

Art Kabinett: 18 galleries show special projects at ArtBasel/Miami Beach

Turning dealers into curators

■ Dotting this year's fair map with an outbreak of lemon yellow, the newly added Kabinett concept is ArtBasel/Miami Beach's bid to push dealers towards ever more ambitious use of their stands. Galleries were asked to apply last summer to present special projects in their booths: the 18 selected are now spotlighted in the catalogue and on the fair map.

The Veteran Zurich dealer Jamileh Weber (G7) convinced Florida legend Robert Rauschenberg to uncrate work

he'd long saved for his own private collection, allowing her to assemble an art-historical room with former museum pieces that had rival dealers such as White Cube's Jay Jopling coming up to congratulate her during the setup.

Vienna's Galerie Kringzinger (B16) used the opportunity to set up a viewing room for videos that document key happenings by Vienna Actionists Günter Brus, Valie Export, Kurt Kren, Otto Muehl, Hermann Nitsch, Rudolf Schwarzkogler and Peter Weibel. "The big collectors already know



Above: Robert Rauschenberg, *Snowberry Fudge (spread)* 1980 is with Jamileh Weber (G7)

Below: Erika Verzutti, *Samuraia* 2005, is with Fortes Vilaça (E2)

about artists such as Nitsch and Weibel, but many others do not, and for me they are among the most important Austrian artists of the last century," says Thomas Krinzinger, whose booth is selling DVDs of their films for \$150 to \$500. "But economically it makes no sense to show them in a fair booth. So without the Kabinett programme, we would never have done it."

The Kabinett programme also



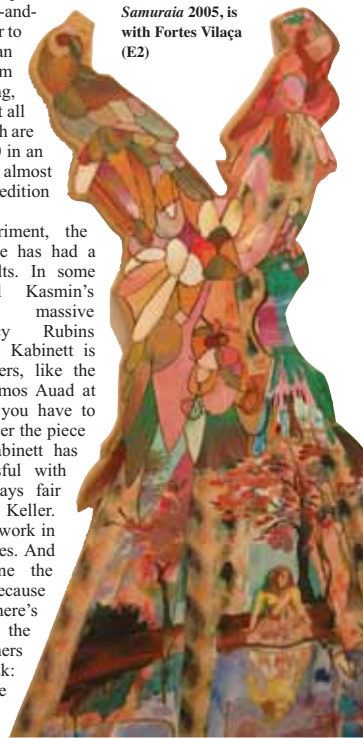
Nancy Rubins, *untitled sculptures* are at Paul Kasmin (J1)

extends toward more recent work. In Sao Paulo's Fortes Vilaça booth, 30-year-old Erika Verzutti has installed a small closet-sized room filled with objects made from wood and unfired clay. "Her work is priced pretty low, \$2,000 to \$4,000, so this Kabinett concept allows us to do a stronger presentation than we would have normally," says gallery director Alexandre Gabriel. "We've already had two collectors come and buy because they saw it in the catalogue."

Berlin's Contemporary Fine Arts (D12) has been inundated by visitors eager to see the first example of British painter Chris Ofili's nickel-and-silver sculptures ever to appear on American soil. By 6pm yesterday evening, CFA had sold almost all its Ofili works, which are priced from \$32,000 in an edition of six to almost \$300,000 in an edition of three.

Like any experiment, the Kabinett programme has had a mixed set of results. In some cases, like Paul Kasmin's installation of massive curvilinear Nancy Rubins sculptures (J1), the Kabinett is unmissable. In others, like the work of Tonic Lemos Auad at Luis Strina (E16), you have to look twice to discover the piece at all. "I think Kabinett has been most successful with historical work," says fair director Samuel Keller. "The quality of the work in the programme varies. And we need to define the spaces better. Because with some stands there's an ideal focus on the work, but with others you really have to ask: 'Where's the Kabinett?'"

Marc Spiegler



Chris Ofili, *Blue Moon*, 2005, is at Contemporary Fine Arts (D12)