

Expert eye

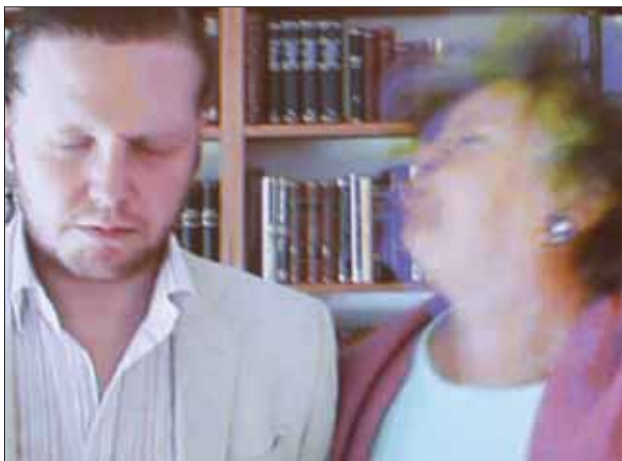


Massimiliano Gioni, director of special exhibitions, New Museum, and artistic director, the Nicola Trussardi Foundation, Milan, picks...



Hanne Darboven, *Card Index, Filing Cabinet, Part 1, 1975*

This work [at Klosterfelde, E4, priced at "\$750,000 to \$1m"] is a large installation comprised of two rooms and I picked it not only because it's a beautiful piece by a fantastic artist, but because it takes quite a lot of rigour to transform an art fair booth into a chapel. It's a series of drawings that display Darboven's typical obsession with counting and organising data and information. She passed away in March [this year], but she's the kind of artist you don't often see at a fair, so it's a really unique find.



Ragnar Kjartansson, *Me and My Mother 1, 2001/Me and My Mother 2, 2006*

This is a video [at Luhning Augustine, F12, \$10,000 each video] in which you see the mother spitting on the face of the artist and she does it repetitively. Maybe this is the secret dream of every art critic. It's actually like a funny comment on what it takes to be an artist. We always assume, especially in these places, that being an artist is about being glamorous, famous and popular, but it's also about being able to take a lot, so maybe that's what this video is about: being able to put up with anything as long as you get to do what you want. He's a young artist who represented Iceland at this year's Venice Biennale. My girlfriend came across his work in Iceland and told me about him. It's two videos of two versions of the same work on a loop and he just stands there, and the mother, who is apparently an actress, just spits on his face like crazy. It's interesting because it's clearly very dramatic but it's also quite comic, it's like a more extreme version of a Woody Allen-Oedipus complex moment. There seems to be a little less video art at this year's fair, but in general the booths look much better because they are larger and better installed. It goes in cycles. We have seen a lot of videos and perhaps people are now looking to something else.

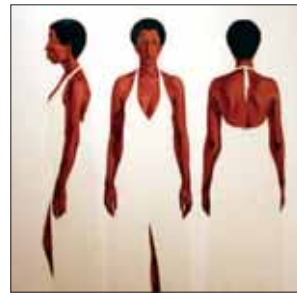
Enrico David, *Untitled, 2009*

Enrico David is a Turner Prize finalist, and I'm particularly interested because I know his paintings and tapestries, but it's the first time I've seen his more sculptural work. The work [at Galerie Daniel Buchholz, C6, \$22,000] is quite devotional in a way. It reminded me of 17th-century wax sculptures, or a sort of more morbid Joseph Cornell. There are small figures and a wax head inside this vitrine that becomes like a cage. It is hanging on the wall, so it's partially painting and partially sculpture. He's Italian, not that I have to root for Italians. Actually, it's ironic that what I appreciate in his work has nothing to do with Italy. We keep going back to what it means to be contemporary and I appreciate him because he is a conflation of different temporalities. He's somebody whose work looks absolutely contemporary, but you can also identify memories of different times and a sense of history within the work.



Barkley Hendricks, *October's Gone... Goodnight, 1973*

This portrait [at Jack Shainman Gallery, G18, sold to a US museum for \$175,000] is composed of three views of the same subject. There is both something of a Renaissance austerity to it but, as with all of Hendricks' work, it is also contemporary. It's portraiture at its best; a revelation of people's lives and styles. It was nice to look at more unusual things at the fair and Hendricks' work fits into this category. He painted in this hyper-realistic style, but he does it in a way that also gives you access to the person's unusual aesthetic. It's interesting to see this work alongside two figure portraits by Kerry James Marshall. The dialogue between the figures in Marshall's work and Hendricks' is quite intense.



James Ensor, *Le Christ Agonisant (Christ in Agony), 1938-39*

Ensor is a painter born in the 19th century, and in a contemporary art fair it is wonderful to come across the work of an artist who is beyond time and absolutely contemporary. I've picked a work [at Peter Freeman/Galerie Nelson-Freeman, B6, \$650,000] that is an image of the crucifixion with a crowd scene. It's a small painting but it's all yellow and orange and seems to explode on the wall. It's quite rare to come across these works in this kind of setting. His works are profoundly religious but they are also very irreverent. It's an amazing, tiny painting—one square foot of canvas can basically hold captive an entire section of the fair. We need more of this at art fairs. While you're standing in front of the painting, if you look to your left at the Van de Weghe booth [B5], you can see a wonderful Willem de Kooning and a hyper-realistic sculpture by Duane Hanson. That's what can be exciting about art fairs: creating unusual connections between different works.



Lorraine O'Grady, *Art Is..., 1983/2009*

It's a suite of photographs called *Art Is...* [at Alexander Gray, H27, full set of prints \$40,000, edition of eight; individual prints \$2,500-\$4,000, edition of eight]. Lorraine O'Grady is an artist who has recently been rediscovered and rightly so. This piece is a documentation of a parade that took place in Harlem in the 1980s and it consists of lots of photographs of people holding up gold frames. It's an interesting piece to be seen in this context for two reasons, first of all because it reminds us of what's not in the fair and of artists who usually remain excluded, like O'Grady. Secondly, it's appropriate to see it in a fair because it is a place where people come to look at pictures, but also come to look at each other. In this performance the artist asked people to hold up frames and through this we reconnect with the art. There's something about collective and spontaneous participation in the work that is quite interesting and we shouldn't forget. We often think that art is about money or beauty, but art is basically what happens when people come together and that's what this piece talks about. Interview by **Anny Shaw**

RED DOT ART FAIR
December 2 - 6

Saturday, December 5, 11 AM - 8 PM
Sunday, December 6, 11 AM - 6 PM
Wynwood Art District, Miami
NE 1st Avenue at 31st Street
917.273.8621 • www.reddotfair.com

Off-Site Cocktail Party Saturday, December 5, 8 - 10:30 PM
at the South Seas Hotel, 1801 Collins Ave, South Beach
In honor of GreenMiami, Sponsored by Surface Magazine, Open to the Public