MARKET

PREVIEW | Design Miami/ 2022

A preview of a selection of this year's exhibitors reveals some cutting edge contemporary works, many by designers making their first debut.

Pride Park, Derby Road
30 November – 4 December 2022

By Charlotte Abrahams | 21st November 2022

Vase Bluebird, Stoneware, 2021
Courtesy of Sarah Lucas Studio & Gallery Mayer

NEXT WEEK THE contemporary design world will pivot its attention from New York to Miami Beach for the annual Design Miami/ fair. Now in its 19th year, the event has been a fixture on the calendar since Marina Abramovic Gallery & The Rubin Museum opened its doors for the event's latest event Design Miami/Basel last June. The subtitle however has been changed from 'Rooted in the Past' to 'Looking to the Future', a shift in emphasis that neatly encapsulates what distinguishes the flagship Miami Beach iteration from its Swiss counterpart.

Stool/ Chronicle, Stoneware, 2021
Courtesy of Sarah Lucas Studio & Gallery Mayer

As a brand, Design Miami/ positions itself as the global authority for collectible design and its fairs are structured in the same way. Work is selected by a committee of top organisers in conjunction – unusually – with a gallery committee, so the contrast between them is driven by location. 'Basel' is the more sedate iteration and the massive presentation of historical pieces, explains Dolens, 'while Miami is more modern and cutting edge'.

Barbara Zbinaeski, 'Reminiscence' Vase, 2020 COURTESY: Barbara Zbinaeski & Friedman Benda

Barbara Zbinaeski, 'Reminiscence' Vase, 2020
COURTESY: Barbara Zbinaeski & Friedman Benda

The **Deutsche** gallery is also largely responsible for making the fair stand out within the wider Design fair ecosystem. It opens Salon 94 + Design in New York and Paris use it for Basel (where Design Miami/ plans to show next year) as a great metropolitan where it's easy to just pop in,' says Jon Roberts, CEO of Design Miami/. 'Miami is a destination event, people come for the week. That means it's a great place to work on relationships with clients and it also means – and this is the part that's most distinct to us – that we put tremendous weight behind our education and talks programme. We want people to come to the fair and immerse themselves in the ideas that are leading design thinkers and architects to look at issues of relevance to our current environment. Together those things make Miami the place where you can really see what's happening in the market in the most expansive way.'

Francesco Perro, 'Ancestro Oval' dining table, 2020 COURTESY: Francesco Perro & Gallery FUMI

Francesco Perro, 'Ancestro Oval' dining table, 2020
COURTESY: Francesco Perro & Gallery FUMI

Looking at the year's line-up, it seems that, despite the global permacrisis, the production side of the market is looking to the future with optimism. Rather than pinging safe, exhibiting galleries are focused on work that challenges and experiments both materially and aesthetically – much of it created by artists making their Design Miami/ debuts.

Hans Kondi/Kaari Lab, Hybrid Chair, 2020
COURTESY: Hans Kondi/Kaari Lab & Gallery Mayer

Hans Kondi/Kaari Lab, Hybrid Chair, 2020
COURTESY: Hans Kondi/Kaari Lab & Gallery Mayer

New York-based Lee Mallery Courtesi is introducing three young artists and artwork. French designer Emma Dormendaling, Chilean artist Abel Carcamo, and Moroccan wood sculptor Hamza Kadri whose confectioned Ecos Bol Vase has been hand-crafted from a single trunk of ash and charred using the traditional Japanese shou-sugi-ban technique.

Hans Kondi/Kaari Lab, Hybrid Chair, 2020
COURTESY: Hans Kondi/Kaari Lab & Gallery Mayer

Friedman Benda's group show includes three pieces of furniture by Lithuanian-born, Brussels-based designer Barbara Zbinaeski that examine figurative through a furniture vernacular, while Mexican Gallery X presentation work by 2019 Lorenzo Craft Prize finalist Harry Morgan. Bringing together the Lithuanian and Mexican artists creating Morgan's sculptures challenge his chosen material's physical and cultural connotations.

Harry Morgan, 'Untitled', 2020 COURTESY: Harry Morgan & Wexler Gallery

Harry Morgan, 'Untitled', 2020
COURTESY: Harry Morgan & Wexler Gallery

Hybrid forms unfamiliarly predominate, but 14 European galleries are crossing the Atlantic to Miami, lured by the fair's unique combination of hard commerce (according to Roberts, 80% of the contemporary design market ends up in the US) and exceptional festival spirit.

'The United States is our primary market,' explains Maxime Saint-Laurent founder of Paris's Galerie BSL, returning after several years' absence. 'We want to be present there in the most effective way and Design Miami/ has clearly positioned itself as an avant-garde actor. Our concept for Design Miami/ 2022 is 'The Power of Bioinnovation' and the booth, mainly organised around four bodies of work by Pia Maria Paulsen, Ayala Serfaty, Nacho Carbonell and Taher Chemirik, is an invitation to embrace both design and nature differently.' Much of the work is new to the show, including Paulsen's compelling, other-worldly 'Sea Anemone Side Table' made from 9,000 lacquered beech rods.

Pia Maria Paulsen, 'Sea Anemone Side Table', 2021
COURTESY: Pia Maria Paulsen & Galerie BSL

London's Sarah Myerscough gallery is back too with a curation titled 'Material Shows', a collection of designs exploring warm crafted from wood, clay stone, aldine, glasses and wool that captures the immediacy of the organic world – as well as championing innovative, sustainable and restorative design practices. The centrepiece of the presentation is a commanding eco-contemporary rearranging of the chandelier by Angela Cammarn. Hand-crafted from sanawana plant fibre, it exudes opulence and luxurious inexactitude.

Angela Cammarn, 'Chandelier', 2020 COURTESY: Angela Cammarn & Sarah Myerscough Gallery

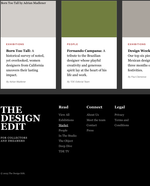
Angela Cammarn, 'Chandelier', 2020 COURTESY: Angela Cammarn & Sarah Myerscough Gallery

Native Lindman Gallery/ FUMI is exhibiting for the first time, unveiling work intended to showcase the quality and crafts-making capabilities of the gallery's artists. Several of the works have been commissioned especially for the show, including a hearted sweet-spot Bonapaes light installation, Flora del Cielo by Sarn Orlando Miller that continues the British artist's fascination with palms and tropical plants, and Francesco Perro's new mahogany oak and white marble marquetry dining table by Italian craftsman Francesco Perro.

Sarn Orlando Miller, 'Flora del Cielo', 2020 COURTESY: Sarn Orlando Miller & Gallery FUMI

Sarn Orlando Miller, 'Flora del Cielo', 2020 COURTESY: Sarn Orlando Miller & Gallery FUMI

Post-modern Dakota Hagopsyan is also making his Miami debut with a flurry of work created for the show that offers a dialogue between tradition and modernity. Highlights are Gherna Mouyal's richly tactile 'Pinochet' wood panels and Ernesto Bautista's inventive 'Marquetry II' polished bronze cabinets.



Ernesto Bautista, 'Marquetry II', 2022
COURTESY: Dakota Hagopsyan & Gallery Mayer

Ernesto Bautista, 'Marquetry II', 2022
COURTESY: Dakota Hagopsyan & Gallery Mayer

"I think Design Miami/ is the only fair dedicated solely to design," says Roberts. "That really sets us apart and it Miami particularly that work we select exhibits a lot of big thinking and contemporary personality."

That personality extends to the people who flock to the show each year. Roberts says: "We bring over 50,000 people to Miami Beach. It's a very, very, very,