Art Basel laid its American roots in 2002 in Miami Beach, where the first U.S. edition of the Swiss fair welcomed 160 galleries—Gagosian Gallery, David Zwirner, and neugerriemschneider among them. In the time since, Miami has become an unlikely art-world capital, with every December seeing a growing number of the world’s top dealers dip their toes in the South Florida waters for the first time. Now in its 14th edition, Art Basel in Miami Beach welcomes an impressive 29 first-time exhibitors in 2015. They hail from around the world—from Berlin to Beijing, Curitiba to Cluj—and range from blue-chip mainstays to young galleries whose progressive programs are pushing the boundaries of art today, and causing curators and collectors alike to take note. Here, we select 15 of these newcomers that you shouldn’t miss.
Alexander Koch, Nikolaus Oberhuber, and Raphael Oberhuber, directors of KOW. Photo by Patrick Desbrosses, Berlin, courtesy of KOW.

**Michael E. Smith**  
*Untitled*, 2015  
KOW

**Eugenio Dittborn**  
*Unfinished-Finished. Airmail Painting No. 187, 1987-2014*  
KOW

**Heinrich Dunst**  
*Hund*, 2014  
KOW
“Our mission is to stand up for an artistic production that our societies should look at because it makes a difference in how we see ourselves, each other, and what we could imagine to become,” says Raphael Oberhuber, a director of the Berlin-based KOW. Since its founding in 2008, the gallery has developed a striking reputation for its socially and politically engaged, multigenerational program, which features artists such as Hito Steyerl and multimedia collective Chto Delat in both thoughtfully curated exhibitions and theoretically oriented publications.

ON VIEW AT ART BASEL IN MIAMI BEACH
For the fair, KOW invited three artists from “very different geographic and cultural backgrounds to collaborate.” Chilean artist Eugenio Dittborn’s airmail paintings, canvases folded to one-sixteenth their size in order to be shipped to exhibitions and re-stretched, began as a form of resistance against the rule of dictator Augusto Pinochet. Austrian Heinrich Dunst’s performances and conceptual works play with flux between language and its translation into visual representation. And the American Michael E. Smith’s sculptures put together found objects in ways that subtly suggest underlying or unseen violence. “Influential figures in the artistic discourse—at different times and different places in the world—Dittborn, Dunst, and Smith have been and are keynote speakers of their generation,” explains Oberhuber of KOW’s selection.

ARTISTS REPRESENTED: ARNO BRANDLHUBER, CHTO DELAT, ALICE CREISCHER, EUGENIO DITTBORN, HEINRICH DUNST, BARBARA HAMMER, HIWA K, RENZO MARTENS, CHRIS MARTIN, FRÉDÉRIC MOSER & PHILIPPE SCHWINGER, MARIO PFEIFER, DIERK SCHMIDT, TINA SCHULZ, MICHAEL E. SMITH, FRANZ ERHARD WALTHER, CLEMENS VON WEDEMeyer, TOBIAS ZIELONY
Mathew
POSITIONS, BOOTH P13

David Lieske, owner of Mathew. Photo by Robert Kulisek, courtesy of Mathew.

Villa Design Group
*Meat Locker VI (Gilles de Rais)*, 2015
Mathew

Villa Design Group
*Meat Locker V (Fritz Haarman)*, 2015
Mathew
Berlin’s Mathew, which now sports a New York outpost in the former locale of 47 Canal, is helmed by music producers-cum-gallerists David Lieske and Peter Kersten. According to mega-collector Thea Westreich Wagner, whose recent gift of contemporary art to the Whitney is now on view in the museum’s galleries, Mathew “offers programming that is singular, always intellectually stimulating, and often provocatively entertaining,” which she credits in part to the “remarkably creative” Lieske, who is both artist and gallerist. “Fresh views, enlivened presentations, and conversations with David make the experience all the more valuable for the interested collector,” adds Westreich Wagner.

ON VIEW AT ART BASEL IN MIAMI BEACH:
Gianni Versace was famously murdered in his Miami mansion 18 years ago by homosexual serial killer Andrew Cunanan. At Art Basel, the Villa Design Group (a collective comprised of Than Hussein Clark, James Connick, and William Joys, which was formed at Goldsmiths College in 2011) will connect this moment to the present day through an installation of fully functional gates, drawing from the metalwork of the mansion as well as other home security systems and panic rooms. “The three members of Villa Design Group have often spoken of Versace’s death as a pivotal moment in their respective childhoods,” says Lieske. “In the new series of illuminated murder gates a clear and cold sculptural message is conveyed: although queer sexuality has been granted a place in public life, violence is often just on the other side of the door.”

ARTISTS REPRESENTED: ROBIN BRUCH, NICOLAS CECCALDI, HEIKE-KARIN FOELL, COOPER JACOBY, NINA KOENNEMANN, KEN OKIISHI, VERNON PRICE, MEGAN FRANCIS SULLIVAN, VILLA DESIGN GROUP, AMY YAO, DAIGA GRANTINA, BRADLEY KRONZ, THAN HUSSEIN CLARK
Cristin Tierney

Cristin Tierney, director of Cristin Tierney. Photo by Frank Sun for Artsy.

Peter Campus
R-G-B, 1974
Cristin Tierney

Peter Campus
Three Transitions, 1973
Cristin Tierney
New York-based Cristin Tierney has an international program of artists who are not afraid to delve deep into theoretical territory. So it’s not surprising that the architect and collector Warren James was first drawn to the gallery by an exhibition of the “panoramic yet chthonic work” of Jorge Tacla. What kept James coming back—he even curated the show “The Architectural Impulse” at the gallery this past summer—is Tierney’s commitment to “new artworks, of different scales, by artists who tease materials to express timeless ideas.”

ON VIEW AT ART BASEL IN MIAMI BEACH: The gallery will show works by Janet Biggs and Peter Campus. On the latter, says director Cristin Tierney, “We’re bringing historic material—nine single-channel videos from 1971 to 1976.” Look for Campus’s canonical *Three Transitions* (1973), which any recent undergrad would have seen in Art History 101. Also on view will be several of his experimental works, an arrangement that will mark “the first time in Peter’s entire career that these pieces will all be shown together.” Campus, the first artist the gallery exhibited when it opened five years ago, is part of a broader program that, in Tierney’s words, has “a heavier commitment to video, new media, and the moving image” than many other galleries.

ARTISTS REPRESENTED: MELANIE BAKER, JANET BIGGS, PETER CAMPUS, JOE FIG, RICHARD GALPIN, ALOIS KRONSCHLAEGER, LINA LÓPEZ AND FRANÇOIS BUCHER, JENNIFER MAR MAN AND DANIEL BORINS, JEAN SHIN, JORGE TACLA
Mihaela Lutea, director of Galeria Plan B. Image courtesy of Plan B Cluj, Berlin (Photo credit: groupshow.eu).

Ciprian Muresan
*Andrei Rublev by Tarkovsky, sec. 1-10, 2015*
Galeria Plan B

Navid Nuur
*E1-E3 (The Eye Codex of the Monochrome), 1988-2014*
Galeria Plan B
CRISTIN TIERNEY

Founded in 2008 by artist Adrian Ghenie (who repped Romania in Venice this year) and Mihai Pop, Galeria Plan B has been instrumental in the rise of the so-called “Cluj School” of artists, principle among them gallery artists Victor Man, Ciprian Muresan, and Ghenie himself. Based in the Romanian city and Berlin, the gallery has “carried out, in a short period of time, ground-breaking work in a relative isolation,” according to Belgian collector Wilfried Cooreman, who, along with his wife Yannicke, has been amassing art since the ’70s. Cooreman notes that in spite of its relative youth, Plan B’s program has captured the attention of the international art world as “a platform where artists, collectors, and critics can meet and formulate a consensus on artistic quality.”

ON VIEW AT ART BASEL IN MIAMI BEACH:
Galeria Plan B is bringing largely-monochromatic paintings and drawings by two conceptual artists, Muresan and Navid Nuur, who are at the core of the gallery’s forward-thinking program. “These works are linked through their seriality and the systematic building of the artwork,” says Plan B director Mihaela Lutea of the pieces, which include Nuur’s series of paintings, “The Eye Codex of the Monochrome.” She explains that the works represent the artists’ “two very different, clearly constituted universes,” but find common ground in their engagement with “a grammar of the visual.”

ARTISTS REPRESENTED: IOANA BATRANU, RUDOLF BONE, ALEXANDRA CROITORU, BELU-SIMION FAINARU, ADRIAN GHENIE, GHEORGHE ILEA, ISTVAN LASZLO, VICTOR MAN, CIPRIAN MURESAN, NAVID NUUR, MIKLOS ONUCSAN, CRISTI POGACEAN, CRISTIAN RUSU, SERBAN SAVU, ACHRAF TOULOUB, GABRIELA VANGA
François Ghebaly Gallery

François Ghebaly, director of François Ghebaly Gallery. Photo by Viola Drancoli, courtesy of François Ghebaly Gallery.

Dan Bayles

Lake Eden Campus, 2015
François Ghebaly Gallery

Dan Bayles

Studies Building Pylon(Knowledge/Learning), 2015
François Ghebaly Gallery
Among a group of dealers who recently migrated to an industrial area of Los Angeles, just south of downtown, François Ghebaly started his gallery in Chinatown. The young gallerist moved to a former auto body shop in Culver City before finding his space’s current home, a 12,000-square-foot warehouse shared with four other galleries, in 2013. This year, Ghebaly makes another move: from NADA to Art Basel in Miami Beach. He makes sure to note that NADA has been “a fantastic platform” for his gallery “since the beginning”—but also doesn’t shy from sharing his excitement to continue the gallery’s growth at Miami Week’s main event.

ON VIEW AT ART BASEL IN MIAMI BEACH:
“Dan Bayles is an artist I’ve been involved with from the very beginning,” says Ghebaly, who exhibited the Los Angeles-based artist’s work when he first opened his gallery in 2009. Bayles’s solo project for the gallery’s booth in Miami Beach draws from the former Black Mountain College, the legendary and highly influential school in Asheville, North Carolina, where heavyweights from Walter Gropius to Josef and Anni Albers once taught. “The work has been inspired by the site itself,” Ghebaly says, “which has such a long important history for art but is also a current conversation.” Following on-site visits to the college and a thorough study of archival imagery, Bayles, who often incorporates research-based materials into his work, will display paintings recalling both the architecture, and the legacy, of the school. “It’s fitting,” Ghebaly adds. “He uses a lot of historical material—political history, but also the history of art, and he connects the two in an interesting way.”

ARTISTS REPRESENTED: KELLY AKASHI, DAVIDE BALULA, DAN BAYLES, NEIL BELOUFA, MARIUS BERCEA, SAYRE GOMEZ, CHANNA HORWITZ, PATRICK JACKSON, JOEL KYACK, MIKE KUCHAR, CANDICE LIN, GINA OSTERLOH, KATHLEEN RYAN, MITCHELL SYROP, ANDRA URSUTA, CHARLIE WHITE
Beck & Eggeling

SURVEY, BOOTH S12

Dr. Ute Eggeling and Michael Beck, owners of Beck & Eggeling. Photo by Michael Dannenmann, courtesy of Beck & Eggeling.

Heinz Mack
Lichtwald, 1967
Beck & Eggeling
€75,000 - 100,000

Heinz Mack
untitled, 1959
Beck & Eggeling
€150,000 - 200,000
Founded in Leipzig in 1994 by Michael Beck and Ute Eggeling, Beck & Eggeling now calls an 18th-century Düsseldorf palace in the city’s historic center home. Museum Folkwang curator Mario-Andreas von Lüttichau, who met the dealers at the start of their careers, notes the “strong program” of Impressionism, Expressionism, and contemporary art that the pair have built over the course of two decades, representing “art pieces with high quality” and establishing a “long extensive connection with collectors.” The curator also applauds Beck & Eggeling’s role in pushing forward the ZERO movement with their representation of the movement’s co-founder Heinz Mack.

ON VIEW AT ART BASEL IN MIAMI BEACH:
In sync with recent years’ continued critical and market fervor around ZERO (with exhibitions at the Guggenheim Museum, the Stedelijk Museum-Amsterdam, and Martin Gropius Bau, among others), the gallery will mount a mini Mack retrospective in Miami Beach, designed with the help of the 84-year-old artist and incorporating elements from kinetic art to classic painting. “We are approaching totally different collectors with a different sense for the value of these pieces,” says Beck, who’s seen interest in Mack’s work grow over the past 10 years, sparked in large part by a Sotheby’s evening sale in London in 2010. “It was like overnight—from there we got calls from all over the world,” says Beck. For him, the fair is a crucial part of internationally promoting Mack’s work and an opportunity to show it beyond Germany. Recalling an incident at TEFAF Maastricht last year, he noted a collector’s disbelief at the low price of a 1966 metal relief. “Mack is still cheap,” he says, compared with “artists like Lucio Fontana or Yves Klein or Piero Manzoni. He bought it right away.”

ARTISTS REPRESENTED: MAGDALENA ABAKANOWICZ, ALJOSCHA, NIKOS ASLANIDIS, BERTOZZI & CASONI, LUCIEN CLERGUE, JOACHIM BROHM, STEPHEN
Isabelle Alfonsi & Cécilia Becanovic, directors of Marcelle Alix. Photo by Aurélien Mole for Marcelle Alix, courtesy of Marcelle Alix.
Cristin Tierney

Marcelle Alix sprung up in the Belleville neighborhood of Paris six years ago with a commitment to an identity that stretches beyond the white cube. The gallery’s program caught the attention of Vincent Honoré, director of the David Roberts Art Foundation (DRAF), one of London’s premier nonprofit arts spaces. Honoré deems the space a must-see, whether that’s in its parquet-floor Paris space or at its booth in Miami, citing the “dynamism” of co-founders Isabelle Alfonsi and Cécilia Becanovic and their “engagement with the artists they promote.”

ON VIEW AT ART BASEL IN MIAMI BEACH:
For Alfonsi and Becanovic, deciding which artist to show in the fair’s Positions section—which allows for one project by one emerging artist required careful consideration. Ultimately, the gallery settled on the film *Opaque* (2014) by Pauline Boudry and Renate Lorenz, a duo living in Berlin. The artists have garnered attention in Europe, but “it’s important for us to show it in the U.S. because Pauline and Renate have had very little exposure on the American continent,” says Alfonsi. “It’s a good moment for them to make a breakthrough.” Drawing from a text by French writer and
CRISTIN TIERNEY

theorist Jean Genet, *Opaque* explores gender, performance, and transparency. All these issues are applicable across borders, but the work is particularly well suited for an American audience, given that “queer theory was more or less born in the U.S.,” says Alfonsi.

ARTISTS REPRESENTED: MATHIEU K. ABONNENC, PAULINE BOUDRY / RENATE LORENZ, MARIE COOL FABIO BALDUCCI, AURÉLIEN FROMENT, LOUISE HERVÉ & CHLOÉ MAILLET, IAN KIAER, LAURA LAMIEL, LIZ MAGOR, CHARLOTTE MOOTH, GYAN PANCHAL, ERNESTO SARTORI, MARIE VOIGNIER

White Space Beijing
POSITIONS, BOOTH P2

Since launching in 2004, White Space Beijing has developed a reputation for working with young Chinese artists tackling salient issues of their time. Begun in Beijing’s 798 Art Factory, a decommissioned military complex known today for its vibrant art scene, White Space moved into Caochangdi Art District in 2009. With over 16,000 square feet of exhibition space spread across two halls, the gallery engages a range of emerging and established artists, lending them an open platform to further their practices and experiment.

**ON VIEW AT ART BASEL IN MIAMI BEACH:**
“We’re bringing a solo project by 29-year-old artist He Xiangyu, says director Zhang Di of the gallery’s presentation in Positions. “Unlike his previous large-scale works, such as Coca Cola Project (2008) and Tank Project (2011-13), ‘sensation’ has become one of the keywords in his recent artistic practice, beginning with the series ‘Palate Project,’” adds the director. Beijing’s Ullens Center for Contemporary Art (UCCA) showed the series earlier this year, the first exhibition of the institution’s “New
C R I S T I N  T I E R N E Y

Directions” initiative to promote emerging artists. He is currently featured in a solo show at the gallery, titled “Dotted Line II,” the works of which also present visual representations of sensations.

ARTISTS REPRESENTED: CHI PENG, GAO LEI, GAO LUDI, HE XIANGYU, JIAN CE, LI JINGXIONG, LI LIAO, LI SHURUI, LIU REN, LIU SHIYUAN, LIU WENTAO, LIU XINYI, SHI ZHIYING, TAN TIAN, WANG HAIYANG, WANG QIANG, XIE FAN, YANG JIAN, ZHAI LIANG, ZHANG RUYI

Hannah Hoffman Gallery

NOVA, BOOTH N27

Central to the upswing of the L.A. art scene is Hannah Hoffman, the Dallas-born gallerist who, following many years working for Gavin Brown’s enterprise in New York, hightailed west to open her own space in Hollywood in 2013. Hoffman began with a show by the late Mira Schendel, and since then, the gallerist has mounted ambitious exhibitions that volley between historical and contemporary artists, on the range from the up-and-coming Ryan Foerster to the iconic Gerhard Richter.

ON VIEW AT ART BASEL IN MIAMI BEACH:
“I am particularly excited about the new series of paintings by Matt Sheridan Smith that we are bringing,” Hoffman says of the artist’s 7-by-10-foot canvases, which she describes as “his most aspiring and significant works to date.” The L.A.-based painter, who had a solo exhibition with the gallery in 2014, is known for his “pattern portraits,” depicting subjects through symbols rather than likeness, a process he describes as a “speculative portraiture.” “The series marks the first time that Smith’s iconic ‘pattern portraits’ are seen layered and overlapped,” Hoffman adds. “In person, the surfaces have an elegant tactility as Smith works with a process that is more about taking away
than adding, and the large scale affords these new works a heightened sense of presence.”

RECENTLY EXHIBITED ARTISTS: JOHN FINNERAN, MARGARET LEE, EMILY SUNDBLAD, JOE ZORRILLA, GERHARD RICHTER, RYAN FOERSTER

SIM Galeria
POSITIONS, BOOTH P4

Guilherme S. de Assis and Laura S. de Assis, directors of SIM Galeria. Photo by David Peixoto, courtesy of SIM Galeria.
The four-year-old SIM Galeria has proven to be an exciting entry into the Brazilian contemporary art scene. Based in the city of Curitiba, the gallery is known for forward-thinking shows that often bring in guest curators. Its current show, “The History of Image,” was curated by Brazilian artist Leda Catunda. SIM Galeria also makes a point of presenting both Brazilian and international artists, with a recent show featuring contemplative abstract paintings produced by Dutch artist Frank Ammerlaan while attending a São Paulo residency.

**ON VIEW AT ART BASEL IN MIAMI BEACH:**
“You will feel something when you just step in front of it,” says co-director Guilherme S. de Assis of the fantastical installation by Brazilian artist Romy Pocztaruk on view in the gallery’s booth. Titled *Le carnaval des animaux* (2015), the work incorporates “chemical glassware, Betta fish, and a song.” According to de Assis, the piece features two Betta fish of different colors, “separated into different glassware. But they will see each other, and they will be playing a ballet.” Influenced by fellow Brazilian Lygia Clark,
who pioneered art as a “dialogue with the audience,” Pocztaruk’s installation is sure to be a feast for the senses.

ARTISTS REPRESENTED: CARLOS HUFFMANN, DELSON UCHÔA, ELIANE PROLIK, FRANK AMMERLAAN, ISIDRO BLASCO, JULES SPINATSCH, JULIA KATER, JULIANA STEIN, KATINKA PILSCHEUR, MARCELO MOSCHETA, MIGUEL PALMA, PAOLO RIDOLFI, RAFAEL ALONSO, RODRIGO TORRES, ROMY POCZTARUK, TIAGO TEBET, TONY CAMARGO

Robilant + Voena
SURVEY, BOOTH S8

Mira Dimitrova, director of Robilant + Voena, with two works by Gianni Colombo. Photo courtesy of Robilant + Voena.
In its mix of shows of Old Masters and contemporary artists, Robilant + Voena has also included a number of exhibitions of Italian post-war art, a red-hot segment of the current market. In Miami, the gallery, which has spaces in London, Milan, and St. Moritz, will be showing the Italian artist Gianni Colombo, the subject of a recent solo exhibition of works from the 1960s and ’70s in its London space. Francesca Pola, an independent curator who has worked with the Guggenheim and co-curated the gallery’s Colombo show, praises the artist for touching on “self-performance, participation, and social relations, issues that are seminal today. Colombo not only anticipated them, but investigated them at large.”

ON VIEW AT ART BASEL IN MIAMI BEACH:
Robilant + Voena are presenting the earliest of Colombo’s “environments,” the Spazio elastico, first shown in 1967 in Austria, before its presentation in the 1968 Venice Biennale. “That environment is essentially the focus of our Art Basel in Miami Beach stand,” says managing director Mira Dimitrova. “We’re bringing works from that cycle, including the model for the ’67 environment and drawings supporting that, as well as individual works, both motor-operated and manually operated.” Such an installation will continue to
widen recognition for Colombo—an artist whose work, according to curator Pola, “is a fruitful and vital source for present and future artistic developments.”

ARTISTS REPRESENTED: JEAN-MICHEL BASQUIAT, AGOSTINO BONALUMI, ALBERTO BURRI, ENRICO CASTELLANI, GIANNI COLOMBO, ANH DUONG, ELGER ESSER, LUCIO FONTANA, YVES KLEIN, DAVID LACHAPELLE, PIERO MANZONI, MARINO MARINI, MICHELANGELO PISTOLETTO, MIMMO ROTELLA, SERGIO SARRI, PAOLO SCHEGGI, JULIAN SCHNABEL, ANDY WARHOL (IN ADDITION TO NUMEROUS OLD MASTER ARTISTS)

Galerie Max Mayer

POSITIONS, BOOTH P15

Max Mayer, director of Galerie Max Mayer. Photograph courtesy of Galerie Max Mayer.
One of Germany’s most promising young dealers, Düsseldorf’s Max Mayer “shows the way of an artist-centric and idea-oriented space,” says curator Piper Marshall, who recently left Swiss Institute to join Mary Boone Gallery. Marshall curated “BODY BILDUNG” at Max Mayer this September, bringing gallery artist Nicolás Guagnini and the buzzy Dora Budor, among others, to the four-year-old space.

ON VIEW AT ART BASEL IN MIAMI BEACH:
“It is a brand-new work, they’re literally finishing it right now,” says Max Mayer of the techno-influenced video (the third in a trilogy) by duo Henning Fehr and Philipp Rühr, debuting at this year’s fair. That the work explores techno music is fitting given Dusseldorf’s history as an influential musical hub in Germany. But by showing the work in Miami, Mayer hopes to draw dynamic, transnational connections. “A big part of the film was actually shot in Mexico, and it’s about how techno is used in the Mexican scene in a very different way than it is in Germany. What Henning and Philipp are trying to do is to go beyond this German-ness in techno and get a more open view of what the structure could be in a different, broader cultural context. Showing it outside of Germany for the first time, I’m interested in how it will resonate.”
ARTISTS REPRESENTED: JAN PAUL EVERS, MELANIE GILLIGAN, NICOLÁS GUAGNINI, LUIS JACOB, SARAH KÜRTEM, KLAUS MERKEL, HENNING FEHR AND PHILIPP RÜHR, FELIX SCHRAMM, J. PARKER VALENTINE

ESSEX STREET

NOVA, BOOTH N9

Maxwell Graham, director of ESSEX STREET. Photo courtesy of ESSEX STREET.
From his Chinatown, New York, gallery tucked away in an old Chinese restaurant, the collector, artist, and dealer Maxwell Graham delivers a program studded with up-and-coming stars. (The current solo is by young artist Valerie Snobeck, which follows a show by Brooklyn painter Zak Prekop.) The gallery has become a mainstay of the downtown art scene, and a favorite of the eccentric and legendary 1990s curator Christian Leigh, who offered this haiku of sorts on Graham’s program: “There is a silence born of passivity that implies agreement, in fact making for a perverse brand of complicity. While conspiracy is committed with but a few voices, some heard, others not, complicity is less actively initiated.”

**ON VIEW AT ART BASEL IN MIAMI BEACH:**
“I’m showing the work of two artists, Cameron Rowland and Park McArthur,” says Graham. “They’re friends—that’s always nice,” he adds, laughing. Both artists have solo exhibitions coming up in January at Chisenhale Gallery and Artists Space, respectively. And the works on view at Art Basel—a large-scale sculpture by Rowland and a new series of McArthur’s sign works—share the “kind of commitment to materials and context and circumstance that I think pretty much everybody in the gallery
has.” As Graham puts it, the artists “look at the way that larger power structures affect individuals.”

**ARTISTS REPRESENTED:** VERN BLOSUM, PETER FEND, JASON LOEBS, FRED LONIDIER, PARK MCARTHUR, ZAK PREKOP, CHADWICK RANTANEN, CAMERON ROWLAND, VALERIE SNOBECK

**Noga Gallery of Contemporary Art**

**NOVA, BOOTH N11**

Tel Aviv’s Noga Gallery, established over 20 years ago, draws on the young and exciting talent emanating from the city. Amos Schocken, who publishes Israel’s oldest newspaper *Haaretz*, has admired the gallery’s roster of “interesting and important artists and promising up-and-coming-ones” for decades. Also a collector, Schocken is drawn to the gallery’s “defined artistic taste.” Artists he’s picked up recently through Noga include Michael Halak, Toony Navok, and Jossef Krispel.

**ON VIEW AT ART BASEL IN MIAMI BEACH:**
That Noga Gallery is bringing Keren Cytter to Miami is somewhat poetic: “We saw Keren for the first time at Art Basel in Basel,” says Nechami Gotlib, who along with Adina Alshech directs and co-owns Noga Gallery. “It was really the beginning of her career,” he says, “and we have been working with her since then.” In Miami, Noga’s booth will feature Cytter’s film *Siren* (2014) along with four large hanging drawings (a tire and the face of Tim Buckley are both depicted) on vinyl leather. Those pieces also make appearances in the film, and together they form the complete installation. Although Cytter is well-known—her work has been shown in the Tate Modern in London and the Whitney Museum of American Art and the New Museum in New York—Miami, says Gotlib, offers something special in the
way of exposure: “There’s a new audience, and new people from South America.”

ARTISTS REPRESENTED: LEA AVITAL, OREN BEN MOREH, MATAN BEN TOLILA, JOSHUA BORKOVSKY, KEREN CYTTER, NOGAH ENGLER, ORI GERSHT, MICHAEL HALAK, ETI JACOBI, MOSH KASHI, TALIA KEINAN, JOSSEF KRISPEL, NAOMI LESHEM, ORLY MAIBERG, TOONY NAVOK, ORIT RAFF, AMIKAM TOREN, SHAHAR YAHALOM, NEVET YITZHAK, ALEXANDRA ZUCKERMAN

Castelli Gallery
SURVEY, BOOTH S5

Barbara Bertozzi Castelli, director of Castelli Gallery. Photo by Kristy Caldwell, courtesy of Castelli Gallery.
After first opening its doors in New York in 1957, and giving Jasper Johns his first solo exhibition in 1958, Leo Castelli’s gallery quickly became a fierce champion of Pop and Minimalist art. Nearly 60 years later, Castelli Gallery remains a leading voice in the contemporary art scene. “I’m always interested in what the gallery is doing because they are continually re-evaluating and repositioning the work of artists to whom they have been deeply committed for decades,” says Jeffrey Grove, an independent curator and principal at The Art Advisory. In Miami, Castelli Gallery will present work by sculptor and installation artist Keith Sonnier. Grove, who is organizing a 2018 survey of Sonnier for the Parrish Art Museum, notes that his work “has not been properly contextualized.” That Castelli Gallery can help reposition Sonnier’s work is a testament to the long-running gallery’s art-historical influence.
ON VIEW AT ART BASEL IN MIAMI BEACH:
Castelli will be presenting Sonnier’s so-called “flock” pieces, which the artist is installing directly on the booth’s walls. Gallery director Barbara Bertozzi Castelli is proud of the gallery’s long history with the artist: “He had his first exhibition with the gallery in 1970, and we are still working with him, concentrating mainly on the ’60s and ’70s, the historical work.” While Sonnier’s work may not be “very commercial,” Castelli is confident that the works will appeal to the museum types who come to the fair. Don’t head up an institution? Don’t be deterred. “It’s a booth for everybody,” she says.

ARTISTS REPRESENTED: NORIKO AMBE, JASPER JOHNS, ROBERT MORRIS, ROBERT RAUSCHENBERG, FRANK STELLA, RICHARD ARTSCHWAGER, DIANA KINGSLEY, BRUCE NAUMAN, ED RUSCHA, CY TWOMBLY, HANNE DARBOVEN, JOSEPH KOSUTH, CLAES OLDENBURG, KEITH SONNIER, ANDY WARHOL, DAN FLAVIN, ROY LICHTENSTEIN, RICHARD PETTIBONE, MIKE AND DOUG STARN, LAWRENCE WEINER

—Artsy Editors