

# V MAGAZINE

BASEL RECAP: COURTNEY MALICK  
TEXT COURTNEY MALICK

OUR ART BASEL MIAMI BEACH CORRESPONDENTS ARE BACK, AND THEY BARELY MADE IT OUT ALIVE. BELOW, ART WRITER AND L.A. RESIDENT COURTNEY MALICK RECOUNTS THE HIGHS AND LOWS OF THE FAIR

Like every year, the first week of December in Miami was flooded with New Yorkers, L.A.ers and other party-going art enthusiasts/professionals whose daytime agenda was to see art fairs and off site installations, projects and performances, and whose nightlife agenda was to go to as many parties as possible, ideally at the most exclusive and luxurious of locations, with “curated” menus of cocktails, dinners, and tantalizing entertainment.

Among the endless events promising all kinds of extravagances, some certainly proved to be worth waiting the inevitable 20 minutes to get an Über and the 50%+ extra charges for the constantly in-demand time frames of about 5pm to 1am. As if it isn't hard enough to keep the energy levels up at Art Basel Miami Beach, nutrition is in high demand, seeing as once one gets to her destination, she's most likely welcomed with a fruity alcoholic concoction, and, if she's lucky, a server passing around a tray of tuna tartar or some such delicacy.

Day 1, Thursday

Thursday evening begins with an electric performance by Ryan Heffington dancers at Miami's Ritz Carlton Hotel hosted by Sara von Keinegger and Art of Elysium. The performance marks the beginning of a continuing collaboration between Heffington and new LA gallery MAMA, which restaged a new version of the piece this past Saturday, December 13, at their new L.A. space. The choreographed yet seemingly spontaneous performance is titled *Wading Games*, and features a blonde female lead dancer in an iridescent, flapper-inspired dress that exaggerates her dramatic and commandeering movements as she passes from male to male dancer, causing them to drop to the ground in her presence.

As the performance continues, the roles and power of the dancers are rearranged, and suddenly the overriding position of the female dancer is subverted as she is rolled in poetic spiraling motions from one male dancer to the other, the glittering, silver strips of her dress flipping in all directions around her. The backdrop for *Wading Games* is a large video projection by OSK, featuring close-up images of a woman's face, the creases in her lips, the pigment in her cheeks at times filling the entire screen as the flinging bodies collide and separate over and over again in the foreground. The tenderness and vulnerability projected in the video accompanying the dance stand in contrast to the contentious nature of the brash movements Heffington's dancers impose on one another throughout the performance. Later that evening, a dinner is held at what throughout the week became referenced as the Pigalle House—hyped up party spot and infamously annoying PR nightmare all in one (what a surprise!). Their first event on December 4 begins early, with a private dinner that starts late and drags on throughout the evening, sprinkled with such inspired courses as seafood ceviche, uniformly disc-shaped fried chicken patties, and a sorely missing kale salad. The dinner and accompanying cocktail hour, which had been billed as an intimate event hosted by FKA twigs became more of a waiting game, as the line at the door piled up with guests arriving from other events including the nearby DIS Magazine hosted, interactive party at the Perez Art Museum Miami that included performances by Kelela, Total Freedom, Nguzunguzu, and Future Brown.

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#### Day 2, Friday

Rosario Dawson, actress and activist, hosts an elegant soiree on December 5 at the Standard Hotel, which, unlike most other Standard Hotels one might be used to, feels like an exclusive spa complete with sprawling gardens, fountains, and white swinging chairs. Dawson's cohosts include Jacob Abramson (President of sponsoring company, Miami Golden Properties), and his partner, Suzette Guy (co-founder of artist management firm Webbcreative), Bethanie Brady, and architect Chad Oppenheim.

The event sort of premieres the film *Time To Rise*, by artist Paris Kain, by re-contextualizing the work to create a site-specific, experiential installation that includes projected clips. The full-length feature will debut in New York in the spring of 2015. *Time to Rise* focuses on women's rights and began as a project made to honor two relatively new organizations; Allan Buchman's CULTUREPROJECT and Even Ensler's V-Day. Dawson, the star of the film, who has also worked independently throughout her acting career to continue to raise awareness of various gender inequalities, effortlessly embodies the mythical Egyptian Isis. The story follows Isis, wife of Osiris, as she resurrects the dead body of her husband, and in so doing transforms herself into a powerful matriarch.

#### Day 3, Saturday

Drake is slated to show up at the Muzik Mansion, where he DJs a set of his own songs while again guests were rudely rejected from the gate. Inside, the Dom is flowing and friends dance by the pool until the early event ends at 12am.