

A shore thing: Ten years of Faena Art

As the non-profit organization celebrates its tenth anniversary, we look back at some of its most engaging commissions in Miami Beach

Gabriella Angeletti
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Pilar Zeta, *Hall of Visions* (2021).

The Argentinian conceptual artist Pilar Zeta has created a one-minute digital counterpart to her immersive work on Faena Beach that takes viewers through details of the installation.

The non-profit organisation Faena Art, which was founded by the Argentine art collector, real estate developer and hotelier Alan Faena, celebrates its tenth anniversary this year.

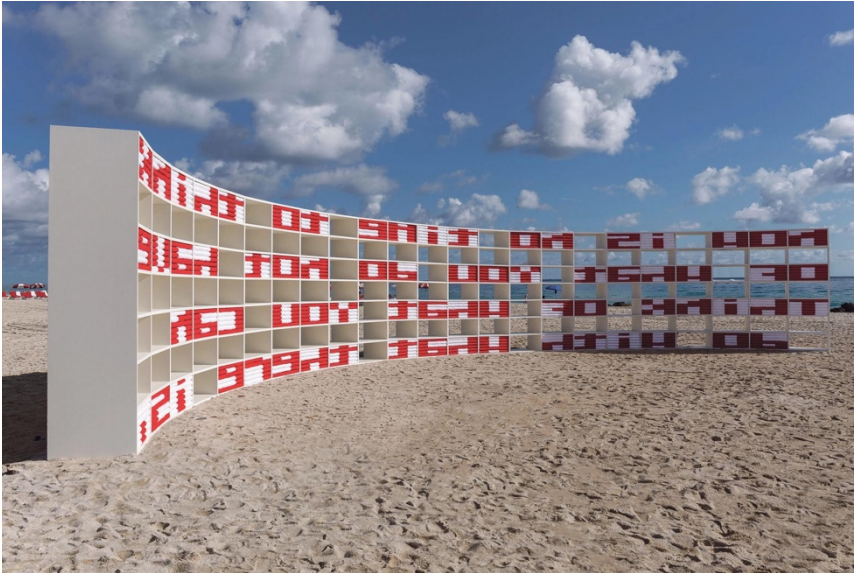
Long before the Faena District in Miami existed, the organisation established a presence in Buenos Aires with the launch of the Faena Art Center in 2011. Its first commission—curated by Jessica Morgan, the current director of the Dia Art Foundation and previously a curator at Tate Modern—was an immersive exhibition by the Brazilian artist Ernesto Neto that engulfed the space with colourful textile webs.

The first stateside commissions in Miami Beach in 2015 featured works by Ragnar Kjartansson, Jim Denevan and others. The annual initiative officially became the Faena Festival in 2018—a free arts festival coinciding with Art Basel in Miami Beach that is hosted across the Faena Forum, the Faena Hotel, the streets and the beach.

“It had always been my dream to have an international cultural festival—a polyphonic platform to amplify voices and bring together practitioners from different artistic fields,” Faena says. The organisation itself was “born in the spirit of collaboration and to make art accessible to all, conceived as a bridge between the local and the global [to] be a shelter to the artistic community”.

The inaugural US edition of the Faena Prize for the Arts—a \$75,000 award launched in Buenos Aires in 2012—has been awarded to the emerging digital artist Pilar Zeta. Her commission *Halls of Vision* (2021) will be the centrepiece of the annual festival, consisting of a site-specific installation that alludes to Argentina’s Madí movement and honours the legacy of Art Deco in Miami Beach.

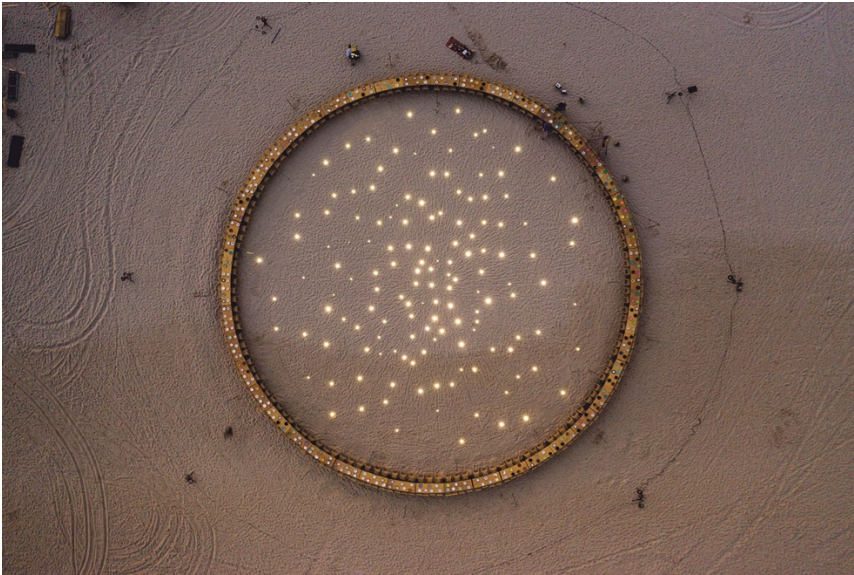
Below are some of Faena Art’s most exciting commissions from the past ten years.



Alexandre Arrechea, *Dreaming With Lions* (2020).



Mobile video installations and open-air cinema series. The festival repurposed the LED billboards that float past Miami Beach emblazoned with advertisements to display video installations and films by artists including Ana Mendieta, Janine Antoni, Jamilah Sabur, Faith Ringgold and Jillian Mayer © Oriol Tarridas



Jim Denevan, *A Common Circle* (2019).

Part of the season's focus on food and ritual, the artist created an atmospheric event that aimed to underscore the importance of gathering with others.



George Sánchez-Calderón, *How to Win Friends and Influence People* (2018).

The artist set fire to a facsimile of the Cape Cod model home, a development introduced in the late 1940s that ushered in the rise of suburban development that became emblematic of the American



Alfredo Jaar, *A Logo for America* (2018). Alfredo Jaar floated this electronic billboard on Miami Beach, recreating his famous 1987 Public Art Fund commission in Times Square. The work marked the first official edition of the Faena Festival, which explored sociopolitical division © Oriol Tarridas



Phillip K. Smith III, *120 Degree Arc East-Southeast* (2017). This work merged the ocean, the land and the sky, consisting of a mirrored cove that expanded on a work commissioned for the Desert X biennial



Celeste Fraser Delgado & Damián Rojo, *Carnival Arts* (2016). Part of the season's focus on performance and dance, this mini carnival procession brought together artists and the community—from shelters to high schools—for a project that honoured African diasporic music and artMBUSA



Almudena Lobera, *A Sight to Behold* (2011). The Spanish artist Almudena Lobera framed the ocean with a red theatre curtain, inviting visitors to meditate on the spectacle of the natural world while blurring the boundaries between the observers and the observed