

# TEMPLON

## ii

IVAN NAVARRO

*NYO MAGAZINE*, 2011



### Iván Navarro: Lighting up the Armory Show

Iván Navarro, a Santiago, Chile, native, now lives and works in Brooklyn, but the political climate of his home country continues to influence his work.

**Tell me about the installation piece you're exhibiting at the Armory Show.**

It's made out of neon lights, and it's in the shape of a fence. The piece will be installed in the perimeter of the booth. It will be enclosing the booth and people won't be able to enter, so it will work as a real, actual fence.

**Why do you work so much with Minimalism?**

Minimalism in New York is very well respected as a historical movement, but I think it's something

that should be criticized for the purity it involves, the lack of relationship to social content. In Chile the social content is so strong in art that working as a Minimalist artist doesn't really make any sense. It's almost like you're forgetting about all the social issues.

**Do you want people to have that type of physical interaction with your work?**

I do, yes. It's important to have unexpected interactions between the public and from your pieces. That makes it anti-Minimalism because Minimalism doesn't allow anything like that. For me, that's what happens; you take your pieces to the outside world after making it in the studio.

# TEMPLON

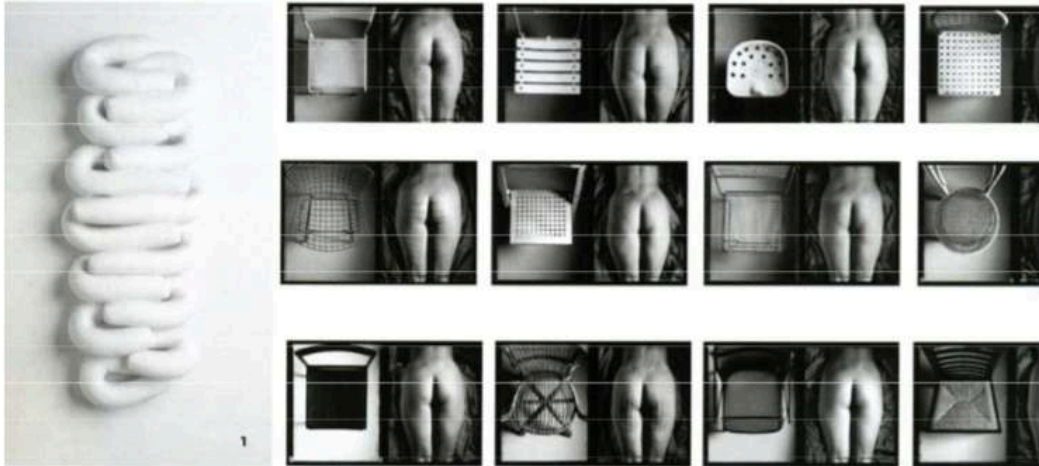
## ii

IVAN NAVARRO

NYO MAGAZINE, 2011

ART

## Armory Show 2011, Focus on Latin America



*Truly an international art fair, the Armory Art Show spotlights Latin America with galleries hailing from Argentina, Brazil, Chile, Colombia, Mexico, Peru and Venezuela* by Chiu-Ti Jansen

**IN THE PAST FEW DECADES**, art fairs have proliferated throughout the world. They have morphed from trade shows into cultural spectacles and tourist destinations, complete with one-of-a-kind installations, late-night parties and even fashion shows. The Armory Show is no exception.

Despite its name, the Armory Show is not located in the Park Avenue Armory or the Downtown Armory. The name traces back to its roots—the show began at the Gramercy International Art Fair, organized by four dealers in 1993 to drum up sales in the midst of a recession. The fair became the Armory Show in 1999, when it was held at the 69th Regiment Armory, the same site of the legendary Armory Show of 1913 that introduced modern art to America.

The proliferation of contemporary art fairs globally means that there is an added pressure to distinguish oneself from competitors.

"We distinguish ourselves by being supported by the most vibrant contemporary art environment," said Katelijne De Backer, executive director of the Armory Show. "Galleries and museums in New York City are second to none in the world, and they all come together to provide concurrent exhibition offerings."

But it would be a mistake to classify the Armory Show as simply a "local art fair." After all, the art business is now by definition global. To counteract this classification, the Armory Show has increased and maintained the presence of international participants over the years.

For example, in 2010, the Armory Show spotlighted Berlin as part of its geographical focus on a vibrant art community outside New York. This year, "Armory Focus: Latin America" will feature a selection of 21 galleries from Argentina, Brazil, Chile, Colombia, Mexico, Peru and Venezuela. These are in addition to approximately 10

Latin American galleries that are already part of the main contemporary and Modern sections. According to De Backer, these programs are effective tools to cultivate new exhibitors for the fair. Many of the galleries showcased in last year's "Armory Focus: Berlin" will join the main fair the first time this year. To complete the Latin America theme and continue a tradition started in 2002, the Armory Show has also commissioned Mexican-born, Belgium-based artist Gabriel Kuri to create the visual identity for the 2011 fair.

As a result of such efforts, out of the 272 participating galleries in the 2011 edition, just about 40 percent are from the United States, with the remainder hailing from all over the world. According to the Armory Show's own statistics, last year the fair attracted 60,000 visitors, of which 56 percent were from outside New York City and more than a third came from outside the United States.

De Backer said that many galleries, encouraged by the sales results at London's Frieze Art Fair and the Art Basel Miami Beach last year, have opted to increase the size of their booths. As a result, the number of participating galleries is smaller this year—272 compared with 289 last year—to

# TEMPLON



IVAN NAVARRO

NYO MAGAZINE, 2011

1. *Untitled* by Brazilian artist **Anna Maria Maiolino** at Vivian Horan Fine Art booth on Pier 92

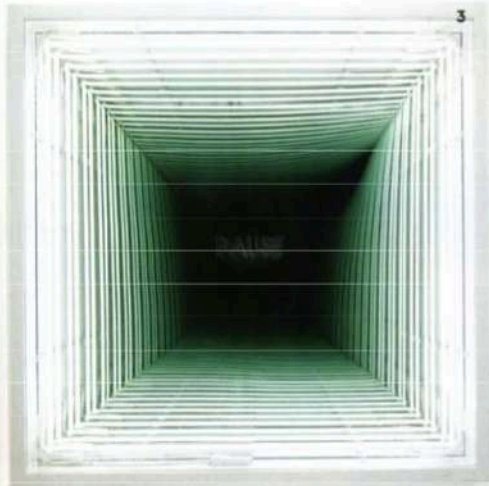
2. **Gabriele Basilico's**

piece *Contact*, 1984 at the Oliva Arauna Gallery

3. **Ivan Navarro's** new optical "wall hole" *Pause* at Galerie

Daniel Terrplon

4. *Wave Bias*, 2010, by **Cordy Ryman** at DCKT Contemporary. All photos courtesy of the artists



accommodate the increased space requirements of these exhibitors. Although the scale may not measure up to its peak four years ago, De Backer maintained that there is a steady uptick in activity.

For a gallery to participate in the Armory Show, it has to go through a managed peer-review process. The selection committee is typically reconstituted immediately after the close of the Armory Show, with some continuing members interacting with the new ones. The current six-member committee consists of art dealers and galleries representing different geographical regions: New York, Los Angeles, Netherlands, London, Paris and Dubai. Based on the applications received through the early summer, the selection committee will determine the exhibitors by the end of August. Then the production of the show will be in full swing—charting a floor plan and creating bespoke booth layouts and various other preparatory activities.

How does a visitor navigate the sprawling art fairs? De Backer has her own set of tips. "Do your homework," she said. "Come prepared. Check out the information on our Web site." Also, visitors should take advantage of the readily available gallery representatives to ask questions and learn

about the artists and artworks in an otherwise overwhelming environment, she said.

Observing how the fair has evolved in the 10 years since she started getting involved, the "decorating three walls" approach is now passé, De Backer said. In fact, many of the exhibitors view the Armory Show as an opportunity to emulate the quality of a curated museum exhibition. What's more, many galleries are opting for spotlighting one single artist or one major installation with a view to creating an indelible impression on the collectors and visitors, even at the risk of compromising financial returns.

In the end, all the preparation is done with the hope that this would be an art fair to remember.

*The Armory Show is open from noon to 8 p.m., March 3-5, and noon to 7 p.m. March 6. The show hosts a professional preview on March 2 and is open to the public March 3-6. Contemporary art by living artists is located on Pier 94 and a Modern section focusing on secondary market is on Pier 92. With a single \$30 admission ticket, visitors will have access to upward of 300 Modern and contemporary dealers (Student tickets are \$10, group sales are \$15, four-day passes are \$60.)*

## MAKE SURE NOT TO MISS

- Susanne Vielmetter Los Angeles Projects will be presenting a massive painting by the artist **Rodney McMillian**. The painting is 27 feet long and made from hand-sewn vinyl.
- **Vera Lutter** is presenting her most recent works, which were taken on her trip to Egypt last year and were made in a custom fabricated suitcase/camera obscura at the Carolina Nitsch booth.
- **Ivan Navarro** is creating a site-specific installation in the Paul Kasmin Gallery booth, titled *Armory Fence*, made of neon lights with a parameter of 82 feet.
- New York gallery Lehman Maugin is presenting a solo exhibition of never-before-seen **Urethra Postcard Pictures** by **Gilbert & George**.
- **Ronald Feldman Gallery** is presenting a solo presentation by **Sam Van Aken** that will transform the booth into an orchard of live trees, with unusual genetically altered properties. As designed by the artist, the trunks and leader branches identify the trees as being five different types: peach, plum, cherry, nectarine and apricot. But each tree has the capacity to simultaneously grow all five fruits.