



Miami Day 4: An Afternoon at Miami Project

December 6, 2014

by Pat Rogers

I had high hopes for Miami Project—previous art fairs in Miami and the Hamptons had a consistent high quality for exhibiting galleries and artworks. For this year, Miami Project shifted away from being next-door-neighbors to Art Miami and Context. Moving one street over to become fair neighbors with Pinta seemed a good change and helped set the fair apart from the pair of Art Miami productions.

A few steps after entering Miami Project, I knew this wouldn't be a quick walk through—I was in it for the long haul. There's a lot to like in this edition. Painting and photography are well represented with plenty of prints and some drawings to be found. There is diversity and a consistent high quality among all the artworks presented. The 2014 fair is a real winner.

See our Slideshow for some of the art spied at the fair:

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I was charmed by pop photography by Christopher Boffoli exhibited at Winston Wachter Fine Art (New York). The works depicted tiny people climbing colorful popsicles or cream-filled cookies like they were Mount Olympus. (His work has a serious side...the image of a woman surrounded by pain pills is a certain example).

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“Popsicle Climber” by Christopher Boffoli, 2013. Archival pigment ink print on metallic paper with acrylic dibond mounting, 24 x 36 inches. Edition of 30. Exhibited with Winston Wachter Fine Art, Inc. Photo by Pat Rogers.

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Photography received a painterly treatment in the hands of Marc Yankus exhibited by ClampArt (New York). The subject matter exhibited were decaying buildings or architectural details of urban buildings. Yankus transforms the subjects into compelling works that go beyond journalism or

straight photography through a multi-process step that can involve incorporating historic documents or papers with digital processing to achieve a historic, narrative and fictional feel to each work.



Artwork by Marc Yankus. Exhibited with ClampArt, New York. Photo by Pat Rogers.

Whimsical text-based paintings that juxtapose expressions from contemporary life against historic scene paintings by Wayne White exhibited by Joshua Liner Gallery (New York) were crowd pleasers. The gallery presented a strong line up of artists. I particularly enjoyed colorful geometric abstract paintings by Susan Dory and modernistic abstract drawings by Richard Cadcott on paper were captivating. Made with inkjet and ball point pen, Cadcott's "envelope drawings" provided a subtle division to already interesting compositions.



Artwork by Wayne White. Exhibited with Joshua Liner Gallery, New York. Photo by Pat Rogers.



"Janus" by Susan Dory, 2014. Acrylic on canvas over panel, 70 x 70 inches. Exhibited at Winston Wachter Fine Art Inc. Photo by Pat Rogers.



Artwork by Richard Caldicott. Exhibited with Joshua Liner Gallery, New York. Photo by Pat Rogers.

Delicate watercolors on silk by David Levine exhibited by Forum Gallery (New York) drew people who stopped to contemplate the gentle works. A monoprint by Wendy Mark exhibited by ACA Gallery (New York) also demonstrated subtle and sheer beauty.



“Lineup of Operators” by David Levine, 1967. Watercolor on paper, 11 3/4 x 7/8 inches. Exhibited with Forum Gallery. Photo by Pat Rogers.



“October, All Over” by Wendy Mark. Monotype on paper, 8 x 8 inches. Exhibited with ACA Galleries. Photo by Pat Rogers.

Seeing work at Berry Campbell Gallery (New York) was like going home to Hamptons history. Excellent examples of paintings by Dan Christensen (1942-2007), James Brooks (1906-1992), Gertrude Greene (1904-1956) and a drawing by Jackson Pollock (1912-1956) were installed attractively throughout the booth. I was enchanted (and impressed) by a painting by Raymond Hendler (1923-1998) whose work was the recent subject of a solo show at the Quogue Gallery. A bold painting by Syd Solomon was compelling, bold and beautiful.



“Untitled (Drawing for Barbara and Bill)” by Jackson Pollock, 1944. Ink and colored pencil on paper, 12 1/2 x 11 5/16 inches. Exhibited with Berry Campbell, New York. Photo by Pat Rogers.



“Promenade (No. 10)” by Raymond Hendler, 1963. Magna on canvas, 36 x 30 inches. Exhibited with Berry Campbell, New York. Photo by Pat Rogers.

My favorite was a bold abstraction by Stephen Pace (1918-2010). *Untitled (56-14)*, 1956 featured Pace’s penchant for black as anchor was selected for the top of the painting. Generous brush strokes made for a compelling surface with red and blue adding unexpected pleasures. A student of Hands Hoffman, gallerist Christine Berry explained Pace’s use of these colors was unusual for the time.



“Untitled (56-14)” by Stephen Pace, 1956. Oil on canvas, 84 x 36 inches. Exhibited with Berry Campbell, New York. Photo by Pat Rogers.

Right next door to Berry Campbell Gallery was a striking painting by Dan Christensen exhibited by ACA Galleries (New York). A commanding piece, *Mother Hubbard* (1980, acrylic on canvas, 96 x 64 inches) is classic Christensen.



“Mother Hubbard” by Dan Christensen, 1980. Acrylic on canvas, 96 x 64 inches. Exhibited with ACA Galleries. Photo by Pat Rogers.

Elsewhere in Miami Project, two bold abstractions by Ryan Wallace (of Brooklyn and the Hamptons) drew my eye. Exhibited at the front of the fair by Mark Moore Gallery (Culver City, CA), it seemed a satisfying note to finally leave Miami Project.



“Redactor 1” by Ryan Wallace, 2014. Enamel acrylic, crystalina, glass powder, pigment, cold wax, glass film, tape, and vinyl on canvas, 72 x 60 inches. Exhibited with Mark Moore Gallery. Photo by Pat Rogers.

To see more images from Miami Project, view our slideshow:

[View Slideshow](#)

NEXT UP: Miami Day 5: PULSE

BASIC FACTS: Miami Project takes place from December 4 to 7, 2014 at Miami's Midtown/Wynwood District at NE 1st Avenue at 34th Street, Miami, FL 33137. www.miami-project.com.

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Pat Rogers is the publisher of Hamptons Art Hub and an arts journalist.

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