

15 New Dealers to Watch at Art Basel in Miami Beach

ARTSY EDITORIAL
BY DEMIE KIM
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Next week, collectors, curators, and artists from around the world will convene for the 15th edition of Art Basel in Miami Beach. Of the 269 dealers from 29 countries selected to participate this year, 21 are first-time exhibitors. They hail from both established and up-and-coming art world capitals—Mexico City, Hong Kong, and Brussels among them—and anticipate new international exposure for their artists, many of whom are young and emerging, or historically overlooked. Below, we highlight the 15 most exciting new additions. With the exception of two galleries established in the 1980s, all were founded within the last decade—from the socially engaged West Coast gallery Various Small Fires to the cross-disciplinary Shanghai arts space Leo Xu Projects.

THE BOX

LOCATION
Los Angeles

FOUNDED
2007

ON VIEW AT ART BASEL IN MIAMI BEACH
Survey Sector, Booth S12

WORKS BY
Barbara T. Smith



Photo of Mara McCarthy courtesy of The Box.

Originally opened in L.A.'s Chinatown by curator Mara McCarthy, in 2012 The Box moved to a 6,000-square-foot industrial space in the downtown Arts District—becoming a leader in the city's eastward gallery migration. In



addition to staging large-scale installations, performances, and events, and encouraging young artists to experiment, the gallery also organizes historical retrospectives to contextualize the work of significant artists, such as pioneering feminist artist Judith Bernstein and avant-garde filmmaker Stan VanDerBeek. “Since 2007, The Box has worked to create a program that balances historical artists with those of a younger generation, while also investing in political and experimental practices of the art community,” said McCarthy. “This multi-generational approach allows for a diverse interconnection of historical and contemporary work.”



At Art Basel in Miami Beach, The Box will show work by the seminal feminist and performance artist Barbara T. Smith, a pioneering figure of the L.A. avant-garde for over 50 years. In a small black box gallery within the booth, the time-lapse film *Light Watch* will loop. The film sees a single resin blade from Smith’s monumental *Field Piece* sculpture (1968/1971) planted in a shoreline through changing tides over the course of a day. Also on view are sculptures of performance relics, personal mementos, and detritus encased in resin—a material Smith long admired for its paradoxical quality. “We believe it is important to bring Smith’s work to Art Basel in Miami Beach because it deserves a more international audience,” said McCarthy. “While her Xerox works from 1965 have gotten a lot of attention (here in California and in Europe), we feel that showing these early resin pieces allows this new audience to see her ingenuity in materials and content and also how this work embodies her transition to what she is best known for, performative works.”

