

CRISTIN TIERNEY

e-flux

Art Basel



Tony Tasset, *Deer*, 2015. Courtesy the artist and Kavi Gupta. © Tony Tasset.

Art Basel Miami Beach: exhibition at Collins Park

December 3–6, 2015

Art Basel turns Miami Beach's Collins Park into an outdoor exhibition space

Under the theme “Metaforms,” 27 large-scale and site-specific installations and performances by leading and emerging artists from over 11 countries will turn Miami Beach's Collins Park into an outdoor exhibition space. Produced in collaboration with the Bass Museum of Art for the fifth consecutive year, the sector, which is curated for the third year by Nicholas Baume, Director and Chief Curator of Public Art Fund, will include significant works by **Olaf Breuning, James Capper, Tony Cragg, Melvin Edwards, Sam Falls, Sylvie Fleury, Katharina Grosse, Matt Johnson, Jacob Kassay, Kris Martin, Rubén Ortiz Torres, Athena Papadopoulos, Ishmael Randall-Weeks, Sterling Ruby, Michael Sailstorfer, Tomás Saraceno, Tony Tasset, Rirkrit Tiravanija, Francisco Ugarte, Timm Ulrichs, Marianne Vitale, Ursula von Rydingsvard, Hank Willis Thomas, Robert Wilson, Yan Xing and Xiao Yu.**

The Public sector of Art Basel will open on Wednesday, December 2 at 7pm with a special evening performance program featuring **Xavier Cha's** *supreme ultimate exercise* (2015); *Ernest Hawker* (2015)

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by **Ryan Gander**; *The Beautiful* (2015) by **Pope.L** and **Yan Xing's** *L'amour l'après-midi* (2015). The Public Opening Night is free of charge and open to the public.

Several of the works will be participatory. **Jacob Kassay's** *Untitled* (2012–15) provides a place for individuals to gather together in conversation, while **Sam Fall's** *Healing Pavilion* (2015) similarly provide communal seating. Other work will convert inanimate objects into “moving beings,” as with *Mountaineer Prototype* (2015) by **James Capper**.

Power, manipulation and structures of oppression will be implied themes in several works. *Ukpo.Edo* (1993/1996) is a stainless steel installation by **Melvin Edwards** comprised of large metal links, a poignant symbol of both the history of slavery and oppression as well as the interrelation between people and cultures. **Matt Johnson's** *Twisted Jersey Barrier* (2015), evocative of a warped concrete highway divider, and **Sterling Ruby's** *Big Yellow Mama* (2013), based on the notorious Alabama electric chair, both reference objects designed to exercise control. **Robert Wilson's** tall, slender chairs from the original 1976 production of *Einstein on the Beach* will evoke a trio of elevated figures standing in judgment.

Reflections on identity and subjectivity are also embedded in **Olaf Breuning's** polished steel series of oversized heads, **Athena Papadopoulou's** *Two Serious(Iy) (Young) Women* (2015) and **Hank Willis Thomas's** single bench *Ernest and Ruth* (2015). In **Yan Xing's** playful performance *L'amour l'après midi* (2015), young men clad in Chinese silks and embroidery will flirt with passersby, projecting emotions like love, anxiety and lust through their eyes, body language and sparse dialogue.

Marianne Vitale's nine-meter-long sculpture *Ace of Spades* (2015) is comprised of relics of the industrial age. As Vitale brings the past into dialogue with the present, so too does **Ishmael Randall-Weeks's** simulated archaeology and **Kris Martin's** bare bones interpretation of the 15th-century *Ghent Altarpiece* by Hubert and Jan van Eyck. Objects and images from popular culture and daily life animate works by **Sylvie Fleury**, who will broadcast the name of a supposed new fragrance in neon; **Sterling Ruby**, with a giant tubular set of red lips; and **Michael Sailstorfer**, in the form of potted beer garden lights. Additionally, **Rubén Ortiz Torres's** *Collector's Backyard Boogie* (2015) will set customized shopping carts into motion with a hydraulic lift. **Tony Tasset** will play with our sense of perception through a monumental deer lawn ornament, while Rirkrit Tiravanija will bend the meaning of language through a solar powered LED-lit sign.

For many artists, the forms, processes and systems of nature are evoked in more or less explicit ways and with varying degrees of abstraction. Examples include **Tony Cragg's** twinned, spiraling bronze sculpture *Mixed Feelings* (2012), **Katharina Grosse's** colossal, painterly abstract forms, **Tomás Saraceno's** delicate *One Module Cloud with Interior Net* (2015), **Timm Ulrichs's** kinetic sculpture *Von null bis unendlich (from here to eternity)* (1986), **Francisco Ugarte's** site-specific sculpture, *Sunlight I* (2015), and **Ursula Von Rydingsvard's** large-scale bronze sculpture, *Bent Lace* (2014). On display inside the Rotunda will be **Xiao Yu's** *Elevation No. 2* (2013).

The exhibition at Collins Park will last until Sunday, December 6, 2015, although a selection of artworks will remain installed in Collins Park until February 1, 2016 as part of tc: temporary contemporary. Tours will be offered daily at 2pm starting from the On-site Info Point (no reservation required). Private, group and school-group tours will be offered by reservation.

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THE ART NEWSPAPER

Art Basel in Miami Beach 2015

ART BASEL IN MIAMI BEACH 2015

In pictures: From a giant deer to a big kiss, Public plays with scale this year

The sector's curator, Nicholas Baume, tells us more

by [JAVIER PES](#) | 3 December 2015



Nicholas Baume. Photo: Ron Eshel; courtesy of the Public Art Fund, New York

The curator of Public, Nicholas Baume, has taken time out from his day job as the director of the New York-based Public Art Fund to organise (for Art Basel in Miami Beach, in collaboration with the Bass Museum of Art) the site-specific installations and performance pieces that are now on show in Collins Park. Metaforms (until 6 December) includes several new works and many that play with scale, as the open-air exhibition's title suggests. Among the 20-plus works on show are Chicago-based Tony Tasset's *Deer* (2015), a garden ornament on a giant scale, and heaps of scrap steel that the New York-based Marianne Vitale found in a Pennsylvania railroad yard. Meanwhile, the Mexican artist Francisco Ugarte has carefully calibrated the passage of the sun over the park to create a Minimalist sculpture as site-specific sun dial. Baume, who is due to discuss Metaforms with three of the participating artists at the fair (Miami Beach Convention Center, Friday 4 December, 4pm), gave us a whistle-stop tour of some of the key works.



Francisco Ugarte's Sunlight 1 (2015). Photo: © Vanessa Ruiz, 2015

Francisco Ugarte

Sunlight 1 (2015)

Arredondo\Arozarena (P9)

"Francisco Ugarte has made a site-specific work in response to the park and the specific time of year here in Miami Beach. What looks at first sight like a wonderfully Minimalist sculpture is, in fact, tracing the path of the sun, with each triangular element aligned to a specific time of day, from 7.15 in the morning to 4.15 in the afternoon."

Art Basel Week 2015 guide: Public and free, in 3D



Work by Tim Ulrichs-Wentrup will be on display at the Public sector of Art Basel Miami Beach 2015. **Joachim Schulz**

BY SIOBHAN MORRISSEY

Matt Johnson's sculpture of bent metal — *Twisted Jersey Barrier* — could easily serve as a commentary on the driving skills of Miamians. It also perfectly illustrates the theme of this year's sculpture garden created for Collins Park during Art Basel Miami Beach.

Metaforms — a play on the word metaphor — is both the title and the theme of the sculpture show, which includes more than two dozen works and explores the

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public perception of form. That is, form from anything as seemingly simple as a chair to the multiple meanings assigned to thought bubbles that appear in cartoons.

“A lot of the works are about taking something that is a recognizable form, but then reimagining that, transforming it into something that then takes on different layers of meaning, and of course a different aesthetic,” says Nicholas Baume, who as curator of the fair’s Public sector selected the works for display. As for Johnson’s Jersey barrier, Baume laughs and says, “I cannot say it was conceived with any specific commentary on Miami driving, but you are free to editorialize on that.”

Baume, who also serves as director of the Public Art Fund in New York City, hopes the sculpture will prompt people to think about the layered meanings inherent to Jersey barriers. “Of course,” he says, “it’s a design object, an architectural form that is about control — controlling space, controlling access, keeping boundaries. It also has, in a way, a dialogue about power invested in that form.”

The same holds true for the untitled chain installation that Melvin Edwards updated from a work he created in the 1960s. “It also speaks to power, control and obviously the many associations — social, cultural, historical — one can have with the idea of a chain,” Baume says.

“And there’s Sterling Ruby’s *Big Yellow Mama*, which looks like this bright sun, joyful, almost like playful park furniture that you can just imagine kids clambering all over it, people taking a selfie,” he says. “But of course, it is based on the electric chair that was used by the state of Alabama, notoriously, for executions. So, I was really interested in how a number of these very recognizable objects also carry and resonate with metaphorical meanings and connections. I think visitors will enjoy peeling back that onion.”

Recognizing that not everyone will feel comfortable sitting on an electric chair, Baume included at least one sculpture that embraces power as a healing rather than controlling force. That’s the Sam Falls installation, a “healing pavilion, which is constructed with terrazzo made of healing gemstones,” Baume says. “We

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talk of power that's the more controlling kind. Here's power to heal. So, power in different ways being expressed in different work."

Hank Willis Thomas provides a more playful place to rest the bones — that of a speech bubble repurposed into a park bench.

"You can think of it just as a comic book form, but, of course, what Hank's been doing in much of his work is talking about freedom of speech, about people enabled to give voice to their own experience, people who are marginalized having the opportunity to speak," Baume says. "That's why I was interested in this thread about forms that are recognizable, but then peel back layers. I think bringing some of these objects together that do speak about power and culture in interesting ways will, hopefully, develop a resonant kind of experience for people who are bringing very different perspectives to the work."

Then there are sculptures that are powerful just by their pure presence, such as the monumental works by Tony Cragg and Ursula Von Rydingsvard.

Other works, by their very titles, seem ideally suited to Miami Beach's seaside setting.

There's Ishmael Randall-Weeks' *Paraiso*, which means Paradise in English; Francisco Ugarte's *Sunlight I*; and Robert Wilson's *Einstein Chair* (from *Einstein on the Beach*). Of course, Rubén Ortiz Torres' *Pimped Shopping Rides* could also play well with all the new glamorous development taking place in South Florida.

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OBSERVER CULTURE

ART BASEL MIAMI BEACH 2015

Outside the Fair, Public Art to Fill Miami's Collins Park

Art Basel Miami's Public Sector to feature sculptures by Robert Wilson and Sterling Ruby, plus a performance by Pope.L

By Alanna Martinez • 11/12/15



Tony Tasset, *Deer*, 2015. (Photo: Courtesy Kavi Gupta, Art Basel Miami Beach)

For Art Basel Miami Beach fairgoers who are looking for something a little different beyond the booths, look no further than Miami's Collins Park, between 21st and 22nd Street near the Convention Center. From December 2

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through February 1, 2016 the green space will be transformed into a massive sculpture park filled with large-scale installations, kinetic artworks and an array of performances.

While the art may be outside, the exhibition is yet another special section of the fair: the Public sector, which is produced in conjunction with Miami's Bass Museum.

For the third year, the fair's Public sector is curated by Nicholas Baume, director and chief curator of the Public Art Fund. Mr. Baume has brought together artists from 11 countries to create 27 site-specific artworks and installations for the outdoor show. This year's theme, "Metaforms," refers to the various ways the artworks on display put a twist on familiar forms and imagery.

More than a handful of big name artists will on view, including Olaf Breuning, Katharina Grosse, Tomás Saraceno, Robert Wilson, Sterling Ruby and Rirkrit Tiravanija. About half the artworks are existing and the other half are brand new, created for the show. Expect to see new works by Tony Tasset, Hank Willis Thomas, Francisco Ugarte, Matt Johnson, Sylvie Fleury, Jacob Kassay, and Sam Falls, to name a few.

Many artworks encourage interaction, such as Mr. Falls' *Healing Pavilion*, a seating area made from gemstones with healing properties like amethyst, orange calcite, jasper, lapis lazuli and rose quartz. (For visitors suffering from "fartigue" this may be the place to go). Others, move freely, like James Capper's *Mountaineer Prototype*, a kinetic sculpture that walks on four legs. The sculptures will be on view well after the art fairs close, but on the exhibition's opening night on December 2 a series live performance works will light up the park. Revered performance artist Pope.L has prepared a version of his iconic "crawl" performance, this time featuring four men who will skate

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through the park laying on skateboards before crawling to a stage to sing *America The Beautiful*. Meanwhile, artist Ryan Gander will recreate a 2015 Performa commission curated by Mark Beasley for the November biennial, titled *Ernest Hawker*. For the work, a performer playing a “dandy hobo” will enlist audience members for a set of scripted conversations.

“The fair can be super exhausting. When you’re inside the Convention Center all day, you just want to get outside and enjoy beautiful Miami weather,” Mr. Baume told the Observer.

The exhibition in Collins Park, he says, has become a place for visitors take a break from the fair floor, and engage with art on a different scale—at a different pace. “I think it’s become something people reward themselves with,” he explained.

Below, the full list of participating artists, public artworks and opening night performances.

2015 Public artworks:

Olaf Breuning, *I Can Not Take It Anymore*, 2015, Metro Pictures

James Capper, *Mountaineer Prototype*, 2015, Paul Kasmin Gallery

Tony Cragg, *Mixed Feelings*, 2012, Marian Goodman Gallery

Melvin Edwards, *Ukpo.Edo*, 1993/1996, Alexander Gray Associates, Stephen Friedman Gallery

Sam Falls, *Untitled (Healing pavilion...)*, 2015, Galerie Eva Presenhuber

Sylvie Fleury, *Eternity Now*, 2015, Bass Museum of Art

Katharina Grosse, *Untitled*, 2012, Galerie König, Galerie nächst St. Stephan
Rosemarie Schwarzwälder

Matt Johnson, *Twisted Jersey Barrier*, 2015, 303 Gallery, Blum & Poe

Jacob Kassay, *Untitled*, 2012-2015, 303 Gallery

Kris Martin, *Altar*, 2014, Sies + Höke

Rubén Ortiz Torres, *Collector’s Backyard Boogie*, 2015, OMR

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Athena Papadopoulos, *Two Serious(ly) (young) Women, (Hubba Hubba Trouba and Ouchy Waa Waa Mama')*, 2015, Supportico Lopez

Ishmael Randall-Weeks, *Paráiso*, 2015, Revolver Galería

Sterling Ruby, *Big Yellow Mama*, 2013, and *Lips*, 2014, Gagosian Gallery

Michael Sailstorfer, *Voilà (Dubai) 1*, 2011, and *Voilà (Dubai) 3*, 2011, Galerie König

Tomás Saraceno, *One Module Cloud with Interior Net*, 2015, Tanya Bonakdar Gallery

Tony Tasset, *Deer*, 2015, Kavi Gupta

Rirkrit Tiravanija, *untitled 2015 (don't shoot the messenger)*, 2015, Gavin Brown's enterprise

Francisco Ugarte, *Sunlight I*, 2015, Arredondo \ Arozarena

Timm Ulrichs, *Von null bis unendlich (from here to eternity)*, 1986, Wentrup

Marianne Vitale, *Ace of Spades*, 2015, Contemporary Fine Arts

Ursula von Rydingsvard, *Bent Lace*, 2014, Galerie Lelong

Hank Willis Thomas, *Ernest and Ruth*, 2015, Jack Shainman Gallery

Robert Wilson, *Einstein Chair, from Einstein on the Beach*, 1976 (produced 2002), Paula Cooper Gallery

Yan Xing, *L'amour l'après-midi*, 2015, Galerie Urs Meile

Xiao Yu, *Elevation No.2*, 2013, Beijing Art Now Gallery

Public opening night performances:

Xavier Cha, *supreme ultimate exercise*, 2015, 47 Canal

Ryan Gander, *Ernest Hawker*, 2015, Lisson Gallery (A Performa Commission curated by Mark Beasley for Performa 15)

Pope.L, *The Beautiful*, 2015, Mitchell-Innes & Nash

Yan Xing, *L'amour l'après-midi*, 2015, Galerie Urs Meile

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The New York Times

ART & DESIGN

At This Mexican Retreat, Artists Work With the Community

By VICTORIA BURNETT MAY 29, 2015



Galia Eibenschutz, an artist on a one-month residency at Casa Wabi, working with schoolchildren in Hidalgo, Mexico. Adriana Zehbrauskas for The New York Times

HIDALGO, MEXICO — In a dusty patio shaded by a corrugated iron roof, [Galia Eibenschutz](#), an auburn-haired Mexican artist, stood in a circle of giggling 8- and 9-year-olds who swayed on their heels with their eyes closed. “Imagine roots growing from the soles of your feet,” she said. “Now, a branch shoots from your head.”

Ms. Eibenschutz, 44, whose work focuses on the relationship between movement and drawing, gave out crayons and big sheets of paper, and the children drew the trees they had envisioned: parota, soursop, almond and mango.

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Then Ms. Eibenschutz drove 10 minutes to the Casa Wabi Foundation, a magnificently spare artists' residence designed by the Japanese architect Tadao Ando that sits on this wild stretch of the Oaxacan coast, about 20 miles northwest of Puerto Escondido. She spent the afternoon sketching nopal and chaca trees outside her room. "I felt that those kids really needed to draw," she said. "But then, they have so, so many needs."

Casa Wabi, founded in October by Bosco Sodi, a Brooklyn-based Mexican artist, is part retreat, part community arts program — an effort, Mr. Sodi said, to give something back to the country where he grew up. In return for the chance to work without distractions and within earshot of the pounding Pacific — there is no cellphone signal, and the house is a half-mile down a dirt road — Mr. Sodi, and Patricia Martín, Casa Wabi's director, ask residents to organize art projects with local villages.



A student who worked with Galia Eibenschutz during a workshop in Hildalgo. Adriana Zehbrauskas for The New York Times

For children "who have had no contact with the arts, it can be life-changing to see another way of understanding the world," said Mr. Sodi, whose features are framed by a black beard and untidy curls. He uses mixtures of sawdust, pigment, natural fibers and glue to create huge canvases that look like brightly hued, baked earth — one of which sold at Sotheby's last year for well over \$100,000. (Mr. Sodi lost months of work when his Red Hook studio was flooded by Hurricane Sandy in 2012, spilling red pigment over the waterfront.)

His ambition, it seems, is as outsized as his canvases. Mr. Sodi bought the foundation's 27-hectare plot in 2006, he said, and courted Mr. Ando by fax for a couple of years before they were introduced. Mr. Sodi paid for the construction, borrowing money, he said, "from my mother, my friends, my gallery." He acknowledged that building an ultramodern arts center in one of Mexico's poorest regions was a gamble. "There are a lot of people who thought I was crazy," he said. "But to change things in this world you

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have to be crazy.” Among successful artists, he said, there is a “lack of social commitment.”

“Everyone gives a painting now and then to charity — that’s a simple thing to do,” he added. “The difficult thing to do is to create a project that makes the world better — in my case, Mexico.”

The foundation, named for the Japanese philosophy Wabi-sabi, which embraces imperfection, is a minimalist complex of concrete and soaring thatch that stretches along a 360-yard wall. The wall connects the artists’ quarters, the living room, an 8,000 square-foot gallery graced with a mural by French artist Daniel Buren, and Mr. Sodi’s studio. There is an observatory, a concrete ellipse with a wooden bench where residents can gaze at the sky.



The entrance to Casa Wabi. Adriana Zehbrauskas for The New York Times

The house — whose few adornments include a pair of antlers by the sculptor Michael Joo and a piece of crimson-glazed volcanic rock by Mr. Sodi — is a powerful lure that has drawn writers, sculptors and musicians for between two weeks and two months. The residencies, by invitation only, are booked through next spring.

By day, the artists spread out around the house to work or to discuss their activities with Genaro Guevara Cortina, an anthropologist employed full time by the foundation. They gather for meals at a 30-foot table made from a single piece of wood.

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A space for contemplation at the art center. Adriana Zehbrauskas for The New York Times

While Ms. Eibenschutz taught her workshop, Tony Orrico, 34, a performance artist and former dancer from Chicago, and Alex de la Peña, a video artist, shot “Suspension Field,” a short video in which Mr. Orrico lay beneath an 18-foot square of carbon-fiber cloth that swelled and rippled with his symmetrical motion, and discussed plans for a workshop with Mr. Guevara.

In the studio nearby, open to the wind that blows off the sea and to dunes studded with cactus and pink goat’s foot flowers, Santiago Ydañez, a 44-year-old Spanish painter who had finished a series of workshops with teenagers, worked on a portrait of a black and white hound.



A work in progress by Santiago Ydañez. Adriana Zehbrauskas for The New York Times

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At Casa Wabi's request, artists keep a log of their stay. James Fenton, the poet, wrote a fragmentary chronicle describing creatures that invaded, or nearly invaded, the house (a bat, a boa constrictor, a crocodile), local hairstyles and the sight of printed cloth drying outside a fisherman's hut. Héctor Zamora, a Mexican artist whose work focuses on installations in public spaces, filled plastic bottles with cement. When they dried, he peeled away the plastic and placed the cement bottles back on the beach, like "postindustrial fossils."

For some, the work in the communities becomes the focus of their residency. Ms. Eibenschutz, who gave eight workshops in Hidalgo, a town of 500 with few jobs and no paved roads, said she hoped to turn ideas from the sessions into a project.



The foundation is a minimalist complex of concrete. *Adriana Zehbrauskas for The New York Times*

This was the objective, Ms. Martín, the foundation's director, said. "We want projects that allow both the artists and the local residents to share experiences."

Francisco Ugarte and Gonzalo Lebrija, multimedia artists, and Pedro Martínez-Negrete, a sound artist, spent three weeks in December and returned in April to finish recording songs inspired by Mexican folk music with local musicians and a children's chorus — a "soundtrack of our experience here," as Mr. Lebrija put it.

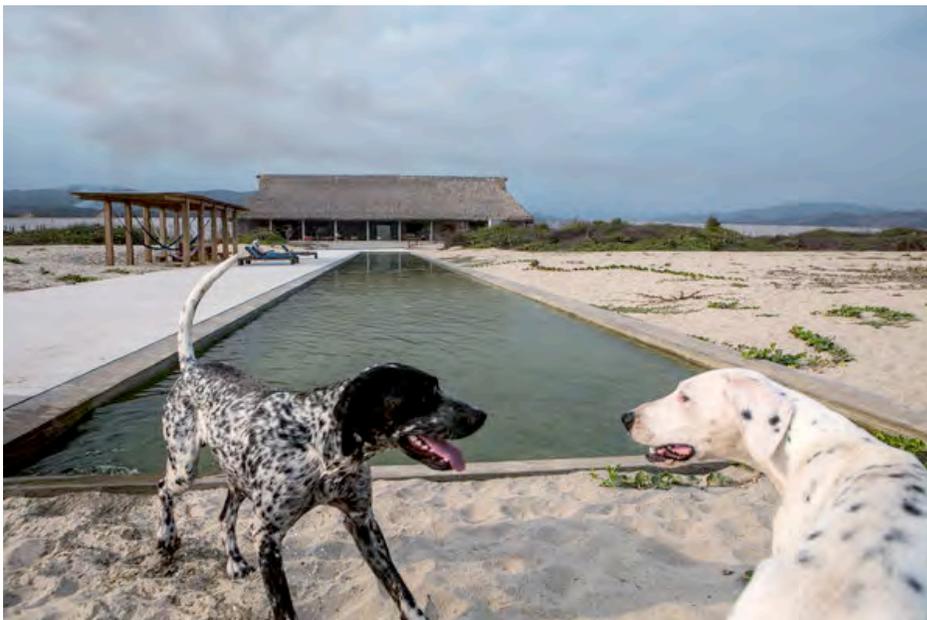
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Guest cabins at Casa Wabi. Adriana Zehbrauskas for The New York Times

Mr. Ugarte said the project was a small way to counteract the deep sense of impotence that he felt in face of the brutal violence that dogs Mexico and recently flared up in his home state, Jalisco.

He and Mr. Lebrija said music was a way to bridge social and cultural gaps. Besides, at the end of a session, “everyone stays for a drink and you talk,” Mr. Lebrija said. “After that you are all good friends.”



The pool at Casa Wabi. Adriana Zehbrauskas for The New York Times

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It is not, however, always simple.

In impoverished rural communities, wealthy outsiders are often viewed with suspicion — no surprise given Mexico’s colonial history and the fact that politicians routinely buy votes. Art can seem remote to people whose material needs are endless, said Mr. Guevara, the anthropologist.



Ms. Eibenschutz having breakfast with her sons at the center. Adriana Zehbrauskas for The New York Times

During Ms. Eibenschutz’s workshop, two parents from the school committee sidled up to ask Mr. Guevara if Casa Wabi could contribute to their Children’s Day celebration. The same day, representatives of a high school arrived at Casa Wabi and presented Cristina Ortega, who runs the house and the residencies, with a list of things they lacked, including a toilet bowl, boxes for books, paper and a store room.

“We have said we don’t give money, and we haven’t given money,” Mr. Guevara said. “This isn’t philanthropy.”



Alex de la Peña, behind camera, and Tony Orrico, underneath cloth, shooting “Suspension Field.” Adriana Zehbrauskas for The New York Times

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Still, he said, it was difficult to know where to draw the line and harder to explain that logic. “People think, ‘If they have money to build that strange palace, how come they don’t have money for Children’s Day?’ ” he said. Some projects, though, produce practical results.

Daniela Libertad, for example, a Mexican multimedia artist who was one of Casa Wabi’s first residents, made a video of the process with which a women’s cooperative makes tostadas by harvesting oil-palm nuts. The video will be used to promote the cooperative, Ms. Ortega said.

Mr. Zamora showed tile makers from a nearby village a film about how to adapt a kiln to burn fuel more efficiently. Casa Wabi has since built two kilns as prototypes with a view to passing the technology on to the village.

Other results may take years to show, Mr. Sodi said.

The residency program has a budget of some \$200,000 this year, funded by corporate sponsors and some government support. Ms. Martín hopes the annual budget, including residencies, community programs, commissioning sculptures and cultivating the garden, will reach \$1 million.

She and Mr. Sodi plan to invite medical specialists to set up temporary clinics to examine skin and eye problems. They will host students enrolled in *Ambulante Mas Allá*, a program for aspiring filmmakers from marginal communities.

Mr. Sodi said the foundation would evolve along with its understanding of communities. “Wabi is about the progress of time,” he said. “It’s about accepting imperfection as part of life.”

He hopes the foundation will spur the economic elite to become more socially active. “People will get more involved,” he predicted, “in their own way.” He added, “In Mexico, with the political situation and everything, it’s not a time to look away.”

Guadalajara, cuna de artistas

EL SONIDO Y LA FURIA POR MARTÍN CASILLAS DE ALBA

Y sin querer acabar, digo, pude disfrutar la obra de Jorge Méndez Blake y sus minuciosos paisajes tropicales hechos a lápiz o Nania, una de las obras consentidas de su galería

La semana pasada hubo una especie de explosión en el sector del arte contemporáneo en la Ciudad de México, y con asombro puede ver la obra de varios artistas contemporáneos de Guadalajara quienes, dentro de esa batahola, resaltan con obras de primera magnitud, paridas con mucha creatividad y buen gusto.

Gonzalo Lebrija tuvo tres exposiciones: una retrospectiva en el Museo de Arte Moderno (MAM); una pieza única en ZONA MACO, la feria del arte contemporáneo por excelencia, y un verdadera joya de video en la Casa Luis Barragán que, a su vez, fue visitada por artistas y art dealers de todo el mundo en donde Gonzalo montó un modesto, pero pertinente video, después de haber filmado en Tapalpa el trote de un caballo blanco —precioso— que da de vueltas, como la imagen misma de alguna leyenda épica de algún caballo árabe, como esos que parece que vuelan, pues la crin va flotando por los aires. El video, colocado sin querer llamar mucho la atención, lo instaló en el cuarto donde acostumbraba el arquitecto Barragán cambiarse antes y después de montar sus caballos, tal como le gustaba hacerlo cada semana. Si estuviera vivo, seguro que lo vería como una buena inspiración mientras se ponía las botas federicas.

El sábado pasado, el Museo Soumaya trajo de Suiza a David Dimitri (1963-), un artista, acróbata y equilibrista, para que cruzara en la cuerda floja por los aires de la calle General Francisco Ramírez (donde está la Casa Barragán), para que a las 12 de la noche saliera caminando despacio, vestido de blanco bajo la luz de la Luna, como un espíritu puro en su propia y modesta coreografía sostenido (¿se podrá decir así?) de la vara de equilibrio, sobrevolando la casa catalogada en la UNESCO como Patrimonio Cultural de la Humanidad, en un acto que fue simplemente inolvidable.

Francisco Ugarte exponía en la galería talCual de la Colonia Roma, sus proyecciones de luz y sus geometrías con las que logró cambiar por completo la percepción del espacio como si fuera una idea que completara la cascada de luz que había creado en el MAZ donde, como buen arquitecto, juega con el espacio y la luz.

Asombrados de José Dávila quien colocó en la ZONA MACO su homenaje a Josef Albers y al cuadrado, colocando tres vidrios con las mismas proporciones del original Homenaje (de colores y proporciones), para que ahora nos imagináramos los colores en plena transparencia.

Y sin querer acabar, digo, pude disfrutar la obra de Jorge Méndez Blake y sus minuciosos paisajes tropicales hechos a lápiz o Nania, una de las obras consentidas de su galería.

Guadalajara, sin duda, cuna de artistas y ¿por qué no? también de buenos deportistas.