



Naples, has an untitled 2009 **Jannis Kounellis** piece (5), made of wood, gold leaf, nets, coats, and other materials and priced at €500,000 (\$659,000), as well as **Gilbert & George's** 2008 *Jack Wheel*, for £108,000 (\$164,000). Stockholm's **Andréhn-Schiptjenko** is bringing a new **Marilyn Minter** painting priced at \$150,000. Among the finds at New York's **Sperone Westwater** is a 2009 painting of motorcycle racers by **Malcolm Morley**, priced at \$350,000, and a spiny abstract metal sculpture by **Not Vital**, *Unpleasant Object*, 2008 (7), priced at \$120,000. At New York's **Paula Cooper**, look for early works by **Yayoi Kusama**. "Art Basel is always important but this year particularly so, because there is a shift in perception of quality, and people are more discriminating," says Cooper.

In **Art Unlimited**, the hangarlike hall used for oversized projects, check out **Dan Flavin's** whole-room installation of six arcs of fluorescent light tubes (9), which hasn't been displayed since a retrospective at the National Gallery of Canada in 1969, the year it was made. It's from New York dealer **David Zwirner**, who in his booth has pieces from



the **Helga and Walther Lauffs** collection, including **Yves Klein's** 1960 *Anthropometrie (ANT 110)* and **Lucio Fontana's** 1962 *Concetto spaziale*.

Basel changes its tried and true formula ever so slightly each year. New for 2010 is **Art Feature**, 20 booths displaying single or pairs of artists who need not be young (unlike in the **Art Statements** section, where the Los Angeles gallery **David**



Kordansky will have a new installation by **Rashid Johnson**). First timer **Alexander Gray**, of New York, is bringing work by **Jack Whitten**, who has been painting since the 1960s. Another innovation is **Art Parcours**, curated by **Jens Hoffman**, featuring one night of site-specific installations and performances around town.



Brussels dealer and fair participant **Rodolphe Janssen** encapsulates Art Basel's appeal: "It's not about parties, like Art Basel Miami Beach; it's not about hedge-fund managers, like Frieze; it's not about chic, like FIAC. The location is not convenient—there aren't enough good hotels and there are no major airports. It's a place for art lovers."

DAY-TRIP

A Living Museum

LANDSCAPE ARCHITECT ENZO ENEA SPEAKS WITH MEGHAN DAILEY

"I want people to get the feeling of what a tree can be," says the 46-year-old Enzo Enea. On the grounds of a 12th-century cloister that faces the Lake of Zurich, Enea has created what he calls "open-air rooms" for about 120 of his trees. Located about 40 minutes from Zurich, this arboreal museum shares the site with his firm's new headquarters, designed by the Miami-based architect and sometime collaborator **Chad Oppeheim**. Opening June 13, to coincide with the art fair, the museum will show, Enea says, "that a tree is absolutely like a piece of art."

How did the project come about?

Over the years I've collected many trees that would have been cut down by people who were building houses and needed the space. These trees are incredibly beautiful, and some had been standing for more than a hundred years and could live for another hundred. So I thought, "I can transplant them." I don't think there are many people who move trees like this, because it's difficult. Why should they do it? There are new trees coming. But I think it takes a lifetime for a tree to develop a character. A 150-year-old peach tree or a magnolia that's 125—they have an aura.

We can see trees in nature. Why create a museum?

We need a lot of trees! I wanted to build a place where people could see them with architecture and see them as objects, as well as experience the microclimates that they create around them. I want to show them as things that are useful for the environment and for their beauty. It's quite important in these times.

Do you consider trees works of art?

Yes. I think of them as sculptures. We put the trees between stone walls, which are very high. The walls are old, but the way they are installed looks very modern. These are like open-air rooms—I realized I could not make a museum if I didn't make rooms, like galleries. The wall becomes a picture, with the texture of the leaves and their shadows on the stone. This is an extension of our work, where I'm thinking about nature together with architecture, with houses. These trees are all native to the region, but I could do a museum like this in other parts in the world.

Would you do that?

I would love to. I'd make one in the desert. Can you imagine? It would be incredible.

