

MIAMI NICHE

HOME

SECTION ▾

ABOUT US

VIDEO

CONTACT ME

EVENTS



SPECIAL MIAMI ART WEEK- The 20th edition of Art Basel/Miami Beach, an unprecedented edition between social and cultural engagement

BY LAURA VAILATI , 8 DECEMBER 2022, 271 VIEWS

Art Basel/Miami Beach, could be called the queen bee around which the worker bees -the big local collectors, the satellite fairs, the many installations and events scattered around the city of Miami, Miami Beach and surrounding areas- rotate, but that would not be correct. Art Basel/ Miami Beach was born twenty years ago from the vision of Irma and Norman Braman and Craig Robins -primarily- to make the city the artistic and cultural epicenter of the two Americas.

The “founding fathers” were then joined by wealthy local collectors: Martin Margulis, of The Margulies Collection at the Warehouse; Rosa and Carlos de la Cruz of the collection of the same name; Dennis Scholl, with his thousands of activities; Jorge M. Pérez who has contributed in the renovation of the Pérez Art Museum, also founding El Espacio 23, the personal extension of the collection; and last but not least, Alberto Ibargüen, President and

CEO of the John S. and James L. Knight Foundation, which allocates thousands of dollars each year in support of the city's arts and art institutions. The latest to benefit from these funds was Kathryn and Dan Mikesell's Fountainhead: the artist residency, from which some of the most talented international artists emerge each year, which recently received the sum of \$444,000.

Characters interacting for the welfare of the city and declaring themselves cohesive in the vision. With that due, the 20th anniversary of Art Basel recorded a total attendance of 76,000 visitors, attracting major collectors and institutions from 88 countries.

The 20th edition of Art Basel/ Miami Beach, which follows the recent French debut among the halls of the Grand Palais in Paris, generated about \$1.5 billion in revenue to the local economy in Miami during art week alone.

For the anniversary, the outgoing Marc Spiegler -former Art Basel Global Director- worked shoulder-to-shoulder with Art Basel's new CEO, Noa Horowitz -who is already well known in the business and returning from his experience with auction house Sotheby's- and they gathered 282 galleries from 38 countries under one roof, on a total area one-third larger than its Basel-based big sister. "The quality and ambition of the works featured in this year's pavilions was unprecedented, sales were up across the board, and the city was thrilled," said Noah Horowitz about the 20th edition of Art Basel/Miami Beach.

To celebrate its 20th anniversary, Art Basel launched a Gift-Giving campaign with a major donation to the STEAM + program, whose mission is to bring working artists to the seven public schools in the city of Miami Beach, which involves 5,000 children and teens each year and is run by the Bass Museum of Art, in collaboration with many other local institutions.

The exclusive entrance, reserved for collectors on the first two days of the event, was attended by VIPs and celebrities, such as Leonardo DiCaprio, Martha Stewart, Venus Williams, and Pharrell Williams, who met with the artists at the various booths at the fair.

On display at the 20th edition of Art Basel were, as always, the works with the "WOW" effect that attracted visitors and will be remembered in the history of the fair for their surprise effect and glamorous impact on the public.

But this is part of the art game of the big fairs, and so they are worth playing and mentioning.

Art Basel is divided into sectors, each with its own characteristics, and Miami Niche's approach to the artworks on display is based solely on personal reflection and taste.



First Bed by Rona Pondick, 1991. Wood, pillow, shoes, epoxy, rope, Unique, 11 x 59 x 24". Steven Zevitas Gallery.

The SURVEY sector exhibits works created before 2000 and includes 17 galleries, including 9 new entries. Among the works on display are those by artist Rona Pondick, represented by Steven Zevitas Gallery. The work, consisting of a wooden crate and a pillow on which little girl's shoes are laced together, addresses the theme of metamorphosis inspired by Kafka's psycho-surrealist drama with clear references to the drama of illegal immigration.

To conclude, with the survey conducted by the Survey of Global Collecting based on market analysis, significant data have emerged showing that the current direction of the art market, after the collapse due to the 2020 pandemic, has been followed by a gradual diversified recovery, in which: HNW collectors tend to hold a balanced selection of works by living and deceased artists, with an average of 53 percent of works by living artists and 47 percent by

deceased artists, and with collections composed of a balanced mix of works by new and emerging artists, mid-career artists, and established and high-caliber artists, although by 2022 the research showed that the share of works by local artists in collections has declined slightly; although still unbalanced, the share of works by female artists in the collections has increased over time with 58% men and 42% women; just under half (49%) of the objects in the collections in 2022 were paintings, sculpture, and works on paper, while 15% were digital art and 9% of which had an associated NFT.

Moreover, despite the lingering uncertainties inherent in the pandemic, inflation, recession, and war, the majority of HNW collectors surveyed (78 percent) were optimistic about the performance of the global art market in the next six months, and while 55 percent of collectors plan to purchase artworks, a 2 percent increase over those who planned to do so in 2021, 39 percent of collectors plan to sell works from their collection in the next 12 months. The pandemic has also encouraged philanthropic giving by collectors, 45% of whom plan to donate works to a museum in the next 12 months.

Marc Spiegler, former Global Director of Art Basel, finally said, “Although the global art market is not immune to ongoing sociopolitical and economic uncertainties, the Survey of Global Collecting data shows that collectors maintain a positive view of the market and intend to spend more on art.”

(on the title) A view of Jeffrey Deitch Gallery booth