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revista

Lea una de las principales revistas online sobre arte contemporáneo

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BistArt.com is an online magazine about contemporary art and is published once every two months. With an international focus, BistArt gives a detailed and original vision of what is happening in today's art scene: the new trends, new artists, and new creations.

BistArt.com grants access to all the avant-garde artistic happenings. BistArt.com brings you closer to the new art; the art which looks forward, the art with no barriers.

Through a large online guide, we offer information on museums, galleries and magazines of different cities around the world. Once every two months, BistArt.com offers exhaustive reports of the artistic sceneries of cities like Paris, New York, and San Francisco among others.

We've recently opened up the BistArt Gallery. It is a new virtual space where we show a series of famous and emerging artists who, through their creations, offer a vast and complex choice.

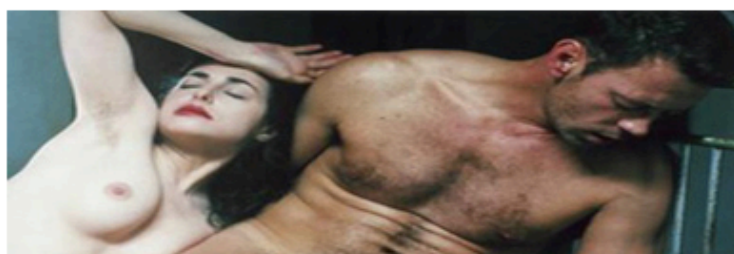
Luciana Sario
luciana@bistart.com
Editor and Founder

july - september 2004

focus on film 12

spotlight

this issue



The Rotterdam International Film Festival is currently one of the most important cultural events in The Netherlands, mainly focusing on independent and experimental films. Bistart attended these events and made a selection of films based on different topics, ranging from the situation of women in the Muslim world, the current relationship between developed countries and their former colonies, to the influence of Dutch paintings in movies.

review

33rd rotterdam international film festival

news

France gets a new national museum of photography

The Art Newspaper

After a series of renovations, the Jeu de Paume officially reopened last week in Paris. As Libération's Elisabeth Lebovici reports, the museum, has been reborn as the Centre pour la Photographie et l'Image and will be run by Régis Durand, former director of the Centre National de la Photographie.

30/06/04

Manifiesta 5

June 11 to September 30

Manifest 5, European Contemporary Art Biennial, is being held in Donostia-San Sebastian between June 11 and September 30. Manifesta is an itinerant contemporary art project held in a different European city every two years.

review
exploding cinema

review
6th buenos aires independent film festival (BAFICI) A festival, chaos and many numbers

report
bistart film selection from BAFICI

review
19th MDP international film festival The stars were the movies themselves

report
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work of the month
no ghost just a shell

artist of the month
sophie calle - douleur exquisite

review
exploding cinema

In the program of Exploding Cinema: Power: Play, a series of exhibitions related to the Rotterdam International Film Festival was developed. Photographs, video games, videoart and performances were exhibited in spaces especially offered by art galleries, museums and centers. Bistart was there and...



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focus on film 12

report

Visiting contemporary art galleries and centers by Adriana Schmorak

Bistart continues its visit to European art galleries and centers that exhibit the latest techniques by new and renowned artists including architectural scale models, comic strips and video, installations, photography and oil paintings. Here is a summary of the best in Paris and Brussels.

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Three Film Installations.

Rue du Chantier 13, Brussels
Rosa Barba - Bukle & Jitter

Galerie Argos

Throughout April 10th, 2004

<http://www.argosarts.org>

Argos presents film installations by Rosa Barba (1972), artist fascinated by emptiness, intervals and transitional phases in which meaning dissolves for an instant. Her film installations represent cinematographic labyrinths where several layers and forms appear in an intricate game of light and shade, navigating on the tense relationship between images and non-images, duration and an instant, between the time that transpires and the single instant. Barba uses the physical aspect of film as a device to portray the subject itself and does not use it only as a medium. The network of projectors and signs is not disguised, it plays an explicit role in this deceptive world. The structure is inherent to every aspect of the installation: the projection mechanism, the celluloid, the space, the audience and the film content. The images are defined by the emptiness and "downtime", in reference to modern filmmaking techniques of Antonioni, Tarkovsky and Straub. *Pirate Rooms* (2002), shows images of decrepit rooms in


Peter Rogiers. *Untitled*, 2004, bronze sculpture, 102 x 144 x 75 cm

Rue Saint-Georges 6 – 8, Brussels
Peter Rogiers / Josephine Pryde

Galerie Xavier Hufkens

throughout March 20th, 2004

<http://www.xavierhufkens.com>

Peter Rogiers has worked intensely these past years with the subject of comic strips, freely exploiting the clichés that are commonly found in American comic strips, both in the content as well as in form. His intention is to eventually turn his project into an animated movie. The show of new sculptures and engravings presented by the Xavier Hufkens Gallery was developed on the basis of the context of the comic strip and the animated movie, however, in spite of the close relationship with the script, these images are in no way narrative. The anthropomorphic bronzes are reminiscent of background figures used in comic strips and palm-shaped sculptures turn into characters when they acquire precise physical forms, almost human. The engravings have an autonomous character similar to those of the sculptures. They contrast with the traditional sketches used by sculptors to faithfully capture the original work, these engravings do not describe the sculptures,


Hicham Benohoud, *B & W print*, 2003, 80 x 110 cm

Av. De la Jonction 1, Brussels
Hicham Benohoud / Version Soft

Espace Photographique Contretype

Throughout March 7th, 2004

<http://www.contretype.org>

Hicham Benohoud was born in 1968 in Morocco, where he lives and teaches visual arts. Visual artist and photographer, his works have been regularly exhibited since 1998 and he is represented by the Vu de Paris Gallery. He has participated in several group as well as individual exhibitions in galleries and centers of Paris, Brussels, London, Marrakech, among many other cities. This exhibit, presented by the Contretype Gallery, ironically titled "Version Soft" was undoubtedly one of Benohoud's boldest and most disconcerting works. This artist – photographer exhibited himself in a series of self-portraits hiding his identity behind various objects, treating his photographs with acids and other corrosive substances to make the faces unrecognizable. These poses created an environment of lack of communication and violence, where the subject's looked out at nothing or were directly non-existent. It is a way of allowing the observer to get a close and raw look at the artist's existential problems and concerns.

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focus on film 12

work of the month

no ghost just a shell by pierre huyghe and philippe parreno
by Anabella Sánchez



no ghost just a shell by pierre huyghe and philippe parreno

about the work
about the artist and her philosophy
history
opinions

about the work

"No Ghost just a Shell" was initiated in 1999 when French artists, Pierre Huyghe and Philippe Parreno, got together to choose, from a stock of characters in a sales catalogue of Japanese manga characters, one that was best suited to what they were looking for. They found it in a vacuous schoolgirl they decided to name AnnLee and bought the image and copyrights for a mere 46,000 Yen (around 430 dollars).

AnnLee stood out from the rest of the characters in the catalogue of Kworks, a design company, because she lacked, what? Everything. Except for her sad face, AnnLee is the perfect all purpose character. She has no special traits, sports no specific costume, has no catchy phrases, keeps no weapons, has no super powers, and that is why her price was so low in comparison to the other characters designed for commercial purposes. She was conceived as another extra, and because of her lack of truly effective means of survival, she was destined not to survive, which symbolizes both death as well as oblivion. By choosing her, the French artists rescued her from one of these two ends. Or from both. Or perhaps, from neither.

Alas, with the rights and AnnLee in their possession, the artists invited several others to redesign the character adapting her to 3 D digital format and began to play with her, placing her in different situations. These situations can be seen in the seventeen final works that were created, and they are also the seventeen steps towards AnnLee's liberation. In addition to Huyghe and Parreno, other participants were François Curlet and the video Écrain Témoin (Witness screen) where, with her back to the audience, AnnLee reads the newspaper the artist ordered and paid to the person who responded to the ad in the paper; Rirkrit Tiravanija, who has the character read for eight hours from the text by Phillip K. Dick, "Do androids dream of electric sheep?"; Pierre Joseph and his piece "De la Lucidité"; Dominique Gonzalez Foerster, author of "AnnLee in Anzen Zone", where AnnLee "prophesies": "I warn every one of you: there will be no safety zone"; Henri Barande, Liam Gillick, M/M Paris, Melick Ohanian, Richard Phillips, Joe Scanlan and Vaney; with works ranging from short feature animations and movies lasting hours, lithograph posters, neon light images and fireworks, to installations.



On their part, Huyghe and Parreno created works individually and together. Huyghe made two short feature films: "One million kingdoms", on display to high acclaim at the 2001 Venice Biennial, and "Two minutes out of time", that along with Parreno's "Anywhere out of the world", show AnnLee talking about herself, describing herself, in the third and first persons, respectively. "Quoting" AnnLee in Huyghe's piece, "Nobody planned she would ever have to speak. Given no particular ability to survive, she would probably be dead by now. This is her true story: a fictional character with a copyright designed by a company and proposed for sale. That's it. While waiting to be dropped into a story she has been diverted and has become what she is now: a deviant sign". Also, in keeping with instructions from Catherine Deneuve, who was invited to participate, both artists materialized the piece on view today, "Skin of light", where the purchased image of AnnLee is crystallized, sadness and all, in neon lights, which can be associated with the pinnacle of fame. Because of their persistence, these lights burn her figure, her ghost, onto the spectators' retinas for some time after contemplating her. It is important to point out that the main title of the exhibit, "No ghost just a Shell" is not accidental, it plays on the 1995 film, "Ghost in the Shell", derived from Masamune Shirow's homonymous manga, in which the main character, Motoko Kusanagi, an android, wonders about its own humanity while struggling against its enemy, the "Puppet Master". Thus, the title of the exhibit tests the audience's knowledge of the film, the concepts of humanity and the relationship between the puppet master and the puppet. And, if the film is unknown to the audience, it makes references to the sign void of meaning. Fortunately, Major Kusanagi does have the necessary weapons to put up a good fight against the puppet master.

about the artist and her philosophy

As AnnLee's "life manifestations" come to light, you cannot help filling her with qualities, which is, let us not forget, her main quality: her emptiness, her endless capacity to change. In Huyghe's words, "She's just a virgin; we bought a virgin... what's interesting about this manga figure is that it's a way to tell a story. A sexual story? You can use her. A dark story? You can use her. A nice story? You can use this character. She's almost like a tool".

It is hard to talk about AnnLee as if she were a subject, but if we consider the words of her other puppet master, it is the way we should refer to her. Parreno explains: "work with her, in a real story, translate her capabilities into psychological traits, lend her a character, a text, a denunciation, and address to the Court a trial in her defense? Do all that you can so that this character lives different stories and experiences. So that she can act as a sign, as a live logo".

Generally, an artistic project is not finished but surpassed by another. This is not the case of the project, "No ghost...". Part of it consisted in, upon finalizing the manifestations of the character, signing over the copyright in accordance with statutes. This means that there will no longer be any possible "performances" or representations. There will be no merchandising, or public appearances or commercials. The moment AnnLee belongs to herself and stops being a puppet thus acquiring autonomy, she will die, because she is unable to animate herself. The legal document was part of the exhibit presented by artist, Joe Scanlan, who in his latest installation "Last Call (Do it yourself)" displayed a copy of this document along with a white coffin in reference to the death of the sign that was once AnnLee in one of the three cold rooms that made up the travelling exhibit. The artists, to a certain extent, achieved what they had planned: to save the character from an industry that, sooner or later, would have killed her. Of course, her complete liberation also implied her death.

It is impossible to describe the philosophy that inspired the project "No ghost..." without considering the artists' birthplace. Not surprisingly it is France, birthplace of artists such as Duchamp, author of 20th century fetish artworks, such as the ready-mades, of gibes of art from the past and of the life of his alter ego, Rose Sélavy and part of the Dadaist movement, the father of conceptual art where the focus is on discussions on authenticity, authorship and theoretical supporting information, among others. From her multiple appearances, AnnLee is thought provoking, touching on subjects such as empty signs, life, death, and the risks of unlimited reproduction in the digital era. Going back to Duchamp's work, in many aspects it is easy to identify it with that of artists, Parreno and Huyghe: both are thought provoking, both can be easily reproduced and in both, ideas are more important than the visual. In many regards, AnnLee functions as a Duchampian bride; except that, instead of being "undressed by Bachelors", they "dress" her during the seventeen life experiences they grant her. And then, they disconnect her.

Bio

Pierre Huyghe was born in 1962 in Paris, where he lives and works. He attended the École Nationale Supérieure des Arts Décoratifs, where he graduated in 1985. He has participated in several group as well as individual exhibits, at venues such as the Guggenheim Museum of New York, the Kunsthaus Bergenz gallery of Austria, the Museum of Contemporary Art of Chicago and the Museum of Modern Art of the Ville de Paris. He has also presented his work at the Documenta 11 of Kassel in 2002, the Manifesta 2 of Luxembourg and Biennials such as the 1995 Biennial of Contemporary Art, the 1997 Johannesburg Biennial, the 1999 Istanbul Biennial and the 2001 Venice Biennial, where he presented his animations of AnnLee.

Philippe Parreno was born in 1964 in Oran, Algeria, and currently lives and works in Paris. He attended the School of Fine Arts of Grenoble and the Institute of higher studies of Fine Arts in Paris. He has participated in numerous group



exhibits in London, Austria, Tokyo, Vienna, Buenos Aires, Paris and New York, among others, and also in individual exhibits at the Museum of Modern Art of the Ville de Paris, France; the San Francisco Art Institute, United States; and the Institute of Visual Culture of Cambridge, England.

history

"No Ghost just a Shell" was not conceived by the anonymous designer of the quality lacking character AnnLee, but by her having been chosen in 1999 from other options in the Kworks catalogue. "No Ghost..." was initially on view at the Kunsthalle Zurich in late 2002 and curated by the two original artists, Huyghe and Parreno. In January of this year it was on display in England, at the Institute of Visual Culture of Cambridge and, almost simultaneously, at the San Francisco Museum of Modern Art, United States. It was the product of many years of work and of varying forms of research leading to the liberation of the character.

As previously explained, a project is not finished, rather it is surpassed, and this is not the case. Is there any other final way than to exhibit AnnLee's coffin along with the document purporting her liberation / sentence? The answer is yes, and this final point was reached a little over a year ago, on December 4th, 2002, when at the new art fair, Art Basel Miami Beach, the character reached its end with her sad face drawn in neon lights and fireworks for the last time in the Miami sky, to later disappear and fade into the night.

opinions

Marcia Tanner (Curator and art critic)

"They started filling her in, so to speak, and expanding the French Surrealist tradition of the "exquisite corpse" they lent her free of charge to other artists they commissioned to do likewise. Since AnnLee's life expectancy had been short to begin with, the artists were arguably doing her a favor. Thanks to her new handlers she acquired an identity, multiple identities, in fact, and a voice, several voices. She achieved something approaching self consciousness. Her existence was prolonged; she'd have experiences her original creators had never dreamed of for her".

Philip Nobel (Critic of design and architecture)

"Huyghe is careful to avoid the word "death", preferring to posit Ann in some never never Valhalla where meted signs talk among themselves for all eternity. But now that the work around Ann has humanized her so relentlessly, it's not hard not to imagine for her a conventional mortality. In AnnLee, Huyghe, Parreno et al. have found a disarming Lolita vector for oblique meditations on death (?) To artists involved, this experiment is about naming, signification, the creation of a platform for the artistic community, even about the perils of copyright in the digital age (?) (and) the limits of vitality".



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artist of the month

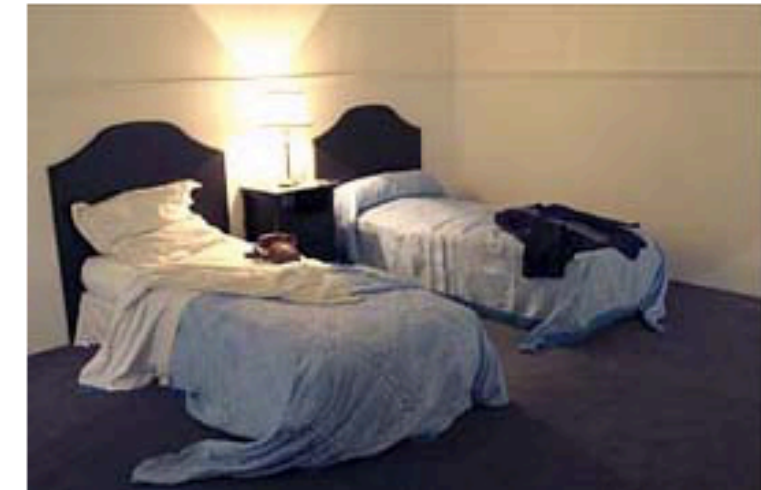
Douleur exquise
Sophie Calle
 by Mariano Mayer

Unfolding interrelated systems between a setting and reality and structuring simple devices of fiction to create a model of concentrated communication in order to narrate and tell stories, Sophie Calle presents a piece which can be read like a thick instructions manual where it is possible to recover and participate in this vast phenomenon that we call experience.

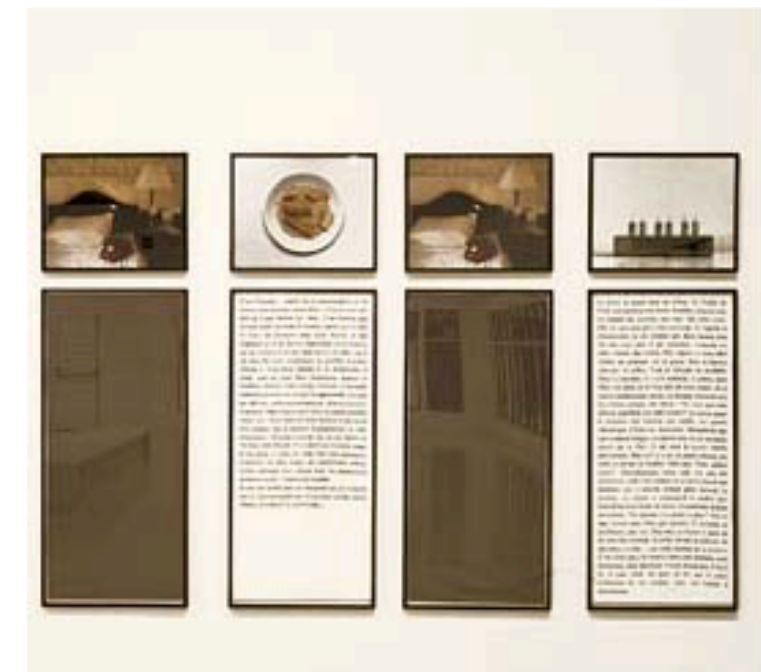
"A narrative artist" is how this French artist prefers to be called. At the age of 18, in order to impress a Maoist official, she moved to Lebanon carrying around a machine gun she never learned how to use. She assures us she never received a love letter and after a breakup, she put all the money she had on the table of a travel agency and asked how far that amount would get her. She made Mexico her home for 1 year, later becoming Maria, the main character of Paul Auster's novel, Leviathan. Sophie Calle has been stretching notions on veracity, representation and the limits between what is public and private for some time. She draws on elements from her own life (Birthday Celebration) to keep, preserve intact and exhibit in different display cases where she places gifts classified according to the year they were received for 13 birthdays. She uses the structure of the forensic filing system to become a voyager, detective and the subject of investigation (The Detective) asking her mother to hire a private detective to conduct an investigation of her; she becomes a fake lover hiring and paying a writer to write a love letter (La lettre d'amor) and eight days later receives a letter several pages long; she gets a cleaning job at a Venetian palace in order to take photographs of each room when the occupants are not there, searching through night table drawers and objects kept under the beds (Venetian Suite); or she has various people sleep in her bed, one after the other, and later has them describe their own sensations (The Sleepers).

Through different processing systems (photography, texts, films, books or murals) Sophie Calle uses personal experiences and those of others to create a platform for narrative fiction, making face copies and dismantling an imposture theater to erase or suspend the difference between events and constructions. But also to reconstruct, Sophie Calle sets herself only in the territory of experiences, at times to emulate emotions and at others to reconstruct, as an urban entomologist, the value of other people's experiences by asking blind people, for example, to describe how they perceive color and beauty (The Blind) or reconstructing the profile of a man from phone calls and his friends descriptions of him, based on an address book she found in the street in Paris (L'homme au carnet). Sophie Calle's "stories are placed in the category of works of fine arts in different formats and presentations, to fictionalize instances based on her own experiences with identity, biography or desire.

Douleur exquise, until March 15th. The Georges Pompiduo Center. Paris. www.cnal-gp.fr



La lieue de la Douli, Sophie Calle, 1984 ? 2003



Après la douleur, Sophie Calle, 1984 - 2003

guerrilla bistart magazine 20

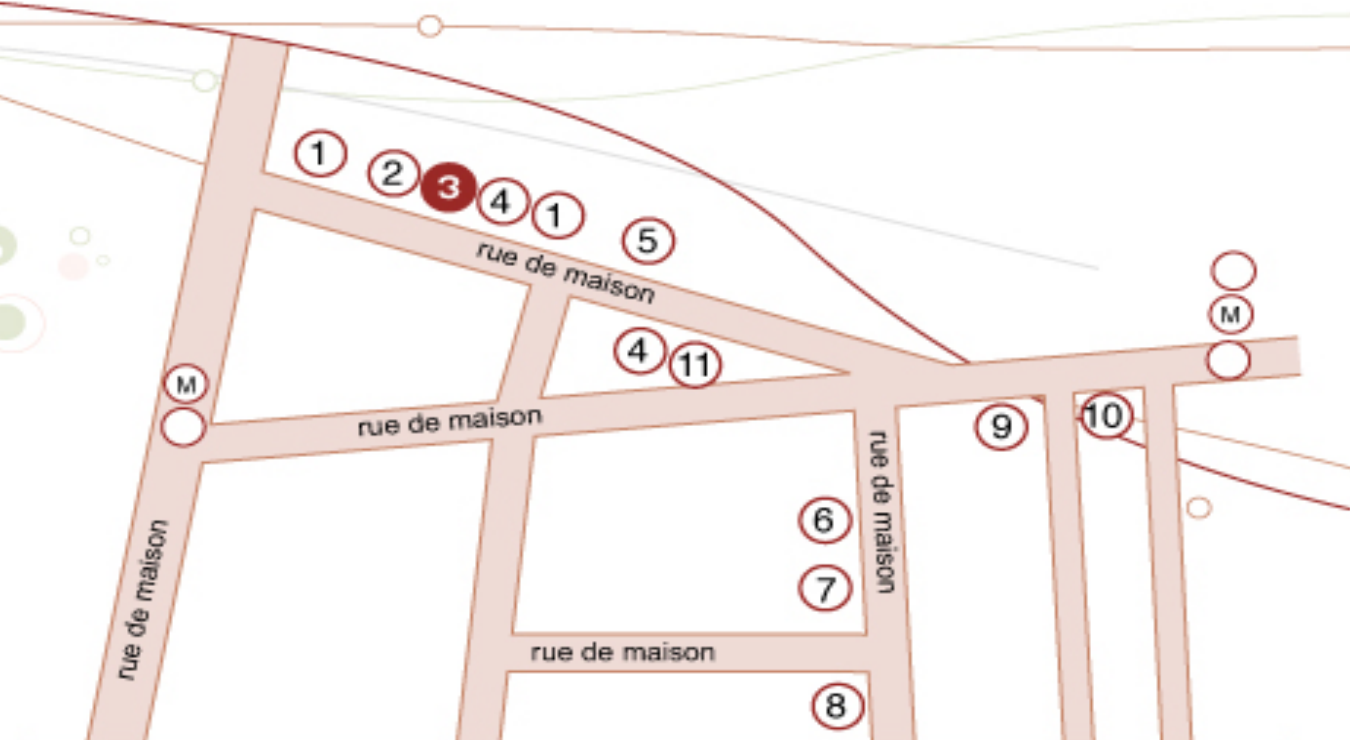
louise paris 1st march - 19th april

Through recent years, Louise has been turning into a must-go-to place on the Parisian artistic scene. A few years ago, a group of seven galleries from the Louise Weiss street joined together to collaborate on the organization of vernissages and the creation of mailing lists - sharing information and technology but at the same time allowing each gallery to keep its own identity. The neighborhood is now home to eleven galleries that have expanded to include the Duchefdelaville street and the Chevaleret street. This association, Louise, named after its geographic location (originally selected because of its lack of identity), brings us closer to the French and international avant garde. In this section of BistArt, entirely devoted to this promising Parisian neighborhood, there will be a regular summary of what is up and coming in Louise.



3 galerie emmanuel perrotin 30 / 10

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Let BistArt be your guide. Here BistArt presents its pick of online gallery and museum sites to guide you on your visit of exhibitions that are worth seeking out. Simply click on an image and begin your virtual visit. Check back often to see what's new.

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Click on our online guide and find complete information on galleries, museums and magazines from various cities around the world. All you have to do is click on one of the sites in the list above or directly enter a gallery by clicking on a pop up below.

Check back often because we are always adding new places.
[jump to a gallery - museum - magazine](#)

select a gallery

select a museum

select a magazine

[top five](#)

From time to time, in this section BistArt will include a new selection of museums, galleries and magazines from around the world, inviting you to discover and visit their web sites. Did you think that in order to find out what is going on at the Pompidou you had to travel to Paris? See our current selection and visit France's top five contemporary museums.



Musée d'Art
contemporain de
Lyon



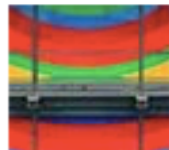
Palais de Tokyo



Centre
Pompidou



Musée d'Art
Moderne et
Contemporain



Musée d'Art
Moderne



Susana Wagner - 9D art boutique Historia

We are a group of admirers of Argentine visual artists headed by Susana Wagner, an aesthetic promotion enthusiast and a warm presence who works amongst painters and sculptors placing them in contact with their audience.



interview f. braga menéndez

Florencia Braga Menéndez, director and founder of the gallery, talks about her beginnings, current and future projects and the curatorial world from her ten years' experience in an underexplored area in Argentina.



ARTFORUM www.artforum.com

With a 40-year run on the market, this American magazine offers one of the most complete information on international contemporary art.



contemporary contemporary-magazine.com

Formerly called CVA-Contemporary Visual Arts and now for over a year contemporary, this British magazine includes articles on a wide range of international topics: visual arts, architecture, fashion, digital & media, music?.



ARTPRESS www.artpress.com

With a staff of over 100 collaborators and 30 correspondents around the world, published in English and French, artpress is a benchmark magazine for contemporary creations.

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[bistart artists selection](#)



Enter our contemporary art gallery and discover the talents of today and tomorrow. In this section, BistArt presents a selection of both emerging and renowned artists and invites you to enjoy their works.

[Click the image above to select an artist](#)

[artists search](#)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

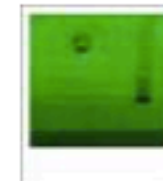
Through the artists' search engine, BistArt allows you to select from a wide variety of pieces from our gallery and invites you to see works by both emerging and renowned artists. You can browse alphabetically, or jump straight to an individual artist through the drop-down list below. Remember, we're always adding more artists, so keep an eye on our 'new artists' section. Check back often because we are always adding new places.

[jump to artist](#)

select an artist

[new artists](#)

Discover BistArt's new artists. Every month, BistArt adds new works to its collection. Each artwork exhibited has undergone an exhaustive selection process in which quality, originality and commitment are priority. Check back often to see what's new!



Xavier Damon
[Sin Título / Untitled](#)



Edgardo Castro
[Huevera](#)

Portfolio

Fabial Cabral: photographic series

Every two months, in this ongoing section artists will present a preview of an unexhibited body of work.

For this issue, Bistart is proud to present Fabian Cabral's new photographic work. In these series cabral manages to create magical scenes that are full of suspense taking us to desolate and, at the same time, familiar places.



Photography highlight



Ananke Asseff

This photographic series is part of project PB. In this project, the artist's work is based on representing the body pierced by violence. Asseff has exhibited at various museums and cultural centers in Argentina including the Museo Nacional de Bellas Artes and the Palais de Glace.



Marcos Goymil

This young Argentine photographer who is currently living in Spain amazes us with his suspenseful and fantasy-filled work. Goymil has exhibited at various galleries in Buenos Aires and has participated in several festivals, namely the Festival de la luz de la ciudad de Buenos Aires (City of Buenos Aires Light Festival).

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Choise Maps by michael alstad

<http://www.choicemaps.ca>

CHOICEMAPS Inc. is a leading international firm specializing in pre-determinin choice, personal branding and cultural development. By taking the freeCHOICE MAPS test your once complex identity will be captured and streamlinedinto Human Value System Cultural Codes (vMEMES) which will save youvaluable time making consumer decisions.

The outcome of the test is a profile, meme colour chart and banner adwith link to related site based on keywords from the users profile beingentered in google.

Since the profile and test are both brief - but enough to arouse interest and curiosity - a personal consultation with theCHOICE MAPS experienced team of professionals is highly recommended.

[net art archives](#) 

Here you'll find a special selection of net art and multimedia projects. It's a chance to discover and explore or rediscover interesting works.

Securityland - Julia Sher

[interested in participating?](#) 

In this section, BistArt has dedicateda space for joint collaborations with artists to explore and experiment in areas directly associated to multimedia projects. If you are a net artist or work on multimedia-related projectsand want to participate in this section contact us at artists@bistart.com

Cahotic Innocence Curated by Luciana Sario

In Exhibitions Online, BistArt occasionally organizes online exhibitionsinviting curators from around the world to participate. This sectionis mainly targeted at creatively using the possibilities offered byvirtual spaces to generate network-specific exhibits.

For this first issue, BistArt presents Chaotic Innocence curated byour editor, Luciana Sario. Chaotic Innocence brings together a set ofworks by Latin American artists that have a special aura where chaoticand innocent features are fused to take us to places filled with magic suspense, tenderness, hybridism, irony and humor.

[go online exhibition](#)

About BistArt

Founded in 1998 in San Francisco, California, BistArt.com is an organization whose main objective is to promote contemporary art. It reaches a wide audience of affluent individuals who are strongly related to and are serious consumers of art, be they collectors, galleries, artists and art lovers from around the world.

With an international focus, BistArt gives a detailed and original vision of what is happening in today's art scene: the new trends, new artists, and new creations. The website is available in English and Spanish, and is an online community for art professionals, scholars, and collectors.

Every month, BistArt.com has currently 80,000 unique monthly visitors and growing, and an average of 350,000 pages viewed.

BistArt.com readers are affluent individuals who are strongly related to and are serious consumers of art, be they collectors, scholars, dealers or gallery owners.

BistArt Art Services

Galleries, Museums, and Art Fairs: Sign-up for our online services.

Worldwide, more than 1,000 leading galleries, museums and art fairs trust BistArt to promote themselves, their events and their artists.

Press Release Services

BistArt is now offering the possibility of sending out press releases to its 30.000 members - including leading dealers, collectors, critics, gallerists, curators, and other art professionals from around the world. Recognized art fairs, biennials and institutions such as Art Basel, Miami Art Museum, Art Palm Beach, Yokohama and Seoul Biennial, have already chosen us for sending out their press release to BistArt subscribers.

Gallery and Museums Guide

Through a large online guide, we offer information on museums, galleries and magazines of different cities around the world. This gives you the possibility to be part of the Online Guide featuring most of the most important galleries and museums of the world. Every day, this section receives 50 000 visits from around the world.

Section and site sponsorship

Sponsor the entire BistArt.com site with a fixed banner and reach over 80,000 qualified visitors.

City Report Sponsorship

Once every two months, BistArt.com offers exhaustive reports of the artistic sceneries of cities like Paris, New York, Miami, Sao Paolo, Buenos Aires, San Francisco among others. Each report includes a guide featuring the main galleries of the city the report is about. Be part of it and reach over 80.000 qualified visitors.

For more information please contact us at sales@bistart.com

