



# My Buenos Aires

la maison rouge

exhibition  
from June 20th  
until September 20th, 2015

press release

This exhibition has the support  
of the City of Buenos Aires



Buenos Aires Ciudad

# My Buenos Aires

## exhibition from June 20th until September 20th, 2015

opening preview Friday, June 19th from 6pm to 9pm

press preview from 9.30am to 11.30am

curators:

Paula Aisemberg and Albertine de Galbert

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*My Buenos Aires* at la maison rouge continues a series of exhibitions that showcases the art scene in cities worldwide. The series was launched in summer 2011 with Winnipeg, Canada, followed in 2013 by Johannesburg, South Africa. Some regret what they see as a “standardized” art world, laying the blame at globalization’s door, and so this seemed the opportune moment to look at centres of creativity which, though out of the spotlight, enjoy a thriving art scene of works infused with the city, its territory, history and myths.

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### **Buenos Aires, a mystery reinvented**

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A mirror city, established twice (in 1536 and then again in 1580), “Our Lady of the Fair Winds” stands on *Río de la Plata*, the “silver river” that gave the country its name. Buenos Aires extends over two hundred square kilometres and is home to three million *porteños* (“port-dwellers” in Spanish). The Greater Buenos Aires conurbation has a population of fifteen and a half million, making it Latin America’s third most-populated agglomeration after Mexico City and São Paulo.

Described by Malraux as “the capital of an empire that never existed”, Buenos Aires fuels many fantasies. The mere mention of tango or beef, of Borges or Maradona, of Argentinean beauties will plunge anyone, even someone who has never set foot in the city, into dreamy nostalgia.

The visual and cultural familiarity that greets a European visitor can disappoint those in search of instant exoticism and pre-packaged emotions. Yet this is precisely where its power of seduction lies; in the (un)acquaintance of what we find when we peel away the masks of this tentacular city, which in 1914 was home to as many immigrants as Argentineans and where still today 40% of its residents were born elsewhere.

Buenos Aires is a child of immigration, whether voluntary or forced; a city haunted by absence. To live there is to accept estrangement and to overcome loss. Hardly surprisingly then, Buenos Aires shares New York’s love of psychoanalysis, and has one therapist for 120 inhabitants.

Seductive, Buenos Aires is no less sombre. It bears the stigmata of violence endured, of uprooting, dictatorship and the mourning of the many disappearances including, since the financial and economic crisis of 2001, that of its own image as a “major European power” that would inexplicably have alighted on the American continent.

The public protests that arose following the 2001 crisis have shown a capacity for counterpower that has no equivalent in the history of modern nations. Even in the throes of crisis, strikes and the pillaging of recent decades, Argentineans continue to wield sarcasm, dark humour and irony as a remedy against resignation.

A chameleon city, Buenos Aires comes with all the accoutrements of a modern conurbation – urban violence, air and noise pollution – yet behind



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the jacarandas that line its avenues it conserves the extraordinary capacity to reinvent itself and to reveal, unabashedly and sometimes even brutally, the pressing need to live better.

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### An artistic community that stand together

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Authors and actors from all disciplines have in them this extraordinary and also determined capacity for reinvention. In the visual arts, decades of crisis and “getting by” have at least forged a community of artists who, irrespective of rivalries and conflicting views, face adversity as one.

Artists have responded to the lack of infrastructures and learning opportunities by throwing open their studios, hosting *charlas* (group discussions) where ideas can be brought out into the open. Those who do manage to enter the global art market willingly put their own money into supporting local creation. The grant endowed by painter Guillermo Kuitca, for example, gave an entire generation of artists between 1991 and 2011 access to a studio, and to critical and technical support with which to develop their work. *Bola de nieve* (“snowball”), a free website set up in 2005 by *Ramona* magazine, is a database of images where each artist invites another, thereby forming an endless chain. 1,135 artists now show their work there. In a similar spirit, an artist might often recommend visiting another artist’s studio, even when this means putting off visits to his or her own studio to another day.

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### A compelling movement

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In the space of a few years, the map of Buenos Aires contemporary art has undergone substantial transformation to become more evenly spread

between the city’s various neighbourhoods. Little by little, the art scene is moving away from the centre. Ruth Benzacar’s gallery, now in its fiftieth year, is leaving the historic Calle Florida for new premises west of the Palermo neighbourhood. New venues are opening in the north, such as Hotel de Inmigrantes. Further north still, the Haroldo Conti Memorial Cultural Centre includes a sculpture park that pays tribute to the men and women who disappeared during the dictatorship, and a cultural centre showing contemporary art. Di Tella, a private university with a famous past, launched an experimental research programme in 2010 under the directorship of the historian and curator Inés Katzenstein. To the south of the city, new director Victoria Noorthoorn is revolutionising the Buenos Aires Modern Art Museum (MAMBA).

The microcentro remains the city’s nerve centre at the heart of its history, and is still the site of numerous art venues, including the Fundación Osde, and galleries. The disgruntled still march on Plaza de Mayo while artists have begun to install works under the obelisk. This reconfiguration of Buenos Aires’ art venues symbolises a city that is gaining momentum, spreading its wings ready to fly. The direction it will take remains to be seen.

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### Cultural Policy

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The city’s Culture Department is behind a number of initiatives which support this quality cultural provision.

The Patronage Law has forged stronger ties between business and the worlds of art and culture by encouraging the private sector to become involved with projects of cultural significance for the city. In a similar vein, thanks to the creation and development of the city’s southern zone (Polo Sur), artists have been able to revive parts of Buenos Aires which for decades languished outside the main exhibition circuits. Initiatives such



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as the arts district (Distrito de las Artes), the art factory (Usina del Arte), and numerous theatres, cultural centres and exhibition spaces have breathed new life into the south of the city whose industrial landscape now offers something new.

For several years, the successful Tandem programme has enabled art and culture taking place in Buenos Aires to resonate with comparable projects in other capital cities around the world, including Madrid, Amsterdam, Medellín and Paris.

Taking art into public spaces, installing sculptures in the city's squares, organising open-air performances, launching new circuits such as in Calle Florida or the Borges Xul Solar walking tour... these and other initiatives illustrate the fusion between tradition and modernity, and show how new generations are embracing the city and its mythology.

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### **My Buenos Aires, the exhibition**

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*My Buenos Aires* runs counter to the romantic vision of Buenos Aires. Paula Aisemberg and Albertine de Galbert seek to offer visitors to la maison rouge neither a portrait of the city nor a "who's who" of Argentinean artists, but rather a sensation, an experience of the dynamics at work in the Argentine capital.

The exhibition moves back and forth between political and private, public space, the domestic and the unconscious, exploring themes such as instability, tension and explosion, masks, encryption and the strange.

Along their way, visitors will encounter remnants of facades, mutant scaffoldings, car bonnets, motorway junctions, burned-out houses and headless statues. They will decipher coded languages to the gentle sway of the music rising

from the city and the whirl of fans. When night falls, they can settle onto an old sofa and listen to a raspy tango, pick their way through the patched-up ruins of a kitchen that's acting as though nothing was wrong, or study their reflection in the black ink of a white marble basin. They will sink into a waking dream inhabited by strangely unnerving doubles and faceless people falling from the sky, only to wake in the muffled folds of a stucco wedding cake.

With more than sixty artists working in all media, from installation to painting, sculpture, video and photography, four generations are represented. Established names such as León Ferrari, Guillermo Kuitca or Jorge Macchi will join others to be discovered. More than 15 of them will travel to Paris to work on *in situ* installations.

*My Buenos Aires* is an invitation to plunge into the mystery of Buenos Aires without attempting to resolve it, and to experience the unsettling strangeness of its multiple personalities.



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### list of artists (in progress)

Roberto Aizenberg (1928-1996),  
Nicanor Araoz (1981),  
Marcela Astorga (1965),  
Hugo Aveta (1966),  
Nicolás Bacal (1985),  
Ernesto Ballesteros (1963),  
Eduardo Tomás Basualdo (1977),  
Diego Bianchi (1969),  
Joaquín Boz (1987),  
Marcelo Brodsky (1954),  
Eugenia Calvo (1976),  
Gabriel Chaile (1985),  
Nicola Costantino (1964),  
Ariel Cusnir (1981),  
Julián D'Angiolillo (1976),  
Flavia Da Rin (1978),  
Marina De Caro (1961),  
Andrés Denegri (1975),  
Mirtha Dermisache (1940-2012),  
Sebastián Díaz Morales (1975),  
Matías Duville (1974),  
Leandro Erlich (1973),  
Tomás Espina (1975) &  
Martin Cordiano (1975),  
León Ferrari (1920-2013),  
Ana Gallardo (1958),  
Alberto Goldenstein (1951),  
Gabriela Golder (1971),  
Max Gómez Canle (1972),  
Sebastián Gordin (1969),  
Jorge Gumier Maier (1953),  
Luján Fúnes (1944),  
Graciela Hasper (1966),  
Carlos Herrera (1976),  
Carlos Huffmann (1980),  
Roberto Jacoby (1944),  
Magdalena Jitrik (1966),  
Fabio Kacero (1961),  
Guillermo Kuitca (1961),  
Fernanda Laguna (1972),  
Luciana Lamothe (1975),  
José Luis Landet (1977),  
Martín Legón (1981),  
Catalina León (1981),  
Donjo León (1982),  
Marcos López (1958),  
Jorge Macchi (1963),  
Adriana Minoliti (1980),  
Marta Minujín (1944)  
with Mark Brusse,  
Guillermina Mongan (1979),  
Margarita Paksa (1936), Esteban  
Pastorino (1972), Marcelo  
Pombo (1959), Santiago Porter  
(1971),  
“Middle School Liliana Maresca  
Project” (Lorena Bossi,  
Ariel Cusnir, Sebastián  
Friedman, Leandro Tartaglia,  
Dani Zelko) with the students of  
highschool n°44 of La Cava de  
Fiorito,  
Pablo Reinoso (1955),  
Marisa Rubio (1976),  
Mariela Scafati (1973),  
Pablo Siquier (1961),  
Elisa Strada (1970),  
Eduardo Stupía (1951),  
Pablo Suárez (1937-2006),  
Luis Terán (1977),  
Valeria Vilar (1974),  
Adrián Villar Rojas (1980).



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## curators

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**Paula Aisemberg,**  
**director of la maison rouge.**

Born in Buenos Aires (Argentina) in 1966, Paula Aisemberg studied history (Sorbonne) and art history (Ecole du Louvre) in Paris. During the 1990s she worked with various Paris art galleries. Since 2001 she has worked alongside Antoine de Galbert and actively contributed to setting up the project for the Foundation, which she has managed since its creation in 2003 and sometimes curates the exhibitions.

**Albertine de Galbert\*,**  
**freelance curator and**  
**founder of arte-sur.org.**

Born in 1980 in Grenoble, Albertine de Galbert lives and works in Paris. She worked for a New York gallery and a public relations company in Madrid, following which she became artistic co-director for *L'Art et la Manière*, a documentary series broadcast by the Franco-German television network Arte. In 2011 she launched arte-sur.org, a networking website for contemporary artists and professionals in Latin America. Since 2010 she has developed curatorial projects (Maison de l'Amérique Latine, Palais de Tokyo) and cultural cooperation programmes (twinning residency programmes, cooperation projects, consultancy services), chiefly between Europe and Latin America.

\*assisted by Mathilde Ayoub for the non profit beam prod.

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## catalogue to the exhibition

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The catalogue for *My Buenos Aires*, the third volume in the *Guides de Voyages* collection which began in 2011 with *My Winnipeg*, will feature contributions from major Argentinean authors including Maria Gainza (artists notes), Fernanda Laguna and Francisco Garamona (glossary), and Diana Weschler (essay), and from the French specialist of Buenos Aires Michel Bolasell (notes on the city).

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### medias partners



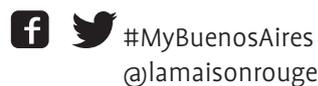
### annual partners



la maison rouge is a member of Tram



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## upcoming exhibition

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### Collection Artur Walther

October 17th, 2015 – January 17th, 2016

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**Gabriel Chaile**, *La oración eficaz*, installation, 2011



**Nicanor Aroz**, *Sin Título, Momias Negras*, installation, 2010-2015



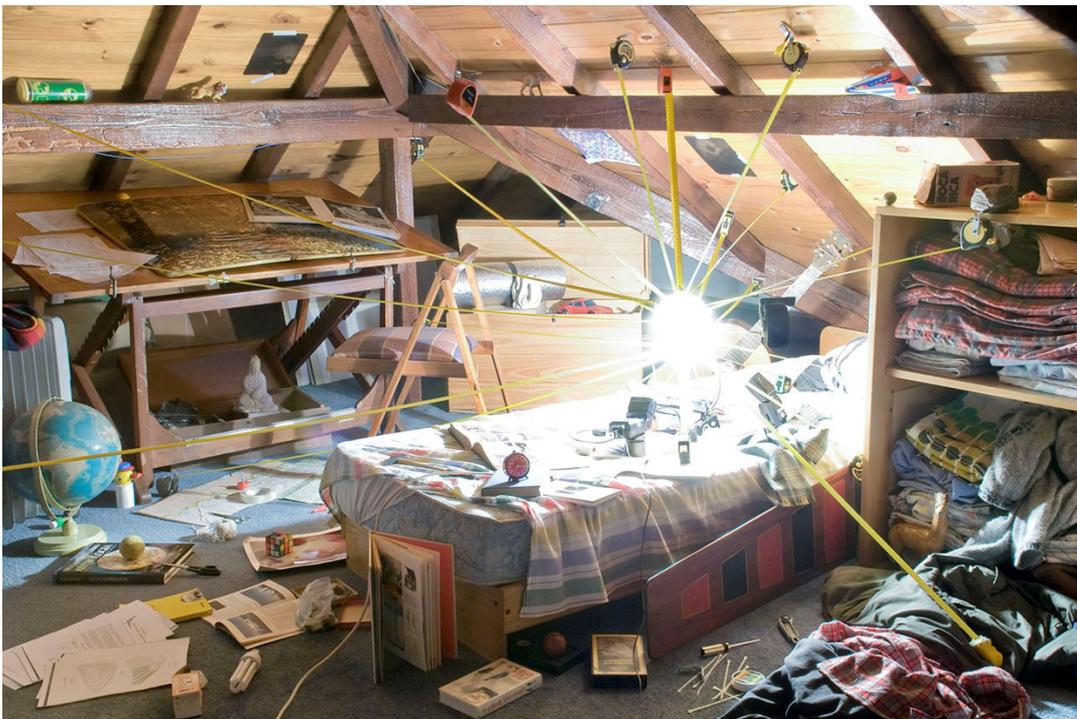
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**Jorge Macchi**, *Fan*, installation, 2013



**Nicolas Bacal**, *La gravedad de mi órbita alrededor tuyo*, color print, 2009-2010



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**Marta Minujin & Mark Brusse, *La Chambre d'amour II*, installation, 1963-2008**



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**Tomás Espina & Martín Cordiano**, *Dominio*, installation, 2013



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**Alberto Goldenstein**, *série Flâneur*, color print, 2004



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**Ernesto Ballesteros**, *Sin Titulo*, "Fuentes de luz tapadas",  
color print adjusted with black felt, 2005-2015



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**Fabio Kacero**, *Totloop*, video, in collaboration with Unión Gaucha Producciones, 2003



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### la maison rouge

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La maison rouge, a private non-profit foundation, opened in June 2004 in Paris to promote contemporary creation through three temporary exhibitions a year. Solo or group shows, some are staged by independent curators. While La Maison Rouge was never intended to house the collection of its founder, Antoine de Galbert, an active figure on the French art scene, his personality and outlook as a collector are evident throughout. Since its very first exhibition, *Behind Closed Doors: The Private Life of Collections* (2004), La Maison Rouge has continued to show private collections and consider the issues and questions surrounding them.

#### Antoine de Galbert

Born in 1955 and a graduate in political science, Antoine de Galbert worked in corporate management before opening a contemporary art gallery in Grenoble for some ten years. Concurrently, he purchased the first works in a collection that was to take on growing importance in his life. In 2003, he chose to create a foundation as a means of both anchoring his commitment to contemporary creation.

#### building

La Maison Rouge occupies a renovated factory on a site covering 2,500 sq m in the Bastille district, opposite the Arsenal marina. Some 1,300 sq m are reserved for the galleries which encircle the “red house” from which the foundation takes its name. This concept of a house reflects the foundation’s vocation to be a pleasant and welcoming space where visitors can take in an exhibition, attend lectures, browse in the bookshop or enjoy a drink.

The reception area was designed by Jean-Michel Alberola (b. 1953, Paris).

#### the bookshop

Located next to La Maison Rouge at 10 bis, Boulevard de la Bastille, the bookshop is run by Book storming, a specialist in contemporary art books. Its selection of titles is regularly updated to reflect the exhibitions at La Maison Rouge. It also stocks artists’ DVDs and videos, and a wide selection of out-of-print and artists’ books, in addition to books on the latest developments in contemporary art.

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#### les amis de la maison rouge

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Les amis de la maison rouge helps and supports Antoine de Galbert’s project. It puts forward ideas and takes part in debates on the private collection, suggests activities to tie in with the foundation’s exhibitions, and contributes to making la maison rouge more widely known in France and internationally. As a friend of la maison rouge, you will:

- Be first to see exhibitions at la maison rouge
- Meet exhibiting artists, the curators and the team at la maison rouge
- Be invited to preview lunches
- Meet and network with other art enthusiasts
- Attend talks by and debate with experts and collectors
- Contribute ideas and suggest themes for lectures and exchanges as part of the «carte blanche to collectors»
- Suggest artists to create a work for the patio and take part in an annual vote to choose that artist
- Visit the most vibrant centers for contemporary art from Moscow to Dubai, Barcelona, Brussels, Toulouse...
- Discover exclusive venues, private collections and artists’ studios
- Enjoy special access to collector’s editions by artists exhibiting at la maison rouge



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- Support a collection of books, edited by Patricia Falguières, with texts published for the first time in French addressing themes of museography, the exhibition, and the work of certain artists
- Become the benefactor of a book in the collection and have your name associated with it
- Be first to enroll for lectures, performances and events relating to the exhibitions
- Be part of a European network of partner institutions
- Belong to a unique enterprise in one of the most dynamic venues in Paris
- Be involved in the original, open-minded project led by Antoine de Galbert and his foundation.

Membership from €95  
t. +33 (0)1 40 01 94 38  
amis@lamaisonrouge.org

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### **Rose Bakery** <sup>culture</sup> **at la maison rouge**

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Rose Bakery <sup>culture</sup> joined la maison rouge on October 22nd 2010. Rose Bakery and la maison rouge are embarking on a specific project, led by interior designer-scenographer Emilie Bonaventure. Three times a year, visitors to la maison rouge will discover a “pop-up” café, designed by be-attitude. A first for a cultural venue.

Each season, the prototypes, special creations, limited editions, flea-market finds and other salvaged objects will make up an eye-catching decor which may or may not echo the foundation’s exhibitions.

### **Émilie Bonaventure**

Interior designer, scenographer, artistic director, specialist in French ceramics of the 1950s and creator, Emilie Bonaventure set up Be-Attitude in 2005. She believes art and luxury must interact on a daily basis, imagining crossovers between the two in all fields.

“Design meets curiosity, production meets imagination, creation meets professionalism”:  
Be-Attitude builds on long-term, constructive partnerships with freelancers to propose a new idea of what a creative business should be.

### **Rose et Jean-Charles Carrarini**

Originally based in London, Rose and Jean-Charles Carrarini opened Villandry in the late 1980s. After swapping London for Paris, in 2002 the Franco-British couple opened Rose Bakery on Rue des Martyrs, followed by a second spot in London’s Dover Street Market in 2005, and in 2008 a third address in Paris in the Marais district, sealing their reputation once and for all. They have turned French mealtimes upside down and welcome customers for breakfast, brunch, lunch and early dinner. Rose Bakery <sup>culture</sup> developsthis concept by offering extra-long lunch hours and early dinner on Thursdays (last orders 8pm).

### **Rose Bakery** <sup>culture</sup>

wednesday to Sunday  
11am to 7pm

rosebakeryculture@lamaisonrouge.org  
tel/fax: + 33 1 46 28 21 14



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### visitor information

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#### la maison rouge

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#### getting here

Metro: Quai de la Rapée (line 5)  
or Bastille (lines 1, 5, 8)  
RER: Gare de Lyon  
Bus: 20, 29, 91

#### access

The galleries are accessible to the disabled  
and mobility impaired visitors

#### opening days and times

Wednesday to Sunday from 11am to 7pm  
Late nights Thursday until 9pm  
January 1st and May 1st

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### admission

Full price: € 9  
Concessions: € 6 (13-18, students,  
full-time artists, over 65s)  
Free for under 13s, job-seekers,  
companions to disabled visitors,  
members of ICOM  
and Amis de la maison rouge

Annual pass: full price € 24  
Annual pass: concessions € 16,50  
Free and unlimited access to the exhibitions  
Free access or reduced rates to related events.



Cover p.1:  
Ana Gallardo, *Casa Rodante*, video excerpt, 2007



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