



PARIS PHOTO

13.16 NOV 2014
GRAND PALAIS

ROLF
BOOTH #B23

Marcos López: imagen en público. Altas esferas, Liliana Maresca en colaboración con Marcos López: fotoperformance. 1993. gelatina de plata sobre papel.

PRESS RELEASE

PARIS PHOTO

13.16 Nov 2014. Grand Palais. Paris. France

Rolf Art. Buenos Aires. Argentina. Booth # B23 Main Section.

From November 13 to 16, the eighteenth edition of PARIS PHOTO takes place at the Grand Palais, Paris, France. For the second year, the Argentine gallery **Rolf Art**, will be present among those selected, at Booth #B23 in the main section, bringing nine recognized visual artists from Latin America: **Marcelo Brodsky, Eduardo Gil, Adriana Lestido, Marcos López, Santiago Porter, Graciela Sacco, Milagros de la Torre, Gabriel Valansi and Facundo de Zuviría**.

Rolf Art's proposal for PARIS PHOTO offers a perspective on Latin American photography from 1980 to today, exploring the great diversity of photographic practices present in the work of documentary photographers and contemporary artists who appropriate the medium using diverse media and techniques.

While contemporary Latin American culture has received much attention in the last decades, the historical circumstances surrounding its production often remain unexplored. In many Latin American countries, this period has been marked by political and economic instability, with a succession of revolutionary movements and repressive military regimes, the emergence of guerilla movements all along the path towards democracy. By exploring the photographic records and images used over the course of the last 30 years, the exhibition provides a vivid insight into this tumultuous period of history through the eyes of the artists.

The curatorial approach for this presentation focuses on the expression and perspective of artists from Latin America who seek to represent their image of the realities that they experience, and the culture of their nations through contemporary art. In their work there is a quest for an indissoluble union between critical density and aesthetic value. Considering defined individual identities, the artistic sensitivity, and the formal strategies that artists employ, the premise of the exhibition focuses not only in the formal qualities of these images but also in their ease of revealing certain social aspects, both political and economical, emphasizing the position of things, of language and of the discourse. Consequently, a practice of photography is developed as a strategy to outline the perceptive processes that are organized beforehand, the world that surrounds us so as to be able to establish an alternative narrative.

To celebrate the next 18th edition, the official Partner of PARIS PHOTO, **Giorgio Armani** presents the 5th edition of the **ACQUA exhibition**, consecrated to the theme of water in photography. ACQUA #5 questions the notion of limits in the representation of water. The limit as a surface, as an invitation to enter upstream in a timeless trip through the immense deep Latin America river into photographs from the series **Paraná Ra'Angá** by **Facundo de Zuviría**. The photographic record focuses on the only immutable thing in the surrounding nature: the motionless horizon, where the sky meets the river and the fragmented representation of the extensive surface of a river, the Rio de la Plata, a large dark mass of liquid that hides deep disorders. The photo-installation of **Graciela Sacco, Any output can be a closure**, has a strong representation of water and its inherent meaning for a particular culture, on one hand referring to life, the horizon that opens to other geographies and ambiguous spaces and on the other hand referring to the surface on which so many lives were silenced by force, and reminding us of the history and scope of violence in life.

Rolf Art, located in Recoleta, Buenos Aires and founded by Florencia Giordana Braun in 2009, specializes in works which explore the medium of photography and its boundaries. Collectively, Rolf's artists and their body of work respond to the search for the inextricable union between critical weight and aesthetic value, appealing to the viewer to evaluate the codes of representation and interpretation of their works.

Rolf Art is committed to positioning a select group of renowned Latin American contemporary artists at a national and international basis. We support the production and promotion of their works, projects and publications, both editorial and audiovisual.

The aim of Rolf Art in PARIS PHOTO 2014 is to engage and excite the viewer in conceptual works that open up a dialogue to critique and reconsider the realities that we inhabit.

Fair Information at: <http://www.parisphoto.com>

<http://www.parisphoto.com/paris/exhibitors/rolf-art>





Marcelo Brodsky, From the series Nexo, Self-Portrait as Shot to Death, 1979. Photography, Gelatin silver print on fiber paper, dimensions 57 x 37 cm.

Marcelo Brodsky 1954, Buenos Aires, Argentina.

Visual artist and photographer. Brodsky has represented Argentina in several international biennials such as San Pablo (2010), Valencia (2007), Rotterdam (2000), Photo Spain (1999), among others. He has been awarded with distinctions and received many accolades, such as *The Human Rights Award* by Bnai Brith Organization (2003), *Salón Nacional de las Artes Award* Buenos Aires, Argentina (2000). He has published numerous books such as *Tree Time* (2013); *Visual Correspondences* (2009); *Correspondences Pablo Ortiz Monasterio – Marcelo Brodsky* (2008); *Correspondences Martin Parr – Marcelo Brodsky* (2008); *Good Memory* (2006); *Vislumbres* (2005); *The soul of the Buildings with Horst Hoheisel, Andreas Knitz and Fulvia Molina* (2004); *Buena Memoria* (2003); *Memory Works* (2003); *Nexo* (2001); *Buena Memoria* (2000); *Palabras* (1986); *Parábola* (1982), among others. He has been featured in important leading national and international publications. His work has been shown in numerous solo and group exhibitions in Argentina, Spain, France, Austria, Germany, Israel, Switzerland, United States, Brazil, Colombia, Chile, Paraguay, among others. Nowadays, his work is part of important national and international collections such as National Museum of Fine Arts - MNBA (Buenos Aires, Argentina), Modern Art Museum of Buenos Aires - MAMBA (Buenos Aires, Argentina), Bibliothèque Nationale (Paris, France), The Centre for Creative Photography, University of Arizona Foundation and ASU Art Museum (Arizona, United States), Sprengel Museum Hannover (Germany), Museo de Arte de las Américas, OEA, (Washington DC, United States); Contemporary art collection from Salamanca's University (Spain), Pinacoteca from San Pablo (Brazil), University of Essex Collection of Latin American Art (United Kingdom), TATE Collection (London, United Kingdom), among others.

MARCELO BRODSKY'S project offers a subjective narrative in which the photograph acts as a memorial. While often artists appropriate and redefine public images with a personal touch, Brodsky takes the opposite path. He seizes a private photo album and registers the images as public testimony.

In Latin America, the failure of the promises of modernization took the form of the dirty war in Argentina, the caravan of death in Chile, the military repression in Brasil, narcopolitics in Colombia. Transnational modernization was given shape in the form of the organization Condor in the context of Cold War paranoia and anti-socialist class politics. The dashed hopes of the 1960s generation for a different road to social justice and equality were quickly and efficiently transformed by the military into national trauma across the continent. People were disappeared by the thousands, tortured, and murdered. Others were forced into exile. Indeed, much of Latin America was now bound together by the experience of the disappeared, the deprivations of political exile, and –once the dictatorships ended– the desire of the majority to forget. Reconciliation and the return to normalcy became the facile watchwords of the post-dictatorship era. Out of this constellation emerged what one might call Latin America's postdictatorial postmodernism of mourning, and Brodsky's work in photography and installation art is certainly an important part of this body of work.

Marcelo's essay *Nexus* explores collective cultural memory in the context of recent Argentinean history: how we think about the present in light of the past and in what ways we are able to recall and represent traumatic events. Brodsky's conceptual art is framed by trauma theory and engages critically with an international network of memory projects. His work allows us to understand the ways in which a generation that has suffered trauma at first hand and the subsequent generation are capable of engaging collectively in memory work by exploring the phenomenon of postmemory.

The photographic essay *Nexus* originated from the latin “nexus” derived from nectere: to bind, bond, connection, union, link, anything that serves to unite other things, materially or morally. For this project Brodsky collects photographs between the late 1970s until now, engaging the viewer with his recurrent themes: first, the ethical need to remember, and second, the need to find bridges between different generations. *Nexus* introduces the viewer/reader to personal and collective re/collections of events and objects. The overall aim of the work is ambitious, namely to represent photographically the memory archives of contemporary Argentina. In his artwork *Self-Portrait as Shot to Death* (1979), Brodsky appears in the intersection between politics and private anguish. During his exile in Barcelona, after the disappearance of his brother, a victim of the State terrorism in Argentina, Brodsky found a powerful visual synthesis of the tear and the pain of those years. In a dialogue with his own past, a portrait of his youth where his own image splits in two as anonymous victim of a sacrifice.



MARCELO BRODSKY

De la serie NEXO_1979	From the series NEXO_1979
Autorretrato fusilado, plaza de San Felipe Neri, Barcelona	Self-Portrait as Shot to Death
Fotografía	Photography
Copia 2002	Copy 2002
Copia en gelatina de plata	Gelatin silver print
57 x 37 cm.	57 x 37 cm
Edición 5 + AP	Edition 5 + AP





Milagros de la Torre, From the series *The Lost Steps*, 1996, voltage print 1996, Photography. Toned gelatin silver print on Agfa Portriga Rapid paper, dimensions: 40 x 40 cm

Milagros de la Torre 1965, Lima, Peru.

Milagros de la Torre has been working with photography since 1991. She studied Communication Sciences at the University of Lima and received a B.A. (Hons) in Photographic Arts from the London College of Printing. Her first solo exhibition, curated by Robert Delpire, was presented at the Palais de Tokyo, Centre National de la Photographie, Paris. After an artist residence grant from the Cité des Arts, Paris (1995), she received the Rockefeller Foundation Artist Grant and was awarded the Romeo Martinez Photography Prize and the Young Iberoamerican Creators Prize for her series *The Lost Steps*. She was part of the 'Contemporary Artistic Practices' residence at The Getty Research Institute, Los Angeles. In 2003, her artist book, *Trouble de la Vue* (Paris: Toluca Editions) was published with text by Jose Manuel Prieto and design by Pierre Charpin. De la Torre received the Guggenheim Fellowship in Creative Arts, Photography in 2011 and the Dora Maar Fellowship from The Brown Foundation in 2014.

Her work has been exhibited extensively and is part of permanent museum collections including The Art Institute of Chicago, Illinois; Museum of Fine Arts, Houston, Texas; Museo del Barrio, New York; Harvard Art Museum, Cambridge, Massachusetts; Yale University, New York; Diane and Bruce Halle Collection, Phoenix; Worcester Art Museum, Massachusetts; Fonds National d'Art Contemporain, Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Essex Collection of Art from Latin America, Colchester, U.K.; Museo de Arte Carrillo Gil, Mexico; Museo de Arte de Lima, Peru; Museo Nacional de Bellas Artes, Buenos Aires, Argentina among others. Two important monographs have been recently published, '*Milagros de la Torre. Photographs 1991-2011*' by Toluca Editions (Paris), RM Editorial (México/Barcelona) and Ediciones Larivière (Argentina) with a text by Marta Gili, Director of the Jeu de Paume Museum in Paris and 'Observed', co-published by the Americas Society, New York and the Museo de Arte de Lima, MALI with texts by Gabriela Rangel, Prof. Edward J. Sullivan and Miguel Lopez along with an interview between the artist and Anne Wilkes Tucker, The Gus and Lyndell Wortham Curator of Photography at the Museum of Fine Arts, Houston. Born in Lima, Peru, de la Torre now lives and works in New York.

The work of **Milagros de la Torre** started from a close and detailed observation of the stillness of objects and archives. To achieve her purpose, the artist makes use of photography as a tool that fixes and detains, even as it fragments and constructs an alternative account of reality.

De la Torre, registers the apparent silence of things in order to offer a poetic account in which displacements and metaphors coexist with evidence and proof. In this sense, the artist conceives her photographic practice as a strategy to bypass the perceptive processes that organize beforehand the world that surrounds us, making it possible to formulate an alternative account.

The lost steps by Milagros de la Torre reconstructs one of the most terrible paths in Peru's social and political history. The artist undertook a long research at the State Archive in the Palace of Justice in Lima, which contains documents concerning corruption and crime, as well as a surprising set of objects classified as "evidence" of crimes committed over the last decades (some of them famous, and others unfortunately lost in anonymity). These vestiges, displaced from their violent context, are captured by the photographer in their precarious condition as fragile testimonies of a violent and fragmented memory, destined to remain tucked away in a forgotten archive. By taking as its basis evidence that is now part of a state institution, the documental treatment of this series questions the legitimacy of political discourses attributed to Peru's recent and painful history. In their light, the discourse of "not wanting to see" is delegitimated and returns to open deep wounds.



MILAGROS DE LA TORRE

De la serie LOS PASOS PERDIDOS_1996	From the series THE LOST STEPS _1996
Cuchillo improvisado del catre de la cama en prisión	Improvised knife made from prison bed frame
Fotografía	Photography
Impresión virada de plata sobre gelatina	Toned gelatin silver print
40 x 40 cm.	40 x 40 cm
Edición 15 + AP	Edition 15 + AP

De la serie LOS PASOS PERDIDOS_1996	From the series THE LOST STEPS _1996
Falso carnet de identificación policial usado por terrorista	Fake police ID used by terrorist
Fotografía	Photography
Impresión virada de plata sobre gelatina	Toned gelatin silver print
40 x 40 cm.	40 x 40 cm
Edición 15 + AP	Edition 15 + AP





Adriana Lestido, Title: Mother and daughter in Plaza de Mayo, 1983, Vintage copy: 1983, Photography, Gelatin silver print on fiber paper, dimensions: 22 x 28 cm.

Adriana Lestido 1955, Buenos Aires, Argentina.

She was the first Argentinean photographer to receive the prestigious Guggenheim Fellowship. Her work is renowned in a national and international basis; she has been awarded with several scholarships and accolades such as the *Hasselblad* in Sweden (1991), the *Mother Jones* in United States (1997), the *Konex Award* (2002), and the *Lifetime Achievement Award*, by the Argentinean Association of Art Critics, among others. In 2010 she received the *Bicentennial Medal* and was appointed as *Outstanding Personality* of the Culture by the Legislature of the City of Buenos Aires. Since 1995 she develops an intense teaching activity coordinating workshops on the use of photography as a medium of expression. She is the author of five books: *Imprisoned women (Mujeres presas)*, Argentine Photographers Collection, Buenos Aires (2001), 2nd edition 2008; *Mothers and daughters (Madres e hijas)*, La Azotea Editorial, Buenos Aires (2003), published with the support of John Simon Guggenheim Memorial Foundation; *Interior*, edited by Capital Intelectual, Madrid (2010); *The Artwork (La Obra)*, published by Capital Intelectual, Madrid (2011) and *What Can Be Seen (anthology) (Lo Que Se Ve)*, also published by Capital Intelectual, Madrid (2012). Her work has been exhibited in solo and group shows in countries such as Argentina, Uruguay, Brazil, Mexico, Dominican Republic, Guatemala, United States, Spain, France, Germany, Sweden, Scotland, Denmark, Belgium, China and Japan. Nowadays, her work is part of important national and international collections public and private such as the National Museum of Fine Arts and the Museum of Modern Art in Buenos Aires (Buenos Aires, Argentina), Museum of Contemporary Art Castagnino + Macro (Rosario, Argentina), Museum of Fine Arts (Caracas, Venezuela), Museum of Fine Arts (Houston, USA), Fondation Cartier pour l'art contemporain and Bibliothèque Nationale (Paris, France), Hasselblad Center (Göteborg, Sweden), among others. She lives and works in Buenos Aires.

In the photographs of **Adriana Lestido** there's a constant emphasis on the experience of time as a narrative process that gradually reveals an inner voice. All her series contain an idea of time as flowing, which builds an emotional climate, shared by the artist's vision and by her subjects. Their viewpoints are inseparable but autonomous as well. The temporality of the document is also the emotional time of the work itself.

Born in Buenos Aires in 1955, Lestido shoots almost exclusively in black and white, and was the first Argentine photographer to win the Guggenheim fellowship. She captured her first images on her father's camera when she was only four or five years old, but it was her homeland's last dictatorship that sparked a compulsion to capture something bigger. The period saw the disappearance of her friend Willy in 1979, a figure paramount in her political awakening and joining of the Communist Vanguard. Lestido recalled "*that his absence had somehow shaped my work. The need to record things in images, I suppose. To put an image in front of the absence.*"

She worked for *La Voz* and *Página/12* as a photojournalist throughout the 80s and early 90s, but it was in 1982 during her second week at *La Voz* when one of her most powerful images was captured. Lestido was assigned to cover the protest that would be happening in Plaza de Mayo, where thousands would demand answers about those 'disappeared' at the hands of the military dictatorship. The photograph depicts a mother holding her daughter, both crying out in desperation and anger for a husband and father that would likely never return. The history and significance, as well as the palpable emotions captured in just one photograph, led to the image becoming one of her most celebrated and recognized works. In 1991, Adriana Lestido was given a photographic grant by the Hasselblad Foundation to realize "Mujeres Presas" photographic project. These photographs were taken in Prison No. 8 Los Hornos, la Plata, Argentina. During one whole year, Adriana Lestido visited it regularly every week to take pictures of women in prison with their children. The images are raw and at times harrowing, set upon decrepit backgrounds, they depict various women literally inscribed with the names of the absent men they love, or perhaps once loved.

All her series display a subtle concatenation among themselves and constitute a process of introspection: their documentary character is just a tool of approximation and a stylistic norm; with time this tone fades, allowing the appearance of something more, that encapsulates the emotional experience of a shared time, between photography and life (or what amounts to the same thing, between art and life).

Book signing in Paris Photo 2014

Friday, November 14

Book signing of Adriana Lestido's book in the Rolf Art Gallery booth, B23. . Grand Palais, Paris, France.

Book information: LESTIDO, Adriana, *Lo Que Se Ve*. Madrid: Capital Intelectual S.A., 2013.



ADRIANA LESTIDO

De la serie MUJERES PRESAS_1991-93	From the series IMPRISONED WOMEN_1991-93
Sin título	Untitled
Copia vintage: 1993	Vintage copy: 1993
Fotografía	Photography
Gelatina de plata sobre papel fibra	Gelatin silver print on fiber paper
27 x 36,6 cm.	27 x 36,6 cm
Edición 15 + A/P	Edition 15 + A/P



ADRIANA LESTIDO

De la serie MUJERES PRESAS_1991-93	From the series IMPRISONED WOMEN_1991 - 93
Sin título	Untitled
Copia vintage: 1993	Vintage copy: 1993
Fotografía	Photography
Gelatina de plata sobre papel fibra	Gelatin silver print on fiber paper
26 x 37 cm.	26 x 37 cm
Edición 15 + A/P	Edition 15 + A/P



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From the Series: Public image - High echelons, Public image - High echelons. Photo-Performance - Liliana Maresca in collaboration with Marcos López, 1993, Photography, Gelatin silver print on fiber paper., dimensions: 23 x 35 cm.

Marcos López, 1958, Santa Fe, Argentina.

He has represented Argentina in several international biennials such as the 1st Biennial of Images of the World "Photoquai" in Paris, France and in the 10th Biennial of Plastic Art of La Habana, Cuba. He has been awarded with distinctions and received many accolades, such as the *International Photography Award of Pilar Citoler* (2008) and the *Platinum Konex for its career* (2012). He has published numerous books such as *Portraits* (1993 and republished in 2006), *Latin Pop* (2000), *Criollo Sub-Realism* (2003), *The Player* (2007), *Latin Pop Plus* (2007) and *Marcos Lopez Photography 1978-2010* (2010). He has been featured in important leading national and international publications and his work has been shown in numerous solo and group exhibitions in Argentina, Chile, Brazil, Peru, Venezuela, Colombia, Mexico, United States, Cuba, Spain, France, Italy, Finland, Estonia, Belgium and the Netherlands, among others. Nowadays, his work is part of important collections such as National Art Museum Reina Sofia and Contemporary Art Museum of Castilla y Leon in Spain, Daros-Latinamerica Foundation in Switzerland, Quai Branly, among other public and private collections. Lives and works in Buenos Aires, Argentina.

To the anonymous, ubiquitous, diffuse violence that has long haunted Latin American cities, the artists **Marcos López and Liliana Maresca** responded early with a parodic exaltation of violence, as though by incorporating it in their work would allow them to exorcise the inhuman violence that dominated the streets.

Liliana Maresca, a key figure in the Argentinean art scene of the early 80's, was a participant in the emergent bohemian culture of Buenos Aires in the early years of the country's newly gained democracy, and soon became an artist whose work helped to shape many of the artistic trends to come in the 90's.

At the end of 1983 Argentina emerged from seven years of military dictatorship known as the State of Terror, a government responsible for thousands of disappearances, exiles, and deaths. Raúl Alfonsín's democratic government was elected in October of that year, finally liberating the Argentinean people from years of oppression. This newfound freedom spurred a widespread movement of creative expression. Often this expression was uninhibited and rather clumsy, reflecting the long period in which expression was strictly discouraged or prohibited. People speak of the trans-avant-garde, of primitive painting, and of new images and young people coming together to experiment and make their voices heard, often occupying public spaces and creating communal works. After many years of living under the isolationist fear-mongering of the military regime which especially prohibited the elementary rights of the citizens to assemble, the youth movement revived a sort of hope and optimism of public and social exchange.

In 1982, and during the following years, in collaboration with photographer Marcos López, Maresca produced a series of black and white photographs, photo-performances, in which she appears completely naked, interacting with her artworks and giving each one a special significance. In 1993 the Maresca-López couple met to make the last photos for the opening of Maresca's Installation *Imagen Pública – Altas esferas* (1993). The photos were taken in the artist's home with enlarged prints of the newspaper *Página 12* scattered in the background. These pages are the principal material used for the installation, upon which Maresca lies naked and in a deliberately sexy but not explicitly erotic pose. López photographs her from above. The artist's body is shown surrounded by enormous portraits of dictators, perpetrators of genocides, politicians and famous people, faces and symbols of power, money, corruption and shameless exhibitionism, compared to which her nudity seems at once hedonistic and vulnerable.

Marcos López and Liliana Maresca wanted to avoid all restricting conventions and explore new territories, pushing their limits. This natural resistive tendency forms the special essence that runs throughout their work.



MARCOS LÓPEZ

Marcos López y Liliana Maresca (Obra en colaboración)

Imagen pública - Altas esferas_1993	Public image - High echelons_1993
Fotoperformance - Liliana Maresca en colaboración con Marcos López	Photoperformance - Liliana Maresca in collaboration with Marcos López
Fotografía	Photograph
Gelatina de plata sobre papel fibra	Gelatin silver print on fiber paper
Copia 2014	Copy 2014
23 x 35 cm.	23 x 35 cm
Edición 10 + AP	Edition 10 + AP



MARCOS LÓPEZ

Marcos López y Liliana Maresca (Obra en colaboración)

Imagen pública - Altas esferas_1993	Public image - High echelons_1993
Fotoperformance - Liliana Maresca en colaboración con Marcos López	Photoperformance - Liliana Maresca in collaboration with Marcos López
Fotografía	Photograph
Gelatina de plata sobre papel fibra	Gelatin silver print on fiber paper
Copia 2014	Copy 2014
35 x 23 cm.	35 x 23 cm
Edición 10 + AP	Edition 10 + AP



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Graciela Sacco, From the series Cities of Fear, Title: Mar nuestro (Our sea), 1997, vintage print 1997, Mail art. Technique: Stamp and postmark for mail action, dimensions: 6,7 x 11,3 cm.

Graciela Sacco 1956, Santa Fe, Argentina.

As a visual artist with a prominent position in the contemporary art scene, Graciela has represented Argentina in several international biennials including Shanghai Biennial (2004), Venice (2001), La Habana (1997 and 2000), Mercosur (1997) and Sao Pablo (1996), 1st Biennial of Photography in Vigo (2000), Urban Art Festival Toulouse (2002), among others. She has been awarded with various distinctions and has received many international accolades including Artist of the year, by the Argentinean Association of Art Critics (2001), Konex award (2002 - 2012), among others. She has published numerous books such as M² Volumen I (2009), Shadows from the South and the North (2004), Images in Turbulence: Migration, bodies, memory (2000), Solar Scriptures (1994). She has been featured in leading publications such as America's Society Magazine, Bomb, Art Nexus, Art News, Art in Americas and the New York Times. Her works has been shown in solo and group exhibitions in Argentina, England, Germany, France, Switzerland, Israel, United States, Mexico, Brazil, Cuba, Peru. Today, her work is part of national and international collections such as Bronx Museum (New York, USA), Museum of Fine Arts - MFAH (Houston, USA), Museum of Latin American Art - MAMBA (Buenos Aires, Argentina), The Microsoft Art Collection (Washington, USA), among others. She lives and works in Rosario, Argentina.

GRACIELA SACCO graduated in 1987 with a thesis devoted to the Argentinian avant-garde movement of 1960. The artistic expressions of that decade established strong ties between artistic experimentation and social commitment, culminating in Rosario, the artist's hometown, with "Tucumán Arde" (Tucuman Burns) now esteemed as a landmark of international Political Conceptualism. This generation of artists was harshly repressed by the military dictatorship that seized the country from 1976 to 1983. Her work demonstrates, even under democracy, that the retrieval of memory is a collective and conflictive task. Her artwork questions the relationship between memory and photography, where memory requires an active subject capable of dealing with the fragility and versatility of the signs. In Spanish, "sense" alludes to the meaning and body affected by sensory perceptions. Beauty and mystery are the means by which Graciela Sacco appeals to our feelings by multiplying and questioning the assignment of meaning.

Through appropriated images, in a twofold way, her works firstly become silent while removed from their contexts, and then, as they embody new supports and in different artistic media, displayed in spaces or the city itself, they deploy new meanings. Her pieces function as latent devices, activated through the reading of images that emerge from them, building in every artwork, space for thought. These are images extracted from specific, violence-loaded contexts but rendered beautifully and subtly in their formal resolution. In this way, the artist demands a contemplation that delves into a continual reflection about social and political realities.

All three edges of Sacco's poetics (political, aesthetic and technical) converge in works with participatory power. With perturbing images, the artist interrogates the viewer questioning who is who in each scene. What Sacco intends to register, is not the precise instant in which the photograph is captured, but the active latency of time, the driving force from which the past can interrogate the present. The artist invites us to enter the image, as if a distant and disembodied gaze was no longer a possibility. We are forced to look into dark areas of social reality and the modes of contemporary exclusion. The power of her unique work resides in its abilities to suggest, in works of impeccable formal resolution, the weight of states of social combustibility.



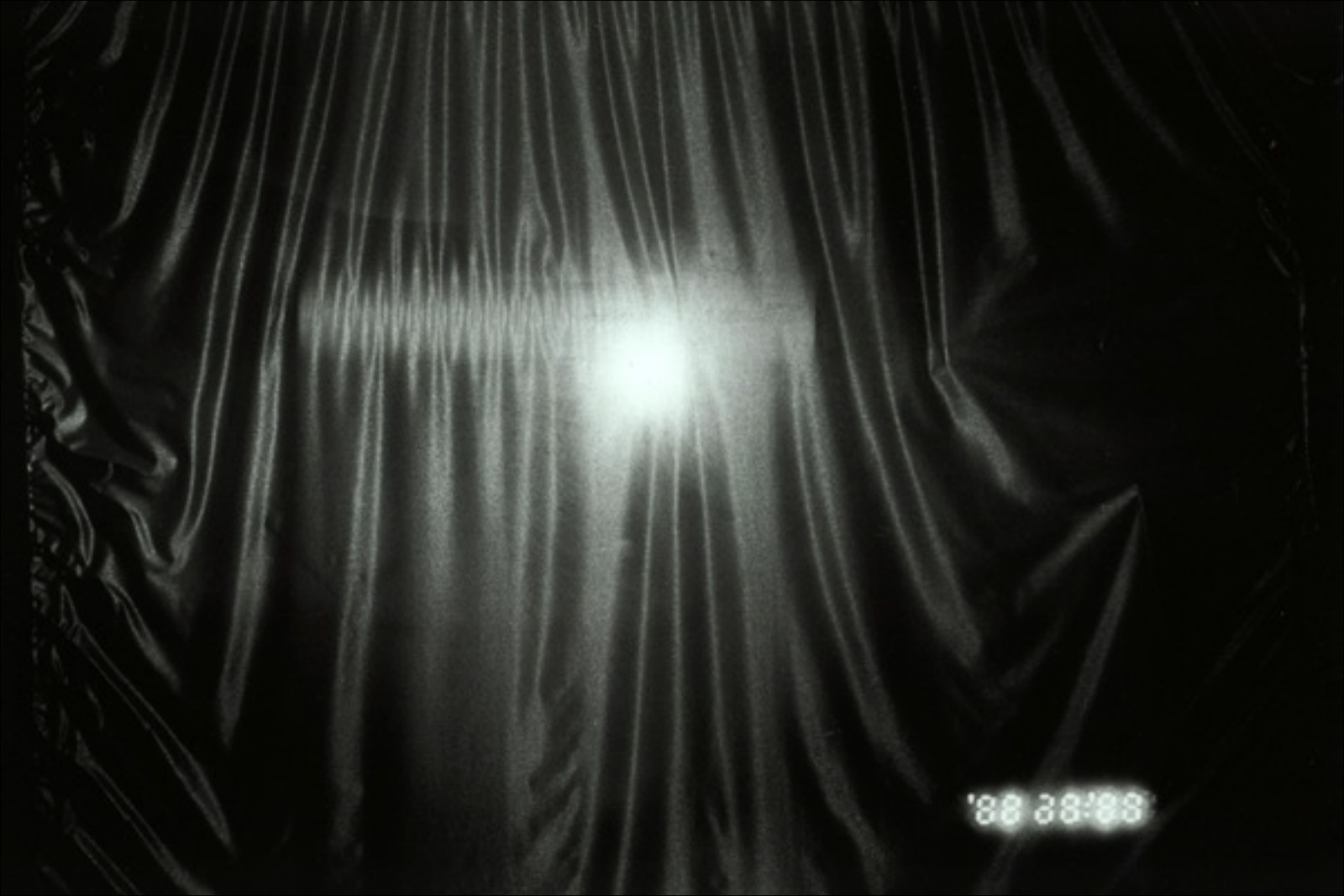
GRACIELA SACCO

De la serie CIUDADES DEL MIEDO_1999	From the series CITIES OF FEAR_1999
Sin título	Untitled
Photo-performance	Photo-performance.
Gelatina de plata	Gelatin silver print
12 x 17,5 cm.	12 x 17,5 cm
Pieza única	Unique piece

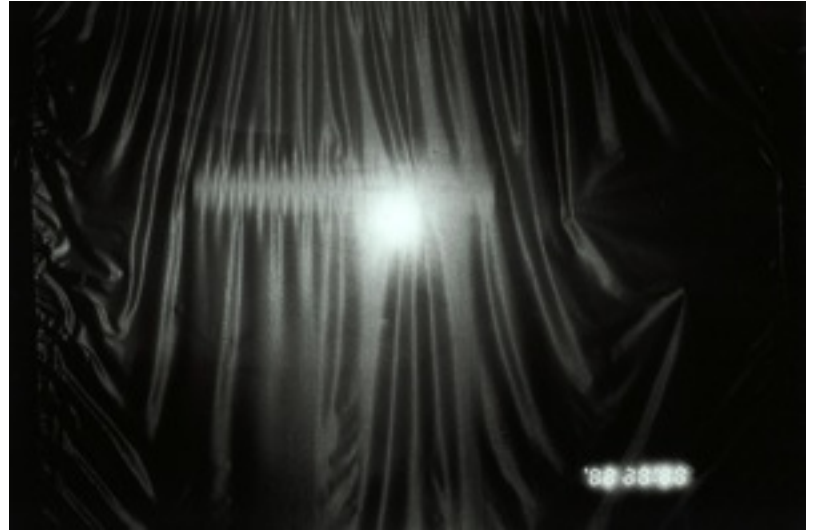


GRACIELA SACCO

De la serie CIUDADES DEL MIEDO_1999	From the series CITIES OF FEAR_1999
Sin título	Untitled
Photo-performance	Photo-performance
Gelatina de plata	Gelatin silver print
21 x 14 cm.	21 x 14 cm
Pieza única	Unique piece



'88 28'08



Gabriel Valansi, From the series Fatherland, Untitled, 1998, vintage copy, Photography. Gelatin silver print on fiber paper copied by the artist, dimensions: 24 x 30 cm.

Gabriel Valansi 1959, Buenos Aires, Argentina.

Visual artist and photographer. Valansi uses various mediums of expression such as the video, installation and photography. He studied Physics and Engineering. He has represented Argentina in several international biennials such as Ushuaia (2001), La Habana (2012 and 2003). He has been awarded with prizes and received many accolades such as Artist of the year, by the Argentinean Association of Art Critics (2001), Best multimedia exhibition award by the Argentinean Association of Art Critics (2005), and The OSDE Foundation Award for Visual Arts (2005). He has been featured in important leading national and international publications. His work has been shown in numerous solo and group exhibitions in Argentina, Spain, France, Austria, Germany, Israel, Switzerland, United States, Brazil, Colombia and Paraguay, among others. Today his work is part of important national and international collections such as Museum of Modern Arts of Buenos Aires - MAMBA (Buenos Aires, Argentina), Museum of Contemporary Arts of Rosario – MACRO (Rosario, Buenos Aires), Emilio Caraffa Museum - MEC (Córdoba, Argentina), Museum of Fine Arts - MFAH (Houston, United States), Bibliothèque Nationale (Paris, France), Museum of Modern Art (San Pablo, Brazil), Museum of Modern Art (Rio de Janeiro, Brazil) and Casa de las Américas (La Habana) among others. He lives and works in Buenos Aires, Argentina.

For many years, **GABRIEL VALANSI** has devoted his investigative work to enquire on the aesthetics that emerge from war events and extreme violence. Concerned with global war collective imaginary, his symbolic operations exceed the reference to one specific conflict. Rather, war speech for him becomes a contemplative object of fascination. The artist is interested in the particular point where an intimate relationship intertwines beauty with the terrible.

His works do not show the terror or sharp brutality directly as these are indescribable concepts. On the contrary, his works reflect the spirit of war that is present before and after its supposed realism. Gabriel Valansi's images are, in other words, the sensitive skin that touches the horror impossible to represent. To the artist, the truth of photography does not lie in its representation but in the atmosphere portrayed by photography, at that certain way of being at a certain period of time. This is how through disrupting continuous images from fixed realities, as succession of photographic strata, Valansi conveys the spirit that emerges from chaos. The artist opens up a space where a realistic and palpable threat vibrates throughout resulting in a disturbed reaction from the viewer. The use of repetition, accumulation and transition from one image to another, generates an abstraction. This abstraction prints a disturbing beauty from these war scenes. Through the green haze that causes an infrared camera or through infinitesimal kaleidoscopes modules, Valansi displays different visual effects, the beauty of which questions and troubles the viewer. In particular, the lenticular technique allows us to reach dip into our memory and its way of functioning. Valansi's work delves into an encounter of what used to be and its reenactment.

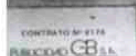
His work grows in a society that is full of instabilities as a result of violence. It attempts to violate our own space and to recover the distance that keeps us away from fear so that we get to know more about ourselves. As a mirror of society, Gabriel Valansi's dramatically ethical art raises awareness about degraded human values.

Book signing in Paris Photo 2014

Saturday, November 15 / 5:00 pm.

Book signing of Gabriel Valansi's book in the Rolf Art Gallery booth, B23. Grand Palais, Paris, France.

Book information: VALANSI, Gabriel; VILLACORTA, Jorge y SCHMUELER, Héctor, *Gabriel Valansi Works 1999-2012*. Buenos Aires: 2014.



GABRIEL VALANSI

De la serie FATHERLAND_1998 From the series FATHERLAND_1998

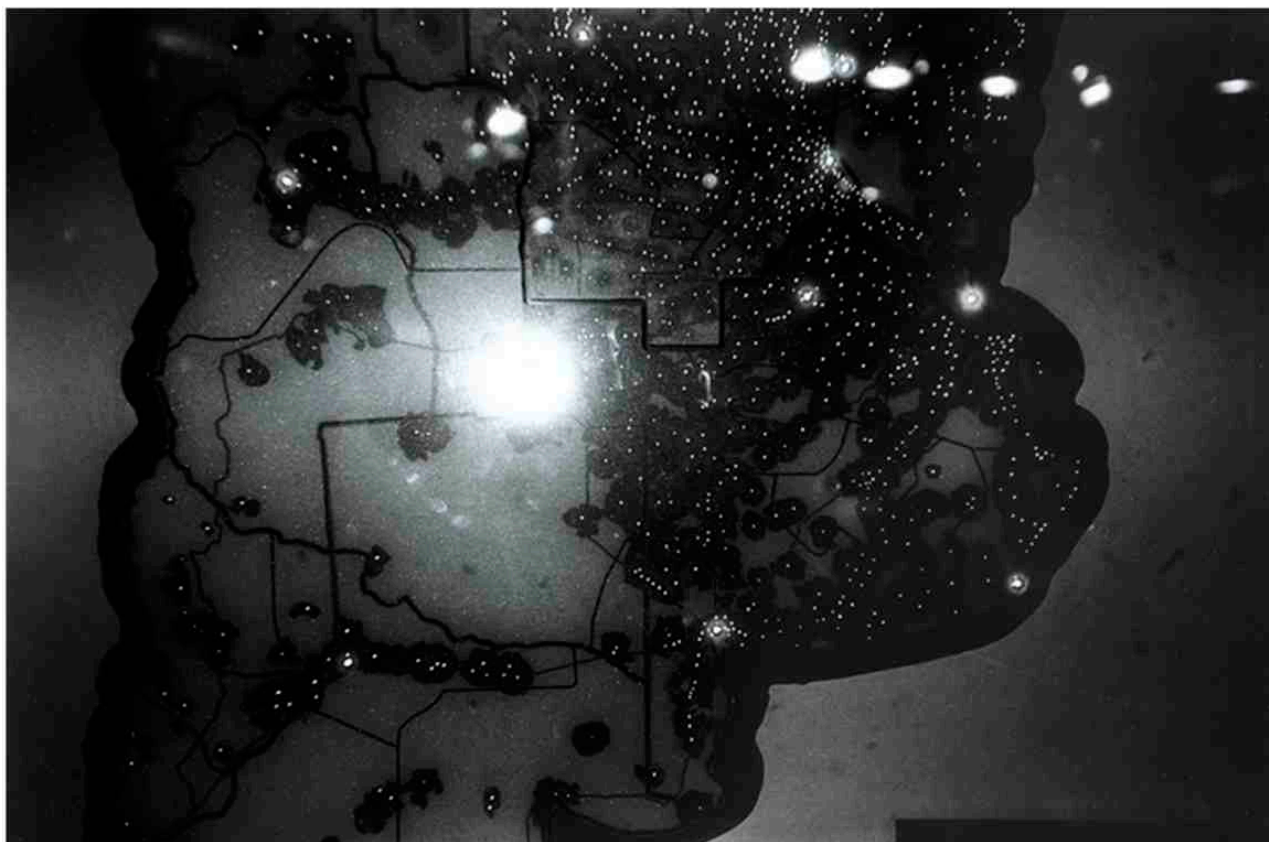
Sin título Untitled

Fotografía Photograph

Gelatina de plata sobre papel fibra copiada por el artista Gelatin silver print on fiber paper copied by the artist

24 x 30 cm. 24 x 30 cm

Edición 10 Edition 10



GABRIEL VALANSI

De la serie FATHERLAND_1998	From the series FATHERLAND_1998
Sin título	Untitled
Fotografía	Photograph
Gelatina de plata sobre papel fibra copiada por el artista	Gelatin silver print on fiber paper copied by the artist
24 x 30 cm.	24 x 30 cm
Edición 10	Edition 10

LA ULTIMA NOVEDAD

MANIQUINS

LA ULTIMA NOVEDAD





Facundo de Zuviría, From the series: Estampas porteñas, Title: The last novelty, 2004, vintage copy, Photography. Gelatin silver print on fiber paper, dimensions: 45 x 60 cm. Unique piece

Facundo de Zuviría 1954, Buenos Aires, Argentina.

Photographer, Zuviría has represented Argentina in several international biennials including Buenos Aires (2000-2002), Mercosur (2000), and San Pablo (1991). He has been awarded with distinctions and received many accolades, such as the *First award* in the National Salon from Visual Arts, Buenos Aires (2002), *The Konex Award* (1992-2000), and a *Career Achievement Award* at the National Museum of Fine Arts in Buenos Aires. He has published numerous books and photo books such as *Buenos Aires: Coppola + Zuviría* (2006), *Siesta Argentina* (2003), *Estampas Porteñas* (1996) among others. He has been featured in leading national and international publications such as the article "Zoom Special Edition about 150 ans de photographie" in Zoom Magazine; Latin American Photo Book, among others. His work has been shown in numerous solo and group exhibitions in Argentina, England, Germany, France, Switzerland, United States, Mexico, Colombia and Brazil, among others. Nowadays, his work is part of important national and international collections such as: National Museum of Fine Arts of Buenos Aires - MNBA (Buenos Aires, Argentina), Museum of Latin American Art of Buenos Aires - MALBA (Buenos Aires, Argentina), HALLE Collection (Arizona, United States) and Bibliothèque Nationale de France, Fondation Cartier (Paris, France), Fondation Astichting (brussels, Belgium) among others. He lives and works in Buenos Aires, Argentina.

FACUNDO DE ZUVIRÍA portrays pubs, hairdressers, dry cleaners and housing facades that are undoubtedly part of the intricate urban landscape and collective memory of Buenos Aires. The remains of posters, billboards, and unfinished graffiti, even in their anonymity or indecipherable meaning, are grafts that turn the city skin into a living archive.

"Sometimes the words in a image serve to elucidate the subject and at other times they provide another point of view or have a double meaning that is humorous or ironic. Sometimes I just like the way in which their graphic designs reflects popular culture or the spirit of a time" says Facundo de Zuviría. His photographs were taken during the 1980s, a period when the artist was mainly working in black and white. These images were then placed in albums to create a sort of story or narrative, following and order given by the realization of the image. They represent storefronts and details of storefronts of Buenos Aires. The particular attention on the graphic design of these signs in these images reflects a fascination for word the urban landscape.

In the series of black and white images entitled *Siesta Argentina*, the artist has photographed the modest businesses that form a part of the intricate urban landscape of Buenos Aires. In these photographs, the facades of stores are all framed using precise frontal viewpoint revealing their similar architectural structure. The images of the series are divided in two groups: the first revealing open storefronts and the second showing them closed, their metal blinds pulled down in broad day light. Beginning in 2001, as a personal project for an artist's book, *Siesta Argentina* was conceived as a metaphor the Argentine economic crises of that year, which had caused the fall of the government, default on the country's foreign debt, and widespread unemployment. A city without inhabitants, the Buenos Aires of Facundo de Zuviría seems frozen in the time and all activity appears suspended. His portrayal of details in and around the storefronts creates a feeling of nostalgia, loss, and decay.



FACUNDO DE ZUVIRÍA

De la serie SIESTA ARGENTINA_2001-2003	From the series ARGENTINEAN NAP_2001-2003
RAS	RAS
Copia 2001	2001 print
Gelatina de plata sobre papel fibra (Ilford)	Gelatin silver print on fiber paper (Ilford)
19 x 28 cm.	19 x 28 cm
Pieza unica	Unique piece



FACUNDO DE ZUVIRÍA

De la serie <i>SIESTA ARGENTINA</i> _ 2001-2003	From the series <i>ARGENTINEAN NAP</i> _2001-2003
Catedral	Cathedral
Copia 2001	2001 print
Gelatina de plata sobre papel fibra (Ilford)	Gelatin silver print on fiber paper (Ilford)
20 x 30 cm.	20 x 30 cm
Pieza unica	Unique piece





Eduardo Gil, *Skeletons (Esqueletos)*, Buenos Aires, 1985, vintage copy, Photography. Gelatin silver print on fiber paper. Dimensions: 30.4 x 40.3 cm

Eduardo Gil, 1948, Buenos Aires, Argentina.

In 1972 he started studying for a degree in Sociology at the Universidad de Buenos Aires. When he had only five subjects to graduate, he decided to drop out. He undertook several labor experiences simultaneously: taxicab driver, bank clerk, executive in charge of the Foreign Exchange department of a multinational corporation, etc. He began doing photographic jobs as a way of earning a living while studying and acquiring deeper technical knowledge. He intensified his travels through Argentina and South America, which he had started some years before, and was deeply impressed by indigenous cultures, especially in Bolivia and Perú, countries to which he returned once and again for many years. About 1979 he began to sense that photography might be something more than just a work tool. From that time are his first works, with a strong Latin American imprint, and his first documentary essay about cemeteries in Latin America. In 1981 he had his first individual exhibition at the Galería Angelus in Buenos Aires. For two and a half years he created and coordinated a photography workshop with the hospitalized patients at the psychiatric hospital for men José T. Borda while he completed a series of portraits of these patients, which he began exhibiting in the country as well as abroad together with his Latin American pictures. He took part in the Editing Committee for the exhibition in Argentinean contemporary photography "Fotografía Argentina Contemporánea 1960-1988", later shown in several cities in South America. He began participating as invited artist, curator and lecturer in several international events in Argentina as well as abroad. Simultaneously, he continued doing individual exhibitions and participating in different group exhibitions and aesthetics actions. In 2002 he published his photographs book (Argentina) edited by "Cuarto 14" from Buenos Aires. In 2003 and 2006 he was part of the jury panel at the National Visual Arts Hall of the National Culture Secretariat. In 2004 he was awarded the Teaching Career Award granted by the Argentine Art Critics Association and the International Art Critics Association. In 2009 he published Praesagium (Proyecto 12na, Guido Indij y VVV Gallery in Buenos Aires). Until the present he has exhibited his personal works in over 200 exhibitions, both individual and collective, in Argentina, Germany, Australia, Austria, Brazil, Cuba, Slovakia, Spain, the United States, France, the Netherlands, Italy, Mexico, Puerto Rico, Sweden, Thailand and Venezuela. His works are included in permanent heritages of international museums and institutions as well as important private collections, including MALBA Latin American Museum (Buenos Aires, Argentina); National Museum of Fine Arts (Buenos Aires, Argentina); Modern Art Museum (Buenos Aires, Argentina); National Museum of Fine Arts Houston, U.S.A.; National Museum of Fine Arts Brooklyn, New York, U.S.A.; National Museum of Fine Arts Caracas, Venezuela; MALI. National Museum of Fine Arts Lima. Perú; Modern Art Museum from Río de Janeiro, Brazil; I.C.P. (International Center for Photography), New York, U.S.A.; Casa de las Américas de La Habana, Cuba; Bibliothèque nationale de France; Centro Hasselblad de Goteberg, Suecia; UNAM. Universidad Autónoma de México. Instituto de Investigaciones Estéticas. Colección de Fotografía Iberoamericana; among others. He currently resides and works in Buenos Aires.

Between 1982 and 1984, for nearly three years, Eduardo Gil performed a photography workshop for the inmates of the hospital Borda - Interdisciplinary psychological Hospital José Tiburcio Borda, Buenos Aires. At that same time of those encounters, the artist began taking portraits of the inmates.

This series portrays the Borda installations, some of them demolished today, and its inhabitants. At that time, people used to live there, all kinds of people, the mentally ill, the marginal people, and even those who were discharged or those who had no way to live outside the hospital and returned back into the hospital during the evenings. All these persons became the object of Eduardo Gil's photography in order to reveal the unloved and the forgotten people by society.

It was a purely Bressonian stage in his work, all pictures in black and white. Yet, in addition to the testimonial document, the artist looks for a demystification and crystallization of the portrayed faces. The artist does not wish to reveal the exhibition of "the other", but an approach to the question about the "otherness", which simultaneously reflects, focuses, enacts and stigmatizes with this work. For several art critics, this series is a window to all his work. With a glance very present in each image, they are simple and conventional portraits. One can be fascinated, but this is actually a mistaken notion: insanity has too much suffering to idealize.

"Skeletons" is the most famous photograph by Eduardo Gil: the two characters seem to have been taken from a carnival parade and the metaphorical significance of the story contrasts with the realism of his earlier works. A climate of pessimism and darkness is always present in his work, but in this photography this aspect is emphasized given the background of the abandoned building and the figures filled with gloom closer to the viewer.



EDUARDO GIL

De la serie <i>ARGENTINA 1985-2000_Circa 1992</i>	From the series <i>ARGENTINA 1985-2000_Circa 1992</i>
Carpa del fuego	Fire tent
Fotografía	Photograph
Gelatina de plata sobre papel fibra	Gelatin silver print on fiber paper
28 x 35 cm.	28 x 35 cm
Copia vintage de época	Vintage copy



EDUARDO GIL

De la serie <i>ARGENTINA 1985-2000_1982-84</i>	From the series <i>ARGENTINA 1985-2000_1982-84</i>
La fila	The row
Fotografía	Photograph
Gelatina de plata sobre papel fibra	Gelatin silver print on fiber paper
28,5 x 38 cm.	28,5 x 38 cm
Copia vintage de época	Vintage copy





Santiago Porter, Status of flowers (Condición de las flores), untitled, 1998, vintage copy, photography. Gelatin silver print on fibre paper, dimensions 15 x 15 cm.

SANTIAGO PORTER 1971, Buenos Aires, Argentina.

He has been awarded with distinctions and received many accolades, such as the Guggenheim Scholarship (2002), the Fundación Antorchas' Scholarship of Buenos Aires (2002), the First Award of Photography by the Central Society of Architects of Buenos Aires (2007), the Petrobras-Buenos Aires Photo Award (2008), the National Scholarship by the National Fund of Arts (2010) and was selected to participate in the Artists' Program of the Di Tella University (2011). He has published numerous books such as *Piezas* (2003) y *The absence* (2007). He has been featured in important leading national and international publications. His work has been shown in numerous solo and group exhibitions in Argentina, Brazil, Paraguay, Colombia, Ecuador, Chile, United States, Spain, France, Germany, Switzerland and Egypt. Nowadays, his work is part of important national and international collections such as Museum of Latin American Art of Buenos Aires – MALBA (Argentina), National Museum of Fine Arts – MNBA (Buenos Aires, Argentina), Museum of Modern Art of Buenos Aires – MAMBA (Argentina), Museum of Contemporary Art of Rosario – MACRO (Argentina), Provincial Museum of Fine Arts Emilio Caraffa (Córdoba, Argentina), Museum of Art and Memory of La Plata – MAM (Argentina), Petrobras Collection (Argentina), Rabobank Collection (Argentina), among others. He lives and works in Buenos Aires, Argentina.

The works of Santiago Porter manifest a concern about the representation of absence, space and history. With monochrome and austere images, the artist avoids the contexts in order to focus on gestures, textures and on the absence that underline these photographs. Under an ascetic and silent record, the photographs convey a powerful intimate discourse.

In these images, Porter portrays mostly landscapes and what nature provides to him. His work delves into the absence and in the decomposition. Little black and white photographs obtained between 1998 and 1999, are "small polished parts" attentive to the chiaroscuro. Subtle signs, small traits and signs full of beauty, allow us to penetrate into a dense surface search, on the ability of the images beyond the stories.

What this selection of photographs and text (by Mario Bellatín) have in common is perhaps the desire to analyze the production process of the artwork, or the reflective nature of the work itself. In the words of the writer Daniel Link, on Bellatín's book cover, *"Status of Flowers - 'The photographic matter, for Bellatín, is not the order of registration, but the frame'".* This idea also applies to the images by Porter. Those flowers, rocks and lands do not have obvious narratives or visit some specific action; they are intimate scenes composed of something that is gone.

In the selection of photographs of the nineties, the shadows have prominent protagonist. There is a sustained climate that reveals an expiry date even to the blooms sprouting amid the meadows. All in all, the ideas of ruins and isolation, together with the feelings of loss and pain, are all Santiago Porter's concerns. His work questions the political violence and the planned hatred, from a poetic and subtle point of view.



SANTIAGO PORTER

De la serie <i>CONDICIÓN DE LAS FLORES</i> _1998	From the series <i>CONDITION OF FLOWERS</i> _1998
Sin título (piedras III)	Untitled (Stones III)
Fotografía	Photography
Copia en gelatina de plata	Gelatin silver print copy
15 x 15 cm.	15 x 15 cm
Edición 3 + AP	Edition 3 + AP



SANTIAGO PORTER

De la serie <i>CONDICIÓN DE LAS FLORES</i> _1999	From the series <i>CONDITION OF FLOWERS</i> _1999
Sin título (Piedras II)	Untitled (Stones II)
Fotografía	Photography
Copia en gelatina de plata	Gelatin silver print copy
15,3 x 15 cm.	15,3 x 15 cm
Edición 3 + AP	Edition 3 + AP

ROLF ART GALLERY PROFILE:

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 relationship between critical concepts and aesthetic value.

Our proposal engages the viewer and encourages them to reflect on the codes of representation and interpretation of the artworks and reconsider the realities that we inhabit.

We are committed to a select group of established 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.

ABOUT ROLF ART:

Rolf art is an art company. Its structure inherently combines three main elements: ART GALLERY, PRODUCTION/SUPPORT and SERVICE to assist artists, collectors and institutions.

Rolf Art GALLERY is focused on the management and promotion of artworks produced by a select group of Latin American visual artists on a national and international basis.

PRODUCTION is responsible for the guidance, direction and financial support of the artists' careers, together with the production and promotion of their works in progress and editions in different formats.

ROLF ART SERVICES deals with Rolf Art's relationship with artists and entities outside the gallery's structure. This is the area intended for collectors and institutions through strategic alliances, research and consulting.

These three areas are in permanent interaction, working collectively to enhance Rolf Art's overall operation and to set a precedent, which differs from other structures within the art world.

ARTISTS REPRESENTED

Ananké Asseff / Jacques Bedel / Lautaro Bianchi / Marcelo Brodsky / Facundo De Zuviría / Milagros de la Torre / Vivian Galban / Adriana Lestido / Marcos Lopez / Tatiana Parceró / Santiago Porter / Silvia Rivas / Graciela Sacco / Raúl Eduardo (RES) Stolkiner / Gabriel Valansi.

For more information please contact:

Posadas 1583 PB "A" C1112ADA

Buenos Aires, Argentina.

T. +54 114 804 4318 M.

+54 911 609 266 24

info@rolfart.com.ar

www.rolfart.com.ar

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