



Leo Villareal's  
*Scramble*, 2011.

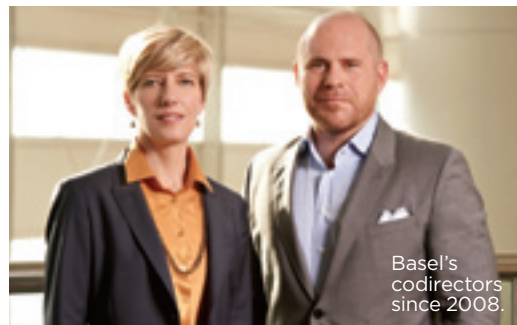
## drawing them in

IN DECEMBER AS THE FAIR CELEBRATES ITS TENTH YEAR IN MIAMI BEACH, ART BASEL STAKES ITS CLAIM AS ONE OF THE MOST INFLUENTIAL SHOWS IN THE AMERICAS. BY SUE HOSTETLER

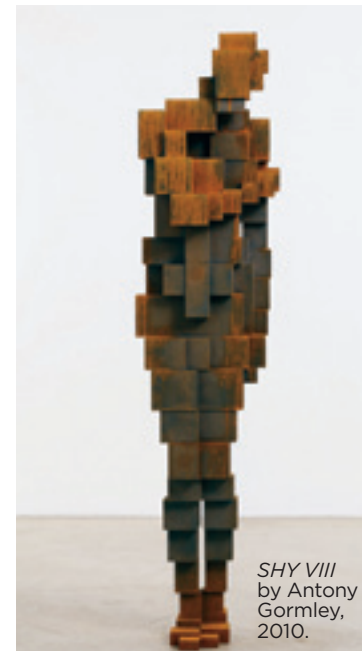
When the owners of the Swiss summer art fair Art Basel first brought a stateside version of the show to Miami Beach in 2002, they were gambling on whether the contemporary art world would support a somewhat novel, tropical frontier. Not only was the fair an immediate success, in 10 quick years Art Basel in Miami Beach has become arguably the most influential show in the Americas—framing a ritualistic week on the calendar of every top collector, curator, museum director, and amateur art aficionado. The show has swelled to include more than 260 of the most prestigious international galleries, featuring an increasingly ambitious program that now boasts outdoor works of video, sculpture, and performance all over town. Art Basel in Miami Beach also helped spawn a cultural renaissance of sorts

across South Florida; blue-chip collectors opened private spaces, a raft of public institutions has been newly commissioned or revitalized (the Miami Art Museum; the Museum of Contemporary Art, North Miami; and the Miami Science Museum are currently building new homes), and both the Wynwood Arts District and the Design District have blossomed with cutting-edge galleries, furniture boutiques, and artist studios.

“It was an exciting decade—not only for the show, but also for Miami Beach,” says Annette Schönholzer, who along with Marc Spiegler has served as codirector of the show since 2008. “The city evolved from being the winter destination for art lovers into a year-round cultural hot spot.” The show itself, held within the Miami Beach Convention Center, has matured as well.



Basel's  
codirectors  
since 2008.



SHY VIII  
by Antony  
Gormley,  
2010.

many attendees last year. Art Public is easily the most visible sector and is not to be missed; Collins Park is transformed with a transcendent series of site-specific, conceptual, and performance-based installations. Another exciting section is Art Video, a series of moving-image works projected onto the façade of the Frank Gehry-designed New World Center.

For those planning to attend Art Basel in Miami Beach this year, make sure to break away from the confines of the convention center and hit the legendary private collections and the increasingly prominent art spaces that

*“We have seen this dream [of linking North and South American art] come to fruition.”*

—MARC SPIEGLER

routinely show some of the most avant-garde work around. Miami's stock of private collections—housed in everything from a former DEA drug warehouse (The Rubell Family Collection) to a building that once housed a boxing gym (World Class Boxing, the collection of Dennis and Debra Scholl)—are located in the once-dilapidated Wynwood neighborhood, just north of downtown Miami. **CF**



Art Video nights  
feature works  
projected onto the  
Frank Gehry-  
designed New  
World Center.

PHOTOGRAPHY BY JAMES EWING (TK)

“The quality of the galleries exhibiting has increased significantly, and so has the diversity of the galleries,” adds Spiegler. “People have come to take the show quite seriously, saving great material and planning their booths all year long... The Miami Beach edition was originally established in part as a link between North and South America. Over the past few years, we have seen this dream come to fruition in terms of our exhibitors, their artists, and their collectors.” (Last year alone there were a record 26 Latin-American exhibitors.)

Indeed, with the immense proliferation of art fairs, it is no secret that dealers often do as much as half of their annual business at the various fairs these days. Considering this, the Art Basel behemoth is poised to dominate the contemporary art world, now operating shows on three continents after acquiring the ART HK show (in Hong Kong) last year.

The Miami show, which runs this year December 6–9, promises to be more exhilarating than ever. The most creative and audacious section is often Art Nova, although Art Positions was considered a highlight by



A former curator of the Kunstmuseum Basel, Dorothy Kosinski now heads The Phillips Collection in DC.

## FROM MIAMI TO DC

Dorothy Kosinski, The Phillips Collection director, muses on Art Basel, art buying, and the DC scene.

**Capitol File:** Some believed Miami to be an unlikely home for a world-class contemporary art fair, but the city has proven to be the ideal location. Why do you think Miami makes such a great backdrop for an art fair?

**Dorothy Kosinski:** I think many of us were dubious [about] the idea of exporting Basel to Miami, but clearly people had worked through a great business model and had thought through the importance of the South American market. Miami is a beautiful setting for all of this art business—the lovely, restored Art-Deco South Beach, as well as the ocean.

**CF:** Given that The Phillips Collection contains a large quantity of modern art, are you personally interested in contemporary art shown in Miami? The museum has acquired some newer work, such as pieces by Sean Scully and Susan Rothenberg, but is The Phillips actively building a formidable contemporary collection?

**DK:** The Phillips has very limited funding in general, and for acquisitions, in particular. We are committed, however, to keeping The Phillips vital in

today's conversation. Last year, we admired Leo Villareal's *Scramble*, an LED piece inspired by his discussion with Frank Stella as part of a symposium at The Phillips in 2011. We were convinced of its importance, and we managed to purchase it this year. Recently you probably read about our commission of a wax room by Wolfgang Laib, which we hope to accomplish in early 2013.

**SH:** Describe the art scene and community in Washington.

**DK:** There are, of course, great museums in DC. There are great collectors as well, many of them rather private. We at The Phillips are eager to help foster the collecting community. I do wish for a more robust ecology of galleries in DC, however. We have some great galleries, but the more active the market, the better for everyone. I wish collectors in DC would invest more in the future of a distinguished museum like The Phillips—one that is not supported by tax dollars but deeply beloved locally, nationally, and internationally. We need to make sure that The Phillips can continue to do its important work for many future generations.