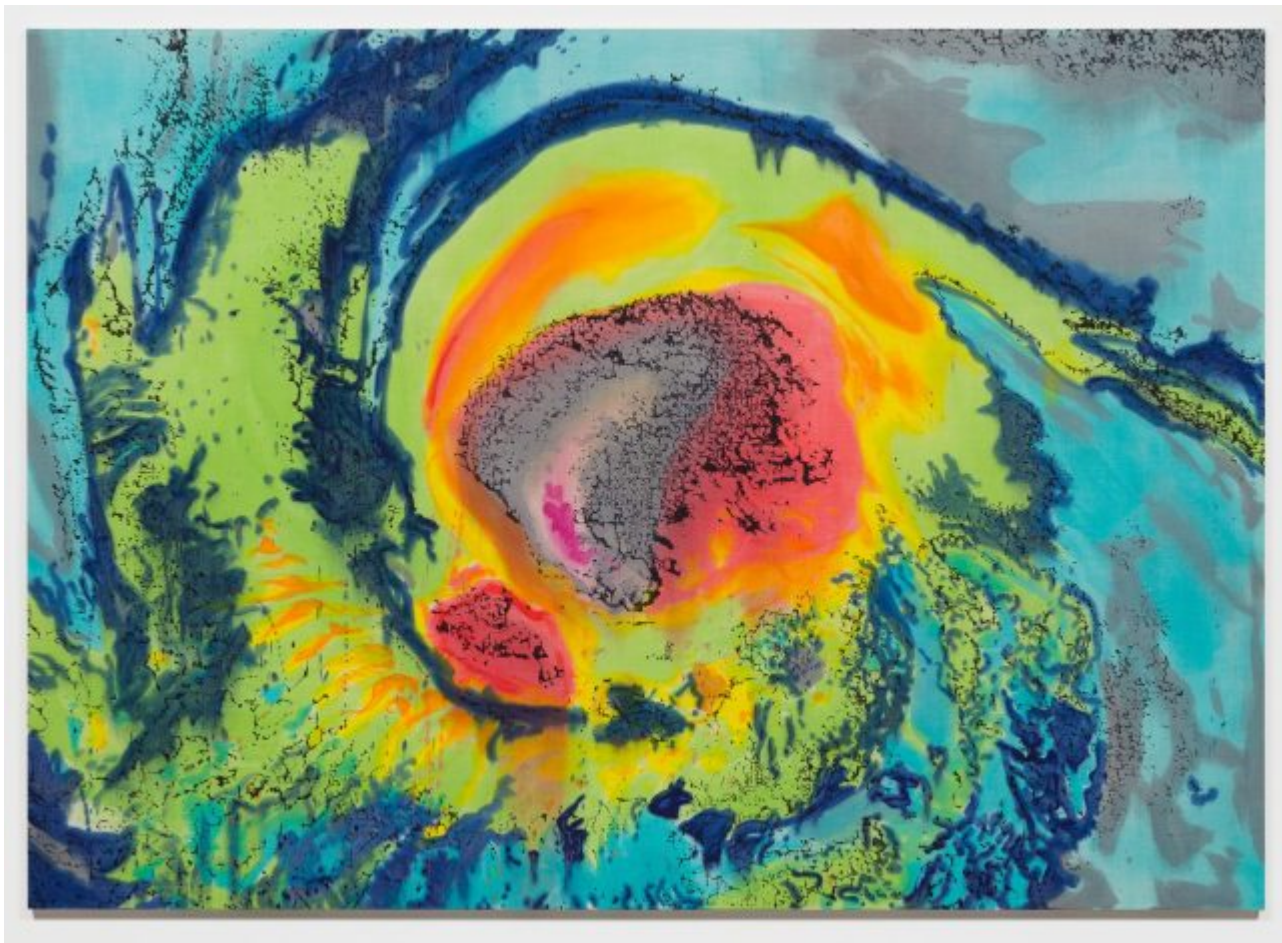


Art Agency, Partners


Art Agency, Partners is a bespoke art advisory firm founded in 2014, and built upon decades of combined experience, to provide counsel to many of the world's leading art collectors and institutions on collection assessment and development, estate planning, and innovative approaches to museum giving and growth.


Highlights from Miami

Our Favorite Works of Art



Nate Lowman, *Irma* (2017). Courtesy the artist and Maccarone, NY/LA

By  Allan Schwartzman

co-founder of AAP & chairman of Sotheby's Global Fine Arts,  Ivy Shapiro

art advisor,

and  Charlotte Burns

executive editor of In Other Words

Published 8 December 2017 in [Must See](#)

Standout Booths

Paula Cooper (G10)

With six brick sculptures by **Carl Andre** and a massive grouping of gouche on paper works by **Sol LeWitt**, *100 Cubes* (1991), which sold to a public European collection for a price in the region of \$1m to \$1.5m on opening morning, this booth looked fantastic.

Bergamin & Gomide (D4)

This gallery did an extraordinary job of presenting substantial works by the greatest Brazilian artists of the postwar period, all beautifully selected and installed. There was a lovely grouping of small abstract paintings by **Mira Schendel** (prices ranging from \$125,000 to \$475,000) installed opposite a major work by **Antônio Dias**, *Baby Enigmatic* (1965) (\$2m)—a highly significant artist whose work has yet to really register with American collectors.

Francis M. Naumann (D11)

This booth, a playful and serious presentation of Dada and Surrealism, was a pleasure to see.

Our Favorite Works of Art

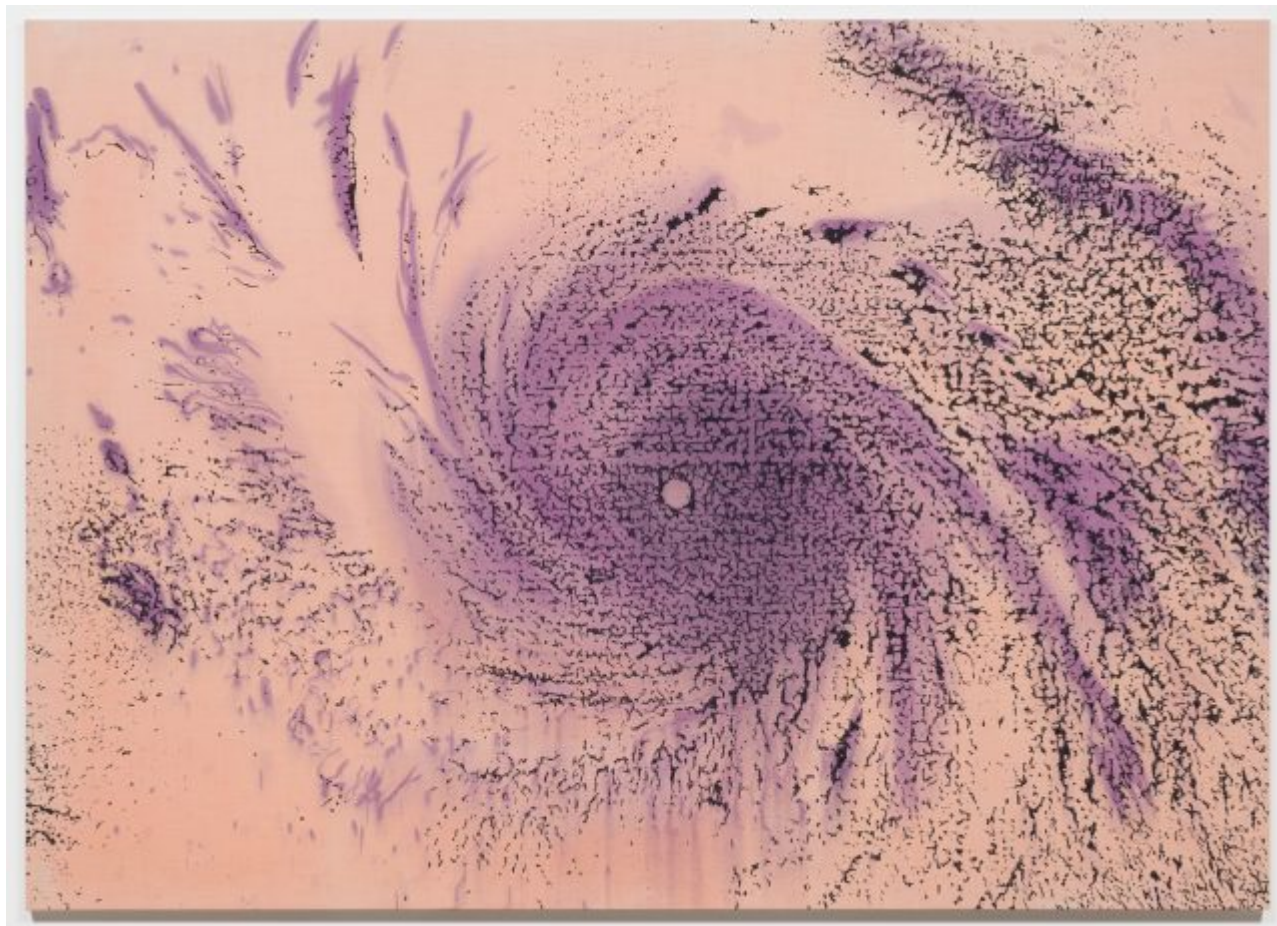
Roger Brown, on show at Kavi Gupta (A16) is an under-sung and underground Chicago Imagist artist who emerged in the 1970s, made wonderful paintings—then disappeared from the market. Gupta has brought some exceptional paintings (\$45,000 - \$100,000). By the end of the second day, two were on hold for museums and a third, *Museum Without Paintings* (1979), had sold.



Roger Brown, *Museum Without Paintings* (1979). Courtesy Kavi Gupta

One of the great later sculptures by **Louise Bourgeois** is on show at Karsten Greve (A6), a self-portrait as an armless St Sebastian made from pink fabric. What's so wonderful about the work is that though she is martyred, she is happy. Also at Greve is a fantastic galvanized **John Chamberlain** sculpture. This work, *Papagayo*, comes from one of his most significant groups of work, made in 1967, when he created five sculptures out of galvanized steel, which were notoriously reported to be sculpture by Donald Judd which Chamberlain had crushed and fired into his own work. Others said the sculptures were

made from air-conditioning ducts. In any event, they are some of his strongest forms, whilst also being amongst his few works of no color.



Nate Lowman, *Maria* (2017). Courtesy the artist and Maccarone, NY/LA

Nate Lowman's new hurricane works (*Irma*, *Harvey* and *Maria*, 2017) at Maccarone (I6) look fantastic. All three sold by the end of the opening day (\$275,000 each).

Paul Sietsema is one of the most enigmatic artists of our time and *White painting* (2017), an enamel on linen painting that is both representational and abstract, is an exceptional example, on show at Matthew Marks (B4).



Installation view of Lucy Dodd, *Jupiter's Jollity* (2017). Courtesy the artist and David Lewis, New York

A painting by **Lucy Dodd** at David Lewis (N20) gallery (*Jupiter's Jollity*, 2017) stands out as a wonderful example of work by one of the more interesting artists to have emerged during recent years. The work sold as a promised gift to a museum (\$125,000).

We love the jewelry made out of crushed beverage cans by **Louise Nevelson** at Francis M. Naumann (D11).



Rirkrit Tiravanija, *untitled 2017 (1 kilo of rice)* (2017). Courtesy Kurimanzutto

The circle of rice kernels made out of shiny silver by **Rirkrit Tiravanija** at Kurimanzutto (F17) is exquisite. The work *untitled 2017 (1 kilo of rice)* (\$95,000) is both as workmanlike as his art usually is and as precious as his work can be—a realization of his ideas within the language of formal sculpture.

As fires rage across Southern California, a triptych by **Joe Goode** at Michael Kohn (F4) called *Forest Fire Painting 71* (1983-86) (\$180,000), looks damn good—as much an expression of abstraction as representation.



Joe Goode, *Forest Fire Painting 71* (1983-86). Courtesy Kohn Gallery

Ricci Albenda, whose drawings and paintings are on show at Andrew Kreps (C26) is one of the most rigorous artists working today (drawings \$18,000-\$25,000; paintings \$45,000-\$65,000). The paintings on show are some of the moving and most painterly paintings we've recently seen, including *...little lamb, little lamb (blood)*, 2017, which sold as a promised gift to a museum.



David Salle, *Old Bars with Pontiac* (2017). Courtesy the artist and Skarstedt

David Salle's new painting at Skarstedt (C9) feels alive. Salle seems to have amalgamated all of the different ways in which he has created representations over the years into this, his fullest and most mature work. This large painting, *Old Bars with Pontiac* (2017) (\$350,000) has real energy and presence.

There is a wonderful **Picabia** painting of two clowns, *Les Clowns* (1935) at Di Donna Galleries (A3), which sold for more than \$1m.



Gabriel Orozco, *Carousel* (2017). Courtesy Chantal Crousel

The more **Gabriel Orozco** plays with the imagery that originated in the samurai tree series, the more beautiful, complex and prosaic his works become. *Carousel* (2017) is a great example on show at Chantal Crousel (D22), where it sold for \$375 000.

The new **Institute of Contemporary Art, Miami** is an impressive and substantial new venue, as is its opening exhibition and the many historically significant works of art in it. But our favorite offsite moment was taking a rest on the sofa in the upstairs corner of the **Rubell Family Collection** and getting lost in the delectable old fashioned newfangled virtual romance videowork, *Osservate, leggete con me* (2012), by the inimitably delightfully rigorous **Frances Stark**.