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Fair review: -scope

Varied success

NADA squeezes this alternative event

“All the major collectors, including the Rubells, Martin Z. Margulies and someone from the Saatchi collection have been through,” says Michael Sellinger, organiser of -scope, the alternative fair that ends tonight with a closing party (from nine until late, at buck15, 707, Lincoln Lane). He calculates that by today, over 4,000 people will have attended the fair, in which exhibitors display art in the simple white bedrooms of the TownHouse hotel (150, 20th Street, at Collins Avenue).

The atmosphere here is more relaxed than at ABMB, with a Park your Art van outside and the subversive artist Eric Doeringer hawking his “bootlegs”, replicas of more famous artists’ works for a mere \$60—without an eyebrow being raised. Prancing around the corridors yesterday was Natasha Tsakos in a combination drag queen/Marcel Marceau outfit, with a blue and silver rinse to die for (Artemis Gallery), while a pair of ghostly paper feet dangled from the roof of the (deathly slow) elevator cabin.

The quality of the work on show varied enormously, as did the commercial success. Many dealers said they were very happy with sales, without being more precise. Le Salon des Collectionneurs had scored well with local artist Carol K. Brown’s small fig-

ure paintings. Dozens of them had sold from \$450 up; some of Brown’s earlier work figures in Craig Robins’ Dacra collection. Andrew Edlin of New York had sold a number of works by the self-taught artist Vahakn Arslanian in the \$600-\$8,500 range. Rudolph Projects had sold six of eight attractive, peaceful paintings of a greenish sky by Janaki Lennie (about \$2,200), while Christopher Cutts, accompanied by the moody brothers Carlos and Jason Sanchez, had sold five of their attractive C-prints of works featuring water, including an interesting piece, “Red dress II” of a swimmer stretched on a frozen swimming pool (two sold, at \$3,600 each). Despite moderate prices (only \$400 to \$1,400), business was slower at W/O Walls (property of the organiser), which had one of the more interesting artists, John Breiner, who illustrates the insides of torn-out books.

All in all, -scope seems to be in a precarious position, having lost its slot as the hip young add-on event to ABMB. It is being squeezed by NADA which is draining away galleries and clients, leaving it with just the faint whiff of a *salon des refusés*.

Georgina Adam