

# At PULSE's Sprawling New Set-Up, Adventurous Collectors Drive Steady Sales

ARTSY EDITORIAL  
BY ALEXXA GOTTHARDT  
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PULSE Miami Beach, 2015. Courtesy of BFA and PULSE.

On Thursday morning, as the Miami art week crowd rose groggily with the sun, fairgoers strolled into [PULSE's](#) two long beachside tents—which mark a significant increase in real estate since last year's edition, now with a sprawling 60,000-square-foot setup. As the 11-year-strong fair opened its doors, an eclectic group of over 80 galleries readied for what had the potential to be their biggest day yet. With [Art Basel in Miami Beach's opening](#) (a well-known distraction from satellite fair traffic) out of the way, promising predictions of increased sales abounded amongst this strong (and, in some cases, downright cheeky) coterie of booths.



[Jacques Flechemuller](#)  
*Je Vous Aime Beaucoup #44*



[Cathy Ward](#)  
*Sanctuary, 2014*

Works by the delightfully surprising pairing of septuagenarian [Jacques Flechemuller](#) and fiftysomething [Cathy Ward](#) were moving quickly at L.A.'s [Good Luck Gallery](#), [reflecting current proclivities for playful figuration and delicate abstraction, respectively.](#) [Flechemuller](#), whose work recently entered the [Whitney Museum of American Art](#)'s permanent collection, includes vintage French magazine covers sporting idyllic couples interrupted by painterly interventions. In his humorous, all-inclusive reimaginings, relationships of all persuasions are celebrated (even, in one case, between monkey and man).