

**GABRIEL CHAILE**

PRESS SELECTION

## Personaje

# El artista tucumano que brilla en Europa con sus hornos de barro

Gabriel Chaile los esculpe con ojos, bocas y narices. Hijo de padres analfabetos, dice que su arte es una búsqueda de los orígenes.



Gabriel Chaile: hoy, sus raíces indias son su tesoro. Foto: Juano Tesone.

Agustina del Vigo



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Empecemos por la pregunta sobre cómo empezó todo. **Gabriel Chaile** responde: “Empezó en Tucumán, vinculándome con las imágenes”. Chaile es **escultor de hornos de barro** –que no son sólo hornos, sino retratos, sino aves–, obras que impactan a los críticos influyentes de Europa y se exponen en Nueva York. Tal es su presente.

**Octavo hijo de una familia de clase obrera** que le dio el tiempo libre que necesitaba para cultivar un deseo primario, asegura que de niño nunca se le ocurrió reemplazar el dibujo por los juguetes.

Cuando Gabriel le dijo a su madre que al jardín de infantes no quería ir, ella aceptó y confió en lo que su hijo necesitaba. Asegura que ese día y en ese acto, su madre le cambió la vida.

“No quería ir al jardín y madre dijo que no iba a ir, **eso me cambió la vida porque me dediqué a estar solo y a dibujar**”, recuerda el artista, de paso por Buenos Aires.

También era una solución, aunque transitoria, de un drama social que la escuela sigue sin resolver: “**No quería ir al jardín porque me habían pegado**”, recuerda. Esa discriminación que alguna vez le causó dolor, hoy, a los 36 años, es lo que lo distingue y caracteriza una carrera artística en claro ascenso.



Chaile esculpe hornos con caras humanas o animales. Foto: Juano Tesone.

-Entre lo que más se valora de tu trabajo está esto de trabajar con tus orígenes. ¿Qué opinás de que en el mundo del arte eso se valore pero fuera del museo, no?

-Es una muy buena observación de tu parte, porque es así y también tiene que ver, primero con que el circuito del arte está completamente asociado a élites. Los coleccionistas de arte son parte de la élite de cada región, de cada país. Por otro lado está la construcción, la estructura social que tiene cada país. **Argentina tiene eso: de repente, las élites locales se sienten orgullosas de mi trabajo cuando 10 años atrás no era un tema.** Es como una conquista de parte del artista, y es jugar con los elementos del poder. Finalmente es como que hay un micrófono. Y en las clases bajas no hay. Por eso pienso también que es un proceso que va a destiempo: los artistas estamos produciendo de una manera que todavía no está sucediendo, no sé si todos porque también hay mucha boludez en el arte.

-¿Como qué?

-Vengo de una reunión en la Usina del Arte en la que se discutían muchas cosas en relación a la figura del artista. **Hay que abrir el campo, no es solamente yo y mi obra y mi ombligo.** Porque es un lugar de poder finalmente el que uno ocupa. Y en ese lugar de poder, ¿qué decís? Yo avanzo sobre la curiosidad, pero tengo un puñado de convicciones que tienen que ver con que cuando me encuentro en espacios de mayor poder uno tiene que sostener esas convicciones.

-¿Cuáles son tus convicciones?

-La búsqueda de mis orígenes. Por eso conecta tanto con la cultura popular mi trabajo. **Pero también conecto con las élites de todo el mundo porque son las que me compran.** A mí eso me parece interesante. Finalmente, producir arte también es un acto educativo, para mí en primer lugar, y para el que compra, el que mira, el que consume.



Mis viejos son analfabetos y me enseñaron a entender el mundo por imágenes. Y eso para mí es muy fuerte.

**Gabriel Chaile, escultor**

## **Genealogía familiar**

Para tratar de explicar su obra, Gabriel creó la “Genealogía de la forma”, un modo casi arqueológico de indagar en los orígenes a través del arte y la intuición. Los Chaile, piensa el artista, vienen de la zona de los Valles Calchaquíes.

“No sé por qué **tengo la intuición de que somos de la Cultura La Candelaria.** Perdida incluso antes de que llegaran los españoles, pero que dejó restos arqueológicos súper increíbles que son muy parecidos a los hornos que yo hago”, asegura sobre esta cultura que se desarrolló en algunas zonas de Salta y Tucumán, entre el año 200 y 1.000 d.C.

El día que llamó a su madre para contarle que estaba haciendo su primer horno, **ella le dijo que hacía lo mismo que su abuela, pero en gigante.**

“Eso me emocionó mucho, yo no la conocí a mi abuela. Como que yo seguía haciendo una tarea heredada. Son cosas medio inexplicables que se traspasan por historia, por sangre.”

**-¿Por qué nos llamará tanto investigar sobre nuestros orígenes?**

-Esto lo hablé con una amiga de Portugal que es psicóloga social, que trabajó con las comunidades negras de su país. Ella me decía que una de las razones por las que **las comunidades tienen tantos problemas de violencia doméstica y drogadicción es porque no pueden reconstruir el relato de su historia**. Desde la psicología, dice ella, eso genera vacíos, huecos. Y le dije que yo también había llegado a esa conclusión a partir de mi trabajo, investigando. Es lo que yo llamo la Genealogía de la Forma.



**Gabriel Chaile vive hoy en Portugal. Foto: Juano Tesone.**

## **Manos a la obra**

Los hornos de Gabriel Chaile no suelen quedar solo dentro de las galerías, sino que muchas veces se usan como lo que (también) son: un lugar donde avivar el fuego y juntarse a crear comunidad.

La primera obra en la que sintió que estaba depositando un 100% de su sensibilidad, sin embargo, no fue de adobe ni fue un horno. Surgió mientras estudiaba Artes en la Facultad de Tucumán, después de investigar y copiar exhaustivamente la obra de los grandes maestros.

“La imagen era un pino que se está inclinando por el viento y que tiene un barrilete enredado: el viento hace volar al barrilete, pero el barrilete está atado. Sentí que era una invención primaria.”

Gabriel admite que esa imagen no está con esas formas y de ese modo en el resto de su obra, pero sí aparece como metáfora: “**La de la resistencia, la persistencia**. Finalmente es una lucha aprovechando las circunstancias”.

Como sucedió con el pino y el barrilete, los temas recurrentes tienen que ver también con una observación precisa de las imágenes de la infancia.

Más específicamente: de huevos, de ladrillos, del horno con el que su madre hacía panes y los materiales de su padre albañil: “**Son imágenes que me criaron y me formaron**. Sigo trabajando con esos materiales porque los encuentro de un lenguaje muy rico”.

-¿No te cansás de ellos?

-No. A veces no entiendo a algunos artistas que están cansados de hablar de alguna cosa. Y si se cansó y no hace otra cosa, es porque no se atreve. **A mí me gustan tanto las formas porque no soy una persona que lee mucho**. Mis viejos son analfabetos y me enseñaron a entender el mundo por imágenes. Y eso para mí es muy fuerte. También me da una cierta virtud porque es un lenguaje que manejo muy bien. A veces me siento con ventaja en ese sentido.

-Te parecés a tus hornos.

-Cuando estudiaba historia del arte, vi que las piezas que hacen muchos artistas se les parecen. Porque, claro, **uno es su primer modelo**.

-¿Qué hace a un artista ser artista?

-Yo creo que cada uno encuentra un canal de sinceridad entre la forma que produce y la sensibilidad que maneja. **Y en esa traducción comienza un viaje**. También genera mucho miedo porque el abismo es grande.



Uno siempre niega que es indio. Es como un insulto decirte indio, o que sos más marrón o menos marrón en cuestiones de raza.

Gabriel Chaile, escultor

## Señales

La primera vez que Gabriel Chaile viajó a Europa se tomó un micro de París a Berlín solo para conocer una galería de arte que le gustaba mucho.

Parado en la vitrina se imaginaba, algún día, viendo sus **horno-mujer, horno-hombre, horno-pájaro.**

El momento llegó cuando a partir de una muestra que hizo en una galería chiquita de Chacarita se contactaron desde Berlín con la dueña para conocerlo e invitarlo a exponer en Europa: “Le escribieron y le dijeron que me rastrearon. Esos momentos me ponen la piel de gallina: son cosas que no cuento mucho en realidad”.

**-¿Qué tal la recepción en Europa, cómo fue pasar de Tucumán a Berlín?**

-Estuvo muy bueno, me pareció muy divertido y sorpresivo por las lecturas. Toda esta cosa indigenista de la que hablamos y está puesta en mi trabajo no es algo de lo que necesariamente era consciente. También, por mi educación; **yo me crié en la Ciudad de San Miguel de Tucumán con una negación de las raíces.** Uno siempre niega que es indio. Es como un insulto decirte “indio”, o que sos más marrón o menos marrón en cuestiones de raza.

**-¿Pensás que se pueden crear los milagros?**

-Sí, una vez escribí un texto sobre eso. **Exigirle a los materiales más de lo que el material puede dar. Eso pasa mucho en la pobreza. Es terrible.** Tenés que hacer magia. Para mí eso es súper milagroso, tiene que ver con el ingenio. La situación límite te lleva a ese tipo de cosas.

**-¿Por qué creés que tu trabajo tiene éxito?**

-Porque son muchos años de concentración y fue algo buscado, y porque quizás encontré algo, o estoy buscando algo de un modo concentrado.

La imagen idílica del artista bohemio que logra el éxito sin sacrificio no existe. “No, no existe. Es investigación. **Yo siento que somos como los científicos, unos obsesivos que están todo el tiempo investigando**”. Y si es en compañía, mejor. Gabriel Chaile y otros artistas visuales y amigos crearon NVS , una plataforma digital con base también física en Lisboa, donde el escultor vive actualmente. El proyecto colectivo se propone crear vínculos entre Europa y Argentina, entre el arte y la educación.

**-¿Cómo encontrar en lo que ya somos un valor, algo que puede ser valioso y que al mundo le pueda interesar?**

-Es raro. Es algo que siempre pensamos con mis amigos, como si fuese una campaña. Es como un acto de fe también. Yo confío en el huevo y el ladrillo.

## In Pictures: See Highlights of the New Museum's Very Subtle New Triennial, Filled With Raw, Barely-Finished-Looking Art

Take a peek inside "Soft Water Hard Stone."

Ben Davis (<https://news.artnet.com/about/ben-davis-93>), October 28, 2021



Detail of Amy Lien and Enzo Camacho, *waves move bile* (2020). Photo by Ben Davis.

SHARE



The title of this year's New Museum triennial is "[Soft Water Hard Stone](https://www.newmuseum.org/exhibitions/view/2021-triennial-soft-water-hard-stone)." It's a moniker that alludes to the natural world, to folk wisdom, and to the kind of quiet, insistent force that makes change over time—the idea being that even something as pliant as a soft current of water, over time, has an effect.

Curated by Margot Norton and Jamillah James, with the assistance of Jeanette Bisschops, the resulting show does indeed land gently. It's a show of a lot of things that either lay on the ground or look like

they were just picked up off the ground, and things that vaguely evoke a ruin. It is all washed-out colors and neutrals and graphite grays. It has a cool emotional tone (though not a cold one).

There are almost no big, central images—it's a lot of things you have to look at like puzzles, for details. Even the big things and the figurative work feel faceless and diffuse somehow. The mental afterimage the show leaves is of a lot of people standing with their backs to you, talking in low tones.

It offers plenty to think about. As I put together my own thoughts on it, here are some photos of the show, so you can get a taste for yourself.

#### 4th Floor



Cynthia Daignault, *As I Lay Dying* (2021) and Gabriel Chaile, *Mamá Luchona* (2021) in the New Museum Triennial. Photo by Ben Davis.



Tanya Lukin Linklater, *An Amplification Through Many Minds* (2019). Photo by Ben Davis.



Photography Aubrey Mayer

**What is your current state of mind?** Nervous and happy.  
*Cuál es tu estado mental actual?* Nervioso y contento.

**What body of work would you like people to know more about?** About the collective stories that are hidden in the sculptures.  
*¿Sobre qué cuerpo de trabajo le gustaría que la gente supiera más?*  
*Sobre las historias colectivas que están escondidas en las esculturas.*

**What's the last thing you binged on? And how long did it take you?** A fight with a friendly couple, one hour of strong discussion.  
*¿Qué es lo último que te metiste en un atracón? ¿Y cuánto tiempo te tomó?* Una pelea con una pareja amiga, una hora de discusión fuerte.

**Describe your work for the program in 3 words.** I am a sculptor.  
*Describe tu trabajo para el programa en 3 palabras.* Soy un escultor.

**Do you think the earth is safe?** Yes.  
*¿Crees que la tierra es segura?* Si.

**What makes it a great group show?** The topic and the artists, who are from faraway places, trying to make a hole in the stone.  
*¿Qué hace que sea un gran espectáculo grupal?* El tema y los artistas que somos de lugares lejanos intentando hacer un hueco en la piedra.

**With which living or dead artist would you like to share a two-person show?** Picasso.  
*¿Con qué artista vivo o muerto te gustaría compartir un espectáculo de dos personas?* Picasso.

**What's your best art joke?** I do not understand the question.  
*¿Cuál es tu mejor broma de arte?* No entiendo la pregunta.

**Who or what like the last person or thing that made you cry?** My mother hugging me after the pandemic and Kadi, a friend, telling me her story.  
*¿Quién o qué como la última persona o cosa que te hizo llorar?* Mi madre al abrazarme después de la pandemia y Kadi, un amigo, al contarme su historia.

**What qualities make a good work of art?** Sincerity, even if it's fiction.  
*¿Qué cualidades hacen una buena obra de arte?* Sinceridad aunque sea ficción.

**What is your most prized possession?** A handful of convictions acquired by contact with other people.

*¿Cuál es tu posesión más preciada? Un puñado de convicciones adquiridas por el contacto con otras personas.*

**The most disturbing thing anyone has said about your work?** That I'm comfortable.

*¿Lo más inquietante que alguien ha dicho sobre tu trabajo? Que estoy comodo.*

**The most flattering?** They haven't done it to me yet.

*¿El más halagador? Aun no me lo hicieron.*

**Do you like to gossip and if so about what?** Of course, the "history of art".

*¿Te gusta chismorrear y si es así de qué? Claro, de la "historia del arte".*

**Do you ever see parts of your childhood in your work?** Usually.

*¿Alguna vez ve partes de su infancia en su trabajo? Casi siempre.*

**Are there subjects that art should not touch?** No, I should mess with everything.

*¿Hay temas que el arte no debería tocar? No, debería meterse con todo.*

**Do artists have responsibilities?** Yes, a lot.

*¿Los artistas tienen responsabilidades? Si, muchas.*

**In your mind, what is the critique of the state of the art?** That we artists are very blinded by the environment in which we move, the art world obstructs our creativity.

*En tu mente, ¿cuál es la crítica del estado del arte? Que nosotros los artistas estamos muy cegados por el medio en el que nos movemos, el mundo del arte obstruye nuestra creatividad.*

**What show would you like people to talk about more this year?** How to solve post-pandemic and pre-pandemic problems, to insist on solving and thinking about problems of inequality.

*¿De qué programa te gustaría que la gente hablara más este año? De como resolver problemas postpandemicos y prepandemicos, de insistir en dar solución y pensar por los problemas de desigualdad.*

**If you died and came back as a person or thing, what would it be?** A tapir.

*Si murieras y volvieras como persona o cosa, ¿qué sería? Un tapir.*

**If you could live with one work of art, what would it be?** The Mona Lisa.

*Si pudieras vivir con una obra de arte, ¿cuál sería? La Mona Lisa.*

**What's your biggest fear?** That utopia is impossible.  
*¿Cuál es tu mayor temor?* Que la utopia sea imposible.

**What do you do when there is no one else around?** Many things, being naked at home.  
*¿Qué es lo que haces cuando no hay nadie más cerca?* Muchas cosas, andar desnudo en casa.

**How would you like to die?** Sleeping.  
*Cómo te gustaría morir?* Durmiendo.

Published: November 12, 2021

*The fifth New Museum Triennial, "Soft Water Hard Stone," is on view at the New Museum, 235 Bowery, through January 23, 2022.*

CRITIC'S PICK

## New Museum Triennial Explores the Hidden Strengths of Soft Power

A grab bag of forms and styles, the 2021 Triennial is that rare thing, a big contemporary survey with a cohesive mood.



By Holland Cotter

Nov. 4, 2021

The New Museum's fifth Triennial exhibition, titled "Soft Water Hard Stone," is largely a product of lockdown. Much of the work by 40 international artists and collectives was made during the past two pandemic-strapped years. And it has, overall, a hoarded, shut-in feel. Colors are muted. Materials are scrappy, unpretty. (Concrete turns up a lot). Scale is generally small, and of the few monumental pieces, most are sculptures or installations in break-downable formats.

Certain themes recur: impermanence, erosion, disease, survival. Political vibes are buzzing everywhere, but are rarely instantly readable as such. The eye-candy suavity found in the heavily marketed current wave of figure painting seen a lot in galleries finds no place here. Nor, for that matter, does any other single "look." Yet, despite being a grab bag of forms and styles, the 2021 Triennial is that rare thing, a big contemporary survey — it fills three floors of the museum, plus its lobby — with a cohesive texture and mood.

The exhibition's theme is adapted from a Brazilian proverb "Soft water on hard stone hits until it bores a hole" ("Água mole em pedra dura, tanto bate até que fura"). That piece of pop wisdom — the notion that persistent pressure eventually wears down resistance and creates change — is, of course, a staple of many cultures. And the show supplies a range of visual matches for it.

Most of the artists in the show — organized by Margot Norton, a curator at the New Museum, and Jamillah James, senior curator at the Institute of Contemporary Art in Los Angeles — take a less literal approach to the dynamic of transformation, focusing their attention on the broader, often less tangible pressures exerted on the world by time, nature and human intervention. And in their work, they demonstrate the many ways art can, through soft-power pressures of its own, add information, shape thinking and prevent loss.

A majestic seven-panel oil painting titled “As I Lay Dying,” by the Baltimore-based **Cynthia Daignault**, looks, at a glance, like a straightforward image of trees in a landscape, done in ghostly tones of gray. The trees, however, have a specific identity. They’re so-called witness trees, of a kind that have survived in the American South from before the Civil War into the 21st century.



“Mamá Luchona” (2021), a towering clay sculpture by Gabriel Chaile; on the wall, Cynthia Daignault’s seven-panel oil painting, “As I Lay Dying,” 2021. Charlie Rubin for The New York Times

Daignault is one of several artists who use art to chip away at historical lies and silences. A towering clay sculpture by **Gabriel Chaile** is a celebration of the still-living vitality of precolonial Indigenous cultures of his native country of Argentina. In a video by **Tanya Lukin Linklater**, an artist of Native American descent now living in Canada, we accompany her on a tour of Indigenous art locked in storage in an ethnology museum, then move on to watch a dance, inspired by that art, that she has choreographed.

Abo **Kolumne Hans Ulrich Obrist**

## Der schönste Ofen der Welt

Es gibt Kunst, die sich auch im Alltag ganz nützlich macht.

Hans Ulrich Obrist (Das Magazin)  
Publiziert: 11.12.2020, 10:00

 2 Kommentare 



Vor kurzem wurde ich gefragt, ob ich den argentinischen Künstler Gabriel Chaile auf Spanisch interviewen möchte. Ich habe spontan zugesagt, wohl wissend, wie das enden wird. Denn mit dem Spanischen ist es bei mir so: Ich habe es in der Schule gelernt und kontinuierlich gepflegt; ich spreche also Spanisch. Wenn ich dann allerdings ein Gespräch beginne, merke ich jedes Mal, dass ich es doch nicht spreche.

WEITER NACH DER WERBUNG

Wie das? Das liegt daran, dass ich unfähig bin, sowohl gut Italienisch als auch gut Spanisch zu sprechen. Jeder spanische Satz führt zu einem Gerangel in meinem Kopf, bei dem die spanische gegen die italienische Seite kämpft – und verliert.

Doch muss alles immer entweder das eine oder das andere sein? Ist es nicht vielleicht auch in Ordnung, dass ein Satz sowohl italienisch als auch spanisch ist – so wie, zum Beispiel, ein Objekt sowohl ein Kunstwerk als auch ein Ofen sein kann?

Darum ging es nämlich in dem Gespräch, das ich mit Gabriel Chaile führte. Chaile erschafft Installationen, meist aus einfachen Materialien wie Ziegeln und Lehm oder aus gefundenen Gegenständen, in einem Fall waren das sogar Eier. Seine Formensprache orientiert sich an den Artefakten der präkolumbischen Zeit, an Totems und Talismanen, und sie ist inspiriert von den Objekten der indigenen Bevölkerung seiner Heimatregion Tucumán.

Chailles bekannteste Werkreihe ist eine Serie von Lehmgebilden, die einerseits als eigenständige Kunstwerke ihren skulpturalen Wert haben, andererseits aber auch einen praktischen Nutzen: Sie sind Öfen. An der Art Basel Buenos Aires vor zwei Jahren, wo Chaile erstmals einem grösseren internationalen Publikum bekannt wurde, zeigte er diese

Ofensulpturen, und ich kann mich gut an die Empanadas erinnern, die darin gebacken wurden.

Chaile geht es nicht darum, ein kunsttheoretisches Statement abzugeben – so wie Marcel Duchamp mit seinen Readymades. Er sieht seine Objekte als soziale Skulpturen, als Kunst, welche die Gesellschaft reflektiert, aber vielleicht auch heilt. Dazu gehören die nachhaltigen Materialien, die er verwendet; dazu gehört aber auch die Funktionalität seiner Gegenstände. Ein Kunstwerk als wärmender, nährender Ofen, um den sich die Gemeinschaft versammelt – gibt es ein schöneres Bild für den Wert der Kunst in Corona-Zeiten?

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Gabriel Chaile wird im kommenden Januar bei den Engadin Art Talks zu erleben sein:  
[engadin-art-talks.ch](http://engadin-art-talks.ch)

Hans Ulrich Obrist ist künstlerischer Direktor der Serpentine Galleries in London.



Nota publicada online jueves 13 de junio, 2019



ARTE ONLINE: <https://www.arte-online.net/Notas/Gabriel-Chaile-por-partida-doble>

Gabriel Chaile's double match  
From La Boca to Art Basel

by Marina Oybin

Gabriel Chaile proposes "La Genealogía de la forma" (The Genealogy of the form) as a collective poem under construction. A set of sculptures is organized in the space of the room as a large organism that breathes through arteries of iron and copper.

"As I didn't want to go to the garden, my house in Tucumán was a great place of training that linked me to drawing and to the search for solutions to animal problems. My family, who came from the countryside, had many animals such as chickens, dogs, rabbits. When they died, my parents allowed me to open them to see what had happened to them: that helped me understand from death to forms," says Gabriel Chaile from Art Basel Switzerland, the world's leading contemporary art fair.

With Afro-Arab, Spanish, and Gandelaria indigenous ancestry, Chaile, born in Tucumán in 1985, is the youngest of eight brothers. His illiterate parents sold bread that they baked in a clay oven, like the one the artist made at the Art Basel Cities Week in Buenos Aires, in 2018, in La Boca, very close to his studio and steps away from Proa Foundation. In this biomorphic oven, in memory of Diego Núñez, victim of violence abuse by the police, he cooked and shared food with members of the art world, neighbors and family and friends of Núñez.

Chaile, who considers himself a "visual anthropologist", does not forget where he comes from. And he translates it into paintings, sculptures, shared actions, poems and sculptural installations. In "Genealogía de la forma", in the gallery Barro Arte Contemporáneo, a sculptural series, with shapes that allude to the vessels of pre-Columbian cultures, is placed in the room as a strange living organism, capable of breathing through iron and copper pipes. There, the ritual experience of the pre-Columbian communities is combined with the allusion to current productive and commercial activities. The idea for this exhibition," he says, "came from previous sculptures to which I gave proper names (Patricia, Irene, Sonia), and from my trips to Villa Fiorito, where we were making a sculpture for the school. I passed through many industrial areas, factories and abandoned ports of La Boca and Avellaneda: I was impressed by those quiet forms".



Genealogía de la forma

His work, he says, is structured around two key concepts: "the engineering of need, which consists of creating from art objects and structures that collaborate in improving the conditions of a limit situation. And genealogy of form, which implies assuming that each object, in its historical repetition, brings with it a story to tell, which is recovered and updated in relation to a new context.



Genealogía de la forma



In Art Basel Switzerland he presented "Aguas Calientes" (Hot Waters), a single project focused on communal pots - which in the context of the current crisis in Argentina have proliferated - as a meeting place and resistance. For many, the last refuge to alleviate hunger. He worked with three public kitchens, in La Boca and San Telmo (Asociación Civil Nuestro Hogar, Agrupación Política y Cultural Los Pibes and La Asamblea Popular Plaza Dorrego). He bought new pots of the same size as the ones they used in the dining rooms and exchanged them for his enormous, ruined, 'loaded with stories' pots. "We made that exchange and we sat down and they told me the story around the pot, always of struggle and at the same time beautiful because it woke up the most human side in times of need: to think and do something for the other", he says.

Chaile incorporated the pots with images that refer to the faces of the pots of the indigenous cultures of northwestern Argentina (Tafi, Condorhuasi, Alamito, Santa Maria, Candelaria and Cienaga), like the many pieces he exhibits in the gallery. In addition, he engraved the name of the group that used the pot and the date on which it was formed.

The artist, who after Art Basel will travel to Saint Tropez to participate in the Port Tonic Art Center residence, will donate a percentage of the sales of the works (all sold) to the community kitchens that participated in the project. A gesture that strengthens the link between art and life that has been developing. 'We exhibit these delicate works in the most authentic way possible, without making pomography of poverty,' says Federico Curutchet, artistic director of the gallery.

The link between the communal pot and the indigenous vessel with the indigenous face is not a coincidence,' says the artist. My hypothesis is that, the indigenous populations reduced by colonization and invisible in the nation project that always looked at the light city, were transformed into the poor people of today. The communities that used the pots with a ritual and community sense are now using the communal and resistance pot.



## LA NACIÓN | CULTURA | ARTE Y CULTURA



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<https://www.lanacion.com.ar/cultura/el-argentino-gabriel-chaile-vende-ollas-populares-nid2257202>

### **Argentine artist Gabriel Chaile sells comunal pots intervened in Art Basel, the largest art fair in the world**

By María Paula Zacharías.

Photo description: Chaile in his sculptural installation in the Statements section of Art Basel, Switzerland, where he showed the works "Aguas Calientes" (Hot Waters), a deep work that he sold to renowned collectors such as Estrellita Brodsky, MoMA's advisor. Credit: Barro.

A few hours before the inauguration of Art Basel, the most prestigious art fair in the world, the Argentine artist Gabriel Chaile had already sold all the works brought by Barro gallery. Important collections from Belgium, New York, Singapore and Ireland added pieces from 'Aguas Calientes' (Hot Waters) to his collection: comunal aluminum pots from the country's public kitchens, where Chaile made a deep and sensitive job.

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Chaile is an artist from Tucumán, living in Buenos Aires since 2009, when he won a scholarship to continue his training in the Artists Program at Torcuato Di Tella University, after graduating from Art School in his province. Since then, his career had several highlights, including an exhibition at the Museum of Modern Art and a sculpture at Art Basel Cities.

To the 50th edition of the Swiss fair, which opens tomorrow, Chaile will arrive with comunal pots and mate cocido. His work began when he bought new cookware and exchanged them in public kitchens for their ruined and burnished aluminum pots, burned because of the years of fire and years of feeding those who have nothing to eat. He turned them into symbols when he engraved indigenous faces on them. He wrote them an epigraph with a burin: name of the public kitchen, years it was in use, and some of its history of struggle. "With this one we got a social housing plan, with this one we cut the route, with this giant kettle we made breakfasts, this one is no longer enough for the people who come now to the kitchen; strong and beautiful stories, because each pot shows the awakening of the human side: in the crisis, think about the other", says Chaile.

Photo description: Chaile bought new cookware and exchanged them in public kitchens for their ruined and burnished aluminum pots, burned because of the years of fire and years of feeding those who have nothing to eat. He turned them into symbols when he engraved indigenous faces on them.

In the section Statements, of individual projects, Chaile's set stands out for being authentic, simple and real. "Is very austere and simple, that's its power," says Federico Curutchet, the gallery's artistic director. He has already sold the four sets he carried, they consist of three pots placed on a wooden shelf designed by the



artist, fixed to the wall with rustic corbels. Belgian Alain Servais, Irish Shane Ryan and Estrellita Brodsky each paid 15,000 euros (ten percent of the money will go to the kitchens). Brodsky is a philanthropist, collector, advisor to MoMA's International Council and creator of the post of Curator of Latin American Art at the museum, which is now occupied by Argentinian Inés Katzenstein.

Photo description: Art Basel audience interacts with Gabriel Chaile's work

Engineering of the need.

In Barro's stand there are also photos of the dining rooms that Chaile frequented, in the neighborhoods of La Boca and San Telmo (Asociación Civil Nuestro Hogar, Agrupación política y cultural Los Pibes and La Asamblea Popular Plaza Dorrego) and an installation, which consists of metal glasses and a community kettle, where water is heated with a brick connected to a resistance, connected to 220 volts (it was a complicated procedure to authorize the device, and that's why they only have a fire extinguisher there). It is an engineering of the need, a concept that Chaile defines: 'It is the creativity in limit situations. Brick is used in prisons or in extreme poverty. It's dangerous, but it works. Today, the 30-liter kettle was lit with its first performance at the fair, in which Chaile shared *sewn mate*, to talk about the process of his work.

The images of the pots refer to the faces of the pots of the indigenous cultures of northwestern Argentina (Tafi, Condorhuasi, Alamito, Santa María, Candelaria and Cienaga), which are the same ones that have nine of his large clay sculptures that are now on display in the gallery, Barro. They are inscribed in the other great aspect of his work that is the genealogy of form: "If I think of a contemporary form, I look for his great-great-grandmother. That's why I go back to indigenous forms. These are linked to fantasy - an oven that doesn't work, a useless flute - and they come together in community.

Photo description: With the same technique, another piece from 'Aguas Calientes' (Hot Waters). It has three large spoons, iron structure, brick, resistance and electrical installation. Credit: Barro

"The idea is to expose the story of the victims of colonization. He has indigenous features himself and he has grown up in poverty, of which he is a great observer. It's a sensitive issue, and it's controversial to bring this to a fair and make a profit, which is why the artist and the gallery will donate part of the profits to the three kitchens he worked with," Curutchet says. "I approached associations, and they invited me to *comunal*. Then, being in one on July 9th, it occurred to me to associate the aluminum pot with the ritual vessels of the NOA aborigines. The faces of those people and mine had features of that culture that has lost its identity," says the artist.

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El público de Art Basel interactúa con la obra de Gabriel Chaile

00:12



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"Without being propaganda, it has more to do with a social criticism than with a political ideology; an diagnosis of an age," says Curutchet. "I'm nostalgic. If I go to these places, it's because I've been there. But I'm not interested in flashing or playing 'poverty-porn' Inside the need there is a lot of thought and very clear decisions, a collective richness that is not known. It's not anthropology but an approach to existing forms, that when they change their scale and get into the art circuit they have another claim," says Chaile.



### **Perfil de Gabriel Chaile (Tucumán, 1985)**

Profile: Gabriel Chaile (Tucumán, 1985)

He works with large clay and brick sculptures, which he usually activates in community performances, inspired by the sacredness, indigenous roots and poverty of his origin.

In 2018 he was one of the artists selected to present sculptures in public space during the Art Basel Cities Buenos Aires program.

In 2017 he had an individual exhibition at the Museum of Modern Art in Buenos Aires.

The New York Times

## Art Basel Pursues Youth as It Turns 50



"OCPD" by Camille Henrot is part of the lineup in Art Basel's Parcours section, which is marking its 10th year. [Kunstforum Bonn, Paris, König Galerie, Berlin, Miro Pictures, New York](#)

By Ted Leo

June 11, 2019



A person approaching 50 often finds it a time to indulge in self-reflection and assessment. It's the same for art fairs.

As [Art Basel](#) kicks off its 50th edition on June 13 in the Messe Basel exhibition hall in Basel, Switzerland, organizers are highly aware of the milestone.

The event, this year featuring some 290 art dealers, not only spawned iterations in Miami Beach and Hong Kong, it pretty much set the template for the field, from the European Fine Art Fair to the Frieze Fairs and beyond.

And, like people, as fairs age, they do what they can to remain youthful.

"We're always reinvigorating the show, and adding new galleries is part of how we do that," said Marc Spiegler, the global director of Art Basel.

There are 19 new participants this year, including Barro Arte Contemporáneo from Buenos Aires; Temnikova & Kasela from Tallinn, Estonia; Vadehra Art Gallery from New Delhi; Marfa' from Beirut, Lebanon; and David Lewis Gallery from New York City.

This year, organizers have changed the way they calculate the fees they charge galleries in an effort to make the fair more democratic.

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“For the first time, it’s a sliding scale based on the size of the booth,” Mr. Spiegler said of galleries in the main sector, which is the most expensive. “Smaller booths pay less per square meter.”

And that means the larger booths will be paying more, to even out Art Basel’s revenue. “We’re not making more money on this,” he said.

Attracting new blood was the motivation. “We saw galleries struggling with the economics of how to show at the fair,” Mr. Spiegler said.

And so far, those paying more haven’t complained too loudly.

“The bigger galleries really supported this,” Mr. Spiegler said. “They understand how important it is to have younger dealers.”

As part of the pricing changes, fees for participating in the Feature and Statements sections were also lowered.

Barro Arte Contemporáneo, showing in Statements, will display a sculptural installation by the artist [Gabriel Chaile](#), who works in the Buenos Aires neighborhood of La Boca.

Nahuel Ortiz Vidal, owner of the gallery, said Mr. Chaile’s multipiece installation, “Aguas Calientes,” riffs on the “popular pots” used to cook and feed needy people in shelters and hospitals in Argentina.

They are “social sculptures that show a political reality,” he added.

Mr. Chaile’s work [was shown last year](#) as part of Art Basel Cities in Buenos Aires, a nonfair cultural program. “People who came to Buenos Aires last year who saw his work may want to see more,” Mr. Vidal said.

As new dealers enter the fair, others get to “graduate,” in the fair’s parlance, to the main Galleries sector.

“I’ve been waiting and hoping,” said Niccolò Sprovieri of the Sprovieri Gallery in London, which has twice shown in Feature.

“There’s a fair every week now, it seems,” Mr. Sprovieri said. “But the one truly international fair is Art Basel. It’s a level above everything else.”

His booth will have works by several artists, including [Jimmie Durham](#), who won the Golden Lion for Lifetime Achievement at the Venice Biennale this year, which will continue until Nov. 24. Mr. Durham’s sculpture “Aazaard,” made of animal bones, acrylic paint and car parts, addresses pollution, Mr. Sprovieri said.

And that’s not the only booth with a crossover between the two events.

“Basel will, to some extent, reflect Venice,” Mr. Spiegler said.

Other Venice artists on hand at the fair include Suki Seokyeong Kang, who will have an installation in the Unlimited sector, and Jill Mulleady, with one in Statements.

Many of the Galleries dealers — like Sean Kelly, who has spaces in New York and Taipei — try to represent many of their artists at once, which requires a balancing act within the confines of a booth.

“We’ve learned to do it so that it doesn’t look too random, and spend a lot of time talking to the artists about it,” Mr. Kelly said. “We can only fit about one-third of our roster at any time.”

He added that he keeps works on view for the duration of the fair even if they have been sold, ensuring a consistent and high-level display.

One of his featured artists, [Rebecca Horn](#), is represented by a painting on paper, “Windgesicht” (2008), and a sculpture with an electric motor, “Mirrored Moon” (2017).



An electric motor powers Rebecca Horn's sculpture "Measured Mean" (2017). Sean Kelly, New York.

Ms. Horn has a substantial institutional presence right now, too, with two just-opened exhibitions. At Basel's Museum Tinguely, "Rebecca Horn, Body Fantasies" is on view until Sept 22. The Centre Pompidou-Metz in Metz, France, features "Rebecca Horn, Theatre of Metamorphoses" until Jan. 13.

But Art Basel doesn't stock only contemporary work. Blue-chip modern paintings and sculptures are staples of the fair, like those stocked by Landau Fine Art, of Montreal and Meggen, Switzerland.

The galleries' owner, Robert Landau, is showing Amedeo Modigliani's "Bride and Groom" (Les Mariés), 1915-16, alongside works by Alberto Giacometti and Henry Moore.

"The bulk of our activities are centered on international art fairs," Mr. Landau said. "We've been doing the major ones since the 1990s."

“We’ve welcomed millions of people to our stands since then,” Mr. Landau said. “I did the math.”

He added: “You could never get that many people to a gallery space. Auctions and art fairs are where the art business has shifted.”

Of course, all visitors aren’t buyers, and only a select few have to purchase something to make a fair appearance worthwhile, given the high price tags for Modiglianis (“Bride and Groom” is being offered at \$35 million, the gallery said).

“If we sell 10 to 12 pictures, that’s a big deal,” Mr. Landau said.

The fair also has sectors that take place outside the exhibition hall, including Parcours, which is marking its 10th year.

“Parcours takes us outside the fair walls,” said Samuel Leuenberger, founder of [Salts](#), a nonprofit exhibition space in Birsfelden, Switzerland, who is organizing Parcours for the fourth time.

Twenty works are sprinkled throughout the Münsterplatz area, about a 15-minute walk from the fair. With a philosophical title — “The Impossibility of Being a Sculpture” — the Parcours roster of artists includes Camille Henrot, Dan Graham, Laurent Grasso and Caitlin Keogh.

The artist Pierre Bismuth created a series of flags, each bearing two countries’ emblems, one superimposed on the other. One represents a nation from which a significant number of people emigrate to the other; for example, the Eritrean flag and the Swiss flag are paired.

“It’s a subtle and poignant way to talk about immigration,” Mr. Leuenberger said.

Even though there’s a guide for Parcours and some people will seek out the artworks, the sector also relies on what he called “the chance encounter” that underlies all public art.

“By blending in and being in the right spot,” Mr. Leuenberger said, “hopefully it resonates and reflects something back to you.”





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## Ja, das Meer ist blau, so blau



07.09.18 Von Nicole Buesing und Helko Klaus

Die zwölfte Ausgabe der Kunstmesse Art-O-Rama und andere Ausstellungshighlights laden zur Zeit zum Besuch der Kunstmetropole Marseille und ihrer Umgebung ein

GIERA



Pantalacci optimistisch, auch 2019 wieder ein attraktives Ausweichquartier präsentieren zu können. „Die Veranstaltung hat sich gut etabliert. Die Stadt wird uns helfen, einen guten Ort zu finden, so dass wir die Kosten für die Aussteller niedrig halten können.“

Stefano Calligaro am Stand der Galerie Sabot, Cluj-Napoca, Foto: Heiko Klaas

Bereits zum wiederholten Mal auf der Art-O-Rama dabei ist die Galerie Sabot aus Cluj-Napoca in Rumänien. Sie präsentieren eine ganze Wand mit Arbeiten des italienischen Künstlers Stefano Calligaro, der sich auf selbstironische Art und Weise mit dem Formel-Eins-Rennstall Ferrari auseinandersetzt. Obwohl weder im Besitz eines Autos, noch eines Führerscheins, gibt sich Calligaro als großer Fan des Renn-Zirkus zu erkennen. Sein karikaturhaft verfremdetes Selbstporträt hat er auf kleinformatischen Gemälden frech in das Ferrari-Logo hineinmontiert. Daneben auf dem Boden präsentiert sind in bester Readymade-Tradition Luxusgegenstände en miniature aus der Ironischen Perspektive eines verarmten Künstlers. Die subversive Installation führt einen Michelin-Führer, eine kleine Champagnerflasche, einen Spielzeug-Ferrari von Matchbox, Kaviarimitat und andere vermeintliche Luxusgüter beiläufig zusammen. Sie stammt von dem in Paris lebenden spanischen Künstler Pepo Salazar, Jahrgang 1972. Sie wird für 3000 Euro angeboten. Weitere Künstler der Galerie zeigt Galeristin Daria D. Pervain als „Sommer-Basar“ auf einer von der Meeresoberfläche inspirierten, horizontalen Linie nebeneinander präsentiert. „Auf der Art-O-Rama herrscht immer eine gute Atmosphäre“, sagt Daria D. Pervain „Es ist leicht, hier mit den Besuchern ins Gespräch zu kommen. Man kann hier gute Kontakte machen.“

Installation von Pepo Salazar am Stand der Galerie Sabot, Cluj-Napoca, Foto: Heiko Klaas

Das bestätigt auch Jennifer Chert von der Berliner Galerie ChertLüdde. Sie zeigen den Argentinier Gabriel Chaile, Jahrgang 1985, der, ausgehend von einem dystopischen Film über das Aussterben der Arten auf der Erde, surreale Gemälde und Skulpturen zwischen Melancholie und Komik entwickelt hat. Die einzige Überlebende Art stakst etwas ungelentk auf spindeldürren eisernen Beinen herum, während ihr Körper aus einem Backstein besteht, der von einem Hühnerkorn gekrönt ist. Die Gemälde kosten 2.000 Euro (plus MwSt.), die Skulpturen liegen zwischen 4.000 und 7.500 Euro (plus MwSt.).

Skulpturen von Gabriel Chaile am Stand der Galerie ChertLüdde, Foto: Heiko Klaas

# REFLEKTOR M

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## Review: ART-O-RAMA – Artworks seen in Marseille, 'By the Sea'

07/09/2018

The model of **Art-O-Rama**, the Mediterranean French city art fair, gives space to galleries which can, once a year, design their own booth at affordable prices. A jury selects who can be part of the small group of exhibitors. The fair's number of visitors and participants is growing, and Europe based collectors travel to Marseille for some sunny days around the blue coast and the collateral events off the fair, presented by institutions and collections in **Arles, Hyères, Montpellier and Aix-de-Provence**. The galleries remain a niche for curators, artists and gallerists to meet and exchange, able to avoid the rush and overwhelming pressure seen in fairs, where the crisis of the art market is far more present than here, in Marseille.

Everybody speaks about the crisis gallerists are now facing, but at Art-O-Rama, the struggle is treated as a matter of public interest. everyone around the city owning, running or opening an exhibition space is invited to join the network. Nowhere else but here, **Manifesta's** founding director **Hedwig Fijen** presented her interest in joining forces with locals, after announcing the collaboration of the European Biennial with Dutch architect **Winy Maas** and his studio **MVRDV**. The news of a Dutch foundation bringing a Dutch architect to a city in which the focus should be on the man power not coming from the north, but the mediterranean, was disappointing.

Away from the opacity of personal interests, the art fair carried by **Jérôme Pantalacci** and his small but amazing, hands on team, gave the opportunity for VIPs to pass by the cultural forum, **Friche La Belle de Mai**, and the **Rue Chevalier Roze** for gallery openings at night and after-parties in local clubs, with promoters like magazine **Zéro Deux**. No other place serves free pastis for its public opening.

Booths at **Art-O-Rama** this year are surprisingly less daring than in previous years. However, even though the size of the art fair itself feels considerably bigger with ten more galleries participating and the larger walls complicating the parcours, the glass warehouse at the port makes the visit feel like being in a postcard of a bay where art fairs are no alien to the city any longer. Self-reflexive, playful and market critical, the artworks that caught my attention are once again the ones reflecting the fragile transition of the art market, from which artworks have to constantly reclaim their independency.

At the booth of **Antoine Levi** from Paris, one of the most influential young galleries at the moment, running the coolest art fair around, **„Abhhh Paris Internationale“**, which no one else but **GUCCI** found convincing enough to turn into its main sponsor. Here, the beat took me in, embraced me like fire wings of a phoenix, a feeling that kept me awake until the break of dawn. Endorphins arose, quietly, surprisingly. The sensual gestures by the hands of **Zoe Williams** in her film *„Drench“* (2012) move along to the slow techno music, while they show the sculptures and vases standing on a glowing table. These are her sculptures, and those are possibly her friends, and we don't know what is really going on. All that is clear, is that Williams is controlling the situation. She shows you what she wants you to see and to desire, and the art fair seems to be the place to see this piece in its entire glance. Outside the booth, a drawing of two arms wearing medievaesque red sleeves, seems to long for the eyes of the right buyer.

The representation of the artist through the image of others is a task only **Lorenza Boisi** achieves by playing with the boundaries between painting and sculpture. Together with the Milanese gallery **Ribot**, they present a single long wall on which paintings and ceramic pieces incessantly refer to themselves, to Boisi herself, and herself representing the environment. Foggy, misty color appears brightly. Yet the more elements Boisi includes in the painting, the dirtier the color becomes. There are also paintings which canvases turns completely muddy; the artist calls them *„Black Paintings“*. Balancing the boundaries of abstraction and icons, Boisi lets the ceramic pieces on the floor, at first glance, be unrecognizable forms. However, by finally holding the pieces in your hands you can see the side on which the pieces are lying have the form of cracked walnuts, depicting, elliptically, the economy of resources Boisi possesses.

The entire performativity that departs from the wall, passes on to the canvas and ends up on the floor, is vividly reproduced by **Rahel Pötsch** in her experimental objects, pardon, paintings presented at **Sans Titre** (2016), a nomad gallery run by **Marie Madec** and **Lucie Scotty**. The space, which started with a row of shows curated in Madec's Parisian apartment, represents a very young turn, different from the model of traditional commercial galleries. And so is Pötsch, who is still studying with **Amy Sillman** and **Monika Baer** at the **Städelschule** in Frankfurt since 2017. As a prizewinner of the **Cologne Media University**, the artist breaks with the actual characteristics of her chosen media, which is, again, painting. Her interaction with the

workspace is staged by the repetitive movements drawn on a canvas that Pitsch insistently gives the form of furniture. In her first institutional solo exhibition at the **Nassauischer Kunstverein** in Wiesbaden this summer, the process was shown by Pitsch as an extensive video installation.

The only room that offered a disconnection from the surroundings of the fair, was the booth of **Lambdalambdalambda** based in Pristina with its directors **Isabella Ritter** and **Katharina Schendl** living abroad. In a darkened room, the work of **Hanne Lippard** greets the viewer, by calling from the different corners of the space *„No Answer is Also an Answer“* (2017). The recorded voice of Lippard, played from speakers, poetically lists fragments of politeness, usually inscribed to a feminine language. Yet Lippard, an explorer of social forces governed through language, plays with these verbal expressions to confine a place where restrictions are experienced as such, and where the female is taken from the clichés fashioned by the unconscious desire within a patriarchal society. Lippard's criticism is special, as her hold, almost artificial voice retains the rhythm that activates desire. Using solely her voice, and three bulbs (blue, green and red) as its stage, Lippard presents an easy and yet deep work that re-defines meaning, content and form as something to possess.

The extension of the artwork can also be understood as the construction of the self (in most of the cases, the artist) in the conflicted space of representation. Conflicted, as the space is between the imagination and the real. **Sophie Thun's** multi-layered photographic objects at the booth of **Sophie Tappeiner** resemble the form and dimensions of the gallery space Tappeiner's in Vienna. Trained as a painter, Thun quotes art-historical references that go beyond the layers she uses to cover the photograph in the space itself. Man Ray's photograms – photographic images made without a camera by placing objects directly onto the surface of a light sensitive paper – is the departing point for Thun to juxtapose herself as depicted and abstract presence, as well as for the many layers of paper enacting spatiality.

*„Proto“* by **Gabriel Chaile** supposes to be a film about a future, where creatures inherit no traces of humanity but emotional behavior. The props and paintings shown by **Cherflüdde** show a thing that is long, skinny, with mosquito-like legs and a brick as a body, an egg as a head. Under a pink sky, this thing adopts the walk of dinosaurs, the posture of a philosopher and the sadness of an child. But what is this *„Proto“*, this pie tout of an imagined futuristic form, and what does it want to present? The mechanical vagabond looks for a general desire: the promise of a life within a society of equals. And we are witness of a behavior that reflects the current state of global migrations. *„Proto“* turns into an adventure through the world, being actually a film that will never be produced. The group of works draws Chaile's interest in anthropology, seen through stereotypes of the arcadian, the colonial and the technological transformations. The work awakes even more interest in his

intervention during Art Basel Cities, where re-appropriation and use of cultural heritage is experiencing a new chapter through a brand of luxury from Switzerland, not necessarily clear if its attempt to transform urban development is different to what people have been doing so far.

Will the future be still defined by the struggle between colonials and indigenous cultures? Migrants versus patriots? Slaves versus soldiers? *'Ceramic versus Coffee'* by **Claude Closky** is the ultimate artist edition ever made, circulating with **We Do Not Work Alone**, a special guest in the editions section of Art O Rama: a mug. On its surface, two photographs of statistics taken from internet pages are placed in the way generic mugs are given for mother's days. On the one side, the first JFWI shows the curve of revenues generated by the auctions of Picasso's ceramics, reaching millionaire chaffers, and on the other that of the price of coffee, sunken to create an exorbitant contrast between the two curves rising and descending. These pyramidal and spicular images are a statement about the container and the contents of our global economy. For art and coffee lovers, this mug turns out to ONLY cost twenty euros, a detail that is worth mentioning to enclose the critic Closky brilliantly delivers for **We Do Not Work Alone**, an amazing powerhouse of young people for independent publishing and collective production in the arts, initiated by **Louise Grislain, Anna Klossowski and Charlotte Morel**.

The parcours through the booths at the glass warehouse, admiring the Marseillaise Cathedral on the left, and the open sea on the right, ends up with the sunsets painted by Italian artist **SALVO** (Salvatore Mangione, 1917 - 2015), seen at the space his daughter **Norma Mangione** shared with **Galerie Crèvecoeur**. **SALVO**, known mainly for his work around the Arte Povera movement, experienced an artistic turn through his friendship with **Alighiero Boetti**, in 1973, and returned to painting through the recovery of traditional techniques and divorces from the conceptual and performative practices he carried until then. He may have been underestimated for this, and for the apparently naïve, expressive, shiny happy colors and intentionally simplistic series of landscapes of places around Italy, Afghanistan and Bosnia Herzegovina. Architectural ruins, churches and mosques are depicted by **SALVO** between dawn and dusk, washed from every recognizable feature of nationalistic differentiations, subsequently opening a certain universalism worth to explore.

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*Proof-read by Alina Kolar.*

MARÍA LUISA PLAZA LAGO

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# Sobre las formas de la pobreza: una fortaleza de ladrillos para custodiar un huevo de gallina



En su nueva obra, el tucumano Gabriel Chaile construyó una casilla atada con alambre que pesa cuatro toneladas; se exhibe en una nueva sala del distrito del arte y será parte de Art Basel Cities

Crédito: Santiago Filipuzzi

**María Paula Zacharías**

24 de julio de 2018

**E**l artista Gabriel Chaile construyó dentro de una sala de exposiciones una instalación que es un cubo de tres metros de lado y pesa cuatro toneladas. Se trata de una casa de ladrillos y hierro titulada *70 veces 7* de este ascendente artista joven, que suele manejar dosis de antropología, teología y arte en grandes instalaciones o sutiles performances, con mezclas de humor, poesía y contenido simbólico y político. Sobre la cuestión habitacional también trata su vida.

En la sala anexa del futuro Museo de Arte Contemporáneo de La Boca (en Pedro de Mendoza y Wenceslao Villafañe), integra desde el sábado último "Cosas que ojo no vio", la muestra del ciclo *Colección en Diálogos*, exhibiciones producidas por el museo en las que se convoca a artistas a elegir piezas de la Colección Fundación Tres Pinos para reflexionar y pensarlas en relación con su propia obra y experiencias.

Chaile eligió uno de los planos infinitos de León Ferrari ( *Rua 1980*, de la serie "Colección fotos y batallas") y un huevo de avestruz pintado con horneros por Antonio Berni, *Paisano con hornero*. No es casualidad. La obra de Chaile es una casa simple y fuerte, hecha con una estructura de hierro y 2000 ladrillos, y cobija un frágil huevo de gallina en su interior.

Vista desde afuera, la creación del tucumano bien podría perderse en el paisaje de la villa 31 o de cualquier barrio de emergencia levantado con ladrillos a la vista. "Siempre me detengo a mirar el universo de la pobreza. Las formas de las que yo me nutro son esas, por una cuestión autorreferencial. Aunque ahora no es lo que vivo, son formas que conozco muy bien", dice el artista. La casilla de Chaile no tiene cemento, sino que los ladrillos se unen con alambre. Y cada ladrillo lleva grabados una serie de agujeros que les dan aspecto de pentagrama o de escritura en braille. "Me acerco al plano político, pero desde un lugar metafísico", define.

"Los títulos de la obra y de la muestra son citas bíblicas. Tengo formación protestante. 70 veces 7 habla del perdón en el Nuevo Testamento, pero en el Viejo se refiere a la venganza", cuenta Chaile, a quien también le interesan la matemática, la música y los misterios en general. "Quería que fuera una pieza pesada y poderosa, con la calidez del ladrillo", explica. El huevo es recurrente en su obra: "Observo la relación entre el módulo biológico y el cultural. Tanto el huevo como el ladrillo son como células. Y hay algo poético en esto de construir una fortaleza para custodiar solo un huevo", contrapone.



Chaile, en la puerta de su casa. Fotografía  
Crédito: Santiago F. B. / arca

Chaile tiene taller en La Verdi, también en el distrito del arte, y aunque llegó de Tucumán hace diez años, recién ahora tiene por primera vez un departamento alquilado para sí mismo, en el edificio donde funcionará el museo Marco, aún en construcción, en Almirante Brown 1037.

Este es uno de los espacios que Tres Pinos destina a viviendas de artistas, a un precio preferencial. Antes, Chaile pasó de residencia de artista en residencia. "Cuando llegó a la ciudad, vivió en la de la fundación. No nos vimos por ocho años. Y hace dos me contactó para alquilar un departamento y pensamos este proyecto. Lo gracioso es que antes de que compráramos el edificio para el museo vivía ahí con un grupo de artistas en comunidad", recapitula Rodrigo Cadenas, responsable de la fundación.



Una pieza 'pesada y poderosa', grabada como en braille

Crédito: Santiago Filipuzzi

Chaile pasó también por las residencias Zona Imaginaria y URRRA, hizo intercambio con coleccionistas, trabajó en el taller de Mariela Scafati y vivió en La Verdi, que son talleres

dirigidos por Ana Gallardo donde lo dejaron instalarse. Partió ayer a su próximo destino, esta vez en Berlín. "Voy a trabajar en la galería ChertLüdde, donde produciré obra para una feria en Marsella. Y el año próximo voy a hacer una muestra en sus salas", cuenta. Más que hornero, él parece gaviota por su facilidad para las mudanzas.

## Perfil de un creador "Golondrina"

■ **Gabriel Chaile**, artista visual

■ **Origen:** Tucumán, 1985

- **Multidisciplina:** Aborda la escultura, la instalación, el dibujo, la pintura, la performance y los objetos
- **Becas y premios:** Mereció varios reconocimientos, como la Residencia Callao Monumental, Perú, 2017; Residencia URRRA, 2015; Residencia SENS, 2016; Beca de producción del Fondo Nacional de las Artes, 2014-2015; Mención en el Premio Klemm, 2015; Beca de viaje Oxford, 2014; Primer Premio Itac Cultural, 2010, y Beca Fundación YPF (Programa de artistas UTDT 2009)
- **Muestras individuales:** Expuso en el Mamba (2017), en el C. C. Recoleta (2015), en el Fondo Nacional de las Artes (2014) y en el Bellas Artes (2014)
- **Próxima estación:** Actualmente trabaja en su nueva obra para una galería de Berlín

## Para agendar

Por: [María Paula Zacharías](#)

Conversation with Gabriel Chaile about the process of making the installation "70 times 7" and the development of the project of the exhibition "Cosas que el ojo no vio" (Things the eye did not see) Colección en diálogos (Collection in dialogues) that was inaugurated on July 21, 2018 at the Contemporary Art Museum of La Boca.

Interview by Paula Carrella for Tres Pinos Foundation. June 2018.

PC :- Gabriel, How did the work " 70 times 7" occur?

GC:- It appeared from the sketch of a brick I made. Many of my works have a reference to the Bible. Not directly, but it's a book I've read many times and the images I use come from there. I was always struck by this text "70 times 7" better known when it appears in the New Testament, but it also appears in the Old Testament. He relates the anecdote of when Peter meets Christ and asks him how many times he has to forgive his brother, if up to seven. Christ answers that not up to seven, but up to seventy times seven. What strikes me is that in Genesis there is a part where one of Eve's sons, Cain - who is the one left alive, who kills Abel - is told that Abel's blood will be avenged. "up to seventy times seven." I was struck by the opposite of forgiveness and revenge, like a mathematical relationship. I began to investigate and gives 490 times.

PC :- Is that the number of times you can forgive?

GC:- There are many interpretations besides that. For example, what is Christ trying to say from that mathematical relationship? There are versions that say that Peter raises the number seven as meaning to show that he forgave a lot of times, so Christ refutes him with many times more. Other versions say that it is seventy elevated to the seventh, which is an infinite number. I like those two versions and especially that relationship between conciliation and reconciliation, between forgiveness and revenge. Christ speaks of forgiveness in mathematical terms and the Bible itself speaks of the opposite - revenge - also in those terms.

PC :- And how do these concepts materialize in your work?

GC:- The work is a cube of three meters by three meters. I'm not an expert in numerology, but I didn't want it to be two and a half meters. I respect the numbers three and seven, I use them a lot, I also use the twelve a lot. I pay attention to intuitive questions, to a certain numerology learned from these books that I read. The Bible speaks all the time of the twelve apostles, the twelve tribes, the seven days, the seven sins, the six days of the week and the seventh day of rest, the six as a human number and the seven as a divine number. That relationship I like very much and to make this piece what I imagined was a completely formal relationship between mathematics, which is a universal language. You can read it in Chinese and Spanish. In other words, the piece does not show what I am telling you about Pedro, Cristo, Cain, it is rather the trigger that I use and I mix it with other visual

information that I have, I don't know, Science Fiction, Pop for its visual impact and the "imagination of marginalization".

PC :- At the beginning of this project "la mecca" (the mecca) appeared as an idea, perhaps as a name.

GC:- The mecca for its shape and as a sacred place where people gather and venerate. I actually thought that this could be like the situation of a demiurge, like a god who has no human form. This has to do with the Pop that I was telling you before, that iconic question, of quick recognition, of an effective visual impact, that's what I wanted and I saw it in the mecca by its shape as I also see it in a pop star.

PC :- The museum as a temple...

GC:- Exactly (laughs). What each brick has is the construction of a number code. That's why it has these dots and small signs that are going to be repeated throughout the whole piece and are placed symmetrically and mathematically. In fact, when we make the design one of the things we talk about is that we have to control the mathematics all the time to make the perfect piece, because if we make a mistake between the plane and what we are welding we could ruin the piece. All the time it's repeated, it's held, you have to take care of the symmetry, the cuts. It also has to do with everything learned in the History of Art: when one composes the relation figure-background and the golden section, that you see that they are taken from nature when you study it. Mathematics is a knowledge that is learned in us from nature, because if you crumble anything, everything responds to a numerical code of rhythm, repetition.

PC :- The famous succession of Fibonacci for example.

GC:- Yes, and it is also completely disobedient. The unpredictable.

PC :- Which appears in spite of everything, the immeasurable and uncontrollable.

GC:- Yes, then it seemed to me that the cube is by its weight, its shape and its scale presents the abstraction of a sacred situation. If there is something that seems to me to be abstract from our world, it is mathematics, because it is talking about formulas, numbers and relationships.

PC :- Apart from your knowledge of religion and your education and artistic training, what other sources do you turn to when you're researching and developing a project?

GC:- There is information that I am taking to build projects that is not completely erudite. It's not that I study, but what I like to do is establish relationships about something. Sometimes it's not even from a specific source because it's data that I'm throwing away or that I'm reading around and with which I build relationships and generate a new thing. Something I was telling you is that Ramiro (Quesada Pons) told me about a series called Gospels in which God is a cube, is abstract. You know that in general God is represented in human forms and with a lot of light, this caught my attention because it is an abstract figure. Also at the beginning of

Odyssey in space, the black cube, that black plane that is a mystery, and the film ends and is still there. I liked that possibility between mathematics and abstraction, and reading and researching about numbers I came to pages like Taringa or Yahoo Questions and I saw a phrase by Einstein, which I don't know if it will be real, but it's good and says that the deeper you enter into science, the closer you get to God. Something I hadn't thought about, because one believes that a scientist is completely pragmatic.

PC :- Let's talk about the relationship between 70 times 7 and the artworks we are going to present in the Tres Pinos Collection. This dialogue with two great masters of Argentine art: Antonio Berni and León Ferrari. In the case of Berni's work I think, on the one hand, of the egg with this idea of the genesis that you mention, also in the profession, the bricklayer, the material and the hornero bird as a builder.

GC:- The relationship between nature and culture, right? What man builds and what nature builds, man as part of both.

PC:- In Ferrari's work, "Rua 1980", the question of housing appears, it is an architectural plant. I was thinking here of the question of space, in a dialogue of your work with the world of space. What you inhabit and what you don't inhabit.

GC:- When you showed me the work I first thought of a formal question, there is like a situation of repetition, of the module, of something kind of "tetris", of something that is attached to the other and that resembles the piece: to order the spaces you have to use mathematical codes, to generate an order. I also related it to the famous phrase "bird's flight" that the philosopher, thinker, or the artist has. In order to see things, they need to elevate themselves I remember when I studied it in university that the relationship was "the flight of a bird" or "the gaze of God" like an eye that sees things from above. When I thought about the shape of the piece, what I wanted was that when you entered the place you would be impacted by that shape, which is all the same everywhere and has the same color and is heavy. Let the weight be felt, which is not telgopor.

PC :- That fact that you can feel that it is a solid piece, a relation with the strength that contrasts with this ethereal question that could be thought in the spiritual.

GC:- Yes, of a suprasensible thing that exceeds us and, at the same time is built by our constructions. In this case the brick, an invention of ours that generates a space for that abstract thing that has a code that we don't handle. The signs that I put are signs of numerical relation: they are repetitions, points that can be added, removed, whatever you want. It's there and I don't even understand it because it's something I design and leave it there, I don't try to read it. It's a formal situation.

PC :- You have used the egg in your work with a certain recurrence. What would be the point of this structure?

GC:- What always caught my attention between the brick and the egg is the color relationship. The resemblance between the pink egg and the orange brick. Also a relation of form, they play as if by opposition: one is an oval and the other a

rectangle, one is very perfect and the other is rough. In addition there is a modular relationship, the potentiality of both. Potentially the brick is a module of a cultural construction - like a house or a building - and the egg is a biological module, it's a cell what's in there.

PC :- Both brick and egg work somehow like cells.

GC:- Yes, because they both build a body. A cultural body or a biological body. That's what strikes me. When I did the work for the Braque Prize (2015) I wrote a text that spoke of the relationship of a body, of a specific nude. I said to Santiago Delfino -responsible for the structural design of the piece- when the work was done, that I imagined that the whole metal structure is like the skeleton of something and that putting bricks was like putting flesh on it, like generating a body. For this work I also think something like that. Maybe there's an egg in the middle so you can look at it from the sides. There is also the housing that is intimately related to building, to construction.

PC :- Tell us about your projects for the rest of 2018.

GC:- Now, in a while, I'm going to Berlin to work and spend a few days in the summer (laughs). I'm invited by Chertludde gallery to produce a series of sculptures and paintings to go to a fair in Marseille, Art-o Rama. After that I will return to Buenos Aires and here in La Boca inaugurate a sculpture in the context of Art Basel Cities. It will be a public and functional sculpture called "Diego", in memory of a boy from La Boca and I will also give a talk at Proa Foundation. Then I'm going to La Rioja as I was invited to the Pegatina Biennial, where I'm going to show posters of fake action films and I'll also give a talk at the University of La Rioja. Then I'm going back and start to work in the Art Biennial for Schools "Los Artistas del Pueblo" (The Artists from de People), organized by Liliana Maresca School from Villa Fiorito, where I'm going to build an oven that will remain in the school as part of the dining room. Later, for the "Night of Museums" we are going to make a big exhibition as part of a project that I am very anxious because it is completely new, I am teacher of the program Art in Neighborhoods in Villa Soldati and I am giving a workshop that I call it "engineering of the necessity", it is a concept that I have handled in some of my works and now I went to apply it to the cooperative "Reciclando Sueños" (Dreams Recycling) and I can notice that they are already developing it much more than I. Actaully, because this is a concept that I get by observing poverty, I always say that the "engineering of necessity" arises from what I have, thinking about what I don't have.

Gabriel Chaile is the first artist invited to participate in the series "Colección en diálogos" (Collection in Dialogues), a series of exhibitions produced by Macro Museum in which artists are invited to choose pieces from the Tres Pinos Foundation's collection to reflect and think about their own work and experiences. "Cosas que el ojo no vio" (Things Eye Didn't See) is the title of this solo exhibition conceived in this working context. "70 times 7" is the name of the site-specific

installation created especially for this interaction: a symbolic structure, large format 300 x 300 x 300 cm., located in the center of the room.

In this opportunity Marco Museum exhibits for the first time two works of Argentine artists Antonio Berni and León Ferrari, which were selected by Chaile to dialogue with the work he made especially for this occasion.

Letra de la escultura-forma "Patria", realizada por una estructura de hierro y acero. Crédito: Geráldez Museo de Arte Moderno



Con poco más de treinta años, este artista nacido en Tucumán ya conquistó una muestra individual en el Museo de Arte Moderno de Buenos Aires.

**Daniel Gigena**

SE 2014



2 de abril de 2017

Nació en Tucumán en 1985, en una familia de orígenes diversos. Su abuelo materno era español y su abuela pertenecía a la comunidad indígena cateelaria; los paternos eran inmigrantes afro-iraneses. Sus padres, protestantes, analfabetos y peronistas, son del pueblo de Trancas y tiempo atrás vendían pan preparado en hornos de barro.

Cuando creció, Gabriel Chaile decidió que quería estudiar en la Facultad de Artes de la Universidad Nacional de Tucumán. Podría haber sido predicador, teólogo o antropólogo, pero la emoción que sintió al ver una película sobre la vida de Vincent Van Gogh lo ayudó a decidirse. No obstante, en su obra persisten preocupaciones sociales, culturales y morales.

Cuando concluyó la licenciatura, Chaile participó del programa "Pensamientos emplazados" en la ciudad de Salta. En 2010 viajó a Buenos Aires para integrar el Laboratorio de Investigación en Prácticas Artísticas Contemporáneas del Centro Cultural Rojas y, luego, estudiar en la Universidad Torcuato Di Tella, donde fue alumno de Jorge Macchi.

Salvo algunos dibujos que hace por pedido, se dedica a realizar esculturas, instalaciones y *performances*. Por una de ellas, a los veintitrés años ganó la primera edición del premio Itaú Cultural. Bajo la influencia de un pícaro espíritu de denuncia, se vistió con un uniforme de granadero hecho de cartulina y se fotografió al lado de los soldados que custodiaban el umbral de la Casa de Tucumán. Chaile no es muy alto, y los rasgos de sus orígenes se harán más evidentes junto a los esteleros soldados.



-Bull's head in the Museo de Arte Moderno y de las Artes. Credit: Genérica Museo de Arte Moderno

## Documentos auténticos

Ahora exhibe hasta mediados de junio tres trabajos en la sala de proyectos especiales del Museo de Arte Moderno de Buenos Aires. Allí conviven una gigantesca escultura de adobe, que opera además como horno para cocinar y el giro hermafrodita de una cultura inventada, una instalación hecha con un encofrado, un altoparlante, un colchón y un vaso de agua, y unas escrituras sobre la pared de la sala. La muestra de Chaile se llama como su hermana: *Patricia*. En ese nombre resucitan a la vez la patria, la femineidad, la estirpe tunaflorea de una nación híbrida y la centralidad entre pueblos a la que aún se podría aspirar.

Esa escultura-horno es uno de los documentos artísticos más auténticos de los últimos tiempos. "El Marnha me invitó a fines del año pasado -cuenta Chaile-. Comenzamos a trabajar con la curadora Laura Hakel y decidimos que sería mejor mostrar trabajos nuevos. Siempre me gustó la cosa pública, es algo que valoro mucho, desde una beca hasta una muestra en una institución."

Casi todas sus exposiciones confirman esa preferencia: en el Centro Cultural Borges exhibió en 2011 *El principio de la belleza está en el fin de la misma*; en la galería Alberto Sadrós, *Todas las cosas eran comunes* (en 2012); *Salir del surco a labrar la tierra*, en 2014, en la sala del Pícnico Nacional de las Artes, y, en el Centro Cultural Recoleta, en 2015, *No es culpa mía si viene el río*. El nombre de esa muestra replica la desafortunada frase que Beatriz Aejkús de Alperovich, la esposa del gobernador de Tucumán y senadora nacional, pronunció ante un grupo de periodistas durante las inundaciones en su provincia.

## La musa interior

*Patricia* condensa el sincretismo artístico y cultural de Chaile: en ella convergen las huellas de las comunidades indígenas (desposeídas de todo y al mismo tiempo herederas de saberes únicos), las luchas de género y la valorización de los oficios y del arte como factores nutricionales. En las otras dos obras, la música está presente de un modo silencioso.

"La muestra es muy musical; la música tiene misterio y por eso insisto ahí -indica el artista-. *Patricia* surgió como un diálogo interno entre mi hermana y yo. En esa escultura de adobe mezclé todo, un montón de imágenes en una. En *Los jóvenes olvidaron sus canciones* la música sólo se nutre por la vibración del altoparlante en el vaso de agua. Por último, diseñé un alfabeto de pocas caracteres. Es otro diálogo interno. En las tres piezas reina un clima musical y de silencio, de potencialidad o posibilidad."

En la promesa del fuego, el horno encuentra su fuerza y su sentido; detrás, un parlante emite las vibraciones de un listado de canciones que incluye temas de Atahualpa Yupanqui y de David Bowie, mientras en las paredes de la sala un alfabeto enigmático esconde el ritmo de una tonada que sólo Chaile conoce.



## Un artista del código

Por su trabajo con distintos medios, por la recreación de símbolos, materiales e iconologías, se puede afirmar que Chaile es un artista del código. Una herramienta de albañilería permite graduar medidas e intensidades tonales y vincula el trabajo duro con la poesía, el oficio con la lucha social. Un encofrado se convierte en dormitorio precario de un trabajador galandrina y una divinidad puede prestar su vientre de adobe para preparar por e invocar la fertilidad.

"En la Universidad Nacional de Tucumán, con maestros como Carlota Reñume y Jorge Casal, aprendí a construir una imagen, a buscar una poética. Muchos artistas tucumanos se han formado ahí. Después empecé a tomar seminarios a nivel regional y nacional, eran de corto plazo pero me permitían conocer la comunidad del arte en el país. Luego empecé a hacer clínicas y empecé a trabajar más en el taller o como asistente de otras artistas; eso me permitió ver y aprender."

Hoy su formación pasa por el diálogo con otros artistas. Chaile forma parte del proyecto La Venti, dirigido por Ana Gallardo y Gustavo Crivillone. "Es un laboratorio de arte contemporáneo que está en la Boca y se financia a través de mecenazgo de ella. Ana da unos talleres gratuitos y a cambio todo el equipo trabaja en generar contenidos que involucren a la comunidad artística. Es un proyecto social y solidario."

## Influencias robadas

Existen muchos los artistas locales que influyeron en Chaile. "Vay cambiando porque algunos han dejado de gustarme -confiesa-. Los primeros artistas de los que tuve acceso a su obra de manera directa, y que me influenciaron tanto que hasta les robé, son tucumanos: Sandro Pereira, Rosalba Mirabella, Pablo

Es innegable la importancia del arte popular y anónimo en la obra de Chaile. Su abuela indígena usaba el barro para hacer apliques y tejidos. "Después caracas y también la música en esta zona con bastante énfasis. Primero los veo en mí y después en otros, es lo que más me interesa conocer. Casi siempre son tareas vinculadas con la vida sencilla o la pobreza, y quizás por eso son populares. Hay una sabiduría no registrada ahí que me interesa conocer; es como la herramienta para desenvolverse en el zoológico de manera optimista." De esta tradición vital y fúida se nutre la obra de Chaile.

Por: [Daniel Gigena](#)



## In Pictures: See Highlights of the New Museum's Very Subtle New Triennial, Filled With Raw, Barely-Finished-Looking Art

Take a peek inside "Soft Water Hard Stone."

Ben Davis (<https://news.artnet.com/about/ben-davis-93>), October 28, 2021



Detail of Amy Lien and Enzo Camacho, *waves move bile* (2020). Photo by Ben Davis.

SHARE



The title of this year's New Museum triennial is "[Soft Water Hard Stone](https://www.newmuseum.org/exhibitions/view/2021-triennial-soft-water-hard-stone)." It's a moniker that alludes to the natural world, to folk wisdom, and to the kind of quiet, insistent force that makes change over time—the idea being that even something as pliant as a soft current of water, over time, has an effect.

Curated by Margot Norton and Jamillah James, with the assistance of Jeanette Bisschops, the resulting show does indeed land gently. It's a show of a lot of things that either lay on the ground or look like

they were just picked up off the ground, and things that vaguely evoke a ruin. It is all washed-out colors and neutrals and graphite grays. It has a cool emotional tone (though not a cold one).

There are almost no big, central images—it's a lot of things you have to look at like puzzles, for details. Even the big things and the figurative work feel faceless and diffuse somehow. The mental afterimage the show leaves is of a lot of people standing with their backs to you, talking in low tones.

It offers plenty to think about. As I put together my own thoughts on it, here are some photos of the show, so you can get a taste for yourself.

#### 4th Floor



Cynthia Daignault, *As I Lay Dying* (2021) and Gabriel Chaile, *Mamá Luchona* (2021) in the New Museum Triennial. Photo by Ben Davis.



Tanya Lukin Linklater, *An Amplification Through Many Minds* (2019). Photo by Ben Davis.



Photography Aubrey Mayer

**What is your current state of mind?** Nervous and happy.  
*Cuál es tu estado mental actual?* Nervioso y contento.

**What body of work would you like people to know more about?** About the collective stories that are hidden in the sculptures.  
*¿Sobre qué cuerpo de trabajo le gustaría que la gente supiera más?*  
*Sobre las historias colectivas que están escondidas en las esculturas.*

**What's the last thing you binged on? And how long did it take you?** A fight with a friendly couple, one hour of strong discussion.  
*¿Qué es lo último que te metiste en un atracón? ¿Y cuánto tiempo te tomó?* Una pelea con una pareja amiga, una hora de discusión fuerte.

**Describe your work for the program in 3 words.** I am a sculptor.  
*Describe tu trabajo para el programa en 3 palabras.* Soy un escultor.

**Do you think the earth is safe?** Yes.  
*¿Crees que la tierra es segura?* Si.

**What makes it a great group show?** The topic and the artists, who are from faraway places, trying to make a hole in the stone.  
*¿Qué hace que sea un gran espectáculo grupal?* El tema y los artistas que somos de lugares lejanos intentando hacer un hueco en la piedra.

**With which living or dead artist would you like to share a two-person show?** Picasso.  
*¿Con qué artista vivo o muerto te gustaría compartir un espectáculo de dos personas?* Picasso.

**What's your best art joke?** I do not understand the question.  
*¿Cuál es tu mejor broma de arte?* No entiendo la pregunta.

**Who or what like the last person or thing that made you cry?** My mother hugging me after the pandemic and Kadi, a friend, telling me her story.  
*¿Quién o qué como la última persona o cosa que te hizo llorar?* Mi madre al abrazarme después de la pandemia y Kadi, un amigo, al contarme su historia.

**What qualities make a good work of art?** Sincerity, even if it's fiction.  
*¿Qué cualidades hacen una buena obra de arte?* Sinceridad aunque sea ficción.

**What is your most prized possession?** A handful of convictions acquired by contact with other people.

*¿Cuál es tu posesión más preciada? Un puñado de convicciones adquiridas por el contacto con otras personas.*

**The most disturbing thing anyone has said about your work?** That I'm comfortable.

*¿Lo más inquietante que alguien ha dicho sobre tu trabajo? Que estoy comodo.*

**The most flattering?** They haven't done it to me yet.

*¿El más halagador? Aun no me lo hicieron.*

**Do you like to gossip and if so about what?** Of course, the "history of art".

*¿Te gusta chismorrear y si es así de qué? Claro, de la "historia del arte".*

**Do you ever see parts of your childhood in your work?** Usually.

*¿Alguna vez ve partes de su infancia en su trabajo? Casi siempre.*

**Are there subjects that art should not touch?** No, I should mess with everything.

*¿Hay temas que el arte no debería tocar? No, debería meterse con todo.*

**Do artists have responsibilities?** Yes, a lot.

*¿Los artistas tienen responsabilidades? Si, muchas.*

**In your mind, what is the critique of the state of the art?** That we artists are very blinded by the environment in which we move, the art world obstructs our creativity.

*En tu mente, ¿cuál es la crítica del estado del arte? Que nosotros los artistas estamos muy cegados por el medio en el que nos movemos, el mundo del arte obstruye nuestra creatividad.*

**What show would you like people to talk about more this year?** How to solve post-pandemic and pre-pandemic problems, to insist on solving and thinking about problems of inequality.

*¿De qué programa te gustaría que la gente hablara más este año? De como resolver problemas postpandemicos y prepandemicos, de insistir en dar solución y pensar por los problemas de desigualdad.*

**If you died and came back as a person or thing, what would it be?** A tapir.

*Si murieras y volvieras como persona o cosa, ¿qué sería? Un tapir.*

**If you could live with one work of art, what would it be?** The Mona Lisa.

*Si pudieras vivir con una obra de arte, ¿cuál sería? La Mona Lisa.*

**What's your biggest fear?** That utopia is impossible.  
*¿Cuál es tu mayor temor?* Que la utopia sea imposible.

**What do you do when there is no one else around?** Many things, being naked at home.  
*¿Qué es lo que haces cuando no hay nadie más cerca?* Muchas cosas, andar desnudo en casa.

**How would you like to die?** Sleeping.  
*Cómo te gustaría morir?* Durmiendo.

Published: November 12, 2021

*The fifth New Museum Triennial, "Soft Water Hard Stone," is on view at the New Museum, 235 Bowery, through January 23, 2022.*

CRITIC'S PICK

## New Museum Triennial Explores the Hidden Strengths of Soft Power

A grab bag of forms and styles, the 2021 Triennial is that rare thing, a big contemporary survey with a cohesive mood.

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By Holland Cotter

Nov. 4, 2021

The New Museum's fifth Triennial exhibition, titled "Soft Water Hard Stone," is largely a product of lockdown. Much of the work by 40 international artists and collectives was made during the past two pandemic-strapped years. And it has, overall, a hoarded, shut-in feel. Colors are muted. Materials are scrappy, unpretty. (Concrete turns up a lot). Scale is generally small, and of the few monumental pieces, most are sculptures or installations in break-downable formats.

Certain themes recur: impermanence, erosion, disease, survival. Political vibes are buzzing everywhere, but are rarely instantly readable as such. The eye-candy suavity found in the heavily marketed current wave of figure painting seen a lot in galleries finds no place here. Nor, for that matter, does any other single "look." Yet, despite being a grab bag of forms and styles, the 2021 Triennial is that rare thing, a big contemporary survey — it fills three floors of the museum, plus its lobby — with a cohesive texture and mood.

The exhibition's theme is adapted from a Brazilian proverb "Soft water on hard stone hits until it bores a hole" ("Água mole em pedra dura, tanto bate até que fura"). That piece of pop wisdom — the notion that persistent pressure eventually wears down resistance and creates change — is, of course, a staple of many cultures. And the show supplies a range of visual matches for it.

Most of the artists in the show — organized by Margot Norton, a curator at the New Museum, and Jamillah James, senior curator at the Institute of Contemporary Art in Los Angeles — take a less literal approach to the dynamic of transformation, focusing their attention on the broader, often less tangible pressures exerted on the world by time, nature and human intervention. And in their work, they demonstrate the many ways art can, through soft-power pressures of its own, add information, shape thinking and prevent loss.

A majestic seven-panel oil painting titled “As I Lay Dying,” by the Baltimore-based **Cynthia Daignault**, looks, at a glance, like a straightforward image of trees in a landscape, done in ghostly tones of gray. The trees, however, have a specific identity. They’re so-called witness trees, of a kind that have survived in the American South from before the Civil War into the 21st century.



“Mamá Luchona” (2021), a towering clay sculpture by Gabriel Chaile; on the wall, Cynthia Daignault’s seven-panel oil painting, “As I Lay Dying,” 2021. Charlie Rubin for The New York Times

Daignault is one of several artists who use art to chip away at historical lies and silences. A towering clay sculpture by **Gabriel Chaile** is a celebration of the still-living vitality of precolonial Indigenous cultures of his native country of Argentina. In a video by **Tanya Lukin Linklater**, an artist of Native American descent now living in Canada, we accompany her on a tour of Indigenous art locked in storage in an ethnology museum, then move on to watch a dance, inspired by that art, that she has choreographed.

Abo **Kolumne Hans Ulrich Obrist**

## Der schönste Ofen der Welt

Es gibt Kunst, die sich auch im Alltag ganz nützlich macht.

Hans Ulrich Obrist (Das Magazin)  
Publiziert: 11.12.2020, 10:00

 2 Kommentare 



Vor kurzem wurde ich gefragt, ob ich den argentinischen Künstler Gabriel Chaile auf Spanisch interviewen möchte. Ich habe spontan zugesagt, wohl wissend, wie das enden wird. Denn mit dem Spanischen ist es bei mir so: Ich habe es in der Schule gelernt und kontinuierlich gepflegt; ich spreche also Spanisch. Wenn ich dann allerdings ein Gespräch beginne, merke ich jedes Mal, dass ich es doch nicht spreche.

WEITER NACH DER WERBUNG

Wie das? Das liegt daran, dass ich unfähig bin, sowohl gut Italienisch als auch gut Spanisch zu sprechen. Jeder spanische Satz führt zu einem Gerangel in meinem Kopf, bei dem die spanische gegen die italienische Seite kämpft – und verliert.

Doch muss alles immer entweder das eine oder das andere sein? Ist es nicht vielleicht auch in Ordnung, dass ein Satz sowohl italienisch als auch spanisch ist – so wie, zum Beispiel, ein Objekt sowohl ein Kunstwerk als auch ein Ofen sein kann?

Darum ging es nämlich in dem Gespräch, das ich mit Gabriel Chaile führte. Chaile erschafft Installationen, meist aus einfachen Materialien wie Ziegeln und Lehm oder aus gefundenen Gegenständen, in einem Fall waren das sogar Eier. Seine Formensprache orientiert sich an den Artefakten der präkolumbischen Zeit, an Totems und Talismanen, und sie ist inspiriert von den Objekten der indigenen Bevölkerung seiner Heimatregion Tucumán.

Chailles bekannteste Werkreihe ist eine Serie von Lehmgebilden, die einerseits als eigenständige Kunstwerke ihren skulpturalen Wert haben, andererseits aber auch einen praktischen Nutzen: Sie sind Öfen. An der Art Basel Buenos Aires vor zwei Jahren, wo Chaile erstmals einem grösseren internationalen Publikum bekannt wurde, zeigte er diese

Ofensulpturen, und ich kann mich gut an die Empanadas erinnern, die darin gebacken wurden.

Chaile geht es nicht darum, ein kunsttheoretisches Statement abzugeben – so wie Marcel Duchamp mit seinen Readymades. Er sieht seine Objekte als soziale Skulpturen, als Kunst, welche die Gesellschaft reflektiert, aber vielleicht auch heilt. Dazu gehören die nachhaltigen Materialien, die er verwendet; dazu gehört aber auch die Funktionalität seiner Gegenstände. Ein Kunstwerk als wärmender, nährender Ofen, um den sich die Gemeinschaft versammelt – gibt es ein schöneres Bild für den Wert der Kunst in Corona-Zeiten?

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Gabriel Chaile wird im kommenden Januar bei den Engadin Art Talks zu erleben sein:  
[engadin-art-talks.ch](http://engadin-art-talks.ch)

Hans Ulrich Obrist ist künstlerischer Direktor der Serpentine Galleries in London.



Nota publicada online jueves 13 de junio, 2019



ARTE ONLINE: <https://www.arte-online.net/Notas/Gabriel-Chaile-por-partida-doble>

Gabriel Chaile's double match  
From La Boca to Art Basel

by Marina Oybin

Gabriel Chaile proposes "La Genealogía de la forma" (The Genealogy of the form) as a collective poem under construction. A set of sculptures is organized in the space of the room as a large organism that breathes through arteries of iron and copper.

"As I didn't want to go to the garden, my house in Tucumán was a great place of training that linked me to drawing and to the search for solutions to animal problems. My family, who came from the countryside, had many animals such as chickens, dogs, rabbits. When they died, my parents allowed me to open them to see what had happened to them: that helped me understand from death to forms," says Gabriel Chaile from Art Basel Switzerland, the world's leading contemporary art fair.

With Afro-Arab, Spanish, and Candelaria indigenous ancestry, Chaile, born in Tucumán in 1985, is the youngest of eight brothers. His illiterate parents sold bread that they baked in a clay oven, like the one the artist made at the Art Basel Cities Week in Buenos Aires, in 2018, in La Boca, very close to his studio and steps away from Proa Foundation. In this biomorphic oven, in memory of Diego Núñez, victim of violence abuse by the police, he cooked and shared food with members of the art world, neighbors and family and friends of Núñez.

Chaile, who considers himself a "visual anthropologist", does not forget where he comes from. And he translates it into paintings, sculptures, shared actions, poems and sculptural installations. In "Genealogía de la forma", in the gallery Barro Arte Contemporáneo, a sculptural series, with shapes that allude to the vessels of pre-Columbian cultures, is placed in the room as a strange living organism, capable of breathing through iron and copper pipes. There, the ritual experience of the pre-Columbian communities is combined with the allusion to current productive and commercial activities. The idea for this exhibition," he says, " came from previous sculptures to which I gave proper names (Patricia, Irene, Sonia), and from my trips to Villa Fiorito, where we were making a sculpture for the school. I passed through many industrial areas, factories and abandoned ports of La Boca and Avellaneda: I was impressed by those quiet forms".



Genealogía de la forma

His work, he says, is structured around two key concepts: "the engineering of need, which consists of creating from art objects and structures that collaborate in improving the conditions of a limit situation. And genealogy of form, which implies assuming that each object, in its historical repetition, brings with it a story to tell, which is recovered and updated in relation to a new context.



Genealogía de la forma



In Art Basel Switzerland he presented "Aguas Calientes" (Hot Waters), a single project focused on communal pots - which in the context of the current crisis in Argentina have proliferated - as a meeting place and resistance. For many, the last refuge to alleviate hunger. He worked with three public kitchens, in La Boca and San Telmo (Asociación Civil Nuestro Hogar, Agrupación Política y Cultural Los Pibes and La Asamblea Popular Plaza Dorrego). He bought new pots of the same size as the ones they used in the dining rooms and exchanged them for his enormous, ruined, "loaded with stories" pots. "We made that exchange and we sat down and they told me the story around the pot, always of struggle and at the same time beautiful because it woke up the most human side in times of need: to think and do something for the other", he says.

Chaile incorporated the pots with images that refer to the faces of the pots of the indigenous cultures of northwestern Argentina (Tafi, Condorhuasi, Alamito, Santa María, Candelaria and Cienaga), like the many pieces he exhibits in the gallery. In addition, he engraved the name of the group that used the pot and the date on which it was formed.

The artist, who after Art Basel will travel to Saint Tropez to participate in the Port Tonic Art Center residence, will donate a percentage of the sales of the works (all sold) to the community kitchens that participated in the project. A gesture that strengthens the link between art and life that has been developing. "We exhibit these delicate works in the most authentic way possible, without making pornography of poverty," says Federico Curutchet, artistic director of the gallery.

The link between the communal pot and the indigenous vessel with the indigenous face is not a coincidence," says the artist. My hypothesis is that, the indigenous populations reduced by colonization and invisible in the nation project that always looked at the light city, were transformed into the poor people of today. The communities that used the pots with a ritual and community sense are now using the communal and resistance pot.



## LA NACIÓN | CULTURA | ARTE Y CULTURA



LA NACIÓN

<https://www.lanacion.com.ar/cultura/el-argentino-gabriel-chaile-vende-ollas-populares-nid2257202>

### Argentine artist Gabriel Chaile sells comunal pots intervened in Art Basel, the largest art fair in the world

By María Paula Zacharías.

Photo description: Chaile in his sculptural installation in the Statements section of Art Basel, Switzerland, where he showed the works "Aguas Calientes" (Hot Waters), a deep work that he sold to renowned collectors such as Estrellita Brodsky, MoMA's advisor. Credit: Barro.

A few hours before the inauguration of Art Basel, the most prestigious art fair in the world, the Argentine artist Gabriel Chaile had already sold all the works brought by Barro gallery. Important collections from Belgium, New York, Singapore and Ireland added pieces from "Aguas Calientes" (Hot Waters) to his collection: comunal aluminum pots from the country's public kitchens, where Chaile made a deep and sensitive job.

A few hours before the inauguration of Art Basel, the most prestigious art fair in the world, the Argentine artist Gabriel Chaile had already sold all the works brought by Barro gallery. Important collections from Belgium, New York, Singapore and Ireland added pieces from "Aguas Calientes" (Hot Waters) to his collection: comunal aluminum pots from the country's public kitchens, where Chaile made a deep and sensitive job.

Chaile is an artist from Tucumán, living in Buenos Aires since 2009, when he won a scholarship to continue his training in the Artists Program at Torcuato Di Tella University, after graduating from Art School in his province. Since then, his career had several highlights, including an exhibition at the Museum of Modern Art and a sculpture at Art Basel Cities.

To the 50th edition of the Swiss fair, which opens tomorrow, Chaile will arrive with comunal pots and mate cocido. His work began when he bought new cookware and exchanged them in public kitchens for their ruined and burnished aluminum pots, burned because of the years of fire and years of feeding those who have nothing to eat. He turned them into symbols when he engraved indigenous faces on them. He wrote them an epigraph with a burin: name of the public kitchen, years it was in use, and some of its history of struggle. "With this one we got a social housing plan, with this one we cut the route, with this giant kettle we made breakfasts, this one is no longer enough for the people who come now to the kitchen; strong and beautiful stories, because each pot shows the awakening of the human side; in the crisis, think about the other", says Chaile.

Photo description: Chaile bought new cookware and exchanged them in public kitchens for their ruined and burnished aluminum pots, burned because of the years of fire and years of feeding those who have nothing to eat. He turned them into symbols when he engraved indigenous faces on them.

In the section Statements, of individual projects, Chaile's set stands out for being authentic, simple and real. "Is very austere and simple, that's its power," says Federico Curutchet, the gallery's artistic director. He has already sold the four sets he carried, they consist of three pots placed on a wooden shelf designed by the



artist, fixed to the wall with rustic corbels. Belgian Alain Servais, Irish Shane Ryan and Estrellita Brodsky each paid 15,000 euros (ten percent of the money will go to the kitchens). Brodsky is a philanthropist, collector, advisor to MoMA's International Council and creator of the post of Curator of Latin American Art at the museum, which is now occupied by Argentinian Inés Katzenstein.

Photo description: Art Basel audience interacts with Gabriel Chaile's work

Engineering of the need.

In Barro's stand there are also photos of the dining rooms that Chaile frequented, in the neighborhoods of La Boca and San Telmo (Asociación Civil Nuestro Hogar, Agrupación política y cultural Los Pibes and La asamblea Popular Plaza Dorrego) and an installation, which consists of metal glasses and a community kettle, where water is heated with a brick connected to a resistance, connected to 220 volts (it was a complicated procedure to authorize the device, and that's why they only have a fire extinguisher there). It is an engineering of the need, a concept that Chaile defines: "It is the creativity in limit situations. Brick is used in prisons or in extreme poverty. It's dangerous, but it works. Today, the 30-liter kettle was lit with its first performance at the fair, in which Chaile shared *sewn mate*, to talk about the process of his work.

The images of the pots refer to the faces of the pots of the indigenous cultures of northwestern Argentina (Tafi, Condorhuasi, Alamito, Santa María, Candelaria and Cienaga), which are the same ones that have nine of his large clay sculptures that are now on display in the gallery, Barro. They are inscribed in the other great aspect of his work that is the genealogy of form: "If I think of a contemporary form, I look for his great-great-grandmother. That's why I go back to indigenous forms. These are linked to fantasy - an oven that doesn't work, a useless flute - and they come together in community.

Photo description: With the same technique, another piece from "Aguas Calientes" (Hot Waters). It has three large spoons, iron structure, brick, resistance and electrical installation. Credit: Barro

"The idea is to expose the story of the victims of colonization. He has indigenous features himself and he has grown up in poverty, of which he is a great observer. It's a sensitive issue, and it's controversial to bring this to a fair and make a profit, which is why the artist and the gallery will donate part of the profits to the three kitchens he worked with," Curutchet says. "I approached associations, and they invited me to *comunal*. Then, being in one on July 9th, it occurred to me to associate the aluminum pot with the ritual vessels of the NOA aborigines. The faces of those people and mine had features of that culture that has lost its identity," says the artist.

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El público de Art Basel interactúa con la obra de Gabriel Chaile

00:12



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"Without being propaganda, it has more to do with a social criticism than with a political ideology; an diagnosis of an age," says Curutchet. "I'm nostalgic. If I go to these places, it's because I've been there. But I'm not interested in flashing or playing "poverty-porn" Inside the need there is a lot of thought and very clear decisions, a collective richness that is not known. It's not anthropology but an approach to existing forms, that when they change their scale and get into the art circuit they have another claim," says Chaile.



### **Perfil de Gabriel Chaile (Tucumán, 1985)**

Profile: Gabriel Chaile (Tucumán, 1985)

He works with large clay and brick sculptures, which he usually activates in community performances, inspired by the sacredness, indigenous roots and poverty of his origin.

In 2018 he was one of the artists selected to present sculptures in public space during the Art Basel Cities Buenos Aires program.

In 2017 he had an individual exhibition at the Museum of Modern Art in Buenos Aires.

The New York Times

## Art Basel Pursues Youth as It Turns 50



"OCPD" by Camille Henrot is part of the lineup in Art Basel's Parcours section, which is marking its 10th year. [kamel mennour](#). Paris. [König Galerie](#). Berlin. [Metro Pictures](#). New York

By Ted Loos

June 11, 2019



A person approaching 50 often finds it a time to indulge in self-reflection and assessment. It's the same for art fairs.

As [Art Basel](#) kicks off its 50th edition on June 13 in the Messe Basel exhibition hall in Basel, Switzerland, organizers are highly aware of the milestone.

The event, this year featuring some 290 art dealers, not only spawned iterations in Miami Beach and Hong Kong, it pretty much set the template for the field, from the European Fine Art Fair to the Frieze Fairs and beyond.

And, like people, as fairs age, they do what they can to remain youthful.

"We're always rejuvenating the show, and adding new galleries is part of how we do that," said Marc Spiegler, the global director of Art Basel.

There are 19 new participants this year, including Barro Arte Contemporáneo from Buenos Aires; Temnikova & Kasela from Tallinn, Estonia; Vadehra Art Gallery from New Delhi; Marfa' from Beirut, Lebanon; and David Lewis Gallery from New York City.

This year, organizers have changed the way they calculate the fees they charge galleries in an effort to make the fair more democratic.

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“For the first time, it’s a sliding scale based on the size of the booth,” Mr. Spiegler said of galleries in the main sector, which is the most expensive. “Smaller booths pay less per square meter.”

And that means the larger booths will be paying more, to even out Art Basel’s revenue. “We’re not making more money on this,” he said.

Attracting new blood was the motivation. “We saw galleries struggling with the economics of how to show at the fair,” Mr. Spiegler said.

And so far, those paying more haven’t complained too loudly.

“The bigger galleries really supported this,” Mr. Spiegler said. “They understand how important it is to have younger dealers.”

As part of the pricing changes, fees for participating in the Feature and Statements sections were also lowered.

Barro Arte Contemporáneo, showing in Statements, will display a sculptural installation by the artist [Gabriel Chaile](#), who works in the Buenos Aires neighborhood of La Boca.

Nahuel Ortiz Vidal, owner of the gallery, said Mr. Chaile’s multipiece installation, “Aguas Calientes,” riffs on the “popular pots” used to cook and feed needy people in shelters and hospitals in Argentina.

They are “social sculptures that show a political reality,” he added.

Mr. Chaile’s work [was shown last year](#) as part of Art Basel Cities in Buenos Aires, a nonfair cultural program. “People who came to Buenos Aires last year who saw his work may want to see more,” Mr. Vidal said.

As new dealers enter the fair, others get to “graduate,” in the fair’s parlance, to the main Galleries sector.

“I’ve been waiting and hoping,” said Niccolò Sprovieri of the Sprovieri Gallery in London, which has twice shown in Feature.

“There’s a fair every week now, it seems,” Mr. Sprovieri said. “But the one truly international fair is Art Basel. It’s a level above everything else.”

His booth will have works by several artists, including [Jimmie Durham](#), who won the Golden Lion for Lifetime Achievement at the Venice Biennale this year, which will continue until Nov. 24. Mr. Durham’s sculpture “Aazaard,” made of animal bones, acrylic paint and car parts, addresses pollution, Mr. Sprovieri said.

And that’s not the only booth with a crossover between the two events.

“Basel will, to some extent, reflect Venice,” Mr. Spiegler said.

Other Venice artists on hand at the fair include Suki Seokyeong Kang, who will have an installation in the Unlimited sector, and Jill Mulleady, with one in Statements.

Many of the Galleries dealers — like Sean Kelly, who has spaces in New York and Taipei — try to represent many of their artists at once, which requires a balancing act within the confines of a booth.

“We’ve learned to do it so that it doesn’t look too random, and spend a lot of time talking to the artists about it,” Mr. Kelly said. “We can only fit about one-third of our roster at any time.”

He added that he keeps works on view for the duration of the fair even if they have been sold, ensuring a consistent and high-level display.

One of his featured artists, [Rebecca Horn](#), is represented by a painting on paper, “Windgesicht” (2008), and a sculpture with an electric motor, “Mirrored Moon” (2017).



An electric motor powers Rebecca Horn's sculpture "Mirrored Moon" (2017). Sean Kelly, New York

Ms. Horn has a substantial institutional presence right now, too, with two just-opened exhibitions. At Basel's Museum Tinguely, "Rebecca Horn, Body Fantasies" is on view until Sept 22. The Centre Pompidou-Metz in Metz, France, features "Rebecca Horn, Theatre of Metamorphoses" until Jan. 13.

But Art Basel doesn't stock only contemporary work. Blue-chip modern paintings and sculptures are staples of the fair, like those stocked by Landau Fine Art, of Montreal and Meggen, Switzerland.

The galleries' owner, Robert Landau, is showing Amedeo Modigliani's "Bride and Groom" (Les Mariés), 1915-16, alongside works by Alberto Giacometti and Henry Moore.

"The bulk of our activities are centered on international art fairs," Mr. Landau said. "We've been doing the major ones since the 1990s."

“We’ve welcomed millions of people to our stands since then,” Mr. Landau said. “I did the math.”

He added: “You could never get that many people to a gallery space. Auctions and art fairs are where the art business has shifted.”

Of course, all visitors aren’t buyers, and only a select few have to purchase something to make a fair appearance worthwhile, given the high price tags for Modiglianis (“Bride and Groom” is being offered at \$35 million, the gallery said).

“If we sell 10 to 12 pictures, that’s a big deal,” Mr. Landau said.

The fair also has sectors that take place outside the exhibition hall, including Parours, which is marking its 10th year.

“Parours takes us outside the fair walls,” said Samuel Leuenberger, founder of [Salts](#), a nonprofit exhibition space in Birsfelden, Switzerland, who is organizing Parours for the fourth time.

Twenty works are sprinkled throughout the Münsterplatz area, about a 15-minute walk from the fair. With a philosophical title — “The Impossibility of Being a Sculpture” — the Parours roster of artists includes Camille Henrot, Dan Graham, Laurent Grasso and Caitlin Keogh.

The artist Pierre Bismuth created a series of flags, each bearing two countries’ emblems, one superimposed on the other. One represents a nation from which a significant number of people emigrate to the other; for example, the Eritrean flag and the Swiss flag are paired.

“It’s a subtle and poignant way to talk about immigration,” Mr. Leuenberger said.

Even though there’s a guide for Parours and some people will seek out the artworks, the sector also relies on what he called “the chance encounter” that underlies all public art.

“By blending in and being in the right spot,” Mr. Leuenberger said, “hopefully it resonates and reflects something back to you.”

Die Kunst, online zu lesen.



## Marktberichte

 zum Archiv: Messe-Vorbericht

Die zwölfte Ausgabe der Kunstmesse Art-O-Rama und andere Ausstellungshighlights laden zur Zeit zum Besuch der Kunstmetropole Marseille und ihrer Umgebung ein

### Ja, das Meer ist blau, so blau



Olivier Mosses  
Installation auf der  
Dachterrasse der Cité  
Radieuse

Auf der Autobahn, die vom Flughafen Marseille Provence hinein ins Zentrum der Stadt führt, reihten sich am vergangenen Wochenende die Autos zu einem endlos langen Stau. Es sind die Tage des „Rentrée“, des Wiedereintritts der Weggefahrenen in die Stadt, das Ende der Sommersaison am Mittelmeer, das Ende der Urlaubszeit. Zum Auftakt der Herbstsaison geht es besonders turbulent in Marseille zu. Die Stadt ist nicht nur voll mit ausländischen Touristen und französischen Heimkehrern, die wieder zu arbeiten anfangen. Die Kunstmesse Art-O-Rama markiert zudem den Höhepunkt des Kunstjahres in der alten Mittelmeerstadt. Die gesamte französische Kunstszene trifft sich hier, dazu internationale Sammler, Kuratoren, Galeristen und Journalisten, um an der Côte d'Azur neue Entdeckungen zu machen.

Die Stimmung ist entspannt und euphorisch. Marseille gilt als beliebtes Ziel, zunehmend auch bei den Parisern, die die überbelegte, hektische und etwas versnobte Hauptstadt gerne für ein paar Tage gegen die sommerlich-relaxte Atmosphäre in der vergleichsweise günstigen Hafenstadt mit ihrem bunten Multi-Kulti-Charme tauschen. Auch wenn die Härten des Alltags hier nicht zu übersehen sind: Marseille ist ein gutes Pflaster für Künstler und Kuratoren. Unterschiedliche Organisationen offerieren internationalen Gastkünstlern in der Stadt und ihrer näheren Umgebung Atelierstipendien für längere Aufenthalte. Ein gezielter Austausch zwischen Kuratoren, Galerien und Künstlern findet insbesondere mit Partnerstädten wie Hamburg, Turin und Glasgow statt. Und die ganze Kunstszene in Marseille konzentriert sich bereits jetzt auf die Austragung der Manifesta 13 im Sommer 2020. Auf einer Pressekonferenz am Vernissage-Tag der Art-O-Rama gab die Manifesta-Direktorin Hedwig Fijen bekannt, dass das Rotterdamer Architekturbüro MVRDV, vertreten durch einen seiner drei Mitgründer, Winy Maas, Jahrgang 1959, zusammen mit einem noch zu bestimmenden Kuratorenteam die Manifesta entwickeln wird.

Die zwölfte Ausgabe der Art-O-Rama findet nicht wie die vorherigen Ausgaben in der Kulturfabrik Friche La Belle de Mai statt, da dort dringend erforderliche Renovierungsarbeiten im Gange sind. Als neuer Austragungsort wurde das ehemalige Hafenterminalgebäude „J1“ direkt am Wasser gewählt. Erstmals ist die Art-O-Rama damit ins Zentrum der Stadt gerückt. Die Zeit der langen Anfahrtswege ist zumindest vorerst vorbei. Eine hohe Außentreppe führt in das denkmalgeschützte Gebäude aus dem ausgehenden 19. Jahrhundert mit seiner historischen Balkendecke. Etwas unvorteilhaft und verschachtelt allerdings sind die Messekojen in die eher tunnelartige Struktur hineingebaut, so dass der Besucher sich zunächst einmal etwas Orientierung verschaffen muss, zumal auch noch die auf zeitgenössische Zeichnung spezialisierte Parallelmesse „Paréidolie“ mit in den Hangar eingezogen ist. Atemberaubend hingegen sind die Ausblicke auf das Meer, den Hafen, die weißen Segelboote und die ankommenden

und abfahrenden Fährschiffe durch die weiten Panoramafenster an den Außenseiten des Gebäudes.

„Jeder ist beeindruckt von diesem Gebäude und der Aussicht“, stellt denn auch Messedirektor Jérôme Pantalacci fest. Die Stadt Marseille unterstützt die Art-O-Rama, so dass die Kosten für die Aussteller mit 2.500 Euro pro Stand vergleichsweise niedrig sind. 15 Meter Wandfläche sind jedem Aussteller garantiert. 30 Galerien sind in diesem Jahr nach Marseille gereist, das sind vier mehr als im letzten Jahr. Dazu kommen Editure und Einzelpräsentationen von Künstlern und Institutionen, so dass insgesamt 50 Stände gezählt werden können. Rund die Hälfte der Galeristen nimmt zum wiederholten Mal teil, die anderen sind Erstaussteller. Die Renovierungen am Stammaustragungsort der Messe im Friche Belle La de Mai werden im nächsten Jahr höchstwahrscheinlich noch nicht abgeschlossen sein. Dennoch ist Jérôme Pantalacci optimistisch, auch 2019 wieder ein attraktives Ausweichquartier präsentieren zu können: „Die Veranstaltung hat sich gut etabliert. Die Stadt wird uns helfen, einen geeigneten Ort zu finden, so dass wir die Kosten für die Aussteller niedrig halten können.“

Bereits mehrmals auf der Art-O-Rama dabei ist die **Galerie Sabot** aus Cluj-Napoca in Rumänien. Sie präsentieren eine komplette Wand mit Arbeiten des italienischen Künstlers Stefano Calligaro, der sich selbstironisch mit dem Formel-Eins-Rennstall Ferrari auseinandersetzt. Obwohl weder im Besitz eines Autos, noch eines Führerscheins, gibt sich Calligaro als großer Fan des Rennzirkus' zu erkennen. Sein karikaturhaft verfremdetes Selbstporträt hat er auf kleinformatigen Gemälden frech in das Ferrari-Logo hineinmontiert. Daneben liegen auf dem Boden in bester Readymade-Tradition Luxusgegenstände in miniature aus der humorvollen Perspektive eines verarmten Künstlers. Die subversive Installation führt einen Michelin-Führer, eine kleine Champagnerflasche, einen Spielzeug-Ferrari von Matchbox, Kaviarimitat und andere vermeintliche Luxusgüter beiläufig zusammen. Sie stammt von dem in Paris lebenden spanischen Künstler **Pepo Salazar**, Jahrgang 1972 und soll 3.000 Euro kosten. Weitere Künstler hat Galeristin Daria D. Pervain als „Sommer-Basar“ auf einer von der Meeresoberfläche inspirierten, horizontalen Linie nebeneinander aufgereiht. „Auf der Art-O-Rama herrscht immer eine gute Atmosphäre“, sagt Pervain. „Es ist leicht, hier mit den Besuchern ins Gespräch zu kommen. Man kann hier gute Kontakte machen.“

Das bestätigt auch Jennifer Chert von der Berliner **Galerie Chert Lüdde**. Sie zeigen den 1985 geborenen Argentinier **Gabriel Chaile**, der, ausgehend von einem dystopischen Film über das Aussterben der Arten auf der Erde, surreale Gemälde und Skulpturen zwischen Melancholie und Komik entwickelt hat. Die einzige überlebende Art stakst etwas ungelentk auf spindeldürren eisernen Beinen herum, während ihr Körper aus einem Backstein besteht, der von einem Hühnerkeil gekrönt ist. Die Gemälde liegen bei 2.000 Euro (plus MwSt.), die Skulpturen zwischen 4.000 und 7.500 Euro (plus MwSt.).

Ein tierischer Eyecatcher fand sich auch am Stand der **Night Gallery** aus Los Angeles. Deren Künstler **Josh Callaghan**, Jahrgang 1969, beschäftigt sich seit langem mit Tauben. So hat er für die Messe zwei übergroße Stadttauben naturalistisch nachgebildet. Der Clou ist der „Poo“, also der in diesem Falle äußerst malerisch aufgefasste, fleckige Taubenkot auf dem Boden. „Wenn die Leute nach all der Ernsthaftigkeit der Messe auf die Tauben stoßen, sind sie ganz angetan und machen Fotos“, so Josh Callaghan. Die Galerie, die seit neun Jahren besteht, nimmt zum ersten Mal an der Art-O-Rama teil. „Es ist eine gute Messe, um unsere Beziehungen zu Europa auszubauen“, sagt Galeristin Davida Nemeroff. „Wir fühlen uns hier sehr willkommen.“

Eine Soloschau hat **Philipp von Rosen** aus Köln an seinem Stand mit kleinen Papierarbeiten von Walter Dahn gehängt. Der 63jährige Kölner Künstler, einst einer der Hauptvertreter der „Jungen Wilden“, bezeichnet sie als „Malereien auf Papier“. Sie changieren zwischen Abstraktion und Figuration. Die kleinen Arbeiten entstehen

kontinuierlich in einem eher meditativen Akt. Die Zusammenstellung in Marseille umfasst den Zeitraum von 1974 bis heute. Die gerahmten Papierarbeiten sind für 1.400 bis 2.400 Euro im Angebot.

Eine Entdeckung war dann am Stand der **Galerie Sophie Tappeiner** aus Wien zu machen. Tappeiner hat analoge Fotografien der 1985 geborenen polnisch-deutschen Künstlerin **Sophie Thun** mitgebracht, die an der Wiener Akademie unter anderem bei Daniel Richter und Martin Guttman studiert hat. Sie kombiniert Fotogramme mit Selbstporträts. Durch Experimente in der Dunkelkammer erzielt sie malerische Effekte. Für ihre neuen Arbeiten fotografierte sie unter anderem in einem Hotelzimmer in der Marseiller Cité Radieuse, der denkmalgeschützten „Wohnmaschine“ von **Le Corbusier**, die Architekturliebhaber aus aller Welt nach Marseille lockt. Die raffiniert durchkomponierten Unikate sind ab 2.000 Euro zu haben – eine Investition, die sich lohnen könnte, denn Sophie Thun dürfte im nächsten Jahr zusätzliche internationale Aufmerksamkeit bekommen, da sie auf der Biennale Venedig vertreten sein wird.

Ein Besuch der zwischen 1947 und 1952 errichteten **Cité Radieuse** ist nicht nur für Architekturfans ein Muss. Auf der Dachterrasse des gigantischen Wohngebäudes, das 337 Apartments unterschiedlichsten Zuschnitts beherbergt, hat der 1944 geborene schweizerische Maler **Olivier Mosset** noch bis Ende September eine aufwendige Intervention eingerichtet. Auf zwei Wänden aus Aluminiumpaneelen, die längere misst mehr als 18 Meter, hat er Autolack aufgetragen, der durch sein changierendes Farbspiel fasziniert. Die öffentlich zugängliche Terrasse erweckt damit einen bühnenhaften Eindruck. Das reflektierte Sonnenlicht verwandelt die metallene Oberfläche in eine Art Kinoleinwand und bildet so das Setting für imaginäre Dreharbeiten oder einen Catwalk. Der Motorradliebhaber Mosset, er lebt heute in Tucson, Arizona, zeigt zudem im Ausstellungsraum eine ebenfalls malerisch modifizierte Harley Davidson, mit der er bereits die Wüste Arizonas durchquerte.

Für Gesprächsstoff in Marseille sorgt derzeit die Ausstellung „Fan-Tan“ des chinesischen Künstlers **Ai Weiwei** im **Mucem**. Er kombiniert eigene Werke mit Exponaten aus der Sammlung des 2013 eröffneten Musée des civilisations de l'Europe et de la Méditerranée direkt an der Wasserfront. Zudem setzt er sich mit der Geschichte seines Vaters, des Dichters **Ai Qing**, auseinander, der im Jahr 1929 mit dem Schiff nach Marseille kam. So hat Ai Weiwei unter anderem einen aufschlussreichen Schwarz-Weiß-Film eingebaut, den **László Moholy-Nagy** im Jahr 1929 am Vieux Port in Marseille drehte.

In der Kulturfabrik **Friche La Belle du Mai** wetteifern gleich vier aktuelle Ausstellungen um Aufmerksamkeit. In der im Erdgeschoss gelegenen Saale des Machines hat das Goethe-Institut Marseille die Schau „Noss Noss“ eingerichtet, die die in Marseille lebende deutsche Künstlerin **Katrin Ströbel** kuratiert hat. Sie hat internationale Künstler eingeladen, die als Nomaden in verschiedenen Ländern und Kulturen leben und sich künstlerisch mit der Migration auseinandersetzen. In Hamburg lebt beispielsweise der Brasilianer **Filipe Lippe**, der eine eher konzeptuell-anthropologische Arbeit zum Thema Wanderung zwischen den Welten gestaltet hat. Die Ungarin **Timea Anita Oravec** thematisiert in ihrem dreiteiligen Video die Absurdität der Behördenwillkür anhand ihrer eigenen Geschichte als nomadisierende Künstlerin, die sich gezwungen sieht, mit wechselnden Identitäten zu operieren, um an ihren präferierten Hochschulen zu studieren.

Die beiden Kuratorinnen **Céline Kopp** und **Marie de Gaulejac** haben unter dem Titel „Vos Désirs Sont Les Nôtres“ eine sehenswerte Gruppenausstellung mit Künstlern realisiert, die in Marseille ein Atelierstipendium hatten. In verschiedenen Medien setzen sich die Arbeiten mit politischen, erotischen und urbanen Themen auseinander – oftmals mit Humor und Ironie. Das Künstlerpaar **Marie Péjus** und **Christophe Berdguer** aus Marseille hat eine ganze Etage in einen abwechslungsreichen

Ausstellungsparcours verwandelt. Die überwiegend bildhauerischen und installativen Arbeiten entstanden extra für La Friche. Sich durch die Anwesenheit der Betrachter langsam vermischender schwarzer und weißer Quarzsand auf dem Boden, grünes Licht, Maschinen, geometrische Körper und immer wieder neue, überraschende Sichtachsen markieren den Ausstellungsraum und erzeugen eine surreale Anmutung. Die vierte Ausstellung in La Friche fasst die vier Nachwuchskünstler des französischen Wettbewerbs **Audi Talents** zusammen.

Nur eine Stunde entfernt von Marseille in Arles hat die Schweizer Mäzenin **Maja Hoffmann** auf einem ehemaligen Eisenbahngelände die **Luma Foundation** gegründet. Nach und nach bespielt sie die von der deutschstämmigen New Yorker Star-Architektin **Annabelle Selldorf** renovierten Hallen mit hochkarätiger Kunst. Derzeit läuft dort eine Retrospektive des Londoner Künstlerduos **Gilbert & George**, die von den Kuratoren **Hans-Ulrich Obrist** und **Daniel Birnbaum** zusammengestellt wurde und einen exzellenten Überblick über das Gesamtwerk der beiden Exzentriker gibt. Gerade in der heutigen Zeit erhält ihr stark politisch unterfüttertes Werk eine brennende Aktualität. Auf dem Gelände errichtet **Frank O. Gehry** aktuell ein neues Gebäude. Nach seiner Einweihung voraussichtlich im Frühjahr 2020 dürfte dies ein weiteres Highlight für die Region sein, das nicht nur Kunst-, sondern auch Architekturpilger nach Arles bringen wird.

Noch bis Sonntag, 9. September, bleibt die **Art-O-Rama** geöffnet. Auch wenn die Galeristen abgereist sind, ist die Messe als Ausstellung weiter zu sehen. Der Sommer an der Côte d'Azur geht langsam zu Ende. Die **Art-O-Rama** und ihr Umfeld setzen ein starkes Zeichen für den Saisonstart des Kunstherbsts 2018. Auch wenn bereits der **Mistral** durch die Straßen fegt und das Meer langsam abkühlt, ist der Hunger nach Kunst im Süden Frankreichs offenbar ungebrochen.

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[www.art-o-rama.fr](http://www.art-o-rama.fr)

08.09.2018

Quelle/Autor: Kunstmarkt.com/Nicole Büsing & Heiko Klaas

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## Ja, das Meer ist blau, so blau



13

07.09.18 Von Nicole Buesing und Heiko Klaas

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Die zwölfte Ausgabe der Kunstmesse Art-O-Rama und andere Ausstellungshighlights laden zur Zeit zum Besuch der Kunstmetropole Marseille und ihrer Umgebung ein

GERAI



Pantalacci optimistisch, auch 2019 wieder ein attraktives Ausweichquartier präsentieren zu können. „Die Veranstaltung hat sich gut etabliert. Die Stadt wird uns helfen, einen guten Ort zu finden, so dass wir die Kosten für die Aussteller niedrig halten können.“

Stefano Calligaro am Stand der Galerie Sabot, Cluj-Napoca, Foto: Heiko Klaas

Bereits zum wiederholten Mal auf der Art-O-Rama dabei ist die Galerie Sabot aus Cluj-Napoca in Rumänien. Sie präsentieren eine ganze Wand mit Arbeiten des italienischen Künstlers Stefano Calligaro, der sich auf selbstironische Art und Weise mit dem Formel-Eins-Rennstall Ferrari auseinandersetzt. Obwohl weder im Besitz eines Autos, noch eines Führerscheins, gibt sich Calligaro als großer Fan des Renn-Zirkus zu erkennen. Sein karikaturhaft verfremdetes Selbstporträt hat er auf kleinformatigen Gemälden frech in das Ferrari-Logo hineinmontiert. Daneben auf dem Boden präsentiert sind in bester Readymade-Tradition Luxusgegenstände en miniature aus der ironischen Perspektive eines verarmten Künstlers. Die subversive Installation führt einen Michelin-Führer, eine kleine Champagnerflasche, einen Spielzeug-Ferrari von Matchbox, Kaviarimitat und andere vermeintliche Luxusgüter beiläufig zusammen. Sie stammt von dem in Paris lebenden spanischen Künstler Pepo Salazar, Jahrgang 1972. Sie wird für 3000 Euro angeboten. Weitere Künstler der Galerie zeigt Galeristin Daria D. Pervain als „Sommer-Basar“ auf einer von der Meeresoberfläche inspirierten, horizontalen Linie nebeneinander präsentiert. „Auf der Art-O-Rama herrscht immer eine gute Atmosphäre“, sagt Daria D. Pervain „Es ist leicht, hier mit den Besuchern ins Gespräch zu kommen. Man kann hier gute Kontakte machen.“

Installation von Pepo Salazar am Stan der Galerie Sabot, Cluj-Napoca, Foto: Heiko Klaas

Das bestätigt auch Jennifer Chert von der Berliner Galerie ChertLüdde. Sie zeigen den Argentinier Gabriel Chaile, Jahrgang 1985, der, ausgehend von einem dystopischen Film über das Aussterben der Arten auf der Erde, surreale Gemälde und Skulpturen zwischen Melancholie und Komik entwickelt hat. Die einzige überlebende Art stakst etwas ungelentk auf spindeldürren eisernen Beinen herum, während ihr Körper aus einem Backstein besteht, der von einem Hühnerei gekrönt ist. Die Gemälde kosten 2.000 Euro (plus MwSt.), die Skulpturen liegen zwischen 4.000 und 7.500 Euro (plus MwSt.).

Skulpturen von Gabriel Chaile am Stand der Galerie ChertLüdde, Foto: Heiko Klaas

# REFLEKTOR M<sub>(/)</sub>

CALENDARTEXTS PEOPLE PLACESSHOP  
(/TERMINE)(/KUNSTLER/TEXTS)(/KUNSTLER/PEOPLE)(/ORTE) (/EDITIONEN)(/SUCHE)



## Review: ART-O-RAMA – Artworks seen in Marseille, 'By the Sea'

07.09.2018

The model of **Art-O-Rama**, the Mediterranean French city art fair, gives space to galleries which can, once a year, design their own booth at affordable prices. A jury selects who can be part of the small group of exhibitors. The fair's number of visitors and participants is growing, and Europe based collectors travel to Marseille for some sunny days around the blue coast and the collateral events off the fair, presented by institutions and collections in **Arles, Hyères, Montpellier and Aix-de-Provence**. The galleries remain a niche for curators, artists and gallerists to meet and exchange, able to avoid the rush and overwhelming pressure seen in fairs, where the crisis of the art market is far more present than here, in Marseille.

Everybody speaks about the crisis gallerists are now facing, but at Art-O-Rama, the struggle is treated as a matter of public interest: everyone around the city owning, running or opening an exhibition space is invited to join the network. Nowhere else but here, **Manifesta's** founding director **Hedwig Fijen** presented her interest in joining forces with locals, after announcing the collaboration of the European Biennial with Dutch architect **Winy Maas** and his studio **MVRDV**. The news of a Dutch foundation bringing a Dutch architect to a city in which the focus should be on the man power not coming from the north, but the mediterranean, was disappointing.

Away from the opacity of personal interests, the art fair carried by **Jérôme Pantalacci** and his small but amazing, hands-on team, gave the opportunity for VIPs to pass by the cultural forum **'Friche La Belle de Mai'**, and the **Rue Chevalier Roze** for gallery openings at night and after-parties in local clubs, with promoters like magazine Zero Deux. No other place serves free pastis for its public opening.

Booths at **Art-O-Rama** this year are surprisingly less daring than in previous years. However, even though the size of the art fair itself feels considerably bigger with ten more galleries participating and the larger walls complicating the parcours, the glass warehouse at the port makes the visit feel like being in a postcard of a bay where art fairs are no alien to the city any longer. Self-reflexive, playful and market critical, the artworks that caught my attention are once again the ones reflecting the fragile transition of the art market, from which artworks have to constantly reclaim their independency.

At the booth of **Antoine Levi** from Paris, one of the most influential young galleries at the moment, running the coolest art fair around, **„Ahhhh Paris Internationale“**, which no one else but **GUCCI** found convincing enough to turn into its main sponsor. Here, the beat took me in, embraced me like fire wings of a phoenix, a feeling that kept me awake until the break of dawn. Endorphins arose, quietly, surprisingly. The sensual gestures by the hands of **Zoe Williams** in her film *„Drench“* (2012) move along to the slow techno music, while they show the sculptures and vases standing on a glowing table. These are her sculptures, and those are possibly her friends, and we don't know what is really going on. All that is clear, is that Williams is controlling the situation. She shows you what she wants you to see and to desire, and the art fair seems to be the place to see this piece in its entire glance. Outside the booth, a drawing of two arms wearing medievaesque red sleeves, seems to long for the eyes of the right buyer.

The representation of the artist through the image of others is a task only **Lorenza Boisi** achieves by playing with the boundaries between painting and sculpture. Together with the Milanese gallery **Ribot**, they present a single long wall on which paintings and ceramic pieces incessantly refer to themselves, to Boisi herself, and herself representing the environment. Foggy, misty color appears brightly. Yet the more elements Boisi includes in the painting, the dirtier the color becomes. There are also paintings which canvases turns completely muddy; the artist calls them *„Black Paintings“*. Balancing the boundaries of abstraction and icons, Boisi lets the ceramic pieces on the floor, at first glance, be unrecognizable forms. However, by finally holding the pieces in your hands you can see the side on which the pieces are lying have the form of cracked walnuts, depicting, elliptically, the economy of resources Boisi possesses.

The entire performativity that departs from the wall, passes on to the canvas and ends up on the floor, is vividly reproduced by **Rahel Pötsch** in her experimental objects, pardon, paintings presented at **Sans Titre (2016)**, a nomad gallery run by **Marie Madec and Lucie Scotty**. The space, which started with a row of shows curated in Madec's Parisian apartment, represents a very young turn, different from the model of traditional commercial galleries. And so is Pötsch, who is still studying with **Amy Sillman** and **Monika Baer** at the **Städelschule** in Frankfurt since 2017. As a prizewinner of the **Cologne Media University**, the artist breaks with the actual characteristics of her chosen media, which is, again, painting. Her interaction with the

workspace is staged by the repetitive movements drawn on a canvas that Putsch insistently gives the form of furniture. In her first institutional solo exhibition at the **Nassauischer Kunstverein** in Wiesbaden this summer, the process was shown by Pötsch as an extensive video installation.

The only room that offered a disconnection from the surroundings of the fair, was the booth of **Lambdalambdalambda** based in Pristina with its directors **Isabella Ritter** and **Katharina Schendl** living abroad. In a darkened room, the work of **Hanne Lippard** greets the viewer, by calling from the different corners of the space *„No Answer is Also an Answer“* (2017). The recorded voice of Lippard, played from speakers, poetically lists fragments of politeness, usually inscribed to a feminine language. Yet Lippard, an explorer of social forces governed through language, plays with these verbal expressions to confine a place where restrictions are experienced as such, and where the female is taken from the clichés fashioned by the unconscious desire within a patriarchal society. Lippard's criticism is special, as her bold, almost artificial voice retains the rhythm that activates desire. Using solely her voice, and three bulbs (blue, green and red) as its stage, Lippard presents an easy and yet deep work that re-defines meaning, content and form as something to possess.

The extension of the artwork can also be understood as the construction of the self (in most of the cases, the artist) in the conflicted space of representation. Conflicted, as the space is between the imagination and the real. **Sophie Thun**'s multi-layered photographic objects at the booth of **Sophie Tappeiner** resemble the form and dimensions of the gallery space Tappeiner's in Vienna. Trained as a painter, Thun quotes art-historical references that go beyond the layers she uses to covert the photograph in the space itself. Man Ray's photograms - photographic images made without a camera by placing objects directly onto the surface of a light-sensitive paper - is the departing point for Thun to juxtapose herself as depicted and abstract presence, as well as for the many layers of paper enacting spatiality.

*„Proto“* by **Gabriel Chaile** supposes to be a film about a future where creatures inherit no traces of humanity but emotional behavior. The props and paintings shown by **Chertlütde** show a thing that is long, skinny, with mosquito-like legs and a brick as a body, an egg as a head. Under a pink sky, this thing adopts the walk of dinosaurs, the posture of a philosopher and the sadness of an child. But what is this *„Proto“*, this pre-form of an imagined futuristic form, and what does it want to present? The mechanical vagabond looks for a general desire: the promise of a life within a society of equals. And we are witness of a behavior that reflects the current state of global migrations. *„Proto“* turns into an adventure through the world, being actually a film that will never be produced. The group of works draws Chaile's interest in anthropology, seen through stereotypes of the arcadian, the colonial and the technological transformations. The work awakes even more interest in his

intervention during Art Basel Cities, where re-appropriation and use of cultural heritage is experiencing a new chapter through a brand of luxury from Switzerland, not necessarily clear if its attempt to transform urban development is different to what people have been doing so far.

Will the future be still defined by the struggle between colonials and indigenous cultures? Migrants versus patriots? Slaves versus soldiers? ,*Ceramic versus Coffee*‘ by **Claude Closky** is the ultimate artist edition ever made, circulating with **We Do Not Work Alone**, a special guest in the editions section of Art-O-Rama: a mug. On its surface, two photographs of statistics taken from internet pages are placed in the way generic mugs are given for mother’s days. On the one side, the first JPEG shows the curve of revenues generated by the auctions of Picasso's ceramics, reaching millionaire chaffers, and on the other that of the price of coffee, sunken to create an exorbitant contrast between the two curves rising and descending. These pyramidal and specular images are a statement about the container and the contents of our global economy. For art and coffee lovers, this mug turns out to ONLY cost twenty euros, a detail that is worth mentioning to enclose the critic Closky brilliantly delivers for **We Do Not Work Alone**, an amazing powerhouse of young people for independent publishing and collective production in the arts, initiated by **Louise Grislain, Anna Klossowski and Charlotte Morel**.

The parcours through the booths at the glass warehouse, admiring the Marseillaise Cathedral on the left, and the open sea on the right, ends up with the sunsets painted by Italian artist **SALVO** (Salvatore Mangione, 1947 - 2015), seen at the space his daughter **Norma Mangione** shared with **Galerie Crèvecoeur**. **SALVO**, known mainly for his work around the Arte Povera movement, experienced an artistic turn through his friendship with Alighiero Boetti, in 1973, and returned to painting through the recovery of traditional techniques and divorces from the conceptual and performative practices he carried until then. He may have been underestimated for this, and for the apparently naïv, expressive, shiny happy colors and intentionally simplistic series of landscapes of places around Italy, Afghanistan and Bosnia-Herzegovina. Architectural ruins, churches and mosques are depicted by **SALVO** between dawn and dusk, washed from every recognizable feature of nationalistic differentiations, subsequently opening a certain universalism worth to explore.

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*Proof-read by Alina Kolar.*

MARÍA INÉS PLAZA LAZO

is the editor of Reflektor M.

# Sobre las formas de la pobreza: una fortaleza de ladrillos para custodiar un huevo de gallina



En su nueva obra, el tucumano Gabriel Chaile construyó una casilla atada con alambre que pesa cuatro toneladas; se exhibe en una nueva sala del distrito del arte y será parte de Art Basel Cities

Crédito: Santiago Filipuzzi

**María Paula Zacharías**

24 de julio de 2018

**E**l artista Gabriel Chaile construyó dentro de una sala de exposiciones una instalación que es un cubo de tres metros de lado y pesa cuatro toneladas. Se trata de una casa de ladrillos y hierro titulada *70 veces 7* de este ascendente artista joven, que suele manejar dosis de antropología, teología y arte en grandes instalaciones o sutiles performances, con mezclas de humor, poesía y contenido simbólico y político. Sobre la cuestión habitacional también trata su vida.

En la sala anexa del futuro Museo de Arte Contemporáneo de La Boca (en Pedro de Mendoza y Wenceslao Villafañe), integra desde el sábado último "Cosas que ojo no vio", la muestra del ciclo Colección en Diálogos, exhibiciones producidas por el museo en las que se convoca a artistas a elegir piezas de la Colección Fundación Tres Pinos para reflexionar y pensarlas en relación con su propia obra y experiencias.

Chaile eligió uno de los planos infinitos de León Ferrari ( *Rua 1980*, de la serie "Colección fotos y batallas") y un huevo de avestruz pintado con horneros por Antonio Berni, *Paisano con hornero*. No es casualidad. La obra de Chaile es una casa simple y fuerte, hecha con una estructura de hierro y 2000 ladrillos, y cobija un frágil huevo de gallina en su interior.

Vista desde afuera, la creación del tucumano bien podría perderse en el paisaje de la villa 31 o de cualquier barrio de emergencia levantado con ladrillos a la vista. "Siempre me detengo a mirar el universo de la pobreza. Las formas de las que yo me nutro son esas, por una cuestión autorreferencial. Aunque ahora no es lo que vivo, son formas que conozco muy bien", dice el artista. La casilla de Chaile no tiene cemento, sino que los ladrillos se unen con alambre. Y cada ladrillo lleva grabados una serie de agujeros que les dan aspecto de pentagrama o de escritura en braille. "Me acerco al plano político, pero desde un lugar metafísico", define.

"Los títulos de la obra y de la muestra son citas bíblicas. Tengo formación protestante. 70 veces 7 habla del perdón en el Nuevo Testamento, pero en el Viejo se refiere a la venganza", cuenta Chaile, a quien también le interesan la matemática, la música y los misterios en general. "Quería que fuera una pieza pesada y poderosa, con la calidez del ladrillo", explica. El huevo es recurrente en su obra: "Observo la relación entre el módulo biológico y el cultural. Tanto el huevo como el ladrillo son como células. Y hay algo poético en esto de construir una fortaleza para custodiar solo un huevo", contrapone.



Chaile, en la puerta de su casa-instalación  
Crédito: Santiago Filipuzzi

Chaile tiene taller en La Verdi, también en el distrito del arte, y aunque llegó de Tucumán hace diez años, recién ahora tiene por primera vez un departamento alquilado para sí mismo, en el edificio donde funcionará el museo Marco, aún en construcción, en Almirante Brown 1037.

Este es uno de los espacios que Tres Pinos destina a viviendas de artistas, a un precio preferencial. Antes, Chaile pasó de residencia de artista en residencia. "Cuando llegó a la ciudad, vivió en la de la fundación. No nos vimos por ocho años. Y hace dos me contactó para alquilar un departamento y pensamos este proyecto. Lo gracioso es que antes de que compráramos el edificio para el museo vivía ahí con un grupo de artistas en comunidad", recapitula Rodrigo Cadenas, responsable de la fundación.



Una pieza "pesada y poderosa", grabada como en braille

Crédito: Santiago Filipuzzi

Chaile pasó también por las residencias Zona Imaginaria y URRRA, hizo intercambio con coleccionistas, trabajó en el taller de Mariela Scafati y vivió en La Verdi, que son talleres

dirigidos por Ana Gallardo donde lo dejaron instalarse. Partió ayer a su próximo destino, esta vez en Berlín. "Voy a trabajar en la galería ChertLüdde, donde produciré obra para una feria en Marsella. Y el año próximo voy a hacer una muestra en sus salas", cuenta. Más que hornero, él parece gaviota por su facilidad para las mudanzas.

## Perfil de un creador "Golondrina"

■ **Gabriel Chaile**, artista visual

■ **Origen:** Tucumán, 1985

- **Multidisciplina:** Aborda la escultura, la instalación, el dibujo, la pintura, la performance y los objetos
- **Becas y premios:** Mereció varios reconocimientos, como la Residencia Callao Monumental, Perú, 2017; Residencia URRRA, 2015; Residencia SENS, 2016; Beca de producción del Fondo Nacional de las Artes, 2014-2015; Mención en el Premio Klemm, 2015; Beca de viaje Oxford, 2014; Primer Premio Itaú Cultural, 2010, y Beca Fundación YPF (Programa de artistas UTDT 2009)
- **Muestras individuales:** Expuso en el Mamba (2017), en el C. C. Recoleta (2015), en el Fondo Nacional de las Artes (2014) y en el Bellas Artes (2014)
- **Próxima estación:** Actualmente trabaja en su nueva obra para una galería de Berlín

## Para agendar

Por: [María Paula Zacharías](#)

Conversation with Gabriel Chaile about the process of making the installation "70 times 7" and the development of the project of the exhibition "Cosas que el ojo no vio" (Things the eye did not see) Colección en diálogos (Collection in dialogues) that was inaugurated on July 21, 2018 at the Contemporary Art Museum of La Boca.

Interview by Paula Carrella for Tres Pinos Foundation. June 2018.

PC :- Gabriel, How did the work " 70 times 7" occur?

GC:- It appeared from the sketch of a brick I made. Many of my works have a reference to the Bible. Not directly, but it's a book I've read many times and the images I use come from there. I was always struck by this text "70 times 7" better known when it appears in the New Testament, but it also appears in the Old Testament. He relates the anecdote of when Peter meets Christ and asks him how many times he has to forgive his brother, if up to seven.

Christ answers that not up to seven, but up to seventy times seven. What strikes me is that in Genesis there is a part where one of Eve's sons, Cain - who is the one left alive, who kills Abel - is told that Abel's blood will be avenged.

"up to seventy times seven." I was struck by the opposite of forgiveness and revenge, like a mathematical relationship. I began to investigate and gives 490 times.

PC :- Is that the number of times you can forgive?

GC:- There are many interpretations besides that. For example, what is Christ trying to say from that mathematical relationship? There are versions that say that Peter raises the number seven as meaning to show that he forgave a lot of times, so Christ refutes him with many times more. Other versions say that it is seventy elevated to the seventh, which is an infinite number. I like those two versions and especially that relationship between conciliation and reconciliation, between forgiveness and revenge. Christ speaks of forgiveness in mathematical terms and the Bible itself speaks of the opposite - revenge - also in those terms.

PC :- And how do these concepts materialize in your work?

GC:- The work is a cube of three meters by three meters. I'm not an expert in numerology, but I didn't want it to be two and a half meters. I respect the numbers three and seven, I use them a lot, I also use the twelve a lot. I pay attention to intuitive questions, to a certain numerology learned from these books that I read. The Bible speaks all the time of the twelve apostles, the twelve tribes, the seven days, the seven sins, the six days of the week and the seventh day of rest, the six as a human number and the seven as a divine number. That relationship I like very much and to make this piece what I imagined was a completely formal relationship between mathematics, which is a universal language. You can read it in Chinese and Spanish. In other words, the piece does not show what I am telling you about Pedro, Cristo, Caín, it is rather the trigger that I use and I mix it with other visual

information that I have, I don't know, Science Fiction, Pop for its visual impact and the "imagination of marginalization".

PC :- At the beginning of this project "la meca" (the mecca) appeared as an idea, perhaps as a name.

GC:- The mecca for its shape and as a sacred place where people gather and venerate. I actually thought that this could be like the situation of a demiurge, like a god who has no human form. This has to do with the Pop that I was telling you before, that iconic question, of quick recognition, of an effective visual impact, that's what I wanted and I saw it in the mecca by its shape as I also see it in a pop star.

PC :- The museum as a temple...

GC:- Exactly (laughs). What each brick has is the construction of a number code. That's why it has these dots and small signs that are going to be repeated throughout the whole piece and are placed symmetrically and mathematically. In fact, when we make the design one of the things we talk about is that we have to control the mathematics all the time to make the perfect piece, because if we make a mistake between the plane and what we are welding we could ruin the piece. All the time it's repeated, it's held, you have to take care of the symmetry, the cuts. It also has to do with everything learned in the History of Art: when one composes the relation figure-background and the golden section, that you see that they are taken from nature when you study it. Mathematics is a knowledge that is learned in us from nature, because if you crumble anything, everything responds to a numerical code of rhythm, repetition.

PC :- The famous succession of Fibonacci for example.

GC:- Yes, and it is also completely disobedient. The unpredictable.

PC :- Which appears in spite of everything, the immeasurable and uncontrollable.

GC:- Yes, then it seemed to me that the cube is by its weight, its shape and its scale presents the abstraction of a sacred situation. If there is something that seems to me to be abstract from our world, it is mathematics, because it is talking about formulas, numbers and relationships.

PC :- Apart from your knowledge of religion and your education and artistic training, what other sources do you turn to when you're researching and developing a project?

GC:- There is information that I am taking to build projects that is not completely erudite. It's not that I study, but what I like to do is establish relationships about something. Sometimes it's not even from a specific source because it's data that I'm throwing away or that I'm reading around and with which I build relationships and generate a new thing. Something I was telling you is that Ramiro (Quesada Pons) told me about a series called Gospels in which God is a cube, is abstract. You know that in general God is represented in human forms and with a lot of light, this caught my attention because it is an abstract figure. Also at the beginning of

Odyssey in space, the black cube, that black plane that is a mystery, and the film ends and is still there. I liked that possibility between mathematics and abstraction, and reading and researching about numbers I came to pages like Taringa or Yahoo Questions and I saw a phrase by Einstein, which I don't know if it will be real, but it's good and says that the deeper you enter into science, the closer you get to God. Something I hadn't thought about, because one believes that a scientist is completely pragmatic.

PC :- Let's talk about the relationship between 70 times 7 and the artworks we are going to present in the Tres Pinos Collection. This dialogue with two great masters of Argentine art: Antonio Berni and León Ferrari. In the case of Berni's work I think, on the one hand, of the egg with this idea of the genesis that you mention, also in the profession, the bricklayer, the material and the hornero bird as a builder.

GC:- The relationship between nature and culture, right? What man builds and what nature builds, man as part of both.

PC:- In Ferrari's work, "Rua 1980", the question of housing appears, it is an architectural plant. I was thinking here of the question of space, in a dialogue of your work with the world of space. What you inhabit and what you don't inhabit.

GC:- When you showed me the work I first thought of a formal question, there is like a situation of repetition, of the module, of something kind of "tetris", of something that is attached to the other and that resembles the piece: to order the spaces you have to use mathematical codes, to generate an order. I also related it to the famous phrase "bird's flight" that the philosopher, thinker, or the artist has. In order to see things, they need to elevate themselves I remember when I studied it in university that the relationship was "the flight of a bird" or "the gaze of God" like an eye that sees things from above. When I thought about the shape of the piece, what I wanted was that when you entered the place you would be impacted by that shape, which is all the same everywhere and has the same color and is heavy. Let the weight be felt, which is not telgopor.

PC :- That fact that you can feel that it is a solid piece, a relation with the strength that contrasts with this ethereal question that could be thought in the spiritual.

GC:- Yes, of a suprasensible thing that exceeds us and, at the same time is built by our constructions. In this case the brick, an invention of ours that generates a space for that abstract thing that has a code that we don't handle. The signs that I put are signs of numerical relation: they are repetitions, points that can be added, removed, whatever you want. It's there and I don't even understand it because it's something I design and leave it there, I don't try to read it. It's a formal situation.

PC :- You have used the egg in your work with a certain recurrence. What would be the point of this structure?

GC:- What always caught my attention between the brick and the egg is the color relationship. The resemblance between the pink egg and the orange brick. Also a relation of form, they play as if by opposition: one is an oval and the other a

rectangle, one is very perfect and the other is rough. In addition there is a modular relationship, the potentiality of both. Potentially the brick is a module of a cultural construction - like a house or a building - and the egg is a biological module, it's a cell what's in there.

PC :- Both brick and egg work somehow like cells.

GC:- Yes, because they both build a body. A cultural body or a biological body. That's what strikes me. When I did the work for the Braque Prize (2015) I wrote a text that spoke of the relationship of a body, of a specific nude. I said to Santiago Delfino -responsible for the structural design of the piece- when the work was done, that i imagined that the whole metal structure is like the skeleton of something and that putting bricks was like putting flesh on it, like generating a body. For this work I also think something like that. Maybe there's an egg in the middle so you can look at it from the sides. There is also the housing that is intimately related to building, to construction.

PC :- Tell us about your projects for the rest of 2018.

GC:- Now, in a while, I'm going to Berlin to work and spend a few days in the summer (laughs). I'm invited by Chertludde gallery to produce a series of sculptures and paintings to go to a fair in Marseille, Art-o Rama. After that I will return to Buenos Aires and here in La Boca inaugurate a sculpture in the context of Art Basel Cities. It will be a public and functional sculpture called "Diego", in memory of a boy from La Boca and I will also give a talk at Proa Foundation. Then I'm going to La Rioja as I was invited to the Pegatina Biennial, where I'm going to show posters of fake action films and I'll also give a talk at the University of La Rioja. Then I'm going back and start to work in the Art Biennial for Schools "Los Artistas del Pueblo" (The Artists from de People), organized by Liliana Maresca School from Villa Fiorito, where I'm going to build an oven that will remain in the school as part of the dining room. Later, for the "Night of Museums" we are going to make a big exhibition as part of a project that I am very anxious because it is completely new, I am teacher of the program Art in Neighborhoods in Villa Soldati and I am giving a workshop that I call it "engineering of the necessity", it is a concept that I have handled in some of my works and now I went to apply it to the cooperative "Reciclando Sueños" (Dreams Recycling) and I can notice that they are already developing it much more than I. Actaually, because this is a concept that I get by observing poverty, I always say that the "engineering of necessity" arises from what I have, thinking about what I don't have.

Gabriel Chaile is the first artist invited to participate in the series "Colección en diálogos" (Collection in Dialogues)), a series of exhibitions produced by Macro Museum in which artists are invited to choose pieces from the Tres Pinos Foundation's collection to reflect and think about their own work and experiences. "Cosas que el ojo no vio" (Things Eye Didn't See) is the title of this solo exhibition conceived in this working context. "70 times 7" is the name of the site-specific

installation created especially for this interaction: a symbolic structure, large format 300 x 300 x 300 cm., located in the center of the room.

In this opportunity Marco Museum exhibits for the first time two works of Argentine artists Antonio Berni and León Ferrari, which were selected by Chaile to dialogue with the work he made especially for this occasion.

Detalle de la escultura-horno Patricia, realizada con una estructura de hierro y adobe. Crédito: Gentileza Museo de Arte Moderno



Con poco más de treinta años, este artista nacido en Tucumán ya conquistó una muestra individual en el Museo de Arte Moderno de Buenos Aires

**Daniel Gigena**

SEGUIR



2 de abril de 2017

Nació en Tucumán en 1985, en una familia de orígenes diversos. Su abuelo materno era español y su abuela pertenecía a la comunidad indígena candelaria; los paternos eran inmigrantes afro-árabes. Sus padres, protestantes, analfabetos y peronistas, son del pueblo de Trancas y tiempo atrás vendían pan preparado en hornos de barro.

Cuando creció, Gabriel Chaile decidió que quería estudiar en la Facultad de Artes de la Universidad Nacional de Tucumán. Podría haber sido predicador, teólogo o antropólogo, pero la emoción que sintió al ver una película sobre la vida de Vincent Van Gogh lo ayudó a decidirse. No obstante, en su obra persisten preocupaciones sociales, culturales y morales.

Cuando concluyó la licenciatura, Chaile participó del programa "Pensamientos emplazados" en la ciudad de Salta. En 2010 viajó a Buenos Aires para integrar el Laboratorio de Investigación en Prácticas Artísticas Contemporáneas del Centro Cultural Rojas y, luego, estudiar en la Universidad Torcuato Di Tella, donde fue alumno de Jorge Macchi.

Salvo algunos dibujos que hace por pedido, se dedica a realizar esculturas, instalaciones y *performances*. Por una de ellas, a los veintitrés años ganó la primera edición del premio Itaú Cultural. Bajo la influencia de un pícaro espíritu de denuncia, se vistió con un uniforme de granadero hecho de cartulina y se fotografió al lado de los soldados que custodiaban el umbral de la Casa de Tucumán. Chaile no es muy alto, y los rasgos de sus orígenes se hacían más evidentes junto a los esbeltos soldados.



Patricia en el Museo de Arte Moderno de Buenos Aires Crédito: Gentileza Museo de Arte Moderno

## Documentos auténticos

Ahora exhibe hasta mediados de junio tres trabajos en la sala de proyectos especiales del Museo de Arte Moderno de Buenos Aires. Allí conviven una gigantesca escultura de adobe, que opera además como horno para cocinar y efigie hermafrodita de una cultura inventada; una instalación hecha con un encofrado, un altoparlante, un colchón y un vaso de agua, y unas escrituras sobre la pared de la sala. La muestra de Chaile se llama como su hermana: *Patricia*. En ese nombre resuenan a la vez la patria, la feminidad, la estirpe fundadora de una nación híbrida y la confraternidad entre pueblos a la que aún se podría aspirar.

Esa escultura-horno es uno de los documentos artísticos más auténticos de los últimos tiempos. "El Mamba me invitó a fines del año pasado -cuenta Chaile-. Comenzamos a trabajar con la curadora Laura Hakel y decidimos que sería mejor mostrar trabajos nuevos. Siempre me gustó la cosa pública, es algo que valoro mucho, desde una beca hasta una muestra en una institución."

Casi todas sus exposiciones confirman esa preferencia: en el Centro Cultural Borges exhibió en 2011 *El principio de la belleza está en el fin de la misma*; en la galería Alberto Sendrós, *Todas las cosas eran comunes* (en 2012); *Salir del surco a labrar la tierra*, en 2014, en la sala del Fondo Nacional de las Artes, y, en el Centro Cultural Recoleta, en 2015, *No es culpa mía si viene el río*. El nombre de esa muestra replica la desafortunada frase que Beatriz Rojkés de Alperovich, la esposa del gobernador de Tucumán y senadora nacional, pronunció ante un grupo de periodistas durante las inundaciones en su provincia.

## La musa interior

*Patricia* condensa el sincretismo artístico y cultural de Chaile: en ella convergen las huellas de las comunidades indígenas (desposeídas de todo y al mismo tiempo herederas de saberes únicos), las luchas de género y la valorización de los oficios y del arte como factores nutricionales. En las otras dos obras, la música está presente de un modo silencioso.

"La muestra es muy musical; la música tiene misterio y por eso insisto ahí -indica el artista-. *Patricia* surgió como un diálogo interno entre mi hermana y yo. En esa escultura de adobe mezclé todo, un montón de imágenes en una. En *Los jóvenes olvidaron sus canciones* la música sólo se intuye por la vibración del altoparlante en el vaso de agua. Por último, diseñé un alfabeto de pocos caracteres. Es otro diálogo interno. En las tres piezas reina un clima musical y de silencio, de potencialidad o posibilidad."

En la promesa del fuego, el horno encuentra su fuerza y su sentido; detrás, un parlante emite las vibraciones de un listado de canciones que incluye temas de Atahualpa Yupanqui y de David Bowie, mientras en las paredes de la sala un alfabeto enigmático esconde el ritmo de una tonada que sólo Chaile conoce.



## Un artista del código

Por su trabajo con distintos medios, por la recreación de símbolos, materiales e ideologías, se puede afirmar que Chaile es un artista del código. Una herramienta de albañilería permite graduar medidas e intensidades tonales y vincula el trabajo duro con la poesía, el oficio con la lucha social. Un encofrado se convierte en dormitorio precario de un trabajador golondrina y una divinidad puede prestar su vientre de adobe para preparar pan e invocar la fertilidad.

"En la Universidad Nacional de Tucumán, con maestros como Carlota Beltrame y Jorge Casal, aprendí a construir una imagen, a buscar una poética. Muchos artistas tucumanos se han formado ahí. Después empecé a tomar seminarios a nivel regional y nacional, eran de corto plazo pero me permitían conocer la comunidad del arte en el país. Luego dejé de hacer clínicas y empecé a trabajar más en el taller o como asistente de otros artistas; eso me permitió ver y aprender."

Hoy su formación pasa por el diálogo con otros artistas. Chaile forma parte del proyecto La Verdi, dirigido por Ana Gallardo y Gustavo Crivilone. "Es un laboratorio de arte contemporáneo que está en La Boca y se financia a través de mecenazgo -detalla-. Ana da unos talleres gratuitos y a cambio todo el equipo trabaja en generar contenidos que involucren a la comunidad artística. Es un proyecto social y solidario."

## Influencias robadas

Fueron muchos los artistas locales que influyeron en Chaile. "Voy cambiando porque algunos han dejado de gustarme -confiesa-. Los primeros artistas de los que tuve acceso a su obra de manera directa, y que me influenciaron tanto que hasta les robé, son tucumanos: Sandro Pereira, Rosalba Mirabella, Pablo

Es innegable la importancia del arte popular y anónimo en la obra de Chaile. Su abuela indígena usaba el telar para hacer tapices y tejidos. "Observo tareas y comportamientos populares con atención -dice-. Primero los veo en mí y después en otros, es lo que más me interesa conocer. Casi siempre son tareas vinculadas con la vida sencilla o la pobreza, y quizás por eso son populares. Hay una sabiduría no registrada allí que me interesa conocer; es como la herramienta para desenvolverse en el apocalipsis de manera optimista." De esa tradición vital y lúcida se nutre la obra de Chaile.

Por: [Daniel Gigena](#)

