery/The Garage. Carlos Gamez de Francisco's paintings sent off a very exotic air in both the style and subject matter in Hardcore Art's booth.

Scope's Breeder Program, in its 12th year, gave the VHI+ Scope Artists On The Rise award to Patrick Martinez. It's good to see Latino artists getting proper recognition. On the whole, the commissioned pieces at the entrance of Scope Miami were the most impressive contemporary works exhibited at the fair. That said, the show continues to prove itself to be one of the better international art fairs in the Miami line up.



Sunday, December 9, 2012 Miami Project

Another newcomer to debut this year, Miami Project, produced by artMRKT, hosted 65 exhibitors in a 65,000 sq ft tent, just a block from Art Miami. Unlike other art fairs, almost all the exhibitors were from the United States, but they represent international artists.

In addition to having a booth at Art Miami, Mark Borghi Fine Art also brought some of their prominent blue-chip artists to Miami Project's debut, showing John Chamberlain and Frank Stella's sculptures, Picasso, Michael West, Sam Francis, Conrad Marca-Relli and Lee Krasner's paintings. At Greg Kucera Gallery, Debroah Butterfield's welded metal horses cast a daunting spirit of the powerful creature. Dan Webb's hilarious carved wood piece, *Rock and Ice*, keeps its scrap joined with the main body of the sculpture. By plunge-cutting sections out of the blocks with a chainsaw, and then carving a series of chain links, the artist lets the limbs articulate out in one piece. Larissa Goldston Gallery exhibited Janelle Iglesias' mostly improvised installation, *Like Spinning Plates* with disparate objects suspended and connected with ten poles, umbrella parts, metal beach chair frames and magnets.

There were also many mixed media works at Miami Project. At DC Moore Gallery, I was intrigued by Whitefield Lovell's works that are comprised of a tableaux of charcoal drawings of anonymous African-Americans, from the early twentieth century, on vintage wood, combined with found objects, such as gloves, twigs, wheel, etc. Freddy Chandra's UV-stabilized resin work at Brian Gross Fine Art and Mark Khaisman's scotch tape-created portraits and movie scenes at Pentimenti also garnered my attention. I liked Lauren DiCioccio's embroidered book on which multicolored threads are sewn over each word with each letter in a different color. Having heard that Vik Muniz used ragged patches torn out from magazines to re-render paintings from art history, it was great to see one in Rena Bransten Gallery.

The standout among new media artists in Miami Project was Robert Drummond, represented by Richard Levy Gallery from Albuquerque. Though he is known for large-scale, site-specific video works, Drummond also regularly works on smaller pieces that mold a variety of mediums with interactive video, unobtrusive LCD screens and sound design. While content-oriented video works makes him a video artist, this object-oriented series, such as *Radio Tube Brotherhood* and *Hemminggray-17* represent some of his most mature work in an interdisciplinary sense. Another exciting new media artist is Joanie

Lemercier, who uses a new technology that he co-developed called Video Mapping to send and move a precise beam of light along an installation of cuboids in his *Light Sculpture* series. In his new *Light Canvas* series at Muriel Guepin Gallery, precise light beams pass over an array of rectangular structures printed on a flat surface. Illumination and shadows alternate to create an amazing 3D effect that challenges the viewers' sense of perception.

Photography also had a strong presence at Miami Project. Kopeikin Gallery exhibited Alejandro Cartagena's series of *Car Poolers* (15 photos), arranged in a grid, capturing the aerial view of construction workers in pickup trucks on a Mexican highway. They were as much visually compelling as socially conscious. If you have seen Andy Freeberg's Russian Museum Guards series, you'd recognize his new series of art fair booths and art gallery desks, such as *Sean Kelly* and *Andrea Rosen*. Foley's gallery also exhibited a range of photographs at its booth. Thomas Allen photographs the installations of cut-out characters juxtaposed with books and magazines that he spends countless hours to stage. In order to make photographs of paint sculptures made from sound vibrations, Martin Kilmas puts different colored paint over a scrim on top of a speaker, then cranks up the volume of various music he chooses, such as Miles Davis, Richard Wagner and Philip Glass. As the vibrations of the speaker shoot the paint into the air, creating beautiful patterns and sculptural forms, Kilmas captures the moment with his camera.

Catherine Clark gallery reinstalled the original exhibition of Nina Katchadourian's Lavatory Self-Portraits in Flemish Style in their booth with red wall and crown molding. Katchadourian took photos of herself with a camera phone in the airplane lavatory, while improvising "Flemish style" with tissue papers and toilet seat cover. They are obviously inspired by Hendrik Kerstens' works. At CB I Gallery, Susan Silas' sexually charged works, *Love in the ruins*; *sex over 50*, were both touching and provocative. However, I was shocked that she thought 50 years of age already meant a "ruin" for sex. What about 60 and 70?

By now you might notice there were many women artists in Miami Projects. Aside from what I mentioned already, many works by female artists tackled feminine issues and inequality of our culture and society. Daniela Comani's *Beau De Jour* displayed rows of nearly 100 faux DVD cases of famous movies slyly renamed to subvert gender norms while the cover images remain entirely intact, such

as *All the President's Women*, *Pretty Man*, and *Men on the Verge of a Nervous Breakdown*. There were also Erika Rothenberg's biting greeting cards and message boards at Charlie James Gallery. Other female artists who dealt with similar issues were Andrea Mary Marshall, with her *Defaced Vogue Magazine* covers at Allegra LaViola Gallery, and Adriana Zarate's mocking paintings of thin models at New Wall Gallery. I missed Karen Finley's live painting performance, *Sext Me If You Can*, at Coagula Curatorial's booth. She asked viewers to send their wildest personal images to her, and then she interpreted their photos on small canvasses in delicate pornographic paintings.

The inaugural of Miami Project was particularly impressive for its clean open space in the entrance, wide aisles, spacious booths, bright lighting, all of which enhanced both the presentation of the artwork and the visitor's experience. The only drawback was that it was extremely cold, which might force people to rush their visit. Although the quality of the works in the fair was solid, it was not so challenging or innovative. Perhaps, however, since I had saved this fair for the last one to see, maybe by the time I got there the best pieces sold already. Nevertheless, Miami Project got off to a promising start and I would definitely keep it on my list for next year.

Postscript

Having been coming to Miami since 2003, I have seen the fair extending from a four-day event to the Art Basel Week. I have witnessed some small fairs growing into major players, moving from hotels and run-down spaces to giant, bright tents or huge ballrooms. I have also watched the birth and development of some galleries and emerging artists along with these fairs.

By some accounts, this year's Art Basel Week became the largest art event in the world, super-saturated with roughly 50 venues hosting art. In addition to this sampling of art fairs that I was able to see and write about here, there were many others probably worthy of mention, such as Design Miami, Seven, Ink Miami, Overture Miami, Art Asia, Pool Art Fair, Fountain Miami, and the list seems endless.

Although I was able to walk through 14 art fairs and see 4 private collections during the course of my stay, coming from New York, surely I missed more than I saw due to the lack of preparation and plan. Looking ahead to

next year, I have compiled the following pointers for the brave hearted art troupers who are determined to see it all.

Notes for Next Year

1)

Prioritize what you want to see. Sold works are often removed from the booths, especially on the last day. Try to see the fairs you're most interested in first and the outdoor sculptures, video and films section for the last day since they are not going anywhere.

2)

Check the M Miami art map about the list of major art fairs. And find out which fairs are close to each other, which ones are further away, which fairs open early and which fairs close late, so that you use your time efficiently by planning your trips and transportation.

3)

Check out the fairs' websites for press release and exhibitor info. Some exhibitors also listed fair info on their websites with the names of artists and the photos of their works.

4)

Check out the fairs' websites. Most fairs have good websites, though the information is not always thorough.

5)

If you are interested in a piece of art, write down the name of the artist and the piece of work on the gallery's card or pamphlet. If you take a photo, don't forget to take a shot of its wall text too.

Above all, plan, plan plan ahead, so that you use your time wisely to experience the art, the people, and, yes, the beach! **M**



All pictures for this article were taken in Miami during Art Basel Week, 2012 © Macinnis 2012, New York

My name is ronald sosinski.

I am a wild and crazy guy.

I was born in Philadelphia, PA.

I live in NYC.

My occupation is art gallery director.

I came to the LES in 1984 because I was opening a gallery in the most happening scene of the moment.

A typical day in my life is spent thinking about art and planning shows and all the insanity that goes with this wonderful process.

I take my coffee with tea.

Last night I went to dinner at Noho Star, my favorite restaurant.

I almost forgot to say goodnight to my favorite server.

If I could do it all differently I would have taken much more advantage of my early days in NYC and my extraordinary contacts.

I first met Ellen in 1981.

I would rather sleep than drink.

In the next ten years I will have a fantastic new place for living and working in an international setting.

One of my biggest influences was my seminary/prep school, Holy Ghost Prep.

I often say later.

My most prized possession is my soul.

I would like to thank all the previous centuries that have brought me to this current existence.

M

Photo: © Macinnis 2012, New York



My name is Elizabeth Denny.

I am a red-head.

I was born in Boston.

I live in Brooklyn with my husband and two cats.

My occupation is art dealer.

I came to the LES in 2013 because it's where up-and-coming galleries show some of the best emerging artists in a vibrant neighborhood.

A typical day in my life is trying to find time to exercise, running the gallery, going to an art world event in the evening, and then if I can get home in time, dinner with my husband.

I take my coffee hot, with milk.

Last night I went to my friends' apartment for dinner.

I almost forgot to say "thank you."

If I could do it all differently I would have married rich ;)

I first met my husband in grad school.

I would rather be skiing.

In the next ten years I will have many urban adventures.

One of my biggest influences is my mother who owns her own business.

I often say "why wait".

My most prized possession is my bicycle.

I would like to thank everyone who believes in me.

M

Photo: © Macinnis 2012, New York



My name is Brian Desmond Morris.

I am a restless soul.

I was born in Woodhaven, NY (that's in Queens).

I live in Little Italy (that's in Manhattan).

My occupation is personal trainer, art director, Italian Suit salesman, poet/host/comedian, Glasschord Art and Culture Magazine founder and Ving Tsun Kung Fu instructor.

I came to the LES in a van because how else would I move all my shit. (Excuse the colloquial tongue, as I mentioned, I am from Queens).

A typical day in my life is atypical.

I take my tea with milk and honey or plain jasmine or green.

Last night I went to teach class and then to eat with my students.

I almost forgot to fill this out.

If I could do it all differently I would have been more honest with myself.

I first met my Sifu in Astoria.

I would rather be playing kung fu or watching anime.

In the next ten years I will have employed many people to put together some of the most incredible and memorable cultural events in New York City.

One of my biggest influences is Ving Tsun Kung Fu, my family and the community of Glasschord. ("One"? Whatever? These are most important to me).

I often say "relax more".

My most prized possession is my steadily growing art collection.

I would like to thank my family, my Sifu and kung fu family, my business partners, all the founding members and participants of Glasschord Magazine, my wonderful interns, my many clients, my students, M magazine, and all the artists, poets, and musicians in my life that bring the richness, love and humanity that make my life great in staunch opposition to the more murderous and nefarious members of our human family.

M



My name is Louky Keijzers Koning.

I am prepping for a busy fair week in New York.

I was born in Maastricht, a beautiful city in the Netherlands.

I live in NYC with my two little girls: Olivia-Sophie & Zowie, Bart (my husband and partner in the gallery since 2009) and Peanut Butter & Pineapple (turtles).

My occupation is gallery owner.

I came to the LES in 2008 **because** I was able to get a ground space and the LES is for me a more attractive and lively area than Chelsea, where I was prior.

A typical day in my life starts with a lovely breakfast with the girls and Bart.

I take my coffee at Panade, the local coffee house on the same street, a couple of doors 'down' from us.

I almost forgot to bring my cell phone.

If I could do it all differently I would open a gallery with a partner from the beginning. It is great to work together with somebody.

I would rather be on the beach.

In the next ten years I will a Summerhouse!

One of my biggest influences is the work by Bas Jan Ader and Wies Smals, founder of De Appel in Amsterdam, the Netherlands.

I would love to own a Bas Jan Ader.

If I had a really big gallery I would in addition to the exhibitions, host big dinner parties – which is in my current space not possible. (I love to bake and Bart loves to cook).

I would like to thank Bart and the girls.

M



Photo: © Macinnis 2012, New York



My name is Paul Bridgewater.

I am INSANE but not DANGEROUS, MAD but not ANGRY.

I was born in Indiana, a state with beautiful natural wonders and some of the ugliest towns and cities on earth.

I live in the East Village since returning from Paris in the early 80's.

My occupation is my passion, as both curator and art dealer.

I came to the LES in 2012 because I wanted to get back into the brick and mortar of running a gallery and opportunity knocked.

A typical day in my life is jumping on my bike and running the 59 seconds across Houston to Stanton St., working and then running home to work some more.

I would rather help someone realize their potential than profit from it.

In the next ten years I will have many urban adventures.

One of my biggest influences is my mother who owns her own business.

I often say "Spoil yourself, other people will get the idea".

My most prized possession is being surrounded by loving friends.

I would like to thank Millie (my Mother...always capitalized) for teaching me the value of "Premature e-jokulation".

M

My name is Laura O'Reilly.

I am a hybrid art curator and sound-media artist.

I was born in 1986.

I live in downtown and grew up in Manhattan.

My occupation is curating art, creative directing and consulting.

I came to the LES in 2002 because I liked to sit and discuss life with my friends on stoops until 3am drinking coffee on school nights while attending LaGuardia H.S of the Performing Arts.

A typical day in my life consists of morning meditation followed by consistent acts of serenity in order to avoid my brain from exploding with all the projects I have going on at once.

I take my coffee with whole milk.

Last night I went to Caffe Reggio and a colleague helped me revise a curatorial statement until 2am and we shared a vanilla cannoli, it was divine.

I almost forgot to mention that my jump shot is wet, I'm a pretty good basketball player.

If I could do it all differently I would launch an online platform that replaces facebook ASAP.

I first met Fab 5 Freddy in 2007.

I would rather own the building then rent any part of it.

In the next ten years I will create a hybrid record label art gallery that fully realizes a vision I have for a movement I call OR, which is the connecting point where borderlines are blurred.

One of my biggest influences WuTang Clan.

I often say it's all good, don't worry.

My most prized possession is my looping pedal which I create vocal layered sound art and musical compositions from.

I would like to thank God for being patient and always listening to me.

M



My name is Emerald Fitzgerald.

I am happy as Larry.

I was born in October 1 _Yes I am number ONE!
HA.

I live in NEW YORK.

My occupation is DEAL IN ART.

I came to the LES in for Valentine's Day
because I am a romantic at heart :)

A typical day in my life Selling the best art
in the world.

I take my tea Black.

Last night I went to Had a collectors party at
ROX .

I first met Natalie White in New York on Saint
Patricks Day .

One of my biggest influences He's a bit of
a Dag .. I won't say ! HA .

I often say It's SO important.

My most prized possession is My Ryan
Mcginley "Boy With Thorns".

I would like to thank that person for
believing in me.

M

Photo: © Macinnis 2012, New York



Village / LES

Anastasia Photo

166 Orchard St, 10002
212 677 9725 info@anastasia-photo.com
www.anastasia-photo.com Tue-Sat 11-7

BOSI Contemporary

48 Orchard St, 10002
212 966 5686 info@bosicontemporary.com
www.bosicontemporary.com Tue-Sat 11-7

Christopher Henry Gallery

127 Elizabeth St, 10002, 212 2446004
www.christopherhenrygallery.com Tue-Sat 10-6

Dorian Grey Gallery

437 East 9th St, 10009 516.244.4126
doriangreygallery@gmail.com
www.doriangreygallery.com Tue-Sun 12-7

Lehmann Maupin

201 Chrystie St, 10002
212 254 0054 info@lehmannmaupin.com
www.lehmannmaupin.com Tue-Sat 10-6

Moe's Meat Market, a gallery

237 Elizabeth St, 10012
212 343 2785
www.phyllisstigliano.com

The New Museum of Contemporary Art

235 Bowery, 10002
212 219 1222 info@newmuseum.org
www.newmuseum.org Wed-Sun 12-6; Fri-Sat 7-9

Feature Inc

131 Allen St, 10009
212.675.7772 featureinc@featureinc.com
Wed -Sat 12-6, Sat 1-6

Umbrella Arts - Fahey Bodell

317 E 9, 10003
212.505.7196 info@umbrellaarts.com
www.umbrellaarts.com Thu-Sat 1-6; by appt

Van Der Plas Gallery

156 Orchard St, 10002
212 227 8983 adriaan@vanderplasgallery.com
www.vanderplasgallery.com Wed-Sun 11-6

White Box Bowery

329 Broome St, 10002
212.714.2347 operations@whiteboxny.org
www.whiteboxny.org Wed-Sun 11-7

Woodward Gallery

133 Eldridge Street, 10002
212.966.3411 art@woodwardgallery.net
www.woodwardgallery.net Tue-Sat 11-6; Sun 12-5

Soho / Tribeca

Art Projects International

IL LEE: New Work, thru May 25 ; Group Show, Summer
Selections, the month of June.
434 Greenwich St , 10013
212 343 2599 api@artprojects.com
www.artprojects.com Tue-Sat 11-6

Peter Blum SoHo

99 Wooster St, 10012
212 343 0441 soho@peterblumgallery.com
www.peterblumgallery.com Tue-Fri 10-6; Sat 11-6

Brooke Alexander

Wooster, 2nd fl, 10012
212.925.4338 info@baeditions.com
www.baeditions.com Tue-Sat 10-6

The Drawing Center

35 Wooster, 10013
212.219.2166 info@drawingcenter.org
www.drawingcenter.org Tue-Fri 10- 6; Sat 11-6

Eli Klein Fine Art

462 West Broadway, 10012
212 255 4388
www.elikleinfineart.com

OK Harris Works of Art

383 West Broadway, 10012
212.431.3600
www.okharris.com Tue-Sat 10-6

Ronald Feldman Fine Arts

31 Mercer Street, 10013
212-226-3232 info@feldmangallery.com
www.feldmangallery.com Tue-Sat 10-6; Mon. by appt.

Staley-Wise Gallery

560 Broadway, 3rd fl, 10012
212.966.6223 photo@staleywise.com
www.staleywise.com Tue-Sat 11-5

Ward-Nasse Gallery

Ongoing salon exhibition with 200 works on the walls 1000
works in the racks. The Gallery that gives artists a chance and
the public a choice
178 Prince, 10012 212.925.6951
www.wardnasse.org

Chelsea

[Art] Amalgamated

317 10 Ave, 10001
212-334-0403 lucas@artamalgamated.com
http://artamalgamated.net/ Tue-Sat 10-6

Benrimon Contemporary

514 West 24th St, 2E
212 924 2400 info@bcontemporary.com
bcontemporary.com Mon-Sat 10-6

Brenda Taylor Gallery

505 W 28th St, 10001
212-463-7166 bt@brendataylorgallery.com
brendataylorgallery.com Tue-Sat 11-5

Ceres

547 West 27th Street, Suite #201, 10001
212.947.6100 art@ceresgallery.org
www.ceresgallery.org Tue-Sat 12-6; Thu until 8

CFM Gallery

236 W. 27 St, 4th fl 10001
212 966-3864 info@cfmgallery.com
cfmgallery.com Tue-Sat 10-6

Cheim & Read

547 W 25, 10001
212.242.7727 gallery@cheimread.com
www.cheimread.com Tue-Sat 10-6

De Buck Gallery

511 W 25 St, Suite 502 10001
212-255-5735 info@debuckgallery.com
www.debuckgallery.com Mon-Fri 10-5

Dillon Gallery

Makoto Fujimura "Golden Sea", May 9 thru Jun 8; Nacho Ro-
driguez Bach "Psychedelic Patio", Jun 13 thru Jul 9
555 W 25 St, 10001
212 727 8585 info@dillongallery.com
www.dillongallery.com Tue-Sat 10-6

DC Moore

535 W 22 St, 2nd floor, NY 10011
212 247 2111 info@dcmooregallery.com
www.dcmooregallery.com Tue-Sat 10-6

Eleanor Ettinger Gallery Chelsea

511 West 25th Street New York, NY 10001
212-925-7686 eegchelsea@eegallery.com
www.eegallery.com Tue-Fri 10-6; Sat 11-6

Emmanuel Fremin Gallery

547 W 27 St #508 10001
212-279-8555
www.emmanuelfremingallery.com

Fred Torres Collaborations

527 W 29 St, 3rd Fl 10001
212-244-5074 mailbox@fredtorres.com
www.fredtorres.com Tue-Sat 10-6

Garvey Simon Art Access

Peri Schwartz "Peri Schwartz: New Watercolors and Draw-
ings", May 15 thru Jun 15
547 W 27 St., Suite 207 10001
917-796-2146 liz@gsartaccess.com
www.gsartaccess.com Tue-Sat 10-6

Gagosian Gallery

522 W 21 St, 10011
212 741 1717 www.gagosian.com
newyork@gagosian.com Mon-Sat 10-6

James Cohan Gallery

533 W 26 St, 10001
2127149500 reception@jamescohan.com
www.jamescohan.com Tue-Sat 10-6

J. Cacciola Gallery

537 W 23 St, 10011
212-462-4646 info@jcacciolagallery.com
www.jcacciolagallery.com Tue-Sat 11-5:30

Julie Saul Gallery

535 W 22 St, 6th Fl 10011
212-627-2410 www.saulgallery.com

Kips Gallery

511 W 25, 10001
212.242.4215 kips@kipsgallery.com
www.kipsgallery.com Tue-Sat 11-6

Lehmann Maupin Gallery

540 W 26 St, 10001
212 255 2923 info@lehmannmaupin.com
www.lehmannmaupin.com Tue-Sat 10-6

Leila Heller Gallery

568 W 25 St, 10001
212-249-7695 ltmh@leilahellergallery.com
www.leilahellergallery.com

Robert Mann Gallery

210 Eleventh Ave, 10001
212-989-7600 mail@robertmann.com
www.robertmann.com Tue-Sat 11-6

Matthew Marks Gallery

522 W 22, 10011
212.243.0200 info@matthewmarks.com
www.matthewmarks.com Tue-Sat 11-6

Mike Weiss Gallery

520 W 24, 10011
212.691.6899 info@mikeweissgallery.com
www.mikeweissgallery.com Tue-Sat 10-6

Messineo & Wyman

511 West 25th Street Suite 504, 10001
212-414-0827 memessineo@aol.com
www.messineowyman.com Wed-Sat 12-5; by appt

Paul Kolker Gallery

511 W 25 St, 10001
212 367 7300 info@studio601.org
www.studio601.org Mon-Sat 10-6

Robert Miller Gallery

524 W 26 St, 10001 212.366.4774
www.robertmillergallery.com Tue-Sat 10-6

Midtown

Asia Society
725 Park Ave at 70th, 10021
212.288.6400 info@asiasociety.org
www.asiasociety.org Tue-Sun 11-6; Fri 11-9

Eleanor Ettinger Gallery
24 W 57 St, 10019 212 925 7474
www.eegallery.com Tue-Fri 10-6; Sat 11-6

Galerie St. Etienne
3024 W 57, 8th fl, 10019
212.245.6734 gallery@gseart.com
www.gseart.com Tue-Fri 11-5

The Gabarron Foundation, Carriage House Center for the Arts
149 E 38, 10016
212.573.6968 x10 info@gabarron.org
www.gabarronfoundation.org By appointment only

Howard Greenberg Gallery
41 E 57, 14th fl, 10022
212.334.0010 info@howardgreenberg.com
www.howardgreenberg.com

Nohra Haime Gallery
730 Fifth Avenue, 10019
212.888.3550 gallery@nohrahaimегallery.com
www.nohrahaimегallery.com Tue-Sat 10-6

Jadite Galleries
413 W 50, 10019 212.315.2740 jaditeart@aol.com
gallery@nohrahaimегallery.com
www.jadite.com Tue-Sat 12-6

The Museum of Modern Art (MoMA)
11 W 53, 10019
212.708.9400 info@moma.org www.moma.org
Sat-Mon, Wed-Thu 10:30-5:30; Fri 10:30-8
www.newartcenter.net Tue-Sat 1-6

International Center of Photography
1133 Avenue of the Americas at 43rd Street, 10036
212-857-0000 info@icp.org
www.icp.org Tue-Sat 10-6; until 8pm Fri

Throckmorton Fine Art, Inc.
"GRACE", by Elisabeth Sunday, May 2 thru Jul 3
145 E 57, 3rd, 10022
212.223.1059
www.throckmorton-nyc.com Tue-Sat 10-6

Uptown

Americas Society
680 Park Ave at 68, 10065
212.249.8950 ivillanueva@as-coa.org
www.as.americas-society.org Wed-Sat 12-6

Anita Shapolsky Gallery
152 E 65th street New York , New York 10065
212-452-1094
www.anitashapolskygallery.com

Nathan A. Bernstein & Co., Ltd.
21 East 65th Street, 2nd Floor, 10065
212.288.8970 info@nathanbernsteinart.com
www.nathanbernsteinart.com
Mon-Fri 10-6; Sat. by appt.

Barbara Mathes Gallery
22 E 80 St, 10075
[212] 570-4190
www.barbaramathesgallery.com

Blain | Di Donna
981 Madison Avenue New York, NY 10075
212 259 0444
www.blaindidonna.com

Buck House
1318 Madison Avenue New York, NY 10128
212-828-3123
www.buckhouse.com

Slizabeth Stallman MME Fine Art
74 East 79 St, Penthouse18B 10075
212 439 6600
www.mmefineart.com

El Museo del Barrio
1230 Fifth Ave, 10029
212-660-7102 press@elmuseo.org
www.elmuseo.org Tue-Sat 11-6
Sun 1-5 Wed 11-9

China Institute Gallery
125 E 65th St, 10065
212.744.8181 info@chinainstitute.org
www.chinainstitute.org Sun-Sat 10-5; Tue & Thu 5-8

The Frick Collection
1 E 70, 10021
212.288.0700 info@frick.org
www.frick.org Tue-Sat 10-6; Sun 11-5

Galerie Mourlot
16 E 79 St, 10075
2122888808 info@galeriemourlot.com
www.galeriemourlot.com Mon-Sat 10-6

Gagosian Madison Avenue
980 Madison at 76, 10021
212.744.2313 newyork@gagosian.com
www.gagosian.com Tue-Sat 10-6

Guggenheim Museum
1071 Fifth Ave at 89th, 10128
212.423.3500 visitorinfo@guggenheim.org
www.guggenheim.org Sat-Wed 10-5:45; Fri 10-8

James Reinish & Associates, Inc.
25 E 73 St, 2nd Fl 10021
212-734-7332 gallery@jamesreinish.com
www.jamesreinish.com Mon-Fri 9:30-5:30

The Jewish Museum
1109 Fifth Ave, 10128
212-423-3200 info@thejm.org
The Jewish Museum Sat-Tue 11-5:30
Thu 11-8 Fri 11-4

Katharina Rich Perlow Fine Arts
Founded 1985, the gallery handles contemporary painting, sculpture and modernism of established and mid-career artists. Cherokee Station, PO Box 20604, NY, NY 10022
212 644 7171 By appt only
www.artnet.com/katharinarichperlow.html
www.artnet.com/katharinarichperlow.html

Leo Castelli Gallery
18 E 77 St, 10075
212 249 4470 info@castelligallery.com
www.castelligallery.com Tue-Sat 10-6

Soufer Gallery
1015 Madison Ave, 10075 212 628 3225
www.soufergallery.com Tue-Fri 10-5; Sat 10:30-5

Metropolitan Museum of Art
Fifth Ave at 82nd, 10028
212.879.5500 www.metmuseum.org
Tue-Thu & Sun 9:30-5:30; Fri-Sat 9:30-9:00

Moreau & Montagut
34 E 67 St, 10065
646 599 6520
moreau.charles@yahoo.com

National Academy Museum & School
1083 Fifth Ave, 10128
212-369-4880 communications@nationalacademy.org
www.nationalacademy.org Wed-Sun 11-6

The Vilcek Foundation
167 E 73 St, 10021
2124722500
www.vilcek.org

Van de Weghe Fine Art
1018 Madison Avenue, 3rd fl, 10075
212 744 1900 info@vwdwny.com
www.vdwny.com Mon-Fri 10-6

Tilton Gallery
8 E 76 St, 10021
212-737-2221
www.jacktiltongallery.com

Ukrainian Institute of America
2 E 79 St, 10075
212.288.8660
www.ukrainianinstitute.org

Whitney Museum of American Art
945 Madison Ave at 75th, 10021
212.570.3676 info@whitney.org
www.whitney.org Wed, Thu, Sat, Sun 11-6, Fri 1-9

Williamsburg / Brooklyn

Art 101, Inc.
Group show "Jacques Roch Recent drawings & LOOKING BACK ", multimedia Apr 26 thru May 26; group show "COWS", multimedia May 31 thru Jun 30
101 Grand Street, 11211
718.302.2242 info@art101brooklyn.com
www.art101brooklyn.com Fri-Sun 1-6; by appt

Brooklyn Museum
200 Eastern Parkway Brooklyn, NY 11222
718-501-6354
www.brooklynmuseum.org

Gitana Rosa Gallery
19 Hope Street Brooklyn, NY 11211
718-387-0115
www.gitanarosa.com

Causey Contemporary
92 Wythe Ave., 11211
718.218.8939 info@chiccontemporaryfineart.com
www.causeycontemporary.com Wed-Sat 11-7; 12-6 pm
Sunday, 9-5 pm Monday

Mighty Tanaka
111 Front St, Suite 224 Brooklyn, NY 11201
718 596 8781
www.mightytanaka.com

Muriel Guepin
47 Bergen Street Brooklyn, NY 11201
718-858-4535 contact@murielgepingallery.com
www.murielgepingallery.com Wed-Sat 11-7; Sun 12-6

Pandemic Gallery
37 Broadway Brooklyn, NY 11211
802 249 8966
www.pandemicgallery.com

Parker's Box
193 Grand St, 11211
718.388.2882 info@parkersbox.com
www.parkersbox.com Fri-Mon 1-7

Pierogi
177 N 9th St
718.599.2144 info@pierogi2000.com
www.pierogi2000.com Thu-Mon 12-6

The Boiler
191 N 14th St, 11211
718.599.2144 info@pierogi2000.com
www.pierogi2000.com Thu-Mon 12-6

Williamsburg Art & Historical Center (WAH)
35 Broadway, 11211
718.486.6012 wahcenter@earthlink.net
www.wahcenter.net Sat-Sun 12-6

LIC / Queens

bcs gallery

JeongMin Park, solo exhibition "Silence", Mar 29 thru Apr 11
38-65 12th St, Ground Floor, Long Island City, NY 11101
info@arpnewyork.org
www.arpnewyork.org Wed-Fri 12-4

Crossing Art

136-17 39th Ave, Ground Floor Flushing, NY 11354
212.359.4333 info@crossingart.com
www.crossingart.com Tue-Sun 11-6

P.S.1 Contemporary Art Center

22-25 Jackson Ave, LIC 11101
718 784 2084 mail@ps1.org
www.ps1.org Thu-Mon 12-6

SPACEWOMB Gallery

Group Show "SQUARE", painting, sculpture, paper, multi-media, installation, video, photo Mar 2 thru Mar 22
22-48 Jackson Ave, Long Island City, NY 11101
917 444 2667
spacewomb.com

Socrates Sculpture Park

Broadway @ Vernon Blvd, LIC 11106
718 956 1819 info@socratessculpturepark.org
www.socratessculpturepark.org

National - Chicago

Museum of Contemporary Art Chicago

220 E Chicago Av, 60611
312.397.4095
www.mcachicago.org

Roy Boyd

739 N Wells St, 60654
312.642.1606 info@royboydgallery.com
www.royboydgallery.com Tue-Sat 10-5:30

Dubhe Carreño

118 N Peoria St, 2nd Fl, 60607
312.666.3150 info@dubhecarrenogallery.com
www.dubhecarrenogallery.com Tue-Sat 10:30-5:30

Melanee Cooper

740 N Franklin, 60654
312.202.9305 mcoopergallery@aol.com
www.melaneecoopergallery.com Tue-Sat 11-5

Richard Gray

875 N Michigan Av, Ste 2503, (John Hancock Bldg) 10014
312.642.8877 info@richardgraygallery.com
www.richardgraygallery.com Mon-Fri 10-4:30

Carl Hammer

740 N Wells St, 60654
312.266.8512 hammergall@aol.com
www.hammergallery.com Tue-Fri 11-6; Sa 11-5

Kasia Kay Art Projects

215 N. Aberdeen St., Chicago IL 60607
312-944-0408 info@kasiakaygallery.com
www.kasiakaygallery.com

Richard Norton

Specializing in Impressionist and Modern paintings, drawings, and sculpture from the late nineteenth and early twentieth centuries

612 Merchandise Mart, 60654
312.644.8855 info@richardnortongallery.com
www.richardnortongallery.com Mon-Fri 9-5

Zg Gallery

300 W Superior St, lower level, 60654
312.654.9900 info@zggallery.com
www.zggallery.com Tue-Sat 10-5:30

National - Los Angeles

ACE Gallery

9430 Wilshire Blvd / 5514 Wilshire Blvd
Beverly Hills / Los Angeles, CA 90212 323.935.4411
info@acegallery.net www.acegallery.net

Anderson Galleries

Barbizon, Academic, Impressionist and Post-Impressionist Paintings
354 N. Bedford Dr, Beverly Hills CA 90210
310.858.1644 info@andersongalleries.com
www.andersongalleries.com

Blum & Poe Gallery

2727 S. La Cienega Blvd, Los Angeles CA 90034
310.836.2062 info@blumandpoe.com
www.blumandpoe.com

Carmichael Gallery

5795 Washington Blvd, Culver City CA 90034
323.969.0600 info@carmichaelgallery.com
www.carmichaelgallery.com Tue-Sun 1-7

The Company

946 Yale Street #39F, Los Angeles CA 90012
213.221.7082 info@thecompanyart.com
www.thecompanyart.com Thu-Sun 12-6, by appt

Chung King Project

510 Bernard St, Los Angeles CA 90012
213.625.1802 info@chungkingproject.com
www.chungkingproject.com

Hamilton-Selway

Wholesale dealers with primary specialization in works by Warhol, Lichtenstein, Haring, Wesselmann, Longo
8678 Melrose Ave, West Hollywood CA 90069
310.657.1711 info@hamiltonselway.com
www.hamiltonselway.com

Honor Fraser

2622 S. La Cienega Blvd, Los Angeles CA 90034
310.837.0191 info@honorfraser.com
www.honorfraser.com

Gagosian Beverly Hills

456 N. Camden Dr, Beverly Hills CA 90210
310.271.9400 info@gagosian.com
www.gagosian.com

Gemini G.E.L.

8365 Melrose Ave, Los Angeles CA 90069
323.651.0573 info@geminigel.net
www.geminigel.com

JK Gallery

2632 S. La Cienega Blvd, Los Angeles CA 90034
310.837.3330 info@jkgallery.net
www.jkgallery.net

Merry Karnowsky

170 S. La Brea Ave, Los Angeles CA 90036
323.933.4408 info@mkgallery.com
www.mkgallery.com

Kinkead Contemporary

6029 Washington Blvd, Culver City CA 90232
310.838.7400 info@kinkeadcontemporary.com
www.kinkeadcontemporary.com

Koplin Del Rio Gallery

6031 Washington Blvd, Culver City CA 90232
310.836.9055 info@kopлиндelrio.com
www.kopлиндelrio.com

David Kordansky Gallery

3143 S. La Cienega Blvd, Unit A, Los Angeles CA 90016
323.222.1482 info@davidkordanskygallery.com
www.davidkordanskygallery.com

LA Contemporary

2634 S. La Cienega Blvd, Los Angeles CA 90034
310.559.6200 info@lacontemporary.com
www.lacontemporary.com Tue-Sat 11-5

LAXART

2640 S. La Cienega, Los Angeles CA 90034
310.559.0166 info@laxart.org
www.laxart.org

Sam Lee Gallery

990 N. Hill St, #190, Los Angeles CA 90012
323.227.0275 info@samleegallery.com
www.samleegallery.com

National - San Francisco

Asian Art Museum of San Francisco

200 Larkin St, Civic Center, 94102
415.581.3500 pr@asianart.org
www.asianart.org Tue-Sun 10-5

Haines Gallery / Haines Projects

49 Geary St, 5th Fl, / 1661 Tennessee St, 3Q 94108
415.397.8114 info@hainesgallery.com
www.hainesgallery.com By appointment only

Jenkins Johnson Gallery

464 Sutter St, 94108
415.677.0770 sf@jenkinsjohnsongallery.com
www.jenkinsjohnsongallery.com Tue-Fri 10-6, Sat 10-5

George Krevsky Gallery

77 Geary St., 94108
415.397.9748
www.georgekrevskygallery.com Tue- Sat 11-5:30

Modernism, Inc.

685 Market St., 94105
415.541.0461 info@modernisminc.com
www.modernisminc.com Tue-Sat 10-5:30

San Francisco Museum of Modern Art (SFMOMA)

151 Third St, 94103
415.357.4000 collections@sfmoma.org www.sfmoma.org
Mon-Tue 11-5:45, Thu 11-8:45, Fri-Sat 11-5:45

Yerba Buena Center for the Arts

701 Mission St., 94103
415.978.2787 www.ybac.org
Thu-Fri 2-8, Sat 12-8, Sun 12-6, First Tue 12-8

National - Miami

Harold Golen Gallery

Pop Surrealist Gallery in Wynwood
2294 NW 2nd Ave, Miami, FL 33127
305.989.3359 harold@haroldgolengallery.com
www.haroldgolengallery.com Sat 1-5, second Sat 7-11

Dorsch Gallery

151 NW 24 Street, 33127
305.576.1278 info@dorschgallery.com
www.dorschgallery.com Tue-Sat 11-6

ABBA Fine Art

233 NW 36th Street, 33127
305.576.4278 info@abbafineart.com
www.abbafineart.com Tue-Fri 12-5, Sat by appt

Margulies Collection at the Warehouse

An extensive collection of contemporary and vintage photography, video, sculpture and installation from the holdings of the prominent collector Martin Z. Margulies
591 NW 27th Street, 33127
305.576.1051 info@margulieswarehouse.com
www.margulieswarehouse.com

Bass Museum

2121 Park Ave, Miami Beach, 33139
305.673.7530 info@bassmuesum.org
www.bassmuseum.org

Diana Lowenstein

2043 N Miami Ave, 33127
305.576.1804 info@dlfinearts.com
www.dlfinearts.com Tue-Sat 10:30-6

Lyle O. Reitzel

2441 NW 2nd Ave, 33127
305.573.1333 info@lyleoreitzel.com
www.lyleoreitzel.com Wed-Fri 10-6, Sat 12-6

Bernice Steinbaum

3550 N Miami Ave, 33127
305.573.2700 info@bernicesteinbaumgallery.com
www.bernicesteinbaumgallery.com Tue-Sat 10-6

International - Shanghai

Pearl Lam Galleries

181 Middle Jingxi Rd, Shanghai 20002
+86.21.6323.1989
www.contrastsgallery.com

MOCA Shanghai

Please call for schedule
People's Park, 231 Nanjing West Road, Shanghai 200003
+86.21.6321.9900 info@shanghartgallery.com
www.mocashanghai.org Mon-Sun 10-6; Wed 10-10

1918 ArtSPACE Shanghai

Please call gallery for schedule
No.78 Changping Rd, Jing'An District, Shanghai 200041
+86.21.5228.6776 info@1918artspace.com
www.1918artspace.com
No.78 Changping Rd, Jing'An District

Elisabeth de Brabant

No. 299 Fuxing West Road near Huashan Road, 200031
+86-021-6466-7428 www.elisabethdebrabant.com
Tue-Fri 10-6:30; Sat, Sun 1:30 - 6:30 PM

M97 Gallery

No. 97 Moganshan Rd. 2nd floor, 200060
+86-021-6266-1597 info@gallery97.com
www.m97gallery.com

Leo Gallery

Please contact gallery for current programming
376 Wu Kang Road, 200234
54658785 info@leogallery.com.cn
www.leogallery.com.cn Tue-Sun 11-7

International - Beijing

Pekin Fine Arts

No. 241 Cao Chang Di Village, Cui Ge Zhuang, Chaoyang District, Beijing 100105
+8610.5127.3220
www.pekinfinearts.com Wed-Sun 10-6

Chambers Fine Art- Beijing

Red No. 1-D, Cao Chang Di Village, Chaoyang District, Beijing 100015
+8610.5127.3298 bj@chambersfineart.com
www.chambersfineart.com Tue-Sun 10-6

Red Gate Gallery

Levels 1 & 4, Dongbianmen Watchtower Chongwenmen, Beijing 100600
+8610.6525.1005
www.redgategallery.com Sun-Sat 10-5

Auctions

Christie's

20 Rockefeller Plaza, 5th fl, New York, NY 10020
T 212.636.2000 F 212.636.4928
www.christies.com

Doyle New York

175 E 87, New York, NY 10128
T 212.427.2730 F 212.369.0892
www.doylenewyork.com

Phillips de Pury & Co.

450 W 15, New York, NY 10011
T 212.940.1200 www.phillipsdeputy.com

Sotheby's

1334 York Ave, New York, NY 10021
T 212.606.2000 F 212.606.7833
www.sothebys.com

Leslie Hindman Auctioneers

1338 West Lake St, Chicago, IL 60607
T 312.280.1212
www.lesliehindman.com

Bonhams & Butterfields San Francisco

220 San Bruno Ave, San Francisco, CA 94103
T 415 861 7500 F 415 861 8951
www.bonhams.com