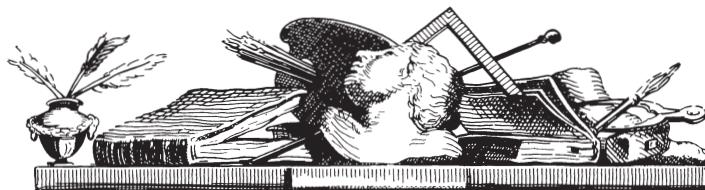


DOWNLOAD
OUR NEW APP
FOR FREE
FROM iTUNES
NOW



INTERNATIONAL EDITION

THE ART NEWSPAPER™

UMBERTO ALLEMANDI & CO. PUBLISHING

LONDON NEW YORK TURIN MOSCOW PARIS ATHENS

ART BASEL MIAMI BEACH DAILY EDITION 5 DECEMBER 2012

Who's afraid of contemporary art?

As Art Basel Miami Beach opens today to VIPs, critics say the art world is facing a crisis of values

ANALYSIS

Miami. Exactly one year ago, the collector, dealer and sometime columnist Adam Lindemann was roundly criticised for an article he wrote in the *New York Observer*, in which he announced: "I'm not going to Art Basel Miami Beach this year. I'm through with it. It's become a bit embarrassing, because why should I be seen rubbing elbows with all those scenesters, people who don't even pretend they are remotely interested in art?"

"Art and money have slept together since the beginning of time"

In what he now says was a satire (he did indeed come to the fair), Lindemann exhorted those who care about contemporary art to "Occupy Art Basel Miami Beach" to "correct the ills of global art fairdom once and for all, and to send the dealers, the artists and especially the art-fair companies our message of protest".

In the months since, however, others have started to express doubts about the state of the contemporary art world. Recently, a number of art-world figures have broken ranks, claiming that the high prices being spent on art invite trophy-hunters and oligarch investors, not serious appreciation.

Although there have always been complaints about the pernicious influence of the market on art, and the ease with which rich patrons sway taste, this was counterbalanced by the critical discourse about the



VIPs, exhibitors and members of the press get the party started at the Raleigh Hotel, which hosted the Art Basel Miami Beach welcome reception last night

cultural value and meaning of art. Today, the noise around the market has amplified, while independent critical debate is diminishing. "Art and money have slept together since the beginning of time. It's the same

as it ever was, only more so – there are more people with more money, spending more money more publicly," says the critic Jerry Saltz.

Some argue that the lines are blurred by the fact that museums,

curators and critics are more enmeshed in the market than before. It is not uncommon for curators at public institutions to work for private foundations: for example, Massimiliano Gioni, the associate director of New York's New Museum, is also the artistic director of the Fondazione Nicola Trussardi. Eric Shiner, the director of the Andy Warhol Museum, is organising an American focus for the next edition of the Armory Show (7–10 March 2013).

Some have defected altogether – John Elderfield, formerly the chief curator in the painting and sculpture department at New York's Museum of Modern Art (MoMA), joined Gagosian Gallery earlier this year. "Many curatorial colleagues are now working both sides of the street: with private clients – and, worse, as curators with galleries – and with public institutions. That is a line I will not cross," says Robert Storr, the dean of the Yale University School of Art. "One cannot serve two masters."

Others say that institutions are interacting with greater alacrity with the market as well. MoMA opened an exhibition (until 29 April 2013) of Munch's *The Scream*, 1895, in October, mere months after it became the world's most expensive work of art to sell at auction; the New York-based financier Leon Black, a trustee of the museum, paid \$119.9m for the piece in May. Eyebrows were raised when the New Museum decided to show the collection of the Greek billionaire and trustee Dakis Joannou in 2010. In Europe, once heavily reliant on state funding, museums increasingly depend on additional money from private donors.

CONTINUED ON PAGE 2

A High Line for Miami?

But group needs \$37m to restore stadium

Miami. There are hopes that a neglected 6,566-seater Modernist stadium on Virginia Key could become Miami's rival to New York's High Line park. The huge structure, which was built in 1963 and measures 326ft by 100ft, overlooks the water and used to host powerboat races as well as rock concerts on a floating stage. It was closed down and threatened with demolition when it was declared unsafe in the wake of Hurricane Andrew in 1992, although a subsequent engineering study found that the structure was sound.

The Friends of Miami Marine Stadium (FMMS), a group that was set up in 2008 to restore the structure and has more than 2,000 volunteers, needs to raise \$37m by March 2014. There have been difficulties – securing naming rights with the City of Miami has been "complicated", says Donald Worth, the co-chairman of the FMMS – but \$10m has already been committed, including support from the National Trust for Historic Preservation and the John S. and James L. Knight Foundation.

Worth compares the project with New York's High Line, an elevated park that was previously a disused rail line. "It's a similar initiative to ours," he says. "Both were started by a grassroots organisation that took



The Virginia Key stadium by the sea

on a complex project that people didn't think had a chance." Robert Hammond and Philip Aarons, the High Line's co-founder and founding chair respectively, made a presentation 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 of the walls 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 building, Hilario Candela, now the co-chairman of the FMMS, has more sporting plans. "If we put three barges together, we could host a soccer match on the water," he says. **M.G.**

• For more information, visit www.marinastadium.org

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 35, is due to open in December 2013, to coincide with Art Basel Miami Beach. The collector Mera Rubell tells *The Art Newspaper* that she and her husband, Don, recently 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 exhibition will have different presentations in Miami and Beijing. "It will be the same show with two different perspectives. The Ullens Center 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.**

Alligators go wild at Miami's Freedom Tower

Miami. The Everglades is creeping back into Miami: a pack of alligators is clambering up the Freedom Tower for a show highlighting the importance of environmental protection in Florida. "Everglades: Here Today, 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 co-operation 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 fauna – including sea turtles and frogs – made of recycled plastic, resin and aluminium. The show launches a year-long cultural exchange between the US and Italy, supported by the Consulate General of Italy in Miami and the European Union. A symposium on environmental issues took place on 30 November. **H.S.**

PHILLIPS de Pury & COMPANY

DESIGN MASTERS

AUCTION 11 DECEMBER 2012 NEW YORK

PHILLIPSDEPURY.COM