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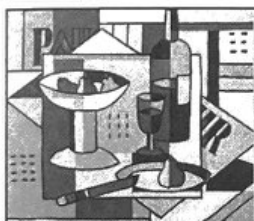
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Miami, April 2005

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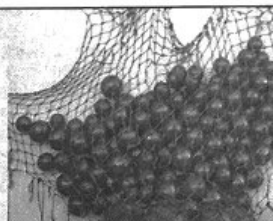
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Manuel Pailos - arteaméricas



Kcho - arteaméricas



Ephemeral Trends



Artist - Federico Uribe



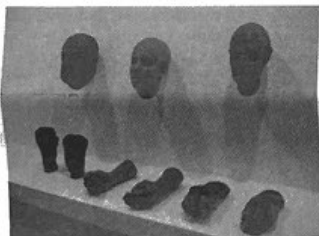
Kaarina Kaikkonen - OMNIART Project

ARCO 2005

By Carlos Aranda Márquez

What museum of contemporary art would refuse to receive a hundred and eighty thousand visitors in five days and obtain almost fifty-three thousand euros for those days of work? Roughly speaking, those are the figures representing the number of visitors that a fair such as Arco can attract, and the average profit it can generate. The actual report on the profit obtained by the 17 galleries that represented Mexico as this year's guest country are not yet available, but we must bear in mind that the presence of Mexico in Spain was translated into a vast and intense program of activities, which could be divided into two segments and an addendum. The first thing that must be analyzed is the enormous pomp and

clumsy circumstance inherent in our bearing our eternal sacred stamp of Frida Kahlo as diplomatic flag, and that it should serve as backdrop between the photographs of the Spanish sovereigns and our country's royal couple. We do not know whether it was an appendix of the pavilion or the door to the contemporary art that is produced and exhibited in Mexico. What was important was to show an image to demonstrate that a certain art is part of a legend that is obsolete from a cultural point of view. Neither the terrorist bomb of the first day nor the fire at the Windsor Building on the night of the



Victor Vázquez - Terreno Baldío Art

fourth day could dissuade the public from visiting the first of the great art fairs held around the world. What is singular about this fair is

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Merrill Lynch arteaméricas 2005

The Latin American Art Fair

Merrill Lynch arteaméricas, the art fair devoted exclusively to art from Latin America, returns to Miami for its third year, from April 7 through April 11, 2005, at the Coconut Grove Convention Center, Miami, FL.

In less than three years, Merrill Lynch arteaméricas has become the premier fair of art from Latin America. In 2005, it features 50 of the best galleries from 18 countries including the U.S., Canada, Spain, France, and, of course, the nations of Latin America. The fair showcases works by more than 200 artists - from renowned masters to contemporary and emerging artists.

As evidenced by recent auctions in New York and Europe, art from Latin America has gained in appreciation and popularity, and this has entailed an increase in value.

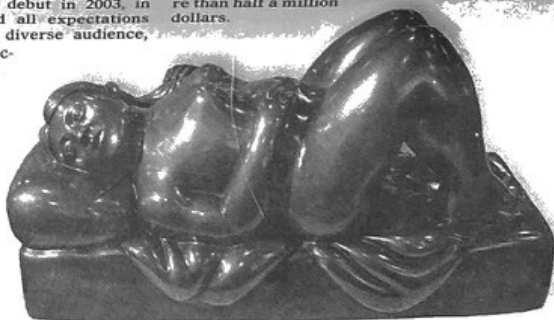
Following the success of its debut in 2003, in 2004, arteaméricas exceeded all expectations with outstanding exhibits, a diverse audience, and excellent sales. Art collectors were pleasantly surprised to have a chance to view works from all over the continent in one place. On the opening night, Galería 1-2-3 from El Salvador completely sold out.

Participating galleries are rigorously selected by a Selection Committee of art experts. Seventy galleries applied to participate in the 2005 edition. Only fifty were accepted, as one of the

goals of arteaméricas is to remain a high-quality yet intimate art fair. Most galleries that exhibited in 2004 re-applied in 2005.

"The success of Merrill Lynch arteaméricas is due in part to the fact that art from Latin America is increasing in value and has a currency it never had before," says Leslie Pantín, Jr., president of Merrill Lynch arteaméricas. The Wall Street Journal reports a good way to start a new, yet valuable and affordable art collection is with art from Latin America. Museum acquisitions are a good indicator of art that will gain value. In recent years, museums have been purchasing art from Latin America, particularly to court the growing Hispanic population.

The art available at Merrill Lynch arteaméricas ranges from \$2,000 to more than half a million dollars.



Fernando Botero - Mujer sobre la cama, 2002

Continued on pages 6 & 7

The Armory Show 2005

The International Fair of New Art

By Alejandra Villasmil

During four days, the largest fair in the United States and one of the most prestigious fairs in the world gathered together 162 galleries, fifty

percent of which were from Europe, thirty-three percent from New York, and two percent from Latin America. Although much of the art exhibited at the Armory was not

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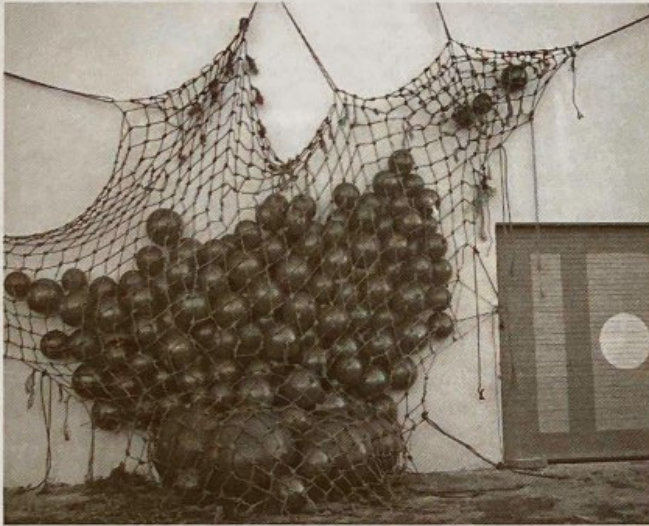
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Art in Focus

Ephemeral / Trends III / 2005 at Merrill Lynch *arteaméricas* 2005

By Milagros Bello



Sylvia Riquezes

Lilian Domínguez presents a gigantic curtain with a sequence of digital photographs shaped as a woman's daily calendar. The duo Guerra de la Paz (Alain Guerra and Neraldo de la Paz) offers a figure from the "Vigilanti" Series; strange sculptural mannequins made with recycled cloth that seem to keep watch over the viewers. Liliana features an intervention of the second ticket booth, presenting unusual beings as inhabitants of this architecture. In the garden area, Marcus Marin exhibits a contemporary "totem" in which the Mona Lisa is the new icon. Andrés Michelena proposes an installation of multiple "neo-ready mades", musical lamps featuring celestial and demoniacal entities, fluctuating between transparency and aeriality. Sylvia Riquezes intervenes the

Ephemeral/Trends III interprets the spirit of an era in which representation has shifted to new mediums and meanings. New icons and images of the contemporary artistic mind continue to emerge incessantly. Contemporary art in Latin America no longer knows any borders. Latin American artists are now part of the global world, and they produce a diversity of images sharing the global "baggage" of wide-ranging cultural, ideological, political and social content that renders new visibilities and questions the insignificant, the private, and the ordinary, away from the "objectified" world of representation. Contemporary artists construct and deconstruct from mass culture and from the collective platforms. Contemporary art deals with a variety of images as metaphors that range from femininity to culture, from natural to industrial, from aesthetics to kitsch.

Giovanni Basile proposes an aerial installation, an "action sculpture" in which semi-abstract and volatile metal figurines intertwine playfully, representing metaphorical human encounters. Rakel Bernie proposes an installation featuring miniature dresses hanging from the ceiling, in a categorical allusion to femininity and feminine childhood. Through an acute allusion to the new contemporary cults, to the new prosthetic gods such as the financial market, Jorge Brugo presents an installation featuring two gigantic graphs on canvas that represent the chilling spasm of the world market on the tragic September 11. The installation is accompanied by a strange musical structure that is the result of the aural transference of the graphs to rhythms, melodies and instruments. In a constructive-deconstructive process, Aisen Chacin proposes three gigantic white cubes in which the thread tangles are structured and un-structured, announcing the tragic Sisyphean cycle. Through a forceful photography with a social bent, Amalia Caputo shows, in two banners, two masked men symbolizing fear and freedom. Pablo Contrisciani "invades" the garden with monumental fractal cubes dominated by the irregular polychromy of chaos,

façade of the building, modifying its visual appearance: a strange monster -titled "Blop"- appears to devour the first ticket booth. The installation is prolonged through chromatic floral ramifications on the ceiling of the

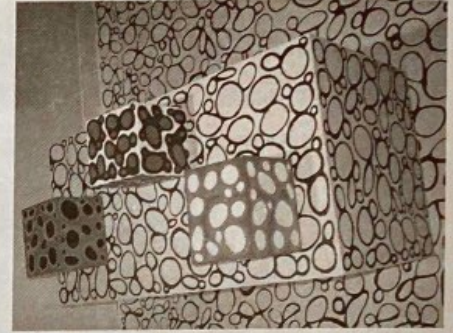


Amalia Caputo

entrance hall. Evelyn Valdirio shows a *balsero's* oar that she has rescued from the Bay, a cruel and sad monument to those who seek their freedom. Pedro Vizcaino's hardboard sculptures feature war icons reminiscent of children's toys, innocently representing evil and the massacres caused by arms.

Cecilia Lueza points out the concept of femininity through a large-size garden sculpture representing a whimsical and playful female figure, "rooted" to the grass. *

Curated by Milagros Bello, Ph. D.



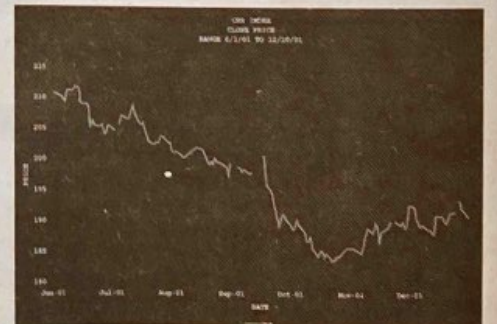
Pablo Contrisciani



Cecilia Lueza



Giovanni Basile



Jorge Brugo



Julián Navarro