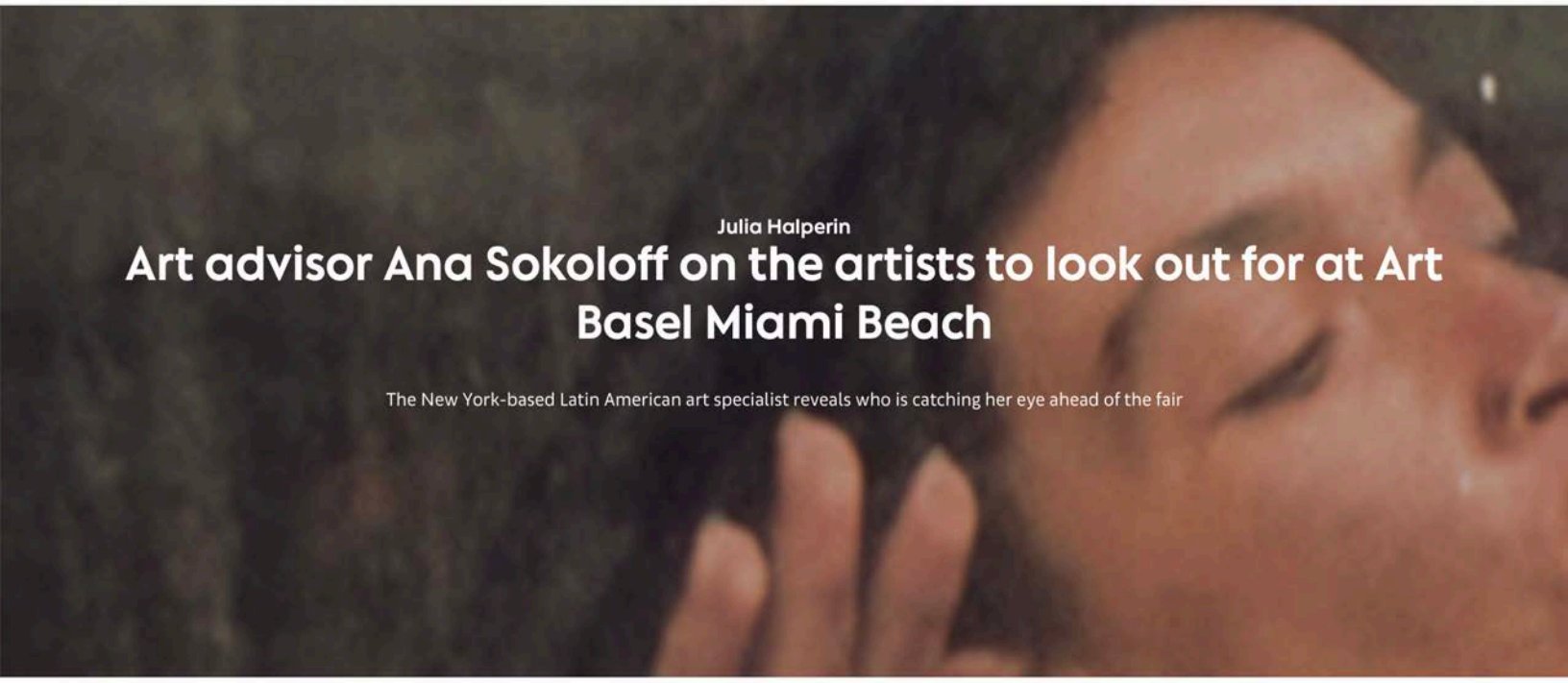


Julia Halperin

Art advisor Ana Sokoloff on the artists to look out for at Art Basel Miami Beach

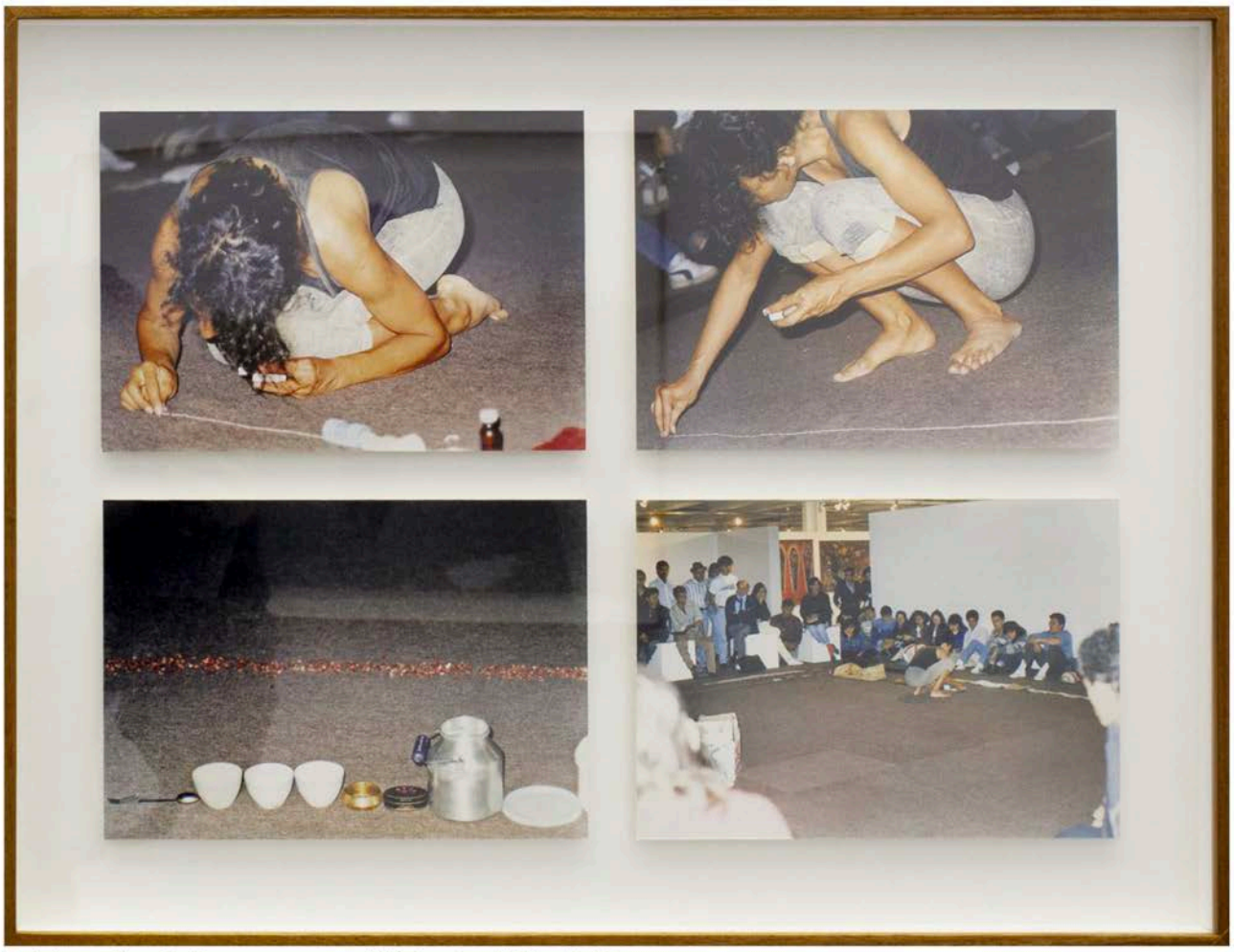
The New York-based Latin American art specialist reveals who is catching her eye ahead of the fair

'The week of Art Basel Miami Beach is always intense for me because it is the preferred fair among Latin Americans. I always try to devote one full day to each client. Since there's so much to do, we develop a game plan beforehand and I introduce them to galleries and museum curators. That way, even if they are not with me, they can still have a rich experience.

'There is always a strong showing of Latin American art in Miami. This year, the Survey section, which focuses on historical presentations, includes two female artists from the 1980s that I am keeping my eye on: the Argentinian feminist artist Liliana Maresca (***Rolf Art***) and María Teresa Hincapié (***1 Mira Madrid***). María Teresa is one of the most important Colombian performance artists from the 1980s and 1990s. She was interested in feminism, domesticity, and the ordinary. In one of her most famous performances, *Una cosa es una cosa* (1990), she placed domestic objects in an



Liliana Maresca, Sin titulo. Photographs by Marcos López, 1983. Courtesy of Rolf Art.



María Teresa Hincapié, Una cosa es una cosa, 1990. Courtesy of 1 Mira Madrid.

'Another interesting Survey presentation is ***Paulo Kuczynski***'s booth of ***Antonio Henrique Amaral***, a very important figure in Brazilian art. When I first started working in the Latin American paintings department at Christie's in the late 1990s, he was very desirable in the auction world. Then he got a little lost. I'm happy to see him being resurfaced.

'I will of course make sure to visit Meridians, the section for large-scale work, organized by Magalí Arriola, who is an





Left: Ana Sokoloff. Photograph @ahank. Right: Tropical Readymade by Radamés "Juni" Figueroa. Courtesy of the artist and Proyectos Ultravioleta.

'There are also a lot of galleries that I like in Positions, which specializes in solo presentations by emerging artists. There's ***Isla Flotante*** from Argentina, and ***Llano*** and ***Pequod Co.*** from Mexico. Pequod was founded by a young couple, Mau Galguera and María García Sainz, who previously worked at bigger galleries and decided to open their own space in 2020. They focus on a generation of artists that has shown largely in self-run spaces; I really respect that they are supporting them now via the gallery system. I'll also seek out ***Galatea***, founded by Antonia Bergamin, Conrado Mesquita, and Tomás Toledo. It started as a Covid project, and they focus on self-taught, marginalized artists in the Brazilian scene.



Works by Sandra Gamarra. Left: El mundo al revés V, 2023. Right. El mundo al revés VII, 2023. Courtesy of the artist and 80m2 Livia Benavides.

'***Proyectos Ultravioleta*** will present "Tropical Readymade", one of my favorite series by Puerto Rican artist Radamés "Juni" Figueroa. He ingeniously transforms soccer balls and basketballs into planters for tropical plants. Infused with humor, Juni's work highlights the creative and resourceful ways in which people from Puerto Rico grow plants in all kinds of pots. He has taken this extract of the urban Puerto Rican landscape into major museums and exhibition spaces around the world.

'At Nova, which shows works created in the past three years, I'll look out for ***The Ranch***'s presentation of the Puerto Rican painter and sculptor Daniel Lind-Ramos, who just had a big retrospective at MoMA PS1. I am happy he is getting the commercial attention he deserves. ***Sandra Gamarra***, who will represent Spain at next year's Venice Biennale, is part of a three-person presentation by ***80m2 Livia Benavides***. And Cristina Camacho, whose cut and woven canvases have a lot of fans, is one of three artists showing with ***Instituto de Visión***. She is an up-and-coming Colombian artist who is worth keeping an eye on.

'Then, of course, there is the main gallery section. There, I allow myself to be a bit less rigid and enjoy seeing whatever people bring and how it fits in with my aesthetic and those of the people I work with.

'I always visit ***Ruth Benzacar***, one of the leading galleries in Argentina. When I was just starting out, she came up to me after a random conference and said, "You are the future of our art world." I kept seeing her at various events and became close friends with her daughter, who is now leading the gallery. At this point, we are really an extended family. Whenever I see her daughter, I call her "cousin," because we all have Aunt Ruth in common. I've learned a lot about Argentinian art through them.

'Other favorites are ***Casa Riegner*** from Colombia, ***Luisa Strina*** from Brazil, and ***kurimanzutto*** from Mexico City. I love ***Company*** from New York and ***Commonwealth and Council*** from Los Angeles. The fair is very big, so I'll walk through the main section in different ways depending on who I'm traveling with.



Andrew Roberts, Haunted tank mass (orange), 2023. Courtesy of the artist and Pequod Co.

'There is a new group of collectors coming up in Mexico and a strong contingent from Brazil. These groups tend to correspond to where the economic power is in Latin America. But Peru also has a very dynamic crowd interested in art, and they go to Miami. Some are quite active. The collector Carlos Marsano is a wonderful ambassador for Peru and its young artists.

'Collectors in Latin America are creating in-depth collections that are international in character. Here, I'm focusing on Latin America, but fairs are also an opportunity for my clients to look beyond Latin America to find art that fits within the themes they are looking at.

'There is a saying in Spanish that "the devil knows more for being old than for being the devil." I know more from meeting these people over many years than from anything else. As I walk through the fair, I am seeing my family and friends.'