



WHILE SOME BUILD OTHERS DESTROY | DALILA PUZZOVIO

CURATORSHIP | RAÚL FLORES

Opening | Tuesday 08.10.19 | 7 pm
Permanence | 08.10.19 - 29.11.19

Rolf Art is pleased to announce the opening of **Dalila Puzzovio's solo show, *While some build others destroy***, curated by **Raúl Flores**, on **Tuesday, October 8, 2019 beginning at 7pm**, on Esmeralda 1353, Buenos Aires, Argentina. The opening will feature a performance action in the public space. The exhibition, admission free, can be visited through Monday to Friday from 11 a.m. to 8 p.m. until November 29, 2019.

While some build others destroy, proposes a re-reading of the homonymous performance act, conceived by Dalila Puzzovio, Pop Art key figure, for Claudia magazine, during the extension of Av. 9 de Julio in Buenos Aires, in 1979. The performance stages the marriage of a couple accompanied by their witnesses and courtship, surrounded by a scenery of pomp, feast and presents, contrasted by a city in ruins, which is the ironic scene of the action. The artist finds in the editorial medium a space of expression which she explores between the years 1978 and 2004, where she writes, produces and illustrates articles for various media: Claudia magazine in the Practiclaudia section; Life & Fitness (commercial chronicler); Vogue Argentina in the fashion section; the Magazine of the Publicist, in the cosmetics; and Cuisine & Vins, in the section dedicated to art and artists of her time, etc.

Through a compilation and rescue process of archival material, that includes the performance documentation, its registration (negatives copied for the first time), recovered backstage images, the original Claudia magazine —edition August #266, 1979— and the artists testimony; is how the gesture of the action is reactivated and a discourse revisited, so pertinent to the actual context in which we live.

This ephemeral body of work - due to its performance and editorial nature - manifests the cleverness and versatility of Puzzovio, who has explored through several edges of the artistic practice: such as performance and happenings, micro-events, fashion, design, artistic direction and production, media art, costumes, publishing, plastic arts and writing, among others; languages that she managed to combine masterfully, blurring their limits and showing a free and bold vision, irreverent, which is the essence of her artistic work and the effervescence of an era. This plasticity and experiences were in the words of the artist, "key moments of transformation."

The exhibition proposal allows us to understand from a new perspective, the ideas, the diverse repertoire and the contributions Argentine avant-garde practices have bequeathed us, in the hand of one of the major Pop Art exponents. Those expressions that conformed the 60s and 70s vanguard, were not considered within the canons of representation typical of contemporaneity, but instead were conceived from an unprejudiced and spontaneous gesture which core was experimentation; and that we can today, with due distance, understand as a way of life (art/life) different from artistic-intellectual speculation; where playfulness, irreverence and the futuristic worldview (characteristic of the time) reigned as a subterfuge to war, dictatorship, and the difficulties of daily life. In the words of the curator, "Because, if we think about it, all, absolutely all battles are won with bread, love and fantasy."

BREAD, LOVE & FANTASY | By Raúl Flores

I was 14 years old and at one point in one of those afternoons, that are all the same, but remain deeply in the memory, I was hungry and had gone to the kitchen to have something to eat. On the table I saw Claudia magazine for the first time. It contained, within the section "Hollywood in Spanish", the production of Dalila, "Bread, love and fantasy". The afternoon was still, quiet, so I couldn't notice but, like the rest of the sixties, and the following decade, my idea of photography, art and fashion had been born, and bursted without return.

In this work there is the illusion of love and its rituals, and there are ruins lurking (or subtitling?) behind the set. Nothing more moving than the tension, and nothing more attractive than that way of presenting it: the ingenuity and pleasure precariously exposed on the remains of a civilization (World War II? The fifties? The spectators that Dalila and Claudia magazine tried to shake?). This is a work that could be thought of today as the reverse of Martha Rosler's *House Beautiful: Bringing the War Home*, in which the Vietnam War entered the living rooms of the United States bourgeoisie. In Dalila's work, its not war that enters the houses; its the house and its domestic dreams that go out into the scene of a devastated world.

Dalila Puzzovio is the free fruit of a rebel era. She subverted by overflow: she occupied all the spaces and crossed all languages. She subverted by unprejudice: she communicated love within each other (her marriage performed with Charly Squirru, for example), the playful, the sensual, the photography, the performance, the public intervention. Even today the categories do not end up living up to what Dalila means in the construction of the contemporary scene.

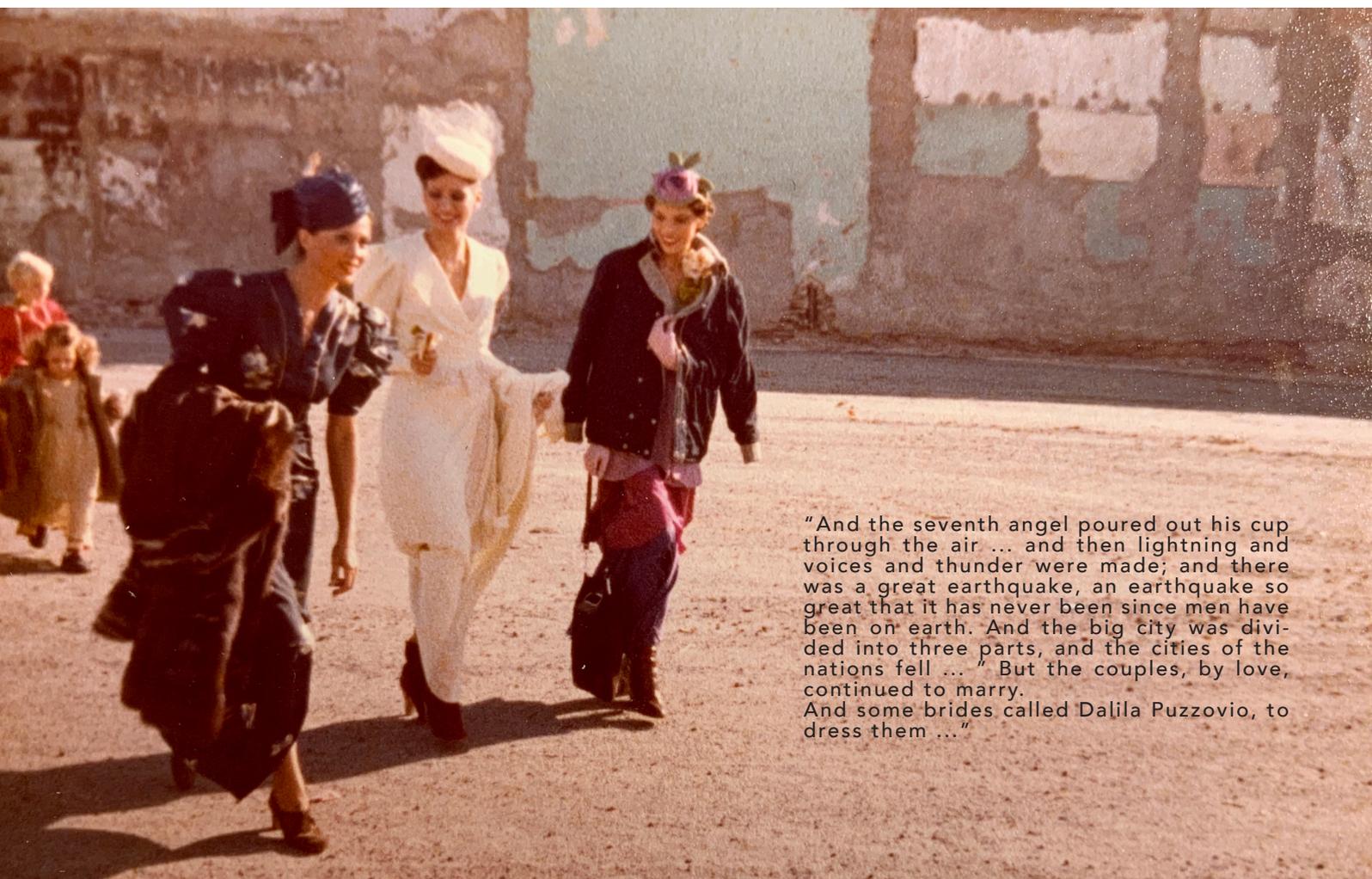
I watch this production again and see its furious actuality: there are always wars playing on, only Dalila chose to fight them without losing glitter. Because, if we think about it, all, absolutely all battles are won with bread, love and fantasy.

Raúl Flores

DALILA PUZZOVIO | b. 1942, Buenos Aires - Argentina

Born in 1942, Dalila Puzzovio, was recognized in her artistic career in Argentina for merging Pop Art, fashion and conceptual art. Between 1955 and 1962 she studied with surrealist painter Juan Batlle Planas and conceptual artist Jaime Davidovich. Her first Informalism exhibition was held in 1961 at the Lirolay Gallery in Buenos Aires; and the following year, in the conglomeration of Rafael Squirru, committed to the idea of an "aesthetic renaissance" in Argentina, she participates in the first exhibition dedicated to objects, entitled *Men Before Men* (1962); where she exhibits her first "plaster", next to the first mattress of Marta Minujín, and the first tie by Rubén Santantonín, amongst others. For her second individual exhibition *Cáscaras* 1963, curated by Rafael Squirru, she showed objects made largely of discarded plasters and other materials. She referred to these objects as "astral shells" (astral shells) because she felt that they retained the aura of the bodies they once had and were a type of medical rehabilitation. It was during the 60s, in Argentina, where several artists created the "art of things" or pop art and Dalila Puzzovio quickly became one of its protagonists, and an inspiring muse in the artistic area of the mythical Instituto Di Tella, of Buenos Aires. Puzzovio was one of thirty artists to participate in the New Art of Argentina exhibition in 1964, organized by the Walker Art Center in Minneapolis and the Torcuato Di Tella Institute.

In 1964, together with Berni, Ciordia, Cancela, Carlos "Charlie" Squirru et al., in the gallery Lirolay she is part of the installation, "Death." Puzzovio also collaborated with her husband Charlie Squirru, in artistic actions that fused performance with daily life. In 1965, for example, the large format poster they installed at the intersection of two of the main avenues of Buenos Aires that read, *Why are they so great*. The message was an advertisement that they themselves carried out in an act of irony towards their trajectories. Then Puzzovio began to receive multiple awards and recognitions. First, she received the National Di Tella Prize for Dalila Self-Portrait (1966), made by commercial painters and incorporating the image of the body of a famous international model, Veruschka. A year later, in 1967, Puzzovio received the Di Tella International Prize for her work Dalila double platform, a steel object that enclosed what she called "the new divine proportion" consisting of twenty-five pairs of leather double platform shoes bright fluorescent colors (being the first artist to make use of these strident colors in her works). The object was exhibited both in the Di Tella Institute, and in the commercial premises of Grimoldi, forcing the prestigious international jurors of Di Tella Prize to leave the exhibition space to walk the streets of Buenos Aires until they reached the Grimoldi premises, between Florida and Sta. Fe, where shoes were displayed as objects of consumption. With this last work, Puzzovio immersed himself in the mix of art and fashion, a specific category of pop art practiced by her and the Argentine artists Delia Cancela (n. 1940) and Eduardo Costa (n. 1940). Until 1985, Puzzovio designed costumes for cinema and theater and worked in the fashion industry. During the 80s and 90s, she made and concreted outstanding architectural projects. Until 1990 she also collaborated in several magazines as a writer and illustrator. Puzzovio works and lives in Buenos Aires.



"And the seventh angel poured out his cup through the air ... and then lightning and voices and thunder were made; and there was a great earthquake, an earthquake so great that it has never been since men have been on earth. And the big city was divided into three parts, and the cities of the nations fell ... " But the couples, by love, continued to marry. And some brides called Dalila Puzzovio, to dress them ..."

About ROLF ART

Rolf Art, located in Buenos Aires and founded by Florencia Giordana Braun in 2009, focuses on contemporary Latin American visual arts. The gallery features works exploring photographic media and its boundaries. The selection of artists considers pieces with an inextricable union between critical density and aesthetic values, the relationship between formal strategies and conceptual depth is always in conflict. The curatorial profile of the gallery first and foremost challenges the political context and the representation of what is considered a political image within the boundaries of the photographic medium. It also considers the social and economical context of artistic production and understands it as a determining factor for art's interpretation.

We are committed to a select group of contemporary established Latin American artists, promoting them on a national and international basis. We support their artistic production together with editorial and audiovisual projects.

The gallery's mission is to promote the appreciation of contemporary art and to push the boundaries of visual arts.

For more information contact:

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