

## Art Basel Miami Beach 2005

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The opening of Art Basel Miami Beach on December 1, 2004, proved that, over a period of three years, this fair has become the America's most important and eagerly awaited art event. More than 1,000 artists from North America, Latin America, Asia, Europe, and Africa, represented by 190 invited galleries, had works at this event, which had an estimated 30,000-plus visitors. For a whole week, an epidemic of Art Basel Miami Beach-related celebrations takes over the social and artistic scene in Miami Beach. Limits are broken: barriers of opulence are broken with the work of great masters selling above the million-dollar mark. The hours of a single day are hardly enough to attend all the events programmed to honor collectors, curators, critics, reporters, artists, and the general fair-visiting public.

Yet, Art Basel Miami Beach did not lose its focus amidst such a carnival. The fair achieved its main objective, to offer its public a complete art selection, including both transcendental figures and emergent talents on the international art circuit. [...]

Mexico's OMR gallery commanded great attention thanks to *Caguamas Sinápticas, Subescultura 4* by Mexican/Canadian/Spanish artist Rafael Lozano-Hemmer. The artist's complex national background matches his education: Lozano-Hemmer studied chemistry and art history, a combination that has proven more than interesting in his work. In *Caguamas Sinápticas*, Lozano-Hemmer uses 30 green-glass bottles on a wooden table controlled by algorithms. This means that the way in which the bottles turns is not governed by chance; rather, they are programmed to, at a given moment, align themselves and point in the same direction. The *caguama* is a sea turtle, and the word is also a Mexican colloquialism for any beer bottle, due to the greenish hue of the glass. [...]

Art Basel Miami Beach topped the quality of its short history in previous years. This time around, the fair displayed a larger selection of Latin American art, as well as more works of political and social denunciation. Great names in the history of art, such as Pablo Picasso, Andy Warhol, Wifredo Lam, and Diego Rivera, among many others, did not cause as big a furor as in 2002 and 2003; rather, it was an interest in new talents and in recently established artists that seemed to drive the public. The growth of this fair has created expectations that are almost impossible to top, both in terms of art and in terms of social indulgences.

**Rafael Lozano-Hemmer.** *Synaptic Caguamas, Subsculpture 4*, 2004. 30 glass bottles on wooden, motorized table controlled by neuronal simulation algorithms. Galería OMR.



