

ARTE!Brasileiros

INTERNATIONAL BILINGUAL INTERNACIONAL BILINGUE



A PARTICULAR STYLE UNA PLÁSTICA PARTICULAR

Agenda Fairs Pablo Siquier Pier 24 Lucia Koch Julio Le Parc Yayoi Kusama Videobrasil Expoprojeção Rivane Neuenschwander Frieze FIAC Palais de Tokyo Lyon Mercosur Angela Detanico Rafael Lain Ana Maria Tavares II Seminar ARTE!Brasileiros Art in Frankfurt Fundação Edson Queiroz Boros Collection Galeria Emma Thomas ARTE!Internacional november december noviembre diciembre 2013 issue número 22 www.brasileiros.com.br

LUCIA KOCK, PAREDE INSTANTÂNEA - FORÊT, 2013.
PANTOGRAPHIC STRUCTURE IN ALUMINIUM AND
ACRYLIC MODULES, 230 X 307 X 30 CM

FIAC CELEBRATES 40 YEARS WITHOUT LOSING ITS CHARM

THE FRENCH FAIR ATTRACTS BRAZILIAN GALLERIES
WHICH ARE INCREASINGLY WELCOME BY EUROPEAN
COLLECTORS OF CONTEMPORARY ART

TEXT AND PHOTOS PATRICIA ROUSSEAU

THIS YEAR, FIAC'S DIRECTOR, Jennifer Flay, in charge of the most traditional French fair since 2003, is excited about the massive presence of national and international galleries. Many American and Asian galleries who had never participated before and the important presence of Brazilian galleries. Luisa Strina, Raquel Arnaud, Luciana Brito and Nara Roesler have been attending FIAC for quite some time. Meanwhile, São Paulo galleries Mendes Wood and Fortes Vilaça are only this year beginning to enjoy the momentum of Brazilian contemporary art in Europe. They have also decided to invest in this other market, which really brings together a lot of the buying audience who usually visits ART Basel, in Switzerland, the largest European fair and where the cost-benefit of being there is infinitely smaller. "Our audience represents the core of European collecting and the French audience is interested in international art. FIAC is a reference in quality and sophistication and has survived different kinds of crises for over 40 years," says Flay.

IN THE PROJECT *HORS LES MURS*, THE LUCIANA BRITO GALLERY TOOK THE BRICK, SOIL AND BICYCLE INSTALLATION, BY MEXICAN HÉCTOR ZAMORAM WHO LIVES IN SÃO PAULO, TO THE JARDIN DES TUILERIES



ERNESTO NETO, *A TREE ON THE WAY*, 2013. FEATURED BY GERMAN GALLERY MAX HETZLER

As a matter of fact, in terms of sophistication, no one can deny it. Most of the galleries are presenting *solo projects*, that is, they choose one or two artists at the most and explore their work, while others only featured famous artists. On the other hand, just benefiting from the light coming from the arch of the Grand Palais collaborates in upping the appreciation of the works.

FIAC takes place with only a few days difference to Frieze in London, where the audience is dissimilar. And, as Flay notes, the English Fair is younger, places its bets on the emerging artist and, fundamentally, collectors belong to a different economic sector. "In general, they own fortunes gained in the financial market". Most Brazilian galleries attended Frieze, where the results were apparently very good. One of the highlights at the French fair is under the glass dome of the Grand Palais, where the Argentinean master still living in Paris, Julio Le Parc shows a historical piece, sketched in the 1970s and assembled now, ten years later, by gallerist Nara Roesler establishing a dialogue with two mobile works by Brazilian artist Lucia Koch. Roesler has brought together the two pieces sharing a similar discourse on color, light, transparency, and movement.

As for gallerist Luciana Brito, she took Marina Abramovic's installation *100 Letters, 1965-1979*, never before shown to this audience.

FIAC, together with Lyon Biennale and Docks Art Fair, which that place in the same city, indicate that France is still strong in the art sector.