

Download every  
day's edition from:  
[www.theartnewspaper.com](http://www.theartnewspaper.com)



INTERNATIONAL EDITION

# THE ART NEWSPAPER

ART BASEL/MIAMI BEACH DAILY EDITION THURSDAY 7 DECEMBER 2006

## More international than ever before

*Visitors from China, Japan, Korea and Russia visited  
Art Basel/Miami Beach yesterday*

MIAMI BEACH. Slotted in the pole position of the fair right inside the Hall A door, New York dealer Jeffrey Deitch (A7) felt the surge of frenzied buyers first as collectors streamed in yesterday. "From 12 to 12.15, we had every major curator and collector standing in the booth," he says. "But I'm not complaining. The first half hour was astonishing." Mr Deitch certainly won the widest-price-range award, selling out of works by recent *New York Times* profilee Ted Mineo in the \$2,500-\$3,500 range, while also selling a Jean-Michel

Basquiat painting (created as a present to Andy Warhol) for \$5.5m.

Of course, such frenzied buying has been the rule at major fairs recently, as has the presence of major collectors such as Eli Broad, the Rubells, David Teiger, Douglas Cramer and the de La Cruzes, all at ABMB yesterday alongside a smattering of celebrities including Dennis Hopper, Keanu Reeves and Calvin Klein. What was more noteworthy was the particularly polyglot public patrolling the aisles during the First Choice

vernissage. Buyers from unexpected places included Turks, Indonesians and a wide sampling of Eastern Europeans. Among the countries with known collector bases, the numbers were likewise up. "We've seen 20 collectors from Japan, and last year it was only 10," said Tokyo dealer Tomio Koyama. "There's a new group of young rich people in Japan who became interested in the art market." Those present included several leaders from the Hara



Jeffrey Deitch (A7) sold Basquiat's *Dos Cabezas*, 1982, for \$5.5m

Museum plus major collectors Yoshiko Mori and Takeo Obayashi.

And while last year there

were only a smattering of Chinese, this year two groups came, with collectors including film producer Yu Tianhong, Mercedes-dealing mogul Yang Bin (complete with the yacht where he's throwing parties every night) and Shanghai real-estate king Dai Zhikang. "The Art Basel Conversations in Beijing in October gave people a positive impression," says

CONTINUED ON PAGE 4



Actor Dennis Hopper arriving at the fair yesterday

## More international than ever before

CONTINUED FROM PAGE 1

dealer Lorenz Helbling of Shangahi's Shangharts gallery (M29). "And it's still a small group of collectors, so when one believes in something the others will follow him."

The other ex-Communist country upping its presence at the fair was Russia. According to Sergei Khripoun of XL gallery (N3), just five collectors attended last year, whereas this year a much larger contingent of high-net worth Russian collectors has been spotted at the Setai and other hotspots, while even more will arrive today to attend Modus R, an exhibition of artists from Moscow and St Petersburg on view in the Design District.

According to Tina Kim of the Seoul-based Kukje Gallery (H6), the number of Korean visitors had also increased, while Gerd Harry Lybke of Eigen+Art (H20) said "There are masses of Germans this year". Asked what explained the sudden rise, many dealers pointed to the low dollar as well as an increase in media coverage of the fair—*Park Avenue* the German version of *Vanity Fair*, had devoted seven pages in its December issue to the fair and Mr Lybke; last month *Japanese GQ* ran a 17-page section extolling art investment.

The customary rush to acquire art, particularly the newest and freshest, saw some stands stripped in under an hour, including Blum & Poe (C17, except for two works on hold) Luhning Augustine (F6) and Margo Leavin (G3). Eigen + Art was also sold out, with just one work remaining, which was waiting for one of three reserves to be confirmed. "We will rehang on Thursday and then again on Friday," promised Mr Lybke, risking the wrath of the



fair committee, which tends to look askance at over-active rehanging to replace sold works.

You had to be quick to get to art: Nick MacLean of the art dealership Eykyn MacLean was shopping for an American client at Hopkins Custot (J11) but said: "We got to the Basquiats—a massive 1986 work, *Gri Gri* and a 1982 *Untitled* too late and they were sold." Meanwhile Richard Jackson's *Ducks in the Men's Room* (featured in yesterday's issue of *The Art Newspaper*) was sold quickly by Yvon Lambert for \$150,000 to an unidentified major French collector. Likewise, Galerie Gmurzynska (H9) almost immediately sold almost its whole display of Kurt Schwitters and Louise Nevelsons in the black-painted side booth. Two Nevelson untitled "chair" works, both from 1970, sold to the French dealer Ariane Dandois buying for a New York client at a price believed to be about \$350,000.

In a fair filled with booths crammed with works and overflowed with buyers, Gavin Brown's area delighted many passersby. Completely bare of works and furnished only with two park benches at its periphery, it featured an empty pack of Camel cigarettes suspended from a rotating armature: *Nach jugendstil kam Rocokko*, by hot Swiss artist Urs Fischer. Many fairgoers failed to spot the 2006 work altogether, sometimes even to the point of getting tangled in the invisible wire. Not that this hurt sales, by early afternoon; two had sold at \$160,000 each. "We're not so worried about people walking into it," said the gallery's Laura Mitterrand. "Our biggest fear is that a cleaning woman will throw it away."

**Georgina Adam  
and Marc Spiegler**

*With additional reporting  
by Brook Mason, Ossian Ward  
and Jason Edward Kaufman*



**Gavin Brown (D1) sold two editions of Urs Fischer's suspended Camel cigarette packs for \$160,000 each and Galerie Gmurzynska (H9) sold two Louise Nevelson untitled "chair" works, both from 1970, to the French dealer Ariane Dandois for around \$350,000**