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SCULPTED TO PERFECTION



①



1

Carol Bove

Tragic Deviousness, 2020 stainless steel and urethane paint 37 1/4 x 63 3/4 x 39 1/2 inches. Collection Martin Z. Margulies

2

Olafur Eliasson

Inverted Berlin Sphere, 2005, stainless steel, mirror, wire, cable, bulb, dimmer 63 inches in diameter. Collection Martin Z. Margulies

3

Anselm Kiefer

Sprache der Vögel, 1989, lead, steel, wood, oil, plaster, resin and acrylic, 114 3/16 x 194 1/8 x 66 15/16 inches. Collection Martin Z. Margulies



3

Prominent curator Katherine Hinds in Miami reflects on four decades in the art industry and the impact of sculpture

By LINSEY STONCHUS

An art form with ancient roots, one of the most compelling aspects of sculpture is its three-dimensional existence in the world. A small fraction of its history, the 20th century greatly evolved the art form into what is seen today.

Katherine Hinds, curator of multi-millionaire Martin Z. Margulies' renowned art collection since 1982, is well versed in the world of art, especially sculpture, which is well represented at The Margulies Collection in Miami.

"My favorite quote about art is by Ad Reinhardt," Ms. Hinds says. "Art is art. Everything else is everything else! I use this as a professional mantra because when you have the art, you have everything you need. So focus on the art."

It helps the art cause to work in a buzzy, coastal city such as Miami, with its Wynwood Art District and Art Basel Miami show as key attractions to art lovers worldwide.

"No two days are ever alike," Ms. Hinds says. "When you are constantly looking at art in the marketplace or collaborating with museum curators on loan projects or installing art for our exhibitions at the Warehouse [gallery], you are always in the flow, always in 'the new.' You always have the inside scoop. And then you are completely immersed in the art. It's like getting a big, beautiful bouquet of fresh flowers every day."

4

Susan Philipsz
Sleep Close and Fast,
 2020, seven channel
 sound installation,
 stainless steel oil
 drums, speakers,
 amplifiers, media
 player, dimensions
 variable. Collection
 Martin Z. Margulies

5

**Magdalena
 Abakanowicz**
Hurma, 1994-95,
 burlap and resin, group
 of 250 figures (children
 and adults). Collection
 Martin Z. Margulies



COLLECT CALL

Ms. Hinds attributes much of her successful curating career to her perseverance and simply being more alert to opportunities.

"You have to have a good eye," she says.

The Miami native spent her young adulthood in Europe, where she decided to pursue her career in the art industry after touring great museums and private collections there.

"I spent some of my college years abroad studying in Salzburg, Austria," Ms. Hinds says. "I toured all the great museums. I also had access to private collections. Professions in the art field are very well respected in Europe, and it was there I decided to pursue a career in the visual arts."

Known for being a real estate developer, Mr. Margulies' foray into art started very differently.

"He was dating someone who encouraged him to look at art rather than spend so much time watching sports," Ms. Hinds says.

An auction in the 1970s elevated his prominence as a collector in the eyes of the public.

"He went to the auction of the Scull collection at Sotheby's Parke Bernet in 1973," Ms. Hinds says. "Robert Scull, a New York taxicab businessman and his wife, Ethel, had a great collection of Pop Art and Abstract Expressionism. The prices were stunning at the time, such as \$60,000 for a Jasper Johns. Today, that type of painting would have a market value of \$40 million."

"Marty had bought a few works here and there before then, but after that auction he became a collector," she says. "We have the catalog for that sale in our library. Today the art world looks back at the Scull sale as having changed the art market."

About a decade later, the two crossed paths and took Mr. Margulies' collection to new heights.

"I heard him speak about his collection," Ms. Hinds says. "I was working at a local art gallery and was trying to get to New York. His sensibility was very European and very New York, and his point of view on how important it was to focus on seminal moments when collecting an artist resonated with me."

Ultimately, it was sculpture that cemented the pair's relationship.

"I connected with him again when I was running a sculpture cooperative, ConStruct, out of Chicago, which included Mark di Suvero, John Henry, Chuck Ginnever, Linda Howard and other sculptors," Ms. Hinds says.

"We worked together on a couple of large-scale installations for his collection, and it just clicked," she says. "So, our work relationship began with sculpture."

“Today, art involves not just the retina, but all our senses”

— **KATHERINE HINDS**

ART CURATOR, THE MARGULIES COLLECTION, MIAMI

MAKING SENSE

Having worked closely with Mr. Margulies on curating a sculpture collection for decades, Ms. Hinds' love for this particular art form can be summarized in two words: “space and scale.”

Ms. Hinds has witnessed the industry in many phases. During the midcentury, works became significantly larger, but this also made them more difficult to collect.

“Sculpture went through major innovation in the 1950s, 1960s and the 1970s, especially large-scale outdoor works,” Ms. Hinds says.

“When we started collecting in the late 1970s, there was a lot of under-market sculpture out there such as John Chamberlain, Michael Heizer, Richard Serra, Sol LeWitt, Anthony Caro, Richard Long,” she says. “These sculptors were well respected with museum curators and critics and art historians, but the collectors didn't really get it. They couldn't handle the weight, the scale, the demands of installation.

“Sculpture was off the pedestal and the works were aggressive and difficult. Collectors like Martin Margulies and Raymond and Patsy Nasher of The Nasher Sculpture Center and Dallas Museum of Art were able to build really great collections during the 1970s and 1980s focused on large sculpture.”

During the 1980s, a particularly moving piece greatly influenced the industry and forever changed the expectation of sculpture in modern day.

In 1981, a young architecture and sculpture student from Yale, Maya Lin, was commissioned to do the Vietnam Memorial in Washington, D.C.

“The memorial sculpture was influential because the viewer walked down a pathway into the earth and passed through the experience of the memorial with the senses of the body,” Ms. Hinds says. “The installation art that we see today evolved from there.”

Ms. Hinds notes that the incorporation of other, non-visual senses continues to resonate.

“Today, art involves not just the retina, but all our senses,” Ms. Hinds says. “This year, at our exhibition space in Miami, we have on the exhibit the sound artist Susan Philipsz, the 2010 Turner Prize recipient. She uses sound combined with sculptural and architectural components in her work. We consider her to be one of the most innovative artists working today.”

MET NEEDS

Ms. Philipsz is just one of many sculptors featured at The Margulies Collection. Many of those showcased are influencing the industry at large.

“I consider working on large-scale installations with artists such as Anselm Kiefer, Ernesto Neto, Olafur Eliasson, Magdalena Abakanowicz, Do Ho Suh, Song Dong, Isaac Julien and Anthony McCall to be highlights,” Ms. Hinds says. “These are brilliant artists from all over the world who came to Miami to install their work.

“You get to know how they think about their work in a very intimate way,” she says. “Also, how they think about other artists that they see at the collection. These are poignant experiences for these artists. Their works are like their children. It's very personal and very rewarding, also very challenging work to collaborate with the greatest artists of our times.”

One such rewarding experience was her relationship with Polish artist Magdalena Abakanowicz, whose dramatic work Hurma remains featured at The Margulies Collection. Ms. Hinds is still in contact with her, and is excited to see how her career has progressed.

“We were one of the first collections in the United States that acquired a major work by her,” Ms. Hinds says. “Next year the Tate Modern is doing an exhibition of her work. It's wonderful to see the evolution of the art world. When we first worked with Abakanowicz, the Tate Modern didn't exist.”

Other sculptors of note showcased in The Margulies Collection are Mark Dion and Olafur Eliasson, both known for their support of environmental causes.

“Mark Dion is an American artist who makes wonderful sculptures that incorporate the natural world,” Ms. Hinds says.

“We have several works by the artist and have shown him many times over the years,” she says. “Young people really respond to the way the work provokes questions and challenges the prevailing environmental politics.

“We have a major work by Mark Dion, Cabinet of Marine Debris, 2014, which incorporates plastic debris that he collected on a scientific excursion to the Great Pacific Garbage patch — a floating island of trash in the North Pacific roughly three times the size of France.

“The Icelandic-Danish artist Olafur Eliasson creates thought provoking projects that focus our attention on our environment. His Weather Project in 2003 at the Tate Modern is arguably the most iconic installation built for the Turbine Hall, attracting over 2 million visitors, labeling it as one of the most visited contemporary art pieces in history. We have a 20-year relationship with the artist and purchased and installed the first major work of his in the United States.”

Finally, artist Carol Bove was identified as one of Ms. Hinds' top inspirations.

“We think Carol Bove is doing extraordinary work,” she says.

“The four colossal outdoor sculptures she installed in the niches of the façade of the Met in New York City were remarkable. She astutely changed the way we look at the façade of a huge, 119-year-old traditional building. To reimagine history through sculpture is no small feat.”

SCULPTURE, like most art, is highly personal and comes in many forms.

As such, Ms. Hinds predicts the industry will continue to surprise her in the coming decade.

“You never know what's going to happen, and that's the best part,” she says. III