



## Agustín Pérez Rubio

Chief curator, Musac (Museo de Arte Contemporáneo de Castilla y León)



I very much like the installation *24 Landscapes* (2008) by Paul Pfeiffer at The Project (C21, edition of three, \$120,000)—photographs of a beach and some landscapes.

The history of the piece is that they are all photographs taken with Marilyn Monroe but the artist has removed her from each scene. So it's these

bucolic landscapes from the 1960s, but the history behind them is the representation of an important person. Looking at them I'm always reminded of the whole story of Marilyn Monroe and her death. The gallery's installation across two sides and the corner of the stand is really nice as it becomes a complete installation.

At this time, when everyone is talking about prices

and the power of the mass media, I especially appreciate a piece that talks about how iconic figures in history are shaped by their media representation and also how the landscape can transform the nature of an image.

It is also a very rich work in that it uses the pictorial language of painting, and is also a photograph and an installation—it works on all these levels.



erjiah Biennial 2009

mp's in to inspect the details of this god-forsaken wilderness and remnants of small farmer communities in Dixie Valley after the military had turned it into a testing ground and obliterated any kind of life, thus allowing some kind of intimacy and a sense of tenderness that stems from their apparent fragility of both the environment and the work.

The simple yet fine hand-printed black and whites in addition to the straightforwardness and no-frills presentation (they are hung directly on the wall with no frame or other hanging tricks) reveals the seriousness, depth and consideration with which the artist is dealing with his subject matter.



## Dan Cameron

Director, Prospect New Orleans Biennial



Culiacán artist Margolite's work Position Gallery

Salvador Díaz, P14 (€20,000 each) deal drug-trafficking kill (part of a series entitled "21", 2008). She has collected fragments recovered from the scenes in Mexico and these remains into pieces of jewellery. Works made my blood cold. I found it effective but strange, beautiful. Margolite with life and death a poetic and shocking. I think this is the last affirmation of how compelling her vision



## Hans Ulrich Obrist

Co-director of exhibitions, Serpentine Gallery, London



One of the most inspiring artists of the 1960s is Öyvind Fahlström. It's a mystery to me

why he's not well known. This small piece (*Green Pool*, 1968-69, David Nolan Gallery, J13, \$230,000), which evokes the desire to see his bigger installations, was seen for the first time in 1969 at New York's Sidney Janis gallery. It's a small pool which contains floating figures—red, blue and brown mercenaries.

These panthers made me think of the Black Panthers. Fahlström is a very political artist and this political game made me think of the extraordinary political game (*Ideas for Iraq*) Pedro Reyes presented earlier this year at the Reykjavik Art Museum. During Art Basel Miami Beach, Reyes is presenting a wonderful exhibition of political animation at the Bass Museum of Art (until 1 March 2009). Another particular highlight of the art fair is always the presence of A.A. Bronson. His Printed Matter booth in the Art Guest Lounge is a pioneering and inspiring artist-run space and the presence of such spaces gives another dimension to art fairs.

## Leanne Mella

Guest curator, Cisneros Fontanals Art Foundation, Miami



I enjoy the dense layering in Julie Mehretu's work *Half to Rise, Half to Fall*

(2008, at The Project, C21, \$700,000), the art and architecture references. There is geometric abstraction, schema that approximate architecture, mappings that represent no real place. Her work thrives on references to the social realm: geographies, hints of warfare and destruction.



## Roger Buerger

Chief curator, Miami Art Museum



My favourite work, Robert Smithson's *Malibu* (1966, at James Cohan Gallery, Art Kabinett, J2, \$85,000) is both an image and an object, or something in between.

It consists of decorative elements from the 1960s, fragments of semi-translucent glass tiles, plastic mirrors, and pieces of glitter foil, that have been arranged in a geometric composition, reminiscent both of pop art and constructivism. An exploding pink star occupies the centre.

The material was always kitschy, industrial, cheap, and by now the piece has come to

look greasy. Were it not for its formal intelligence, we might have relinquished it to the past.

As it is, this vera icon by Robert Smithson holds up a mirror to us today. Much like Miami, the city of Malibu has come to radiate a secular promise of paradise with palm trees, leisure time, blue sky and, of course, money. Yet from the outset, this promise was tinted with death—if only of the American Indians who gave both cities their names.

Looking at the work today, at the end of the market hype, when the US is finally coming to terms with its post-imperial moment, and the bubble of infinite con-



temporaneity, face hedge funding has cannot but admire a template Malibu's lesson: *Et in Arcadi*