

The other fairs

NADA

“We will not accept galleries that show accepted artists”

It may only be in its second year, but the general consensus is that the art fair organised by the New Art Dealers Alliance (NADA) has now established itself as ABMB's most successful satellite event. “NADA is about younger galleries with a focus on emerging artists—we will not accept galleries that show accepted artists” states NADA co-founder Sheri Pasquarella, (herself a direc-

ing example of the current trend for glitter grunge can be found in Aaron Johnson's “Cake”, a painted and collaged extravaganza on plexiglass for a mere \$3,000, while Vilma Gold is presenting text-based painter Mark Tichner's first sortie into video for \$5,500. NADA member and co-founder John Connolly Presents provides those not able to visit the home of leading local collector, Rosa de la Cruz, with a mini-version of

should “promote collective energy”. In keeping with this spirit of friendly co-operation, Ms Pasquarella is reluctant to pit NADA against scope, Miami's other alternative art fair (see right). “I think that there is room for everybody,” is her diplomatic verdict, “the main difference between us and -scope is organisational: our fair is a collective of dealers, and that gives us a different energy and curatorial focus.” Certainly such is the spirit of camaraderie at NADA's events that the New York Times has been prompted to re-christen it the “Networking and Drinking Alliance”; but judging by the early reports from this year's participants—who this year are paying \$3,000 a booth for members (\$4,000 for non-members)—NADA can be about substantial sales as well. **Louisa Buck**



Mark Tichner, “We are the solution.” At Vilma Gold

tor at Gorney, Bravin+Lee with a stand over at the Convention Center) and this year the line-up of galleries has expanded to include 61 of the hottest young spaces—28 of which are NADA members—but also with a definite aim towards stretching beyond the NADA homeland of New York.

NADA non-member newcomers include Angstrom Gallery from Texas, Perugi Gallery from Padua, Ratio 3 from San Francisco as well as a five-strong contingent from London—Kate MacGarry, Hales Gallery, Vilma Gold, Sutton Lane and MW Projects—confirming the enduring dynamism of the UK art scene.

Throughout, galleries have risen to NADA's reputation for showing the newest of the new and there are bargains to be had. KS ART from New York is presenting Jeff Davis's delicately disquieting works on paper (\$900-\$1,800) and exquisite wax “candle” sculptures cast from Halloween masks (\$2,500), while at Hales Gallery an irresistible painting by Bob and Roberta Smith provides an apt slogan for the entire ABMB week by declaring “New is the New Old” (\$6,600). On Priska Juschka's stand a strik-

her newly acquired moveable, wallbased feasts by one-man collaboration machine assume vivid astro focus. Most of John Connolly's examples have already been snapped up, but some very beautiful newsprint editions are still available in editions of 10 for \$2,000.

Back in the autumn, NADA's organisers were most anxious when hurricanes battered the original choice of venue, the oceanfront of the Seville Beach Hotel and the fair was made homeless. But all has turned out for the best as the new location, on the sound stages of the Ice Palace Film Studios on W14th Street, is considerably more welcoming with its wood-beamed ceiling, well-built booths and an attractive Wild West style saloon bar area. In any case, in the two days before the official opening, collectors were not deterred by the longer journey to the new venue and turned up in droves.

The generally convivial atmosphere at the fair is ideal for an organisation which, in the words of its founders, “believes that the adversarial approach to collecting and selling has run its course”, and that their fair

-scope

“Punch the artist if you find the explanation pretentious”

Piggy-backing on the success of ArtBasel Miami Beach is the hotel fair -scope, which opens today. This brings younger galleries to Miami Beach and aims at “demystifying the process of buying art”. This is the place to find emerging art at galleries not established enough to make the major fair, and at sometimes startlingly low prices: it must surely boast the cheapest work on sale in the whole of Miami Beach this week.

Scope participants have set up in a hotel and this year the 70 exhibitors are taking over the whole building, filling not only the bedrooms, alcoves, hallways and lobby but even the rooftop watertower. Dealers must, in order to qualify, devote 80% of the show to one artist, which makes



Maximo Gonzalez with a shirt made of discontinued pesos which is at Art&Idea, room 201

sense within the confines of a hotel room. The hotel itself (TownHouse, 150 20th Street) is minimalist, with little furniture and rooms like mini white cubes, very appropriate for displaying contemporary art (yesterday most dealers were busily dismantling the red-flowered lampshades in the corner of each room). The cost to each gallery of participating in scope is \$5,000 per room for the five nights.

Doing the fair for the first time is the Parisian Magda Danysz (Room 208), showing Nicolas Ledoux, who makes tiled space invaders. “I'm really excited by the idea of participating. Everyone is looking for new things, people want to make discoveries. And my European clients will come for a week, instead of just a day, as they did for Frieze in London”. “Miami Beach is wonderful for meeting people. All the major collectors are here,” says Vanessa Suchar of Le Salon for Art Collectors, showing Carol K. Brown's small paintings of sun-drenched figures (from \$450).

Many of the artists have come down to Miami Beach for the occasion. Yesterday, Dan Steinhilber was blowing up balloons for an installation in the bathroom of Numark Gallery (Room 314) which is also showing portrait photographs of unclothed women by Chan Chao, (from \$2,500 for editions of five). Maximo Gonzalez of Argentina (Art and Idea, room 201) was arranging a lacy-looking shirt made of discontinued peso notes: he is probably offering the cheapest art in Miami, \$5

for a five-peso note voided to make the word “FIVE”.

Sandra Bermudez at curcioprojects (Room 108) makes very attractive archival digital prints of what look like flowers but turn out to be 50s glamour queens, all sequins and feathers, which on closer inspection turn out not to have sexual attributes. “This is based on turn-of-the-century soft pornography, and is a take on contemporary advertising which also air-brushes out things like nipples,” she explains (\$3,000-5,000 in an edition of three).

Rare (Room 205) is showing work by James Davis using basic home improvement materials such as electric tape or hot glue, with remarkable results: the brightly coloured, circular glue paintings are a snip at \$900 each and the tape paintings are \$400-\$700. Downstairs in Room 111, Jean Shin (who was shown at MoMA while it was in Queens) recycles discarded objects and had made a screen pierced with glasses.

Beyond the fair, the organisers have laid on a range of events. There are two panel discussions on Saturday and Sunday. This year features a new Hi-performance programme of public and performance art in and around Miami, from Bill Berry's Inflatable Bop Bags (punch the artist if you find the explanation pretentious, says the artist) to Park your Art, a party in the design district, with file cabinet dancers, balloon twisters, a staring contest and video projection (Saturday at 39th Street). **Georgina Adam**

Fringe

Catch FRISBEE

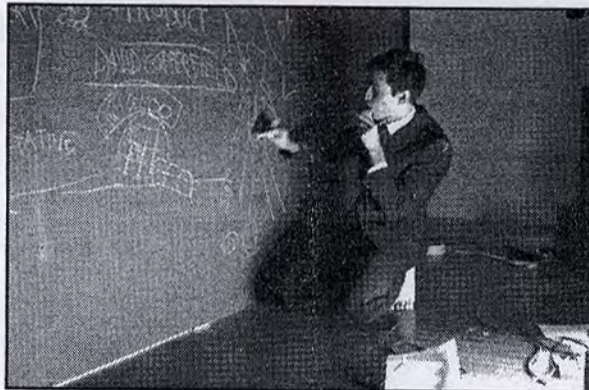
Under the neon nights of South Beach and hidden among the Art Deco hotels on Ocean Drive lies another art fair waiting to strike this week: FRISBEE Art Fair. For its inaugural year, independent curator and co-founder of FRISBEE, Anat Ebgi, has invited a handful of emerging contemporary artists, curators and galleries to take over the Cavalier Hotel.

The charming 1936 hotel will be occupied for four days by New York's Capsule Gallery, ARENA, Monya

Gallery co-director Toma Wolff said that the gallery's participation in FRISBEE was serendipitous; last year they took part in the Scope Miami.

Anat Ebgi says that FRISBEE differs from the other contemporary art fairs in that it does not restrict gallery entries and the only cost to the dealer comes from reserving each hotel suite. She is already considering expanding the event to other cities.

Saturday at 5pm catch Alexandre Singh's perfor-



Alexandre Singh, who is at -scope this week, performed his “Instructional lecture (on economix)” at P.S.1, Queens, two weeks ago

Rowe, and Joymore. Bucheon Gallery from San Francisco, Byron Cohen Gallery from Kansas City and Chicago's Gescheidle will also join the pack. Throughout the hotel lobby, conference room and hallways the week will be brimming with special visual and performance art by visiting guests of FRISBEE.

Ms Ebgi's role as curatorial chief began with a plan to arrive in Miami and curate an exhibition inside her hotel room during December's art fair troika. Suddenly Ms Ebgi's own colleagues and peers joined in the migration to Miami. Byron Cohen

performance of “An Instructional Lecture on Economix,” (previously performed at P.S.1 Contemporary Art Center in Long Island City). His work interprets economic theory with a twist, involving subject matter from multiple sources including mythology, anthropology, and even celebrity illusionist David Cooperfield. As a side note, Mr Singh helped Ms Ebgi find the fair's title—from Frisbees, the inexpensive plastic disks used for playing games.

Jose M. Diaz

FRISBEE Art fair runs from 2 to 5 December at the Cavalier Hotel, 1320 Ocean Drive. ☎ 646.281.1112.



Jean Shin with her screen made from discarded glasses. At Taylor Gallery, room 111