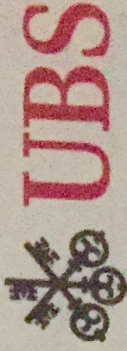




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THE ART NEWSPAPER

Art Basel in Miami Beach: 30 Nov-4 Dec 2016



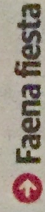
Casa Vizcaya

The Venetian-style pleasure palazzo in Coral Gables is celebrating its 100th birthday with contemporary art commissions
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Julio Le Parc

Feeling blue about 2016? Head to the Pérez Art Museum Miami, where a pioneer of kinetic art will put you in an optimistic mood
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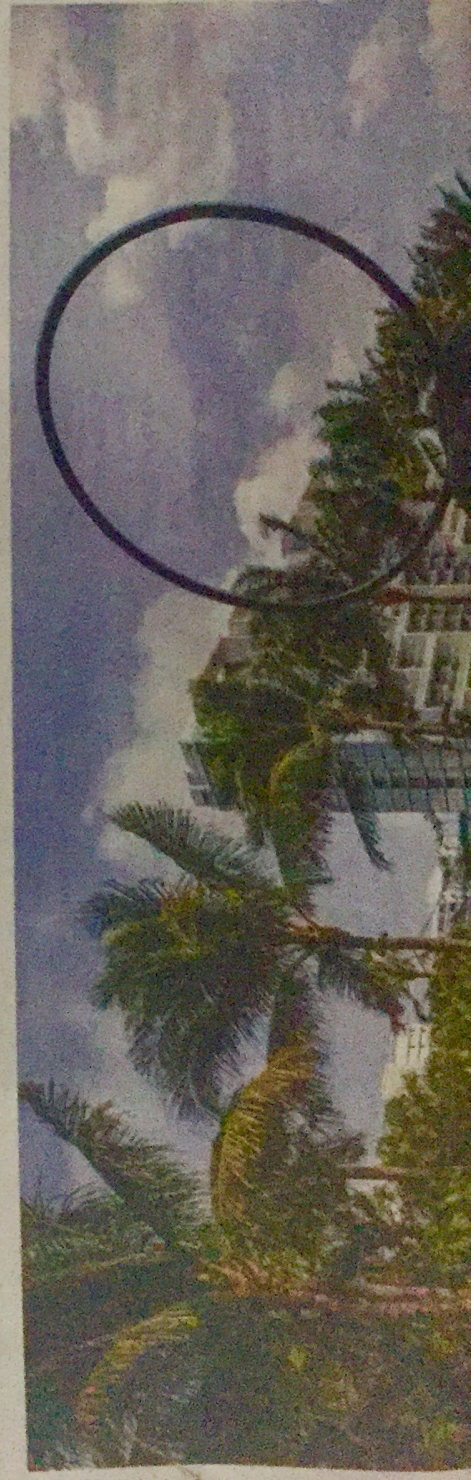
Faena fiesta

Cue a Cuban conga line and let the feast begin – the Faena District's new cultural centre launches in style
Pages 9-10 >>



This week in Miami

Our pick of the must-see shows, satellite fairs and events this week, starting with the Rubell Family Collection
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Richard Orfried Wilhelm's 1980s work was commissioned for the Stasi
You're for \$21 Am.

In Conga Irreversible, dancers and musicians perform the traditional dance backward

Los Carpinteros

The Cuban artist duo Los Carpinteros have put their own spin on the conga line—literally—by doing it in reverse. The artists wanted their performance to subvert the traditional carnival dance. Everything is the opposite of what is expected, including the performers' costumes, which were uniformly black instead of brightly coloured, and the music, which was played backward. "In Cuba, from the pre-revolutionary era through to today, carnival is not only an occasion for celebration but is also a popular way to express political views and propaganda," the artists say in a statement. "Conga Irreversible raises philosophical questions related to that history by reversing the musical score and choreography of a traditional Cuban carnival street procession."



Pelican Passage, a huge sculpture inspired by carrozas, altars and piñatas

Celeste Fraser Delgado and Damián Rojo

Delgado and Rojo are the artistic directors of Carnival Arts, a community group in Miami that has produced numerous carnivals over the past decade. Siren Song, their contribution to Tide by Side, was the duo's final performance. They invited young artists from the crisis shelter Miami Bridge, along with 350 other participants from schools and youth groups, to reflect on "cultural wealth and consumer wealth", and the meaning of luxury today. A siren queen was carried on a boat at the head of the parade, followed by dancers and singers performing Bel Kongo (Beautiful Kongo). The project was "just a few miles from [the students'] homes, but a world away from their experience of life so far," Delgado says. "To bring young people whose

families have such limited resources into an environment built for billions at once gives them a glimpse of what can be achieved, and also reveals the great inequalities right here in our own community."

Carlos Betancourt

For the Miami-based artist Carlos Betancourt, Tide by Side was too good an opportunity to pass up. "The traditions of carnival, parade and procession are part of my heritage, so it is only natural," he says. His contribution, Pelican Passage, revolves around a monumental sculpture inspired by carrozas (carnival floats), altars and piñatas. A small group of Betancourt's friends and family acted as "worshippers" congregating around the Pelican float as it glided down the street.

"The theme focuses on ancient ritual

cleansing practices associated with the symbol of the pelican," Betancourt says. In Christian symbolism, the pelican pierced its own breast with its beak, feeding her young with the blood to avoid starvation.

Marinella Senatore

The Italian artist Marinella Senatore staged an updated version of her 2013 work, The School of Narrative Dance, for the parade. She was unfazed by the scale of the production. "I have worked with over 76,000 people so far, in the last ten years, in over 12 countries, and every time the unpredictable part of such performances is the most intriguing aspect. I consider every community-based ritual a great tool for sharing stories, memories, and preserving and reviving cultures," she says. G.H.



The School of Narrative Dance (2013) received a refresh for the Miami parade