

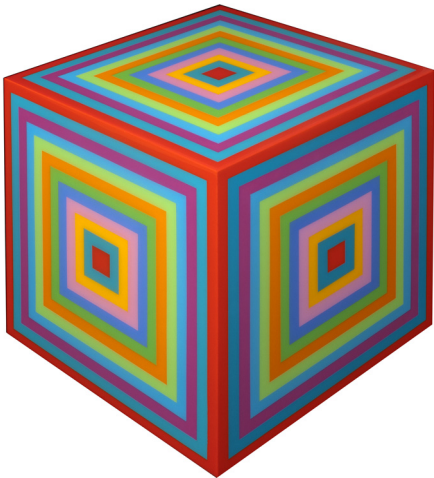
M A R G A R E T
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P R O J E C T S

The New Criterion

The Miami Fairs

By James Panero

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Heidi Spector, *Love is the Drug*, 2013
Liquitex with resin on birch cube
17 x 17 x 17 inches
43 x 43 x 43 cm

Miami Project, a fair out of Williamsburg, Brooklyn enjoying its second year in Miami and located in an undistinguished tent down the block from Art Miami, showed some of the best work anywhere. Dedicated to U.S. galleries with a “serious commitment to important living artists” or “extensive involvement with remarkable estates,” Miami Project lived up to its claims. After seeing Dustin Yellin’s apocalyptic vision, which was like John Martin’s *The Deluge* encased in glass, at Phong Bui’s magisterial exhibition “Surviving Sandy,” I was excited for Yellin’s smaller works at Richard Heller Gallery. A large Chuck Webster from his recent show at Betty Cuninghame made an appearance at Steven Zevitas. The geometric abstractions of Devin Powers—an artist to watch—looked great at Lesley Heller. Margaret Thatcher Projects had exquisite colored sculptures by **Heidi Spector**. And Tibor de Nagy, new to Miami, brought must-have paintings by Shirley Jaffe and Nell Blaine. The one sour note emanated from the Joshua Liner Gallery. Here the artist David Ellis had rigged up a typewriter and a box of bottles to play the tune from Grandmaster Flash’s rap classic “The Message,” which could be heard throughout the fair tent. The programming that went into this work was undoubtedly ingenious, and several exhibitors told me they wanted to buy it so they could smash it to bits.