San Juan
Puerto Rico has more collectors per artist than any other Caribbean island.

Dakar
A city known for music and film and the visual arts, too: The Dakar Biennale opens May 9.

Havana
Power collectors like Howard Farber and Ron Pizzuti favor Cuban art.

Lima
The Art Lima fair unveils its second edition March 20–23.

São Paulo
Home to the world’s second-oldest art biennale, to be held this year in September.

Accra
NGOs like the Nubuke Foundation are working to support a thriving art scene.

BoGOTá, COLOMBIa
HEAT INDEX
Full boil
Temperatures rising
Climate thawing

EMERGING MARKETS
While technology may have collapsed our sense of geographic distance it has expanded the world of contemporary art, as artists from all points on the globe enter into an ever-broadening dialogue. A natural outcome of this conversation is the coalescing of talent into regional markets nurtured in large part by the support of local curators and collectors. The three locales identified here—Bogotá, Beirut, and Luanda—represent different stages in the evolution of an art economy, and, thanks to the global recognition of the quality of their artists, we believe these new players have influence beyond their spheres. —the editors
The New York art world was abuzz last September when an untitled 2011 work by Colombian-born Oscar Murillo fetched $401,000—just over 10 times its high estimate—at Phillips. Subsequent sales for the London-based artist’s text and graffiti-style works—which have been compared to those of Jean-Michel Basquiat—neared $200,000, doubling their high estimates. The 28-year-old, who has exhibited at South London Gallery and the Rubell Family Collection in Miami, completed his New York sale season with the announcement that he would join the David Zwirner Gallery stable. Murillo’s performance is indicative of the potential of the Colombian market, which has become the darling of Latin American art aficionados.

The scene appears poised for sustained development as long as there is continued economic and political stability. Poverty, education, and corruption remain pressing concerns, but the long-isolated country is refashioning itself as a rising democracy and tourist destination, using its own culture to serve these ambitions.

Fairs and Curated Events
If one measure of a market’s potential is whether it can support an indigenous art fair, Bogota’s ArtBO, held each October, ticks that box. Sponsored by the city’s chamber of commerce, ArtBO has flourished under the direction of Maria Paz Gaviria Muñoz, the U.S.-educated daughter of former Colombian president César Gaviria Trujillo. The ninth edition last fall had 26 new exhibitors for a total...
of 63 from 21 countries, showing a steady build on the previous year. Exhibitors of note included Mexico’s Alfredo Ginocchio Galería and OMR, Brazil’s Galería Luisa Strina, and Colombia’s own Galería Casas Rieger and La Central. Attendance leaped 25 percent, to 22,500, and participation by important collectors tripled.

The founding director of ArtBO, Andrea Walker, went on to launch a new fair, Art Cartagena, in January of this year. The boutique fair featured 115 exhibitors, of which 40 from overseas, and drew 2,000 visitors. On its heels is the new, privately sponsored International Biennial of Contemporary Art of Cartagena de Indias. Under the artistic direction of Brazilian-born Berta Sichel, the inaugural edition (through April 7) has distributed art from 45 countries throughout the Caribbean port, with free performances and site-specific installations in virtually every major plaza. Still, the major annual art survey is the Ministry of Culture’s 74-year-old Salón Nacional, which now includes international contemporary art under the aegis of the Museo de Arte Moderno de Medellín’s dynamic former director Juliana Restrepo.

GALLERIES
Casas Rieger in Bogotá is Colombia’s most internationally connected gallery, participating in Art Basel, Art Basel Miami Beach, and Frieze London and New York, among others. “My business comes mainly from the fairs,” says owner Catalina Casas, who counts among her stable of older and emerging artists Mateo López, whose installation based on a Vespa trip along Colombia’s abandoned railways was acquired by the Museum of Modern Art in New York; José Antonio Suárez Londoño, who creates drawings inspired by books; Johanna Calle, whose drawing practice embraces both figuration and abstraction, and conceptual and multimedia artist Miguel Angel Rojas. Prices range between $2,000 and $15,000, says Casas, who sells mainly to collectors in Brazil, the U.S., Britain, and Europe, where her artists are better known.

“You can find great things without spending tons of money,” says Carlos Hurtado, director of Nueveochenta, co-owned by former president Gaviria, itself a collection of national photography and Latin American art. He says prices for Colombian artists typically range from $3,000 to $10,000 for some established figures. “The market is very dynamic below $20,000, but much less so at $50,000,” he says. “People are still offended by high prices,” says Bogotá-based dealer Beatriz Esquivel. “Our minimum wage is between $300 and $500 a month, so $100,000 is a lot of money. A million-dollar piece is just out of the question.” Her young-to-mid-career artists sell in the $1,000 to $10,000 range, with a large painting by Pedro Ruiz, her most expensive artist, nearly tripling in the last five years, to $25,000.

A few dozen galleries in the capital may not seem like overkill for a city of more than 8 million. But the scene has changed dramatically since the 1980s, when Valenzuela & Klenner was one of the only dealers supporting new art. Galleries La Cometa, Alonso Garces, and El Museo continue to deal in the secondary market, and galleries focusing on the new have arisen, including La Central, Rojo Galería, MU, Galería El Garaje, Espacio, Argentine-owned Del Infinito Arte, and Odeón, which operates a satellite fair during ArtBO. Outside of Bogotá there are only a handful of galleries in Medellín, Cali, Cartagena, and Barranquilla. Colombian artists are better represented in New York by Henrique Faria, Nohra Haime, Johannes Vogt, who recently exhibited Juan Fernando Herrán, and Magnan Metz, which shows the promising young Miler Lagos.

AUCTIONS
There is no major auction house in Colombia, so most of the action takes place in New York and London. Axel Stein, head of Latin American art at Sotheby’s, says Colombian art sells mainly to Colombians, an exception being Fernando Botero, whose prices have reached $2 million and whose international market extends to the U.S. and Asia. There is a steady market for sculptor Edgar Negret, one of whose 1950s constructions sold for $62,500 at the Latin American Art sale at Sotheby’s New York in November. Large quasi-abstract pieces by Alejandro Obregón are in demand by Colombian collectors, with a 1960s piece fetching $173,000 at the Sotheby’s November sale. Virgilio Garza, head of Latin American art at Christie’s, says that at his sales, Americans are the main buyers. One benefit from Colombian art having been overlooked by 20th-century art centers is that works produced in the 1960s and ’70s in dialogue with international art movements such as abstraction and conceptualism remain relatively inexpensive. New York–based art adviser Ana Sokolov points to Alvaro Barrios, recently featured in an exhibition at the Banco de la República and shown by El Museo locally and in New York by Faria and Haime, as one such prospect.

COLLECTORS
Because of past problems with the drug cartels laundering money through artworks, collecting activity in Colombia has largely been secret, though during last year’s ArtBO several collectors revealed their private holdings. Textile producer Alberto Simhon and his wife Denise, whose construction sold for $15,000 in 2010, have largely been secretive, though during last year’s ArtBO several collectors revealed their private holdings. Textile producer Alberto Simhon and his wife Denise, whose construction sold for $15,000 in 2010, have largely been secretive, though during last year’s ArtBO several collectors revealed their private holdings. Textile producer Alberto Simhon and his wife Denise, whose construction sold for $15,000 in 2010, have largely been secretive, though during last year’s ArtBO several collectors revealed their private holdings.
BEIRUT LEBANON

A vibrant community of politically minded artists flourishes despite regional turmoil By Jim Quilty

BEIRUT’S CURRENT ART market is rooted in the work of a small but vibrant cosmopolitan community whose contributions to international modernism had long been obscured by Lebanon’s 15-year civil war, which began in 1975. But since 1990, with the coalescence of institutions serving as both laboratories and exhibition arenas, the art scene has evolved significantly. Names like Walid Raad and Akram Zaatari were pushed to the forefront amid the identity politics of the mid-1990s, and Beirut’s artists now have a platform, thanks to the well-supported art market in the Gulf region.

With the Lebanese state still wobbly, the key venues undergirding the local scene have been private initiatives. A persistent force in the city’s contemporary art world is Christine Tohmé, who founded Ashkal Alwan, the Lebanese Association for Plastic Arts, in 1994. In 2011 she opened Home Workspace, a postgraduate institution for young artists, next door to the Beirut Art Center, a noncommercial exhibition space founded in 2009 by gallerist Sandra Dagher and artist Lamia Joreige, which presents international and regional contemporary art.
and design. An important influence, too, are the Gulf’s Arab petro-states, with the United Arab Emirates and Qatar becoming serious players in the incubation, exhibition, and sale of contemporary art. Lebanese artists have received exposure at the Sharjah Biennial, under director Sheikha Hoor Al-Qasimi, and the Qatar Museums Authority’s Mathaf: Arab Museum of Modern Art.

**ARTISTS**

The wave of artists who arose in the 1990s—among them Rabih Mroué, Raad, Marwan Rechmaoui, and Zaatar—(a cofounder of the Arab Image Foundation archive)—continue to create respected work. But a younger generation has emerged, and though its members remain engaged with issues of space and place, they have distinct interests and approaches.

Beirut gallerists hesitate to discuss the city’s hot young artists, wary of exposing their work to speculation by investors seeking portfolio diversification. Still, a handful of names have generated critical and commercial interest. Among the new guard is Ayman Baalbaki, whose brushy paintings often depict tropes from Lebanon’s civil war, such as shelled buildings in the capital. Baalbaki is shown abroad at Rose Issa Projects in London and Luce Gallery of Turin. Abdulrahman Katranani’s sculptural evocations of childhood deploy the detritus of Palestinian refugee camps; his Freedom, 2011, a sculpture of a hot-air balloon made of car parts and barbed wire, fetched $27,500 at Christie’s Dubai this past October. Several artists work with video, including the politically inflected musings upon frailty found in the work of Ali Cherri; the wry miniatures of Ziad Antar; or the shape-shifting, performance-based multimedia work of Mounira Al Solhi.

The most tireless and formally diverse of these artists is Raed Yassin, who emerged from the city’s experimental music scene and has proved an inspired visual artist, gleefully embracing collaboration to create work in porcelain and factory textiles, as well as photographs and installations.

In a scene obsessed with photography and video, the architecturally trained Rayane Tabet embraces urban decay. The winner of the Pinchuk Foundation’s 2012 Future Generation Art Prize, Tabet made his Beirut debut at Steir-Semler Gallery in 2013 with a show inspired by abandoned oil infrastructure—the Trans-Arabian Pipeline, which ran from the Gulf to the Mediterranean.

**COLLECTORS AND PATRONS**

Saleh Barakat, founder of Agial Art Gallery, a purveyor of Lebanon’s blue-chip modernists, says the domestic art market has remained solid despite the country’s intermittent political crises, thanks to middle-class buyers who quietly purchase work they love. Among the best-known private collectors of Lebanon’s modern art are successful businessmen like Ramzi Saidi and Raymond Audi, who adorn branches of his Banque Audi with paintings by Lebanese artists such as Paul Wakim.

The tradition of collecting may be entrenched, but it is rare to find true philanthropic patronage, such as the financing of exhibitions or monographs or the donation of works or collections to public museums without expectation of return. Nor is there any state-sanctioned collection or museum devoted to modern and contemporary art. Instead, many collectors support Lebanese artists by facilitating acquisitions by overseas museums. Gallerist Andrée Steir-Semler cites two such individuals as genuine art patrons: Maya Rasamny, who co-chairs the Tate’s Middle East and North Africa Acquisition Committee and has been instrumental in the Tate’s embrace of Arab art; and Robert Matta, who plays a similar role in acquiring Arab art for Paris’s Centre Pompidou.

In the last few years, a handful of collectors have established private museums for their holdings and opened them to the public, including Tony Salamé, the founder and CEO of Ashtii, a luxury department store chain, with its Metropolitan Art Society; Abraham Karabajakian and Roger Akoury, who have established KA Modern and Contemporary Art Space in the coastal town of Dbayeh; and Cesar Nammour and Gabriela Schaub, who opened the Modern and Contemporary Art Museum (MACAM) in Alita. The most serious effort to redress Beirut’s want of a national gallery, however, has been undertaken by the Fondation Saradar, which recently launched a program to take the family’s collection public with the help of a committee of modern and contemporary art arbiters who are executing further acquisitions.

**COMMERCIAL GALLERIES AND AUCTIONS**

Beirut has a small but lively gallery scene, with between 20 and 30 commercial spaces servicing a segmented city numbering near 1 million. Two spaces founded soon after the civil war ended remain significant today: Agial, founded by Barakat in 1990, and Nadine Begdache’s Galerie Janine Rubeiz, opened in 1993. Both offer a mix of 20th- and 21st-century artists, including modernists like Chafic Abboud, Saloua Raouda Choucair—who was recently featured at the Tate Modern in London—and Paul Guiragossian.

Newer spaces are focusing on contemporary art. Andrée Steir-Semler established the Beirut branch of her Hamburg-based gallery in 2005. The city’s first white cube–style space, it represents some of Lebanon’s most respected contemporary artists, including Mroué, Tabet, and Zaatar, as well as iconic modernists like Etel Adnan.

In 2010, Laure d’Hauteville launched the Beirut Art Fair, held annually in September; the edition last fall lured some 18,000 attendees. Though (continued on page 122)
Kiluanji Kia Henda’s Redefining the Power II (Series 75 with Shunnuz Fiel), 2011, has the artist appropriating the signs of colonial power; artist Yonamine with the triptych My People II, 2008. Above: The União Nacional dos Artistas Plásticos is Luanda’s long-standing artist hub. Right: Upgrade Art Room, the first commercial gallery in the capital, showed Renato Fialho’s “Sonhar de Olhos Abertos” in November 2013.

Clockwise from above: Angel Ihosvanny’s Untitled, 2010; Yonamine’s mixed media on canvas Art Fuck To, 2009–10; Luanda, C-print from the series “Found Not Taken,” 2009, by 55th Venice Biennale honoree Edson Chagas.

LUANDA ANGOLA
An ad hoc scene leaps into the limelight  By Suzana Sousa

Top row, from left: Kiluanji Kia Henda’s Redefining the Power II (Series 75 with Shunnuz Fiel), 2011, has the artist appropriating the signs of colonial power; artist Yonamine with the triptych My People II, 2008. Above: The União Nacional dos Artistas Plásticos is Luanda’s long-standing artist hub. Right: Upgrade Art Room, the first commercial gallery in the capital, showed Renato Fialho’s “Sonhar de Olhos Abertos” in November 2013.
URING A VENICE BIENNALE marked by the inclusion of artists obscured by the usual curatorial apparatus, it is perhaps not surprising that last year’s Golden Lion for Best National Participation went to a country, Angola, that was participating in the Biennale for the first time. Edson Chagas’s documentary-inflected photographs in the 2009 series “Found Not Taken,” which capture junked objects placed in improbable contexts in cities including Luanda—say, a deflated soccer ball in front of a pocked blue wall that suggests a kind of global map—starred in the first Angolan pavilion. Printed on cheap poster paper and stacked on pallets in the Palazzo Cini, copies were snapped up by eager visitors. The installation was ultimately purchased by Jochen Zeitz, the German collector and director of François Pinault’s fashion conglomerate, Kering.

Chagas’s thought-provoking juxtapositions are an apt introduction to Luanda, the capital of a country that is rife with stark contrasts as it recovers from a colonial past under Portugal and 27 years of civil war. Today Angola booms with economic growth driven by oil money—it is the African continent’s second-largest oil producer, behind Nigeria—and recent investments in public infrastructure. But 12 years of peace have also brought attention to a growing art scene that is still, according to leading collector Nuno Lima Pimentel, in an “embryonic state.”

INSTITUTIONS
The União Nacional dos Artistas Plásticos (UNAP), the artists’ professional union, is the hub of local artistic activity; headquartered in downtown Luanda, it draws together practitioners from successive generations with studio spaces and a small exhibition gallery. Due to its history as a political organization during Angola’s Socialist years, UNAP fell out of favor with younger artists, but its central location, as well as its support of personal networks of apprenticeship among artists, has helped it remain relevant in a local environment that offers little in the way of formal art schooling. A key figure is the artist and curator Fernando Alvim, who, starting in 2003, promoted a cultural movement that led to the 2006–07 launch of the Trienal de Luanda, which has served as a platform for young artists and created international links through several projects.

With infrastructure scarce, artists are seizing every opportunity to show their work. Events in Luanda typically range from open studios to ad hoc exhibitions and pop-ups sited in decaying urban spaces or even in private houses. Initiatives such as e.studio—an artists’ collective created by Francisco Vidal, Nelo Teixeira, RitaGT, and Antonio Ole, a relative elder statesman of Angolan art—and Jahmek, an arts consulting company, are helping artists to develop exhibitions and concepts and also to promote their work. Last year, the Upgrade Art Room opened in Luanda’s historic downtown, helping to fill the void in commercial galleries and raising hopes of attracting the attention of international markets. But dealers may face an uphill battle, as artists have enjoyed years of self-representation. International galleries currently working with Angolan artists include A Palazzo Gallery in Brescia, Italy; Lisbon’s Galeria Baginski and Cristina Guerra Contemporary Art; and Galleria Fonti in Naples. Artists such as Kiluanji Kia Henda and Yonamine have found toeholds in Europe and beyond with Fonti and Guerra, respectively. Artco Gallery of Aachen, Germany, featured the figurative painter Manuela Sambo at the 1:54 contemporary African art fair in London last October. Installations by Yonamine are priced in the upper $20,000s, while Chagas’s prints go for a bit more than $8,000. However, values are generally still too low to generate secondary-market auction action.

COLLECTORS AND PATRONAGE
Luanda may lack a formal art market, but it already possesses a crucial component in forming one: collectors. The most public about their purchases are Pimentel, Rui Costa Reis, and António Nascimento. In the general absence of commercial galleries, artists are responsible for the selling their own artworks, and they employ a community-minded strategy. According to artist Benjamin Sabbby, “There is a certain solidarity among artists; when we sell artworks and feel that the collector or institution is interested, we propose other artists.” Such ties are already cementing networks between artists and patrons. Collectors who choose to trumpet their relationships in turn have an impact on others’ purchases and on prices, so, as in many emerging art markets, the distinction between collectors and dealers is fairly fluid.

There are a handful of private foundations and corporate sponsors of the arts in Luanda. Congolese businessman Sindika Dokolo, who is married to Isabel dos Santos, daughter of Angola’s president, has been an important patron of Angolan arts through both the Luanda triennial and his 3,500-piece SD African Collection of Contemporary Art. The Banco Angolano de Investimentos hosts the yearly exhibition “B’aiarte” and sponsors artistic projects; the national insurance company, ENSA, offers an annual arts prize.

NOTICE FROM ABROAD
The presence of Angolan artists has been growing on the international arts scene. The Portuguese Cultural Institute and the Goethe-Institut, for instance, have sponsored projects by Angolan artists. The video and performance artist Nástio Mosquito reprised some of his best pieces addressing Western conceptions of Africa in London for the Tate Tanks program in 2012; Antonio Ole showed his work recently in Madrid at the Fundación Carlos de Amberes. Kiluanji Kia Henda showed Homem Novo at Art Basel Statements in 2012 with Galleria Fonti, and (continued on page 122)
Emerging Markets: Bogotá (continued from page 97)

de la República. It may be that museums overseas are the ones promoting Colombian art most actively: The Tate, which established a Latin American acquisitions committee in 2002, has acquired work by Feliza Bursztyn, Beatriz Gonzalez, Oscar Muñoz, Rojas, and Doris Salcedo. MOMA has acquired work by Johanna Calle, Bernardo Ortiz, and José Antonio Suárez. López was recently awarded the Rolex Mentorship with William Kentridge.

Conditions in Bogotá seem to favor private museums, and many patrons are committed to investing in culture as social infrastructure. Architect and hotelier Alejandro Castaño converted a town house into a showcase for his Latin American collection, and restaurateur Leo Katz—whose adviser is Carlos Basualdo of the Philadelphia Museum of Art—intends to open a similar space for his international art. Mauricio Gómez, a collector and lawyer, opened Galería 12:00 nearby to feature Colombian artists. And Venezuelan-born collector Solita Mishaan, a member of the Tate’s Latin American acquisitions committee, announced that her Misol Foundation may open a space in the city. With other collectors and real-estate investors, Bogotá could soon have a flourishing new arts district.

Beirut (continued from page 99)

they may participate, Beirut’s most prominent gallerists agree it is a less important point of diffusion than fairs in Europe (Art Basel, Frieze, FIAC, etc.) and in the Gulf region, such as Art Dubai. The parallel Abraaj Group Art Prize has provided an important launchpad for several Lebanese artists.

Christie’s and Sotheby’s operate in nearby Dubai and Doha, respectively. Christie’s says that in the 15 sales held since its first auction of contemporary Arabic art, in 2006, it has moved 1,897 works by Lebanese artists, including Guragossian’s La lutte de l’existence, 1988, for an artist-record $650,000. Sotheby’s notched its highest total, $1.5 million, in April 2013, boosted by above-estimate takes from six Lebanese artists: Baalbaki, Tagreed Darghouth, John Jurajj, Jamil Molaeb, Raad, and Rechmaoui.

PROSPECTS IF STABILITY HOLDS

Lebanon’s civil war demonstrated its artists’ resilience. Indeed, some cite the rupture as a factor in the vitality of the country’s contemporary art. Fears of spillover from the current conflict in neighboring Syria were confirmed by the spate of car bombs and assassinations in Beirut in 2013 and early 2014. These hang heavy over the artists, gallerists, curators, and collectors who have struggled to strengthen the city’s arts infrastructure. Min shouf, as a Beirutii might say, We’ll see.

Luanda (Continued from page 101)

delio Jasse was a finalist for the 2014 BE.es Photo prize in Lisbon. The shared language of Portugal’s former colonies could open a path to Brazil’s more developed art economy.

PROSPECTS AT HOME

The international visibility of certain Angolan artists has forced an acknowledgment from the government—Kia Henda received the National Culture Prize in 2012—and this is significant, considering the attitude toward art and culture left over from the country’s Socialist period, between independence in 1975 and the late 1980s, when art was viewed as a tool for propaganda and the expression of Angolan national pride. But the Luanda art scene’s growth spurt is straining the existing art infrastructure, exposing the lack of policy and institutions able to promote and protect an art market. Everything from adequate copyright laws to the establishment of art schools is needed to professionalize the market and foster its growth to make it less dependent on informal personal networks, and more on artistic merit.

Charles and Thomas Danziger are the lead partners in the New York firm Danziger, Danziger & Muro, specializing in art law.