



FERIA INTERNACIONAL DE ARTE CONTEMPORÁNEO



1.-#SoloProjects

2.-#Opening

#SOLOPROJECTS

With the aim of investigating and analysing contemporary art production in Latin America, ARCOmadrid is organising the #SoloProjects section, in collaboration with the Spanish Agency for International Development Cooperation (*Agencia Española de Cooperación Internacional para el Desarrollo, AECID*). The selection of the 21 galleries has been made by a team of four internationally renowned curators: **Magali Arriola** (Mexico), **Marcio Harum** (Brazil), **Sharon Lerner** (Peru) and **Tobias Ostrander** (USA).

GALLERY	CITY	COUNTRY
80M2 LIVIA BENAVIDES	Lima	PERU
ALBERTA PANE	Paris	FRANCE
AURAL	Alicante	SPAIN
BARRO ARTE CONTEMPORÁNEO	Buenos Aires	ARGENTINA
DCONCEPT ESCRITORIO DE ARTE	Sao Paulo	BRAZIL
DOCUMENT ART	Buenos Aires	ARGENTINA
EMMA THOMAS	Sao Paulo	BRAZIL
ESPACE MEYER ZAFRA	Paris	FRANCE
FILOMENA SOARES	Lisbon	PORTUGAL
HENRIQUE FARÍA FINE ART	New York	UNITED STATES
MARCELO GUARNIERI	Sao Paulo	BRAZIL
MIRTA DEMARE	Rotterdam	HOLLAND
MITE	Buenos Aires	ARGENTINA
NORA FISCH	Buenos Aires	ARGENTINA
PILAR	Sao Paulo	BRAZIL
PROYECTO PARALELO	Mexico DF	MEXICO
REVOLVER	Lima	PERU
STEVE TURNER CONTEMPORARY	Los Angeles	UNITED STATES
WU GALERÍA	Lima	PERU
Y GALLERY NEW YORK	New York	UNITED STATES
ZAVALETA LAB	Buenos Aires	ARGENTINA

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iclar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es

CURATORS

The four curators of the #SoloProjects programme have enormous knowledge of the new Latin American art scene, and also all have lengthy track records as curators.

Magali Arriola (Mexico). She is an art critic and curator currently living in Mexico City. She is Curator of Fundación/Colección Jumex since February 2012. She was Chief Curator of Museo Tamayo from 2009-2011 where she curated exhibitions and projects with artists such as Roman Ondák, Joachim Koester, Claire Fontaine, Adriá Julia and Julio Morales. Independent projects include: *The*

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Sweet Burnt Smell of History: The 8th Panama Biennial (2008); *Prophets of Deceit* (Wattis Institute for Contemporary Art, San Francisco, 2006); *What once passed for a future, or The landscapes of the living dead* (Art2102, Los Angeles, 2005); *How to Learn to Love the Bomb and Stop Worrying about it* (CANAI, México City / Central de Arte at WTC, Guadalajara, Mexico, 2003-2004); *Alibis* (Mexican Cultural Institute, Paris / Witte de With, Rotterdam, 2002). From 1998 to 2001 she was chief curator at the Museo Carrillo Gil in México City, and visiting curator at the Wattis Institute for Contemporary Art in San Francisco in 2006. Arriola has extensively written for catalogues and has contributed to publications such as *Spike*, *Manifesta Journal*, *Afterall* and *The Exhibitionist*, among others.

Marcio Harum (Brazil). He is curator of visual arts at Centro Cultural São Paulo (CCSP). Together with Paola Santoscoy is director of the Eleventh International Symposium on Contemporary Art Theory in Mexico DF SITAC XI (August 2013). He was a fellow of the Goethe-Institut in the department of public programs dOCUMENTA (13) in Kassel, 2012. He curated the group show *'Meditation, Trance'* in Mendes Wood, and organized the seminars of *Panoramas do Sul* series for the 17th festival Videobrasil in 2011. He coordinated the workshops *Experiencias Dialógicas* at the Cultural Center of Spain in Sao Paulo. Lives and works in São Paulo.

Sharon Lerner (Peru). He is curator of contemporary art at the Museum of Art of Lima - MALI. He received the MA Curatorial Practice Program at California College of the Arts (2010). In 2008 he was a part of the committee of the Visual Arts Office of the Municipality of Miraflores. In 2010 won the 101 Curatorial Fellowship of the Wattis Institute for Contemporary Arts. During that period he served as a researcher for Kadist Art Foundation. He is co-author of *Corpus fragmentado: Lima 1966-2000*.

Tobias Ostrander (USA). He has served as Chief Curator and Deputy Director for Curatorial Affairs at the Miami Art Museum since 2011, where he is currently in charge of designing the institution's program for its new Herzog and De Meuron designed building, which will open in December of this year. Prior to working in Miami he worked for 11 years in Mexico City at two museums, first as Chief Curator at the Museo Tamayo from 2001 to 2009 and as Director at the Museo Experimental El Eco from 2009 to 2011. He is a founding member of the Museum As Hub and has co-curated several exhibitions for the project, including: *Marcel Broodthaers and Liliana Porter-The Incongruous Image* (2011) and *Tlatelolco and the localized negotiation of future imaginaries* (2008). His recent exhibitions in Miami include *Frames of Reference: Latin American Art from the Jorge M. Pérez Collection* and *Restless: Selections from the Collection of the Miami Art Museum* (2012).

More information:

Iciar Martínez de Lecea
Press Officer
Tel. 00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es

www.arco.ifema.es

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Manuela Moscoso interviews the curators

Manuela Moscoso: You spent 13 years working in Mexico and since last year you have been Chief Curator of the Miami Art Museum. In what way has this move to the United States informed your view of Latin American art production? How will this be reflected in your contribution to the "Solo Projects" section?

Tobias Ostrander: In the last 5 or 6 years, we have seen more exchanges and collaborations between artists working in different countries in Latin America and the development of a more regional perspective. I see artists looking, more than they were 10 or 12 years ago, for opportunities to present their work in spaces in Latin America, developing dynamic dialogues between different contexts in the region. We are seeing these dialogues reflected in the diversification of the representation of artists in Latin American galleries, with Mexicans working with galleries in Peru, or Colombians with spaces in Brazil, etc. This interesting scenario has had an effect on my contribution and choice of artists for Solo Projects and the inclusion of artists that work with Latin American galleries that are not based in their native country. This regional perspective has also had a big influence on my way of thinking about the programme of the Pérez Art Museum Miami and moving towards a transnational perspective of the context this city offers; Miami as a node and intersection between the Southern United States, the Caribbean and Latin America.

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es

www.arco.ifema.es

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MM: I agree with you, in recent years we have seen the region go through a solid and continuous process of organisation. Do you think these new dynamics correspond to a generational shift, to the professionalization of the sector? Or what other factors do you think have had a major influence on the current state of affairs in Latin American art?

Tobias Ostrander: Yes, this interest in Latin America from within Latin America has to do with the professionalization of a new generation of artists, curators, gallery owners, writers, etc. I think that 5 or 6 years ago there was a reaction against the homogenisation of global culture, with a focus on aspects that are local to Latin America, people began to take an interest in their own city, history, cultural context, and in developing new art spaces and production based on their immediate context. But now we are seeing an interest in expanding from local to regional interests as a means not of entering into dialogue with the whole world, but of seeking out exchanges with artistic contexts, spaces, galleries that are similar and face similar issues (economic, linguistic, governmental, colonial



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histories, urban development or social structures). This is a view of the region as a critical space between the global and local contexts.

MM: Magali, you work as Curator of the Collection/Fundación Jumex in Mexico, a private institution that, correct me if I'm wrong, was established in 2001 in order to promote production and reflection on knowledge of contemporary art, and is now one of the most important contemporary art collections in Latin America. Could you tell us about the role private collections play in constructing a healthy ecosystem for cultural production today?

Magalí Arriola: Yes, the Fundación/Colección Jumex opened its space in Ecatepec in 2001 with a view to opening up the collection to the public and at the same time it started its Sponsorship and Grants programme which perhaps has been one of the most decisive factors in the development and professionalization of the art scene in Mexico. This programme not only helped to increase the budgets of many government institutions and to develop independent spaces, it also enabled many of our artists and curators to study abroad, thereby expanding our exchange network. So in addition to providing on-going support for galleries and artists from the local scene through an acquisitions programme, the fact that the foundation established a philanthropic programme has played a major role in developing the ecosystem you talk about. This ecosystem could be seen as a mechanism which, in order to work, requires each one of the players involved in the scene (artists, galleries, collectors, curators, critics, institutions, etc.) to remain active and operational. Therefore, although collecting in itself is fundamental to a healthy scene, it is only one element within a much wider group of elements which I believe should be used to weave other kinds of ties and partnerships.

MM: Ties such as setting up the sponsorship and grants programme. The role of the person weaving the ties needs to be performed in a professional manner with knowledge of the field of arts. In your experience, how can this type of role be carried out by the curator? And do you know of any specific examples apart from Jumex that might be interesting to mention?

Magalí Arriola: I would like to think that it is not a direct role of the curator but that these kinds of ties can be developed, extended and strengthened through a healthy network of exchanges between different agents. Up to now, the strategies that have been used have been the traditional ones - open calls for institutions and individuals to request support for projects, which in most cases are curatorial, and grants for studying abroad. The idea now is to start thinking about developing more efficient and attractive ways of supporting the local scene, which could also help to promote fields such as publishing, historical

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Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
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research, and recovering archives, which in many of our countries have been neglected precisely due to a lack of infrastructure and resources.

MM: Could you tell us about the working method your team is going to use for this edition? How will the selection process work and how will "Solo Projects" respond to a curatorial action?

Sharon Lerner: For this initial stage, each of the curators has proposed different galleries and artists that are of interest to them so they can be invited to put forward their latest projects for the fair. The proposals have not yet been submitted so at the moment its hard to say what we're going to be presented with and the shape this edition of Solo Projects will take in the end. However, what did surprise me was seeing how many of the members of the curatorial team put forward the same names, as even though they come from very different contexts, there were some very definite points of agreement. This makes me think that the process to select the final participants will be relatively consensual.

MM: What in your opinion is the role of the curator in the fair?

Sharon Lerner: This is the first time I have worked on a curatorial project as part of a fair, but I imagine that it should be tackled in the same way as any other project of this kind, that is, looking for interesting connections and contrasts in the proposals, supporting the artists so they can use the space assigned to them in the most productive and interesting way, pushing to the limit the format offered by an event like this. I am keen to see how the work develops and to start conversations with the other curators. However, in the end it will all depend on the quality of the projects submitted.

MM: As we mentioned in this interview, it is clear that new relationships are forming throughout the entire region of Latin America. However, historically there has been a greater distance between Spanish- and Portuguese-speakers. How do you think this distance is shortened in today's art scene?

Marcio Harum: Undoubtedly we are witnessing the drawing of new geopolitical maps of the art scene alongside a progression of employment networks through institutional collaboration. At the same time, this is generating unprecedented social impact among agents in Spanish- and Portuguese-speaking countries. For example, we can see trade fairs that are focused on the region such as ARCO (Madrid), Zona Maco (Mexico City), artBO (Bogota), arteBA (Buenos Aires), SP-Arte (São Paulo), ArtRio (Rio de Janeiro) and Chaco (Santiago de Chile). We can also see a strong reconfiguration of the biennial circuit with curating that proposes a structural exchange through their artistic research projects without

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
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language borders, such as: the 9th Mercosul Biennial in Porto Alegre (Brazil, 2013), the 10th Architecture Biennial (São Paulo, 2013), the 43rd (Inter)national Salon of Artists in Medellin (Colombia, 2013) and the 12th Cuenca Biennial (Ecuador, 2014). Of course we can't forget that these new dynamics are also the result of a global presence, which is opening up the possibility to feel and be closer than ever in our region.

MM: The institution where you work as a curator, the CCSP (São Paulo Cultural Centre), is an iconic place because of how visitors appropriate and use the space, as well as its programming supporting the flow of Brazilian production. Are we going to see similar strategies in Solo Projects at ARCOMadrid?

Marcio Harum: My contribution will be fully informed by my experience at the CCSP, since one of the most exciting themes in art is to create, problematize and expand contexts. For instance, I am delighted to have the opportunity to rethink beyond a map of Latin American influence in order to research and perceive the important Latin American artistic presence in Brazil. Under this historical perspective we have two names we must not forget: the media artist Julio Plaza (Madrid, 1938 - São Paulo, 2003) and the conceptual artist Francisco Iñarra (Vitoria, Spain, 1947 - Diadema, Brazil, 2009). More recently and perhaps more noticeably is the work of Sara Ramo (Madrid, 1975 - lives between Belo Horizonte, Brazil and Spain) and Daniel Steegmann Mangrané (Barcelona, 1977 - lives in Rio de Janeiro). Although this reflection does not necessarily have a visible impact on ARCOMadrid 2014, it directly impacts my curatorial work because it is loaded with a new speed and professional dimension.

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es



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#OPENING

ARCOmadrid, a fair that always showcases emerging projects and artists, proposes the #Opening programme. The curators **Manuel Segade** (Paris) and **Luiza Teixeira** (London/Lisbon) have selected **29 galleries** that have been open for less than seven years, from the Americas and Europe, which will present a view of the youngest scene.

As Tables Are Shelves

In addition to the #Opening section, *As Tables Are Shelves* presents text and image in a small pop-up kind of show within ARCOmadrid. From 20 to 22 February, a select group of publishers of artist books from several countries is exhibiting publications in different formats, times and of different kinds. The project, although small scale and experimental, will help to forge important ties between galleries, visitors, curators and publishers and it will increase the possibilities of undertaking artist publications in an art context.

#OPENING GALLERIES

<u>GALLERY</u>	<u>CITY</u>	<u>COUNTRY</u>
3+1 ARTE CONTEMPORÂNEA	Lisbon	PORTUGAL
ALEXANDER LEVY	Berlin	GERMANY
ANI MOLNÁR GALLERY	Budapest	HUNGARY
ANTOINE LEVI	Paris	FRANCE
BELO-GALSTERER	Lisbon	PORTUGAL
CHRISTINGER DE MAYO	Zurich	SWITZERLAND
COLLICALIGREGGI	Catania	ITALY
DAN GUNN	Berlin	GERMANY
EMMANUEL HERVÉ	Paris	FRANCE
FLUXIA	Milan	ITALY
FRUTTA	Rome	ITALY
FUTURE GALLERY	Berlin	GERMANY
IGNACIO LIPRANDI	Buenos Aires	ARGENTINA
INSTITUTO DE VISIÓN	Bogota	COLOMBIA
JAQUELINE MARTINS	São Paulo	BRAZIL
JEROME POGGI	Paris	FRANCE
JOHANNES VOGT	New York	USA
LAVERONICA ARTE CONTEMPORANEA	Modica (Sicily)	ITALY
MAKE YOUR MARK	Helsinki	FINLAND
MARCELLE ALIX	Paris	FRANCE
NoMÍNIMO	Guayaquil	ECUADOR
P420	Bologna	ITALY
REVOLVER	Lima	PERU
SIC	Helsinki	FINLAND
SOMMER&KOHL	Berlin	GERMANY
SOY CAPITÁN	Berlin	GERMANY
SPAZIO A	Pistoia	ITALY
SULTANA	Paris	FRANCE
TANJA WAGNER	Berlin	GERMANY

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es

www.arco.ifema.es

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AS TABLES ARE SHELVES PUBLISHERS

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www.ghost.pt

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<http://stet-livros-fotografias.com/>

Tijuana / SAO PAULO (Brazil)

<http://cargocollective.com/tijuana>

Argobooks / BERLIN (Germany)

www.argobooks.de

The World According To... / BERLIN (Germany)

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More information:

Iciar Martínez de Lecea
Press Officer
Tel. 00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es

www.arco.ifema.es

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#OPENING CURATORS

Manuel Segade graduated in History of Art at the University of Santiago de Compostela. His doctoral research centred on a review of the theatricality and allegorical linguistic structures of 1980s sculpture through the work of Juan Muñoz. Since 1998 he has worked with fragments of a cultural history of the aesthetic practices of the late 19th century, around the production of a dreamlike, sexualised subjectivity, the subject of his published essay *Narciso Fin de Siglo* (Melusina, 2008).

In 2007 - 2009 he was the curator at the Centro Galego de Arte Contemporánea of Santiago de Compostela, where he curated the individual shows of *Susan Philipsz* (2007), *Carme Nogueira* (2008) and *Clemens von Wedemeyer* (2008), and the group exhibitions *Situación* (2008), *Pequena Historia da Fotografía* (2009) and *Familiar Feelings. Sobre el grupo de Boston* (2009). In 2010-2011 he curated the cycle *En Casa* for La Casa Encendida in Madrid with Rubén Grilo, Bestué / Vives, Tris Vonna-Michell and Alexandre Singh. For the Centre d'Art La Panera, in May 2011 he produced *La cuestión del paradigma*, on the genealogies of the emerging art scene in the recent history of Catalonia. In summer 2012 he will open an individual exhibition by the artist Lara Almarcegui in the Centro de Arte Dos de Mayo of Móstoles and the MUSAC of León.

Luiza Teixeira is an independent curator working between London and Lisbon. She is Development Organiser for Chisenhale Gallery in London and works as a curator to private collections. She worked on projects with Alexander and Bonin (NY) from 2006-2012. She was curatorial assistant for the Marrakech Biennial Works and Places, curated by Abdellah Karroum (2009); curatorial intern at Tate Modern (2008) working with exhibitions such as: Cildo Meireles, Cy Twombly and 9 Scripts from a Nation at War. Recent exhibitions include: *Apestraction - Damián Ortega* at the Freud Museum (London, 2013); *In Lines and Realignment*s at Simon Lee Gallery (London, 2013); *A Man is Walking down the streets* at Cristina Guerra (Lisbon, 2012); *The Exact Weight of Lightness* (Madrid, 2012); *P's Correspondence* at Selma Feriani (London, 2012); *Like Tears in Rain* at Palácio das Artes (Porto, 2010); *The Moon is an Arrant Thief* at the David Roberts Art Foundation (London, 2010) She is also actively involved with artists books and independent publishing projects.

More information:

Iciar Martínez de Lecea
Press Officer
Tel. 00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es

www.arco.ifema.es

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Javier Hontoria interviews #Opening's curators

Javier Hontoria: How do you feel the practice of the curator has expanded recently?

Manuel Segade: For me, curating has many facets beyond exhibition. It is a nodal profession which acts as a hub linking many processes: discursive, textual, artistic production and institutional. It articulates working relationships between many different people: we never work alone. In the case of Opening, it's not a fair, but a curated section within it.

ARCOmadrid provides a working framework, or boundaries, if you like: the commercial context, the network of contacts, the institutional image they want to cultivate. Our role here is to select, invite, persuade and seduce galleries so they will participate, but also use filters of quality, representativeness and our own personal taste to offer a legible framework enabling a different type of relationship, which implements characteristics of the fair, and also leads to medium or long term links helping to integrate these young galleries into a larger system that our own scene. Obviously, this means limitations to discourse... but walking around the fair with someone, introducing people who should know each other, encouraging exchanges between different agents or providing a guided tour are all ways of articulating relationships with consequences in the medium or long term.

JH: Could we have predicted how intensely curating practice and the market have joined forces? What might the pros and cons of this relationship be?

Luiza Teixeira de Freitas: I think curating practice has gone through a process of redefinition in the last decade. The proliferation of curators has accelerated over the last fifteen years. I don't know, to refer to your last question, if we have reached the limit. I do think we have had to get used to new ways of working in a context where the boundaries are much less precise, although the relationship between curatorship and the market has existed for many years. In my case, I have connections to assembling private collections, and I think it is important to define clearly the role of the *curator* as something different to an *advisor*, to position our practice as a kind of mediator, almost like a teacher, although in the end the power of the market touches everything. I can see positive and negative aspects in this relationship, and I think we curators have to be transparent and open in our approach to our work, to keep it healthy and preserve its integrity. I think it depends on each one of us to define the typology of our practice.

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
Tel. 00 34 91 722 58 20
leyre.peletier@ifema.es

www.arco.ifema.es

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JH: What are the limitations a team of curators might encounter when working in the context of an art fair?

LTdF: Although we try to adapt to each context, it's impossible to find analogies between an exhibition and an art fair. The work of the curator is to find or encourage situations where our work can have a place. In a fair, and in this specific case, in a curated section within a fair, the main goal is to gather a solid group of galleries whose programmes and artists are consistent with the spirit of the project, and which enable a balanced presentation. Our work is also to build bridges between collectors, institutions and galleries. I think our major limitation in these contexts is that curators are used to working side by side with the artists and creating strong ties with their work, whether or not the artist is living. In our case, our relationship with the artist can only be through the gallery, and that makes the relationship more superficial. A fair never gives you the time you need to work with an artist.

JH: In the three years you have been responsible for the Opening section, what changes have you seen, and what can we expect of the new show you will bring us at ARCOMadrid14?

MS: ARCOMadrid has changed, and with the help of its director and team, Opening has too: it's gone from a European to an international section. Also, we tend to experiment with formulas, to try out different modalities for the fair, experiments such as the Múltiplos bookshop within a sculpture by the artist Can Altay two years ago; the fictional gallery, straddling performance and institutional criticism by the artists Sander Breure and Witte van Hulzen in the last edition; and for the next one, a pop-up event with editions of artists' books. Galleries are changing: the crisis is leading to the invention of new ways of working in collaboration, to other exchanges than the idea of representing artists, which are becoming closer to curatorship. Opening tries to capture this "zeitgeist", and also in terms of geography, where new art is emerging internationally: it was Berlin a while ago, and Paris is beginning to take off with new working models, and I think this will have an effect on the next edition. In any case, if we are thinking about the evolution and contribution of Opening, I think we should remember that, like an incubator for the fair of the future, the galleries that took part in this section such as Isabella Bortolozzi, Tatjana Pieters, Arcade, Crèvecoeur and Mor Charpentier gradually join the ARCOMadrid general programme, changing it in turn, in a small way.

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

Leyre Peletier
Press Assistant
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leyre.peletier@ifema.es

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JH: Could you explain the selection process? Do you choose a gallery or an artist? When a gallery decides to participate, do you curate their stand?

LTdF: This is the process: Manuel and I define the type of project we want based on artists and galleries that interest us. There has to be a consensus between us. Normally we don't curate the stands, but we do like to work with the gallery on the selection and contribute our ideas on how their artists can work best in the Spanish context.

More information:

Iciar Martínez de Lecea
Press Officer
Tel.00 34 91 722 51 77
iciar.martinez@ifema.es

Helena Valera
International Press
Tel. 00 34 91 722 51 74
evalera@ifema.es

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leyre.peletier@ifema.es

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