

## Art Review:

Newsletter No. 23

| June |    |    |    |    |    |    | 2013 |  |
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Young at art

Art fairs may not develop the kind of abstract notions that a curated show, biennial or solo exhibition can; but they can create interesting juxtapositions of works, and highlight the artists that people will be talking about. Here are *ArtReview's* five names to make a note of from LISTE – Art Fair Basel.

### THREE

#### Adrien Missika, Bugada & Cargnel, Paris

A large tower filled with plant boxes stretches up to the ceiling of the exhibition space. A fern stands in one corner. Two large window frames with images of a fern leaf printed on the yellow tinted glass lean against a wall on one side. A monitor-based showreel of various videoworks shows the artist wandering around various modernist structures (including Oscar Niemeyer's unfinished dome in Beirut, abandoned when civil war broke out in not gone untrodden (one need only look at Bugada & Cargnel stablemate Cyprien Gaillard's work), Missika introduces commentaries on postcolonial identity, globalisation, tourism and the dangers of exoticism to the theme. The plants in the tower are all Brazilian natives – but familiar to European audiences through widespread use in domestic horticulture. A wall text notes that this recognition is a reversal of the early-twentieth-century tendency among wealthy Brazilians to use European planting



Adrien Missika, *Botanical Frottage (Clémentine)*, 2013, glass, aluminum, crystal clear foil print, 200 x 160 x 13 cm unique. Courtesy Bugada & Cargnel

schemes in their landscaping, a tendency embraced by Niemeyer in his calls for native species in his landscape design. Similarly mining this history of exploration and colonisation is the process behind the production of the wall-leaning works. The images of the ferns on the windows were produced with a handheld scanner out in the field, perhaps a twenty-first-century version of the botanist-explorers who documented the fauna of the so-called new world.