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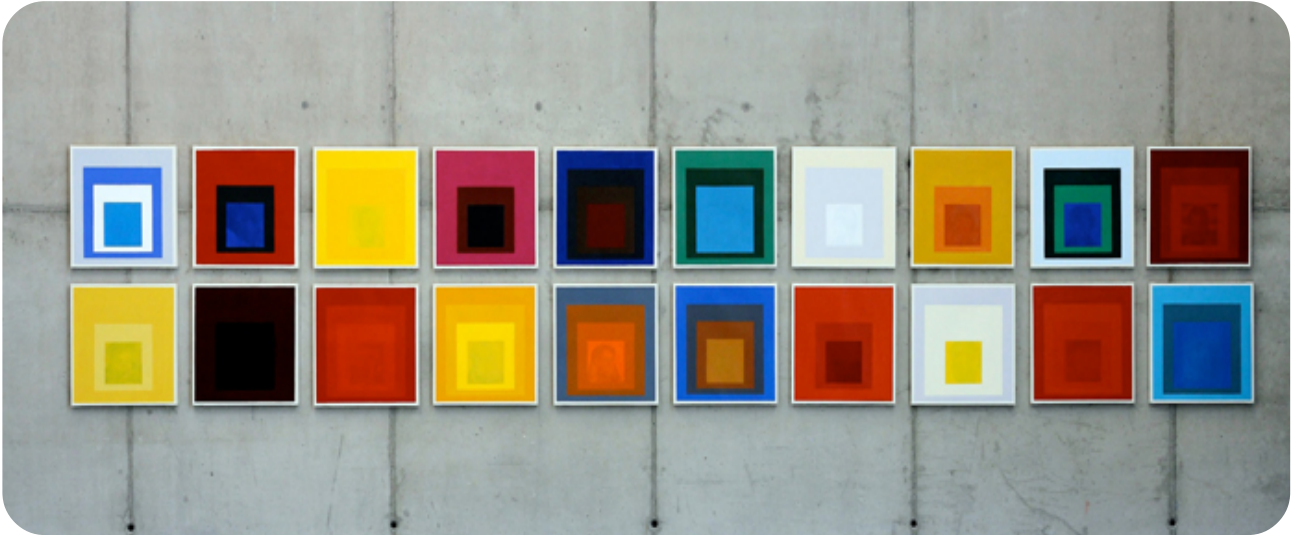
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PINTA FAVOURITES | OUR PICK FROM PINTA LONDON

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13th June 2014 • Ioli Pretenteri

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(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/>) Sandra Gamarra, 'Imágenes Crocantes en un Ambiente Húmedo' 2014. Oil on canvas, 40x40cm. Featured in Pinta Projects, image courtesy of Galeria Leme, São Paulo

Yesterday marked the start of PINTA London, which celebrates its fifth anniversary this year. From 12 to 15 of June, visitors are invited to join and get a taste of vibrant Latin America, Spain and Portugal at Earls Court Exhibition Centre.

In the main fair, over 50 leading international galleries exhibit distinct and inspiring pieces representing Latin American Art. This year sees the launch of Pinta Photo, the first stand-alone photography feature in Pinta history. Since the first year, Pinta New York and Pinta London have made it possible for over one million worth of art to be acquired by leading institutions such as MOMA and Tate Modern.

Director Alejandro Zaia comments 'In recent years London has undoubtedly become one of the leading markets for Latin American art, and we at Pinta London are excited to bring the finest examples of his

work to the UK for the fifth year'. The director also stressed the purpose of the fair, which is for collectors, visitors and galleries to widen their network and horizons in the Latin American art world.

We visited the private view and chose our favourite pieces. Though, instead of taking our word for granted, we suggest you visit the fair and judge for yourselves.

Alfredo Jaar 'Gold in the morning' (1985)

(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/alfredo-jaar-gold-in-the-morning-1985-light-box-51-2-x-74-8-inches-image-courtesy-of-galeria-oliva-arauna-madrid/>)



(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/>)

Alfredo Jaar, 'Gold in the morning' 1985. Image courtesy of Galeria Oliva Arauna, Madrid

'Gold In the Morning', a major solo show by Alfredo Jaar, was first exhibited at Venice Biennale in 1986 and subsequently in museums around the world. His pictures document the efforts of self-employed miners in search for gold at Serra Pelada in a remote part of Brazil. More than 80 000 men travelled away from home and their families, in search of gold. In giving 'visibility to those our world denies it to', Jaar invites us to examine the social, cultural and political motivations for their labour

Eduardo Kac 'GFP Bunny' (2000)

(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/eduardo-kac-gfp-bunny-2000-transgenic-artwork-alba-the-fluorescent-rabbit-image-courtesy-of-the-artist-4/>)



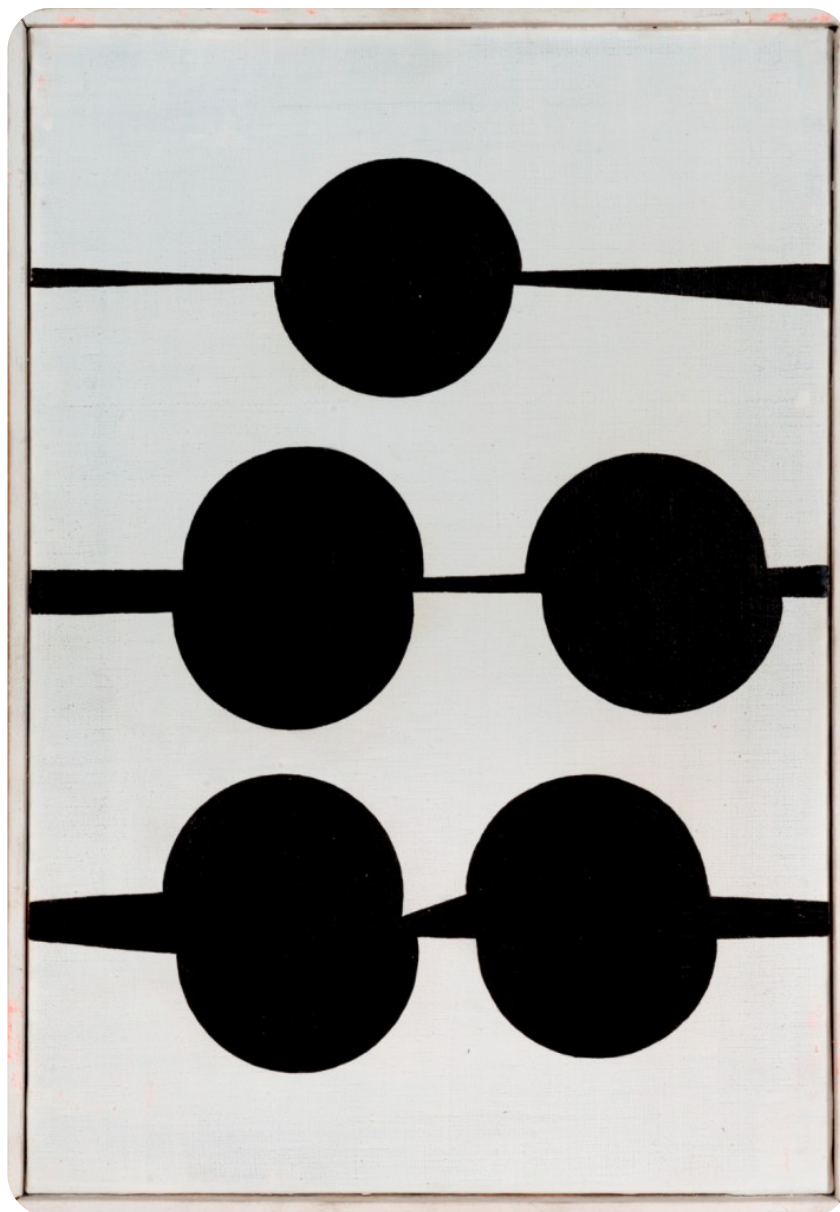
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Eduardo Kac, 'GFP Bunny' 2000. Transgenic artwork - Alba, the fluorescent rabbit. Image courtesy of the artist

Eduardo Kac is a professor of Art and Technology studies at the School of the Art Institute of Chicago. In his words “GFP Bunny” is a transgenic artwork that comprises the creation of a green fluorescent rabbit (“Alba”), the public dialogue generated by the project, and the social integration of the rabbit. While every past civilization has conceived and celebrated numerous imaginary creatures, never before Alba has an artist imagined a living mammal and then proceeded to make it a reality.’ The artist employed molecular biology to produce the glowing bunny.

Manuel Calvo ‘Untitled’ (1964)

(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/manuel-calvo-untitled-1963-acrylic-on-canvas-35-x-24cm-image-courtesy-of-jose%cc%81-de-la-mano-galeria-de-arte-copy/>)



(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/>)

Manuel Calvo, 'Untitled', 1963. Acrylic on canvas, 35 x 24cm. Image courtesy of José de la Mano Galeria de Arte copy

This work is part of the exhibition *Black and White in Spanish Geometry* from 1950 to 1970 which features a group of works from the workshops of various artists such as – Manuel Calvo, José Luis Gómez Perales, and José María de Labra.

Manuel Calvo's work has been fundamental in the formation of geometrical abstraction in Spain, and he is one of the artists who responded against the predominant informalism of the then Spanish art scene and developed a language that formally connected them with the European avant-gardes of the early 20th Century.

Rafael Gomezbarros 'Somos' (2013)

(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/rafael-gomezbarros-somos-456-2013-ceramic-and-bonsai-dimensions-variable-image-courtesy-of-psh-projects-and-salar-galeria-de-arte/>)



(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/>)

Rafael Gomezbarros, 'Somos # 4,5,6' 2013. Ceramic and bonsai, dimensions variable. Image courtesy of PSH Projects and Salar Galeria de Arte

Rafael Gomezbarros recently gained acclaim in London for his giant an installation, currently exhibited at Saatchi Gallery. His work mainly revolved around paintings as well as sculptural installations. This piece combines his use of skulls with life bonsai trees

Sonia Falcone 'Colour Field' (2013)

(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/sonia-falcone-colour-field-2013-mixed-media-installation-dimensions-variable-image-courtesy-of-psh-projects-and-salar-galeria-de-arte/>)



(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/>)

Sonia Falcone, 'Colour Field' 2013. Mixed media installation, dimensions variable. Image courtesy of PSH Projects and Salar Galeria de Arte

This artwork was particularly interesting as it appeals to our other senses. While walking through the fair, one couldn't help but notice a distinct smell of spices that became stronger and stronger as you approached.

Colour Field, is the piece that Sonia Falcone installed at the 55th Venice Biennial and synthesizes the age-old history of spices in a minimalist composition based on its repetitive structure. There are 300 clay bowls that contain powdered spices that aim to merge East and West. They appeal to the culinary richness of humanity that makes itself felt thanks to the power of smell.

Dafna Talmor 'Untitled' (2007)

(http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/dt_02-tif/)



(<http://www.ultravie.co.uk/blog/2014/06/13/pinta-favourites/>)

Dafna-Talmor 'Untitled 1212-2' from the- 'Constructed-Landscapes'-series-2013.-C-type-print-20-x-24-inches. Image courtesy of the artist

Dafna Talmor’s work was exhibited as part of Pinta Photo. The artist attributes her love for photography to the constant moves she has experienced in her past. In order to relieve the stress accompanied with change, a photograph can capture the moment and ‘fits the whole the real thing leaves behind’.

Pinta London
12-15 June
Earls Court Exhibition Centre
Warwick Road, London SW5 9TA

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