

International Art Fair
Focus on Photographic Medium

01.05.15 - 03.05.15
STAND #G04 New York Street

Paramount Picture Studios
Los Angeles, United States



Santiago Porter | Bruma
Solo project



Paris Photo Los Angeles is the US edition of the world's most celebrated art fair for works created in the photographic medium. The Fair is held annually each spring at Paramount Pictures Studios, the ideal setting to explore how artists have been and are using photography and moving image in their work in the 20th and 21st centuries.

Paris Photo Los Angeles exhibitors present historical and contemporary bodies of works, cutting edge solo shows, and book projects by renowned and emerging artists in the legendary Paramount Pictures' soundstages and the New York Street Backlot's exclusive movie set replicas of New York City streets.

Public programming is an integral component of the Fair. Built around cultural events involving artists, art world professionals, collectors, and cultural institutions, the program includes the Sound & Vision series of conversations and screenings, UNEDITED! unveiling little-known or never-before-seen photographic material, and new for 2015, INTRODUCING! Young California Photographer Award organized in partnership with J.P. Morgan Private Bank.

Paris Photo Los Angeles 2015 will take place at Paramount Pictures Studios from May 1-3rd and will host 80 leading galleries and art book dealers from 17 countries world-wide.

Santiago Porter Biography

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 *Pieces* (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 (Argentina), National Museum of Fine Arts (Buenos Aires, Argentina), Museum of Modern Art of Buenos Aires (Argentina), Museum of Contemporary Art of Rosario – (Argentina), Provincial Museum of Fine Arts Emilio Caraffa (Córdoba, Argentina), Museum of Art and Memory of La Plata (Argentina), Petrobras Collection (Argentina), Rabobank Collection (Argentina), among others.

He lives and works in Buenos Aires, Argentina.



From the series "*Bruma II*"
Watchtower
Year 2009
Photography
Archival pigment print
62 x 49 in





From the series "Bruma II"
Tank
Year 2009
Photography
Archival pigment print
20 x 27 in

Bruma

*"The things too must still be there, a little more worn, a little even less,
many still standing where they stood in the days of their indifference."*

Samuel Beckett

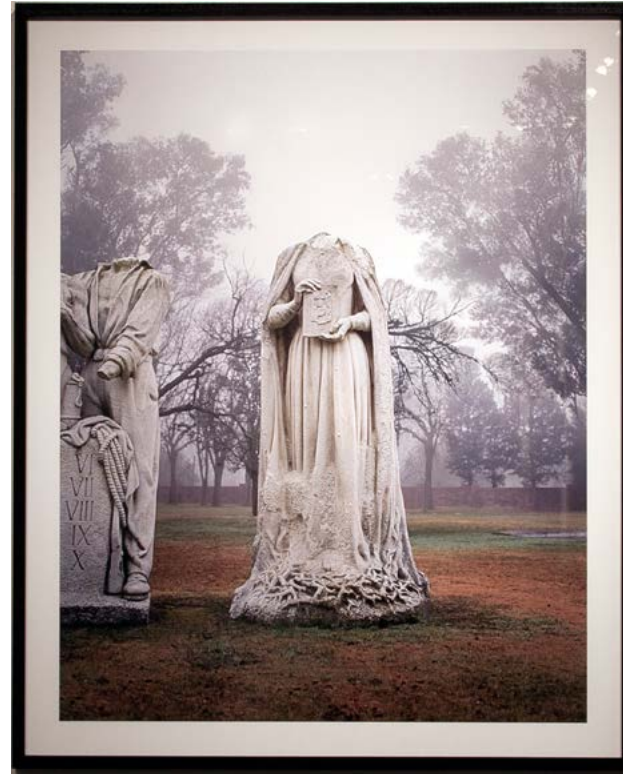
Not only monuments remain standing over the years. Also stand waste, destruction, misunderstandings and failures. Maybe these are indeed the ones that prevail the most, because being waste makes them remain in oblivion, until they occupy a place in history.

Santiago Porter's photographs are an essay about time and with time. He is not pretending to write a new story but to explore what is written in its margins, everything that has not been monumentalized and for that reason is still beating softly underneath. Because to evoke the past from the present moment is a challenge to the way we think we are, who we were and—why not—who we will become. Time leaves a mark at every step and behind it, with which Porter builds his inventory.



While in the beginning photography served him to evade the fleeting existence of things, Santiago Porter eventually realized that such fugacity doesn't exist, but that what happens is that the weight of history seems printed in every corner, dwells in every detail. Even further: the story appears reflected in the details. Of course, like in the case of romantics of the late eighteenth century, these details are not translated into information, they are not on the surface but they are the essence of things, that which can be evoked and at the same time be manifested with its greater force.

So in the last years, Porter directed its work's concern to the relationship between the appearance of things and their history. For him photography is a necessity rather than a choice; this is not an instantaneous exercise in which images are recorded without time mediating: with contemplative patience and metric concentration, Porter composes his photographs deploying resources that retain our attention and guide us to the idea or movile that led him to make them. His photographs do not show us things as they are, instead they exacerbate the sense acquired when being photographed. This is the evocative capacity that metonymy has, and that to Porter means the challenge of saying more with less.



From the series "*Bruma II*"
 Evita
 Year 2009
 Photography
 Archival pigment print
 63 x 50 in



With a precious technique, front frame and with a large scale, his pictures seem sufficient with just one denotative effect, indeed even the titles of each work tries to nominate each image bluntly and riddles; however, a poetic and conceptual density vibrates through each picture's frames. "An image is never a straightforward reality," this is how Rancière introduces the idea that art images establishes a link between the speakable and the visible, an connection which is not direct but mediated by tropes of discourse, challenging the symmetry of the similarities, drawing a bridge between the visible and the invisible.

Since his earliest works, Santiago Porter explores the representation of the invisible and —a paradox or not— photography is the medium that allowed him a way in that research. The works gathered in this exhibition belong to the series entitled Bruma, which he began in 2007 and consists of three chapters which on the style of a book, weave a story of cyclical evolution. In its first stage, public buildings play a role showing their function in a social context and revealing the deterioration of their facades. In this way, the shininess of the golden doors of the Ministry of Economy contrasted with the dilapidated Railway Hospital, highlights the evidence of governmental corruption. The second set of photographs bring together monuments that have become obsolete and are therefore much more powerful in their evocative nature: bullet marks in a brick wall, bronze letters stolen from what was once a monument to the fallen in Malvinas War; Evita and Perón's sculptures beheaded. Finally, sealed concrete blocks surrounded by miles of flat and barren pampa, disconnected electricity masts, a dead forest and smoking sugar cane plantation



From the series "Bruma II"
Monument
Year 2009
Photography
Archival pigment print
25 x 20 in





From the series "Bruma III"
Landscape II
Year 2012
Photography
Archival pigment print
59 x 78 in



From the series "Bruma III"
Landscape III
Year 2012
Photography
Archival pigment print
59 x 78 in

ditches in a territory where not so long ago, one of the bloodiest chapters in our recent history began; landscapes that do not merit being used as postcard images and what also describe a country that builds ruins on purpose.

It is precisely this use of contrasts and conflicting meanings tending towards oxymorons which gives strength to these works; it is the act of shooting, transforming objects into images, making the weight of history more tangible and present. In this process, the presence of bruma (mist) is essential, the mist functions as a support of the power that things acquire after having been photographed, it allows us to see, but at the same time creates a particular appearance that is obscured, and it's with the presence of this veil that for Rancière ideas appears encrypted in each image.

The real aim of Santiago Porter's images is to serve to a constructive memory that questions the past and thus provide the board for another game of history.

Ana Schwartzman





From the series "*Condición de las flores*"
Untitled (flowers)
Year 1999
Photography
Gelatin silver print on fiber paper
4,5 x 5,5 in



From the series "*Condición de las flores*"
Untitled (land)
Year 1999
Photography
Gelatin silver print on fiber paper
9,8 x 7,8 in



From the series "*Condición de las flores*"
Untitled (herb)
Year 1999
Photography
Gelatin silver print on fiber paper
4,5 x 5,5 in



Buildings Limited edition of 10 Portfolios



Buildings Portfolio
Administration
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in



Buildings Portfolio
School
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in



Buildings Portfolio
Mint
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in



Buildings Portfolio
CGT
Year 2007
Photography
Archival pigment print
23,6 x 19,7 in



Buildings Portfolio
Hospital
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in



Buildings Portfolio
Tribunal
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in



Buildings Portfolio
Ministry II
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in



Buildings Portfolio
Ministry I
Year 2007
Photography
Archival pigment print
23,6 x 19,7 in



Buildings Portfolio
Militar building I
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in



Buildings Portfolio
Militar building II
Year 2007
Photography
Archival pigment print
19,7 x 23,6 in

ROLF

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