

THE GROWTH AND EVOLUTION OF ART BASEL MIAMI BEACH

By

Emily Rose Thompson

Submitted to the

Faculty of the College of Arts and Sciences

of American University

in Partial Fulfillment of

the Requirements for the Degree

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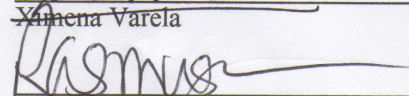
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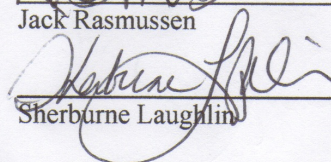
Chair:




Yaimena Varela



Jack Rasmussen



Sherburne Laughlin



Dean of the College of Arts and Sciences

April 22, 2011

Date

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DEDICATION

To Mom and Dad

With all my love

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BY

Emily Rose Thompson

ABSTRACT

This research examines arts management issues associated with the Art Basel organization by taking an in depth look at the management practices of Art Basel Miami Beach. The research highlights the organization's history, people involved, organizational features, its impact on the art world, and where it is headed in the future. The author used two main research strategies: first hand analysis of Art Basel Miami Beach, its organizers and participants, and in-depth research into international art fairs. Through this study, the reader will gain a greater understanding of the purpose of an art fair and how an event such as Art Basel Miami Beach is produced, as well as the impact it has on arts markets and on its host community.

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LITERATURE REVIEW

Art fairs are worlds of glamour, wealth and prestige. Yet many would not understand this universe without being a part of it themselves. The contemporary art world is one of international business; multiple factors affecting the trade of money and works created by the likes of Pablo Picasso, Damien Hirst and Andy Warhol. There are hundreds of contemporary art fairs around the world each year. The largest and most elite of those contemporary art fairs are Art Basel in Basel, Switzerland, The Armory Show in New York City, The Frieze in London England¹, and TEFAF Maastricht in the Netherlands. The fifth, most prestigious and largest contemporary art fair in the United States is Art Basel Miami Beach, sister fair to Art Basel.

Although historians claim the earliest art fair may have been in Antwerp in the mid-15th century², very little has been written on the subject. Art fairs are slightly mysterious, in which very few get to take part. Much of the information documented about the contemporary art world revolves around the art market, art dealers, galleries, artists, and collectors. Of those few academic writers who mention art fairs, it is mainly in a historical context, as opposed to discussing current trends in the contemporary scene or from the perspective of management issues.

1. Iain Robertson, *Understanding International Art Markets and Management* (London: Routledge, 2006), 34.

2. Don Thompson, *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art* (New York: Palgrave Macmillan, 2008), 170.

According to Eileen Chanin (1990), collecting art originated in Greece between the 4th and 3rd Century B.C. Art merchants sold Greek masters to wealthy Romans. Collecting continued in China during the Tang Dynasty, 618-907 A.D., through the 15th Century. The Pand fair in Antwerp took place in the cloisters of the cathedral and lasted for six weeks at a time. Here, stalls were set up for picture-sellers, frame-makers, and color-grinders.³ By the 16th Century, artists were finally being seen as creators, and dealers served as go-betweens for the artist and patrons.⁴ Years later, Paris held grand expositions, the Royal Academy in London held art exhibitions for up and coming artists, and the 1909 exhibition of independent artists⁵ became the Armory Show of 1913 in New York City, open only to “progressive painters usually neglected.”⁶ The Armory show is famous for “making easier the task of securing exhibitions for contemporary art.”⁷

Nearly 100 years later, art fairs can aid in the globalization of the art world, spreading new art and artists throughout the world.⁸ Works offered at art fairs equal the excellence and magnitude that one would see during an entire selling season at any major auction house. Art fairs are the weapon against auction houses’ money and branding.⁹

3. Thompson, *The \$12 Million Stuffed Shark*, 170.

4. Eileen Chanin, *Collecting Art: Masterpieces, Markets and Money* (Roseville, Australia: Craftsman House, 1990), 52.

5. Malcolm Goldstein, *Landscape with Figures: A History of Art Dealing in the United States* (New York: Oxford University Press, 2000), 68.

6. Thompson, *The \$12 Million Stuffed Shark*, 170.

7. Goldstein, *Landscape with Figures*, 105.

8. Sarah Thornton, *Seven Days in the Art World* (New York: W.W. Norton, 2008), 89.

9. Thompson, *The \$12 Million Stuffed Shark*, 170.

Art fairs have grown tremendously in the past 10 years. In 2001, there were 55 relatively major international art fairs, however this number has more than tripled in seven years to over 205 major fairs.¹⁰ While this surge in art fairs is wonderful for the contemporary art world, many art lovers and collectors are facing “fair fatigue.” In February of 2007 there was an epidemic of art fairs, with eight fairs occurring simultaneously in New York.¹¹ “Art fairs attract the highest quality art, superstar dealers and the best collectors.”¹² Collectors love fairs because of their convenience. High net worth individuals are low on excess time and at fairs they can consolidate their research, search and purchase all in one location. The ability to comparison shop has become much easier. As opposed to jet setting around the world to visit three or four galleries featuring works by Alberto Giacometti, there will be twelve Giacometti dealers in a single fair.¹³

Fairs are also great for new collectors just starting out collecting art. New collectors can peruse the works freely and easily question the dealers about the works they are interested in.¹⁴ The vast number of dealers and galleries at most large international art fairs often tops 250, thusly giving new collectors a range of galleries to browse, many dealers to speak with, and the time needed to ask questions and make a decision about works they are interested in buying.

10. Thompson, *The \$12 Million Stuffed Shark*, 170.

11. Ibid.

12. Ibid, 171.

13. Ibid.

14. Chanin, *Collecting Art*, 58.

Art fairs provide a level of comfort as well, the great number of people and red dots signifying a “sold” piece validates a collector’s uncertainty. “The psychology at a fair is referred to as herding: when a buyer does not have sufficient information to make a reasoned decision, reassurance comes from mimicking the behavior of the herd.”¹⁵

Additionally, art fairs have created a shift in the art buying culture. Silvia Venturini Fendi, the Fendi designer, believes that if “contemporary art collecting is the ‘new shopping’”, large international art fairs are the new malls.¹⁶ Shifting from the quiet gallery chats to an experience similar to that of a shopping mall, blending art, fashion and parties into one place.¹⁷ Fairs, like malls, are full of boutique dealers, key anchors and food courts, “albeit ones that sells flutes of Champagne.”¹⁸ Within the fair, “there is an ambient aura of humming prosperity that masks...the giddy excitement sparked when people in an acquisitive frame of mind move in packs.”¹⁹ Here, collectors become more impulsive shoppers, buying only one work by an artist, and often not even knowing what gallery they are buying from. If they see something they like, they have to have it.²⁰

Finally, location is everything to an art fair. Fairs provide dealers, collectors and artists greater access to the international art market and the introduction to new and

15. Thompson, *The \$12 Million Stuffed Shark*, 171.

16. Guy Trebay, “On the Billionaires’ Flyway,” *The New York Times*, 12 Dec. 2010, Sec. ST, p. 1.

17. Thompson, *The \$12 Million Stuffed Shark*, 171.

18. Trebay, “On the Billionaires’ Flyway”, 1.

19. Ibid.

20. Ibid.

emerging areas around the world.²¹ With the growth of fairs in the United States, Europe and Asia, dealers are increasing their clientele, collectors are discovering new galleries and artists, and artists are getting seen in far reaches of the globe.

Art Basel Miami Beach (ABMB) is the sister fair to the famed Swiss fair, Art Basel. The first showing in Miami was in 2002, and by 2005, Miami Beach was the largest contemporary art fair in the world.²² Art is almost secondary to the amount of partying, glamour, fashion, celebrity, and consumption that occurs at ABMB. Over 600 galleries apply, 200 exhibit and approximately 30 countries are represented. The all-in cost of an 80 square foot booth is over \$110, 000.²³ Art Basel selected Miami Beach to tap into the North and South American wealth that had not yet been tapped by other large European Art Fairs.²⁴

This basic fair information is the most that can be gathered by reading the most significant contemporary art books to date. Most of the information provided in these books focus on the collector, the dealer and the contemporary art market, rather than current trends, fair statistics, or management information. However, the records provided on collectors, dealers and the art market greatly affect much of the fair world, including that of Art Basel Miami Beach.

21. Chanin, *Collecting Art*, 58.

22. Thompson, *The \$12 Million Stuffed Shark*, 175.

23. Ibid.

24. Ibid.

This literary review will explore the four main players involved in art fairs: collectors, dealers, galleries, and artists. It will also take a look at the contemporary art market and its relationship to the buying and selling of art in the United States and internationally, as well as how art fairs fit into the art market in the 21st Century.

The Collector

According to Andrea Bellini (2008) there are two types of collector: those who think the party will never end, and those who look forward to a return to austerity, hoping the “current international financial crisis will sweep away all those odious merchants.”²⁵ A major collector can change the contemporary art trends at any time; they have the ability to make or break an artist’s career, and can often do more for an artist than a critic or curator.²⁶ Eileen Chanin (1990) believes “collectors determine what becomes desirable and, in their competition for objects, a market operates.”²⁷ Soon, enough collectors will be vying for work by the same artist, and a demand will emerge that needs to be supplied by the galleries and dealers. However, collecting new artists requires a bit of adventure and faith, the collector cannot take history into account and must believe the artist’s career will take off.²⁸

25. Andrea Bellini, *Collecting Contemporary Art* (Zurich: JRP/Ringier, 2008), 3.

26. Ibid, 6.

27. Chanin, *Collecting Art*, 3.

28. Chanin, *Collecting Art*, 60.

With money to invest, a network of trusted collectors, and free time to travel visiting exhibitions and fairs, “a collector can gain rapid access to a highly sophisticated club.”²⁹ Bellini states that a collector’s power in “the club” is associated with a variety of factors: purchasing power, intuition, personal charm, and influential friendships with artists, gallery owners, curators, and critics.³⁰ Collectors can also greatly affect art galleries. A gallery who is favored by a top collector could enjoy a “level of support that could mean its economic success, or at least survival during a downturn in the market.”³¹

People collect art for many reasons. The basic reason is for the simple aesthetic attraction.³² Additionally, others collect for a love of art and a strong, philanthropic desire to support artists,³³ and most collectors will agree that they hate social climbers. Well known collectors in New York and Miami, Don and Mera Rubell, say “sometimes I’m embarrassed to identify myself as a collector. It’s about being rich, privileged, and powerful... There is an implied incompetence. Out of everyone in the art world, collectors are the least professional. All they have to do is write a check.”³⁴ The Rubell’s continue to say that the title of “collector” should be earned. “An artist doesn’t become an artist in

29. Bellini, *Collecting Contemporary Art*, 5.

30. Ibid.

31. Ibid, 7.

32. Chanin, *Collecting Art*, 1.

33. Thornton, *Seven Days*, 83.

34. Thornton, *Seven Days*, 83.

a day, so a collector shouldn't become a collector in a day. It's a lifetime process."³⁵ Yet, for many collectors, buying art and the thrill of the purchase at the right price lays at the forefront of many minds.³⁶

As previously mentioned collectors can truly influence the art world. Collectors such as Francois Pinault, Charles Saatchi, and Eli and Edythe Broad have had a major impact on shaping the contemporary art market, including prices and art history.³⁷

Francois Pinault, owner of Christie's Auction House, runs his collection like a business. Pinault has teams of specialists in every corner of the world keeping their ears to the ground.³⁸ His collection is an "international show collection, museum art *par excellence*." One can see from his collection that it is a "perfect anthology of present-day tastes" and one that could be seen as the "paradigm of well-informed, turn of the century taste in contemporary art."³⁹

The patron encourages artists and gives them opportunities until he has so much control over them, he has the "power of life or death over their careers", and today this person is Charles Saatchi.⁴⁰ Saatchi has been heard saying many times the he "primarily

35. Thornton, *Seven Days*, 83.

36. Robertson, *Understanding International Art Markets*, 30.

37. James Stourton, *Great Collectors of Our Time: Art Collecting Since 1945* (London: Scala, 2007).

38. Ibid, 71.

39. Ibid, 69.

40. Stourton, *Great Collectors of Our Time*, 335.

buys art to show it off.”⁴¹ It must be said that he has wielded more influence in promoting British art globally and has changed the international face of contemporary art.⁴² In 1985, Saatchi opened his own gallery in London, which fueled his growing desire to buy and show off his artwork.⁴³ The Saatchi Gallery was unlike anything that London had seen. Established before the Tate Modern, it focused on the avant-garde and changed the face of British art.⁴⁴ Turning away from American artists, in 1992 he put on the first “YBA” (Young British Artists) show that included works by Damien Hirst, Jenny Saville and Rachel Whiteread.⁴⁵ By 1997, Saatchi owned roughly 875 works by the newest generation of young British artists.⁴⁶ Through the work of Saatchi, Damien Hirst caught the public’s eye and with Saatchi’s funding assistance of £50,000, Hirst’s drawing *Shark* (1991) became *The Physical Impossibility of Death in the Mind of Someone Living*, which was later sold to Steve Cohen, hedge fund manager for \$12 million.⁴⁷

The Broads began collecting art for their private collection in the 1980s with Cindy Sherman photography, and today their collection includes works by Warhol, Baldessari, Basquiat, Lichtenstein, and Koons.⁴⁸ The Broads divided their collection

41. Ibid, 336.

42. Ibid, 340.

43. Ibid, 335-336.

44. Ibid.

45. Ibid, 337.

46. Ibid, 338.

47. Ibid, 338-339.

between their personal collection and the Broad Art Foundation. The Foundation was founded in 1984 and contains over 1400 works that serve as art loans to museums across the country.⁴⁹ The Foundation primarily maintains artworks from the 1980s through present, while their private collection contains artworks from the 1960s and 1970s.⁵⁰ Eli and Edythe Broad have also helped shape the Los Angeles art community. Eli has founded two corporate collections specializing in art from Southern California, the Kaufman and Broad Collection (KB Home) and the Sun America Collection (AIG SunAmerica)⁵¹ Additionally, when Los Angeles was in the midst of creating its own contemporary art museum, Eli Broad lead the effort as founding chairman of the Museum of Contemporary Art.⁵² His negotiation skills in acquiring art works from collectors around the world helped put the museum on the map.⁵³ The Broads have said, “We want to be remembered as people who had a great collection of art of the last forty years, and who shared their passion with others.”⁵⁴

48. Stourton, *Great Collectors of Our Time*, 182.

49. Ibid.

50. Ibid.

51. Ibid.

52. Ibid.

53. Ibid, 182-183.

54. Stourton, *Great Collectors of Our Time*, 185.

The Dealer

“Dealers easily represent the greatest well-spring of lore about the art scene from the present day back to the dawn of modernism.”⁵⁵ Dealers know everything there is to know about the art market, key collectors, and artists of past and future, but what makes a great dealer is an “eye”, an ability to recognize work and an artist with intelligence, originality and drive. A great dealer picks the best artists and the best works and sticks with them until the entire art world is in agreement.⁵⁶ Dealing art requires an engaging personality as well as instinct. A dealer’s business is clear-cut and individual. Their services extend in two basic directions, those who make art and those who collect art.⁵⁷ Most dealers’ interests lie in one of two places, there are those who are almost entirely contemporary and deal with living artists who they have a personal relationship with and there are those who deal exclusively in the more predictable work of dead artists as it passes from collection to collection.⁵⁸

There are three types of dealer: the first is the artist-oriented dealer. This dealer goes to art school and transitions from being an artist when they discover they have a keen ability at organizing exhibitions.⁵⁹ Mary Boone, director of the Mary Boone Gallery in New York City is a prime example of this type of dealer. Boone studied art at the

55. Laura De Coppet, *The Art Dealers: The Powers Behind the Scene Tell How the Art World Really Works* (New York: C.N. Potter, 1984), 11.

56. Thornton, *Seven Days*, 97.

57. De Coppet, *The Art Dealers*, 12.

58. John Russell Taylor and Brian Brooke, *The Art Dealers* (New York: Scribner, 1969), 59.

59. Thornton, *Seven Days*, 91.

Rhode Island School of Design and was on her way to becoming an artist when she realized how much she enjoyed talking about art with others. After receiving her BFA she moved to New York to study art history at Hunter College.⁶⁰ While attending school, she worked as a secretary at Bykert Gallery, “That was the job that changed my life.”⁶¹ In 1977, she opened her own gallery to showcase the works of young and creative new artists. By the early 1980s, David Salle and Julian Schnabel, two artists who got their start with Mary Boone, had achieved international successes.⁶² Boone likes to deal with collectors who buy early, are more committed, and have more faith. She believes the best collectors collect young artists because there is a little more adventure.⁶³

The second type of dealer is the collector-focused dealer; this dealer apprenticed at an auction house and often started out as collectors themselves. Daniel Wolf started collecting photography in college. He said finding a photograph was like finding a treasure.⁶⁴ There wasn't the focus, press, or buyers there are today for photography when he began collecting in the 1970s. Although the market is small, photography is still accepted as a fine art. Wolf says today that \$600 can buy an excellent contemporary

60. Julie L. Belcove, “A New Boone,” *W Magazine*, November 2008, online.

61. Ibid.

62. Mary Boone Gallery, About Us, 2006, available from <http://www.maryboonegallery.com/about.html>; Internet; accessed 9 March 2011.

63. De Coppet, *The Art Dealers*, 272.

64. De Coppet, *The Art Dealers*, 220.

photograph by a young photographer. Wolf's love of dealing and collecting photography has grown over the years, "I love to look at beautiful things."⁶⁵

The third type of dealer is the curator's dealer; this dealer studied art history and excelled at the scholarly explanations of an artist's work.⁶⁶ Joan Washburn received her art history degree from Middlebury College, after which she apprenticed with dealer Antoinette Kraushaar. Washburn later got a job working at the Museum of Modern Art in New York City, but after two weeks left to began working at the Graham Gallery. Twelve years later Washburn started working at the Cordier-Ekstrom Gallery, and in 1971 bought Lou Pollack's gallery upon his death.⁶⁷ Due to her art history background, Washburn enjoyed doing historical exhibitions, focusing on the Stieglitz Group, American Abstract Artists of the 1930s and 1940s, and Abstract Expressionists.⁶⁸

The Gallery

Choosing, mentoring and curating artists, as well as providing a strong stable of artists with developing careers is essential to a gallery's success.⁶⁹ Running an art gallery

65. Ibid.

66. Ibid, 91.

67. Ibid, 64.

68. Washburn Gallery, About Us, 2011, available from <http://www.washburngallery.com/about/>; Internet; accessed 9 March 2011.

69. De Coppet, *The Art Dealers*, 89.

is very expensive and very risky.⁷⁰ An art dealer ultimately is running “an art store” and therefore must think about the same factors as any other small business: rent, utilities, insurance, security, advertising, catalogues, and salaries.⁷¹ Dealers often take between 40 and 60 percent of the works they sell in order to pay out their overhead costs, pay the artists and employees, and keep the gallery running. The “worth” of an artwork is typically two times as much money as the artist will ultimately receive for it.⁷² For example, if an artwork sells for \$250,000, it is likely the artist will receive approximately \$100,000. An art gallery is designed to confront the intricate business of art and reflect upon economic pressures and intense internal competition within the art community. A gallery sets up shows of the artists within their stable, handles clients and inquires, and processes, filters and organizes miscellaneous data that is relevant to both the art they sell and the business of selling it.⁷³

According to Lee Caplin (1998), there are several types of galleries. The pioneering gallery is the most common. This type of gallery seeks out new artists and is typically not self-supporting, it usually struggles to stay afloat, as their main purpose is to showcase new talent, not necessarily make money. Then, there are the galleries who work only with already established artists because those involved are primarily looking to make money and be successful in sales, as well as making a name for themselves within

70. Nancy G. Heller, *Why a Painting is Like a Pizza: A Guide to Understanding and Enjoying Modern Art* (Princeton, NJ: Princeton University Press, 2002), 160.

71. Ibid, 159.

72. Ibid, 160.

73. Lee Caplin, *The Business of Art* (Englewood Cliffs, NJ: Prentice-Hall, 1982), 246.

the art world. Lastly, there is the interior decorator gallery, which showcases pretty paintings with a nice subject matter or current fashion trends, that people will be willing to display in their homes or offices.⁷⁴

One of the greatest things about art galleries is that attending inspires education for all people, regardless of place within the art community. Contemporary art really does define itself against mass culture, and all people can relate in some way.⁷⁵

The Artists

Artists devote their lives to making art, so a piece of art will always be worth more to them sentimentally than he or she could ever charge. Some artists will deliberately overprice their artworks hoping no one will buy them. However, most artists take great pride in knowing their art is going to a prestigious museum, a prominent gallery, or a private collection. Where a piece of art end up can boost or destroy an artist's reputation and make their work worth more and less.⁷⁶ Price is not considered based on cost of materials or the amount of time it took to create a single painting, it is based on the demand and reputation of the artist and gallery/dealer.⁷⁷ "Art, like real estate, fashion, or fine cuisine, is worth whatever someone is willing to pay."⁷⁸

74. Caplin, *The Business of Art*, 233.

75. Julian Stallabrass, *Contemporary Art: A Very Short Introduction* (Oxford: Oxford University Press, 2006), 115.

76. Heller, *Why a Painting is Like a Pizza*, 160.

Dealers and artists have a special relationship, yet it can sometimes become a struggle for power, the less known the artist, the more powerful the dealer, and vice-versa. “As the artist gains reputation and sales, he or she begins to equalize and sometimes surpass the dealer’s power and reputation.”⁷⁹ Many artists dislike art fairs because when their work is shown at four fairs in three months, they are required to churn out repetitive work. Their art is never allowed to evolve or develop and ends up remaining static.⁸⁰ If an artist is creating just to please the market, it compromises their integrity and the market loses confidence in their work and that of the gallery or dealer.⁸¹ However, appearances at major art fairs are essentials to their promotion and how they are represented in the art community.⁸²

Contemporary artist John Baldassari has been known to say, "An art fair is no place for an artist...An artist entering an art fair is like a teenager barging into his parents' bedroom while they're having sex...At fairs, gallerists are reduced to merchants, a role in which they'd rather not be seen by their artists. The alarmed expressions on the parents' faces say, 'What are you doing here!'"⁸³ Most artists view fairs with a mix of repulsion, enjoyment and isolation. The anxious feeling they get when their hard work is reduced to

77. Ibid, 159.

78. Ibid, 160.

79. Robertson, *Understanding International Art Markets*, 136.

80. Thompson, *The \$12 Million Stuffed Shark*, 176.

81. Thornton, *Seven Days*, 98.

82. Robertson, *Understanding International Art Markets*, 136.

83. Thornton, *Seven Days*, 94.

supplying a never-ending demand, and the realization that so much art is lacking in any real quality conversation,⁸⁴ is enough to keep many away.

The Contemporary Art Market

The crusade against art as a commodity gave rise to the modern market, and the Protestant Reformation, which launched itself against religious patronage, created art for the middle class. Since then, it has spread to what we see today; more money, more collectors, more bling, more demand, and more speculation.⁸⁵ With the increase in size of the art market, collectors are stepping into the spotlight and stealing it away from many artists.⁸⁶ Competition among collectors creates rarities, and as soon as enough collectors create a demand, they create a market, which the dealer comes in to supply.⁸⁷ The primary art market deals in work that appear on the open market for the first time, art that has not yet been bought or sold. The secondary market has established quasi-institutional galleries with significant cash and stock.⁸⁸ It is with these two markets that art fairs are most concerned with. Many times at fairs you will find both types of works, that which is

84. Ibid.

85. Bellini, *Collecting Contemporary Art*, 4.

86. Bellini, *Collecting Contemporary Art*, 4.

87. Chanin, *Collecting Art*, 3.

88. Robertson, *Understanding International Art Markets*, 18.

brand new, and those from galleries which hold much prestige and power in the art world.

Prices can be affected by art history and collecting. If the demand is high enough or history provides reasoning as to the importance of a work, the price will rise. This also affects other periods in art; modern art movements have influenced the demand for Impressionist, Renaissance, and Asian art.⁸⁹ The international market is made up of all leading exponents from major schools and periods in world history,⁹⁰ however, the contemporary markets have slowly been growing since the mid-1980s and the United States is the largest contributor to this market.⁹¹ Growth, however, does not come without some setbacks. The mid-1980s saw a decline in the art market due to the Gulf War, which later led to a three-year recession from 1990-1993, then “with the establishment of a global economy, from September 2001 to July of 2007, the value of the art market increased by 152%.”⁹²

In 1998, the United States imported roughly 43 percent of the world’s visual art culture, a leader in this field since 1980. Japan, Hong Kong, Italy, and Australia, highly developed and cultured countries, were among the main trading partners with the US.⁹³ Gross Domestic Product, cultural proximity, distance, and common language all

89. Chanin, *Collecting Art*, 3.

90. Ibid, 11.

91. Ibid, 59.

92. Silvana Silveira, “Collecting Contemporary Art: A Cultural or Economic Capital?”, *The Instant Archive*, 11 May 2008, Online.

93. Robertson, *Understanding International Art Markets*, 17.

influence the art market, which also correlates strongly to the link between wealth and culture. It is no surprise then that currently, Berlin, Hong-Kong, Paris, New York, London, and Basel are home to the highest premium art markets.⁹⁴ “Their success is dependent on key macroeconomic conditions: an internationally politically strong government, general economic prosperity, a soundly managed economy, a speculative environment and a high standard of living.”⁹⁵

What Remains

The aforementioned information is crucial to understanding the art world and its effect on international art fairs such as Art Basel Miami Beach. However, there are several other things that are just as important to the growth, evolution and success of a major contemporary art fair. Knowing the origins of the fair and who was involved in its creation, directors, sponsors, artists, galleries, the public, the purpose of the fair, the application process, management and financial information, the intended audience, its benefits, and its impact on the arts world, as well as the effect of the celebrity, culture of the city, location in the world and access to wealth, the local, national and global economy, and additional fairs in the area, all reflect back on Art Basel Miami Beach and its purpose and successes. All of these things need to be further researched, studied and documented. This research aims to contribute to the knowledge of arts management

94. Robertson, *Understanding International Art Markets*, 17.

95. Ibid.

issues of international art fairs by examining the aforementioned themes in Art Basel Miami Beach.

Art Basel Miami Beach has become a trendsetter, “everyone wants to be a follower, to have the same collection...”⁹⁶ More importantly, Art Basel Miami Beach provides a viewing platform for observing the evolving trends that have come to dominate wealth and art around the world. The growth of Art Basel Miami Beach has “offered the opportunity to observe the rampant growth of a once-rarefied activity that just three decades ago was dominated by a small group of collectors and dealers as though it were their own club.”⁹⁷ One of the most amazing aspects of the fair is how resilient the market has been to the collapse of the global economy. People are still buying art and spending their money on the “one thing that has the potential to appreciate.”⁹⁸ “Business art, Andy Warhol once wrote, is the best art. What Warhol...could not have anticipated is exactly what good business ‘business art’ can be.”⁹⁹

With the research and documentation of additional information related to Art Basel Miami Beach, those outside “The Club” can get a good look at what goes on at the fair, as well as providing relevant information on the management of what is proving to

96. Trebay, “On the Billionaires’ Flyway,” 1.

97. Ibid.

98. Trebay, “On the Billionaires’ Flyway,” 1.

99. Ibid.

become an extremely essential aspect of the international arts community and the study of arts management.

CHAPTER 1

INTRODUCTION

Major international art fairs are mysterious, glamorous, and exciting. Their closest equivalent is a casino. There are no windows or clocks, but there is plenty of champagne, and the benchmark for measuring success or failure is money.¹⁰⁰ “Art fairs tend to bill themselves as vehicles for the promotion of art rather than sales...there’s no question about whom they’re designed to serve: those with the means and the willingness to collect. Any lingering doubts should be quashed by the sheer existence of the VIP sections...”¹⁰¹ For an event that claims to be about art, fairs are awful places to view it. They are loud, poorly lit, crowded and hot. Works are often thrown on the wall without much consideration for aesthetics, resulting in a bizarre mash-up.¹⁰² However, there is also something very special about an art fair. Despite the aforementioned setbacks, fairs bring together leaders in the art world, museum quality art work, and an opportunity to take part in a yearly event that brings in millions of dollars in sales from some of the most sought after artists of the past and present.

100. Rachel Wetzler, “In Defense of Art Fairs,” *Hyperallergic: Sensitive to Arts & its Discontents*, 8 Mar 2011, Online.

101. Ibid.

102. Ibid.

According to a sales director at a very prominent art gallery in New York City, In one building, for a very short amount of time, every component of the art world, galleries, artists, collectors, critics, is placed in a veritable police lineup and judged one after another. The results are manifest in sales primarily, but also in conversation, blogs, published works, partnerships, future projects, etc. It's an intensely deliberative bunch of hours that breeds natural selection at warp speed.¹⁰³

One of the fairs that fit this description is Art Basel Miami Beach. However, there is a dearth of information about the Art Basel organization from a management perspective. What we see and read about reflects those in attendance and sale records. Very little is ever mentioned about the history of the organization and its creation, those involved behind the scenes and on the show room floor, the purpose of the fair and who its intended audience is, the admission process, and its impact on the arts world, city of Miami, United States and global art market. The pages that follow will provide an in depth look at the aforementioned information, take a look into what the future of Art Basel Miami Beach will be, and personal reflections based on experiences with the art fair itself.

103. Personal Conversation, 6 Jan 2011.

CHAPTER 2

HISTORY OF ART BASEL

Founding

Art Basel Miami Beach is the world's largest and most influential art fair. It has contributed to making the art world one of fun, glamour, and celebrity. Even before its first appearance in 2002, the hype that surrounded Art Basel and Miami Beach was full of excitement, anticipation, and stirred up an obvious change in the art market, reaching out to new wealth and collectors from South America. For this reason, it is important to take a look back at its formation and where it came from.

The original Art Basel was founded in 1969 in Basel, Switzerland by a group of gallery owners, Trudl Bruckner, Ernst Beyeler, and Baltz Hilt, who believed in the need for a contemporary art fair, similar to the one held in Cologne.¹⁰⁴ Bruckner believed that Beyeler was the key to the fair's success due to all of his global contacts. "His expertise in modern art also meant that the fair included the canonical masters of the 20th century and attracted the solid, rich collectors who could then be drawn into more adventurous territory."¹⁰⁵ Beyeler later went on to inspire Sam Keller, who became the head of Art

104. Anna Somers Cocks, "Forty Years of Art Basel," *The Art Newspaper*, 9 Jun 2009.

105. Ibid.

Basel and Art Basel Miami Beach from 2000 until the end of 2007.¹⁰⁶ Art Fairs, in 1970, were a brand new experience. Annemarie Monteil, a Basel art critic has said, “[It] allowed a new kind of freedom in looking. There wasn’t some museum director steering your eye and soul with labels, stylistic preconceptions and didactic material. The public could experience art close up.”¹⁰⁷ Additionally, Gerd Harry Lybke, of Eigen+Art, believes the art fair is also something of a performance, “All the gallerists are the interpreters on their stands of the play the artists have given them with their art. They are directors of the performance and managers of the programme. Artists shape the dealer.”¹⁰⁸

The city of Basel plays an important role in Art Basel. Basel benefits from almost four centuries worth of cultural heritage. The fair gives Basel an even greater reputation as a place for art lovers, which it has been since as early as 1661 when The Basel Kunstmuseum, one of the world’s oldest art museum opened to the public.¹⁰⁹ “Museums have a long history in Basel, and this climate is one that made Art Basel important.”¹¹⁰ Additionally, the museums and community in Basel support Art Basel by “staging

106. Robert Ayers, “Sam Keller in Basel,” *Artinfo*, 5 Jun 2008.

107. Cocks, “Forty Years of Art Basel,” 9 Jun 2009.

108. Ibid.

109. Elisa Turner, “Great Expectation,” *The Miami Herald*, 2 Sept 2001, sec. Arts, p. 3M.

110. Ibid.

important exhibitions during Art Basel, organizing receptions for galleries...and giving free access for VIP card holders.”¹¹¹

In the first showing of Art Basel in 1970 only 90 galleries participated. After only six years, Art Basel reached its current size of exhibiting over 300 galleries from nearly 30 countries.¹¹² As Art Basel grew and became more important a place to be in the art world, Lorenzo A. Rudolf, Art Basel Director, saw the need to expand and reach a new audience and new markets.

Basel Expands to Miami: 1999-2001

In January of 1999, representatives from Art Basel went to Miami inquiring about a partnership with Art Miami, a contemporary international art fair that draws in nearly 45,000 people, beginning in 2001.¹¹³ David Lester, organizer of Art Miami believed a partnership could work, but considered a competitive fair “suicidal.”¹¹⁴ Both Lorenzo Rudolf and Art Basel Miami spokesmen felt there was a great amount of “cultural potential” in Miami. “We highly admire their [Miami’s] exemplary efforts for cultural affairs.”¹¹⁵ According to a longtime art collector and frequent visitor of Art Basel in

111. Art Basel, “Art Basel Frequently Asked Questions,” *Art Basel*, 2010

112. Ibid.

113. Elisa Turner, “Swiss Exhibitor Asking to Share in Art Miami’s Success,” *The Miami Herald*, 15 Jan 1999, sec. Local, p. 28.

114. Ibid.

115. Ibid.

Switzerland, a partnership in Miami would “bring the most sophisticated voices in the art world to Miami Beach”, as well as provide more daring, new and contemporary art to light.¹¹⁶

In June of 1999, Miami Beach City Commissioner Nancy Liebman attended Art Basel and was vocal about her appreciation of the Art Basel organization and about Miami’s strong desire to have the art fair come to South Beach.¹¹⁷ Then, in the spring of the following year, after a great number of talks and deliberations between Art Basel and the City of Miami, a three-year contract was drafted and signed, and Art Basel Miami Beach was set to hold its first show in December of 2001. After seeing the Swiss fair bring in over 52,000 visitors, Miami officials realized what a great revenue stream this would bring into the city, and that it would help boost the local economy, generating at least 1500 hotel bookings, and benefiting “South Florida museums...artists in the music, performing arts and fashion industries...”¹¹⁸ In addition, “the show will help bring in new galleries, generate a greater interest in collecting art, and draw new wealth and cultural tourists to Florida. Art Basel’s expansion into Miami is one of the best things that could have happened to the area.”¹¹⁹

116. Turner, “Swiss Exhibitor Asking to Share in Art Miami’s Success,” 28.

117. Gail Meadows, “Miami Beach Extends Open Arms to Cutting-Edge Swiss Art Festival,” *The Miami Herald*, 3 July 1999, sec. Living, p. 6E.

118. Herald Staff, “Miami Beach’s Art Basel,” *The Miami Herald*, 18 May 2000, sec. Editorial, p. 6B.

119. Elisa Turner and Jane Wooldridge, “Swiss Fair Gives Taste of Art Show to Come,” *The Miami Herald*, 17 Jun 2001, sec. Front, p. 1A.

With all of the new emerging wealth in Asia and the Middle East, why did the organizers of Art Basel choose Miami as its sister city? Organizers of the fair say they wanted to move across the Atlantic to reach out to the growing contemporary art markets that were emerging in Columbia, Argentina, Brazil, and other Latin American countries.¹²⁰ Simone Reuter of German national television said, “Miami is a glamour place, more entertaining than Basel. For Europeans, it is very interesting.”¹²¹ Additionally, the fair looked for a city “with cosmopolitan access, sophisticated hotels, a culturally aware community and fine cuisine,” said Samuel Keller. New York and Chicago already had fairs and bad weather in the winter. Not only does Miami always have great weather, it was centrally located to Europe, the Northeast, and primarily Latin America.¹²²

By June of 2001, “the 150 exhibition spaces at the Miami Beach Convention Center have sold out to what are considered the finest contemporary art galleries in Europe, the United States, Asia and Latin America.”¹²³ Art Basel Miami Beach was not designed to be a carbon copy of Art Basel. It was designed to be much smaller, and feature a higher percentage of contemporary galleries from Latin America and the United States.¹²⁴ However the excitement did not last. Not three months later, the terrorists

120. Fabiola Santiago, “Art Basel Miami Beach has Boosted Artists, Collectors in Latin America,” *The Miami Herald*, 28 Nov 2010.

121. Turner and Wooldridge, “Swiss Fair Gives Taste of Art Show to Come,” 1A.

122. Jane Wooldridge, Daniel Chang and Elisa Turner, “S. Florida Set to Bask in Spotlight of Art World,” *The Miami Herald*, 1 Dec 2002, sec. Arts, p. 1.

123. Ibid.

124. Art Basel, “Art Basel Frequently Asked Questions,” 2010

attacks on September 11th sent shockwaves throughout the world, including the art market. Art Basel Miami Beach's inaugural showing was postponed.¹²⁵ Samuel Keller cited the US War on Terrorism, anthrax and warnings of pending attacks as reasoned for delaying the opening show. He did not want the premier playing against a background of anxiety and economic uncertainty.¹²⁶ Before postponing the event, galleries told the Art Basel Miami Beach organizers they would not be attending, as traveling was too risky, and they saw too much danger in transporting art. Because of the delay in opening the show, Swiss Exhibition Ltd, the organizing company for Art Basel lost roughly \$4 million, not to mention the huge financial loss for the city of Miami. Yet, Keller believed it was better to be safe than sorry.¹²⁷

Finally, in December of 2002, the much-anticipated Art Basel Miami Beach premiered. In attendance were the wealthiest dealers, the most exclusive art galleries, prestigious museum curators, and art fans from around the world.¹²⁸ While the delay may have cost Art Basel about \$4 million, it ended up contributing to a more exciting fair. More galleries applied, local art collectors opened their homes for tours, and museums from London to New York to LA sent groups to examine the massive art fair.¹²⁹ Once the fair ended, it was clear what an impact the fair had had on the art world. Over 30,000

125. Elisa Turner and Daniel Chang, "World's Top Art Fair Postpones Miami Beach Debut Until 2002," *The Miami Herald*, 3 Nov 2001, sec. Front, p. 1A.

126. Ibid.

127. Ibid.

128. Wooldridge, Chang and Turner, "S. Florida Set to Bask in Spotlight of Art World," 1.

129. Ibid.

people had attended (double the expected amount), and sales were so huge that it was believed Art Basel Miami Beach would put other fairs out of business.¹³⁰ For the people of Miami, the fair reinforced “the positive environment for art in South Florida.”¹³¹

Basel Miami Today

Today, the fair has completely transformed the city of Miami. Javier Mora, a Miami based collector said in an interview that because Miami is such a young city, the growth brought in a new, younger and hipper, crowd, it has turned the fair into an art party, and is not so business focused. Mora went on to say that the art fair has brought “international culture into the mix.”¹³² People are coming to visit Miami and see the city as more than just a vacation spot, and the people from Miami now view art as a part of their culture.¹³³ According to influential hotelier Andre Balazs, “the cultural content of the artwork simply wouldn’t have arrived in Miami as quickly without Art Basel Miami Beach.”¹³⁴ Balazs added that Art Basel Miami Beach has allowed for a greater

130. Gail Meadows, “Basel, a Stunning Hit in Art World, Stirs Concerns that Other Fairs will Fail,” *The Miami Herald*, 10 Dec 2002, sec. E, p. 1.

131. Ibid.

132. Javier Mora, “Collectors Roundtable,” Interview by Carol Kino (Miami Beach, Dec. 2010), *Art Basel Miami Beach*, (Dec 2010): 162-3.

133. Ella Fontanals-Cisneros, “Collectors Roundtable,” Interview by Carol Kino (Miami Beach, Dec. 2010), *Art Basel Miami Beach*, (Dec 2010): 162-3.

134. Andres Balazs, “A Cultural Reformation,” Interview by Sue Hostetler (Miami Beach, Dec. 2010), *Art Basel Miami Beach*, (Dec 2010): 182.

community to come out that probably did not exist ten years ago. Collectors and dealers are more open to talking about and sharing what they are doing, and the local art scene has grown and become a more important and vital aspect to the Miami community. “Art Basel Miami Beach has made art more culturally relevant to citizens of Miami...”¹³⁵

135. Ibid.

CHAPTER 3

THE ORGANIZATION

The Art Basel organization is vast and international, and made up of a large amount of key players and many parts. Not all these players interact with each other on a typical day, but their actions greatly affect and influence the role and success of Art Basel Miami Beach. The directors of Art Basel helped shape it as the premier contemporary art fair in the world. It is through their efforts that Art Basel and Art Basel Miami Beach are as we see them today. Additionally, without the substantial support of Art Basel sponsors, the art fair may not be as glamorous as it has become. Galleries, collectors and artists have also helped to spark a great and continued interest in the contemporary art market that has helped keep Art Basel on its feet through a series of market collapses throughout the last four decades.

What the galleries and dealers go through in the application process to obtain one of the coveted spots in the convention hall is time consuming, tedious and extremely stressful, often taking nine months to plan around the entire event. The guidelines and regulations that need to be followed, as well as the costs and fees incurred are enough to make many galleries shy away from applying at all.

A major part of the Art Basel organization are the fair's sectors that grow and change each season, reflecting new moods in contemporary art or projecting future interests within the art market. Some sectors highlight well known artists, others

showcase new and emerging talent, and others still focusing on new trends in art or cities whose presence in the arts scene is currently developing.

Every part of the organization comes together in a way that have proven to the art world that Art Basel and Art Basel Miami Beach are both strong, valuable and long-lasting art fairs that will continue to react to and change with the changing market, but always keeping in mind the importance of art and its overall effect on culture and history.

Management

There have been eight directors of Art Basel since its inception in 1970. However, it was not until 1992 when Lorenzo Rudolf took over that Art Basel started to take the shape of the art fair as it exists today. The former lawyer “transformed what was a normal trade show into the virtual template of what arts fairs are today—lots of glitz and glamour, lots of money, lots of quality art.”¹³⁶ During the eight years as director of Art Basel, Rudolf turned collectors into VIPs, established corporate sponsorships for the fair, helped support emerging artists, and turned the art world upside down. By the time he left Art Basel, there were over 800 galleries on the waiting list for the following year’s fair.¹³⁷ Before he left the Art Basel organization he had one last idea, and that was Art Basel Miami Beach.

136. Marion Maneker, “A Short History of Lorenzo Rudolf,” *Art Market Monitor*, 8 Sept 2010.

137. *Ibid.*

When Samuel Keller took over as Director in 2000, talks of creating a sister fair to Art Basel in Miami were already underway. Keller lead the organization through the contract process with the city of Miami, and hit a roadblock almost immediately when the attacks on the World Trade Center caused the new fair to be postponed for another year. However, despite a rough beginning, Keller organized nearly fifteen Art Basel fairs, with great success and sales amounting to nearly \$500 million for his last show in Basel during the summer of 2007.¹³⁸ Sarah Thornton (2008) said Samuel Keller was modest, neutral, international, and knew quality when he saw it. Keller ran the art fair like an “international summit or the United Nations rather than a profit-making enterprise. It’s a strategy that has no doubt contributed to Art Basel’s ascendancy over older fairs like Art Cologne, the Chicago Art Fair, and New York’s Armory Show, which have slipped into being local or regional events”¹³⁹ Samuel Keller made an interesting point when describing what Art Basel aims to do; he said, “If you go after art and quality, the money will come later... We have to make the same decisions as the artists. Do they create great art or art that sells well? With the galleries, it’s the same. Are they commercial or do they believe in something? We’re in a similar situation.”¹⁴⁰

With the departure of Samuel Keller in December 2007 came three new directors: Cay Sophie Rabinowitz, acting as artistic director, Annette Schonholzer, director of

138. Linda Sandler, “Art Basel’s Sam Keller Prepares to Hand Over \$500 Million Fair,” *Bloomberg*, 5 Jun 2007.

139. Thornton, *Seven Days*, 81.

140. *Ibid*, 82.

organization and finances, and Marc Spiegler, director of strategy and development.¹⁴¹ According to fair organizers, the move from one director to three was intended to give “Art Basel even greater artistic, organizational, and strategic strength, fostering its future development, and guaranteeing personal service to galleries, artists, collectors, museums, sponsors, the media, and other partners.”¹⁴² The three new directors each come from different backgrounds, yielding new and different ideas, and fostering greater potential for growth. Prior to becoming director, Cay Sophie Rabinowitz was the senior U.S. editor of *Parkett*, a Swiss art publication, and served on the faculty of the Parsons New School for Design. Annette Schonholzer already worked for Art Basel Miami Beach as a show manager since December of 2002, and Marc Spiegler was a freelance art journalist and columnist for *The Art Newspaper*, *Art & Auction* magazine, and *New York* magazine.¹⁴³ The idea behind putting these three people together was that their backgrounds with Art Basel and the arts would provide for good leadership and enhancing the purpose of the Art Basel organization. Rabinowitz stated, “I think each of us brings specific talents, and it will make it easier to go forward working as a team.”¹⁴⁴ Mark Coetzee, former director of the Rubell Collection believed the Art Basel Organization chose those who already

141. Jacquelyn Lewis, “Art Basel Announces New Leadership Team,” *Artinfo*, 12 Jun 2007.

142. Ibid.

143. Ibid.

144. Lydia Martin, “Art Basel to be Run by Trio of Directors,” *The Miami Herald*, 12 Jun 2007.

had a connection with the United States and took into account that the Miami Beach fair is just as valuable as that in Switzerland.¹⁴⁵

The trio lasted less than a year when Rabinowitz resigned her post, citing personal reasons for her exit.¹⁴⁶ Schonholzer and Spiegler took up her post and are currently the co-directors of Art Basel and Art Basel Miami Beach. Schonholzer stated, “We are constantly reevaluating our shows and observing the art world to see where we should go next... We are optimistic that Art Basel Miami Beach will prosper even more in the coming years.”¹⁴⁷ The December 2010 Art Basel Miami show focused a great deal on Latin America, as the area’s art market is gradually growing and picking up speed. The co-directors are conscious of the changes in the art world, and the art fair reflects well upon these new trends.¹⁴⁸ The fair has continued to change and evolve over the years as new sectors have been created and old ones have been redesigned, all “in order to align the show’s offerings with the ever shifting interests of the art world.”¹⁴⁹ Spiegler adds “in the beginning there were crossover events toward other fields such as design, music, architecture and fashion... Now we really concentrate on the core of the art world...”¹⁵⁰

145. Martin, “Art Basel to be Run by Trio of Directors,” 12 Jun 2007.

146. ArtInfo Staff, “Cay Sophie Rabinowitz Out as Artistic Director of Art Basel,” *Artinfo*, 30 Apr 2008.

147. Lauren Terrill, “Art Evolution,” *Art Basel Miami Beach*, Dec 2010, 56.

148. Ibid.

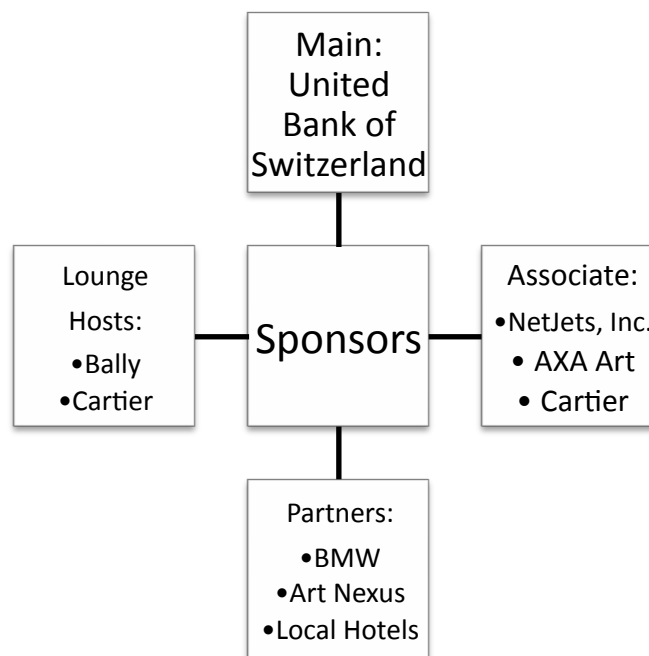
149. Ibid.

150. Ibid.

Sponsors

Under the directorship of Lorenzo Rudolf, Art Basel saw what effect corporate sponsorship could have on the event. The prestige and wealth that glamorous companies could provide to the art fair helped turn Art Basel and Art Basel Miami Beach into a fun, exciting party, rather than a quiet, boring business meeting. See figure 1. for a chart that lays out the Art Basel Miami Beach sponsor in a way that makes them easier to understand.

Figure 1. Art Basel Miami Beach Sponsors



The main sponsor of both fairs is the United Bank of Switzerland (UBS), which has sponsored Art Basel for seventeen years and Art Basel Miami Beach for nine. Robert Wolf, Chairman and CEO of UBS Americas, said during the 2010 media reception how proud he was to be the main sponsor of the event. Sponsorship is a long-standing tradition for UBS, which helps the areas of sport and culture around the world, showing their “dedication to supporting the communities where we live and work.”¹⁵¹ UBS is committed to investing and making art accessible to all people, thusly is also involved in sponsoring organizations such as the Boston Symphony Orchestra, the Zurich Ballet, Beijing Music Festival, and the Festival del film Locarno in Switzerland.¹⁵² “Art is a means of sharing insight...Through our global commitment to fostering the arts, we strive to make them accessible to broad audiences...”¹⁵³ According to Don Thompson (2008), Art Basel and Art Basel Miami Beach are the only sponsorship events UBS agrees to that is so “obviously beneficial” that the board does not need to approve it. Additionally, UBS has been so successful in using art to attract wealthy clients that competitors such as HSBC, Deutsche Bank and ING are beginning to take part in or sponsor art fairs such as Frieze and Art Brussels.¹⁵⁴

Cartier, NetJets Inc. and AXA Art are Associate Sponsors for the event. Although one of three second-level sponsors, Cartier manages to get the most coverage and

151. Sponsorship, UBS, 24 Jan 2011, available from <http://www.ubs.com/1/e/about/sponsor.html>; Internet; accessed 15 Mar 2011.

152. Culture, UBS, 24 Jan 2011, available from <http://www.ubs.com/1/e/about/sponsor/culture.html>; Internet; accessed 15 Mar 2011.

153. "UBS and the Arts" *UBS*, Dec 2010.

154. Thompson, *The \$12 Million Stuffed Shark*, 175.

attendee interest. However, Cartier is not just a sponsor of Art Basel Miami Beach, it is also a curator, organizing a special exhibit through its Foundation Cartier pour l'Art Contemporain.¹⁵⁵ Cartier has been a partner of Art Basel for four years, and in 2010 reaffirmed its commitment to contemporary art by showcasing a space designed by Japanese filmmaker Beat Takeshi Kitano. The project in Miami reflects the exhibition that Foundation Cartier exhibited earlier in the year in Paris. In Miami, visitors to the exhibit are able to enjoy the childlike and exciting world that Beat Takeshi Kitano created. Additionally, guests will be able to view *Necessaire Gosse de peintre* (child painter), which was inspired by Beat Takeshi Kitano and created by Cartier. The piece will be sold at auction, proceeds going to charity.¹⁵⁶

NetJets Inc. is the global leader in private aviation.¹⁵⁷ The company has been an associate sponsor of Art Basel Miami Beach for nine years, and as NetJets North America President of Sales, Marketing and Service Adam Johnson stated, “Through our partnership with Art Basel Miami Beach, we are not only able to provide NetJets Owners with access to this celebrated art show, but we are also able to bring together two complementary brands – the best in modern and contemporary art, and the best in private aviation.”¹⁵⁸ Each year, in support of Art Basel Miami Beach, the NetJets Company honors a well-known artist or art collector at a private reception for NetJets owners. In

155. Lesa Ukman, “Sponsorship Takeaways from Art Basel,” *The IEG View*, 22 Jun 2010.

156. “Art Collectors Lounge,” *Foundation Cartier*, Dec 2010.

157. NetJets News, NetJets Inc., 18 Nov 2010, available from http://www.netjets.com/Learn_More/Press_Releases/2010/pr2010_11_18.asp; Internet; accessed 16 Mar 2011.

158. NetJets News, Internet; accessed 16 Mar 2011.

2010, in anticipation of the Miami art fair, NetJets partnered with the Lehmann Maupin Gallery to honor artist Tony Oursler. The event, held at the Delano Hotel in Miami, featured a site-specific outdoor installation by Oursler.¹⁵⁹ Oursler is best known for his large-scale digital works that look at the relationship between people and mass-media.¹⁶⁰ As the leader in private aviation, NetJets sent over 215 flights to Miami. This number is higher than what the company sends to the Super Bowl, and is second only to the 240 plus flights sent to the Academy Awards.¹⁶¹ NetJets is a proud supporter of the arts and also supports Art Basel. In addition, NetJets has partnered with the Whitney Museum of American Art, The Museum of Contemporary Art in Los Angeles, the Institute of Contemporary Art in Boston, and the Miami Art Museum.¹⁶²

AXA Art is the “only globally operating specialty art and collectibles insurance company offering tailor-made coverage solutions for private and corporate collections, museums, galleries and artists.”¹⁶³ AXA Art hosts Art Basel Miami Beach guests at its VIP lounge in the Collectors Lounge at the fair. Visitors are able to speak with insurance advisors, who are available to address any questions regarding AXA Art’s services and

159. Ibid.

160. Meghan Blalock, “Art on The Rocks,” *Art Basel Miami Beach*, Dec 2010, 189.

161. Thompson, *The \$12 Million Stuffed Shark*, 175.

162. NetJets News, Internet; accessed 16 Mar 2011.

163. About Us, AXA Art, 2011, available from <http://www.axa-art-usa.com/content.asp?IDAREA=2&TIPO=A&C=2>; Internet; accessed 16 Mar 2011.

products.¹⁶⁴ President and CEO of AXA Art, Christiane Fischer, stated “With the time and financial investment spent in amassing collections, it is paramount that collectors seek the advice of experts who are knowledgeable in both the art market and insurance business.”¹⁶⁵ For the 2010 December fair, AXA Art partnered with the Wolfsonian-Florida International University and New York’s R 20th Century Gallery and the Sean Kelly Gallery to highlights works by artists of the modernist movement in their lounge.¹⁶⁶

Other, less influential, yet still prominent sponsors include Art Nexus, BMW and Bally. Art Nexus is an art magazine published in Miami that provided guided tours and fair guides, including all arts fairs occurring during Miami Basel week, private collections, art museums, institutions, and public installations. BMW sponsored a fleet of 7-series sedans to chauffeur VIPs.¹⁶⁷ Bally, a well-known fashion brand in Switzerland, partnered with Art Basel Miami Beach for the first time in 2010, creating an exclusive, limited edition collection that debuted in a pop-up store during the fair. The collection got its inspiration from artist Philippe Decrauzat, whose works focus on optical illusions.¹⁶⁸

164. The Thrill of Collecting at Art Basel Miami Beach, AXA Art, 8 Nov 2010, available from <http://www.axa-art-usa.com/Content.asp?IDAREA=5&TIPO=A&IDCONTENT=140&C=1>; Internet; accessed 16 Mar 2011.

165. Ibid.

166. Ibid.

167. Thompson, *The \$12 Million Stuffed Shark*, 175.

168. Laurie Brookins, “Op Culture,” *Art Basel Miami Beach*, Dec 2010, 189.

City of Miami

The Art Basel Miami Beach Host Committee is made up of over 200 leading figures from the “local cultural, political, and business communities.”¹⁶⁹ The committee establishes its commitment to the international fair by providing a friendly welcome into the Miami community.¹⁷⁰ The head of this committee is Norman Braman, who made the majority of his fortune in the automotive industry. Braman grew up and lived in Philadelphia where he started a series of businesses, originally in pharmaceuticals. At the age of 36, he retired to Miami, where his wealth grew after opening a few car dealerships. Then in 1985, Braman bought the Philadelphia Eagles and saved it from moving to Phoenix, Arizona.¹⁷¹ After nearly ten years as owner, Braman sold the team. Today, as CEO of Braman Enterprises, Braman owns roughly sixteen dealerships in Miami, Palm Beach, and Denver.¹⁷² Norman Braman and his wife Irma fell in love with art on a trip to France, which inspired the couple to begin collecting.¹⁷³ Their wonderful art collection now features works by Picasso, Jasper Johns and Andy Warhol.¹⁷⁴

169. Art Basel Miami Beach, “Art Basel Miami Beach 2010: The Ninth Edition of the Most Prestigious Art Show in the Americas,” *Art Basel Miami Beach*, 14 Sept 2010.

170. Ibid.

171. Bob Oates, “Pro Football: Eagle Owner Was No Brahmin,” *The Los Angeles Times*, 16 Oct 1990.

172. The World’s Billionaires: #601 Norman Braman, Forbes.com, 11 Mar 2009, available from http://www.forbes.com/lists/2009/10/billionaires-2009-richest-people_Norman-Braman_J4LL.html; Internet; accessed 16 Mar 2011.

173. Norman Braman Talks Art Basel (Miami: ArtStreet Miami, 2011), video.

174. Haute 100, Haute Living, 2010, available from <http://www.hauteliving.com/norman-braman/>; Internet; accessed 16 Mar 2011.

For over twenty years, Norman and Irma Braman have been visiting Art Basel in Switzerland. During one of their visits in the mid 1990's, the Bramans introduced the idea of starting a second fair in Miami to Director Lorenzo Rudolf. Rudolf later visited Miami in 1995. Rudolf stated, "When I had this idea of doing a fair in Miami Beach everybody said that the place was an absolute cultural desert."¹⁷⁵ However, Rudolf was about to persuade parent company, Messe Schwiez, to go to Miami as well, not long after the trip the group made a huge investment in the effort. Braman said the great thing about Art Basel Miami Beach is that not government subsidies or taxpayer money was needed to support the fair, as Messe Schwiez was a for-profit company. Braman went on to say that having Art Basel in Miami has had great economic impact on the community; Art Basel Miami Beach is like "having a super bowl here every year, but you do not need \$300 million to subsidize."¹⁷⁶ At Art Basel Miami Beach, one can see the best art in the world, and Miami may become the contemporary art capital in the world.

This art fair is "not a fad type of fair," here you see Picasso on one wall and on the opposite a twenty year old local artist. Art Basel Miami Beach cuts across all types of tastes and interests.¹⁷⁷ Norman Braman is extremely proud of Art Basel Miami Beach, and the effect it has had on the art world and the Miami community, he truly feels this is

175. Elisa Turner, "A Revamped Fair Continues the Tradition it Began for Miami," *The Miami Herald*, 4 Jan 2004, sec. Tropical Life, p. 1M.

176. Norman Braman Talks Art Basel, video.

177. Ibid.

one case where “the baby has surpassed its parents” and is the most important fair in the world.¹⁷⁸

City officials and organizations work hard to see each year is more successful than the previous one. In 2007, Matti Herrera Bower became the first female, and first Hispanic, mayor of Miami Beach.¹⁷⁹ Prior to becoming mayor, Bower volunteered for the Parent Teacher Association (PTA) and fought to “save the historic Art Deco District in South Beach...”¹⁸⁰ Mayor Bower has always supported the arts, serving as a member of the Art Housing Group and the Friends of the Bass Museum Board of Directors.¹⁸¹ During her brief speech for the Art Basel Miami Beach media reception, Mayor Bower stated the art fair was the “best thing to happen to Miami Beach.”¹⁸²

Museums in Miami also coordinated exhibitions that correspond with Art Basel Miami Beach, including ‘Susan Rothenberg: Moving in Place’ at the Miami Art Museum; ‘Isaac Julien’ at the Bass Museum, and ‘Seduce Me,’ by Isabella Rossellini, Andy Byers and Rick Gilbert at the Wolfsonian-FIU.¹⁸³

178. Norman Braman Talks Art Basel, video.

179. Mayor Matti Herrera Bower, Website of the City of Miami Beach, 2010, available from <http://www.miamibeachfl.gov/elected/mayor/default.aspx?id=29560>; Internet; accessed 16 Mar 2011.

180. Ibid.

181. Ibid.

182. Personal Notes

183. Art Basel Miami Beach, “Art Basel Miami Beach 2010: The Ninth Edition of the Most Prestigious Art Show in the Americas,” *Art Basel Miami Beach*, 14 Sept 2010.

Sectors

There are several sectors in Art Basel Miami Beach, each one growing out of a new need or change in the art world. The purpose of the sectors is to expand the public's understanding of art, and "feature projects by emerging artists, new artworks, public art projects, performances, video and sound art."¹⁸⁴

Art Galleries is the main sector of Art Basel Miami Beach. The selection committee of the fair picked over 200 galleries for the 2010 show in which over half of the galleries came from outside of the United States. There was a great number from Europe, twenty galleries from Latin America, eight galleries from Asia, and two from Africa.¹⁸⁵ Each gallery displayed works by the artists they represent, ranging from painting and drawing to sculpture and mixed media, and ultimately showcasing over 2000 artists. The works ranged in price from inexpensive pieces by young artists to multimillion dollar masterpieces.¹⁸⁶

Art Kabinett was introduced in 2005, as a way for selected galleries to showcase the curatorial aspect of their work, with "special exhibitions drawn from the gallery's program."¹⁸⁷ Since its inception, Art Kabinett has "helped ground a show renowned for novelty and innovation in curatorial rigor and art-historical research..."¹⁸⁸ Each arrangement represents something new and has been accepted by individual art lovers

184. Exhibition Sectors, Art Basel Miami Beach, 2010, available from <http://www.artbaselmiamibeach.com/go/id/hvo/>; Internet; accessed 22 Mar 2011.

185. Art Basel Miami Beach, "The Ninth Edition of the Most Prestigious Art Show," Dec 2010.

186. Art Basel Miami Beach, "Show Guide," *Art Basel Miami Beach*, Dec 2010, 22.

187. Annette Schonholzer and Marc Spiegler, "Art Kabinett Forward," *Art Basel*, 2010.

188. Michael Wilson, "Positions and Juxtapositions," *Art Basel Miami Beach*, Dec 2010, 72.

and museum groups. The galleries involved are dispersed throughout the show give each the opportunity to expand on the traditional presentation of work. “Those...focused on contemporary work frequently offer one-person solo shows...Galleries specialized in the more historical dimension give the show’s public a chance to see bodies of work that they may have only read about—or did not even know existed.”¹⁸⁹ These shows may highlight emerging artists such as Valentin Carron, Nathan Hylden and Markus Schinwald, or historical figures like Otto Muehl, Franz Erhard Walter and Richard Diebenkorn. Group shows are also a highly effective approach to this sector. Here, galleries display a group of works that provide “intellectual, conceptual and aesthetic lines connecting pieces by several artists.”¹⁹⁰ Two of these shows for the 2010 fair included “Marx & Modernism: The New Europe” and “Zaha Hadid and Suprematism” Being a part of Art Kabinett involves more work on the part of the gallerist, realizing they must display an actual curated show. Because of the diversity in the shows, Art Basel Miami Beach decided to create a catalog exclusively for this sector.¹⁹¹ This catalog showcased each of the twenty one galleries and included their location in the fair, the gallery contact information, and a brief Art Kabinett description, as well as a color photograph of a piece within the show. “Art Kabinett continues to foster a creative approach to exhibition-making, filling in

189. Schonholzer and Spiegler, “Art Kabinett Forward,” 2010.

190. Ibid.

191. Ibid.

historical gaps while constituting an instructive and challenging counterpoint to the exhibitors' main displays."¹⁹²

In the Art Nova sector international galleries emphasize recent works by two or three artists. In 2010, the selection committee chose fifty galleries, from seventeen countries, to present works by 131 artists from around the world. "The galleries include both emerging and established programs with young and innovative projects..." which gives the public a chance to see work straight from the studio, providing the perfect place to find the newest art trends.¹⁹³ Annette Schonholzer believes "Fresh work adds energy to the show."¹⁹⁴ Thusly, Art Basel Miami Beach has an additional, younger group of experts examine Art Nova proposals along side the main selection committee.¹⁹⁵

"The new concept for Art Positions creates a platform for a single major piece from one artist per stand, allowing curators, critics and collectors to discover ambitious new talents,"¹⁹⁶ and for greater physical and conceptual definition.¹⁹⁷ Marc Spiegler said it was time for younger galleries to have some distinction in the fair. The selection committee based their decisions only on the quality of the proposals and was able to

192. Wilson, "Positions and Juxtapositions," 74.

193. Art Basel, "Art Nova: 50 Galleries Present Recent Works by 131 Artists," *Art Basel Miami Beach*, Dec 2010.

194. Rebecca Kleinman, "It's a Small World," *Art Basel Miami Beach*, Dec 2010, 76.

195. Ibid.

196. Art Basel Miami Beach, "The Ninth Edition of the Most Prestigious Art Show," Dec 2010.

197. Rebecca Kleinman, "The Young and The Restless," *Art Basel Miami Beach*, Dec 2010, 80.

generate new galleries from Europe and the United States.¹⁹⁸ For the 2010 show, fourteen galleries were selected from seven different countries, showing brand new projects from artists such as Brian Bress, Fernanda Fragateiro, Kara Tanaka, and Phi Wagner.

Art Public features nine projects by international artists from the United States, Germany, France, Mexico, England, Russia and Brazil. Art Public “places art in the urban context and encourages participation by the general public.”¹⁹⁹ The goal of this sector is to bring art to the masses and make it accessible to all people. “Art generates social dynamics, so the experience on the street becomes a point of catharsis and modifies behavior,” said Patrick Charpenel, who curated the sector.²⁰⁰ Works for the 2010 fair ranged from digital media to performance and each work related directly to where it was placed. The “physical and symbolic links are critical for the success of public art.”²⁰¹ Public art is designed to show everyday common things and traditions and how they relate to a certain place. The 2010 edition of Art Public presented works that represented the Miami community and were selected by “seeking to create synergies and contrasts in each context, by activating reactions in the visitors and dislocating daily practices, and show understanding of the city.”²⁰²

The newly established Oceanfront will host a nightly program organized by Creative Time and designed by Phu Hoang Office and Rachely Rotem Studio. The site,

198. Kleinman, “The Young and The Restless,” 80.

199. Art Basel Miami Beach, “Art Public,” *Art Basel Miami Beach*, Dec 2010.

200. Rebecca Kleinman, “The Element of Surprise,” *Art Basel Miami Beach*, Dec 2010, 78.

201. Ibid.

202. Art Basel Miami Beach, “Art Public,” Dec 2010.

designed specifically for its environment, is built for the purpose of presenting contemporary art, performance, video, and live music. Oceanfront nights features four cities currently at the head of today's "artistic experimentation and cross-disciplinary collaboration."²⁰³ One of the four cities, Detroit, Mexico City, Berlin and Glasgow, are highlighted each night. Art Basel Miami Beach and Creative Time invited four additional organizations to partner in creating each night of programming, the Museum of Contemporary Art in Detroit, Museo Tamayo in Mexico City, 032c in Berlin, and Tramway in Glasgow.²⁰⁴ Before Art Basel Miami Beach and Creative Time partnered to create the Oceanfront, Art Positions produced the event. When the event moved into the Convention Center, the empty lot was redesigned to serve as a public space and art venue.²⁰⁵

Art Basel Conversations offer the public access to first hand information on various aspects of the art world. Topics include "Public/Private: Museums in the Digital Age," "Latin America: The Collector as Catalyst," and "Artistic Practice: The School Makers."²⁰⁶ The conversations had with experts in the aforementioned and additional fields present perspectives on producing, collecting and exhibiting art, as well as current and future project, personal experiences, professional challenges and key issues facing the art community today.²⁰⁷ The Art Salon is similar to the Conversations in that it is a

203. Art Basel Miami Beach, "Show Guide," *Art Basel Miami Beach*, Dec 2010, 21.

204. Art Basel Miami Beach, "The Ninth Edition of the Most Prestigious Art Show," Dec 2010.

205. April Walloga, "Oh, What A Web They Weave," *Art Basel Miami Beach*, Dec 2010, 84.

206. Art Basel Miami Beach, "The Ninth Edition of the Most Prestigious Art Show," Dec 2010.

discussion by art world figures “with an emphasis on the most current themes in contemporary art.”²⁰⁸ However, these discussions are less formal and serve as a place for short presentations, book launches, lectures, and artist talks, from a range of guests including artists, authors, lawyers, critics and others.²⁰⁹

The last sectors of Art Basel Miami Beach are Art Film & Art Video. Art film is a weeklong event showcasing films by and about artists. Art Film 2010 was curated by Zurich film connoisseur, This Brunner and featured the film “Waste Land”, directed by Lucy Walker, which followed artist Vik Muniz as he travels from Brooklyn to his native home in Brazil, and the world’s largest garbage dump. It is at this site just outside of Rio de Janeiro that Muniz photographs the diverse group of “catadores” (pickers of recyclable materials), to create his new works.²¹⁰ Art Video was a short spin off of Art Film, and was brand new for the 2010 fair. It was designed to bring in a new element of creativity, experimentation, innovation, and technology.

207. Art Basel Miami Beach, “Art Basel Conversations,” *Art Basel Miami Beach*, Dec 2010.

208. Art Basel Miami Beach, “The Ninth Edition of the Most Prestigious Art Show,” Dec 2010.

209. Art Basel Miami Beach, “Art Basel Conversations,” Dec 2010.

210. Art Basel Miami Beach, “The Ninth Edition of the Most Prestigious Art Show,” Dec 2010.

CHAPTER 4

ADMISSION PROCESS

The art galleries that are accepted to exhibit at Art Basel Miami Beach are some of the most well-known and prestigious art galleries in the world, showcasing museum quality artists and their works.²¹¹ Art Basel Miami Beach seeks, each year, to create a well balanced and quality showing of art and galleries presented.²¹² For every gallery that is admitted, at least three are rejected, as the most competitive art fair in the world over 600 are turned down.²¹³ Fredric Snitzer, Miami gallery owner and selection committee member says the selection process is thorough and meticulous.²¹⁴

Galleries may apply for three different sectors of the Art Fair: Art Galleries, the general sector for galleries showing a modern or contemporary art program; Art Nova, designed for galleries representing two to three of their artists with new works, meaning that they have been created during the last three years - and are often even fresh from the studio; and Art Positions, a platform for a single major project from one of their artists, allowing curators, critics and collectors to discover ambitious new talents from all over the globe.²¹⁵ A gallery may apply to each of the three sectors, but may only submit one application for each, see figure 2. Once a gallery has been selected, they may then apply

211. Norman Braman Talks Art Basel, video.

212. MCH Swiss Exhibition, "Art 42 Basel Exhibition Regulations," *Art Basel Regulations*, Oct 2010, 2.

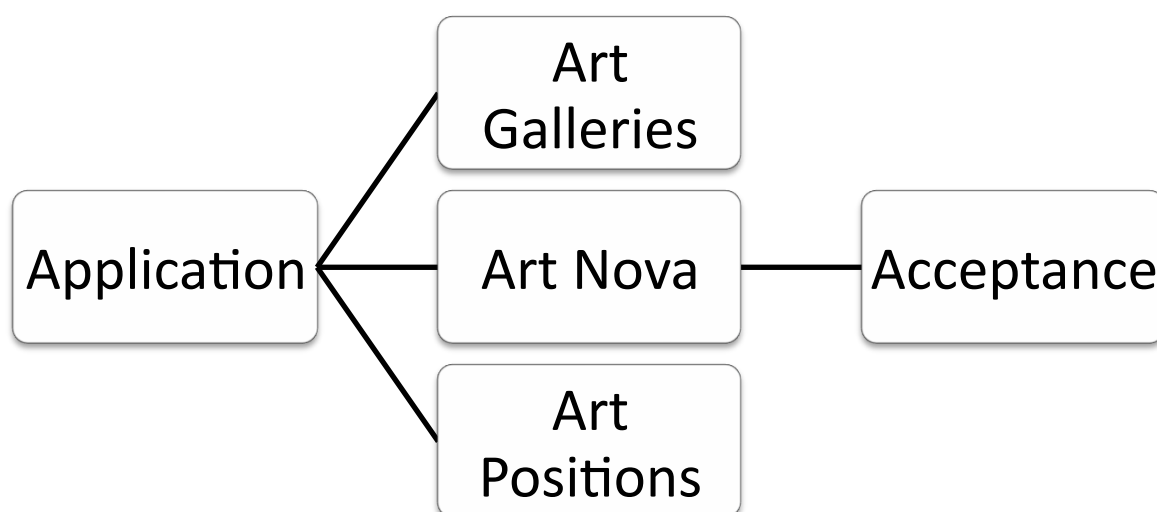
213. Daniel Chang, "Art Basel Admission Process Grueling," *The Miami Herald*, 3 Dec 2007, sec. G, p. 22.

214. Ibid.

215. Application Forms, Art Basel Miami Beach, Feb 2011, available from <http://www.artbaselmiamibeach.com/go/id/laa/>; Internet; accessed 16 Mar 2011.

for Art Kabinett and Art Public. Applications must be submitted every year; this means that galleries who participated the previous year must go through the admission procedures again.²¹⁶

Figure 2. Application Process



Although the actual fair is only five or six days, it takes months for galleries to prepare for the event. The application deadline is typically nine months prior to the actual fair (for example, the application for the Dec. 2011 fair was on March 11, 2011). At that time, the gallery needs to determine their overall budget, as well as the size and configuration of their booth. Six months before the fair, all artists who are creating new works need to be given scale, media requirements and all deadlines. Four months out, all

216. MCH Swiss Exhibition, “Art 42 Basel Exhibition Regulations,” 2.

shipping and travel arrangements need to be made in order to avoid over paying. Two months before, all images, biographies, and press materials need to be organized and either printed and placed into binders or processed in a digital format, for clients and the press. The final month before the fair, all logistical, administrative or social problems that arise, as well as marketing efforts, are taken care of. “The easy part is standing in the booth and talking to clients and colleagues.”²¹⁷

Important Dates and Deadlines

(Using the December 2011 Art Basel
Miami fair as an example)²¹⁸

March 11—Application deadline for Art Galleries, Art Nova, & Art Positions
Early May—Notification of selections
June 30—Application deadline for Art Kabinett, Art Public
July 8—Deadline for catalog entries
Late July—Floor plans and exhibitor information sent to galleries
Mid-September—First invoice (booth rental fee) sent to galleries
Early November—Publication of catalog
November 28—Exhibitors Move-In
November 29—Welcome Reception
November 30—First Choice, Preview and Vernissage
December 1 to 4—Public Days
December 4 to 6—Booth move out
January 2012—Final invoice sent to galleries.

217. Personal Conversation.

218. Art Basel Miami Beach, “Application”, *Art Basel Miami Beach*, Mar 2010.

Selection Committee

The Art Basel Miami Beach Selection Committee is made up of gallery owners who regularly participate in the fair. Each member is chosen based on his or her integrity and expertise.²¹⁹ The committee is re-appointed each year, and its membership rotates regularly. It is this committee that decides which galleries are given admission or non-admission into the Art Basel Miami Beach fair. For various sectors, additional “experts” will provide additional assistance in the selection process. The selection decisions are made based on the show’s overall concept, considering factors such as: “the quality and dynamism of gallery’s overall activities; the quality and dynamism of the gallery’s work with the artists represented, especially those proposed for exhibition...the gallery’s past presentations at Art Basel and other international art shows; the specific content of the application submitted by the gallery for Art Basel; the limited availability of booth and the competition for participation among galleries with a similar profile; compliance with the conditions for admission to Art Basel as specified in the Art Basel Exhibition Regulations.”²²⁰ The selection committee takes months to decide, after several rounds of debate, and a simple majority makes final choices and decisions are communicated in writing to all applicants.²²¹ Over the years, the selection process has taken longer and longer and has become much more competitive as more galleries vie for entrance into the

219. MCH Swiss Exhibition, “Art 42 Basel Exhibition Regulations,” 2.

220. Ibid.

221. Ibid.

fair.²²² The selection committee rates galleries based on various criteria, the quality of the artists they represent, the importance of the gallery in the art world, and what type of art they carry, just to name a few.²²³ Table 1 provides a list of the 2010 Art Basel Miami Beach Selection Committee.

Table 1. 2010 Art Basel Miami Beach Selection Committee

Gallerist	Gallery	Location
Márcio Botner	A Gentil Carioca	Rio de Janeiro
Joanna Kamm	Galerie Kamm	Berlin
Andrew Kreps	Andrew Kreps Gallery	New York
Ursula Krinzinger	Galerie Krinzinger	Vienna
José Kuri	Kurimanzutto	Mexico
D.F. Petzel	Friedrich Petzel Gallery	New York
Jeff Poe	Blum and Poe	Los Angeles
Mary Sabbatino	Galerie Lelong	New York
Fredric Snitzer	Fredric Snitzer Gallery	Miami
Luisa Strina	Galería Luisa Strina	São Paulo

222. Chang, “Art Basel Admission Process Grueling,” 3 Dec 2007.

223. Ibid.

Admission Fees

Each gallery must pay a \$500 application fee per application they submit. Each fee also includes an 8% Value Added Tax, or VAT. Once a gallery is accepted, they must pay for their booth within the convention hall. A booth is \$590 per square meter and a small booth is 60 m², a medium booth is 80 m², a large booth is 100 m², and an extra-large booth is 120 m². For a gallery who is looking to have just the smallest booth, they need to plan on spending at least \$36,000. This price only includes the application fee and a small booth. Additional incurred costs include travel, shipping and insurance. Upon admission to the fair, the gallery must immediately pay a \$2000 booth deposit. However, should a gallery be accepted and then need to withdraw, there are penalties fees that need to be paid. If a gallery withdraws three months before the fair, they must pay 75% of the booth rental fee. If they withdraw one month before, the gallery must pay 100% of the booth rental fee.²²⁴

Travel and insurance can often cost more than the price of admission to the art fair. Miami-based gallery owner, Bernice Steinbaum, is paying \$8000 plus an additional \$1000 in insurance to bring in her pieces for the Miami-based show.²²⁵ Shipping art to international fairs takes months of preparations, freighters need to be booked, and extra time needs to be factored into over seas travel. Paintings and sculptures need to be measured and measured again, as customized crates need to be built to house them on their journey to the fair.

224. MCH Swiss Exhibition, "Art 42 Basel Exhibition Regulations," 2.

225. Cara Buckley, "The Fine Art of Shipping; Best Movers Aren't Shakers," *The Miami Herald*, 1 Dec 2002, sec. E, p. 1.

CHAPTER 5

AUDIENCES

Intended and Actual

Art Basel Miami Beach, like most major art fairs around the world, was created with the purpose of selling art to wealthy collectors. The intended audience of Art Basel Miami Beach was art collectors, primarily from North and South America, who had not yet been introduced to the world of high class art fairs and major art collecting. The emergence of Latin American art, artists and collectors was a huge influence in deciding on where Art Basel should move into Miami Beach. Additionally, there are several major American collectors who live in the Miami area. Don and Mera Rubell, Martin Z. Margulies and Rosa and Carlos de la Cruz have private collections in Miami Beach that are open to the public and contain some of the most sought after artworks by museums around the world. Art Basel Miami Beach was also interested in attracting new collectors; those who have an interest in art, but may have not have finances or knowledge of the art market to be serious collectors. Museum groups and curators have always been welcome at Art Basel Miami Beach. Museums send groups of high-level donors to the fair, hoping if they purchase a work, it may one day be bequeathed to the museum. Curators also go to the fair seeking new pieces for their museum collections. Lastly, Art Basel Miami

Beach is one of the most social art fairs in the world. For this reason, celebrities flock to Miami for the week in search of high profile dinners, parties, and art fair events.

Art Basel Miami Beach was originally designed with the idea of attracting the wealth of North and South America and tapping into their new and emerging art markets, especially those in Latin America. With this in mind, Art Basel Miami Beach has introduced over twenty new Latin American galleries to the fair, including Gabinete de Arte Raquel Arnaud in Brazil and Valenzuela Klenner Galeria in Colombia, as well as galleries from Argentina, Mexico, and Venezuela. Jose Miguel Sokoloff, an art collector from Colombia, and Ricard Akagawa from Brazil, both epitomize the reasons why Art Basel would chose to set up in Miami Beach. Both collectors show a strong contemporary art collection, and lay the groundwork for a strong contemporary culture in Latin America.²²⁶ “Art Basel was what put Miami on the art map for me...I come looking for galleries who represent the kind of artists I collect and that I have no time to visit individually. I would have to travel to a lot of countries, to a lot of cities to see what I see in Miami for a short time,”²²⁷ said Sokoloff, who collects post-1960s Latin American art, and now has a second home in Boca Raton, Florida.

In the 2010 fair, Art Basel highlighted two Miami-based galleries that focus on Latin American art, to which Co-director Marc Spiegler responded, “When we feel there is strong potential, we engage...”²²⁸ For Latin Americans, it make more sense to buy in

226. Fabiola Santiago, “Art Basel Miami Beach has Boosted Artists, Collectors in Latin America,” *The Miami Herald*, 28 Nov 2010.

227. Ibid.

228. Ibid.

the United States rather than Europe, as the euro is high, it makes more business sense to travel to Miami and buy in dollars.²²⁹ Latin American art is extremely high in demand, and Latin artists, who are often stereotyped as local artists, are beginning to reach international acclaim. Puerto Rico-based duo Allora and Calzadilla will represent the United States at the 2011 Venice Biennial for the second year in a row; this type of recognition is usually due in part to the support of the collectors.²³⁰ Argentinean collector, Patricia Vergez, says, “Basel is the top of the top. But this is a European fair, and we are Latins. We’re looking forward to Miami Beach. When we come here, we will be locals.”²³¹

There are also plenty of wealthy collectors that are a little more local, and actually reside in the state of Florida, and many who live in Miami. Donald and Mera Rubell, originally from New York City, moved to Miami in 1992.²³² Like Norman Braman, the Rubells like to take credit for the idea of bringing Art Basel to the United States. Don says, in his interview with Anna Somers Cocks, that the idea was “Mera’s 5 AM brainstorm.”²³³ After having traveled to Basel for over 20 years for the fair, the Rubells knew everyone involved. They claim to have called Rudolf and Keller and invited them to Miami. Today, many believe the family has the largest collection in the world, their Wynwood warehouse, formally used by the Drug Enforcement Agency to store drugs and

229. Santiago, “Collectors in Latin America,” 28 Nov 2010.

230. Ibid.

231. Turner and Wooldridge, “Swiss Fair Gives Taste of Art Show to Come,” 17 Jun 2001.

232. Anna Somers Cocks, “At Home with the Rubells,” *The Art Newspaper*, 24 Apr 2008, Video.

233. Ibid.

guns, houses contemporary artists such as Keith Haring, Takashi Murakami, and Jenny Holzer.²³⁴ The Rubells began collecting in 1964 when they were living in New York City, and have always enjoyed collecting new, young and emerging talent. The Rubell Family Collection in Wynwood has been open to the public since 1996²³⁵ and is a highlight of Art Basel Miami week every year.

Real Estate developer, Martin Z. Margulies has been collecting art for over 30 years. In 1999, he and curator Katherine Hinds opened a 45,000 square foot warehouse in Wynwood to accommodate Margulies' growing collection of photography, sculpture, video and installation works.²³⁶ The collection has become a must see for art loves and international Art Basel Miami Beach visitors.²³⁷ Rosa and Carlos de la Cruz added an addition on their home to showcase their collection of Latin American artists that has been a big hit during Art Basel Week.²³⁸ However, following in the footsteps of other Miami collectors, the Rubells and Martin Margulies, the couple set up a "museum" of their own. The collection had grown so large, and with thousands of people wanting access, the collection was moved to a new, 30,000 square foot building in Miami's Design District.²³⁹ The collection includes international artists Felix Gonzalez-Torres,

234. Adriana Cordovi, "Book Looks Back at How it all Began," *The Miami Herald*, 30 Nov 2003, sec. Special, p 4AB.

235. Ibid.

236. The Collection, The Margulies Collection at the Warehouse, available from <http://www.margulieswarehouse.com/thecollection.html>; Internet; accessed 21 Mar 2011.

237. Jill Sieracki, "An Education," *Art Basel Miami Beach*, Dec 2010, 98.

238. Gail Meadows, "Tour de force..." *The Miami Herald*, 24 Nov 2002, sec M, p 3.

239. Brett Soko, "Rehousing a Miami Collection," *The New York Times*, 29 Nov 2009.

Ana Mendieta, Rufno Tamayo, and a portrait of Carlos' mother, Doleres "Lolo" Suero Falla, painted in 1955 by Salvador Dali.²⁴⁰

Even the wealthiest collectors started small. Don and Mera Rubell started their collection with a \$50 investment on apiece found on a vacation. After that, "they established a \$25 a month budget for collecting original art."²⁴¹ In the Art Nova sector of Art Basel Miami Beach, yellow dots are placed besides works of art that are selling for \$5000 or less.²⁴² The addition of less expensive works is meant to attract fans that do not have the income to support their interest in art. "In order for the fair to be successful, they need the big, rich collectors there, but they also need people to buy at the low end and...develop the next generation of important collectors, said Maria de la Pezuela, VP of Sotheby's and a Junior Host Committee member."²⁴³ Jason Rubell, son of Don and Mera Rubell believes Art Basel is an easy way to view art from around the world and galleries are often excited about the opportunity to create new clients by educating them and working with their budgets.²⁴⁴

For the first showing of Art Basel Miami Beach, forty-five groups of patrons, collectors and curators associated with New York's Museum of Modern Art and the Guggenheim Museum, Studio Museum in Harlem and the Los Angeles County Museum

240. Jill Sieracki, "Surreal Experience," *Art Basel Miami Beach*, Dec 2010, 96.

241. John Buchanan, "The Rubell Family Art Collection," *South Beach Magazine*, date unknown.

242. Daniel Chang, "Collecting Art Isn't Just for the Ultra Rich," *The Miami Herald*, 3 Dec 2003, sec. Front, p 1A.

243. Ibid.

244. Ibid.

of Art descended upon Miami.²⁴⁵ Anne Strauss, associate curator of 19th century modern and contemporary art for the Metropolitan Museum of art, was at the 2010 fair looking at Latin American contemporary art, which she said the museum was greatly lacking.²⁴⁶ Museums are not just sending curators to purchase, they are sending major donors in the hopes they will purchase and eventually leave their collection to the museum.

Art Basel Miami Beach is probably the most social art fair in the world. Celebrities and VIPs travel in throngs to be in Miami during the week, many of whom never actually make it to the fair, but rather attends the dozens of parties and events that are held around the city during the week. Miami Beach has always been a hub of wealth, fashion, and glamour, and the art fair provides just another reason for people to get together and have a good time. “Art Basel is much more than just art—it’s also about luxury cars, high fashion and liquor to a captive deep-pockets crowd—you just might have found yourself within gawking distance of the glam contingent...” including celebrities such as Naomi Campbell, Calvin Klein, and Pharrell Williams.²⁴⁷ Before the fair has officially opened, there are so many events for the fair that “a wise fairgoer would have arranged in advance to recuperate at a sanitarium once Art Basel had ended.”²⁴⁸ ‘It’s a traveling party,’ said Sam Orlofsky, a director of the Gagosian Gallery

245. Elisa Turner, “More Galleries, Museum, Art—More Patrons, Too?” *The Miami Herald*, 30 Nov 2003, sec. Special, p. 3AB.

246. Kate Taylor, “Met May be Shopping to Fill Whitney Space,” *The New York Times*, 3 Dec 2010, sec. Arts, p. 2.

247. Lydia Martin, “Nudity, Celebs, Chickens—Art Basel Has Everything,” *The Miami Herald*, 5 Dec 2010, sec A, p. 1.

248. Guy Trebay, “The Art World’s Traveling Party,” *The New York Times*, 5 Dec 2010, sec. Style, p. 13.

in New York.²⁴⁹ Lesley Abravanel states in a November 2005 article for *The Miami Herald*, “You don’t have to be an art aficionado to appreciate Art Basel. We’d be willing to bet money that the percentage of art lovers in attendance is a lot lower than that of people who just come for the parties... Without the parties Art Basel would be just another yawn-inspiring, humdrum art show.”²⁵⁰

Underdeveloped Audience

Although Art Basel Miami Beach is able to reach out to a variety of audiences and supply each group with unique benefits, it can be said that the fair struggles to interest the youth, including children and especially students. While Art Basel Miami Beach and its “events create a virtual playground for art lovers,”²⁵¹ children do not always get the hype of art and famous artists. However, the fair does its best to get kids involved. Art Basel Miami Beach is free to children under fifteen who are accompanied by a parent, and while their parents are admiring a Damien Hirst, their kids can hang out in a “child-care area with an arty twist.”²⁵² At ArtKids, children can “create puppets, build sculptures with blocks and Legos and make art based on works of the masters (think Picasso-style

249. Guy Trebay, *The New York Times*, 5 Dec 2010; quoted Sam Orlofsky.

250. Lesley Abravanel, “Artful Party People Give Basel a Boost,” *The Miami Herald*, 25 Nov 2005, sec. G, p 30.

251. Jaweed Kaleem, “Art Basel for the PG-13 Set,” *The Miami Herald*, 3 Dec 2010.

252. Ibid.

portraits and clay sculpting a la Rodin).”²⁵³ The area also includes “Art-rageous”, where kids can create with outside the box materials like shaving cream and sand, and “Creation Station”, where they can design wearable jewelry.²⁵⁴ This program is specifically for children ages four to twelve.

While this is an ideal babysitting situation, older kids and students are missing from the equation. For art students, Art Basel Miami Beach provides an amazing opportunity to see museum quality works that are either new or have never been seen. This demographic is looking for a different experience than the wealthy collector. For them, a series of artistic, cultural and intellectual programming is required. “Shrouding the art fairs in the language of celebration and adding free programming doesn’t make them less commercial, it just allows dealers to pretend that they’re doing more than just moving products and for the rest of us to pretend that we’re not all there to gawk at the price tags. Designed for buying, selling, and networking, art fairs aren’t about art, but the art world.”²⁵⁵

Satellite Fairs

“While the major fairs largely focus on blue-chip galleries and expensive artists... satellite fairs often base their programming on providing a more independent, punk

253. Kaleem, “Art Basel for the PG-13 Set,” 3 Dec 2010.

254. Ibid.

255. Rachel Wetzler, “In Defense of Art Fairs,” *Hyperallergic: Sensitive to Arts & its Discontents*, 8 Mar 2011, Online.

alternative...featuring younger galleries, higher concentrations of artist projects or basing themselves on one theme or medium.”²⁵⁶ Satellite fairs are typically not associated with the “main fair” going on in a city. SCOPE for example is not associated with Art Basel Miami Beach is any way, but is held during the same week. Satellite fairs are often held in city hotels, allowing galleries a single room to work with as their booth. Visitors travel throughout the floors of a hotel visiting each gallery. Satellite fairs are often much smaller, and typically feature more up and coming artists than the larger, major fairs. They depend on an audience that is a bit naïve when it comes to art collecting and the belief that the “the institutionalized art world—the one backed by money and museums—is simply an “insiders’ club” that has no privileged purchase on art of lasting quality.”²⁵⁷ Satellite fairs offer a nice alternative to those seeking something a little less formal, a little different and a little newer.

Satellite fairs are a big part of what makes up Art Basel Miami Week. Design Miami, Art Miami, SCOPE, PULSE, NADA and many others provide even wider access to more galleries from around the United States and the world. Galleries who may have been snubbed by the Art Basel Miami Beach selection committee can often be found at one of the many fairs are run concurrently around the city. In 2010, there were fourteen satellite fairs occurring during the December Basel week, double what might be found in

256. Kyle Chayka, “WTF is...an Art Fair,” *Hyperallergic: Sensitive to Arts & its Discontents*, 28 Feb 2011, Online.

257. Jonathan Neil, “Why Satellite Art Fairs are Recession-Proof,” *The Art Newspaper*, 10 Feb 2010, Online.

London, New York or Paris²⁵⁸. Miami Sculptor Robert Chambers said, “There’s so much art. It’s everywhere you look...It’s all starting to feel more like a festival than a fair. It’s much bigger than just a trade show these days.”²⁵⁹ Dennis Leyva, head of Miami Beach’s special event department said at one point there was a lot of concern in the art world that there were too many satellite fairs. In 2009 there were 17 satellite fairs and in 2008, there were 23.²⁶⁰ Organizers, vendors and local art enthusiasts claim the attraction is due to Miami’s great December weather, availability of vacant spaces, lack of union rules, and Miami’s reputation for excess.²⁶¹ While Art Basel is the leader of contemporary art, satellites usually showcase new and emerging artists at a much lower price.²⁶²

Design Miami, which focuses on “avant-garde furniture and other quirky domestic trappings, is the only satellite fair with a direct link to Basel.”²⁶³ Basel’s Swiss parent company MCH Group owns a small share of the fair. The show began in 2004, and appears to be an “international marketplace for limited-edition furnishing and accessories. It also serves as a forum, a setting to encourage designers and collectors to discuss the process, evolution and future of design.”²⁶⁴ In 2007, MCH Group bought a ten percent stake in the annual fair, which is the first time Art Basel’s parent company has

258. Douglas Hanks, “Satellite Fairs Thrive Around Art Basel,” *The Miami Herald*, 30 Nov 2010, sec. A, p 1.

259. Robert Chambers, quoted by Lydia Martin, “Nudity, Celebs, Chickens—Art Basel has Everything,” *The Miami Herald*, 5 Dec 2010, sec. A, p. 1.

260. Hanks, “Satellite Fairs Thrive Around Art Basel,” 30 Nov 2010,

261. Ibid.

262. Ibid.

263. Hanks, “Satellite Fairs Thrive Around Art Basel,” 30 Nov 2010,

264. Audra D.S Burch, “Design Miami,” *The Miami Herald*, 1 Dec 2010, sec. AB, p. 10.

shown any interest in any of the satellite fairs during the week.²⁶⁵ A spokesman for Art Basel Miami Beach said, “Design Miami is not an art fair. It’s a design fair. So it’s adding something to Art Basel.”²⁶⁶

Art Miami, Scope and many others have become major competitors of Art Basel Miami Beach, and have grown in both size and budget.²⁶⁷ Scope has been a feature of Art Basel Week for nearly ten years,²⁶⁸ and Art Miami is now going into its 22nd year in 2011. Art Miami has been a fixture of Miami Beach since 1990, and Art Basel Miami Beach’s main competitor since its inception in the late 1990s. In 1999, there was some criticism that Art Miami needed to be more outgoing, its main focus was on painting, as the contemporary art world was seeing a shift toward installations, photography and digital arts.²⁶⁹ After six year’s in Art Basel Miami Beach’s January shadow, Art Miami rescheduled to show in December. According to Ilana Vardy, show director in 2007, participating galleries asked for the change due to poor sales the previous January.²⁷⁰ It seemed like the right move, as all of the fair’s clients were already in Miami in December, or wanted to take advantage of all the other fairs.

265. Douglas Hanks, “Art Basel Buys into Design Miami,” *The Miami Herald*, 1 Dec 2007, sec. C, p. 1.

266. Ibid.

267. Hanks, “Satellite Fairs Thrive Around Art Basel,” 30 Nov 2010.

268. Jaweed Kaleem, “Satellite Fairs,” *The Miami Herald*, 1 Dec 2010, sec. AB, p. 12.

269. Elisa Turner, “Swiss Exhibitor Asking to Share in Art Miami’s Success,” *The Miami Herald*, 15 Jan 1999, sec. Local, p. 2B.

270. Daniel Chang, “Art Miami Fair Rescheduled to Match Bigger Art Basel,” *The Miami Herald*, 24 Apr 2007.

One gallerist from a well-known New York City gallery thinks there are too many satellite fairs. He says they “are doing the exact same things for all intents and purposes. What fair weeks need more of are innovative, less-commercial fairs like SEVEN was in Miami in 2010.”²⁷¹ SEVEN was a collaborative effort done by seven galleries to “create an alternative platform for presenting and experiencing contemporary art.”²⁷² Here, “all of the work was for sale, but the cutthroat underhandedness between galleries that is a staple of most fairs was completely absent.”²⁷³

271. Personal Conversation, 6 Jan 2011.

272. Press Release, Seven Miami, 21 Oct 2010, available from <http://www.seven-miami.com>; Internet; accessed 21 Mar 2011.

273. Personal Conversation, 6 Jan 2011.

CHAPTER 6

IMPACT

During the 2010 Media Reception Brahman said the fair's success was due in part to several "ingredients", the first being the commitment of Messe Schweiz. The second ingredient was the commitment of the Directors, Annette Schonholzer and Marc Spiegler, and the third was the cooperation of the city of Miami Beach. Art Basel Miami Beach has revitalized the city and increased the quality of life for the people of the Miami Beach community. Hotels and restaurants are packed, new galleries have opened representing a new, young art collective, the Wynwood area has been restored, and museums are growing and expanding.

The success of Art Basel Miami Beach leads one to question what effect the fair, and other fairs have on the art market and on the world, especially in emerging areas such as Asia and the Middle East. According to Marc Spiegler, the emergence of new art fairs in these areas proves there is a growing interest in art around world. However, this does not necessarily mean that Art Basel is going to be organized in these new places. "We question whether there are enough premier artworks available to organize three shows per year of the caliber the art world expects from Art Basel."²⁷⁴ The strategy is to instead bring the collectors for Latin America, Asia and the Middle East to Art Basel and Art Basel Miami Beach. Recently however, there have been rumors about Art Basel joining forces with Art Hong Kong. Tim Etchells, the managing director of Single Market Events, one of the owners of Art Hong Kong, said discussions "have been going on for

274. Marc Spiegler, Interview by Stefan Kobel, 3 June 2008, for Artnet.com.

some time...it's definitely not a done deal."²⁷⁵ Partnering with Hong Kong would be a huge step for the Art Basel organization, the Asian market is growing and "Hong Kong is now the third largest auction market after New York and London: on October 4, 2010, Sotheby's contemporary and modern art auctions in Hong Kong raised a total \$26.4 million in one day, on par with the contemporary evening sales held in London during Frieze week later that month."²⁷⁶ Additionally, the growing list of exhibitors at Art Hong Kong is already strikingly similar to those exhibiting at Art Basel; both include galleries such as Acquavella, Blum & Poe, Yvonne Lambert, and Victoria Miro.²⁷⁷ United States galleries started taking notice of the Asian market as early as 2007. PaceWildenstein signed artists Zhang Xiaogang and Zhang Huan in the summer of 2007, and several New York galleries show Chinese artists; Gladstone Gallery shows Huang Yong Ping and 798 Avant Gallery and Goedhuis Contemporary focus exclusively on contemporary Chinese art.²⁷⁸

"The Middle East is also poised on the bring of an art market boom, with major auction houses and museums, including the Louvre and the Guggenheim, planning satellite in places such as Dubai and Abu Dhabi."²⁷⁹ John Martin, the director of the Art Dubai fair, has said that there are many key markets emerging in the Middle East. The

275. Tim Etchells, quoted by Melanie Gerlis, "Art Hong Kong could join forces with Art Basel," *The Art Newspaper*, 12 Feb 2011, Online.

276. Melanie Gerlis, "Art Hong Kong could join forces with Art Basel," *The Art Newspaper*, 12 Feb 2011, Online.

277. Ibid.

278. Eileen Kinsella, "\$25 Billion and Counting," *ArtNews*, May 2008, 128.

279. Ibid, 129.

fair, which exhibits artwork from thirty countries, brings in a very diverse and international group, including a large number of Russian collectors. Martin says the Dubai galleries accommodate younger, local buyers who are looking mainly for contemporary art from the region, rather than international artists.²⁸⁰

Art Basel Miami Beach brings in hundreds of visitors to the city of Miami each year. If only for a few days, the economy is boosted, hotels are booked, restaurants are full, and cab drivers seem to have consistent business. Matti Herrera Bower, Mayor of Miami Beach said, “Art Basel puts Miami on the world map of arts. In Miami Beach we really take special care about the arts.”²⁸¹ Since Art Basel came to Miami, the visual-arts scene has grown and Miami is no longer just a “mecca of fun and sand,” but “a leading cultural destination.”²⁸² Art Basel Miami Beach has played a major role in defining Miami’s identity, and according to Terrence Riley, former Director of the Miami Art Museum, there has been a shift going on...we used to think of it [Miami] as a retirement city, a city of exiles, a city of transience. But today there are more and more people who consider this their long term home...they are very invested in the cultural life of their city.”²⁸³

280. Kinsella, “\$25 Billion and Counting,” 128.

281. Daedrian McNaughton, “Impact of Art Basel on Miami and Miami Beach,” *Premier Guide Media*, 2009, <http://premierguidemedia.com/impact-of-art-basel-on-miami-and-miami-beach/> (accessed 31 Mar 2010).

282. Lydia Martin and Fabiola Santiago, “Miami Itself Become a Work of Art,” *The Miami Herald*, 2 Dec 2007.

283. Martin and Santiago, “Miami Itself Become a Work of Art,” 2 Dec 2007.

Miami artist Wendy Wischer said, “Art connects people and creates community...it gives them somewhere to go, something to see...”²⁸⁴ Art Basel Miami Beach has been influential in helping to establish new communities in Miami and revitalize old ones. In the Wynwood district, over 50 galleries²⁸⁵ and major private collections such as the Rubell and Margulies collections, share the streets with inner-city schools, car repair shops, roaming chickens, and discount flea markets.²⁸⁶ In the Design District, art and interior design galleries have opened up, and downtown the Freedom Tower holds various exhibits, including works by Spanish painter Francisco de Goya and Canadian sound sculpture Janet Cardiff.²⁸⁷

Miami Museums have also been greatly impacted by the emergence of Art Basel. Large collectors and art enthusiasts who have moved to Miami have become great supporters of the city's museums and arts and cultural institutions. Large donations are made, and many sit on the board of directors of museums such as the Miami Art Museum and the Museum of Contemporary art. In 2011, a \$220 million new home for the Miami Art Museum in Biscayne Park and an \$18 million expansion for the Museum of Contemporary art, which will ultimately double its current size.²⁸⁸ Most importantly, admission to most museums and galleries are either free or cost as much as \$8, which

284. Martin and Santiago, “Miami Itself Become a Work of Art,” 2 Dec 2007.

285. Jim Wyss, “Art Basel a Boon for S. Florida Art Scene,” *The Miami Herald*, 30 Nov 2009.

286. Martin and Santiago, “Miami Itself Become a Work of Art,” 2 Dec 2007.

287. Ibid.

288. Ibid.

shows just how easy it is to access the arts in Miami. Even high-end collectors keep their “warehouse-size spaces” free and open to the public, and especially art students.²⁸⁹

Major collectors who buy art can greatly enhance or destroy an artists’ reputation within the art community.²⁹⁰ However, artists living and working in Miami are creating their own excellent reputation. Director of the Wolfsonian-FIU, Cathy Leff, said, “There are a lot of Miami artists who have been moving back here. There is so much art going on here these days...When a place has confidence in itself, it begins to build an identity that’s original.”²⁹¹ Many people in the art world feel that the most cutting-edge contemporary artists are in Miami, and they are “to the 21st century...what de Kooning, Pollack and company were to the 20th century New York.”²⁹² Several artists from the area have even been chosen to exhibit at the Whitney Biennial in New York. Artists from all walks of life are collaborating and working together to bridge cultural divides in a city that is often hindered by conflicted over politics, class, and race.

According to an Americans for the Arts Creative Industry report published in January 2011, Miami Beach and surrounding area is home to over 2,270 arts-related businesses that employ over 8,300 people.²⁹³ These businesses are estimated to have brought over \$1 billion to the economy according to a study done by the Miami-Dade

289. Martin and Santiago, “Miami Itself Become a Work of Art,” 2 Dec 2007.

290. Heller, *Why a Painting is Like a Pizza*, 160.

291. Martin and Santiago, “Miami Itself Become a Work of Art,” 2 Dec 2007.

292. Ibid.

293. Americans for the Arts, “The Creative Industries in Florida State Senate District 35,” Jan 2011.

Department of Cultural Affairs²⁹⁴. Michael Spring, the Director of the Department of Cultural Affairs said, “Art Basel being here has accelerated by maybe 20 years the world’s recognition of Miami’s work in the arts.”²⁹⁵

Art Basel Miami Beach has also had a major impact on the world outside of Miami, and a vast impact on the museum world. Art Galleries influence what museums may be interested in showing. Art Basel Miami Beach’s interest in Latin American art has sparked a great interest in establishing a better Latin American art collection at museums such as the Metropolitan Museum of Art. Additionally, galleries are influencing museums to focus on other periods and cycling back to former interests. “There is a big interest in art from the 1970s, because there have been so many museum shows of this period,” said Mary Sabbatino, of Lelong in New York, who shows works by Jannis Kounellis, Nancy Spero and Hannah Wilkie. “Lots of people are rediscovering artists from around 20 to 25 years ago, such as Ross Bleckner,” said Michael Briggs of Patrick Painter.²⁹⁶ Theodore Bonin of Alexander and Bonin in New York said, “People are most confident with artists with museum records, solo exhibitions and works in permanent collections. Validation is more important than price. If a work doesn’t have that history then there is not so much interest.”²⁹⁷

294. Jane Wooldridge, “The Language of Arts Connects Us All,” *The Miami Herald*, 24 Jan 11, sec. Business, Online.

295. Martin and Santiago, “Miami Itself Become a Work of Art,” 2 Dec 2007.

296. Georgina Adam, Charlotte Burns, Lindsay Pollock and Cristina Ruiz, “Art Basel’s Most Wanted: Established Artists,” *The Art Newspaper*, 15 Jun 2010, p. 1.

297. Ibid.

CHAPTER 7

FUTURE

Art Basel, Art Basel Miami Beach and other major art fairs such as Maastricht and Frieze account for a very large stake in the annual revenue of many art galleries around the world. For many galleries that participate in four or five fairs a year, more than 50% of their annual revenue comes directly from those fairs.²⁹⁸

Over the years, the most common change in Art Basel Miami Beach has been based on the changing economy in the United States and on a global scale. In 2006, the exhibitors packed their booths with six and seven figure works and waited for the collectors to descend. Then in 2008, with the start of the recession, galleries have very low expectations for the fair, so, since booths had already been paid for, galleries designed more curated booths hoping to get a little more attention and art world respect, since making a profit seemed impossible. The 2010 show was somewhere in the middle, with some galleries trying to cash in and others creating a buzz with more experimental programs.²⁹⁹ Marc Spiegler sees the changing future brought about by artists, “we will surely see different formats in the future from Art Basel. But those changes will be driven by the artists, not the directors of art fairs.”³⁰⁰ The artists and the work they create will

298. Personal Conversation.

299. Ibid.

300. Marc Spiegler, Interview by Stefan Kobel, 3 June 2008.

decide the future of Art Basel Miami Beach. How society and the art world respond to those works will have a huge impact on how the art fair goes forward. Technology will also play a very large part in the future of Art Basel Miami Beach and other international Art Fairs. Already, fairs are introducing iPhone and smart phone applications. For the 2010, Art Basel Miami Beach and other surrounding satellite fairs introduced a free phone application “to help visitors navigate show floors, mark favorite pieces or take a photo of a piece to learn more about it.”³⁰¹ Traditionally, art fairs relied on large catalogs or paper maps, but catalogs are too heavy to carry around and maps can be misplaced, smartphones provide much needed assistance to solving this problem, all the information you need fits right in your pocket! For iPhone users, the application has an interactive 3D map of the show floors, names of exhibitors pop up on the map as the user glides his finger through the map’s aisles, and with a click on a gallery name, it can be marked as a favorite and its contact information can be saved to the user’s address book. The application also pulls in official Art Basel Twitter messages of latest new and events though the week.³⁰² The Blackberry application has all of the same information, but without the interactive map. Other smartphone users can access a mobile-friendly website. The Collectrium iPhone application can be used to take a photo of a 2D artwork at Art Miami, Scope, Art Asia, or Aqua satellite fairs. If the artwork has been logged into the application’s database, it will provide the user with information about the artists. Users of this application can look through the exhibits and mark the must see exhibits

301. Bridget Carey, “Art Basel: There’s an App for that,” *The Miami Herald*, 29 Nov 2010.

302. Ibid.

before they arrive, and can share all their favorites on Facebook, Twitter and via e-mail.³⁰³

“Technology can supplement the interaction of a collector with live art—it should never be replaced,” the idea of using technology is to add value to the viewing experience, stated Boris Pevzner, founder of the Collectrium. The cost of creating a product like this is not cheap, Jeremy Martin senior vice president of business development at 3Cinteractive, a firm that develops mobile marketing products, said the cost was probably around \$70,000. Neither fair application includes the price of the artwork or a virtual “red dot” to show if a work had sold. However, Scope took the application a step further, allowing collectors to register and buy a piece via text message.

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Next to the virtual art fair, the iPhone application will be a thing of the past. For the first time in January 2011, The VIP (Viewing In Private) Art Fair was held. The fair, which was exclusively online, brought in 138 galleries from more than 30 countries, over 2200 artists and over 41,000 visitors from 196 countries.³⁰⁵ VIP art fair presented world-class art with the best in contemporary art. With ease and discretion, visitors can access galleries and artists from around the world. Artworks are presented in relation to other works and in relative scale. The viewer can zoom in on the works and obtain information

303. Carey, “Art Basel: There’s an App for that,” 29 Nov 2010.

304. Ibid.

305. Anonymous, “Inaugural Edition of VIP Art Fair Redefines Possibilities for the Online Art Market,” ArtDaily.org, date unknown, Online.

about each piece and the gallery. When a visitor is ready to purchase, they can do so using Instant Messenger, Skype or the telephone.³⁰⁶

The VIP Art Fair may redefine the possibilities for an online art market. Despite some technical difficulties, James Cohan, co-founder of VIP Art Fair, said, “our inaugural effort confirmed the value and potential of this model.”³⁰⁷ Galleries who participated in the event said they were excited and happy with the results. They seemed pleased to have taken part in a new innovated approach to bring the art community together, and were content with the sales that were made. The sale of many works ranged in price from \$25,000 to \$1,000,000.³⁰⁸ Is it possible that a virtual art fair may be the next thing for an organization such as Art Basel to get behind? The Internet does provide a wider audience that would not just effect supply and demand, but could increase information and create a more global exchange.³⁰⁹

306. About, VIP Art Fair, Jan 2011, available from http://vipartfair.com/open/learn_more/; Internet; accessed 22 Mar 2011.

307. Anonymous, “Inaugural Edition of VIP Art Fair,” Online.

308. Ibid.

309. Elena Soboleva, “Sotheby’s Panel Contemplates Digital Future of Art,” *Art Market Monitor*, 25, Jan 2011.

CHAPTER 8

CONCLUSION

For four days in December, Art Basel Miami Beach provides the art world a place of excitement, glamour and mystery. For those on the outside of the art world, and Art Basel Miami Beach, it appears to be nothing more than a giant trade fair designed to make money and give the wealthy and elite another place to spend time and cash. However, outsiders will also see an opportunity to see an incredible amount of museum-quality works of art whose sale contributes greatly to the growing art market and the global economy. This “insiders-only” club typically generates \$400-\$500 million worth of art sales and related impact.³¹⁰ The fair, which blossomed out of its prestigious sister fair in Basel, Switzerland, has been able to make an extraordinary name for itself in the world of contemporary art and amongst major collectors and museums.

From all over the world, people descend upon Miami Beach for the massive fair in the hopes of taking home at least one piece of art that will enhance their collection. Thanks to Art Basel Miami Beach, the city has seen a major growth in the areas of arts and culture amongst its community. Artists are moving to Miami to establish, or for some, re-establish their careers, and museums are seeing growth in the way of major

310. Tyler Green, “Big Money and High Art Mix in Miami Beach,” *Fortune Magazine*, 4 Dec 2006.

donations and new facilities. Tourists to Miami Beach are no longer just seeking fun in the sun and sand; they are looking for a cultural experience.

However, despite the amount of impact generated by this event, Art Basel Miami Beach could do more. Art Basel Miami Beach has sought out and brought in the top collectors, the major world museums, and a large public audience, but one group Art Basel Miami Beach has not yet targeted with success are the youth and students. Art courses, art history discussions and even business classes would be of great benefit to young students, and even collectors. Providing the opportunity to learn art and business skills would allow students and young artists the opportunity to engage more with the fair and work towards one day showing at the art fair. Additionally, Art Basel Miami Beach would provide a wonderful format for students to network with collectors and gallery owners on a more formal level. While Art Basel Miami Beach is about sales, the event may have an even greater influence on the art world if it took up the cause of arts education.

Organizing Art Basel Miami Beach takes a team of hard-working and dedicated individuals. This fair, different from most fairs out there, is an event, and is not just about selling art. The people involved in running this fair each year know they need to constantly be on their toes and ready to deal with major collectors, world class galleries, and art work worthy of a museum collection. The event takes months of planning and as soon as the fair is over, planning begins again for next year. The attendees who travel around the world each year visiting fair after fair in search of the perfect piece to add to

their growing collection culminate the year in Miami where there weather is gorgeous, the champagne never stops flowing, and the art is on a level all its own.

Like any organization, Art Basel Miami Beach has seen its share of change over its nine-year existence. Already in its life it has seen 5 directors, each bringing something new and important to the growth of this leading international art fair. Lorenzo Rudolf introduced the art world to an exciting and glamorous art fair, where collectors became VIPs and corporations became sponsors. Sam Keller ran the fair like an international summit, where art leaders from all over the world were able to come together and share in the growth of the contemporary art market. Cay Sophie Rabinowitz, while only director for a short time, used her knowledge of the art world, alongside current directors Annette Schonholzer and Marc Spiegler, to adapt and mold the fair to meet the changing trends in the growing contemporary art market. Change and adaptation is of great importance to Art Basel Miami Beach. Constant evaluation of the current artistic trends is vital to the continued success of this prestigious art fair.

Running an art fair like Art Basel Miami Beach, which in all matter of things is ultimately a very large trade show, is not much different from organizing most international art fairs. While Art Basel Miami Beach is one of the most influential art fairs, which is not to say another art fair such as the Frieze in London or the Armory in New York could not one day takes Art Basel's spot at the top, Art Basel Miami Beach has the edge on many international art fairs. Art Basel Miami Beach has the ideal location, where the winter months are still a warm 70 degrees. October in London can often be dreary and March in New York is still wickedly cold. But more important than

weather or location, Art Basel Miami Beach has the image of superiority. Art Basel Miami Beach has been able to show the art world how glamour, style and art can work together to produce a major event.

Running an art fair such as Art Basel Miami Beach has its similarities to a mainstream visual arts organization, both have staffs that are capable of taking on a heavy workload, have various funding measures, and produce programming to meet the needs of their changing audiences. However, most mainstream organizations do not have a parent company supporting them, nor are they only present for one week out of every year. Art Fairs come from what would be a special events department. They are a one time only, once a year event, that costs millions of dollars and takes all year to organize.

However, much is still unknown about this prestigious art fair, and further research still needs to be done on the topic of major international art fairs and the contemporary art market. Organization finances, spending and event budget, as well as money earned, is something that still needs to be looked into. Art Basel Miami Beach does not release any figures relating to sales, nor do they provide information on how much it really costs to produce the fair. Additionally, sponsorships still need some further research. While it is clear who the sponsors are and what role they play in the art fair, it is still unclear as to how they become sponsors. Whether they are a financial supporter or are just sponsors in name only is something that needs a closer look. A deep look into the overall organizational structure needs to be determined. Aside from the directors, who else is involved in the organization and planning of Art Basel Miami Beach? What are the other key players, including players from parent company MCH Group? Lastly, more

research needs to be done on the contemporary art market and the role it plays in the global economy and its overall impacts on the arts community.

Art Basel Miami Beach is a week full of excitement, glitz, and a lot of mystery. While this is the first comprehensive look at the organization and some of the management aspects associated with organizing a major international art fair, more research still needs to be done. The art world is seeing a vast amount of growth all over the world, and in the years to come art fairs will begin to play a crucial role in the spread of art and art education, and extending the role visual art plays in society. With all of the research that has been done in the performing arts and museums, it is with a great amount of enthusiasm and anticipation that I await further research into the world of international art fairs.

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