

# THE ART OF COLLECTING

## At Design Miami, the art is made for sitting

Beyond Art Basel Miami Beach, nearly 35 galleries deliver daring design

BY ANITA GATES

Imagine the horror. Some Art Basel Miami Beach visitors find the David Hockney or Roy Lichtenstein of their dreams and then realize they don't have the right sofa or table to hang it over — or just the right home accessory to accent that room. Luckily, Design Miami, like the art fair, runs through Sunday, and it's right across the street from the convention center.

"We're sort of the quiet, understated market in a lot of ways," Jennifer Roberts, the chief executive of Design Miami, said in a telephone interview from Florida. Art Basel is limited to fine arts; Design Miami limits itself to collectible art and architecture.

Sometimes that means home furnishings that are neither quiet nor understated. This year, visitors will find work from nearly 35 galleries, including a six-sided table designed by Charlotte Perriand in 1949, from François Laffanour's Galerie Downtown in Paris; a collection of the Spanish-born designer Oscar Hagerman's chairs, shown by Kurimanzutto, the Mexico City gallery; and a whole suite of stainless steel Michael Young furniture from Gallery ALL in Los Angeles. Not to mention these six intriguing pieces.

### A SOFA TO REMEMBER

A moonscape? That's how some people see Sang Hoon Kim's 83-inch memory-foam-seat sofa, shown by the Cristina Grajales Gallery of New York. For others, it may seem more like a priceless Jackson Pollock painting that escaped its frame and shape-shifted, with every Abstract Expressionist drip intact. Mr. Kim, a South Korean designer whose family owned a foam manufacturing company for three generations, knows his material. "He treats it as if he's painting on canvas or modeling with clay," Ms. Roberts said. Organizers call it, among other things, "playful yet cerebral," like much of his furniture design.

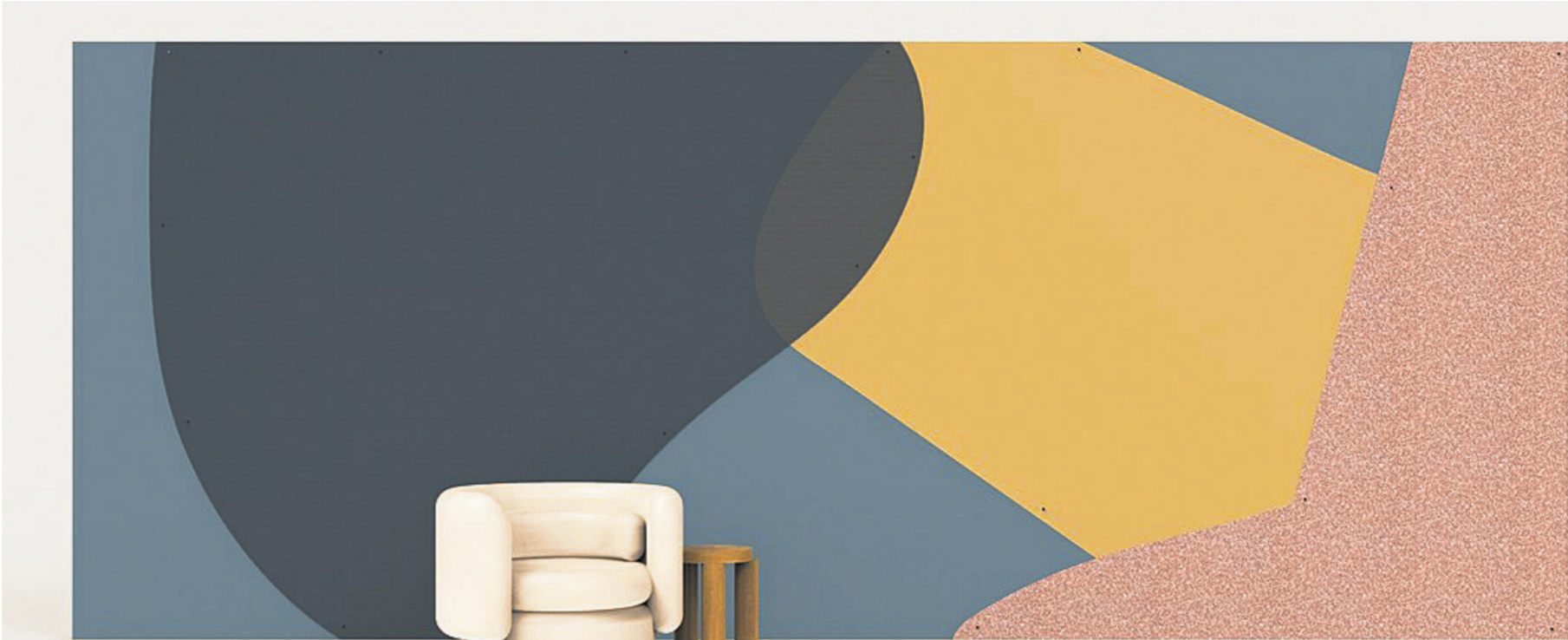
### THE MEANDERING CHAIR

Mattia Bonetti, the Swiss-born, Paris-based designer and artist, knows what an important chair should look like. The upholstery in this piece from his Meander line is plush angora-mohair velvet.

Go with the flow The "Meander" armchair by the Swiss designer Mattia Bonetti is covered in plush angora-mohair velvet.



KASMIN GALLERY



PHILIPPE MALOULIN



HARRY NURIEV



CRISTINA GRAJALES GALLERY

**Color blocking** "The Color and the Shape" wallpaper, above, is by the London-based designer Philippe Malouin and inspired by Henri Matisse's colorful cutouts. At far left, an office scene by the Russian-born designer Harry Nuriev; at left, a foam sofa by the South Korean artist Sang Hoon Kim.

vet accented with gold-plated bronze-work in the shape of squiggles. The Kasmin Gallery in New York is presenting it. Carol Vogel of The New York Times once described Mr. Bonetti's work as combining "a sense of whimsy and glamour with a distinctive intelligence and originality" in "freshly translated" historical forms.

### VERY TALL IN THE SADDLE

Don't plan to put Daniel Jackson's Unicorn Rocker in the kids' playroom, unless you're raising Broddingnagians or, at the very least, future N.B.A. stars. This fully functioning 1974 artwork, commissioned to be a fashion designer's gift to his wife, is six feet tall and more than six feet long, hoof to hoof. The unicorn is unpainted (beautifully laminated instead) pine, oak and maple. Its whereabouts was unknown until recently, when a client of the Moderne Gallery in Philadelphia snapped it up at a private sale, then learned its history and passed it along to the experts there.

Mr. Jackson, who died in 1995, saw a natural connection between furniture and sculpture. Born in the Midwest and taught by Danish masters, he was considered a major influence in the American Craft movement.

### WE GAVE AT THE OFFICE

Early in his career, Harry Nuriev, the Moscow-born architect and artist, worked as an intern in a Russian government bureau — and he just can't get it out of his mind. This installation, part of Design Miami's Curio program, brings it all back as a statement about conformity. "He's critiquing office life and how you lose your identity," Ms. Roberts said. But in fresh new ways. As organizers observe, the work "modernizes our expectations of the dour." A coat rack and its single hanging garment remind us of office dress codes. The air-conditioner and the copier are solid oak. The rest of the room is gray, including the wallpaper, which shouts words like "technical," "system," "restart" and

"crash" in white lettering. Mr. Nuriev's admirers know he's a major fan of monochrome, but elsewhere he tends toward vivid blues and warm pinks. "Bright colors make people smile and feel good," he told Interior Design earlier this year. "It's that simple." Grays may not, but they make a powerful statement.

### WALLS OF CHANGE

Many a 2-year-old with a box of crayons has treated wallpaper as an interactive medium, but this wallpaper — the Color and the Shape, designed by Philippe Malouin, who is Canadian and British, and manufactured by Rachel and Nick Cope's Calico Wallpaper in Brooklyn — really is. Also part of the Curio program, it was inspired by Henri Matisse's vibrant and influential cutouts from the late 1940s and early '50s. The medium is the method: colorful, textured, oversize hand-cut forms that can be rearranged and layered, so you can devise a different collage for a special dinner party or houseguest, or just because seasons

change and life is ephemeral. Mr. Malouin's other furniture designs include revolving chairs, high-fashion stools and splashy chandeliers.

### GHOST IN THE MIRROR

The most important thing about any mirror is your reflection, and in Jenny Nordberg's new works, you may find yourself even more haunting than usual. Ms. Nordberg is a Swedish industrial designer who, as Ms. Roberts said, is "part of this new generation" that "incorporates performance into their design." And you're the performer. Ms. Nordberg's own website sums up her style as "brutalism and minimalism cleverly combined." According to her New York gallery, Hostler Burrows, she has also studied 19th-century mirror-making and uses some of those techniques here to create the spectral effects. The secret: A thin layer of liquid silver applied to the glass surface of each mirror Ms. Nordberg makes. It has an unpredictable mind of its own.

## A Miami gallery joins the top ranks at Art Basel

MIAMI BEACH, FLA.

David Castillo's space comes of age among world-class exhibitors

BY MICHAEL ADNO

To say that David Castillo, 44, reflects his roots as a son of South Florida is an understatement. Over the past 13 years, his gallery has staked a claim to Miami with a roster of 14 artists deeply committed to narratives that have become essential not only to the art world but to larger conversations that hover over America.

In this year's edition of Art Basel Miami Beach, the David Castillo Gallery has a space for the first time in the Galleries sector, the fair's top tier, making it only the second Miami-based gallery to be included in that part of the show in more than a decade, along with the Frederic Snitzer Gallery.

Mr. Castillo's inclusion is a nod from the international community that his program is fit to hold court with the world's top 250 galleries. "For a gallery, that's a real coming-of-age," said Noah Horowitz, Art Basel's director of the Americas and the chief of the Miami Beach fair. And by proxy, it signals that the themes of migration, race and displacement that Mr. Castillo's roster celebrates are also carving out space in the broader scope of Miami's cultural landscape and beyond.

Mr. Horowitz said galleries were selected based upon the quality of their yearly programming, their roster's institutional presence and the integrity of the gallerist, too. With Mr. Castillo, "When

you cobble all of that together, those variety of factors all weighed heavily," he said. "All those boxes were checked," he said, adding: "David has absolutely earned that place."

In 2005, when Mr. Castillo began, "I built the gallery by looking at art first, and it's built itself organically around these themes of identity that happened to be so important to me personally," he said. As an American of Cuban descent, "obviously, that's informed who I am as a person."

And in Miami, which is inextricably tied to African and Latin cultures as well as to their intersection, "David was keen to gather that diasporic sense of culture meeting in this place," said Naomi Beckwith, a senior curator at the Museum of Contemporary Art Chicago. The city "belongs to that basin of the Gulf of Mexico and the Caribbean Sea more so than it does even to the U.S.," she said. "The landscape there is highly specific, and David is quite sensitive to that voice and built a program around those themes."

Mr. Castillo's gallery, she said, is "not just a place that sells art. It's a place where artists can showcase their thinking." And its owner is known as a gallerist who not only becomes friends with his artists but also understands how they work.

"He's like family to me," said Xaviera Simmons, an artist who has shown with Mr. Castillo for more than a decade. He's cultivated an intimate relationship with many of his artists but he's also "grown a collector base that's supportive," she said.

When Mr. Castillo first reached out to Kalup Linzy, a performance artist, "He was real versed on my work," Mr. Linzy said, noting Mr. Castillo's understanding of what it was like to be a person of color and queer in the art world, too. And



MICHAEL ADNO FOR THE NEW YORK TIMES

when Mr. Linzy's mother became ill and died while he was mounting a solo show at the gallery, Mr. Castillo encouraged Mr. Linzy to grieve. "I felt like he understood me," the artist said. "I didn't have to hide it from him."

But what Mr. Castillo's artists respect most about him, including Ms. Simmons and Mr. Linzy, was that he stayed in Miami. Today, his gallery — which sprawls over 3,000 square-feet in the heart of South Beach — is as sophisticated and as highly regarded as those in New York or Los Angeles. "He stayed the course," Ms. Simmons said. "I think that's admirable and also fierce. That's belief in yourself. That's beyond what anyone could teach you. That's a vision."

In the 1960s, when Mr. Castillo's parents were faced with remaining in Cuba and losing everything or starting anew, they headed to Spain. "That's a decision a lot of Cubans made and continue to make," he said. In 1973, he was born in Madrid, but only four months later his family moved to Hialeah, Fla. Eventually he attended Yale University to study art history. The departure point of his gallery's program began with a letter he received as a freshman.

"Dear person of color," it read.

"Honestly," he remembered, "I wasn't sure what it meant." Then, he realized its role in referring to "the other," but growing up in South Florida, "I never felt like the other," he said. "I really felt

— growing up here — that people were people." But once that term was applied to him, it grew into a concept that has guided him for decades.

Mr. Castillo says he has watched Miami grow from sleepy agricultural outposts strung together by ribbons of asphalt into the bustling urban center of today. "I witnessed it from the very beginning, because I'm from here," he said. "I'm fortunate enough that I'm from a place where I could grow with the city. It gives me a particular insight: I know the history."

At this year's Art Basel, Mr. Castillo plans to show 9 of his artists weaving together the visual, temporal and historical idea of "black and white" — evoking the palette of master paintings, the world as seen through television, journalism or photography, and as a powerful racial marker. For Mr. Castillo, the concept is a place where modernism meets antiquity meets the contemporary. "It was interesting to me how that concept was informed by the arc of the gallery," he said, adding that black and white often means that something is cut and dry, "but in black and white, there's actually a lot of nuance."

And as each day passes, the works will change and those with color will make their way into the space, too. Memory will play a critical role as fairgoers return to the booth throughout the course of the fair and note its transformation and its take on the duality of black and white. "It was clear that that was a powerful statement," he said, "because it spoke to everything the gallery was about."

Miami and South Florida remain central to his life and work, Mr. Castillo said, and to the gallery's program. "Of course the gallery is a reflection of that," he said, "because I'm a reflection of that."

### Local boy

David Castillo, who moved to the Miami area as an infant, opened his eponymous art gallery in 2005; this year the David Castillo Gallery is part of the prestigious Galleries section of Art Basel Miami Beach.