

New Miami Art Museum Appoints a Director

The offices of Miami's newest art museum are about to become more crowded: The Institute of Contemporary Art, Miami, has just appointed a new director, Ellen Salpeter, and added two junior curators.

Ms. Salpeter, the deputy director for external affairs at the Jewish Museum in New York, said she was anything but daunted by leaving a venerable institution founded in 1904 for one not even a year old — and still in temporary quarters, awaiting the construction of its new 37,500-square-foot home and 15,000-square-foot sculpture garden. "Having the opportunity to be in at the beginning with the thinking and strategic planning is very exciting to me," she said.

In a sense, Ms. Salpeter is returning to her roots. She was executive director of the Thread Waxing Space in New York from 1994 until it closed in 2001. That nonprofit was a focal point for downtown Manhattan's cultural scene, with key early shows by artists like Leonardo Drew and Dara Friedman and concerts by a Who's Who of indie rockers.

Ms. Salpeter said she looked forward to convening a similar stylistic mix in Miami: "Art and artists of any persuasion and any medium, whether it's performing artists, visual artists or poets, have always been in my wheelhouse." The museum is currently hosting a group show of emerging South Florida artists, including Scott Armetta and Jason Hedges; coming months will bring solo exhibitions from Shannon Ebner of Los Angeles and the New Yorker John Miller.

When Ms. Salpeter begins in Miami on Dec. 1, at least she won't have to worry too much about finances. Irma Braman, co-chairwoman of the museum's board of trustees, and her husband, Norman, a billionaire auto dealer and longtime civic activist, are personally funding the construction of the new building. The museum is also relying solely on other private donors for its \$5 million annual budget. Mr. Braman refused to discuss the building's total cost and played down an appeal filed by two of the site's neighbors to reverse its city zoning approval. "That won't stop us from breaking ground next month and starting construction," with an anticipated museum opening in mid-2017, he

Inside Art



SANDY SKOGLUND, RYAN LEE, NEW YORK

Sandy Skoglund's breakthrough 1979 image, "Hangers."



ARANGUREN & GALLEGOS, ICA MIAMI

A rendering of the Institute of Contemporary Art, Miami.

said. "We're going full blast."
BRETT SOKOL

Window on the High Line

If millions can stare into your window, why not give them a show? When Ryan Lee Gallery moved into its third-floor space on West 26th Street in Chelsea in 2014, with a window at eye level to the High Line, it inaugurated the space RL Window, with video projections to hook the audience streaming through the elevated park. Beginning on Oct. 29, it will present its first performance installation, bringing to life Sandy Skoglund's comically disorienting 1979 photograph "Hangers."

A pioneer of staged photography, Ms. Skoglund built the original set for her breakthrough image, first shown at Castelli Graphics, in her former tene-

ment studio on Elizabeth Street. There, she taped blue plastic hangers every which way over aggressively yellow walls and a pink floor, and photographed a young man in yellow pajamas entering this hallucinatory cabinet of curiosities, also strewn with rubber duckies, rubber gloves and chairs of the same fluorescent palette.

"I was imagining that a future culture coming upon these mass-produced objects might display them as historical artifacts or try to come up with ideas of how they were used," said Ms. Skoglund, who became well known in the 1980s and '90s for images of people in mundane interiors invaded by, say, green radioactive cats or giant goldfish that she constructed by hand.

At Ryan Lee, in her first solo show in New York since 2001, she will recreate the "Hangers"

tableau, but now oriented toward the High Line rather than a camera. On Saturdays for the run of the show, a performer will periodically wander into the room as a stranger in a strange land. "In some ways, all my work is a performance, even if it's been private for the camera," Ms. Skoglund said. In the main gallery space, she will exhibit "True Fiction Two," based on handmade photo collages of people in incongruous places that were first shown at Castelli in 1987 and later reworked with Photoshop "to look more photographic," she said.

Jeff Lee, a partner in the gallery, said: "Handcrafted photography is something explored by a lot of young artists, and I am really interested in how Sandy's early body of work is in dialogue with a lot of things happening in contemporary art. Her trippy psychological spaces and retro color palette are very fresh again." HILARIE M. SHEETS

City of Brotherly 'Amor'

It's not English. But the playful and vibrant design — four red letters arranged in a square, the O tilting to the right — is ubiquitous, and so is its message: "Amor." This Spanish-language form of Robert Indiana's famous "Love" sculpture, a 1998 update of his Pop Art classic, will be unveiled on Tuesday outside the Philadelphia Museum of Art, about a mile from the tourist favorite "Love" on John F. Kennedy Plaza. The sculptures will be bookends to Benjamin Franklin Parkway, where Pope Francis is expected to celebrate Mass with an audience of more than a million on Sept. 27.

Timothy Rub, the museum's director, said that his institution, along with the Association for Public Art, wanted to commemorate the papal visit with a sculptural installation. The choice came easily: "Amor" means love in both the pope's native Spanish and the Roman Catholic Church's Latin. The Indiana sculpture, which is on loan from the Morgan Art Foundation, "recommended itself," Mr. Rub said.

Come Sept. 28, the pope will be gone, but "Amor" will remain for four months. "This is meant to be a celebration of the pope being here," said Penny Bach, director of the Association for Public Art. "But on a longer-term basis, it's a celebration of Philadelphia and its message as an international city." JOSHUA BARONE