



View of automated orchestra playing George Antheil's composition *Ballet Mécanique*, 1924/2007; at the Wolfsonian-FIU. Photo Tomas Loewy.

Expression and Architecture in American Society," devoted to American photography, and the ongoing "Austrian Art: The Golden Age of Emperor Franz Joseph" (displaying works collected by John Bass, who was counselor to the emperor and father of Sid Bass, the museum's founder). The third exhibition, "Promises of Paradise: Staging Mid-Century Miami," on view through Apr. 13, showcases architecture, urban planning, design and decorative arts by such figures as Morris Lapidus, George Farkas, Kay Pancoast and Fran Williams.

The Contemporary Art Project, launched last year by the Vizcaya Museum and Gardens, provides artists with the opportunity to interact with this grand private estate, now a National Historic Landmark, built on the shores of Biscayne Bay in 1916. This year, Miami artist Cristina Lei Rodriguez employed her usual mediums of epoxy, resin and plastic flowers to respond to the garden topiaries, creating a 7-foot-tall sculpture for the Tea Room, while Chicago-based theater, film and video artist Catherine Sullivan showed a "chapter" from her new epic multichannel video *Triangle of Need*, which was partially filmed at the site and exploited its lush environments and historic character. Strategically sited outdoors at Fairchild Tropical Botanic Garden in Coral Gables, a bit further south, were 10 large-scale sculptures by Roy Lichtenstein (on loan from the Lichtenstein Foundation through May 31).

Cristina Lei Rodriguez: *Struggling for Grandeur*, 2007, epoxy, resin and mixed mediums, 7 feet high; at the Vizcaya Museum & Gardens.



The Patricia and Phillip Frost Art Museum at Florida International University presented a solo show of Miami artist Pip Brant, who incorporates political and social commentary into fiber-based works. The Frost's new 46,000-square-foot facility, designed by Yann Weymouth of Hellmuth Obata + Kassabaum (HOK) will be completed in 2008.

Private Collections and Nonprofits

Although the Rubell Family Collection was founded in Wynwood in 1996 and the Margulies Collection at the Warehouse followed in 1999, the district remained a derelict industrial area, unwelcoming to visitors,

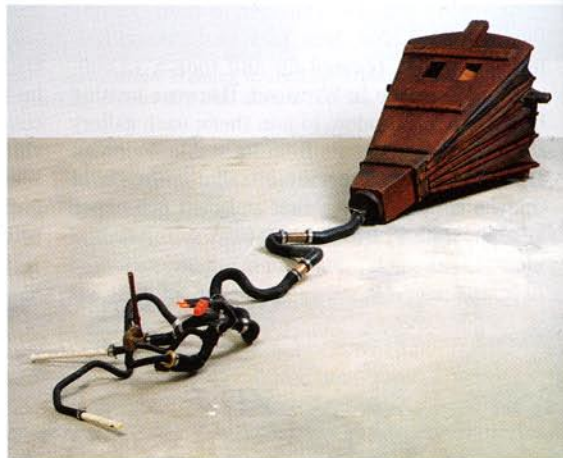
even in the daytime (vagrants and chickens often roamed its streets). With the advent of ABMB in late 2002, redevelopment accelerated, and today Wynwood is home not only to five private collections that are open to the public, but over 60 additional art spaces. Last year, Wynwood's revival was staggeringly evident due to the fall 2006 opening of Midtown Miami, a 600,000-square-foot shopping center housing big-box retailers (Target, PetSmart, Circuit City) in what was previously an abandoned rail yard. During ABMB 2007, Wynwood Sculpture Park, in a former junk-filled lot now installed with five giant brushed-stainless-steel pieces by the Dutch-born, New York-based sculptor Hans Van de Bovenkamp, was dedicated in a ceremony presided over by Miami mayor Manny Diaz. The project was supported by Tony Goldman, who owns this property as well as about 20 other buildings in Wynwood (including the one occupied by the MOCA branch). Goldman is working on opening five restaurants in the district by next year. It may be pointed out in this context that during ABMB, and for special events, the Margulies Collection guards are women from the Lotus House, a refuge for

homeless and distressed women located in Overtown, a depressed area adjoining Wynwood to the south; Margulies is a major supporter of this and other local community service organizations.

In early December, the Rubell Family Collection opened three exhibitions in its 45,000-square-foot facility; all are on view through Nov. 28, 2008. "Euro-Centric, Part 1: New European Art From the Rubell Family Collection" is numerically dominated by new acquisitions of work by young Neo-Expressionist German artists. Most were unquestionably outshone by members of the international "old guard," among them Urs Fischer, Thomas Schütte, Marlene Dumas,



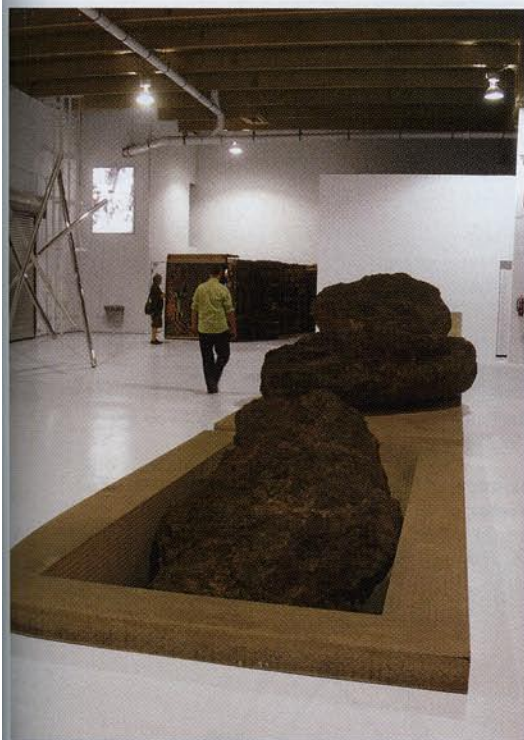
Enoc Perez: TWA Terminal, Kennedy Airport, New York, 2006, oil on canvas, 86 by 116 inches; at MOCA Goldman Warehouse.



Robert Chambers: *Floor Flute*, 2003, restored instruments and mixed mediums, 34 by 42 by 180 inches; at the Ella Fontanals-Cisneros Collection. Photo Peter Harholdt.

Christian Boltanski, Anselm Kiefer and Rosemarie Trockel. Three decades of work by John Stezaker, a recently discovered British artist who creates fascinating and often disquieting collages with found photographic images, constitute the second show. The third features 38 paintings and drawings as well as installation pieces and films executed and collected over a nine-year period by Miami artist Hernan Bas.

The 45,000-square-foot space at the Margulies Collection at the Warehouse has been filled with



Michael Heizer: *Elevated Surface, Depressed, 1969-81, volcanic scoria rock and aluminum; at the Margulies Collection.*

sculptures, installations and video, beginning with historical material: pieces by de Kooning, Noguchi, Chamberlain, Warhol, Segal and many others. The selection moves on to contemporary work and recent acquisitions by such artists as Folkert de Jong, Ivan Navarro, Florian Baudrexel, **Chul-Hyun Ahn**, Peter Belyi, Anthony McCall and **Doug Aitken** (a single-channel version from 2007 of *Sleepwalkers*). McCall's *You and I, Horizontal III* (2006), a version of which was seen at the Whitney Museum's "Into the Light" exhibition in 2001, affords a remarkable experience, as one enters a large blackened room penetrated by two large, seemingly palpable, shifting cones of light.

"Fortunate Objects: Selections from the Ella Fontanals-Cisneros Collection," at the Cisneros Fontanals Art Foundation, included an international array of 43 artists who variously employ found and familiar objects in their work, most of it dating to the 21st century (although there was some earlier work as well). Among them were Ai Weiwei, Rafael Lozano-Hemmer, Damien Hirst, Hiroshi Sugimoto, Priscilla Monge, Mona Hatoum, Lorna Simpson, Jon Kessler and Miami artist Robert Chambers, who collaborated with Gustavo Matamoros on an opening night "Fluxus Concert"

employing Chambers's *Floor Flute* (2003), an antique church organ bellows with assorted wind instruments attached.

World Class Boxing, a warehouse space devoted to the collection of Debra and Dennis Scholl, presented two projects dating to 2007: "Aernout Mik: Training Ground 1920-1938," a two-channel video installation re-enacting civil-war and other scenarios by this noted Dutch artist; and *Untitled Portrait*, an installation by emerging New York artist Adam Helm consisting of 17 sumi ink on vellum drawings variously combining images of Che Guevara and the notorious American Civil War figure Bloody Bill Anderson (both shows are on view until Mar. 8). Gary Nader Fine Art, housed in a converted warehouse space with an adjoining sculpture park, includes both Nader's personal collection of modern, contemporary and Latin American art and his commercial gallery. The space is presently showing four solo exhibitions that opened during ABMB and are on view until the end of April: "Pablo Picasso—Important Artworks 1920-72," "Fernando Botero—New Sculpture," "Frank Stella—Five Decades of Painting and Sculpture" and realist painter Guillermo Muñoz Vera's "Eight Days in Havana."

An announcement was made during ABMB that yet another Miami collector would soon be opening a public space: de la Cruz, who with her husband, Carlos, has long been a central figure on the Miami scene. A founder of the Moore Space, as already recounted, and a generous donor to other Miami museums, de la Cruz plans to open a 27,000-square-foot space, by Miami architect

Redevelopment of Wynwood was spurred by the advent of ABMB in 2002; today the neighborhood is home to five private spaces that are open to the public, as well as over 60 additional art venues.

John Marquette, in the Design District. The facility will feature exhibitions organized by curators brought in on a rotating basis. De la Cruz's extensive holdings of historical (Ana Mendieta, Carlos Alfonso) and more contemporary art (John Bock,



View of Aernout Mik's two-channel video installation "Training Ground 1920-1938," 2007; at World Class Boxing.

Paulina Owloska) will serve as a study collection for the space, supplemented by a library of books, papers and periodicals focused on recent art and architecture.

Miami Galleries and Artists

Four Miami dealers participated in the first ABMB in 2002: Fredric Snitzer, Genaro Ambrosino, Bernice Steinbaum and Diana Lowenstein. Of these, only Snitzer, who has served on the fair's selection committee since its inception, remains. Snitzer's stable consists of prominent Miami-based artists like Hernan Bas, Naomi Fisher, Gavin Perry, Robert Chambers and Maria Martinez Canas, as well as of young, recent graduates of the New World School of the Arts, where Snitzer teaches. The Art Kabinett at Snitzer's booth was devoted to José Bedia, an established Miami artist whose work was displayed in several other booths at the fair as well (for example, recent bronzes, all 2007, were shown by Galeria Ramis Barquet, New York). Kevin Bruk Gallery made an appearance in the Art Nova section of the fair for the third time, showing work by British painter Richard Butler and Warhol-themed sculptures by New York artist Jason Middlebrook. Taking a spot in the main fair as a Paris gallery since 2002, but now also associated with Miami, is Galerie Emmanuel Perrotin, whose booth offered work by an international



View of Duane Brant's A Pile of C-Rock, 2007, white earthenware pots; at The Yard@CasaLin.