

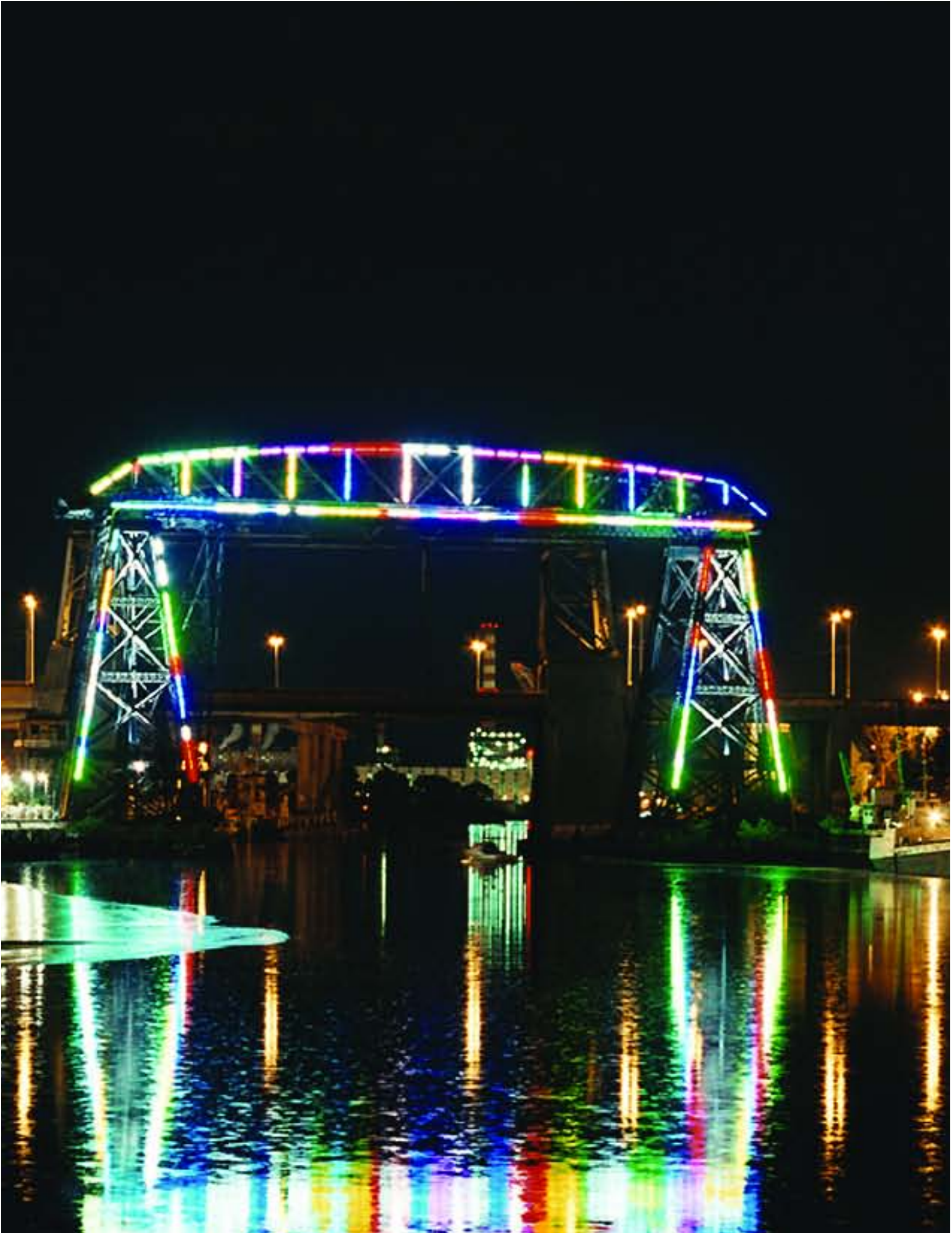
PROA

FUNDACION PROA
ACTIVITIES &
EXHIBITIONS



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FUNDACIÓN PROA
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ARGENTINA



Fundación Proa

Fundación Proa, with its yearly program of temporary exhibitions and the organization of seminars, courses, lectures and concerts is -and has been, ever since it was first opened- a reference institution, essential to the arts in the city of Buenos Aires.

This programming, based on the dissemination of the great art movements of the twentieth century, includes a diversity of present day proposals such as photography, video, design, electronic music, together with the activation of special projects.

As part of its foundational purposes, Fundación Proa develops education programs and programs of cultural exchange with prestigious cultural institutions.

Ten years after its opening in 1996, Fundación Proa faced a process of renovation that concluded in 2008 with the inauguration of a new building. Its new three-storey building, which features four exhibition rooms, a multimedia auditorium, a specialized library, a restaurant and terrace, as well as dynamic spaces open to the public and a transparent façade that enables the communication of experiences from the inside towards the neighborhood. The project and management of the works were in charge of the Caruso-Torricella Studio in Milan, the same that in 1996 transformed the old building into an iconic landmark for contemporary art in Buenos Aires.

Fundación Proa is a private art center which gets permanent support from Tenaris, in the Organización Techint -a world leader in the production of seamless tubes.



The New Building

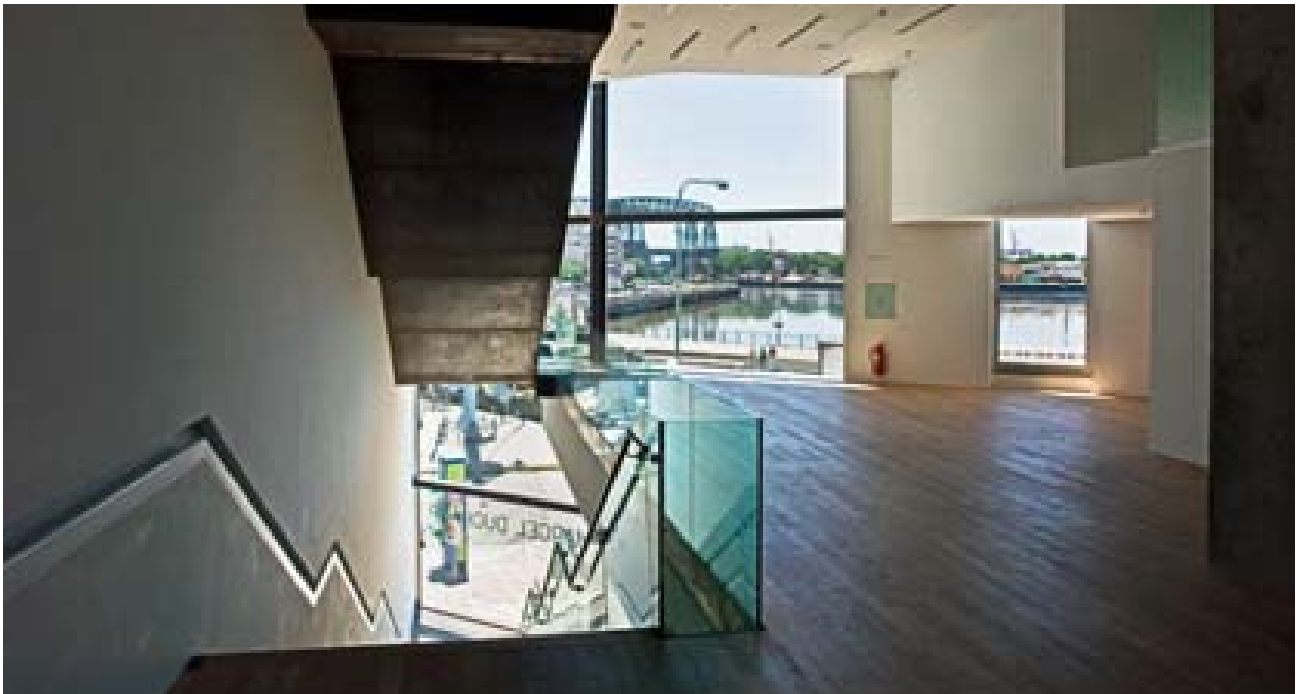


Fundación Proa inaugurated its new building in November 2008.

The new building is the result of a profound reflection on currently debated concepts about the idea of a space for art and/or a museum. The architectural proposal suggests a dialogue between the theoretical framework and the action scheme that Fundación Proa is committed to developing in the forthcoming years. The outcome renders a building where the old engages in dialogue with the new technologies, where all the updated elements for artistic experimentation are made available to artists, and where new areas for reflection and art training programmes are open. The aim is to conceive a place for artists, connoisseurs and producers as well as for the public at large, adults and children.

Located in one of the oldest and most characteristic neighbourhoods of Buenos Aires, Fundación Proa also proposes a dialogue between architecture and urbanism, the old and the contemporary, the inside and the outside. It's an open and transparent place which relates to the unique and characteristic surroundings of La Boca neighbourhood.

With these concepts in mind we get updated, we introduce ourselves again looking ahead with an enriched programme of proposals for exhibitions, conferences and video installations.



Fundación Proa and La Boca neighborhood



Since its opening in 1996, Fundación Proa has been settled in the quarter of La Boca, more precisely at the corner of Caminito -a historical meeting point for different artistic expressions: performance, street drama, paintings, mural paintings, tango and dancing- a spot which grew with the passing of time until it became an essential artistic city attraction.

The seat of Fundación Proa, a large old house with a turn-of-the-century Italian façade, underwent a process of recovery and was redesigned as a contemporary art center by Caruso-Torricella, a firm of Italian architects. The unending dialogue among architectural design, programming of activities and urban anchorage, caused the project, throughout these years, to offer the city a new cultural option.

The intense activity of all these years gave strength to the recovery of an area which, for different matters, was somehow marginalized and had a restricted access. At present, Caminito is a must-see for those who aim at getting to know Buenos Aires. On the other hand, a remarkable program of exhibitions of foreign artists as well as the shows of Latin American and Argentine art have contributed to the growth of our culture, offering people in general the



chance of seeing and knowing universally acclaimed art pieces and get familiarized with the new artistic creations.

A program of visits of artists, lecturers, art advisors and musicians was also quite successful. These guests contributed to the development of a cultural project which, within a wide range of offers, updated, discussed, debated and dialogued on the essential matters which are part of the concerns of our present time.

For this reasons, Fundación Proa keeps on projecting itself into the future, expanding with a new building, with more services paid to La Boca quarter, the cultural community and the city as a whole. Its vision includes a widening of the program of exhibitions, debates, lectures and scholarships.



Outstanding Exhibitions 2011–1996

Systems, Actions and Processes. 1965-1975

July / September 2011

Curator: Rodrigo Alonso

Organization: Fundación Proa



Over one hundred drawings, paintings, sculptures, photographs, videos and registers of performances and art actions from a crucial historical period, the 1960s and 70s. Creative explosion, political intensity and the redefinition of the role of art in society over the course of ten decisive years.

With major works by Dan Graham, Carl Andre, Mel Bochner, Joseph Beuys, On Kawara, John Baldessari, Horacio Zabala, Víctor Grippo, Alberto Greco, Luis Benedit, Cildo Meireles, Juan Carlos Romero, Edgardo Vigo, Jaime Davidovich, Guillermo Deisler, Bruce Nauman, Alfredo Portillos, Antoni Muntadas, David Lamelas, Leandro Katz, Nicolás García Urriburu, Marta Minujín, Roberto Jacoby, and others.

The body. The emergence and spread of technology. The centrality of politics. Urban explosion and nature as possibility. These are the themes that ran through this exhibition.



Imán: Nueva York

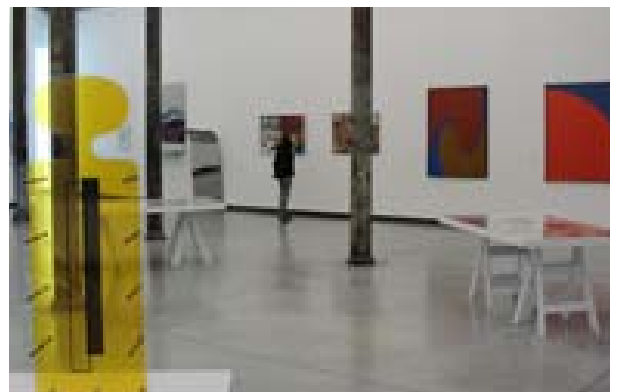
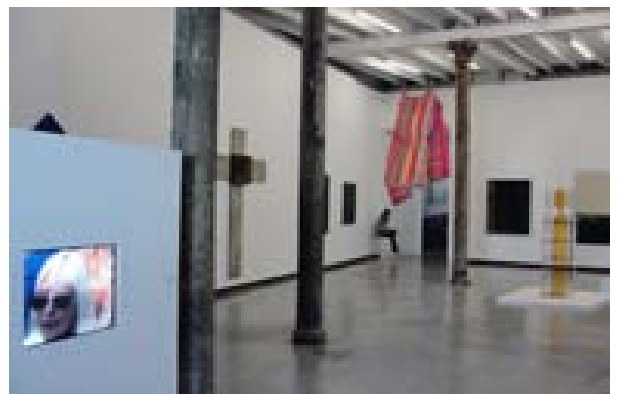
July / October 2010

Curator: Rodrigo Alonso

Organization: Fundación Proa

A historic exhibition that reunited the production of prominent local artists during the 1960s. Pieces, projects, documents, books and photographs reconstructed a period of crucial interchanges for the visual consciousness of that time in which many Argentine artists travelled to New York.

Imán: Nueva York (Magnet: New York) explored the projects and works completed in Buenos Aires that reached the level of significant international presence, and presented an overview to reflect on the role of institutions at a moment in which a new form of producing, generating and disseminating contemporary art was being born. Curator Rodrigo Alonso selected works by Marcelo Bonevardi, Eduardo Costa, Jaime Davidovich, Leandro Katz, David Lamelas, Marta Minujín, César Paternosto, Alejandro Puente, Lili ana Porter and other artists.



Louise Bourgeois: The Return of the Repressed

March / June 2011

Curator: Philip Larratt-Smith

Organization: Instituto Tomie Ohtake, Sao Paulo - Louise Bourgeois Studio, New York - Fundación Proa

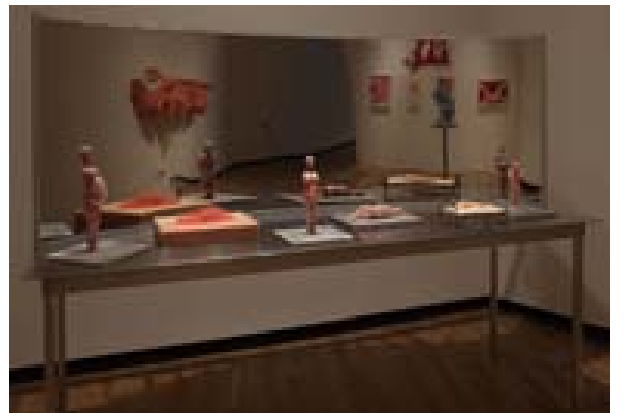
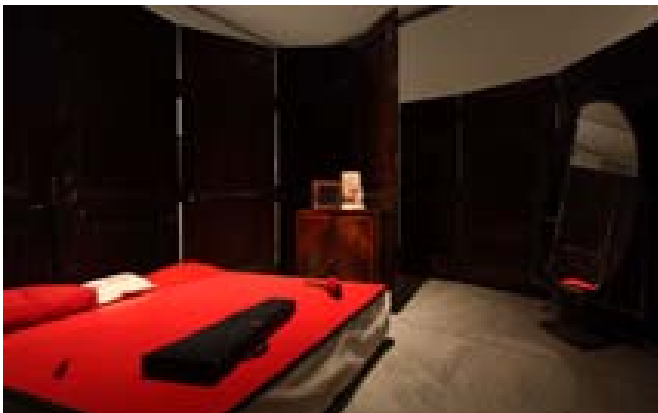


For the first time in Latin America the greatest exhibit of works by Louise Bourgeois, one of the most well known artists of the 20th century.

The exhibition opened with the famous spider *Maman* (1999) displayed in the entrance to Proa, exhibiting 86 pieces in the interior rooms. A solid and extensive collection of drawings and sculptures highlighted Bourgeois' radical thoughts and reflections on love: filial, parental, familiar –love itself.

The pieces were a testament to the impact of psychoanalysis on the artist's thoughts and reveal how her dialogue with this discourse created an emotional universe involving the complexities, conflicts, and subtleties of contemporary life.

Installed in Proa's esplanade, the monumental and emblematic *Maman* was the prologue to the exhibition; placing one of the artist's capitals works in public space.



Fuga Versátil

November 2011 / January 2012

Curator: Julio Sánchez

Organization: Fundación Proa

Critic and curator Julio Sánchez invited five artists to intervene different locations with site-specific projects that proposed a new perspective on the space.

Gabriel Baggio expanded *vintage design patterns* to reach the wall of the terrace. Daniel Joglar's subtle lines took over the Library. Irina Kirchuk chose the outline of the second floor elevator; Andrés Paredes intervened the Café with his dragonflies and Augusto Zanela placed his view of the world at the entrance to the Auditorium.



Cut and Paste

January / March 2011

Curator: Mónica Giron

Organization: Fundación Proa

Invited to rethink spaces, Manuel Ameztoy, Ernesto Ballesteros, Ariel Mora and Andrés Sobrino installed their works in different places of Proa.

Through renovating techniques applied in unconventional areas, the exhibition dialogued between the rooms and the rest of the building.



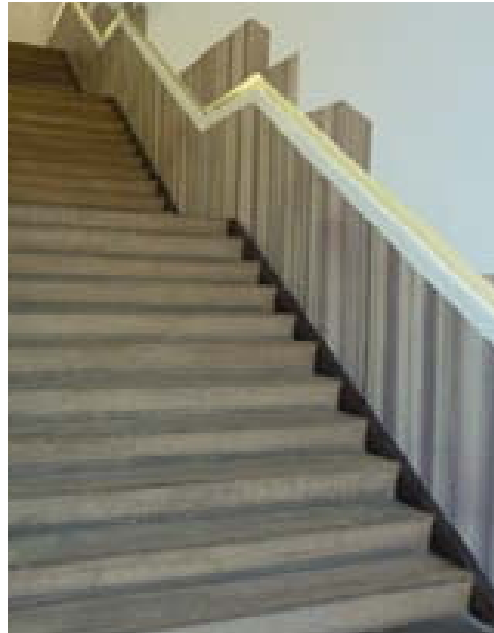
RAM

September 2010 / January 2011
Coordinator: Santiago Bengolea
Organization: Fundación Proa

RAM was a set of site-specific installations on different spaces of Proa, produced by the artists Verónica Di Toro, Marcolina Dipierro, Lucio Dorr and Mariano Ferrante.

Geometrical, abstract and optic art movements were a common denominator of the artists of *RAM*. All of them suppressed the figurative image and retrieved geometry, movement, glass and visual ambiguity.

These concepts incorporated in history as memory were present: chance, randomness, and movement, as part of a continuously shifting present state.



Lindero

October 2009 / January 2010
Curator: Ana Gallardo
Organization: Fundación Proa

Ana Gallardo called a group of artists (María Inés Drangosch, Daniel Joglar, Fernanda Laguna, Ismael Pinkler, Mariela Scafati and Marcela Sinclair) that work with text, drawings, sounds, and installations all dealing with boundaries in plastic form, between form and nature, landscape and building.

"*Lindero* (boundary) is that which is at the limit, that which is at the limit of the threshold. It is the passage point that defines the limits, be it of a surface, a space, or a concept. It is also a neighbour, a coexistence, and in between exterior and interior", described Ana Gallardo.



Art in the Auditorium

2009 / 2010 / 2011 / 2012

Organization: Whitechapel Gallery, London - Fundación Proa

Art in the Auditorium is a continuous project organized by Whitechapel Gallery in London since 2008. Each year, the Whitechapel invites international institutions to participate in selecting videos of local artists, resulting in a body of work that covers a broad spectrum of the present-day video art and its diverse formats. Afterwards, each gallery presents the selected works deciding on the exhibition design, and thus uncovering the many interpretations of the concept of auditorium.

In 2009, Proa selected Leandro Erlich's *El consultorio del Psicoanalista* (2005), which documents the installation bearing the same name and the subsequent performative actions of the public inside it. The installation was simultaneously presented at Proa's rooms. The artists selected were Lene Berg, Nathalie Djurberg, Wang Jianwei, Ömer Ali Kazma, Shahryar Nasha, Cornelia Parker, Diego Perrone, and Ryan Trecartin.

In the second edition (2010), Charly Nijensohn's *Dead Forest (Storm)* (2009) was presented by Proa and exhibited along with Patrizio Di Massimo, Inci Eviner, Lars Laumann, Ursula Mayer, Nova Paul and Aida Ruilova's videos.

In *Art in the Auditorium III*, Proa chose the series *Lucía, Luis y el Lobo* (2007-8) from the Chilean artists Joaquín Cociña, Niles Atallah and Cristóbal León. The international institution selected works by Huang Xiaopeng, Giorgio Andreotta Calò, Jalal Toufic, Marthe Thorshaug, Rachel Rakena, Stephen Sutcliffe, Elodie Pong, Ergin Cavusoglu and Dinh Q. Lê.



Of Bridges and Borders

January / March 2011

Coordinator: Sigismond de Vajay

Organization: Fundación Proa

The borders, the bridges, the imaginary lines that divide and organize states, races, cultures, and territories are coordinates, questioned by *Of Bridges & Borders*. The exhibition reunited a rigorously selected group of artists –John Bock, Carlos Garaicoa, Fabrice Gygi, Thomas Hirschhorn, Lang/Baumann, Jorge Macchi, Josep-Maria Martín and Gianni Motti–, invited to produced works for Proa, whom mainly work similar problematic on immigration, censorship and frontier.

Of Bridges & Borders organized encounters, proposed interventions, produced concerts and imagined special projects, subject to revealing the instability, which, in contemporary work and given globalization, redefine the notion of limit and rethink the concepts of proximity.



The Futurist Universe. 1909-1936

April / July 2010

Curator: Gabriella Belli (MART, Trento)

Organization: Fundación Proa

This historic exhibition, with more than 240 works from the Museo d'Arte Moderna e Contemporanea di Trento e Rovereto and under the curator-ship of its director, Gabriella Belli, uncovered the creative fury of the Futurists in a variety of disciplines, starting in 1909 with the avant-garde adventure led by the poet Filippo Tommaso Marinetti.

A vision of the world: a system of creation put to the service of novelty, ignoring the past, accompanying the rise of electric lighting in early 20th century Italy, the noise of automobiles, the emergence of industries. The metamorphosis of large cities: *Houses will last less time than us*, anticipates one of the movement's manifestos.





The Time of Art

Masterpieces from the 16th to the 21st Century

September 2009 / January 2010

Curator: Giacinto Di Pietrantonio

Organization: Accademia Carrara, Bergamo - GAMeC, Bergamo - Fundación Proa

A journey through five centuries of transcendental images in the history of art. The curatorial proposal organized the exhibition in eight cores referring to universal human subjects: Power-Everyday / Life-Death / Body-Mind / Love-Hate. In each of these groupings, the works demonstrated awareness of the way in which the artists created concepts and images that allow us to link the past and present.

The exhibition's design accentuated these dialogues between 16th Century works and those from the present day, in addition to traditional painting proposing different media such as photography and video.





Urban Spaces

May / August 2009

Curator: Ludovico Pratesi - Benedetta Carpi de Resmini

Organization: Fundación Proa

The show analyzed the evolution on the concept of the city in contemporary culture through the ideas and images produced by the members of the so called *Düsseldorf School of Photography*, composed by five of its most distinguished artists: Andreas Gursky, Candida Höfer, Axel Hu?tte, Thomas Ruff, and Thomas Struth.

The influence of the artists on the global artistic context is due to the overhaul their works produced on the tradition of the concept and language of photography, not only through the scale of the images in their monumental format, but also through the conceptual treatment they present. Each piece recreates a unique and defined universe that concentrates in the interrelation that exists between man and his surroundings together with all its anthropological and socio-cultural implications.





Marcel Duchamp: A work that is not a work “of art”

November 2008 / February 2009

Curator: Elena Filipovic

Organization: Fundación Proa

In November 2008, Proa opened its new building with *Marcel Duchamp: A work that is not a work “of art”*, the first solo exhibition of the artist in Latin America.

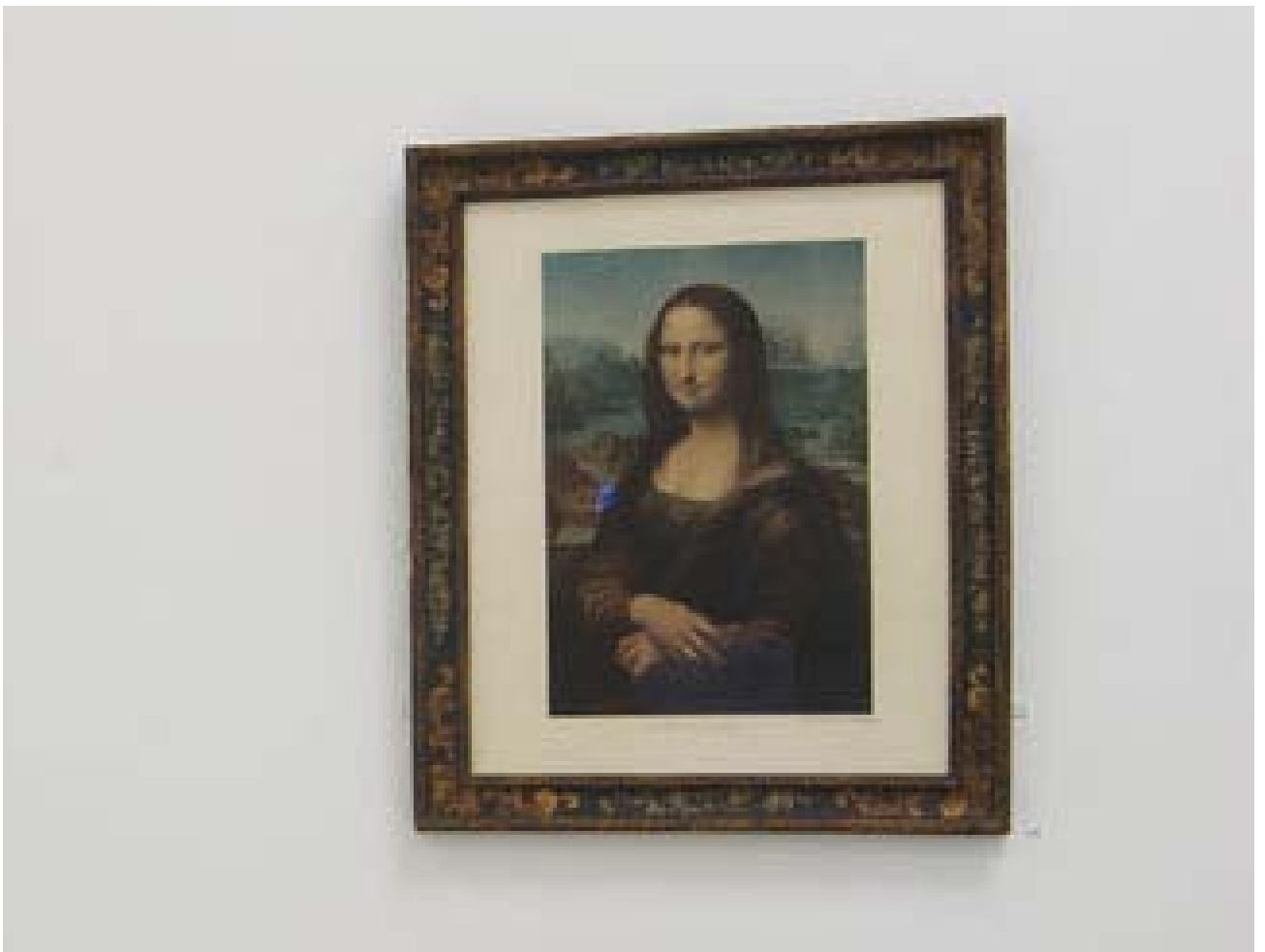
The exhibition began with the moment when Duchamp wrote his famous question “Can one make works that are not ‘of art’?”, which coincides with the period in which he began to conceive of mass-produced “ready-made” objects as potential artworks by simply being selected by the artist. The gesture marked a revolution in art history by refusing the idea that art could only be unique and original pieces of carefully crafted painting or sculpture to be looked at.

The pieces were organized in groupings that revealed the connections between and the persistent return of such seemingly diverse preoccupations in Duchamp’s work as readymades, optics, perspective, transparency, chance, humor, reproduction, performativity, erotics, and display. In so doing, the exhibition pointed to the complexity of a set of central ideas in Duchamp’s oeuvre, and their challenge to the very foundations of art, then and still to this day.

Marcel Duchamp: A work that is not a work “of art” brought to Latin America many rare and exceptional works for an historic event possible thanks to loans from major museums and private collections.



Prize winner:
2008
Best Exhibition, awarded by
Argentine Art Critics
Association.



Buenos Aires. The City and the Neighborhood: La Boca / The City and the River

October 2006 / January 2007

A Selection by Sergio Baur - Luis Príamo - Cecilia Rabossi

Organized by Fundación Proa

This exhibition showed historical photographs selected by Luis Príamo; works produced by the end of the nineteenth century and beginnings of the twentieth by the first photographers who recorded the city views. The works showed the first images of the Riachuelo and the port of La Boca, the Vuelta de Rocha area, the architecture of the neighborhood, the building of the "Nicolás Avellaneda" transporter bridge, popular celebrations and some trade union strikes in the large factories. The exhibitions also included the engravings by Adolfo Bellocq that illustrate *Historia de Arrabal* a novel descriptive of regional customs.

This exhibition is a record of the first images of the river that portray the early years of the city of Buenos Aires up to the image current artists have of it at present.

The river, with its strong presence, often veiled by the growth of the city, has nowadays become an important public issue.

This show, encompassing the early engravings and historical pictures in a dialogue with the present day situation, meant for the public a furthering into the concern the river is to our city.



Jesús Rafael Soto. Visión en Movimiento

June / September 2006

Curators: Tatiana Cuevas - Paola Santoscoy

Organized by Museo Rufino Tamayo (Mexico) and Fundación Proa



Through a set of works corresponding to the five decades in the career of the precursor of Kinetism, the exhibition thoroughly showed his artistic research on movement and optic effects.

The spectators were able to experience all the variants in Soto's works and, through his development, could discover the visual statements that made Jesús Rafael Soto a world known artist.

Colecciones de Artistas

March / June 2006

Curators: Patricia Rizzo - Sergio Avello

Organized by Fundación Proa



This exhibition was made up by the collections of artists Roberto Jacoby, Marta Minujín, Marcelo Pombo, and León Ferrari, among many others and with the idea of getting to know the interest of the artists in the contemplation of the work of their peers. *Why do the artists collect, what is it that they keep with zeal, and which is the history of these collections* were some of the interrogations this show tried to reveal to the general public.

This second edition of Artists' Collections followed the original goals: to contribute to the dissemination of heritage and to give an account of the collections' concerns.

Eco / Echo

December 2005 / March 2006

Curator: Victoria Noorthoorn

Organized by Fundación Proa



"Eco" was the name chosen to give account of a fanciful experience which added up layers of readings among artists who reflect on the work of art. As an archeology of the images, roles (artist - curator) and different places (creator - beholder), were articulated in an attempt to draw a map of the present condition.

The different artists invited weaved these exhibitions as a yarn each of them recreated.

De Rosas, Capullos y Otras Fábulas

October 2005 / March 2006

Curator: Victoria Noorthoorn

Organized by Fundación Proa



“De Rosas, Capullos y Otras Fábulas” was born in an art workshop devoted to the work of artist Rosemarie Trockel, coordinated by Victoria Noorthoorn. This experience aimed at bringing the local scene close to the matters of transformation and metamorphosis, subjectivity as a process resulting from continual change, and femininity, done through a variety of techniques with predominance of in situ installations. All the works exhibited were especially made for this art show.

Rosemarie Trockel

October / November 2005

Curator: Gudrun Inboden

Organized by Goethe Institut Buenos Aires and – IFA, Instituto para las Relaciones con el Extranjero
Fundación Proa



Rosemarie Trockel, a sharp critic and one of the most controversial German contemporary artists, exhibited for the first time in Argentina a collection of her works which included drawings, installations, photographs and videos. These served to show the artist's diversity and richness in the field of art. Trockel's work is highly valued in the international scene for her exploration into the subject's metamorphose, An artist and an architect, Trockel devoted her provoking art to destroy the myth of the “artist-genius-man” through confronting him with typically feminine roles and topics. This set her definitely in the artistic scene, which was predominantly a masculine one, in the 1980s.

Arte del Siglo XX. International Collection of the Rufino Tamayo Museum

July / September 2005

Curators: Juan Carlos Pereda - Cecilia Rabossi

Organized by Rufino Tamayo Museum, Mexico and Fundación Proa

Prize Winner:
2005 Best
Exhibition

(awarded by Argentine Art
Critics Association)



PABLO PICASSO



The core of this exhibition was the art of the twentieth century from its early vanguards and a journey through all the movements created by the artists alongside the century. The collection from the Museo Rufino Tamayo from Mexico is one of the most outstanding heritages in Latin America.

This exhibition showed around a hundred emblematic art pieces coming from the different artistic movements. People could admire art pieces by renowned artists with a transcendental work, like those of Pablo Picasso, Fernand Léger, Francis Bacon, René Magritte, Max Ernst, Joan Miró, Rufino Tamayo, Roy Lichtenstein, Andy Warhol and Mark Rothko, among others.

This collection, shown in the halls of Fundación Proa, was one of the most solid contributions the institution ever made to the appreciation of the arts.

Culturas del Gran Chaco

Collection of the Museo Etnográfico (Ethnographic Museum) - Photographs by Grete Stern
April / May 2005

Curators: José Antonio Pérez Gollán - Luis Priamo

Organized by Museo Etnográfico de Buenos Aires and Fundación Proa



The collection of pieces that are part of the heritage of the Museo Etnográfico -pieces that come from the early twentieth century- and the selection of photographs by Grete Stern -taken between 1958-964 during her constant excursions in the region called Gran Chaco, in Argentina- account for the cultural richness of the aboriginal peoples of the region as well as of their social changes throughout the passing of time.

This exhibition, of a great testimonial value, includes elements of daily use such as clay vases, attires, festive masks from the different tribes in the region (tobas, guaycurúes and mocovíes, among others) and portrays the customs and traditions of those groups descending from the native cultures.

Alighiero Boetti. Casi Todo / Almost Everything

September / December 2004

Curators: Corrado Levi - Giacinto Di Pietrantonio

Organized by GAMEC, Galleria d'Arte Moderna e Contemporanea, Bergamo (Italy)
and Fundación Proa



Pre mi o
Mej or
Exhibi ción
2004
Asociación Argentina
Críticos de Art e

Alighiero Boetti is considered an artist of the highest interest and creative variety. The subjects dealt with during his intense artistic itinerary -from the late 1960s to the mid 1990s- constitute a body of aesthetical debate which engages all the aspects of contemporary society in its confrontation of the concept of individuality with the idea of the copy, the expressive function of art, its meaning in society, the way in which citizens from different cultures interact worldwide, and the systems through which they communicate these representations of reality.



The Magic of Laugh and Play in pre-Hispanic Art of Veracruz, Mexico

April / June 2004

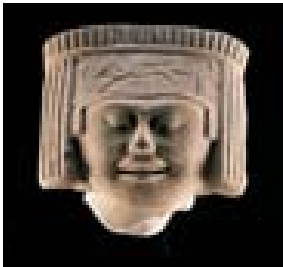
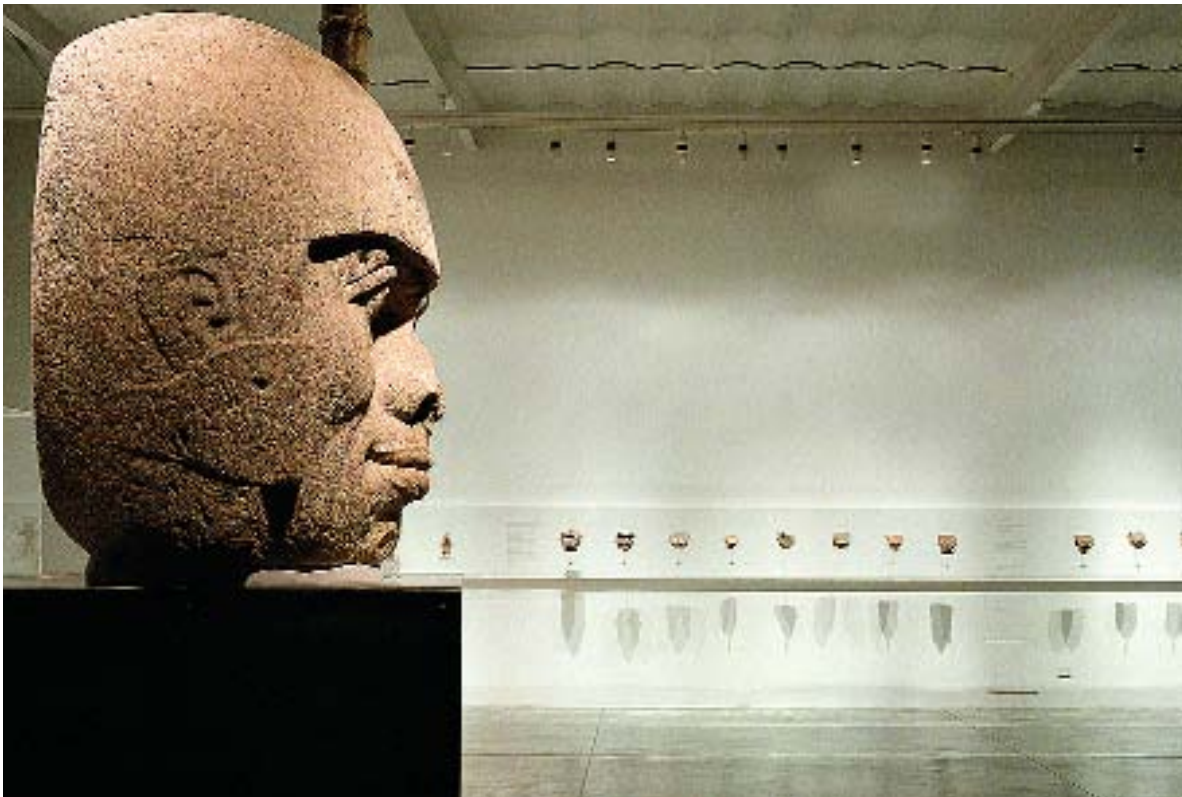
Curator: Rubén B. Morante López / Guest Curator: José Antonio Pérez Gollán

Organized by Museum of Anthropology in Xalapa (Mexico) and Fundación Proa

First Prize
Winner: 2004

Best Exhibition awarded by
Argentine Art Critics
Association





This exhibition showed for the first time in Latin America a Colossal Olmeca Head together with other archaeological pieces pertaining to the period between 1200 B.C. to the 900 A.D. In this rich selection of clay works, the subject of laugh and death was the leading matter.

The oldest piece was a Colossal Head from the Olmeca culture. This head made of stone, known as "number nine" happens to be the only among the other colossal heads to show a peculiar smile. Using concepts taken from an essay by Octavio Paz on laugh and death and rooted concepts in the current Mexican popular culture, the leading narrative matter for the exhibition was derived. The main aim, then, was the recovery of the origins and the poetry of the millenary cultures.

The presentation of this Head was really a landmark in the history of our country since it was the first time one of the Colossal Heads was taken away from its original site.



Exhibición Portinari

July / September 2004

Curators: Christina Gabaglia Penna - João Candido Portinari

Organized by Proyecto Portinari -Fundación Centro de Estudos Brasileiros- and Fundación Proa



This exhibition gathered an outstanding number of works by Brazilian artist Candido Portinari (1903-1962) that belong to public and private collections in Brazil and Argentina. The art show was based on four modules which reflected different aspects of the artist's production: the social aspect, the Brazilian and the universal ones and his production in Buenos Aires and Montevideo. This latter module examined Portinari's projection in South America and gave special emphasis to the artist's one-man show at Salón Peuser in Buenos Aires (1947) and his lecture on "The social meaning of art" delivered in Buenos Aires (1947) and also in Montevideo (1948). The works on show also included some documents and photographs which revealed the bonds Portinari had with representatives of the River Plate intelligentsia.



The Italian Transavanguardia

August / September 2003

Curator: Achille Bonito Oliva

Organized by the Embassy of Italy in Argentina, Incontri Internazionali d'Arte (Rome), and Fundación Proa



Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria, Mimmo Paladino. The first approach in Argentina to a new movement called "The Italian Transavanguardia" can be traced back to the early 1980s. The frequent visits of art critic Achille Bonito Oliva, with his exciting lectures, his visits to ateliers and his brisk personality meant a new push to our environment, awakened our curiosity and caused an effervescent activity. Twenty years after the movement had started, this was the first time this show took place. It included the works of five artists who had shocked the international art scene during that period. Once again under the curatorship of Achille Bonito Oliva, a fresh show was opened to critics, historians, artists and the general public. This time the first historical paintings could be seen and this helped round up the frame for the debate on international art as well as facilitated a new reading of our context in the early 1980s.

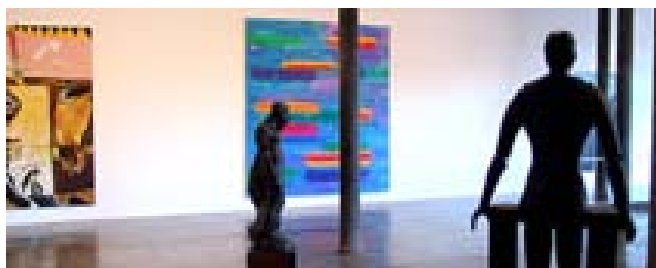
Sandro Chia

Francesco Clemente

Enzo Cucchi

Nicola De Maria

Mimmo Paladino



Scenes from the 80's. The early years

Painting - Photography- Drama - Music- Photo journalism - Media

November 2003 / February 2004

Directed by Ana María Battistozzi / Organized by Fundación Proa



The show “Escenas de los '80. Los Primeros Años” included paintings, photographs, drama, photo journalism, music and the media, to commemorate the twentieth anniversary of the recovery of our democratic government.

At the beginning of the decade, in the context of one of the most difficult historical moments our country, a group of artists started a creative explosion in the visual arts, drama, music, alternative publications and fashion. Thus, they gave birth to new alternative spaces which became real meeting points.

This special period was remembered through a multi-discipline show which investigated and documented the artistic actions and the political manifestations which took place during those years so as to understand the contradicting and rarefied atmosphere of that time.



MODA! Fotografía + Diseño

March / May 2003

Curator: Andrea Saltzman

Organized by Goethe Institut Buenos Aires and Fundación Proa



The presence of Argentine clothing design together with a historical photographic show of German fashion constituted one of the approaches to design, fashion and industry produced by Fundación Proa as a way to come closer to a reflection on contemporary trends. The photographic show included works by some outstanding artists like Helmut Newton, Rainer Leitzgen, Urko Suaya and others. The dialogue between photography and design was the backbone of this exhibition.

Ansia y Devoción. Images of the Present

February / March 2003

Curator: Rodrigo Alonso

Organized by Fundación Proa

The show “Ansia y Devoción. Imágenes del Presente” was conceived as a revision of Argentine art in the recent past. It showed works by artists who explored the political, social, economic or cultural contemporary scenario so as to reflect on the recent Argentine reality, through diving into history, myths and the collective memory. The curator made a thorough research and this way he found the first antecedents to the economic crisis in our country as reflected in art pieces. In this sense, the works, under this fresh reading, offered a panorama of the artists' capacity to reflect on their background.



Argentine Abstract Art

May / July 2003

Curator: Marcelo Pacheco / Guest Curator: Enrico Crispolti

Organized by GAMeC, Galleria d'Arte Moderna e Contemporanea, Bergamo (Italy) and Fundación Proa



Lecture by Tomás Maldonado

The exhibition project called "Arte Abstracto Argentino" results from the association between the Galleria d' Arte Moderna e Contemporanea in Bergamo (Italy) and Fundación Proa in Buenos Aires. Their aim was to further projects of exchange and the dissemination of contemporary art. The proposal we offered to the public had a unique historical and documentary significance since it gathered for the first time ever, the most remarkable group of Argentine abstract works pertaining to private and public collections. The show had also a videospecially produced as a contextual/historical frame directed to an audience that was not familiar with the events in our country during the past century. This exhibition was one of the first productions of Fundación Proa for a foreign institution.

Mario Merz. Historical work - Installations

October 2002 / January 2003

Curator: Danilo Eccher

Organized by the Embassy of Italy in Argentina, Fondazione Merz (Torino) and Fundación Proa



Mario Merz is one of the founders of the “Arte Povera” movement –which sprang in Italy in 1967 and provided amazing creative ideas to the panorama of contemporary art through its use of materials taken from everyday life for the first projects of “installations” in space.

The show had two parts: on one hand, the historic sector with those works from the 1960 and 70s –where Mario Merz’s value and contribution to the history of contemporary art can be appreciated–and, on the other hand, two installation projects made especially by the artist for Fundación Proa.

Íconos Metropolitanos. "New York" Nucleus XXV São Paulo Biennial 2002

June / August 2002

Curator: Julian Zugazagoitia

Organized by Fundación Proa



The items exhibited -which were part of the American nucleus in the XXV São Paulo Biennial (2002)- is a collection of samples of different aesthetic approaches and of the experiences around the urban topic by a group of artists. The curator, Julian Zugazagoitia, gathered a number of works that offered the spectator multiple points of view, treatments and methods which live together with the same versatility and differences that can be found in the metropolis. The work of each of these artists is a new look over the city -one which goes from the motels by Lucinda Devlin to the virtual realities by Doug Hall in his sights of Hong Kong; experiences that bring the city closer, as a means of infinite urban practices



Hijos del Viento - Christiano Junior

Sons of the Wind / Christiano Junior - Photographs

March / June 2002

Curators: Teresa Pereda - Isabel Iriarte - Luis Priamo

Organized by Fundación Antorchas and Fundación Proa

Prize to the
Aesthetic
Production
(2002)
Argentine Art Critics
Association



Two exhibitions with a national and an introspective spirit that articulated different perceptions on the nineteenth century.

"Hijos del Viento. De la Araucanía a las Pampas" was a selection of pieces from Eduardo P. Pereda's collection. This selection gathered amazing feminine silver and *chaquira* (bead) ornaments, textiles (*ponchos* and *fajas*), lithic pieces (command badges), masks, headpieces used in the ceremony of *Nguillatun* in the Mapuche tradition.

"Un país en transición. Fotografías de Buenos Aires, Cuyo y el Noroeste" gathered Christiano Junior's seventy one invaluable photographs -included in the volume under the same name, published by Fundación Antorchas.





Sol LeWitt. Wall Drawings - Gouaches

December / March 2002

Organized by Paula Cooper Gallery, The LeWitt Collection and Fundación Proa



Mural Paintings

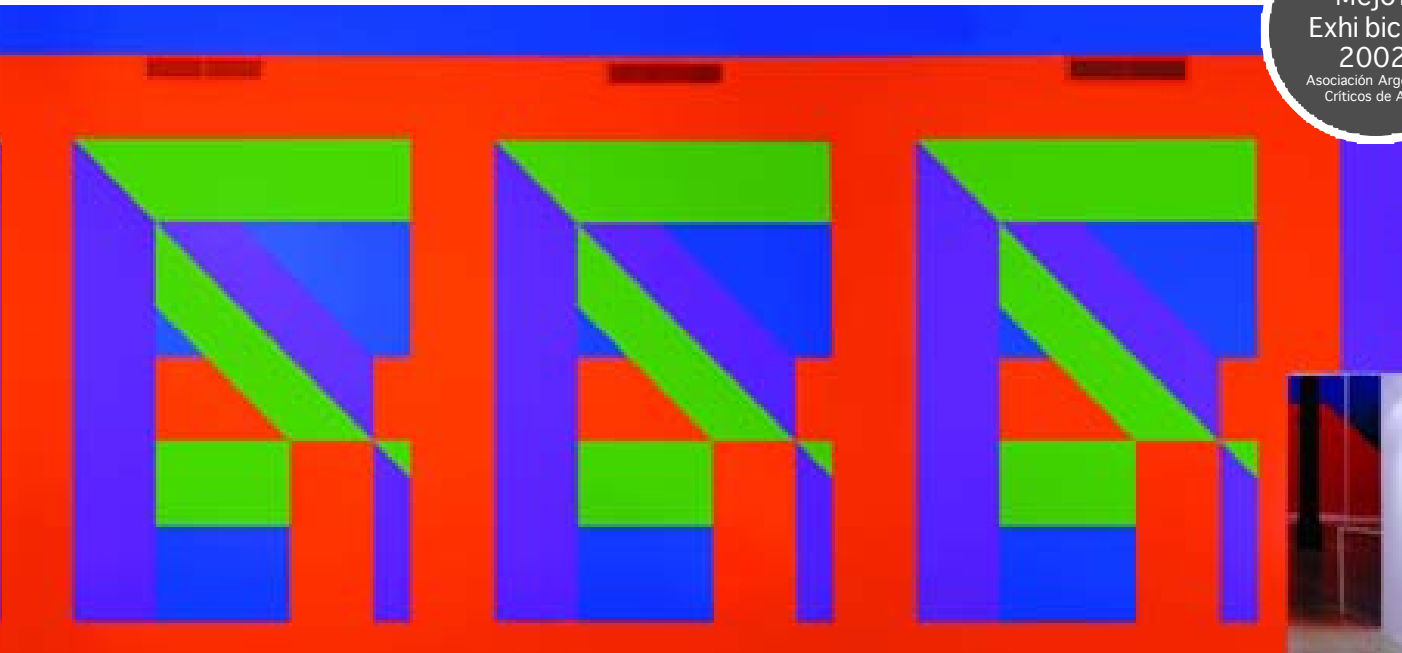
Sol LeWitt was invited by Fundación Proa to alter the space in its premises with the making of his famous Wall Paintings. The result: six works that invaded the surface of the halls. During six weeks a team of ten young artists -coordinated by an assistant of the guest artist- worked in the making of these remarkable paintings.

Sol LeWitt, founder of conceptual art, worked together with Fundación Proa to create these works: for a long time he was sent photographs of the neighborhood as well as documents on different matters.

The colors of La Boca constituted an essential basis for the design of these mural paintings. This way, the artist brought to the inner side of the Foundation the urban profile of the neighborhood to erase the separating outer/inner frontiers



Premio
Mejor
Exhibición
2002
Asociación Argentina
Críticos de Arte



Diego Rivera

September / October 2001

Selection made by Juana Gutiérrez

Organized by Gobierno del Estado de Veracruz (Mexico) and Fundación Proa





This exhibition was organized as a journey along all the production of this Mexican master of mural painting. Divided in three sections, the show provided a view of the complexities in the artist's life through an extraordinary set of photographs coming from the Museo-Casa Diego Rivera.

A unique set of paintings that belonged to different periods and a section with his own collection of popular art served to clearly illustrate the multifarious and creative personality of a transcendental artist for the art of the twentieth century. This way, the exhibition gave account of a historical moment where politics, art and love were articulated in a utopian proposal full of vitality.

Giuseppe Verdi. Scenographies and Costumes: Installations

July / September 2001

Guest curator: Daniel Suárez Marzal

Organized by Fundación Proa



To commemorate Giuseppe Verdi's death centennial, Fundación Proa summoned a group of set designers and opera costume specialists to pay homage to the great composer, with a contemporary vision.

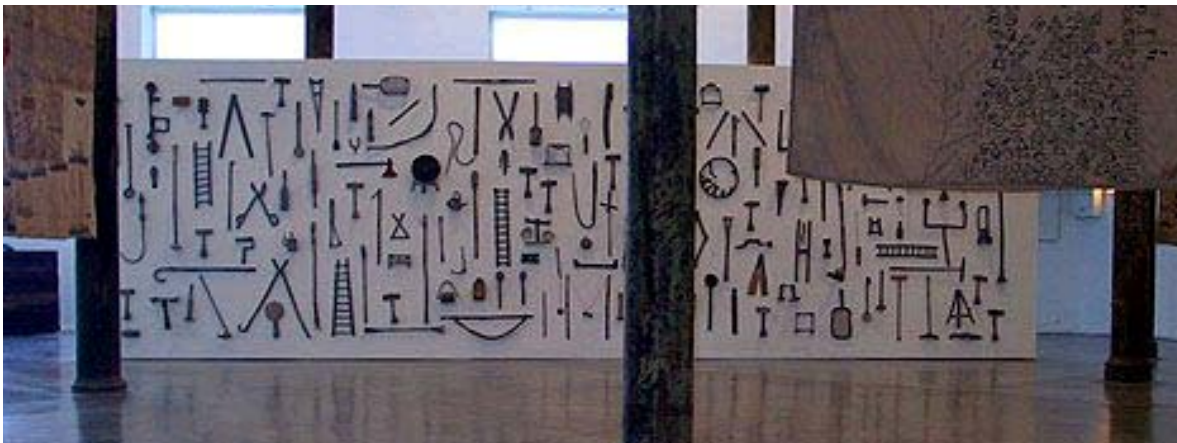
The result was a peculiar exhibition that brought together the different aspects of Verdi's world throughout time. The guest artists, with the concept of creating "installations", made the spectators play an active role in their work. A whole hall especially devoted to the history of wardrobes and their current versions enriched a panorama that was plentiful in ideas and proposals.

Imágenes del Inconsciente

April / June 2001

Curators: Nise da Silveira (in memoriam), Luiz Carlos Mello

Organized by Fundación Proa



This exhibition presented a group of works produced by five artists from the city of Rio de Janeiro, all of them mentally disabled.

In the 1940s, in Brazil, Nise da Silveira coordinated one of the transcendental undertakings for the treatment of mental illnesses, which gave birth to the now famous Museu do Inconsciente, with a patrimo-

ny made up of works produced in the creative workshops of different mental hospitals.

This show evidenced the creative skills of the five artists and the palpable parallelism between their works and the most outstanding art movements alongside the twentieth century.

Éxodos. Sebastião Salgado

November 2000 / February 2001

Curator: Lélia Wanick Salgado

Organized by the Embassy of Brazil in Argentina and Fundación Proa



“Éxodos” was a most abundant and the most global photographic essay ever. Artist Sebastião Salgado started this photographic project in 1993 through which he documented the new modalities of human organization as a consequence of the massive migrations by the turn of the nineteenth century. This was done through a set of over four hundred photographs taken around the globe. The exhibition included gigantographies shown in different spots of the city of Buenos Aires.

Jenny Holzer

mayo / julio 2000

Curatorship and Organization: Centro Cultural Recoleta - Gobierno de la Ciudad de Buenos Aires – and Fundación Proa

Prize winner:
2001

Best Exhibition, awarded by
Argentine Art Critics
Association.



The “Jenny Holzer” exhibition was first shown in our country in a double action: on one hand, her works were in the halls of Fundación Proa and, on the other, her famous luminic texts were projected in different spots of the city during three consecutive nights.

Since the beginning of her career, Holzer took the urban space as a frame for her works, in the form of neon signs, TV spots, street signs, web sites and projection of large scale texts; what meant a new contribution to conceptual art.

The exhibition in Fundación Proa showed installations made by the artist between 1977 and 1998.

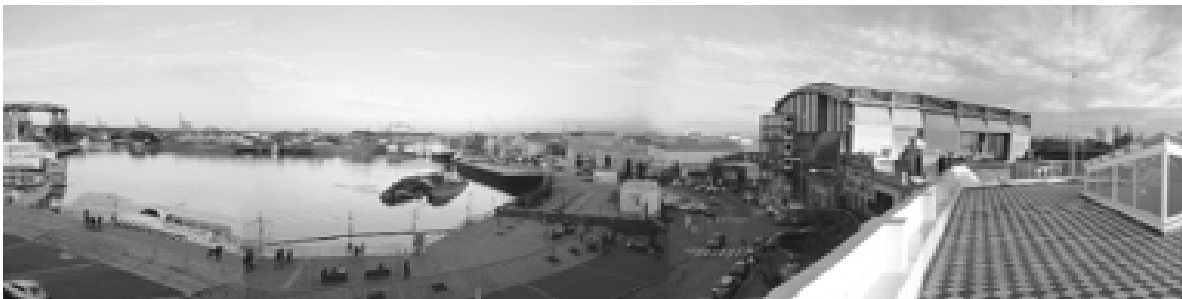




Panoramix- Multidiscipline Exhibition

July / August 2000

Curatorship and organization: Fundación Proa



Panoramix was a multidiscipline proposal, a presentation which interrelated circuits, alternative spaces, and works of different mixtures and languages. The aim was to present, in a single spot, a large panorama of different interrelated artistic disciplines -the idea of juxtaposition or synchrony deliberately set by the team of coordinators.

Panoramix summoned spaces and alternative circuits through which the new productions and emerging artists could be detected. During eight weeks the halls of Fundación Proa bore witness as well as fostered the cohabiting of multiple and innovating proposals, acting as a resonance box or a zoom for these new aesthetic manifestations.

Lucio Fontana

November 1999 / January 2000

Curator: Enrico Crispolti

Organized by Fondazione Lucio Fontana (Milan) and Fundación Proa

2000 Best
Exhibition
awarded by Argentine Art
Critics Association



To commemorate the centennial of Argentine artist Lucio Fontana's birth anniversary, Fundación Proa together with the Fondazione Fontana from Milan, presented an important exhibition with the collaboration of Enrico Crispolti, the prestigious curator. The audience could see for the first time in our country those works that belong to the Italian period of Lucio Fontana through which he reached an international consecration that held him as one of the most transcendental artists of the second half of the twentieth century.

The chosen works belong to a period that goes from 1951 to the year of his death, in 1968. During those years, Fontana got a worthy international prestige through his well known "tagli" or "cuts/slashes" on canvas that started the spatialist movement. For this exhibition, Fontana's works were grouped according to the different stages in the artist's aesthetic development. These remarkable works were exhibited in the most acclaimed international museums.

Arte Mexicano. Jacques and Natasha Gelman's Collection

May / August 1999

Curator: Robert Littman / Organized by Pro Arte (Mexico) and Fundación Proa



Jacques and Natasha Gelman's Collection showed a group of works which encompasses the different trends in Mexican art since 1930. On the one hand, the evolution of the figurative character in Mexican art as inaugurated by modernists Diego Rivera, Orozco and Siqueiros, Kahlo, Tamayo and others. On the other, several samples of abstraction through some works by Gunther Gerzo and Mérida.

The exhibition -curated by Robert Littman- had a plentiful, essential core based on Frida Kahlo and Diego Rivera's works. Both artists had also produced portraits of Jacques and Natasha, the collectors, and these were included -adding a documentary flavor to the show.

Due to its value and size, this collection is held as one of the most important in Latin America.

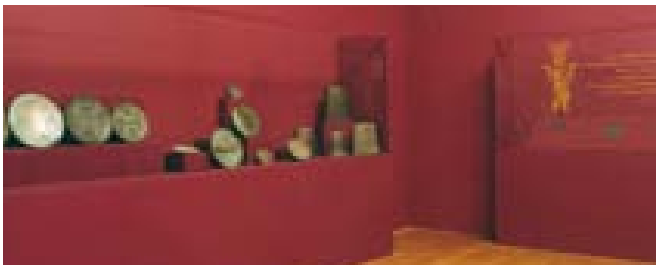


Caminos Sagrados. Argentine Foreign Office Collection

March / May 1999

Curator: José Antonio Pérez Gollán

Organized by Argentine Foreign Office and Fundación Proa



This exhibition presented for the first time the archaeological collection which belongs to the Argentine Foreign Office. A noteworthy set of items which describe the life and habits of the aboriginal peoples in the northwest of our country. Divided into sections, a curatorial script was developed so as to obtain an approach to the beauty, art and folklore of the foundational cultures. The set of items exhibited revealed the peculiarity and uniqueness of this collection.



Dan Flavin

October / November 1998

Curator: Michael Govan

Organized by Dia Center for the Arts (New York) and Fundación Proa

Prize Winner:
1998 Best
Exhibition,
awarded by Argentine Art
Critics Association



Dan Flavin, considered one of the founders of minimalist art, set forth for the first time in history a play or "concert" -as he calls it- which is the product of the interrelation among space, natural light, electric light, and the changes that take place through "the glance". The exhibition, which showed this renowned artist's works for the first time in Argentina, was organized by the Dia Center for the Arts from New York which nowadays is in custody of the artist's patrimony. The show counted on a set of works produced with fluorescents light tubes in the period 1963-1980.

Anselm Kiefer

July / September 1998

Curator: Robert Littman

Organized by MAM São Paulo (Brazil) and Fundación Proa



The spread of Kiefer's work in our country can be dated back to the early 1980s due to specialized magazines. A little belated, if compared to the time he received international recognition, the exhibition by Fundación Proa enabled the Argentine public see this artist's production for the first time -a creator admired by a good lot of Argentine young artists in the 1980s. International recognition came not only for the virtuosity of his work but also because of the treatment he gave to his subject matters. The exhibition -curated by Robert Littman- was a group of works that showed different issues corresponding to the different stages in his production as well as the several disciplines with which the artist worked: painting, leads, xilographies, engravings, photos and his famous books.

Experiencias '68. Instituto Di Tella

May / July 1998

Curator: Patricia Rizzo

Organized by Fundación Proa

Premio
Mejor
Exhibición
Argentina 1998
Asociación Argentina de
Críticos de Arte



'68 Experiences was one of the most relevant exhibitions in our history. During May, precisely in the year 1968, a group of artists made this exhibition in the now mythical Instituto Di Tella. The censorship coming from the military government towards one of these works caused an instant reaction from the rest of the artists who decided to destroy all their works. Thirty years afterwards this remake was carried out with the idea of commemorating May 1968 and, through this action, recover one of the most paradigmatic shows of our art scene.

Thanks to Patricia Rizzo's curatorship and research and the artists' support, a "new copy" of the original works could be produced -using the same materials and elements employed in May '68. The exhibition originated a loud debate on the historical moment, the concept of "remaking" and the retrospective view on one of the highest points of juvenile participation in the century.

The exhibited works were accompanied by a rich photographic documentation coming from the archives of artist Oscar Bony.

The Arts and Italian Architecture in Argentina. XVIIIth and XIXth Centuries

April / May 1998

Curators: Luis Prámo - Marta Levisman

Organized by Fundación Proa



This exhibition featured those contributions made by Italian immigrants who founded many of the expressions and artistic institutions in our country: art schools, theaters, buildings such as those of the Colón Theater and the National Congress, the first photographs concerned with voyages and exploration.

This historical contribution, recreated today, established a dialogue among the constellation of images that founded and forged the sign of our culture. A team of well known curators and investigators presented their discipline contextualizing it and giving coherence to a historical period.



Mario Sironi. Work and Art. Works 1914 - 1956

December 1997 / February 1998

Curator: Vittorio Fagone

Organized by GAMEC, Galleria d'Arte Moderna e Contemporanea, Bergamo (Italy), and Fundación Proa



The exhibition "El Trabajo y el Arte" -produced together with the Carrara Academy in Bergamo- traversed across all the production of artist Mario Sironi, through his sketches for wall paintings, drawings, paintings, graphic works and his Opera and theater designs.

This show offered a panorama of the artist's work, a creator engaged with the social content of art and enabled the public contemplate Sironi's production in the mid twentieth century in the north of Italy and, through these works, appreciate the dreams, illusions and failures of one of the most outstanding exponents of the first historical vanguards.

Julio Galán. Works 1983 - 1997

September / November 1997

Curatorship and organization: Ramis Barquet Gallery (New York) and Fundación Proa



The exhibition, produced together with the Ramis Barquet Gallery, presented a group of works that belong to the 1983-1997 period. Resuming the highest tradition of Mexican painting, Julio Galán offered a pictorial universe where representation, play, and the magic universe are present; as well as the amazing creations with his own image: he himself playing, a transvestite made into a girl or a boy.

Galán's pictorial art recreates diverse worlds: on the one hand, the rescue of Mexican tradition, its history and popular art, its bright and most meaningful colors; on the other, the artist's own universe: his fears, his sexuality, his myths and deepest longings. The exhibition approaches these issues from a contemporary point of view -one full of humor and irony.

Andrés Serrano. Photographs

July / August 1997

Curators: Adriana Rosenberg - Arturo Carvajal

Organized by Paula Cooper Gallery (New York) and Fundación Proa



The exhibition of Andrés Serrano's works was the first presentation of this renowned artist in Argentina. The works were chosen having in mind an encompassing and retrospective view of Serrano's world. In this set of photographs, his ideas and points of view regarding religion, sex, death, the myths of power masked behind uniforms and symbols, can be appreciated. The works presented covered a range that went from 1983 to the series "La Morgue" ("The Morgue") from 1992.

Serrano uses photography to reveal a world full of contradictions: "not of conflicts but of dichotomies". A panorama where symbols and archetypes, fetishes of beauty and horror, representatives of power, life and death cohabit.

The works shown, serial in general, constitute paradoxical concerns where a final criticism cannot be passed and thus they propose us (the spectators) to remain suspended amidst perceptions that alter our daily life and enable us re-view the world from a fresh standpoint.



Rómulo Macció. Paintings of Contamination and Oblivion

May / June 1997

Curatorship and organization by Rómulo Macció and Fundación Proa



“Pinturas de Contaminación y Olvido”, the exhibition by Rómulo Macció, featured a set of landscapes related to La Boca neighborhood and the River Plate. The landscape, a traditional subject in painting, is recovered from the play of memory and becomes a mirror where to see our history once again. The river, both forgotten and polluted, is part of this artistic universe.

Our country's founding immigration, with its hopeful arrival into the port of La Boca, is portrayed with the curious and naïve look of the newly arrived from those ships loaded with illusions of a better life.

Macció is a creator who moves about the history of the arts, the roots of our imagination, the myths we have built and inherited. Each of his paintings evokes a painting mode we all know, a universe of ideas and images which cohabit anarchically and that can be put together by the artistic narration of the painter.

Sesostris Vitullo

March / April 1997

Curatorship and organization: Torcuato Di Tella University and Fundación Proa



The sculptures by Sesostris Vitullo, patrimony of Universidad Torcuato Di Tella's art collection, were first shown in our country after being kept in France for over 40 years.

Vitullo, one of the most significant representatives of artistic modernity, has set in his works a quest for a tradition through those forms of expression with a high symbolic meaning. The group of works shown here offered different materials and subject matters.

"Eva Perón - Arquetipo de símbolo" (1952) (Eva Perón - A symbol's archetype) is a work with a peculiar history: It was commissioned to the artist by the Argentine government but, on receiving it, the sculpture was rejected by the official representatives since they considered it did not comply with the realistic standards they thought the work should have. The rejected painting was kept in a Parisian basement for over forty years. Fundación Proa revealed it for the first time ever, as part of Vitullo's exhibition.

Rufino Tamayo

Opening Exhibition

november
1996



Rufino Tamayo

Curator: Juan Carlos Pereda

Organized by Rufino Tamayo Museum (Mexico) and Fundación Proa

The opening exhibition of the premises of Fundación Proa in La Boca neighborhood was the majestic and historical exhibition by Rufino Tamayo, the Mexican master. Renowned artists, numerous visitors as well as governmental officers from Mexico and Argentina were present for the occasion.



Seminars

International Colloquium Gods, Rites and Crafts of the pre-Hispanic Mexico

November 24-25, 2011

Speakers: Patricia Castillo Peña, Laura Filloy Nadal, Sara Ladrón de Guevara, Leonardo López Luján

International Colloquium Systems, Actions and Processes. 1965-1975

August 25-26, 2011

Coordinator: Rodrigo Alonso

Speakers: Alexander Alberro, Fernando Davis, Hervé Fischer, Cristina Freire, Ana Longoni, Daniel Quiles

International Colloquium The Universe of Futurism

June 24-25, 2010

Speakers: Giovanni Lista, Juan Manuel Bonet, Jorge Schwartz, Gonzalo Aguilar, Rodrigo Alonso, Pablo Gianera, Sergio Baur, Cecilia Rabossi

International Colloquium Marcel Duchamp

November 20-21, 2008

Coordinator: Paul Franklin

Speakers: Linda Henderson, Jean-Jaques Lebel, Bernard Marcadé, Gloria Moure, Francis Naumann, Michael Taylor, Gonzalo Aguilar, Elena Filipovic

Seminar on Museology: Design, Coordination and Implementation of Contemporary Art Exhibitions

1999

Organization: Solomon R. Guggenheim Museum – Fondo Nacional de las Artes – Fundación Proa

Fundacion Proa organized in 1999 the first international seminar on Museology and Management in our country –together with the Guggenheim Museum from New York and with the contribution from the Fondo Nacional de las Artes (National Endowment for the Arts). The seminar lasted three months and was delivered by American and Argentine specialists.

Workshops

Cultural Journalism: FNPI (Ibero-American New Journalism Foundation)

Since 2000, Fundación Proa has developed several programs on Cultural Journalism coorganized with the Ibero-American New Journalism Foundation, inviting the most distinguished international journalist and writers from the Americas.

Among the prestigious lecturers we can mention the names of Tomás Eloy Martínez, Ryszard Kapuscinsky, Jon Lee Anderson, Juan Villoro, Javier Darío Restrepo, Héctor Feliciano, Susan Meiselas, and José Ribas.



Tomás Eloy Martínez



Darío Restrepo



Ryszard Kapuscinsky



Jon Lee Anderson



José Ribas

Publications (Selection)

Publications (Selection) Books and Catalogues published by Fundación Proa

Alighiero Boetti. Casi Todo (Alighiero

Boetti. Almost everything)
Authors: Alighiero Boetti, Laura Cherubini, Giorgio Guglielmino, Corrado Levi, Giacinto Di Pietrantonio

Anselm Kiefer

Authors: Gabriela Massuh, Andreas Huyssen

Ansia y Devoción (Longing and Devotion)

Authors: Rodrigo Alonso, Valeria González

Arte Abstracto Argentino (Argentinean Abstract Art)

Authors: Enrico Crispolti, Adriana Lauria, Marcelo Pacheco, Giacinto Di Pietrantonio

Arte Del Siglo XX - Colección Internacional Museo Rufino Tamayo (Art of the XX Century- Rufino Tamayo

Museum International Collection)
Authors: Olivier Debroise, Juan Carlos Pereda, Cecilia Rabossi

Arte Mexicano. Colección Jacques y Natasha Gelman (Mexican Art. Jacques and Natasha Gelman Collection)

Authors: Olivier Debroise, Robert Littman, Sylvia Navarrete, Pierre Schneider

Arte Originario del Siglo II Ac – X Dc. (Aboriginal Art from II BC – X AC)

Archeological Collection, Foreign Affairs Office.
Author: José Antonio Pérez Gollán

Candido Portinari

Authors: Christina Gabaglia Penna, Andrea Giunta, João Candido Portinari

Colecciones de Artistas (Artists´ Collections)

Author: Patricia Rizzo, A. Rosenberg

Dan Flavin

Authors: Dan Flavin, Michael Govan, Julio Sánchez

Diego Rivera

Author: Juana Gutiérrez

El Pez, la Bicicleta y la Máquina de Escribir (The Fish, the Bicycle and the Typewriter)

Authors: S. García Aramburu, S. García Navarro, V. González, T. Riccardi, Duplus

El tiempo del arte: Obras maestras del siglo XVI al siglo XXI (The Time of Art: Masterpieces from the 16th to the 21st Century)

Authors: Giacinto Di Pietrantonio, Georges Didi-Huberman

El Universo Futurista. 1909-1936 (The Universe of Futurismo. 1909- 1936)

Authors: Gabriella Belli, Cecilia Rabossi.
Manifestos and historic documents

Escenografía y Vestuario. Instalaciones (Scenography and Costumes. Installations)

Authors: Eva Grinstein, Daniel Suárez Marzal

Espacios Urbanos (Urban Spaces)

Authors: Valeria González, Paolo Perulli, Ludovico Pratesi, Armin Zweite

Hijos del Viento. Arte de los Pueblos

**del Sur (Sons of the Wind. Art of the
peoples from the South)**

Authors: M. Alvarado, Rodolfo Casamiquela, Isabel Iriarte, Teresa Pereda et al.

Imágenes del Inconciente (Images from the Unconscious)

Authors: Luis Carlos Mello, Nise Da Silveira

Experiencias '68 - Instituto Di Tella (Experiences '68. Di Tella Institute)

Authors: Lucas Fragasso, Patricia Rizzo, Oscar Terán

Jesús Rafael Soto. Visión en Movimiento (Jesús Rafael Soto. Vision in Movement)

Authors: Tatiana Cuevas, Paola Santoscoy, Hans Ulrich Obrist

Julio Galán

Authors: Teresa Del Conde, J. Barreiro Cavestany

La Magia de la Risa y el Juego (The Magic of Laugh and Games)

Authors: Ruben B. Morante López, José A. Pérez Gollán

Los Enconchados de la Conquista de México (Mother of pearl inlays of the Mexican Conquest)

Authors: Marta Dujovne, Jorge Glusberg

Louise Bourgeois: el retorno de lo reprimido (The Return of the Repressed)

Authors: Elisabeth Bronfen, Donald Kuspit, Philip Larratt-Smith, et al.
Writings by Louise Bourgeois

Lucio Fontana. Obras Maestras (Lucio Fontana. Masterworks)

Authors: Enrico Crispolti, Andrea Giunta



Magnet: New York – Argentine Art from the 60s

Authors: Rodrigo Alonso, Serge Guilbaut, Harold Rosenberg

Marcel Duchamp

Authors: Gonzalo Aguilar, Marcel Duchamp, Thierry de Duve, Elena Filipovic, Rosalind Krauss, Octavio Paz, Hugo Petruschansky, Regina Teixeira de Barros

Mario Merz. Obras Históricas – Instalaciones (Mario Merz. Historical Work – Installations)

Authors: Danilo Eccher, Lucas Fragasso et al.

Rufino Tamayo

Authors: R. Brughetti, Octavio Paz, Juan Carlos Pereda et al.

Sesostris Vitullo. Esculturas (Sesostris Vitullo. Sculptures)

Authors: O. Barone, Michel Dufet, Charles Estienne, Julio Llinás, Ignacio Pirovano, M. Ronze, S. Vitullo

Sistemas, Acciones y Procesos. 1965-1975 (Systems, Actions and Processes. 1965-1975)

Authors: Rodrigo Alonso, Cristina Freire, Andrea Giunta, Lucy Lippard.
Historic documents. Manifestos

Sol LeWitt. Escritos y Obras (Sol LeWitt. Writings and Works)

Authors: Adachiara Zevi, Sol LeWitt

Exhibitions

2012 (Future Exhibitions)

Air from Lyon

March 2012

Curator: Victoria Noorthoorn

Organization: Fundación Proa

Pop, Realisms and Politics. Brazil-Argentina

Curators: Paulo Herkenhoff and Rodrigo Alonso

Organization: Fundación Proa

Alberto Giacometti

Curator: Véronique Wiesinger

Organization: Fundación Alberto y Annete Giacometti, Paris – Base 7, Sao Paulo – MAM, Rio de Janeiro – Fundación Proa

2011

Gods, rites and crafts of the pre-Hispanic Mexico

October / January 2012

Curator: David Morales Gómez

Organization: Embassy of Mexico in Argentina – Fundación Proa

Fuga versátil

November / January 2012

Curator: July Sánchez / Coordinator: Santiago Bengolea

Organization: Fundación Proa

Systems, Actions and Processes. 1965-1975

July / September

Curator: Rodrigo Alonso

Organization: Fundación Proa

Patria Petrona

June / August

Director: Alfredo Arias

Organization: Fundación Proa

Louise Bourgeois: The Return of the Repressed

March / June

Curator: Philip Larratt-Smith

Organization: Instituto Tomie Ohtake – Louise Bourgeois Studio – Fundación Proa

Art in the Auditorium III

January / February

Organization: Whitechapel Gallery – Fundación Proa

Of Bridges and Borders

January / February

Director: Sigismond de Vajay

Organization: Fundación Proa

Cut and Paste

January / February

Organization: Fundación Proa

2010**Las Pampas: Art and Culture in the 19th Century**

October / January 2011

Director: Claudia Caraballo de Quentin

Organization: Fundación Proa

RAM

September / January 2011

Coordinator: Santiago Bengolea

Organization: Fundación Proa

Magnet: New York

July / October

Curator: Rodrigo Alonso

Organization: Fundación Proa

The Futurist Universe. 1909-1936

April / July

Curator: Gabriella Belli (MART)

Organization: Fundación Proa

Buenos Aires. Dolores Zinny / Juan Maidagan

April / July

Organization: Fundación Proa

Art in the Auditorium II

January / March

Organization: Whitechapel Gallery – Fundación Proa

Luisa Rabbia

January / March

Curator: Beatrice Merz

Organization: Fondazione Merz – Fundación Proa

Alejandra Seeber

January / March

Organization: Fundación Proa

Unseen Voices. Alejandro Cesarco / Jorge Méndez Blake

January / March

Curator: Florencia Malbán

Organization: Fundación Proa

Sintonías

January / March

Coordinators: Cintia Mezza and Olga Martínez - Organization: Fundación Proa

2009

Lindero

October / January 2010

Curator: Ana Gallardo

Organization: Fundación Proa

The Time of Art: Masterpieces from the 16th to the 21st Century

September / January 2010

Curator: Giacinto Di Pietrantonio

Organization: Accademia Carrara, Bergamo – Gamec, Bergamo – Fundación Proa

Urban Spaces. Andreas Gursky, Candida Höffer, Axel Hütte, Thomas Ruff and Thomas Struth

May / July

Curator: Ludovico Pratesi

Organization: Fundación Proa

Comisuras de La Boca (Corners of the Mouth)

March / August

Coordinators: Karina Granieri and Julia Masvernat

Organization: Fundación Proa

Books by artist of Luigi Pecci Collection

March / April

Selection: Marco Bazzini

Artistic Director: Centro per l'arte contemporaneo Luigi Pecci

Invited Curator: Cecilia Rabossi

Organization: Fundación Proa

Art in the Auditorium

March / April

Organization: Whitechapel Gallery – Fundación Proa

Block. Drawings 1996-2008

Artist: Jorge Macchi

Organization: Whitechapel Gallery – Fundación Proa

Proa in La Boca

March / April

Coordination and selection: Facundo de Zuviría and Cecilia Rabossi

Organization: Fundación Proa

2008

Marcel Duchamp: A work that is not a work "of art"

November / February 2009

Curator: Elena Filipovic

Organization: Fundación Proa

2006

The City and the Neighbourhood: La Boca

December / January 2007

Selection: Sergio Baur, Luis Príamo and Cecilia Rabossi

Organization: Fundación Proa

The City and the River

October / November

Selection: Sergio Baur, Luis Príamo and Cecilia Rabossi

Organization: Fundación Proa

Jesús Rafael Soto. Vision in Motion

June / September

Curators: Tatiana Cuevas and Paola Santoscoy

Organization: Museo Rufino Tamayo, México - Fundación Proa

Artists' Collections

March / June

Curators: Patricia Rizzo and Sergio Avello

Organization: Fundación Proa

2005

Echo

Of Roses, Buds, and Other Fables

October / March 2006

Curator: Victoria Noorthoorn

Organization: Fundación Proa

Rosemarie Trockel

October / November

Curator: Gudrun Inboden

Organization: Goethe Institut Buenos Aires - Fundación Proa

Art of the 20th Century. Colección Internacional del Museo Rufino Tamayo

July / September

Curators: Juan Carlos Pereda and Cecilia Rabossi

Organization: Museo Rufino Tamayo, Mexico - Fundación Proa

Cultures of the Gran Chaco

Objects from the Museo Etnográfico – Phtographs by Grete Stern

April / May

Curators: Dr. José Antonio Pérez Gollán and Luis Príamo

Organization: Museo Etnográfico de Bs. As.- Fundación Proa

MIX '05. Argentine Contemporary Art

January

Selection: Daniel Joglar, Magdalena Jitrik, Daniel Molina, Mónica Giron, Leo Battistelli, Román Vitali and Alberto Goldenstein

Organization: Fundación Proa

2004

Alighiero Boetti. Almost Everything

September / December

Curators: Corrado Levi and Giacinto Di Pietrantonio

Organization: Gamec, Bergamo – Fundación Proa

Candido Portinari

July / September

Curators: Christina Gabaglia Penna and João Candido Portinari

Organization: Proyecto Portinari – Fundação Centro de Estudos Brasileiros – Fundación Proa

The Magic of Laughter and Play in the pre-Hispanic Art of Veracruz, Mexico

April / June

Curator: Dr. Rubén B. Morante López

Invited curator: Dr. José Antonio Pérez Gollán

Organization: Museo de Antropología de Xalapa, Mexico – Fundación Proa

2003

Scenes from the 80s. First Years

Painting – Photography – Theatre – Music – Photojournalism – Media

November / February 2004

Direction: Ana María Battistozzi

Organization: Fundación Proa

Italian Trans-Avant-garde

August / September

Curator: Achille Bonito Oliva

Organization: Embassy of Italy in Argentina – Incontri Internazionali d'Arte, Rome – Fundación Proa

Argentine Abstract Art

May / July

Curator: Marcelo Pacheco

Invited curator: Enrico Crispolti

Organization: Gamec, Bergamo – Fundación Proa

Fashion! Photography + Design

March / May

Curator: Andrea Saltzman

Organization: Goethe Institut Buenos Aires – Fundación Proa

Anxiety and Devotion: Images of the Present

February / March

Curator: Rodrigo Alonso

Organization: Fundación Proa

2002

Mario Merz

October / January 2003

Curator: Danilo Eccher

Organization: Embassy of Italy in Argentina – Fondazione Merz, Turin – Fundación Proa

Metropolitan Icons
American core – XXV São Paulo Biennial

June / August
Curator: Julian Zugazagoitia
Organization: Fundación Proa

Children of the Wind

March / June
Curators: Teresa Pereda and Isabel Iriarte
Organization: Fundación Proa

Christiano Juner – Photographs

March / June
Curator: Luis Príamo
Organization: Fundación Antorchas – Fundación Proa

2001

Sol LeWitt

Wall Drawings - Gouaches

December / March 2002
Organization: Paula Cooper Gallery – The LeWitt Collection – Fundación Proa

Diego Rivera

September / October
Selection: Juana Gutiérrez
Organization: Gobierno del Estado de Veracruz – Fundación Proa

Giuseppe Verdi: Installations

July / September
Invited curator: Daniel Suárez Marzal
Organization: Fundación Proa

Images from the Unconscious

April / June
Curators: Nise da Silveira (in memoriam) and Luiz Carlos Mello
Organization: Fundación Proa

Artists' Collections

March
Idea: Sergio Avello
Organization: Patricia Rizzo – Fundación Proa

2000

Exoduses. Sebastião Salgado

November / February 2001
Curator: Lélia Wanick Salgado
Organization: Embassy of Brazil in Argentina – Fundación Proa

Panoramix

July / August
Organization: Fundación Proa

Jenny Holzer

May / July
Organization: Centro Cultural Recoleta – Gobierno de la Ciudad de Buenos Aires – Fundación Proa

New German Industrial Design

March

Curators: Volker Albus, Markus Bach and Monika Wall

Organization: Goethe Institut Buenos Aires – Fundación Proa

1999

Lucio Fontana

November / January 2000

Curator: Enrico Crispolti

Organization: Fondazione Lucio Fontana, Milan – Fundación Proa

Alberto Greco – Aldo Paparella

October

Organization: Fundación Proa

City Editings

August

Curator: Catherine David

Organization: Fundación Proa

Mexican Art. Colección Jacques y Natasha Gelman

May / August

Curator: Robert Littman

Organization: Pro Arte, Mexico – Fundación Proa

Sacred Ways – Archaeological Collection of the Argentine Chancellery

March / May

Curator: Dr. José Antonio Pérez Gollán

Organization: Argentine Ministry of Foreign Affairs – Fundación Proa

Art in La Boca

February

Organization: Fundación Proa

1998

Balance 98

December

Curators: Inés Katzenstein and Patricia Rizzo

Organization: Fundación Proa

Dan Flavin

October / November

Curador: Michael Govan

Organization: Dia Center for the Arts, Nueva York - Fundación Proa

Anselm Kiefer

July / September

Curador: Robert Littman

Organization: MAM São Paulo, Brazil – Fundación Proa

Experiencias '68 – Instituto Di Tella

May / July

Curator: Patricia Rizzo

Organization: Fundación Proa

Italian Arts and Architecture in Argentina. 18th to 19th Century

April / May

Curators: Luis Príamo and Marta Levisman

Organization: Fundación Proa

Argentine Painting in the 80s and the 90s

February

Organization: Fundación Proa

1997

Mario Sironi. Work and Art. Works 1914-1956

December / February 1998

Curator: Vittorio Fagone

Organization: GAMeC, Bergamo – Fundación Proa

July Galán. Works 1983-1997

September / November

Organization: Galería Ramis Barquet, New York – Fundación Proa

Andrés Serrano - Photographs

July / August

Curators: Adriana Rosenberg and Arturo Carvajal

Organization: Paula Cooper Gallery, New York – Fundación Proa

Rómulo Macció. Paintings of Contamination and Forgetting

May / June

Organization: Rómulo Macció – Fundación Proa

Sesostris Vitullo. Richter et Dahl Rocha – Architects

March / April

Organization: Universidad Torcuato Di Tella – Fundación Proa

Vertigo – Contemporary Neo-Abstraction

February

Curators: Inés Katzenstein and Patricia Rizzo

Organization: Fundación Proa

1996

Rufino Tamayo – Opening Exhibition

November / January 2007

Curator: Juan Carlos Pereda

Organization: Museo Rufino Tamayo, Mexico – Fundación Proa

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Thus a strategic allegiance has been established among us all and this creates a very special synergy. This relationship is alive in a constant exchange of know-how, of human, cultural and social capital, and of projects realized in cooperation. It is also revealed in an international collaboration through the companies' production and commercial network, and the institutional achievements of the Fundación.

Our will is to keep on furthering co-operative work since the absolute support we have from Organización Techint helps us promote art treasures while we create culture and develop activities of artistic excellence at an international level.

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