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# THE CHILL CONCEPT AT Hardcore: A CONTEMPORARY EVOLUTION

## In Conversation with Andreína Fuentes

Established in 2005 by Venezuelan artist and museologist Andreína Fuentes, also known by her pseudo-name, Nina Dotti, Hardcore Art Contemporary Space has become a stronghold within the ever-growing, progressive Miami art scene. Six years after its inauguration, HACS is relocating to a new space and undergoing a re-inventive phase that will transform the art gallery into “a hub of sensorial exploration.” *The Chill Concept at Hardcore* will be a multi-functional space offering an urban retreat for people to unwind and reconnect with themselves. With the launch date set for this summer 2011, I sat down with the effervescent Andreína Fuentes for an inside look at what she has in store for Wynwood.!

By Carolina González

*Carolina González - I'd like to start by asking you about your career as an artist working under the name Nina Dotti. How did this name come about?*

Andreína Fuentes - My nickname is 'Nina,' which came about as any other nickname would. Dotti was influenced by Tina Modotti, who was a pivotal photographer during the Mexican Revolution and was responsible for what nowadays are regarded as some of the most controversial and groundbreaking images of the time. There is a paradox in art known as “The Modotti Paradox.” Basically, Tina reached a point in her career in which she threw her camera into a river and declared that art cannot transform communities. Needless to say, in the art world, when you manage to change a community, you have conquered the Modotti paradox. I have always dedicated myself to socially relevant art and the impact of art on society.

*C.G.- Your career as an artist began after you were already an established curator. What is your background and formal training?*

A.E.- I worked for many years in Venezuela; I managed an art foundation for ten years and then went on to work at Museo Jacobo Borges, which was located in a dangerous part of town. Working there really instilled in me a sense of community because people looked out for one another. I would receive calls from the locals telling me not to leave the museum at such and such a time because there were violent outbreaks on the streets, and things of that sort. These were the same people who would come to the seminars we offered at the museum. Those years were incredibly important in my career. We managed to do a lot of work for the local community through the programs we offered.

I was also lucky enough to work with Sofia Imber (who is one of the most influential female journalists and supporters of contemporary art in Venezuela and Latin America) and her daughter, Adriana Meneses. Together, Adriana and I took on many anthropological projects. Needless to say, I



Andreína Fuentes. Founder and director of Hardcore Art Contemporary Space in the Wynwood Art District (Miami). All images are courtesy of Hardcore Art Contemporary Space.





Hardcore new building located at 70 NW 25th Street. Wynwood Art District.

learned a lot while working with both women. In fact, during that time I did a show at the CELARG (Centro de Estudios Latinoamericanos Rómulo Gallegos) in Caracas in 2004 called “Album de Bodas” (“Wedding Album”) which dealt with gay marriage. It was then that I began to produce works under the name Nina Dotti, which allowed me to separate myself from the role of an established curator.

*C.G.- The idea of presenting your work under a pseudo name goes hand-in-hand with the theme of identity and the multiple roles women play in society. How have the multiple roles in your life affected your art?*

A.F.- I began to use the name Nina Dotti because I needed to be able to create work uninfluenced by my career as a curator and museum director. At the time, it wasn’t praised to be active as an artist, curator, museum director part-taking in symposiums, and so on. A curator friend of mine encouraged me to take on a pseudo name, and I did. It could be said that the notion of multiple roles is an intrinsic part of my career as an artist.

I have an upcoming exhibition at Galerie 13 in Paris, with whom I have been exhibiting for the past four years, called “PMS I Love You.” It ironically does not have anything to do with premenstrual syndrome, but rather with the different stages in a woman’s life: Princess, Mother, Superwoman. It is all about the interaction and coexistence of these three roles within us.

*C.G.- It is my understanding that the New Media Festival, which you began in 2006 as a platform for alternative forms of expression, will also be expanding this year. Can you elaborate on the project?*

A.F.- I am a member of the Miami Art Dealers Association (MADA). We made a collective decision to launch the festival through the association. HACS will be a participant, and I will be responsible for organizing the events, but it will no longer be on a small scale. There are approximately fifteen galleries that will be participating in this year’s festival. By doing this we are making it a more prominent cultural event that could even be eligible for funding and/or grants from the City of Miami.

*C.G.- What are the goals of the Miami Art Dealers Association (MADA)?*

A.F.- Our goal is to instill a sense of community. We have a motto: “Go Local.” We want to focus the attention of Florida museums and organizations on the local art market. There is no reason why works should be acquired outside this market. With that said, we will be establishing a “Curator’s Day” in which we will invite all the museum curators to tour the different galleries. Each month we will be showcasing three or four artists’ portfolios. The objective is to establish a sense of camaraderie among the galleries and to propel this art community to the next level.

One of our immediate projects is actually already underway. We have teamed up with Educating Tomorrow to