

The Top 7 Pieces to Covet at Design Miami/ Basel

ARTSY EDITORIAL
BY MOLLY GOTTSCHALK
JUN 14TH, 2016 11:27 PM

The 11th edition of Design Miami/ Basel opened on Monday. Perhaps in response to a softening of the market and reflective of fairs at large, the design fair has seen an increase in the quality of works exhibited—galleries are taking fewer risks and bringing historic pieces with rich stories behind their creation—and prices to match. Nonetheless, contemporary design continues to push the boundaries of the discipline at the fair this year. Below, we highlight standout pieces from both ends of the spectrum.

Greta Magnusson Grossman, *Grasshopper floor lamp*,
ca. 1952

AVAILABLE AT:

R & Company, Booth G39



Greta Magnusson Grossman
 "Grasshopper" floor lamp, ca. 1955
 R & Company

Grossman's three-legged *Grasshopper* floor lamp is one of the most celebrated objects from the late Swedish designer's prolific 40-year career. Designed in Los Angeles in 1947, the piece was handmade by a small company out of a machine shop in Burbank, California—and was initially available for around \$19 a pop. In 1952, Grossman returned to Sweden, where a collaboration with Malmö-based company Bergboms resulted in a new iteration of her signature lamp. There, the *Grasshopper* took on new colors (rich oranges, lipstick reds, deep blues) and different functionality (instead of swiveling side to side, the shade flipped up like a Lamborghini). "It's her most iconic work," said R & Company founder Evan Snyderman, who is selling one of the Malmö-produced lamps at Design Miami/ Basel for \$24,000. "But it's one of the rarest colors—in 15 years I've never seen this shade of orange, and with the original paint."

Archimede Seguso, *Merletto Irregolare*, ca. 1952

AVAILABLE AT:

Marc Heiremans, Booth G22



Archimede Seguso
Merletto irregolare, ca. 1952
 Marc Heiremans

Belgian gallerist Marc Heiremans has been dealing in glassworks since 1986, so it was no surprise to find his booth filled with vases by master Muranese glass maker Seguso. It was unexpected, though, to discover this rare 1952 vase—one that holds one of late designer’s best-kept secrets. According to Heiremans, Seguso’s assistants were trained to produce most works; however, the technique used for this particular vase—made by painstakingly fusing broken pieces of glass—was never shared. “The process was not known up until now,” said the dealer. “They couldn’t figure out how he made it; everyone thought it was blown.” The answer finally came when Heiremans himself asked Seguso’s son. “He was no longer living,” he said of the designer, who died in 1999 at the age of 90. “Or else he wouldn’t have told me.” This piece, sold during the fair’s collector preview for around €50,000, is one of an edition of five. Shown in 1952 at the Venice Art Biennale, Heiremans says, it “represents the height of the quality of his work.”

Joris Laarman, *Butterfly Screen*, 2016

AVAILABLE AT:

Friedman Benda, Booth G31



Joris Laarman, *Butterfly Screen*, 2016. Photo courtesy of Friedman Benda.

Dutch designer Laarman is known for pushing emerging technologies forward, particularly through his use of a multiple-axis, 3D-printing tool invented in 2014. At the fair, a solo booth by Joris Laarman Lab (a collaboration with his partner Anita Star) signals the duo's future in digital fabrication. This is particularly evident in *Butterfly Screen* (2016), a bronze screen 3D-printed by a robot. "In 2014, we placed a welding machine on a robot arm; this was only the beginning, and the work was only two centimeters tall," said Star of the screen's origins. The new piece, realized for the fair, is two meters high—it also doubles as a step towards a bridge the pair plans to "print" over a canal in Amsterdam's city center in September. "3D printing still exists on a small scale, and we wanted to explore its future possibilities," explained Star. "*Butterfly* is practice for the bridge; we need to print a lot in order to print the bridge on such a large scale."

Jean Prouvé, *Maxeville Design Office*, 1948

AVAILABLE AT:

Galerie Patrick Seguin, Booth G45



Jean Prouvé
Maxeville Design Office, 1948
Galerie Patrick Seguin

“After Jean Prouvé left Ateliers Jean Prouvé in 1953, all of his buildings were destroyed except for this one,” said dealer Patrick Seguin of *Maxeville Design Office*. “We couldn’t believe that it could still be there, abandoned and hidden under a structure of blue aluminum siding from around 1980 to 2015.” This year, thanks to the help of archival documents and a team of architects and engineers, the house sits at Design Miami/ Basel in its original form, on offer for €3.2 million. “It used to be Prouvé’s office, therefore it is a very significant piece,” added Seguin, caretaker of the world’s most significant collection of Prouvé’s prefabricated homes (at 22 and counting). Although the house was designed in 1948 as a prototype for prefab housing following World War II, it never saw success and instead became the workplace of the storied French architect-designer in 1952.

Studio Mumbai / Bijoy Jain, *Brick Study II - Bench*, 2016

AVAILABLE AT:

[Maniera](#), Booth G40



Studio Mumbai / Bijoy Jain
Brick Study II - Bench, 2016
 MANIERA

Indian architect and designer [Bijoy Jain](#), founder of Studio Mumbai, is inspired by traditional Indian craft. While past works have been made with



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available to anyone,” said the gallery’s co-founder Amaryllis Jacobs. “But he’s also fascinated by their beauty.” The series is based on an age-old Indian technique, which began during the Mughal period and continues today, of constructing domes and arches. Using a similar method, Jain bakes mini bricks in his studio oven, then pieces them together to form the backs of chairs and benches—like *Brick Study II - Bench*, on offer at the fair for €17,500 (in an edition of 8). Made from rosewood and marble and backed with an intricate lattice of bricks, the piece took five days and three people to assemble. “People are concerned that it’s fragile,” Jacobs laughs. “They build houses with bricks.”

Charles and Ray Eames, *Pre-Production LCW Chair*, ca. 1945

AVAILABLE AT:

[Patrick Parrish](#), Booth G37





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Patrick Parrish Gallery



An American design aficionado would spot this historic chair by [Charles and Ray Eames](#) right away. Produced by Eames studio in Venice, California, in 1945 (before it began being produced by Herman Miller in the '50s), the chair is one of hundreds made but only dozens surviving, according to gallerist Patrick Parrish—most of which are housed in museum collections, [MoMA](#) and [Vitra Design Museum](#) among them. “They called it the potato chip chair,” joked Parrish of the minimal piece, at the time considered avant-garde but now a staple of the American design vernacular. “It was meant to be low-cost and was meant for the masses, but the people who embraced it were artists and academics and tastemakers. Middle America embraced it later.” Made from sculpted wood, its seat is painstakingly ergonomic—and startlingly void of cushions.

Pierre Paulin, *Élysée Bookcase*, 1971

AVAILABLE AT:

Demisch Danant, Booth G10



Pierre Paulin
Élysée Bookcase, 1971
 Demisch Danant

This modular, smoked plexiglass bookshelf by late French designer Paulin evokes the French modernism of its time. In 1970, France's President Georges Pompidou and his wife commissioned Paulin to design the interior architecture of their private apartment in the Palais de l'Élysée, with the stipulation that the renovations must be reversible. Following this order, Paulin covered the walls and ceilings with stretch jersey and created an extraordinary, exhibition-quality interior that marked a turning point in his career. The commission included bespoke design pieces, among them a bookshelf for their smoking room. A matching shelf (though slightly smaller) is part of the designer's solo booth with Demisch Danant and is the only other version made. "What makes it special is there was only one, as far as we know, that was produced," said Suzanne Demisch. "We discovered it recently; it uses his more personal and confidential signature so we can only surmise that he made another at the same time."

—Molly Gottschalk

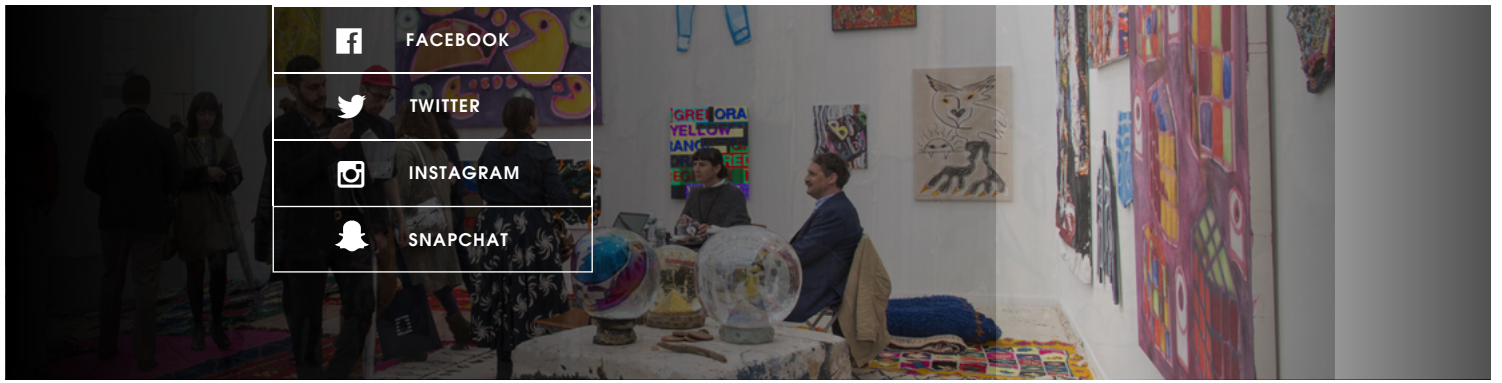
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Cover image: Installation view of Friedman Benda's booth at Design Miami/ Basel, 2016. Photo courtesy of Friedman Benda.

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Designer Kia Utzon-Frank Is Changing the Way We See (and Eat) Cake

ARTSY EDITORIAL
BY ALI GITLOW
JUN 17TH, 2016 1:44 PM



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Catch up on the latest art news with our rundown of the 10 stories you need to know this week.

ARTSY EDITORIAL

JUN 17TH, 2016 1:16 PM

01 The 47th edition of Art Basel in Basel opened to throngs of collectors, curators, and others from the art-world establishment on Tuesday.

([Artsy](#))

The sentiment that these are not times to roll the dice echoed across the fair, especially among dealers on the first floor selling secondary market historical material or pieces sourced from estates that have become increasingly prominent on both gallery rosters and at Art Basel in the past two years. Galleries have also been careful to monitor their outlay ahead of this year's fair, sourcing secondary market material of living artists for as close to primary market prices as possible to ensure they won't be left at week's end holding a cup of froth. The numbers may not be quite as high as in previous years as a result. But, like the recent New York auctions where nearly 60% less art sold by-value in comparison to one year before but with far fewer costly guarantees, the businesses behind the art being sold appear to remain strong thanks to this kind of shrewd dealmaking.



What's Sold at Art Basel in Basel

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02 Artnews SA, a Polish company briefly responsible for publishing New York magazines *ARTnews* and *Art in America*, filed for bankruptcy.

(via [artnet News](#))

According to *Investments*, the Polish investment site cited by *artnet*, steadily declining financial conditions at Artnews SA made restructuring unfeasible, and the organization eventually applied for “announcement of business collapse and liquidation of assets.” Newsprint magnate Peter Brant, operating through BMP Media Holdings LLC, has a majority stake in Artnews SA, with 59.5% of shares. Brant's representatives explained in a statement that BMP Media Holdings had reclaimed four titles—*Art in America*, *MODERN*, *The Magazine ANTIQUES*, and *ARTnews*—from Artnews SA last month. Currently, “Artnews S.A., which owns *Art & Business* magazine and Skate's Art Market Research, has no affiliation with the U.S.-based *ARTnews* magazine and ARTnews.com, despite their similar names.” The representatives noted that all magazines, websites, and related publications under the umbrella of Brant's company “will continue as usual.”

03 Istanbul police uncovered 55 stolen artworks and artifacts, together valued at more than \$20 million, during a raid on a home in the city's Ataşehir district.

(via [Artforum](#))

The police's anti-smuggling force had previously been alerted to the presence of a suspect intending to ferry the cache of stolen art objects out of the country. The smuggler, identified only by the initials M.N.K., had also expressed interest in selling the works to Arab tourists visiting Istanbul. Posing as tourists, the police were able to fake a deal in which they agreed to trade one million Turkish liras for the entire haul. During negotiations, the officers were able to determine the location of the smuggler's home base, seizing the stolen goods and taking the suspect into custody. A team of experts examined the objects and determined 50 were genuine; of those, 18 paintings were from the hand of 20th-century Turkish painter Nazmi Ziya Güran.

04 Clare McAndrew, the economist behind the influential TEFAF Art Market Report, is leaving the Dutch fair to work with Art Basel.

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Art-World Insiders Select Art Basel's Must-See Works

Nairobi-Born Artist Michael Armitage on LGBTQ Rights in Kenya and Misconceptions of Contemporary African Art

ARTSY EDITORIAL
BY CHARLOTTE JANSEN
JUN 17TH, 2016 11:14 AM

In Africa, homosexuality is illegal in 34 countries. Beyond the constitutional problems, homophobia is endemic: "Corrective" rape, brutality, and murder are tragic daily realities. In 2014 in Uganda, many LGBTQ individuals fled the country as a motion was introduced to enforce the death penalty for homosexual acts, which is also the situation in Nigeria, where even associating with individuals who identify as LGBTQ can lead to incarceration. As a consequence, many Ugandans fled to Nairobi—for some time the Kenyan capital had been considered a place of refuge from conflict and persecution in neighboring countries. Though not welcomed by Kenyan society, the new members of the LGBTQ community living in Nairobi have increased their presence, pushing civil

rights to the fore. In April, a campaign group filed a case to Kenya's High Court, urging the decriminalization of homosexual acts; yet just this week

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ARTSY EDITORIAL
BY MARINA CASHDAN
JUN 16TH, 2016 8:36 PM

Art Basel brings a cross-section of the art world under one roof: curators, museum directors, collectors, and artists. At the close of preview day, after traversing the 24,000-square-meter exhibition space and perusing 286 galleries, we caught up with a few of these art-world insiders to see what works shone among the cacophony of artworks vying for visitors' attention at the fair.

Mary Rozell

GLOBAL HEAD OF THE UBS ART COLLECTION



Installation view of work by Cindy Sherman at Metro Pictures's booth at Art Basel, 2016. Photo courtesy of Art Basel.

Rozell encountered several gems across the two exhibition floors—two-dimensional works spanning several mediums. At Metro Pictures, a brand new series from [Cindy Sherman](#) beckoned her. “I think it’s one of her strongest series in recent history,” Rozell told me. “They’re quintessential Sherman. Often humor and feminism are subtexts in her work. But I find these to be really poignant and self reflective—[the subjects are] middle-aged women; and I love them because they’re so sensitive but still very much Cindy Sherman.”

In a different vein, a painting by [Pierre Soulages](#), an all-black canvas at Galerie Alice Pauli, resonated with Rozell, who has been following the 96-year-old painter’s work for many years. “His market has just exploded in the last years; he’s gotten all this attention again,” she says. “He has such a consistent practice. I love this work because it’s quite a monumental Soulages piece.” Another painter whose approach to the canvas is nontraditional, and equally as mesmerizing, is American painter [Sarah](#)

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Venturing through Anne Imhof's Ambitious New Show in Basel



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What's Sold at Art Basel in Basel

ARTSY EDITORIAL
BY ALEXANDER FORBES

JUN 16TH, 2016 7:14 PM

As the art world descended on Switzerland this week for the 47th edition of Art Basel in Basel, the finance and business worlds continued to mull over the fact that one week from today, Britain may vote to exit the European Union. Brexit, as the referendum has been termed, is among a laundry list of factors that have some market analysts, wealth managers, and central bank economists alike predicting increased volatility in the global economy.



Installation view of Annet Gelink's booth at Art Basel, 2016. Photo by Benjamin Westoby for Artsy.

And as VVIPs entered Art Basel on Tuesday morning, Germany's became the latest among a number of European central banks (including that of Switzerland) to take interest rates on certain assets negative. The countries, seen as safe havens for capital by skittish investors, are essentially being paid to hold onto those investors' money and are encouraging spending to combat lackluster growth, as well as levels of inflation that are considered unhealthy in the marketplace. The Fed and the Bank of Japan also voted to keep rates low this week, moves which in their sum have led other investors to ask what fiscal levers would be left to pull should the global economy crack.

The art market is, of course, not immune to jitters about Brexit, the U.S. presidential election, and the state of the economy. "It's clear that political and economic situations do have an impact on the art market," said Patricia C. Amberg, the executive director and head of UBS's Art Competence Center. "When we look around the globe, there are quite a lot of crises and wars. It affects the art market, but it affects some areas more than others. There is still a demand for pieces of very high quality. But collectors are maybe not as spontaneous as they were five years ago."

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