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The city that aims to become the capital of Latin American Art opened Arteaméricas; Argentine envoys already managed to stand out

By Celina Chatruc | LA NACION

MIAMI. - "Buenos Aires moves," says the brochure. And it is true even if we are in the beaches of Miami, more than 7000 kilometers from the Obelisk. Because four artists from there, called by Eva Grinstein and supported by the City Government, assembled one of the most striking proposals in the seventh edition of arteaméricas, which opened the night before last.

To enter the Buenos Aires Hall in this Latin American art fair you have to cross a large neon green paper curtain, die-cut by Manuel Ameztoy. Inside, part of the floor is covered with leaves from the area Catalina León used for her work and one must be careful not to step on the overflowing framework created by Adriana Minoliti. In the great back wall, Matthias Duville did a great black and white drawing that suggests an "invisible landscape".

"The good thing of a space like this, not focused on sales, is that there are no format limitations, you don't have to worry about adapting the work to the canons of the market," says Grinstein. And Ameztoy agrees: "Two years ago I made the first version of this installation, but I never found a place to expose it."

Finally, that opportunity came in a city that aspires to become "the capital of Latin American art." In the Miami Beach Convention Center 46 galleries gathered this year, plus ten major institutions among which include the Miami Art Museum and the Cisneros Fontanals Art Foundation.

Adriana Minoliti does not hide her nerves. It is the first time that this 28 year old artist, winner of the 2004 Curriculum Cero Award, participates in a fair. And she is already seeing the results: the night before last, at the opening of arteaméricas, a major Miami collector showed her interest in her work.

"That's one of the fair's objectives: to introduce new artists," says proudly Diego Costa Peuser, director of arteaméricas and editor and CEO of Art to Day International. His intention is to show "the other side" of Latin American art, which has nothing to do with the portraits of Frida Kahlo.

"We have to banish the idea of Latin American art related to fantasy, as the visual analogy of Garcia Marquez's magic realism, because that took space to a number of practices that may be more interesting," says Gean Moreno, one of the Havana

Hall curators. Born in New York, son of a Cuban mother and Colombian father, he belongs to a generation of American critics and curators with Latin roots, who knows well the nuances of the continent.

"The United States thought that Latin American art was very limited, but that's changing," says the Mexican Nina Torres, curator of the hall that features artists from her country living in Miami. She lives in New York and assures that thanks to fairs like arteaméricas and Pinta, the fair organized by Costa Peuser in that city, "you can get an idea of what Latin American art is."

It appears that this idea will keep expanding, because Pinta will now cross the ocean: in June 2010 she will reach London.