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Miami Madness

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Even the most intrepid art lovers tire of looking at work in the confines of the booths and hotel rooms that make up **Art Basel Miami Beach** and its constellation of satellite fairs. Perhaps the best antidote for weary fairgoers is a swirl through the city's public and private museums, which provide far airier quarters.

At the **Bass Museum of Art**, in historic Collins Park, "Russian Dreams . . .," a collaboration with Moscow's **Multimedia Art Museum**, brings together works by contemporary Russian artists. On view December 4 through February 2, the show reflects the artists' ambivalence about and nostalgia for the mythic utopia of Soviet society amid the 21st-century contradictions of their now-capitalist homeland. In one featured work, the Berlin-based artist **Alexei Kostroma** recreates his 2002 installation, *Feathering Aggression*, blanketing a cannon with snowy feathers that evoke an ashen war zone.

A dozen blocks south of "Russian Dreams . . ."—and several decades earlier in subject matter—is "American Streamlined Design: The World of Tomorrow," on view at the **Wolfsonian-FIU** through May 17. The show spotlights the futuristic visions of the '30s and '40s, when industrial designers cloaked time-saving technologies for the office and home in aerodynamic forms, from the jet-inspired 1947 black Amplicall intercom to the torpedo-shaped steel Eskimo hair dryer of the late 1930s.

Whether one society's treasure is truly another's trash is put to the test by the 20 contemporary artists in "Objects of Value," at the **Miami Art Museum (MAM)** through February 22. Among the standout pieces are the Cuban conceptual artist **Wilfredo Prieto's** *One*, a 2008 installation piece featuring a real diamond buried in fake crystals. Curator **René Morales** says the exhibition demonstrates that value is "a very immaterial thing." Running concurrently are the first U.S. survey of Belgian filmmaker **Chantal Akerman's** work and an installation by British-born Nigerian artist **Yinka Shonibare**.

Uptown, from December 3 through March 1, the **Museum of Contemporary Art (MoCA)**, North Miami, is staging the Albanian artist **Anri Sala's** first major museum show, comprising an installation of seven films timed so that some begin as the others end. In Sala's work *Answer Me*, set in a former surveillance tower between East and West Berlin, a woman's pleas are drowned out by the echoes of a man's drums, creating a sense of political and emotional disconnect.

At MoCA's satellite location, the **Goldman Warehouse** in Wynwood, "The Possibility of an Island" runs from December 4 through March 21. Curator **Ruba Katrib** drew inspiration from the 2005 science-fiction novel of the same name by the French author **Michel Houellebecq**. Like the book, the show contemplates such topics as aging, death and destruction. In the 2006 video installation *Forever*—by the German-born **Julika Rudelius**—wealthy women disclose hopes and fears about aging as they pose poolside in the Hamptons.

Current threats to humanity are the primary concern of the latest exhibition at the **Margulies Collection** at the Warehouse. Three large acquisitions dominate the vast space: **Magdalena Abakanowicz's** haunting *Hurma (Crowd)*, 1994–95, of 250 headless fiber figures engaged in a struggle; the Nigerian photojournalist **George Osodi's** projection of 200 photographs depicting life in

the shadow of petroleum extraction and oppression, *Oil Rich Niger Delta*, 2003–07; and the British cinematic artist **Isaac Julien**'s *Western Union: Small Boats*, about African and Asian “clandestines,” who flee across the Mediterranean to escape poverty and human-rights abuses.

Contemporary African-American artists confront issues of race, class, gender and identity at the nearby **Rubell Family Collection**, where the exhibition “30 Americans” fills all 27 galleries with more than 200 works. Emerging talents, such as the New York photo-based artist **Hank Willis Thomas**, rub elbows with bold-faced names, including **Kara Walker**, **Kehinde Wiley** and the late **Jean-Michel Basquiat**.

At the **Cisneros Fontanals Art Foundation**, guest curator **Leanne Mella** enlists diverse talents in “The Prisoner’s Dilemma: How Artists Respond to the Exercise of Power in Contemporary Life,” on view from December 3 through March 4. Among the featured artists are the Mexico City–based **Francis Alÿs** and the Swiss sculptor **Thomas Hirschhorn**, whose *North Pole*, 2004, occupies a central position.

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