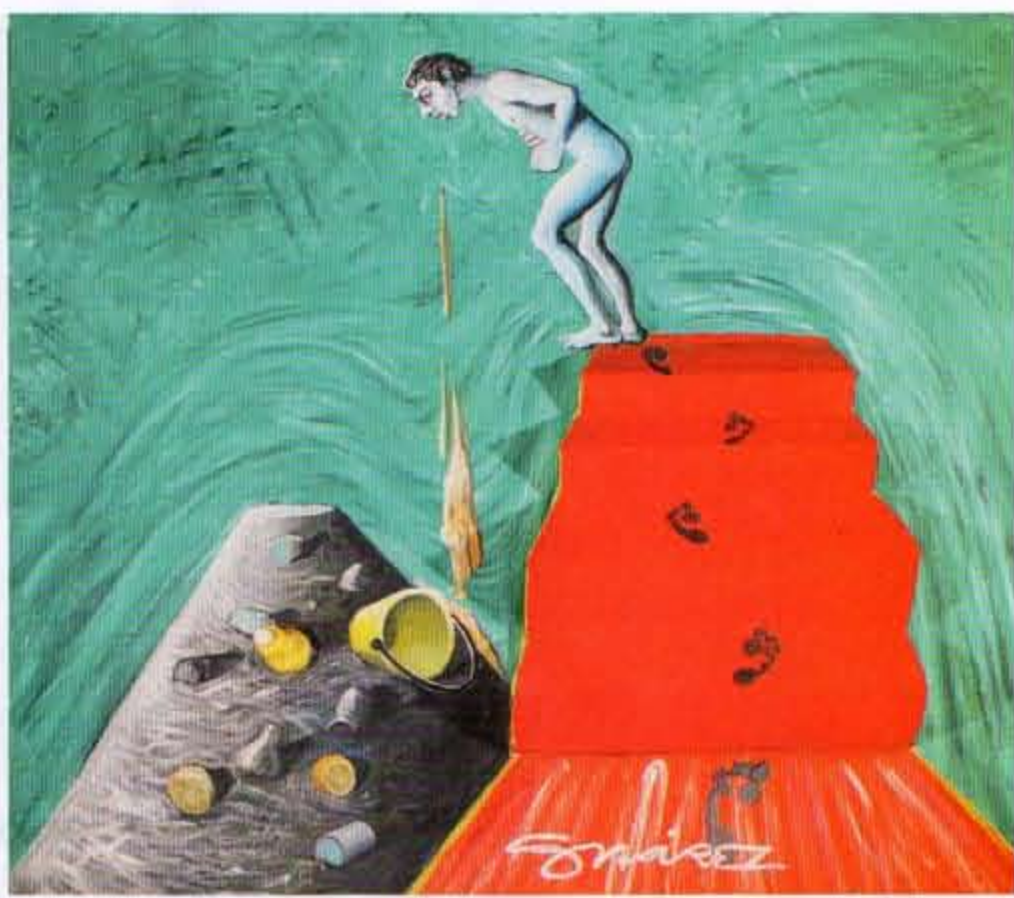


WHAT IS REAL? ¿QUE ES REAL?

ARTE!Brasileiros Award Agenda Caravaggio Christian Boltanski Books Poussin Flemming ArtRio Asian Market Saint Moritz SP-Arte arteBA Art Basel Museo Malba Exhibition Bye Bye American Pie León Ferrari Bienal Havana Ella Cisneros Bienal SP Documenta (13) de Kassel Collectionism João Figueiredo Ferraz Angela Gutierrez Gallerist Marga Pasquali ARTE!International july august julio agosto 2012 number 15 www.brasileiros.com.br

LEFT, UNTITLED, 2011, BY THE ARGENTINE EDUARDO STUPIA, INVITED AS GUEST ARTIST AT THE NEXT SÃO PAULO BIENNIAL. RIGHT, *MALESTAR EN LA CUMBRE (DISCOMFORT AT THE SUMMIT)*, 1981, BY PABLO SUAREZ, IN GALERIA CASTAGNINO ROLDAN. BELOW, IN BRAZIL'S OSCAR CRUZ GALLERY, THE WORK *NO ME IMPORTAN ESE TIPO DE RELOJES (I DON'T CARE ABOUT THIS TYPE OF CLOCKS)*, 2011, OIL ON CANVAS AND WOOD, BY ARGENTINE LOPEZ MARIANA



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FAIRS ARTEBA

arteBA, AIRIER AND MORE SUMPTUOUS

PART OF THE INCESSANT WORK OF COORDINATING THE FAIR, ARTEBA PRESENTED ITSELF WITH AN EXPOGRAPHY THAT PLACED THE WORKS IN THE SPOTLIGHT

BY ANA MARIA BATTISTOZZI



IMMEDIATELY AFTER the close of its latest edition, which was very successful, arteBA began work on the next edition, scheduled for the same date next year. Twenty-one years of repeating the same routine has brought undeniable achievements and well-deserved prestige in the region. This year, 98 galleries were gathered between May 18 and 22 in the strategic exhibition building La Rural, in the Palermo neighborhood. Although most of them were Argentine, the international presence was also felt, a goal steadily pursued in every edition of arteBA, but not easy to sustain over the long term. Local buyers always tend to direct their preferences to what they know well: Argentine art. This question ends up diminishing interest in the foreign galleries, and if a first experience is not positive, it will not be repeated. One of the greatest successes in this area has been arteBA's promotion, in its two most recent "U-Turn" shows, of a network of project rooms and international galleries, under the aegis of Abaseh Mirvali and sponsored by Mercedes-Benz. For the latter, the curator—formerly the executive director of the Jumex collection and now responsible for the inauguration of this July's Biennial of the Americas

in Denver, Colorado, brought together works by 24 artists from 14 countries, through galleries from Argentina, Brazil, Spain, Mexico, Denmark, Switzerland, Colombia, and Germany. While some, such as PSM from Berlin and Paulo Mendes Wood from São Paulo, were also here last year, others - such as Supportico Lopez and Wentrup from Germany; Nils Staerk from Denmark; Travesía Cuatro from Spain; and RaebervonStenglin from Switzerland - participated for the first time this year, along with Alberto Sendrós and Ignacio Liprandi Arte Contemporaneo, both from Buenos Aires. Each was invited for their support of risky projects and experimentation in their regular programming. The idea behind this project is to encourage platforms for the coexistence of artists from Latin America and other countries which participate in international circuits, and at the same time spark the interest of local collectors in production generated within and outside the borders of the country, but which has already garnered recognition. This is the case with artists like the Berlin-based Argentine Tomas Saraceno, who participated last year with a project in the Andersen's Contemporary gallery, after his participation in

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