

VISUAL ARTS



LIGHT SHOW: Olafur Eliasson's 'Inverted Berlin Sphere' is a smaller version of a 2003 installation he mounted at London's Tate Modern in 2003.

A WAREHOUSE FOR *beauty*

BY ANNE TSCHIDA
Special to the Miami Herald

The flapping wings of birds draws you into a side room at the Margulies Collection at the Warehouse in Wynwood. You may have a hard time escaping their embrace. Can you hear the sounds of the flapping?

The question comes to mind as you view Japanese-born, London-based Hiraki Sawa's multi-video exhibit, *O*. The hypnotic rhythms of the birds' wings that reoccur on three large screens are accompanied by speakers and a soundtrack—but it's a mind game. The sound installation that accompany the visuals nothing to do with birds.

Along with those birds, there is a slow unveiling of images of the Australian outback, of those barren rocky outcrops, across one huge screen; on another, flowing like lava, are rip-

At Wynwood's Margulies Warehouse, sculpture and images are more than cutting-edge artworks: they are also works of beauty.

pling waves and water. And on a third screen, an empty home with flowered wallpaper is pictured, with the sudden, surreal appearance of a silhouette of a white bird flying through it. Hanging along the remaining walls are 10 smaller screens where individual objects are spinning until they drop — objects such as bottles, glasses, cups and so on. The

whole thing is dreamlike and addictive, and could take up an entire afternoon.

The experience is at once mesmerizing, calming and disorienting — and may well be the best artistic offering in Miami at the moment.

O is a good example of the art that has distinguished the Margulies Collection since its inaugural public exhibition in 1999. Miami is home to a number of prominent and impressive contemporary art collections, and each one has its own personality. For the art collector Martin Z. Margulies, along with longtime curator Katherine Hinds, special attention through the years has been paid to sculpture, installation, photography — and beauty.

Most of the pieces currently on display at the Margulies Collection get ample room to show off that beau-

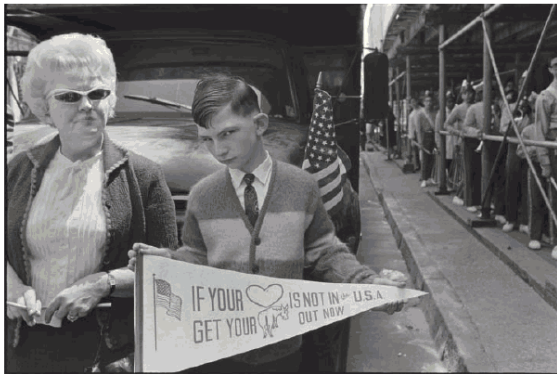


PHOTO PLAYS: Photographer Mary Ellen Mark's work often plumbs a dysfunctional, often conflicted Americana. Above, a pro-Vietnam War demonstrator with his mother in New York from the 1960s.

ty, whether they are part of the permanent display or the 2011-2012 exhibit, of which *O* is the centerpiece. In fact, compared to previous years and the astoundingly huge collection that Margulies has gathered, this show is sparsely populated — which is a good thing.

That means, for instance, that the marvelous black-and-white photography from Mary Ellen Mark does not feel crowded out. Mark is known for her photojournalism, which plumbs a dysfunctional, often conflicted Americana. One searing image from 1980s depicts a homeless family living in its car in California. Another, almost shocking photo shows a young boy holding a sign with his mother during a pro-Vietnam War demonstration in the 1960s. His eyes reveal an anger that seems so out of place for someone of that age as he holds up a sign that reads, "If Your Heart Is Not in the U.S. Get Your Ass Out Now." The images also reveal the power of Mark's own eye.

Also part of the new acquisitions on view is the one local offering, a video from the duo of Antonia Wright and Ruben Millares, called *Job Creation in a Bad Economy*. The two repeatedly crash through a pile of books, and while it is humorously presented, the underlying message is that all that in today's society, book learning has been increasingly de-valued.

Though video and photography in this collection are especially strong, Margulies is well known for his collecting and nurturing of

sculpture, and once again the works up in the warehouse space will not disappoint. There is a trippy but incredibly lovely light "chandelier" from Yuichi Higashionna, a type of fluorescent lamp work that has put the Japanese artist on the international stage. Bruce Nauman's neon piece spelling out "Human Nature" will likely be immediately recognizable to anyone familiar with contemporary art.

And if another work isn't immediately recognizable, it should be: Olafur Eliasson's *Inverted Berlin Sphere*, part of the permanent installations in the warehouse gallery, is an outstanding example of one of the best artists working today. In 2003, he mounted one of London's Tate Modern's most successful shows, called *The Weather*, in which he lit up a huge, cavernous hall; light installation would never be the same. Eliasson's sphere here is smaller, but no less impressive.

Other permanent sculptures and installation are also well worth a revisit, such as the amorphous and fabulous dripping nylon sculpture from Ernesto Neto of Brazil, one of that country's best contemporary art exports. His work here, *O Bicho!*, originally shown at the Venice Biennale, hangs from the ceiling, its Lycra tendrils seeming to bounce up and down. It is an inherently interactive installation, with its soft, strange, cloth elements inviting the viewer to play with it.

Anyone who encour-

If you go

What: The Margulies Collection at the Warehouse

When: 11 a.m. to 4 p.m. Wednesday-Saturday, through April 28

Where: 591 NW 27th St., Miami

How much: Adults: \$10 contribution to Lotus House; Miami-Dade County students with ID free.

Info: 305-576-1051; www.margulieswarehouse.com

tered Will Ryman's giant flower sculptures in front of the Sagamore Hotel on Miami Beach during Art Basel, or currently at Fairchild Tropical Botanic Garden, might be surprised, hopefully pleasantly, at his *Dinner Party*. This is like no soiree you have ever attended, populated by weird, larger-than-life creatures getting ready to tuck in to a medieval looking meal.

Other names — and artworks — will also jump out, including sculptures from Richard Serra, George Segal, Donald Judd, Willem De Kooning. As in Miami's other major private — but open to the public — collections in town, the quality of art to be found is as good as it gets. But fortunately each has its own feel, and for anyone interested in the cutting-edge, and often uncommonly lovely, art forms of sculpture and installation, the examples on display from the Margulies Collection shouldn't be missed.



PERMANENT INSTALLATION: Brazilian artist Ernesto Neto's 'O Bicho!' was originally shown at the Venice Biennale.