The Everglades is creeping by the critical discourse about the influence of the market on art, and complaints about the pernicious in-and oligarch investors, not serious spent on art invite trophy-hunters art world. Recently, a number of about the state of the contemporary others have started to express doubts art-fair companies our message “correct the ills of global art fairdom Lindemann exhorted those who don’t even pretend they are remotely interested in art?”

In what he now says was a satire which he announced: “I’m not going to stick around with Miami Dade College’s Museum that she and her husband, Don, re- tured of the same ones in Miami,” three barges together, we could host a soccer match on the water,” Worth compares the project with a grassroots organisation that took a complex project that people might think is a far cry from Robert Hammond and Philip Arons, the High line’s co-founder and founding chair respectively, made a presenta- tion to the FMMs earlier this year. The stadium has been popular with graffiti artists since it closed, and preserving of some of its disused look is core to the FMMS’s plans. “We could reserve one or two areas for a graffiti competition,” Worth says. Other ideas for art include a floating sculpture garden and even an art fair. The original architect of the FMMs—Donald Worth, the co-chairman of Miami has been “complicated”, says Donald Worth, the co-chairman of the FMMs—has 50m has already been committed, including support from the National Trust for Historic Preservation and the John S. and James L. Knight Foundation.

Rubells team up with Beijing’s Ullens Center Miami. The Rubell Family Collection in Miami is planning to stage an exhibition of Chinese contemporary art next year in collaboration with the Ullens Center for Contemporary Art in Beijing. The show, which will include the work of around 25 artists aged under 40, is to open in De- cember 2013, to coincide with Art Basel Miami Beach. The collector Mera Rubell tells The Art Newspaper that she and her husband, Don, re- cently travelled to China, where they visited art fairs in Shanghai as well as the studios of several artists. “There’s so much going on there. It’s a very exciting time for the arts,” she says, adding that the ex- hibition will have different presenta- tions in Miami and Beijing. “It will be the same show with two different perspectives. The Ullens Cen- ter is going to have more than 60 artists; we’re going to present a number of the same ones in Miami,” she says. C.R.

MIAAMI. The Everglades is creeping back into Miami: a pack of alligators is clambering up the Freedom Tower for a show highlighting the impor- tance of environmental protection in Florida. “Foreverglades Here To- day, Hopeful for Tomorrow” (until 26 January 2013), by the Belgian artist William Sweetlove and fellow members of the Cracking Art Group, is organised by the Galleria Ca’ d’Oro (Rome and Miami) in cooperation with Miami Dade College’s Museum of Art and Design and the Swiss watchmaker Girard-Perregaux. The tower is owned by the college. The sculptures are joined by other native faunas—including sea turtles and frigate birds made of recycled plastic and aluminium. The show launches a year-long cultural exchange be- tween the US and Italy, sponsored by the Consulate General of Italy in Miami and the European Union. A symposium on environmental issues took place on 30 November; B.L.