

# JOHANNES VOGT



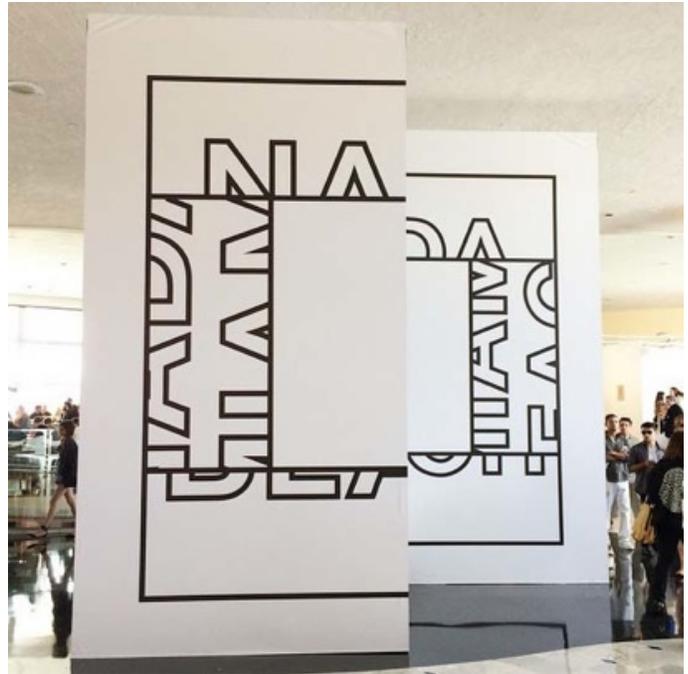
AO ON-SITE – MIAMI BEACH:  
NADA MIAMI AT THE DEAUVILLE BEACH RESORT,  
DEC. 4TH – 7TH, 2014

Again located up Collins Ave at the Deauville Beach Resort in North Beach, the New Art Dealers Alliance fair seems perfectly content to let the buyers come to them. Boasting a tightly curated but welcoming atmosphere for younger artists and smaller galleries, the fair has remained a yearly mainstay in the proceedings of Miami Art Week.

The NADA fair has definitely earned its reputation honestly, as the quality and depth of the work speaks to the event's consistent place at the forefront of the week's fairs, but perhaps more notable is a distinct aesthetic running through the event, a focus on material innovation and experimentation that leaves one anticipating more from the artists on view.

This year was no exception, and the packed crowds at the Deauville spoke to the fair's impressive reputation. The event's multiple wings and relaxed layout made for a slower, steadier browsing experience, and the selection of galleries presented a view of the contemporary market centered much closer to the artists on sale. Massimiliano Gioni and the Dis Magazine team could be seen mingling during the event, and special booths by artist-focused spaces underscored an amicable rapport among those involved.

In one booth, UK Gallery The Sunday Painter was showing work by Piotr Lakomy, whose stripped down, rugged minimalist pieces utilized raw material and copious yellow to create an eerily calming installation. According to gallerist Will Jarvis, the work corresponded to the standard size for a human male, with yellow panels cut meticulously to size. "He's playing a lot with light, with time, all through this anthropometric environment," Jarvis said. Over at Marlborough



NADA at the Deauville, all photos by Art Observed

Chelsea, the gallery was showing work by Paul McCarthy and Mike Bouchet, as well as sculptures by Tony Matelli.

Continuing what seems to be an ongoing tradition of word of mouth installs, Jon Rafman was operating an augmented reality simulation out of his hotel room on floor 11. The Oculus Rift based work allowed viewers to enter a recreated hotel room, slowly decaying and falling apart after the simulation removes the elements' gravity values. The artist told Art Observed that he wanted full simulations of his shows moving forward. "My sculptures are already digitally made," he says. "I'd just want them in a space that fits, the idea of my work existing in the middle of a swamp for instance."

# JOHANNES VOGT



Work by Brian Kokoska at Easthampton Shed

Back downstairs, Long Island gallery Easthampton Shed was presenting a booth focusing on a single environment built by Brian Kokoska. With red carpeting, columns and a single comical sculpture, the work was one of the more striking outliers in a fair that can often be defined by a certain material preoccupation.

The Hole also continued its innovation on the works for its show, hanging their offerings in a booth decorated to look like a messy artist's studio. Recreated tubes of

paint, brushes and storage containers mingled with work by Matthew Stone and other artists from the space, creating an environment where visitors stepped cautiously to avoid trodding on works, or bumping against a stack of pieces unceremoniously stacked against a wall.

The fair's week run at the Deauville has concluded, but the fair will return to New York in the spring.

— D. Creahan

# JOHANNES VOGT

## ARTNEWS

### 'YOU DEFINITELY NEED TO SEE THIS WORK IN PERSON': KENNY SCHACHTER AT ART BASEL IN MIAMI BEACH

BY Kenny Schachter POSTED 12/09/14

*Kenny Schachter is a London-based art dealer, curator, and writer. The opinions expressed here are his own.*

For weeks I'd been telling myself, and anyone who would listen, that I was going to skip the 2014 edition of Art Basel Miami Beach. It had been a busy fall. October's Frieze London fair is at least on my home turf, but then there were whirlwind trips to Paris, for FIAC, and New York, for the auctions. I couldn't be bothered with yet another fair, especially one so notoriously party-centric. In the end, though, I was reminded of Adam Lindemann's rallying cry in the pages of *The New York Observer* back in 2011. "I'm not going to Art Basel Miami Beach this year," he wrote. "I'm through with it, basta." But he ended up going. And so did I.

In Miami, plus ça change, plus c'est la même chose. There's the usual cast of characters, now chock-a-block with celebrities and complete with Deep Pockets, my source for art-market secrets, as well as a relatively new acquaintance, the drug-dealing art advisor I met in New York during auction week, who weighed in with some pre-fair recommendations of his own. Everyone is fueled by fear of missing out and everything is set to a throbbing soundtrack.

I usually don't take American Airlines from London, but I did this time, and it turns out to be both cheaper than the British options and lighter on art world-ers; perhaps there is a correlation. Still, there was enough of an art presence that I was pitched a painting before the plane had begun taxiing, and by the time we hit 30,000 feet I'd proposed an exhibition. Marc and Arne Glimcher would be proud of the Pacemaker who attempted to sell me a Kenneth Noland for \$500,000 sooner than he could get his carry-on into the overhead compartment. (How to reciprocate? How about a Vito Acconci show to low up the successful Paul Thek exhibition I curated for Pace London last year?)

No sooner did I hit the ground in Miami than I was off to see the art. First things first: "One Way" at the Bass Museum, a k a architect and designer Peter Marino and his art collection, proudly and flagrantly displayed like the feathers of a giant peacock, emphasis on cock, for this is a man whose signature accessory is a prodigious codpiece. Said piece appeared in multiple settings at the Bass, from the one adorning the Madame Tussauds wax effigy of Marino to the multitude of portraits throughout the show, including one splashed across the museum's façade. Who said money can't buy (self)

# JOHANNES VOGT

love? The highlight was Gregor Hildebrandt's site-specific installation employing hundreds of videotape strips from copies of Jean Cocteau's classic film *Orphée*, interspersed with black and white monochrome paintings by the likes of Pierre Soulages and Rudolf Stingel.

## Art Basel in Miami Beach

Then it was off to the fair. Before I describe it, allow me a small digression. My personal experience with Art Basel Miami Beach dates back to the second edition, in 2003. At that time I was an exhibitor or, at least, a would-be exhibitor. I'd been admitted to the fair's Nova section and, had I bothered to read the small print on the application, I would have been aware that galleries in the Nova section were permitted to display works made in the past three years by up to three artists. But I didn't read the small print, and hung my booth salon-style with works from around 20 artists, some of those artworks nearly half a century old. There were 1960s pieces by Vito Acconci alongside recent stuff from the likes of Joe Bradley, Mika Rottenberg, and Kim Gordon. Needless to say, this did not go over well with the selection committee, famous for its rigorous early-morning booth-vetting visits.

Fast-forward a year or so. Art Basel's then-director, the inimitable Sam Keller, told me I could get back in if I staged an architectural intervention like the one I did in 2004 at New York's Armory Show before I was thrown out of that fair (a story for another time). So I approached Vito Acconci, who agreed to make a lattice-like framework on which artworks could be hung.

My booth was shunted into a corridor that had been transformed into an art space. Because of the shape of Vito's piece, word got around that I was trying to sabotage commerce at the fair by cutting off circulation from one side of the event to the other. In no time at all, Ursula Krinzinger, then a member of the selection committee, had bounded around to my booth, demanding to know why I was trying to kill the fair. In truth, I had alerted Vito to the potential for disruption of visitor flow—like all the other exhibitors, I was trying to sell art, not attract attention. But it was no use—I got the heave-ho once again. My last appearance at the fair, in 2006,

was in the Positions section, then in shipping containers on the beach, where I was contained at a safe distance from the convention center.

Things were different back then: you saw the art first and a smattering of celebrities second. These days, it's the reverse: lots of celebrities first, art second. I'd only just flashed my VIP card at the entrance, and there were Leo DiCaprio and the e-cig brigade, featuring fellow actors Tobey Maguire, Ethan Suplee, and a constellation of hangers-on. (How many actors does it take to see a painting?) Leo's minions are like the *Garra rufa*, or doctor fish, which feeds off the dead skin of swimmers. In a way, though, today's clusterfuck of models, actors, musicians, and all-around wannabes beats the situation just a few years ago, when the art world was mostly comprised of a motley crew of professionals and the dedicated few. Now cultural currency is a hot commodity; Jeffrey Deitch is touting Miley Cyrus as the new Mike Kelley, and Kim Kardashian's ass is a pedestal for our aesthetic aspirations.

On the market side, I noted that the entry point for a Chris Wool printed painting is now \$3.5 million, for a recently auctioned work at the booth of Richard Grey Gallery. Over at Simon Lee, it was just shy of \$4 million; around the corner at Christophe van de Weghe, it was \$4.9 million for Wool's vine leaves, and at Nahmad, whose Wool had the added benefit of some color, it was \$8 million. There were other Wools at Luhring Augustine and elsewhere. What is more hyper than hyperinflation?

Meanwhile, over at Hirschl & Adler Modern, a colorful, late 1950s landscape painting by Fairfield Porter was a steal at \$450,000, even factoring in a far less active resale market for Porter's work than, for instance, Wool's. Porter was a near-contemporary of Alex Katz's, and his work is at least as good. Porter's problem is, he's stuck in the ghetto of American Painting, while Katz has power-slid his way into the blazing hot contemporary category.

I approached a gallerist about a Rudolf Stingel painting and he told me his brother recently bought a Stingel at a Phillips evening sale (they do actually sell work from time to time!) and that there are too many Stingels on the market. Another dealer complained to me of overproduction on Stingel's

# JOHANNES VOGT

part and went further, stating that he had known Stingel for ages and that he wasn't a real talent. Funny, as there was only one Stingel at the fair, at Massimo De Carlo, and it sold early on for \$750,000, and had a waiting list longer than the taxi line outside the convention center. At those levels, 58-year-old Stingel is not too much of a sting compared to a contemporary like Wool or some of the (relative) young'uns like Wade Guyton and Mark Grotjahn, both in their forties but with auction records over \$6 million, over double Stingel's record.

The London dealer Sadie Coles, whom I adore, had the misfortune of presenting a wildly dramatic dripping teardrop installation by Urs Fischer. The booth-filling piece had the entire gallery staff barking at visitors in a vain attempt to stave off physical engagement with the seductive, made-for-selfies artwork. What did they expect? The gallery was kind enough to offer to "even sell one to me" of the cast clay nudes lounging under the sea of sobbing tears.

As bad as Yayoi Kusama's gaudy, bejeweled Starry Pumpkin Silver (please do not tell me there might be gold too) that was begging to be squashed over at Victoria Miro was the political poetry of David Wojnarowicz and his peers at P.P.O.W. Maybe when the fair ends there will be room for Kusama's work at the Bass's Peter Marino show. I spied one 1960s Canadian carpet-bagging Picasso that has been lugged between so many fairs it must have more frequent flier miles than I do.

## NADA

On day three, I turtled my way to the New Art Dealers Alliance (NADA) fair the way Jeffrey Deitch jogs on the beach—very slowly. NADA has a more relaxed atmosphere than the main fair, in terms of both attitudes and prices. And there was brisk business being done—brisk to the point of physical violence. There was good art, and (some) nice people; I don't know why anyone would complain (Jerry Saltz, please take note).

I swore I wouldn't buy, but I can't deny the shambolic rush of shopaholic-ing seven works for under \$20,000—cash and carry. Anyhow, the sign of a dedicated collector is someone not impeded by a mere lack of liquidity. But beware: hunting and

gathering from this sea of emerging and unproven art is like riding a motorcycle with no helmet, which is perfectly legal in Florida for some stupid reason (two areas that might benefit by some legislation perhaps).

Immediately upon entering NADA trends inescapably leapt at me, namely that Epson printers are the new neon and that the Sigmar Polke estate might benefit from hiring a full-time copyright lawyer (or two) as there were more knockoffs than after a Victoria Beckham runway show. Guyton looks like a financial shoo-in to be swept up in the next Wool wave, and Polke is a seminal artist not yet accorded his full due in relation to some of his peers, but c'mon guys, can't you make a little more effort? Kasper Sonne at The Hole and Dona Nelson at Thomas Erben were among the many artists under the influence...

Among the juiciest tidbits at NADA was the tussle between two (very) determined buyers over a skinny little \$5,000 Katherine Bernhardt cigarette painting (I exhibited her work in 2002 in New York, by the way) at Los Angeles gallery China Art Objects. It nearly devolved into a barroom brawl. That was as good endorsement as any; do you suspect they were actors? Anyway, fabulous, I bought the leftover—I don't like to smoke, but I love cigs in my art.

Some other practitioners from the up-in-smoke school ranged from Dan Colen's hand-painted versions at Karma Gallery, New York, for \$180,000 to cast cigs by Eric Muñoz at Anonymous Gallery, New York/Mexico City (at the Untitled fair) from only \$350 to \$1,500 and others. The market is deep and varied enough for a cigarette arbitrage play.

In the same vein back at The Hole, at NADA, there were crudely painted ceramic cigarettes and ashtrays by Rose Eken from \$1,200 and happy saccharine works by Evan Roberts made with resin on paper to resemble melted popsicles for \$3,000 each, both of which could just as easily have been on view at the gallery I keep passing through at Heathrow Airport. Nevertheless, I bought both.

How do you make a painting nearly unsellable? Make like Brian Kokoska showing at the East Hampton Shed and plop a garish clay head in front of his already lurid, reddish-orange hued installation

# JOHANNES VOGT

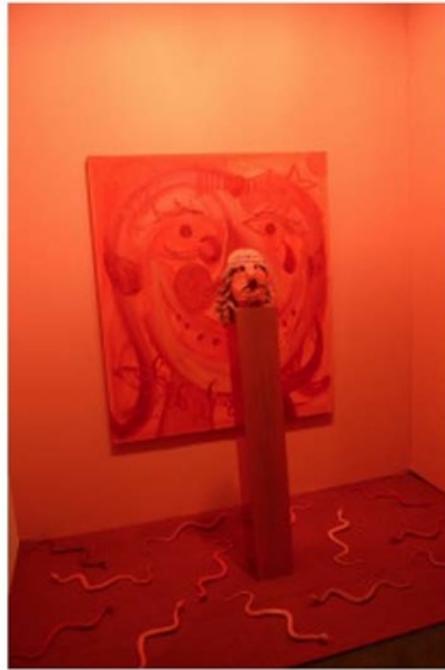
along with some rubber snakes on the floor. Somehow it was great. Phil Grauer of Canada gallery had a super works-on-paper installation throughout his booth. Here's an irony of the market for young art: Grauer told me he's lost a lot of money by selling most everything. Hawking incredible, whacked-out Joe Bradley drawings of superhero birds for \$8,000 to \$9,000 a pop to the likes of Peter Brant, probably preparing for a Bradley show of his own, is like selling sweat socks: you make money selling art, but create wealth by keeping it.

Then there is this, said by a dealer talking about Travess Smalley works priced between \$10,000 and \$30,000 at Foxy Production gallery: "More than the mere digital representation, you definitely need to see this work in person; he's really into the printing." Good to know. Then I overheard the response of the collector, saying to her husband: "But it looked so amazing in the jpeg." In the Insta-age, there's something quaint and old fashioned to be said for seeing past the screen to the art itself, even in these settings (not to mention you taking the time to read about it here).

## Later...

I went to a gallery dinner for a highflying art star who has recently suffered some extreme market gyrations. He unfurled a folder-sized envelope filled with cocaine in open view of the unfazed wait staff and his fellow diners, but I guess in South Beach it would be hard to imagine differently, or expect the likes of Nate Lowman et al. to be anything but unimpressed. The Pablo Escobar of paint began using his hand in a way Darwin never could have conjured to ingest his stash. Those in the know anxiously await his self-immolation. Welcome to mad Miami in a car crash-y, looky-loo kind of way; we were definitely not in Switzerland.

Throughout my stay the weather was erratic: from rain to sun to a biblical deluge that turned my dear friend Deep Pockets into the winner of a wet T-shirt contest, around the time of which he informed me of a prominent young Greek shipping scion who recently ruthlessly flipped a Jeff Elrod painting from \$80,000 primary to \$350,000 in a heartbeat. Deep Pockets pocketed \$200 from some clients as a tip for getting their restaurant reservation moved up—in



Brian Kokoska at East Hampton Shed.

# JOHANNES VOGT

the art business you get it where you can.

A pedantic artist I encountered went on and on about how art does not equal capital. He was about to turn that sentiment into a neon; why not a computer print on canvas, I wondered? Obviously money is not the only thing but the notion of value has become an indisputable tool in art analysis and even appreciation. As much as color and composition, value economics is an integral part of relating to art. There is a new breed of spec-u-lectors who care about art, are enriched by it, and like to know they can get rich from it too. There is an art to art economics.

Speaking of numbers, before my departure I met the controversial twenty-something founder of Art Rank, former gallery owner Carlos Rivera. Rivera's claim to fame as a dealer was helping to launch Retna, the not-so-interesting street artist who is said to have stabbed him in a Caravaggio-esque bid at art world cred, an act that succeeded only in landing him in jail.

Some market participants today relate to works based on a stochastic algorithmic approach to art appreciation that is all about access to works and the horizon of how long you venture to hold prior to dumping—numbers taking precedence over pictures. Says Rivera, all collectors are idiots for not using diagnostics to decide but neither money nor math can buy connoisseurship or knowledge and computer models can't replace experiential engagement with art. You can predict future trends and tendencies from information gleaned from the past (to some extent) by employing historic information systems that can by nature only record the recorded. Not much more. And let's not forget the incalculable visual dividend that art provides.

Within the past year I have heard Anselm Reyle, Banks Violette, Terence Koh, and Lucien Smith (who, like Rivera, has also rather absurdly stated his disdain for collectors), all in their forties and below, express their intent to quit art. This smacks of a crisis of confidence in and around (very) contemporary art relating to the bifurcation of art and art business that has grown more and more pronounced. For better or worse, the only way I know how to make a living is to try to sell a piece

of art now and again; this indictment of my quasi-profession smarts.

Art is an amusement park for all ages and we act out in the sandbox, in spite of the schoolyard hierarchies. It's a spectacular pretense for bringing together the hopeful, the jaded, and the discontented. It is social paste for the restless, and all of this is intensified at Art Basel Miami Beach and its environs, a smorgasbord of art. True, there was never a toilet or taxi nearby, the coffee was microwaved, people who looked dead were propped up on the couches of my hotel lobby, and I spent much of my time in excruciating foot pain, but I can't think of anything I would rather have been doing.

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# JOHANNES VOGT

## arrestedmotion

Basel Week Miami '14: NADA

Posted by AM, December 8, 2014



In Miami, the second must-visit fair right behind the Art Basel Miami Beach fair every year is NADA Miami Beach. Focusing on younger galleries and artists, NADA typically contains more surprising finds and new discoveries. Located in the historic Deauville Beach Resort, it included 36 exhibitors this year. Works ranged from art stars such as Israel Lund, Mary Weatherford, and Jon Rafman, to newer ones, such as Darja Bajagić, Mike Bouchet, and Peter Sutherland.

Pictured above: solo presentation by Brian Kokoska at East Hampton Shed's booth.

# JOHANNES VOGT

HAMPTONS **ART HUB**  
ART UNRESTRICTED™

## Miami Day 3: NADA Miami Beach Opens

December 6, 2014 by Pat Rogers

Miami art fair week wouldn't be complete without a visit to NADA Miami Beach. Held in the oceanside Deauville Beach Resort, it's a perfect way to get your beach on and see new and edgy contemporary art--sometimes at the same time. Sage Cotignola, production and social media for Hamptons Art Hub, and I missed the press preview but were there shortly after the fair opened to the public. A live performance burst into the lobby and black clad artists waved fuzzy blue hand puppets and soft cartoon-like sea creatures. It was a fun way to start and get pumped for NADA.

NADA Miami Beach is set up in three separate conference-room type zones that are laid out like spokes on a wheel revolving around the hotel lobby as center. The most action (and booths) is on the right. We headed to investigate the other two areas first. I enjoyed abstract paintings by Lisa Ruyter set upon wallpaper featuring a recurring acrobatic pose pattern and discovering bronze sculptures cast from snacks (Fritos, Doritos, Ruffles potato chips) from Brooklyn artist Graham Collins exhibited with The Journal Gallery (Brooklyn). The series of sculpture were made expressly for NADA and were trucked in the day before, said Sarah, the gallerist.

I loved abstract text art paintings by Despina Stokoy exhibited by Derek Eller Gallery (New York). I loved the



*"Cocaine Coral (Snake Bite)"  
by Brian Kokoska  
exhibited with East Hampton Shed  
at NADA Miami Beach.  
Photo by Pat Rogers.*

combination of readable sentence, brash color and vibrant brush strokes that combined abstract expressionism, street art and narration that had a graphic novel feel (that is, if living the artist life was made into a graphic novel).

Another highlight was an installation of four suspended plastic panels presented by Tomorrow Gallery (New York). Seeing beyond the bright colors, a closer examination revealed there were ant consuming what appeared to be small mounds of sugar or burrowing deep into the "land". Their actions created the appearance of a mountainous terrain surface with visible tunnels below. The gallerist explained the work by Brad Troemel was a

conceptual one--each plastic container represented multiple non-profits with the ants standing in for fundraiser workers. Whichever group of ants "wins", the organization receives the biggest chunk of money raised and spoke to the competitive nature of fundraising in the arts and non-profits in general.

The ants would be released, unharmed, in a few days...after their work was done, he said. The gallerist repeated this often when asked by viewers if those were ants inside the clear suspended containers.

Sage and I headed to the main exhibition area in Zone 2. We didn't get far (just up the few steps) when a blue sticker project stopped us in our tracks. Participatory, we agreed to partake and accepted one sheet with four blue stickers (two long rectangles and two protractor shaped) and told we could put them anywhere in the growing mosaic beneath our feet but our stickers had to relate to those already affixed. Sage and I parted ways and got to it.

First, there were decisions to be made--where did I want to join and did I want my stickers to stand out or weave seamlessly with others had already contributed? I went with the blending concept and was happy with the way my stickers looked. Coincidentally, Sage and my chosen patterns were nearly identical.

# JOHANNES VOGT

The generative art project was courtesy of Amsterdam-based design collective Moniker and presented by P! (New York) Titled Ultramarine Fungus, the project is the latest in a series of interactive physical installations presented at the Stedelijk Museum Amsterdam. Artist Luna Maurer of Moniker explained the project was designed to have participants consider how they choose to see themselves in the process of deciding how to apply their four stickers: Do they wish to contribute to the existing whole or stand apart? With all choices, the growing design takes on a life of its own and changes with every participation.

Inside Zone 2 of the fair, it felt like we were suddenly transported to a place that was a combo of the LES and Brooklyn. Hipsters and people dressed in black with tattoo-laden

skin were everywhere. Edgy NYC galleries like CANADA, The Hole, Martos Gallery, Zach Feuer Gallery were there. Some galleries said they presented art from recent gallery shows or works that would soon appear in the gallery. There was lots to see and lots of unusual art. It was great yet weird with plenty of work to investigate.

A highlight was running into a bit of the Hamptons. East Hampton Shed presented a single installation by Brian Kokoska of New York City and Water Mill, NY. The installation Cocaine Coral (Snake Bite) consisted of plastic snakes installed on the floor, one painting of a face with a demented expression and a single sculpture featuring a head with hat placed on a pedestal, all encased within three painted walls. Monochromatic and glowing a pink-red, the work was

designed to explore identity, primal emotions, and the way individuals process personal mistakes, said gallerist Nate Hitchcock.

Kokoska work is primarily concerned with portraiture but also with the ways photography frames things intellectually and visually, said Hitchcock. East Hampton Shed featured Kokoska's work a few years ago in one of their summer pop up shows installed behind the Vogel Bindery in East Hampton, N.Y. Cocaine Coral (Snake Bite) is a new work and was unveiled at NADA Miami Beach.

Time was starting to run out so Sage and I left to get a taste of Art Basel Miami Beach before it closed.

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HAMPTONSARTHUB  
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ART SEEN: The Hamptons Appear at the Miami Art Fairs

December 9, 2014 by Pat Rogers



*"Cocaine Coral (Snake Bite)"  
by Brian Kokoska (Water Mill and New York)  
exhibited with East Hampton Shed at NADA  
Miami Beach.  
Photo by Pat Rogers.*

There were many people attending the fair and Hamptons artists with work than we could encounter during our art fair travels. They include exhibiting gallerists Bonnie Edwards (Chase Edwards Gallery of Bridgehampton) at Select and Eric Firestone (Firestone Gallery of East Hampton) at Untitled plus a two-artist installation at Mondrian South Beach to launch the nationwide "The Teepee Project". Birnam Wood Galleries (East Hampton and New York) exhibited at Art Miami and Harper's Books of East Hampton

presented at an intimate pop up fair at The Miami Beach Edition Hotel.

Hamptons artists with work exhibited at the fair (but not shown below ) included Ron Burkhardt of Quogue (attended the fairs and exhibited nearby at Palm Beach Antique & Design Center), Steven Manolis of Water Mill, Margaret Garrett of Shelter Island, Susan Vecsey of East Hampton, fine jewelry designer John Iversen of Sag Harbor (at Design Miami), among others.

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## BLOUINARTINFO

VIDEO: A Tour of Highlights  
at NADA Miami Beach 2014

BY SCOTT INDRISEK | DECEMBER 06, 2014



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## OBSERVER /Culture

ART BASEL MIAMI BEACH 2014

A Walk Through NADA Miami Beach:  
Cat Art, Dog Sculpture, and Mobile Living on Mars

By Alanna Martinez | 12/05/14 4:31pm



*East Hampton Shed wins for best use of a single color with work by Brian Kokoska.*

Of all the fairs in Miami this week, NADA will likely stand out as the place to find some of the more daring, flashy, high-concept booths. The fair runs December 4 through 7 at the Deauville Resort, and is separated into four zones that occupy the hotel's large lobby-adjacent ballrooms and meeting spaces. Here is a virtual tour through some of our favorite booths and happenings at the fair.

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## PLAYBOY

ART BASEL MIAMI BEACH 2014

ART BASEL MIAMI BEACH LIVE BLOG: DAY 1

By Zak Stone

DECEMBER 3, 2014

JUST DO IT:

THIS NIKE-CLAD HEAD IS PART OF AN INSTALLATION BY NEW YORK ARTIST **BRIAN KOKOSKA**, REPRESENTED BY EAST HAMPTON SHED.

(ACCORDING TO GALLERY PARTNER HADLEY VOGEL, THE GALLERY IS LITERALLY IN AN EAST HAMPTON SHED.)



### Thanks for NADA

Thursday, 5 pm

## NADA

NADA fair was founded in 2003 as a free alternative to Art Basel (which costs \$45 for one day or \$100 for four). When I first heard people talking about it a few years ago, I assumed the name was Spanish (this is Miami, right?) but NADA stands for New Art Dealers Alliance, the non-profit for up-and-coming galleries that runs the fair.

The first NADA had very little budget and originally took place in a vacant retail space right by the convention center that hosts Basel. “It was hugely successful,” says director Heather Hubbs. “A couple of Brooklyn galleries that did the fair made enough money to move to ground-floor spaces in Chelsea.” NADA itself has moved to glitzier digs: three ballrooms at the chic Deauville Beach Resort as of 2009.

The Deauville is buzzing at 3 PM, and it’s clear why hotels love the art world: people are dropping cash everywhere I look. One of the first things attendees see as they make their way to the art is this booth for Beats by Dre.

It’s an example of a kind of branding opportunity that’s #soBasel. Beats collaborated with the collective Snarkitecture to produce this piece: a pair of white headphones resting upon a limited-edition marble pillow. (Price tag: \$599.99)

NADA has a reputation for helping artists jump a level in their career and their pay scale. When I ask Hubbs for an example of an artist who’s benefitted from the NADA effect, she takes me to see the work of Juni Figueroa.

The Puerto Rican artist, represented by the Guatemalan gallery Proyectos Ultravioleta, shows me work from his “Tropical Ready Made” series: basketballs repurposed as planters and a

wall-piece made to look like a window with shutters closed and laundry hanging out.

“In Puerto Rico, this would be a typical window where people would hang their clothing to dry,” Figueroa explains in Spanish. “A tropical window.” All of the pieces are simple but elegant and covetable, the kind of things you wish you thought of yourself.

Hubbs says that even though NADA is smaller and cheaper to attend, the marketplace has become comparable to plain old Basel’s. The collectors are “the same people that go to the main fair,” she says. Many of NADA’s galleries have graduated to Art Basel. A couple have even returned to NADA afterwards. “They felt like they were spending a lot of money for no reason,” Hubbs says. “They’d rather be at NADA.”

# JOHANNES VOGT

## ARTNEWS

### **NADA Miami Beach 2014 Preview: Part 2**

BY The Editors of ARTnews POSTED 11/30/14



**East Hampton Shed, East Hampton**

Brian Kokoska, *Double Life (Coral Test)*, oil on canvas, 20" x 17".

COURTESY THE ARTIST AND EAST HAMPTON SHEDz

The always delectable NADA Miami Beach fair opens on Thursday, December 4, at the Deauville Beach Resort in Miami Beach, Florida. ARTnews will be there, covering the action and taking a look at the (mostly) new art that some 100 exhibitors are offering up. Below, a preview of that work, including pieces by Jessica Jackson Hutchins, Heather Guertin, Rose Marcus, Tamara Gonzales, Elizabeth Jaeger, and 20 more artists.

# JOHANNES VOGT

## ARTNEWS

### 'Selling Like Hot Cakes': NADA Opens in Miami

BY M.H. Miller and Andrew Russeth POSTED 12/04/14



Brian Kokoska at East Hampton Shed.

The publicist said they had to open the doors to the NADA fair at the Deauville Beach Resort five minutes early because the crowd was that eager. Publicists are paid to say those kinds of things, but inside there was a veritable feeding frenzy that gave off the feeling of a Moroccan street market. Overheard at Zach Feuer's booth was what may have very possibly been haggling:

"Twenty thousand?" a woman asked the dealer.

"Twenty-eight," Feuer said.

"You just added eight thousand!"

"The price is in the computer!"

The day's refrain was "sorry, it's sold." The Belgian collector Alain Servais was wandering the fair in the earlier hours, none too happy about the amount of middle-of-the-road abstract painting on view. There was a lot! Maybe about half of the booths seemed stocked with the stuff. "Half? It's 90 percent!" Servais said. "It's selling like hot cakes. I am happy for the dealers. I am not blaming them for bringing what people want to buy, but what kind of world do we live in?"

The steroidal art market didn't keep out all the weirdness, however. Over at the Oslo gallery Rod Bianco, Tim Smith was selling drawings that Bjarne Melgaard had made for a house on Mars, designed for humans to live in once things really go tits up here on Earth. Snøhetta, which collaborated on Melgaard's 2012 show at the ICA in London, are planning to build a prototype of the house.

"They're kind of the powerhouse architectural firm in Scandinavia, and Bjarne is kind of the powerhouse artist in Scandinavia, so it's pretty inevitable that those kinds of creative types are going to find each other," Smith said. "Bjarne loves their work, and vice-versa. They're just super creative and they get each other, so they're able to take Bjarne's drawings and translate them into three-dimensional forms."

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Speaking of ambitious feats of design, New York gallery The Hole had set up its booth as a painter's studio, complete with scuffed floors, dirty walls, and bad lighting. It was a gag because they were showing artists who look like painters but eschew paint entirely—one canvas was made with melted popsicles, another featured photographs of streaks of paint. In a corner were realist ceramic sculptures of a beer bottle and a pack of cigarettes by Rose Eken.

At Copenhagen's Andersen's gallery, there was a chair by the artist Shiyuan Lin, the front legs of which were propped up on two small, white balloons, causing the chair to rock continuously. Scot Surdez, the gallery director, described it as "almost a one-liner." People were taking a break from all the hysteria by staring at the chair as if hypnotized, discussing its functioning in languid tones.

"That's pretty cool," one man uttered.

"I'm very mesmerized by it," said another. "I'm trying to figure out the mechanism for it."

(The mechanism was, well, the two balloons.)

The most crucial takeaway from the fair was that artists are making pieces based on enormous articles of clothing. At Chicago's Shane Campbell Gallery, there was a giant glove by Amanda Ross-Ho. Puerto Rico's Roberto Paradise had a giant T-shirt by José Lerma. Around the corner, The Sunday Painter gallery had a giant Patagonia jacket by James Viscardi.

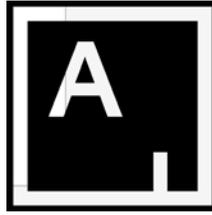
"Those fuckers," Will Jarvis from The Sunday Painter joked at the mention of the Lerma T-shirt. "They should fight! Whoever wins can get to keep making giant shirts."

("They put theirs up today," a Roberto Paradise employee said about their rival. "We had ours up yesterday. There's a giant glove over there, too.")

Near the entrance, the designer Luna Maurer was handing people stickers and asking them to cover the floor around the booth of Lower East Side gallery P! with them.

"It's a generative work by all visitors," she said. (Prem Krishnamurthy described the stickers as "a fungus.") "You could say crowd-sourced," Maurer continued. "Each visitor only gets four stickers, so you have to be very careful. Everyone can only be part of the whole. And we'll see what happens. We'll see what kind of patterns emerge when everybody works together on something."

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ARTSY

There is an alternative to the standard Western tradition of postwar artmaking. The significance of the internet and the mediation of technology as it has entered our lives has created two primary forces: a desire for the simplicity of a society rooted in the tradition of human experience, and an abundant desire to push forward and find new languages and methods of artmaking and discourse, through the acceptance and utilization of everyday technologies as offered up through the network to which we are all interconnected.

## My Highlights from NADA Miami Beach STEFAN SIMCHOWITZ



My Selection:

Jaakko Pallasvuo, *FORMAT WALLS MOSH FOAMS MALTS WHORLS*, 2014, at [Future Gallery](#)

Jaakko Pallasvuo is a super talented Finnish artist, whose explorations of the world through video, ceramics, and digital painting offer up a position of social awareness and anxiety in the internet age. I must admit I love these paintings and I think they have a significant place in the conversation of digital painting in the post-internet age.

Petra Cortright, *Call Trees VC++*, 2014, at [Foxy Production](#)

The powerhouse female artist of the post-internet movement. These digital paintings are an immersion in painting in the digital age. Complex, painterly, and simply awesome to look at, these works bring game to all male painters out there and finally start the conversation that painting, pigment, and paintbrushes have worthy competition in the digital age. Not to mention Cortright's immensely important video work, which provides a window into the world of a young female artist growing up in the internet era—this artist is here to stay. I suggest you get to NADA early on this one; it will be a tough ticket to get.

Jon Rafman at [Zach Feuer Gallery](#)

Keep this one safe. Jon Rafman in my opinion is a generationally important artist. His extensive practice across all media—including the important *Nine Eyes of Google Street View* project, the 3D-printed busts, the "New Age Demanded" series and his super important video and documentary work will place Rafman in the history books. He is a young artist who if you have not heard of him, do your homework, and if you don't collect the works, you better start before it is too late.

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Brian Kokoska, *Double Life (Coral Test)*, 2014, at [East Hampton Shed](#)

These weird and wacky figurations of monster heads are a sojourn into the reproduction of monstrous figuration. Kokoska is a recently discovered young artist whose sculptural works, coupled with his odd paintings, point to the start of a career filled with potential and possibility.

Bjorn Copeland, *Compress/Sustain Print Error*, 2014, at [China Art Objects Galleries](#)

Bjorn Copeland is an artist whose works I have followed for some time. This new body of work is an appropriated large-scale advertisement—a printed banner off the streets—that has been crumpled into that painters' space, the rectangle. They have this cubist reference taking cheap advertising tarps off the street and giving them 21st-century fast food kind of Georges Braque treatment. They are a breakthrough for an artist who has migrated west and been liberated from his East Coast domain where he can play with scale and the banality of the American language of advertising that one experiences so often as one lives in the car, driving through streets and freeways.

Margo Wolowiec, *Pack Lightly*, 2014, at [Anat Ebgı](#)

Margo is weaving post-internet language into textile-based works that represent that cacophony of imagery in our daily lives, trapped in the ancient craft of a modernized process of printing: dye sublimation prints on textile. These innovative works integrate the tradition and modernity of production, enhanced by technology, within a practice that is producing work that warrants a word most artists hate having ascribed to their work: sublime.



Brian Kokoska  
*Double Life (Coral Test)*, 2014  
East Hampton Shed

Joel Holmberg, *Gift of Fear*, 2014, at [American Contemporary](#)

Joel Holmberg is an artist solidly participating in the overused and often misused, but useful, attribution of post internet. An immensely intelligent and sophisticated artist, Holmberg's works are a big step in the continuing direction of a young artist making intelligent work and progressing in leaps and bounds.

Unattributed Tantric Painting, *Untitled*, ca. 2000, at [Adams and Ollman](#)

These "Tantric" drawings are a tasty bite of timeless, nameless art. Produced in a tradition passed through families and artists who study this ancient craft, these works remind us that our Western traditions of artmaking—which fetishize the artist—have strong roots in cultures that fetishize the art itself, whilst the makers lie in the obscurity of hidden and respected tradition. It is wonderful seeing this work at NADA. A terrific and far less expensive alternative to a lovely work on paper by Louise Bourgeois.

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## CANADIANART

### Miami Tip Sheet: Canadian Galleries & Artists at the Fairs

DECEMBER 2, 2014 BY ROSIE PRATA

Miami Beach plays host to a number of international art fairs this week. Our comprehensive tip sheet provides a breakdown of the Canadian artists and galleries in attendance.

#### Art Basel

**Art Metropole**, which celebrated its 40th anniversary this year, returns to its shared booth with New York's Printed Matter at this year's edition of Art Basel Miami Beach. Along with a large selection of books, editions and multiples from their shop, the Toronto-based artist-run centre will launch a new silkscreen-print edition by Andro Wekua, a vinyl record by Duane Linklater, a ceramic-plate edition by Jonathan Monk and a print by Kay Rosen. Montreal's **Landau Fine Art** will also be returning to the fair with an impressive selection of international masterworks by the likes of Chagall, Picasso, Matisse and Kandinsky. There will be a strong showing of Canadian artists this year among the fair's 267 booths: **Hugh Scott-Douglas** in the NOVA section at Jessica Silverman Gallery (San Francisco), **Scott McFarland** at Regen Projects (Los Angeles), **Erin Shirreff** at Sikkema Jenkins & Co. (New York), **David Altmejd** at Andrea Rosen Gallery (New York), **Geoffrey Farmer** at Casey Kaplan (New York), **Peter Doig** at Michael Werner Gallery (New York), **Rodney Graham** and **Tim Gardner** at 303 Gallery (New York), **Scott Lyall** at Miguel Abreu Gallery (New York), **Zin Taylor** at Supportico Lopez (Berlin) and **Steven Shearer** at Galerie Eva Presenhuber (Zurich). **Rirkrit Tiravanija**, alumnus of Carleton University, the Ontario College of Art and the Banff Centre, will be participating in

the fair's public, free-to-attend morning Conversations series in a talk moderated by Hans Ulrich Obrist. **Jessica Stockholder**, alumnus of the University of Victoria and Emily Carr College of Art, is part of the Public sector, which is produced in collaboration with Miami's Bass Museum of Art and features outdoor sculptures, interventions and performances at Collins Park. **A Game of Chess** (2011) by **Marcel Dzama**, presented by David Zwirner (New York) and Sies + Höke (Düsseldorf), will be screened as part of the short-film program "Rites of Spring" at SoundScape Park, on the 7,000-square-foot outdoor projection wall of the Frank Gehry-designed New World Center.

#### UNTITLED.

UNTITLED., which takes place in a tent directly on the beach, is a curated fair that focuses on emerging and mid-career contemporary artists. It's the fair's third edition this year, and it welcomes back Montreal's **Parisian Laundry**, which will exhibit works by Jamie Angelopoulos, BGL, Valérie Blass, Celia Perrin Sidarous and Janet Werner. Also from Montreal, **galerie antoine ertaskiran** will present Andrea Sala in its booth. Toronto's **MKG 127** will bring work by Sky Glabush and Michael Dumontier, and **Mulherin NY**, the New York outpost of Toronto's Katharine Mulherin Contemporary Art Projects, will exhibit works by Aliko Cooper, Janieta Eyre and Claire Greenshaw, and will also have works available by Sojourner Truth Parsons, Heather Goodchild, Caroline Larsen and Balint Zsako.

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## NADA

At the Deauville Beach Resort located in North Miami Beach, NADA, now in its 11th consecutive year, will host a number of Canadian representatives. **Tomorrow Gallery**, founded in Toronto but now based in New York, will show works by Brad Troemel, Carlos Reyes and **Mike Goldby**. Toronto's **Cooper Cole Gallery** will present work by young Canadian talents **Sara Cwynar**, **Jesse Harris** and **Vanessa Maltese**. **The Apartment**, based in Vancouver, will show work by Hans Wendt, Mungo Thomson, Janice Guy, Knauf and Brown, and Matthew Higgs. Night Gallery, based in Los Angeles and run by Canadian **David Nemeroff**, will show work by Paul Heyer, Mira Dancy, Rose Marcus, Kandis Williams, Zachary Armstrong and Augustus Thompson. Other Canadians participating at NADA include **Jon Rafman** at Zach Feuer (New York), Sara Cwynar at Foxy Production (New York), **Shawn Kuruneru** at David Petersen Gallery (Minneapolis), **Brian Kokoska** at East Hampton Shed (East Hampton), **Rodney Graham** at Rob Tufnell (London) and **Adrienne Rubenstein** and **Luke Murphy** at Canada (New York).

## Pérez Art Museum Miami

The Pérez Art Museum Miami, previously the Miami Art Museum, overlooks Biscayne Bay from the mainland, and is a worthwhile destination for those curious to venture away from Miami Beach. The museum, which collects and exhibits 20th- and 21st-century art, is enjoying a surge in attendance numbers since its 2013 redesign by Swiss architects Herzog and de Meuron, famous for creating emblematic museum designs such as London's Tate Modern. **Geoffrey Farmer's** ongoing show at PAMM, "Let's Make the Water Turn Black," features a new, specially commissioned large-scale installation, and is one of the shows closing the museum's inaugural year of exhibition programming.

## Spinello Projects

Miami-based gallery Spinello Projects is hosting a solo exhibition by **Kris Knight**, titled "Smell the Magic," at their pop-up space in Miami's Design District. Italian fashion house Gucci has provided generous support for the exhibition, as creative director Frida Giannini is apparently a big fan—she referenced the artist's signature powdery-pastel colour palette for Gucci's Fall 2014 men's collection and commissioned him to design a floral pattern for their Resort 2015 collection.

## Scope

At its 14th edition, Scope will host two Canadian booths: **Blunt Collective**, which will show works by Matthew Schofield, Gillian Iles, Ted Zourntos, Phil Taylor and Erin-Loree, and **Gallery on Wade**, which will exhibit works by Apollonia Vanova and Curtis Wehrfritz.

## Art Miami and Context

Miami's oldest art fair celebrates 25 years with two returning Canadian exhibitors: **Nikola Rukaj Gallery**, which will show new acquisitions by Richard Serra, among others, and **Nicholas Metivier Gallery**, which will show work by Stephen Appleby-Barr, Michael Awad, Joanne Tod, Xiaoze Xie and others. **Bobby Mathieson** will show paintings at Lyons Weir (New York), and **Eldon Garnet** will exhibit work at TORCH Gallery (Amsterdam) and in "Perceived Values," an exhibition located in the passageways linking Art Miami's three main pavilions. Art Miami's sister fair, Context, will host **Olga Korper Gallery**, which will present works by Lynne Cohen, Robert Fones, Ken Matsubara, Barbara Steinman and others.

## PULSE Miami Beach

The PULSE fair is moving to Indian Beach Park for their 10th year in Miami. Montreal's **Galerie Simon Blais** will present works by Jean-Sebastien Denis, Alexis Lavoie and Yann Pocreau. **Art Mûr**, also from Montreal, will show work by Jinny Yu, who incorporates three-dimensional installations into her paintings. Art Mûr will also present a large-scale installation by Ontario-based artist **Shayne Dark** called **Tangle Wood** (2010). The painted-wood sculpture is a reference to log driving on North American rivers in the early part of the century. **Tony Romano** will show new sculptures that incorporate ironwork and carpentry traditions at Beers Contemporary (London), and **Edward Burtynsky** will have his photography exhibited by Bryce Wolkowitz Gallery (New York).

## Aqua Art Miami

Aqua Art Miami celebrates its 10th edition this year, and features 46 exhibitors from around the world in its charming South Beach hotel venue. It's known for its relaxed vibe and has a strong reputation for supporting emerging and mid-career artists. **AWOL Gallery**, which operates in Toronto as a collectively run space for both exhibitions and affordable artist studios, will be participating again this year, bringing work by David Brown, Carrie Chisholm, Janice Colbert, Stewart Jones, Edmund Law, Pamela Rosales, Dale Thompson, Paul Robert Turner and Erin Vincent.

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## DAZED

### The art and the aftermath

With the dust settling on Miami as Art Basel comes to a close, we look back on the week that brought us everything from virtual reality to Mickey Mouse

Francesca Gavin

Although much talk during the week was of music acts to catch (Omar Souleyman, 2 Live Crew and Yo Majesty and shockingly Miley Cyrus were big hits) and celebrities spotted (Leonardo DiCaprio with best mate Tobey Maguire, Usher, Linda Evangelista) there was also some time devoted to art – where the attention should be. These were ten of best.

#### ALISON KNOWLES

LES gallery James Fuentes showcased the work of this older artist in the new Survey section at Art Basel Miami Beach (older artist are hot these days). This collage-sculpture-installation piece fanned open like a circular book within the booth.

#### JON RAFMAN

Jon Rafman took over room 1111 of the Deauville hotel, where NADA was held, for his pop up virtual reality installation where geek art fans would book a chance to peer into his interactive world. A medium we are going to see a lot more from.

#### JOSEPHINE MECKSEPER

Josephine Meckseper, as seen at Timothy Taylor Gallery's booth at ABMB, never ceases

to reinvent her approach to amalgam and presentation. Here, she showed three incredible collage graphic works on metal that explored ideas around consumption, capitalism and politics.

#### DAIDO MORIYAMA

LA space Little Big Man Gallery had a whole booth devoted to older Japanese artists at Untitled (a surprisingly good mid level fair) and amongst the Araki and Keiichi Tanaami was this wildly perfect Daido Moriyama on canvas. One of the gems that make fairs worth the visit.

#### RADAMÉS 'JUNI' FIGUEROA

Guatemalan space Proyectos Ultravioleta had some gems by Radamés 'Juni' Figueroa at its booth NADA – including disused basketball transformed into plant pots and found object wall sculpture. Recycling at its most inventive.

#### BEATRIZ MILHAZES

Brazilian artist Beatriz Milhazes had a worthy retrospective at the Perez Art Museum Miami. It doesn't get more colourful than her graphic works layered with neon paint, foil and pattern. Like foliage and sunshine in painting form.

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Something a bit less orange,  
“Phrosty Francine (Heaven Can You Hear Me)”  
Courtesy of the artist

## BRIAN KOKOSKA

Everyone loves a shed. The East Hampton Shed devoted its projects stand at NADA to Brian Kokoska's love of monochrome – in this case an entire orange booth, with an orange painting, and orange smiley sculpture placed on an orange plinth. Playful way to extend painting beyond the wall into space.

## ZACH REINI

Zach Reini tore Mickey Mouse apart in a series of large canvases at Bill Brady Gallery booth at NADA. It was like the hands, ears and shape of the infamous mouse were deconstructed like layers of pop filo pastry.

## TABOR ROBAK

Team Gallery's booth at ABMB is always strong and this piece by Tabor Robak – a giant graphic iPhone holding page with swirling graphics – felt so horrifyingly contemporary it made you want to hide your phone. A totem for the 21st century.

## KENTON PARKER

Kenton Parker created a secret little shed at the back of Soho Beach House. The space contained two mattress to lie on and look up at a HD video of spacescapes. Staring at the psychedelic installation of butterflies and stars was the best secret in Basel.

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## Starting Guns Begin for Art Basel Week in Miami

December 2, 2014 - 11:57am | By Jennifer Landes

While the actual Art Basel Miami Beach fair won't open to the public until Thursday, many of the satellite fairs sprouting up all over Miami this week will open their doors to patrons today and tomorrow.

Untitled, one of the fairs on the beach and the home of Eric Firestone Gallery and Halsey McKay Gallery for the week, had its vernissage last night and will hold a VIP preview today before opening to the public tomorrow.

Art Miami will hold its VIP preview tonight and open to the public tomorrow. Galleries based in or with associations to the South Fork will include Birnam Wood Gallery, Mark Borghi Fine Art, Keszler Gallery, Peter Marcelle Gallery, and Louis Meisel Gallery. Mr. Marcelle's gallery will show Peter Beard, Alfonso Ossorio, Larry Rivers, Dan Rizzie, and Donald Sultan in addition to some other artists not affiliated with the area. Jeff Muhs, an artist from Southampton will be at the Lyons Weir Gallery booth.

Miami Project will host Berry Campbell Gallery, which is in New York City, but shows a number of South Fork artists such as Syd Solomon, Gertrude Greene, James Brooks, and Dan Christensen.

Laurie Lambrecht's photography will be on view at the Rick Wester Fine Art booth at Pulse, which has its tent at Indian Beach Park.

At NADA, located in the Deauville Hotel in North Beach, East Hampton Shed, an exhibition space founded in 2012 and headquartered in the shed behind the Vogel Bindery on Blue Jay Way, will show Brian Kokoska beginning Thursday.

At the big fair, some of the East End artists slated to be displayed include Ross Bleckner, Robert Gober, Joe Zucker, Richard Prince, Barbara Kruger, Eric Fischl, and Mary Heilmann. Lynda Bengalis and Julian Schnabel are both scheduled to appear in the fair's Conversations series, Ms. Benglis on Thursday at 10 a.m. and Mr. Schnabel on Saturday at 4 p.m.

Most fairs will remain open through Sunday.

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## Anita Zabludowicz

Founder of Zabludowicz Collection



**anitazart**

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NADA art Fair #briankoska #miamiartfair #redart  
#NADA @easthamptonshed. Red is the colour!

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**esteban\_schimpf**

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**artobserved**

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A peculiar installation by #BrianKokoska at #EastHamptonShed #NADA @NewArtDealers #ABMB2014

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Love it



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yeah!!



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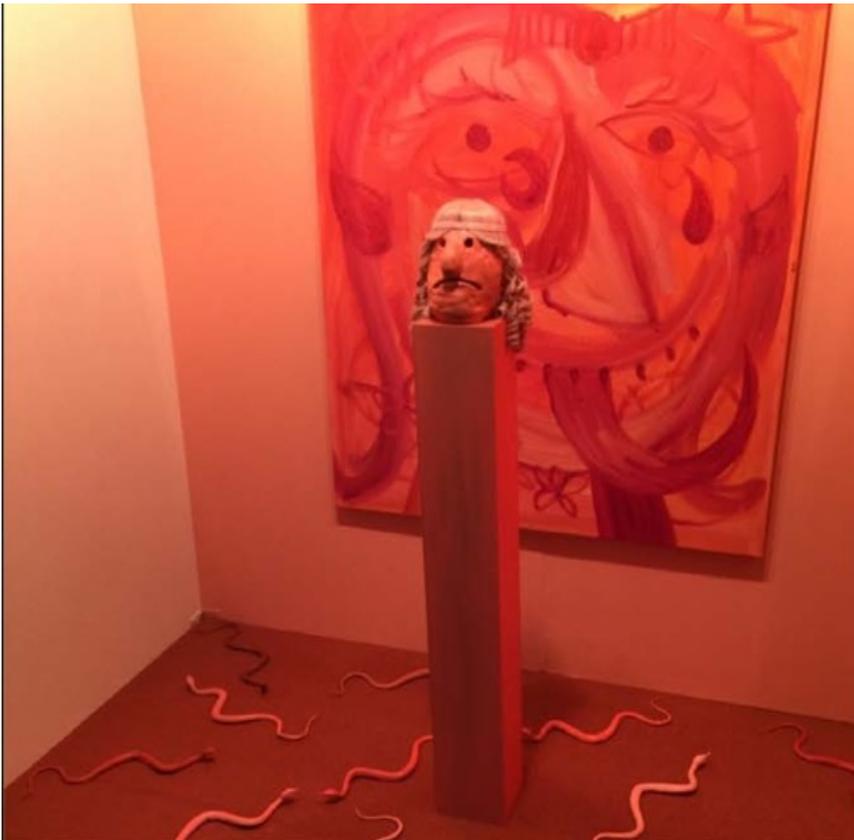
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Brian Kokoska at East Hampton Shed #ABMB #NADA

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aaronjohnsonn

One of the best at NADA



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## Kathy Grayson

Founder of the Hole Gallery



**kathy\_\_grayson**

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Brian Kokoska at East Hampton Shed 2.26 NADA special project @natehitchcock cool! #easthamptonshed #nadamiamicbeach



cangallery, d\_jizzle\_, alexatrinidad852 and 145 others like this.



**heather3garland**

This is awesome.



**sassy\_dude**

!!👍👍!!@hadleyvogel



**nyc\_adriana**

Thanks! @kathy\_\_grayson 👍



**thebonegypsy**

Medea on a bad hair day



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# OUT



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NYC painter @briankokoska's crimson booth at #NADAartfair 🍷🍷🍷

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serratoandco

Just saw this! Very cool



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Noah Becker's  
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Brian Kokoska @ Blanket Gallery, by Mitch Speed

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March 2012: Brian Kokoska @ Blanket Gallery



*Brian Kokoska, Honey, 2011. Courtesy of the artist and Blanket Contemporary Art inc.*

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Brian Kokoska: *Beige Infinity*  
Blanket Gallery, Vancouver  
14 January - Feb 25th 2012

Since 2008, a group of uncanny characters has been eating, dancing, sucking, fucking, kissing and hugging its way through Brian Kokoska's paintings. I'm not sure whether these figures have been drawn from a narrow and circulating roster of sitters, or if each character represents a new addition to an ever expanding cast. At least two factors contribute to this confusion. While the inhabitants of Kokoska's pictures are typically slim and youthful, their visages have almost always been laden with a range of painterly effects that have suspended their identities in kaleidoscopic instability. Even the pronounced formal idiosyncrasies of the monstrous figures that are often tangled up with these boyish bodies have had their singularity thrown into question by gross accumulations of painterly material, and playfully inventive exchanges between figure and ground which suggest that their ghastly appearances might be as malleable and shapeshifting as the painterly exercises that form them. As much as Kokoska's bodies have generally tended towards idealized vernal beauty, they have also appeared as polychromatic human rainbows, macabre patchworks of fleshy brush strokes reminiscent of the damaged epiderm's of burn victims, or clownish masks that grow into one another as surely as they grow into and out of their variegated grounds.

All of these conceits carried into the thirteen paintings presented in *Beige Infinity*, where they were subjected to a number of refinements and revisions. The first and most obvious trait connecting past and present works was the appearance of figures whom occupied various positions on a spectrum between a young and feminized take on the classical male body – with smooth musculature and carefully depicted gestures – and the conventionally monstrous. The more classical faces within *Beige Infinity* could be described as interpretations of a refined androgyny that appears often in today's image culture – specifically in fashion industry photography. The painters Elizabeth Peyton and Steven Shearer come to mind as artists who have also employed this conceit, wherein the human image becomes a kind of serial object.

Having spent a lot of time with Kokoska's paintings, I have often had the sense that while this character sports "ginger hair", I have seen him elsewhere, maybe with brown hair... and maybe wearing a mask... A particularly important aspect of the structure that creates this kind of rhyming between works, are the figure's noses, which often seem like discreet ornaments more than bodily protrusions. The autonomy that these noses enjoy is a result of their separation from the rest of the face by linework, and shifts in colour.

Another kind of separation constitutes the most pronounced departure of *Beige Infinity* from the artist's previous work. Because nearly every figure has been given its own canvas, the pictures in this exhibition mostly abandon inter-human touch, in favour of comfortable isolation. The closest *Beige Infinity* came to hardcore was *Rub Club* (2011) a grainy, black and grey work in which one young man – wearing a kind of eyes wide open non-expression – pulled at the cock of an equally deadpan gentleman to his left. The cool feeling of this rendezvous contrasted sharply against the intense physicality and expressiveness of the tongue sucking and limb twisting orgies of Kokoska's work from 2008-2010. Even more sober was *Honey* (2011), in which viewers met the upturned face of yet another fit young man, who, with eyes closed and mouth hanging slightly open, held his own penis, which could just as well have been flaccid as erect; the picture's downward perspective limited viewers vision of the organ to its head, which squeezed over the top of a closed fist, and the accompanying scrotal pouch that protruded beneath it. Like *Rub Club*, this work was nearly monochromatic. True to its title, it was filled with washed out hues of brownish yellow, with the most saturated tone filling the figure, whose hair, eyelids, nose and lips had been rendered in white. At no point was the paint dense enough to mask the originating pencil sketch. The muted tones of both works corresponded nicely to the exhibition's title, suggesting the plateauing of a hyperactive lascivious drive once rendered as an ecstasy laced dream.



Brian Kokoska, *Rub Club*, 2011. Courtesy of the artist and Blanket Contemporary Art Inc.

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This coolness melted into confident aloofness in the expression of a young man who appeared in *Frost* (2011), a portrait painting in the most direct sense of the word. This boy's nose was rendered as the perpendicular extension of a raccoon style mask encircling two eyes, with irises that shared their milky blue colouring with the character's hair, itself outlined in a shade of Cerulean blue matching shadows around his eyes. Less than half a dozen swooping lines described the hair's encroachment onto a forehead coloured in translucent layers of a pink only slightly richer than that which covered the rest of the fellow's face, and naked upper body. Through the use of colour and devices such as the mask, this painting drew attention to circuits of colour – between lips, eyes and hair – that help to organize human physiognomy; more specifically, it othered them, embellishing their strangeness, and that of the affects that they produce in life.

The transition between works like *Honey* and *Boardwalk Breeze* (2011), articulated simultaneous contrasts and resemblances between the conventional notions of youthful male beauty, and monstrous ugliness that appear in Kokoska's pictorial world. In *Boardwalk Breeze* the fractures that occur in his more naturalistic renderings – in the interior relationships between facial features and between those features and our expectations of them – were amplified and brutalized by way of a character whose face appeared as a bruised, blue and purple ovoid. The figure sat sideways on an enigmatic brown structure. Its right leg – clothed in dark-blue pants – was closest to the picture plane and was pulled towards its chest by two orange arms that criss-crossed over the foot, grasping it. The figures' foremost upper arm was decorated with and interlocking patterns sketched in the same deep purple as a mane of hair which encircled the creature's face. In contrast to that of *Frost*, this figure's hair was wiry and matted; making abrupt departures from its roots at sudden, awkward angles.

One consequence of the figures' isolation within discreet pictures was that their gazes became re-directed towards the viewer. In *Boardwalk Breeze*, the character's eyes took the form of black dots reminiscent of the coal eyeballs of snowmen, which floated in front of the character's off kilter mug without shadow or high light to give them dimension. The figure's nose, on the contrary, was a modelled orange mass closely approximating the shape of a Roma tomato. Completing this ghoulish countenance was a mouth, rendered as a black cavity with six white "chiclet teeth" -- to borrow the title of a book worked recently produced by Kokoska – hanging from its upper edge. In spite of the brutality of this face, mauve shadows pushing into the underside of its cheeks created the impression of a smile. This arrangement seemed to de-stabilize conventional notions about the emotions that accompany monstrous ugliness. But that's assuming that the smile connected back to a generative happiness. The physiognomy that I have just described was the tightest portion of an otherwise loosely painted image. *Boardwalk Breeze* was the first painting wherein Kokoska placed his figures in deep perspectival space. In contrast to the circuitous networks of line, volume, pattern and colour that have heretofore filled his pictures, the landscape which stretched out behind the figure in *Boardwalk Breeze* was provisional in its content as well as its rendering; a wide swath of green stood in for the vegetation on the opposite shore of a lake or river, having been nonchalantly laid in between blocks of blue above and below it. All of these things bled into one another as the blue and green paint cascaded through the space of the painting, enlivening tensions between the canvas's vertical surface, and the deep space of the image set upon it.

*Beige Infinity* registered the apex of a transition in Brian Kokoska's work, from complexity into a significantly restricted lexicon. Whereas a strange mix of pleasure and uneasiness characterized my experience of his earlier work – simultaneously beautiful and cloy depictions of bacchanalian excess – this body of paintings circled in and around an opposition between writerly and readerly ease and difficulty, respectively. Here, high doses of pleasure were dialed down in favour of quieter images, which seemed well tuned into the uncomfortable banality of their human subject matter. In comparison with their progenitors, these paintings were purposefully mute. In that regard, they share an unwillingness to speak with the figures depicted within them, and elicit a quiet discomfort that is just as poignant as that which has accompanied more sensational works. Kokoska's movement into a decidedly relaxed mode structured by a highly attuned facility, is reminiscent of the easy and confident appearance of youthful skin gliding over the multiplex machinations of human bodies.



Brian Kokoska, *Daydreamer*, 2011. Courtesy of the artist and Blanket Contemporary Art Inc.

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## COMPLEX

### The 25 Best Artists 25 and Under

BY DALE EISINGER | SEP 9, 2013 | 8:57 AM | PERMALINK



#### 23. Brian Kokoska

Age: 25

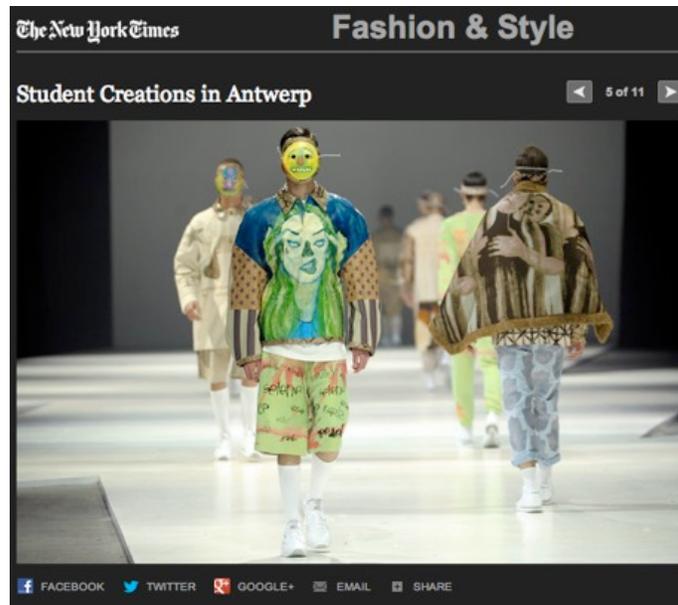
This Canadian-born artist now resides in New York City. His work is in the post-expressionist mode, dealing with fetish, ritual and gender. He's been widely discussed throughout the art world for just how brash and bold it is.

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In "True Believer," by Devon Halfnight Leflufy, a meld of West Coast craftwork and Los Angeles celebrity made for some weird partners: like a digitalized image of Lindsay Lohan printed on a tunic skirt under a woven jacket. The Canadian-born designer collaborated with Brian Kokoska, an artist, to create teen-scene images that were in contrast to, for example, the lattice-weave hem on a coat. This collection was craft taken fast-forward from the hippie 1970s into the 21st century.

Credit: Andrew Thomas for the International Herald Tribune

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