

the
buyer's
guide

MIAMI ART BASEL

It's that time of year again – when celebrities, collectors and curators descend upon Miami looking to invest. Anna Brady selects the key works on show this December

When the Art Basel franchise first came to town, in 2002, Miami Beach was elevated from holiday destination to a hub of the global art market. For one week in December the art set and its accompanying whirligig of parties, superyachts and events dominate the resort. Last year, 77,000 people visited the fair in the Miami Beach Convention Centre, including Hollywood stars Hilary Swank, Sylvester Stallone and Leonardo DiCaprio, alongside a slew of influential art collectors and curators.

The 15th Art Basel Miami Beach runs from 1 to 4 December, with 269 modern and contemporary art galleries from 29 countries across North America, Latin America, Europe, Asia and Africa.

Works by emerging contemporary artists sit alongside modern masters, but the Miami Beach fair is more focused on recent works than the original Art Basel in the Swiss city, where 20th century and secondary market (ie, previously sold) pieces are still at the core.

That said, household names still dominate the top end of sales at both fairs. Last year in Miami the New York gallery Van de Weghe sold *Man in Blue VI* (1954) by the British painter Francis Bacon with an asking price of \$15 million and *Buste au Chapeau* (1971) by Pablo Picasso, which had a price tag of \$10.5 million.

Unsurprisingly, there's a predominance of work from the Americas, and increasingly from Latin America, exhibited both by international galleries and by a handful based in the region itself.

For potential buyers, the choice can be overwhelming, with 46,000 square metres thronging with paintings, sculptures, installations, photographs, films and editioned works, plus large-scale public artworks outside and film presentations across three venues. To help you navigate, here are our highlights from key galleries to seek out, and some emerging (and re-emerging) Latin American names that may just prove a wise investment. ▶

past
master
pick-ups

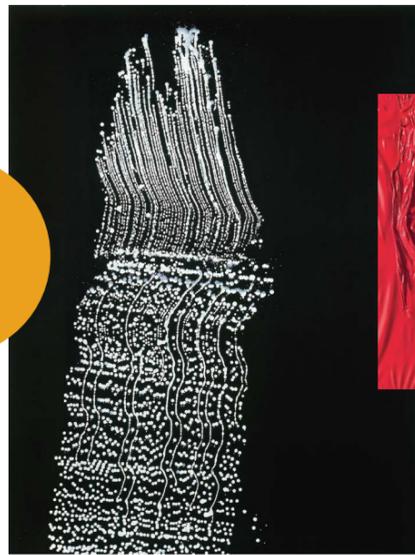
Known in the trade as “secondary market works”, meaning older works that have been sold at least once before, often – but not necessarily – by dead artists. These three are tipped to be hot tickets this year for canny collectors

Untitled, 2006, by Sigmar Polke at Michael Werner Gallery, London and New York

The German artist Sigmar Polke (1941-2010) was a true polymath, working in paint, photography, film, sculpture, drawing, printmaking, performance and stained glass. Michael Werner Gallery held its first show of Polke’s work in 1970. He was, says Jeff Alford, director of archives and operations, a “highly influential figure whose ceaseless experimentation with the methods and materials of painting expanded the medium’s expressive possibilities and redefined what a painting can be”. This work on paper, to be shown at Art Basel Miami Beach, is a late work from 2006. It typifies the “abstract manifestation of ephemeral light and movement” that, says Alford, is “a recurring motif in much of the artist’s work”.

Rosso Plastica, 1968, by Alberto Burri at Mazzoleni, Turin and London

There has been a trend for post-war Italian art on the international market over the past couple of years. One of those leading the field, along with Lucio Fontana, is Alberto Burri (1915-1995), the subject of a retrospective at New York’s Guggenheim Museum in 2015. Last autumn, Mazzoleni held a solo show of



Below: Moyo, 2013, by Kudzanai Chiurai at Goodman Gallery, Cape Town



new
works
of
note

Our pick of new pieces to the market by working artists

Moyo, 2013, by Kudzanai Chiurai at Goodman Gallery, Cape Town
Kudzanai Chiurai was born in 1981, a year after Zimbabwe gained independence. Far from reconciliatory, his politically and socially engaged work “concerns the conflict between the self-image and universal viewpoint of young Africans”, says Liza Essers, owner and director of Goodman Gallery. The film *Moyo* – meaning air – is one of a series of projects by Chiurai exploring how the media represents public acts of violence. “*Moyo* tenderly articulates the moment in death when the spirit leaves the body,” says Essers. “The woman in the film witnesses this moment and cries ‘wakrazulwa ngenxa yami’ (‘you were ripped and torn for my sake’) as she wipes the wounds of a lifeless figure.”



Top left: Untitled, 2006, by Sigmar Polke, mixed media on paper, at Michael Werner Gallery

Top right: Rosso Plastica, 1968 by Alberto Burri, plastic, acrylic, vinavil and combustion on cellox. © Mazzoleni and Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2015

Above: PROTRUSION 000, 1987, wood and lacquer, by Kishio Suga at Tokyo Gallery+BTAP

Burri’s work at its London space and subsequently, in Miami, sold three works by Burri from the 1960s, including *Plastica* (\$2 million) and *Cellotex* (\$500,000). Luigi Mazzoleni, director of Mazzoleni London, highlights this work from Burri’s *Plastiche* series.

PROTRUSION 000, 1987, by Kishio Suga at Tokyo Gallery+BTAP, Tokyo

The Survey section of Art Basel Miami Beach concentrates on solo shows that reassess often under-the-radar 20th century artists. Tokyo Gallery+BTAP will focus on the work of Kishio Suga (b.1944), a key figure in Mono-ha (School of Things), a sculpture and installation-based movement in Japan in the late 1960s and early 1970s. Rather than producing representational art, they explored raw materials such as wood, metal, stone, concrete and plastic. This booth brings together Suga’s *Protrusion* series, first shown at Tokyo Gallery in 1987, and includes the cylindrical lacquer and wood piece *PROTRUSION 000*, never before exhibited.



Right: Untitled, 2016, by Etel Adnan at Galerie Lelong © Etel Adnan

Below right: Retreat, 2016, by Andreas Eriksson, Stephen Friedman Gallery, London © Andreas Eriksson

Untitled, 2016, by Etel Adnan at Galerie Lelong, Paris and New York

This summer, London’s Serpentine Gallery held a retrospective of the Lebanese painter, poet and writer Etel Adnan (b.1925), her first solo exhibition at a UK institution. A surge in international attention has come late for Adnan, who is a staunch feminist and anti-war campaigner as well as a creative force, producing paintings, drawings, tapestries and films. Adnan, who now lives in Lebanon, the US and Paris, studied at the Sorbonne and Harvard then taught philosophy from the 1950s until the 1970s when she concentrated entirely on her art and writing. This recent oil on canvas is typical of her vivid paintings of semi-abstracted, often mountainous landscapes, imbued with a rare, heartening optimism.

“Eriksson’s most recent work has bright hues and pastel shades, almost suggesting that the sun has bleached its surface”



Retreat, 2016, by Andreas Eriksson at Stephen Friedman Gallery, London

There’s strong Scandinavian character to Swedish artist Andreas Eriksson’s (b.1975) paintings, imbued as they are with the influence of northern European Romantic painterly tradition. “We had been following his work for some time but seeing his presentation at the Venice Biennale in 2011 was the defining moment when we knew we had to work with him,” says gallerist Stephen Friedman. Though primarily a painter, Eriksson also works in photography, sculpture, installation and textiles, all rooted in the landscape around his studio in rural Sweden. *Retreat* is an archetypal Eriksson, showing the full range of his painterly techniques. Recently, says Friedman, Eriksson’s palette has shifted. “A few years ago it was very Rothko-like, dark and layered. Eriksson’s most recent work has bright hues and pastel shades, almost suggesting that the sun has bleached its surface.”

IN NEED OF GUIDANCE?

Three art advisers to have on speed dial at Art Basel Miami Beach



Wendy Goldsmith, London

Goldsmith was international head of Christie’s 19th century European art department in New York before returning to London to start her art advisory business in Mayfair in 2003. She focuses on impressionist, modern and contemporary paintings and sculpture, advising collectors, and travels to Art Basel Miami Beach every year. goldartadv.com



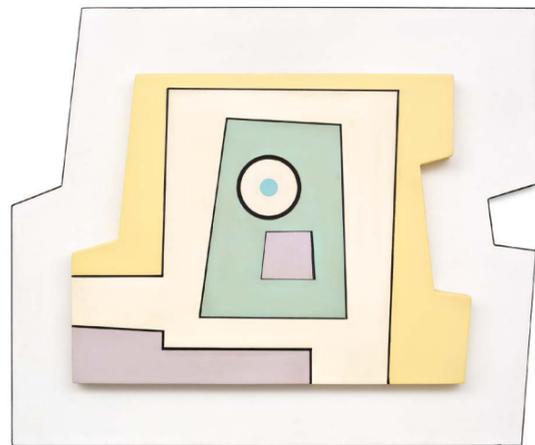
Mary Hoeveler, New York

After working at Christie’s from 1991 until 2000, Hoeveler was managing director and contemporary art adviser at the Citigroup Private Bank Art Advisory Service for six years. In 2008 she set up on her own, acting as a private curator and market adviser in modern and contemporary art. mghltd.com



Amelie von Wedel, London

Before setting up Wedel Art Advisory in 2006 and specialising in modern and contemporary art, Von Wedel worked for various institutions and galleries, including the Zeughaus museum in Berlin and Kunstmanagement Judith Betzler in Munich. In 2009, she co-founded the debate and discussion forum Intelligence Squared Asia and in 2012 became executive director at Intelligence Squared Group. wedelart.com



Left: Paistiempo, 2007-2013, by Oscar Muñoz at Mor Charpentier, Paris and Bogotá. Courtesy the artist and Mor Charpentier. Above: Roã, 1950, by Carmelo Arden Quin at Simões de Assis Galeria de Arte. Courtesy of the artist and Simões de Assis Galeria de Arte. Right: Herbarium of Artificial Plants - New Zealand Expedition, 2009, by Alberto Baraya. Courtesy of the artist and Instituto de Visión



Latin american investments

Works by past and living artists are coming out of Latin America, where the emerging art market is hot and growing rapidly. Make sure to check out these pieces

Roã, 1950, by Carmelo Arden Quin at Simões de Assis Galeria de Arte, Curitiba, Brazil

In 1946 in Buenos Aires, the Uruguay-born painter Carmelo Arden Quin co-founded Arte Madí, a movement dedicated to pure geometric abstraction. Without any roots in reality, the frame was often incorporated into the work itself as in *Roã* (above). Simões de Assis Galeria de Arte started working with the estate in 2012 and believes Latin American artists of the 1940s and 1950s, including Lygia Clark, are having a revival - next year there will be Arden Quin retrospectives in Buenos Aires and Rio de Janeiro. In Miami, the gallery will show a group of works dating from 1935, the year Arden Quin met his mentor Joaquín Torres García, to the 1940s when he created the Madí group and moved to Paris.

Herbarium of Artificial Plants - New Zealand Expedition, 2009, by Alberto Baraya at Instituto de Visión, Bogotá
Born in Bogotá in 1968, the Colombian artist Alberto Baraya has always had a fascination with scientific endeavour and the figure of the explorer. Internationally recognised, his work has been shown at numerous biennials, including Berlin (2014), Venice (2009) and São Paulo

(2006). Between 2009 and 2013, Baraya went on expeditions to New Zealand, China, Australia, Peru and to Teyuna, the lost city of Colombia. He painstakingly documented these travels by collecting artificial plants from each country in his *Herbario de Plantas Artificiales* (Herbarium of Artificial Plants) project. A group of these delicately beautiful works, a playful take on the role of scientist, artist and traveller, will be shown by the Bogotá gallery Instituto de Visión.

Paistiempo, 2007-2013, by Oscar Muñoz at Mor Charpentier, Paris and Bogotá
Colombian Oscar Muñoz (b.1951) was the first artist Alex Mor and Philippe Charpentier contacted, and they opened their Paris gallery in 2010 with a show of his work. They were, says Mor, "literally obsessed" with the idea of working with the Colombian artist, calling and emailing him for two years. Muñoz employs photography, video and printing techniques in unconventional ways to explore human issues. In *Paistiempo*, Muñoz brings together the front pages of the Bogotá newspaper *El Tiempo* and the Cali newspaper *El País*, reproduced in a newsprint notebook with a pyrographic tool, dot by dot. Gradually text and images disappear, until the paper is totally white.

LET YOUR LIGHT SHINE:

TIPS TO SHOWCASE ART ABOARD SUPERYACHTS

Good lighting is key for both presenting your collection at its best and avoiding damage. There's a world of technical and aesthetic considerations to get your head around, further complicated by the specific considerations of being at sea. London-based TM Lighting have lit collections in numerous superyachts including Shemara. Co-founders and directors Andrew Molyneux and Harry Triggs offer their top five tips for lighting art on board.

Energy and Maintenance

LEDs are the perfect choice for boat lighting as they offer very low energy consumption, and robust and low maintenance owing to long lamp life of more than 35,000 hours. LEDs should be installed throughout the yacht, not just on the artwork.

Quality of Light

This is the most important element to get right. We use the "three Cs" as a guide:
Colour temperature: how warm or cold the light is - too warm and it distorts the colour of the art, too cold and the atmosphere is not right in the space. We find 2700K is a good balance of warmth while maintaining colour accuracy. **Colour rendition:** hugely important as it reveals the work's true colours. Most LEDs do not exhibit the full spectrum of colour and are poor at rendering red, so the artwork can appear muted. We recommend 95+ CRI (colour rendering index) when lighting art. **Colour consistency:** use a reputable manufacturer to ensure colour constancy from your LEDs.

Finishes

The interiors of superyachts are not as susceptible to the elements as they once were owing to the technology available to control the environment, such as air-conditioning. However, it is always a good idea to consider appropriate finishes - bearing in mind the salt water atmosphere - especially on untreated materials such as aluminium and low grades of stainless steel. Appropriate plated, anodised and painted finishes should be used on lighting products on board.

UV/Infrared/Heat

Daylight is your collection's worst enemy but LEDs control the conditions to which the art is exposed as they emit no UV, infrared or projected heat. We also advise using UV glass on windows and sunscreen blinds, and UV glass or acrylic (which weighs less) in the frames is a good idea.

Positioning

Even with the best anti-reflective glass, there can still be reflection and glare on works of art. Minimise this by considering the location of the art and how the lighting is to be positioned. Consider the angle you will view your artwork from and aim to ensure that any reflections will not be seen directly. Correct placement of the lighting can help reduce visible reflections but this can be a challenge on boats with a lot of glazing. So where possible, try not to place works of art involving glass directly opposite large windows.

MIAMI SURVIVAL GUIDE

Where to go, who to know and what to see by Miami's It Girl, Kristin Ducote

FLORIDA KEY

Attorney and novelist Kristin Ducote is a queen of the Miami social scene. She and her professional racing driver husband Chapman moved here when he stepped back from the sport. This glamorous globe-trotting couple have the city on lockdown - it's no wonder that Dior and Van Cleef & Arpels ask her to host events throughout the year. Kristin has seen Miami's cultural landscape explode over the past few years and is a huge advocate of Art Basel Miami Beach. An avid contemporary art collector, she says: "I love that Art Basel draws people from all over the world. Connecting with the work of emerging artists and watching their careers grow is so rewarding." When not in town they spend a lot of time on their yachts (classic 1952 Feadship *La Vie Vite* and Delta 54 motor yacht), free diving and going off grid. Here she's very much in town and gives her insider tips on navigating the turbocharged Miami Art Basel party season. Buckle up and enjoy the ride. *Kristin Ducote's novels Naked Paddock and False Grid are available on Amazon and you can follow her - Rebel in Pearls - on Instagram.*



PHOTOGRAPH: COURTESY OF ART BASEL

MIAMI SURVIVAL GUIDE

FRAME-WORTHY FOOD

The chic eat New this year, the River Yacht Club, perched on the Miami River, is a 3,700 square metre outdoor oasis, and its line-up of internationally acclaimed DJs keeps the party popping day and night. Call ahead to reserve a dock slip or be prepared to tender in for a drop off. With a seasonal menu prepared by a rotating cast of James Beard nominated chefs, you will always find something new on its menu in addition to longtime favourites from the crudo kitchen (try the ceviche of the day) and its fresh off the grill options. Wash it down with a magnum of its surprisingly refined house rosé and you'll swear you're in the South of France.

The fresh start Tucked away in the lush garden of Sacred Space campus, in the Wynwood Arts District, celebrity chef Matthew Kenney's Plant Food + Wine focuses on organic, plant-based foods and is renowned for several of its raw vegan dishes, including banana leaf tamale and courgette lasagne. Don't be scared off by its vegan label, the large portions and complex flavours will delight even the fussiest of carnivores.

The sugar hit For a calorific splurge, drop by Cipriani for its famous vanilla meringue cake and ice cream, or try Crumb on Parchment in the Design District for an oven-warm pastry under the beautiful glass atrium.



Plant Food + Wine



THE REAL DEAL

The street scene When you're ready for a break from the fairs, check out the Wynwood Walls and enjoy the best graffiti and large-scale street art from artists such as Shepard Fairey. While there, grab a Limonada Negra at Miami's cult juice bar Jugofresh, and let this lemon and activated charcoal concoction soak up the rest of last night's Champagne.

Post purchase Once you've blown your art budget, take a walk through the galleries at the Pérez Art Museum Miami and experience the participatory kinetic art of the Julio Le Parc: Form into Action exhibition. And try lunch downstairs at restaurateur Stephen Starr's Verde – this hidden gem has an emphasis on fresh, locally sourced ingredients and a spectacular view of Biscayne Bay.



Above: Wynwood Walls
Below: participatory art
Below right: the cult juice bar Jugofresh



Nixon Beach offers a welcome respite

WHERE TO ANCHOR

Fisher Island One of my favourite anchorages is just south of Fisher Island, and not far from Virginia Key. It's a choice spot to drop the hook as it's usually in the lee, has a panoramic view of downtown Miami and there is easy access to the ocean for all your toys.

Nixon Beach Located just offshore from the former winter White House compound on the west side of Key Biscayne is Nixon Beach – in fact, a one-acre helipad still exists from the Nixon days. With crystal clear water made for swimming and a nearby sandbar that's perfect for a stroll during low tide, you will feel secluded from the hustle and bustle but still close enough to tender in for the art fairs.

WHERE TO BERTH

Island Gardens Miami's newest marina has a postcard view of downtown Miami and Biscayne Bay and is the only marina capable of accommodating yachts up to 168m. Its central location between Miami and Miami Beach makes it an easy starting point if you plan to spend time in both places.

Sunset Harbour Yacht Club Bordering one of Miami Beach's most up-and-coming neighbourhoods you will find healthy restaurants, small boutiques and gyms just a short walk from your slip. The downside of the marina, which can berth yachts up to 45m, is that traffic in the area is dense – so tender to the satellite fairs and restaurants outside this neighbourhood.

Fontainebleau Eden Roc Dock Marina The annual epicentre of the Miami Boat Show, the marina is ideal if you plan to spend most of your time on Miami Beach as it grants quick access to the beach tents of the Scope and Pulse fairs, as well as the many Faena and Soho Beach House events. However, bridge traffic is difficult during Art Basel so if you want to spend time in the Design District or Wynwood, tender to a site on the mainland and take a car from there.

Fisher Island If you are lucky enough to be a member of Fisher Island (or know someone who is) book a slip in advance for this exclusive marina. The heady mix of country club and island life is deeply addictive. While the ferry is a bit inconvenient, if you tender to the different areas of the city you wish to visit, Fisher is a great option.



Island Gardens Miami – stunning views of Biscayne Bay



SNEAK PEEK

To see the who's who of the art and social worlds, arrive bright and early to the Miami Beach Convention Center on Wednesday 30 December at 11am with your First Choice VIP card, for which you'll need to demonstrate serious collecting credentials. My favourite part of these first few minutes inside is the art market tutorial you can pick up if you pay attention – which pieces sell within seconds and who is fighting over what.

After a tour of the fair, head to the VVIP UBS Lounge, where you can sip a glass of Champagne with the art world's finest.



Luxury shopping at Bal Harbour, home to Prada style (left)

PARTY ARTFULLY

The hub Trumpeting its opening with a string of events during last year's Art Basel, the Baz Luhrmann-designed Faena Hotel Miami Beach is set to be at the heart of this year's celebrations. It's a suitably eclectic confection for the director of *Moulin Rouge* and the *Great Gatsby*, complete with a gilded woolly mammoth skeleton by Damien Hirst – and this year all eyes are on the opening of the Faena Forum, a sleek 4,000 square metre building designed by achingly cool urban architects OMA. On Sunday 27 November Faena Art will open Miami Art Week (a show within Art Basel that focuses on Miami-based artists) with a processional performance, Tide by Side, which will snake, carnival-style through the Faena District and include special commissions and collaborations with local and international artists. Later in the week (2 December) Madonna will take to the stage at the Faena Forum as part of an evening of art and music in aid of Raising Malawi – a charity the pop icon co-founded to improve the lives of Malawi's orphans.

The kick-off If you can get in, don't miss the White Cube's legendary Art Basel Kickoff Party. Last year the London gallery went all out at Soho Beach House in a poolside setting: flowing Champagne, a raw bar serving oyster and stone crab and legendary music producer Giorgio Moroder taking to the decks. And if tradition holds, this year's party will be on the Tuesday of Art Basel week at the same location.

The A-list invite Try to score an invite to Aby Rosen's and Samantha Boardman Rosen's annual dinner party. It usually takes place on Thursday night at The Dutch restaurant followed by an after party at Wall nightclub. Past Rosen fêtes have fed and watered the likes of Katie Holmes, Heidi Klum, Tommy and Vera Wang. Hotelier Alan Faena is also set to host an ultra-exclusive dinner for close friends and Faena Rose club members – Leonardo DiCaprio popped in last year.

The after-party The Saxony Bar at the Faena Hotel is a safe bet or for those with an adventurous streak, try the Basement at the Edition offering bowling and ice skating. Also guaranteed are pop-up parties from European hotspots; last year Parisian nightclubs Le Baron and Silencio both hosted events. Finally, the private club at Casa Tua is a sure-fire after-hours hotspot if you're a member or can bribe someone who is.



Clockwise from above: Tommy Hilfinger and Dee Ocleppo; Aby Rosen and Lenny Kravitz; party by the pool at Soho Beach House; Katie Holmes. Below: Lenny Kravitz with Steven Tyler and friends



HOW TO SURVIVE

Come rested and take your vitamins Art Basel is wild. Days start early with VIP breakfasts at Design Miami or the annual Rubell gallery breakfast installation, and you will get sucked into more gallery hopping and party crashing than you ever expected.

By Sunday you will want to treat yourself to vitamin therapy from Elite Health Medical Group or reflexology at the Mandarin Oriental spa. Just make sure to book your appointments after artist Kehinde Wiley's annual fish fry.

Wear comfortable shoes Go for designer running shoes – Valentino's Rockstud sneakers, Chanel's colourful tweed version or a pair of Dior Happy slip-ons for walking through the fairs.

Travel by tender More than 75,000 people descend on Miami for Art Basel, which means traffic. The best way to travel from venue to venue is via the water. Locals are becoming more dependent on this chic way to avoid traffic, and the idea has even trickled into commerce. Last year, Uber launched spin off UberBOAT exclusively for Miami Art Week, allowing users to request boats to ferry them to Art Basel hotspots.

Stick to one side of the bridge Another tip to avoid getting stuck in traffic for hours, when you could be rubbing shoulders with the world's most influential artists and movie stars, is to group your invitations by area and decide whether to spend each night in Miami Beach or Miami.

Bring bug spray and an umbrella These are essentials – last year's mid-week deluge was a reminder that the weather doesn't care about your chic shoes when the streets start to flood.

