



Kate Gilmore  
Wall Bearer, 2011

# EXPLORING THE PANORAMA

*In Art Nova, new work from 42 galleries and 104 international artists survey dust, repetition, and womanhood.* BY REBECCA KLEINMAN

The Art Nova sector of Art Basel Miami Beach is exclusively about galleries representing artists with new work created over the last two years—often fresh from the artist’s studio. This year it features 42 galleries from 17 countries presenting work by 104 artists. With such defined criteria, exhibitors say they have no choice but to edit their selections for the best of the best. Here, we present a sampling of the galleries and works in Art Nova this year.

**David Castillo Gallery**, which opened in Miami’s Wynwood warehouse district in 2005 and showed at Art Positions in 2008, is featuring two New York-based artists: Kate Gilmore and Xaviera Simmons. Owner David Castillo says both artists’ work mines “the essence of female protagonists from performed, illustrated, and natural landscapes”; Gilmore’s videos and photography explore “the displaced complexity of contemporary womanhood,” while Simmons’s study of origin myths through sculpture and photography explains “the consciousness of individual identity” more than race or gender, Castillo says.

“They use realism and manipulation to traverse the surfaces of alternative landscapes, leading them away from self-portraiture and toward an investigation of individual identity,” he says of the artists.

**i8 Gallery** from Reykjavik, Iceland, participating for the fifth time at ABMB—the second in Art Nova—is showing new works “dealing with repetition from different approaches,” says i8 owner Borkur Arnarson. Ignacio Uriarte, a Berlin artist, pulls from his office experience with quotidian materials like Bic pens and Xerox machines to investigate the daily grind. His drawings represent the excruciating repetition of an office worker’s life.

Reykjavik artist Ragnar Kjartansson presents a six-hour performance video with repeated words: “Kjartansson’s three nieces sing a misremembered Allen Ginsberg poem, ‘The weight of the world is love,’ over and over again,” he says. “His work makes any art fair a joyous event,” says Arnarson, who calls the work “a stunning film, mesmerizing.”

After participating in last year’s Art Positions, Berlin gallery **Arratia, Beer** returns

with a video and slide projection by Omer Fast, Javier Téllez’s mixed-media sculptures, and Katerina Sedá’s works on paper and textiles. In 2011 the three scored individual shows at the Venice Biennale, Lyon Biennale, and Tate Modern respectively.

“Whether interviewing American soldiers, as in Fast’s case, mailing questionnaires to the inhabitants of a Czech Republic housing project (Seda), or working with hospital patients in Mexico City (Téllez), all three artists rely on exchange and collaboration with outsiders for their artistic practice,” says gallery co-owner Euridice Arratia.

**Balice Hertling**, a Paris gallery founded in 2007, jumps from Art Positions to Art Nova with a trio of artists from New York and Paris. K8 Hardy and Isabelle Cornaro are entirely new to Miami’s art scene, whereas Kerstin Brätsch showed at the Rubell Family Collection’s “How Soon Now” show in 2010. Brätsch’s oil paintings on Mylar transfer the medium into a book, sculpture, or performance set. Cornaro’s

videos explore systems of representation; she is invested in the analysis, decomposition, and deconstruction of the history of art and semiotics. Hardy’s photographs and sculptures examine pop culture, which has no regard for originality—demonstrating her focus on performance; the surface as “decoys”; and flamboyant, bold gestures.

“We chose three women who are relevant in the contemporary art panorama, whose artistic practice remains distinct but overlaps in its theoretical and cultural background,” says co-owner Alexander Hertling of the show’s intentional collaboration, which spans from conceptual art to installation.

**Meessen De Clercq**, a relatively new gallery from Brussels, examines dust with one major work from each of three artists, pushing viewers to reflect and to rise to one of art’s essential challenges: making the unrepresentable form part of the representation. The aim of this exhibition is to “bring together three artists of different generations who are involved in a radical conceptual process while summoning up the art of traces and memories,” says co-owner Jan De Clercq.

The sculptures by Spaniard Ignasi Aballí and Swede Sofia Hultén along with Italian Claudio Parmiggiani’s work of soot and smoke on wood postulate that dust is “the objective mark of the existence of something.” By placing a fine layer of dust swept up beforehand “in the recesses of the convention center” into an engraved glass cube, Aballí transforms the dust into “documentation.” For her rendition, Hultén explores the concept that “dust never disappears completely.” She pulverized a street stone, added resin, and reshaped it in its original form with a latex mold of the stone. Parmiggiani’s bookcase with soot traces of removed books is made with his signature technique of burning objects laid on shelves to form silhouettes, “revealing the trace or memory of the object that has disappeared.” None have shown in Miami previously, making the exhibitions all the more exciting. **ABMB**



Javier Téllez  
Haldol 5 mg/ml, 2001

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