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Architect David Adjaye's pavilion at the entrance of Design Miami



Design Miami founder Craig Robins and David Adjaye



Jean Prouvé, *Shed*, 1956, at Galerie Downtown



Bae Se Hwa steamed walnut bench at Seomi



Richard Filipowski, *Untitled*, ca. 1960, at Hostler Burrows

Design Miami BIGGER, BOLDER, BROADER

by Brook S. Mason

For its second installation directly in the shadow of the mega-**Art Basel Miami Beach**, **Design Miami**, Nov. 30-Dec. 4, 2011, is stepping out of its once boutique-like niche onto a grand platform. The fair is considerably larger, with dealers like the Seoul-based **Seomi** taking on triple-sized stands. The fair has more diversity and depth, with more important archival material than prior editions.

"Design Miami reflects both the changing taste of collectors and the expanding marketplace," said Miami developer **Craig Robins**, founder of what is now a 23-dealer show. To pique the interest of architecture buffs, Robins brought on London architect **David Adjaye** to design an outdoor pavilion. The laser-cut gazebo, which is crafted of 2 x 4s, is both millennial and homespun.

New exhibitors include **Pierre Marie Giraud** from Brussels, **Mark McDonald** from Hudson, **Didier Ltd.** from London and **Modernity** from Stockholm. Among returning dealers are Tribeca's **Hostler Burrows** (the former **Antik**), **Magen H** of New York, **Galerie Downtown** of Paris, **Galerie Vivid** from Rotterdam and **Dansk Mobelkunst** of Copenhagen.

Early proof of Robins' winning ways are a bevy of sales with **Todd Merrill**, **Hostler Burrows**, **Patrick Seguin**, **Mark McDonald** and **Pierre Marie Giraud** within the first hour of the VIP opening yesterday afternoon.

Pounced on by a Mexican collector was a 1956 bent steel *Shed* by **Jean Prouvé** at **Galerie Downtown** for a price upwards of \$300,000. It's really the perfect canopy for a pool area. Nearby, at **Seomi**, **Bae Se Hwa's** steamed walnut bench went for \$48,000 to a British client.

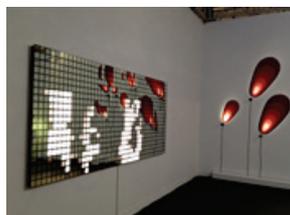
As the fair has matured, offerings have moved on considerably from merely basic textbook names such as **Charles and Ray Eames** and **Finn Juhl**, demonstrating the growing sophistication of the client base. On hand at **Hostler Burrows** are new names like **Richard Filipowski** (1928-2008), whose bronze sculptures mark him as a disciple of the **Harry Bertoia** esthetic; **Axel Einar Hjorth** (1888-1959), with a surprisingly modern 1930 center table in chrome and glass; and **Arno Malinowski** (1899-1976), who worked in *blanc*



Hostler Burrows booth with Axel Einer Hjorth's chrome and glass table in the foreground



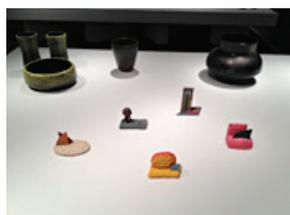
Harry Bertoia's steel Dandelion, 1951, in the middle of the Todd Merrill booth



rAndom International, *You Fade to Light*, 2009, at Carpenters Workshop Gallery



Jewelry at the Didier booth



Ron Nagle works at Pierre Marie Giraud



Sterling Ruby ashtrays in the foreground at Pierre Marie Giraud

de chine porcelain for **Royal Copenhagen**.

At the same time, some dealers are featuring more important material by key designers. A case in point is **R20th Century**, which has a 1980 piece by **Wendell Castle** in Australian lacewood for \$450,000, and **Todd Merrill**, who boasts a Harry Bertoia steel *Dandelion* from 1951 for a hefty \$750,000. It was commissioned by the Hilton Hotel family.

Mark McDonald has brought from Hudson, N.Y., a dining room table and eight chairs by California-based designer **Arthur Espenet Carpenter**. Dating from 1950, the set boasts chairs with lattice-weaved leather seats and is a simpler, purer version of **Wharton Esherick** fare. The price is \$95,000. Even later material is fresh.

With **Carpenters Workshop Gallery** is a dazzling light installation, the 2009 *You Fade to Light* by **rAndom International**, a design collective composed of two Germans and one English designer. Mere body movement lights up hundreds of small chip-like mirrors; it's tagged at €140,000. The group's work is in the **V&A Museum** as well as the National Collection of Qatar. Also of note is a **Sebastian Brajkovic** 2011 *Lathe console*, which owes a debt to **Tony Cragg**. Brajkovic works in anodized aluminum.

Jewelry, always a mainstay of traditional fairs, is now more prevalent. In addition to **Didier Antiques** from London, both **Caroline van Hoek** from Brussels and Mark McDonald, who represents the **Art Smith** estate, carry examples of the art of adornment. Ever since the **Brooklyn Museum** exhibition "From Village to Vogue: The Jewelry of Art Smith," the work of that Greenwich Village jewelry designer has moved quickly in the marketplace. Now his 1954 *Patina*, a mobile that doubles as a necklace, commands a \$30,000 price, while his 1952 *Diminishing Spirals* goes for \$24,000. Both are brass.

While **Pierre Marie Giraud** is touting top ceramics and glass, other dealers like **Modernity**, Hostler Burrows, Mark McDonald and **Venice Projects** also carry those specialties. But Giraud has the most compelling work, in the new smaller sculptures by **Ron Nagle**, 70, the California clay artist who is also a rock musician. His *Circle Excellent* (2011) is a shard-like sheath of clay in a surreal pink pierced by a blue shark like fin. The price is \$23,400.

Close by are **Sterling Ruby** ashtrays and **Kimura Yoshiro** crackle-glazed porcelain. "For me, my collectors are primarily from Belgium and France and then London and the U.S.," said Giraud. "But participating in this fair will change that mix for me dramatically," he said.

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