

SHOW TOWN

# Miami Boom



**Centrepiece**  
Mary Weatherford's  
*Past Sunset*,  
2015, part of the  
Rubell Family  
Collection

WITH ART BASEL MIAMI BEACH HOLDING A STEADY FLAME, THE CITY'S ART LANDSCAPE IS BURGEONING AS GALLERIES DOUBLE DOWN, INSTITUTIONS OPEN UP AND A HOST OF NEW, AMBITIOUS DEVELOPMENT PLANS ARE IN THE WORKS. BRIAN NOONE REPORTS FROM THE GLOBAL ART WORLD'S MOST GLAMOROUS METROPOLIS



▼  
**On show**  
Gavin Brown's meditative  
display at Art Basel Miami  
Beach 2015



40 NetJets

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▲  
**Mixed messages**  
*Spectrums* installation by Shinique Smith at David Castillo Gallery



## One Minute with...

DAVID CASTILLO

### How has your move from Wynwood to Miami Beach changed things? The

difference is remarkable. After over ten years in Wynwood, that neighbourhood attracted large crowds, and still does, I imagine. We used to have around 200 people at any opening but not one buyer, as buyers tended to come later, after the show opened, precisely to avoid the crowds. Now, we get maybe 70 people at every opening at the gallery on Miami Beach, and always three to four sales at the opening.

### As more galleries are leaving Wynwood, how will it affect the Miami art landscape? The migration of

galleries is normal and Miami specifically has always had a gallery scene that is spread out. I think it's a positive thing for many different communities to be able to engage with art.

### Where do you go to unwind?

I love the café at PAMM, great food with Biscayne Bay as the backdrop. My favourite restaurant in Miami is NIU Kitchen downtown near my home and my favourite bar is The Corner, also downtown.

One of just two local gallerists to be selected for Art Basel Miami Beach 2016, Castillo moved his gallery from Wynwood to Miami Beach two years ago and is widely considered the brightest young star in the Miami art world. [davidcastillogallery.com](http://davidcastillogallery.com)



When Art Basel Miami Beach finally arrived for good, in December 2002, the art-buying public embraced it as few anticipated. The city came with so little baggage – and so many opportunities for indulgence – that some patrons would come for art and find fun, while others would come for fun and find art.

“Along with attracting galleries, collectors, curators, arts professionals and art lovers from around the world,” says Noah Horowitz, the Art Basel Director of the Americas, “the show has also attracted interest from the broader creative sectors. The active cross-pollination between the worlds of art, design, fashion, film and luxury has led to an even more diverse audience.”

Basel has spawned some 20 satellite fairs, which take place simultaneously, and it is these satellites that form the main link between Basel and the local galleries, so that while most gallerists call it “Basel Week”, they aren’t taking part in any of the headlining South Beach glamour themselves: they are in **Art Miami, Pulse, Context, Red Dot, Ink or X**, among many other well-attended but lesser-known events.

Just two Miami galleries are on the roster for the 2016 edition of Art Basel Miami Beach, a list that includes 269 galleries from 29 countries. The galleries present a tale in the changing panorama of the city: both **Fredric Snitzer** ([snitzer.org](http://snitzer.org)), the city’s most prominent contemporary gallerist, and burgeoning **David Castillo** ([davidcastillogallery.com](http://davidcastillogallery.com)) moved their showrooms in 2014 from Wynwood to, respectively, the high rises of Downtown and the glamour of Miami Beach, and both specialise in contemporary art that is more often international than local.

They are at the fore of a stark transition for Wynwood, which is fast transforming from an edgy warehouse district into a hipster mecca. “The area has improved a whole lot in terms of the kind of businesses,” says Andrés Michelena of **KaBe Contemporary** ([kabecontemporary.com](http://kabecontemporary.com)). “That’s good: it brings people to the area. But it also operates in the opposite way – it raises rents and that makes it difficult for galleries to stay here.” Kerry McLaney, an artist and gallerist who has been coming to the area for the last 17 years, puts it more starkly: “It used to be Wynwood Art District, and now it’s turning into Wynwood Retail District.”

At its peak, Wynwood was home to more than 70 galleries, a graffiti-laden working-class district that embodied the freewheeling atmosphere of the city. Now, the area is down to around 25 galleries, though many of the long-time stalwarts, including the one-of-a-kind **Wynwood Walls** ([thewynwoodwalls.com](http://thewynwoodwalls.com)), aim to remain. “We’re trying to stay here,” says Aliona Ortega, who notes recent strong sales at her gallery **Waltman Ortega Fine Art** ([waltmanortega.com](http://waltmanortega.com)), which also has a space in Paris. The biggest news in Wynwood these days comes from a developer: New York-based Moishe Mana has bought more than 16 hectares of land in Wynwood since 2009 and has recently had construction plans approved for more than 80,000sq m of business, residential and retail space. He is aiming to keep the neighbourhood’s artistic vibe intact, but as two gallerists said under cover of anonymity: “these developments mean we will have to leave”.