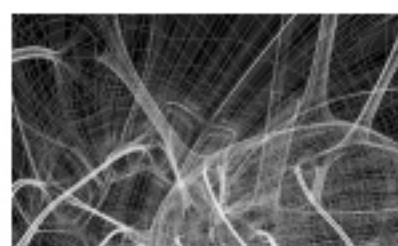


HYPERALLERGIC

Sensitive to Art & its Discontents



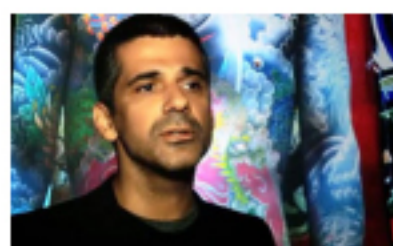
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GALLERIES

Making Connections, Seeing Double at Art Miami

by [Jillian Steinhauer](#) on December 5, 2013  



MIAMI — One of the good things about the glut of art at fairs is the chance to make unexpected visual connections — to watch sparks fly between artworks you'd never otherwise see together. (If you can keep your brain focused, which I grant is a big “if.”) At the sprawling [Art Miami](#) fair, I was pleasantly surprised by some of the associations and affinities that jumped out at me from among the aisles. Here, in no particular order, are some of them.

Frankenthaler and Amos



Left: Helen Frankenthaler, “Red Shift” (1990); right: two mixed media on canvas works by Sarah Amos

At James Barron's booth, I was immediately drawn to this late [Helen Frankenthaler](#) painting on display — a sea, or maybe a desert, of red that plumbs the depths of its color in a concert of spots, strokes, and stray marks. The work looks sublimely effortless. Frankenthaler's reds reappear in the wholly different work of [Sarah Amos](#), on view with Cynthia Reeves. Amos uses more media and more layers in her work — both of these are print and mixed media on paper on canvas — and she's exploring shades in a way that's more tied to shapes and forms. But I'm charmed by the idea of a color connecting two women artists across generations.

[Art Miami](#) continues at the Art Miami Pavilion (3101 NE 1st Avenue, Wynwood, Miami) through December 8.