



25. 27 APRIL 2014  
PARAMOUNT PICTURES STUDIOS  
L.A. CALIFORNIA .USA

**rolf**

BOOTH # 15  
STAGE 32

**ARTISTS EXHIBITED**

BRODSKY / SACCO / ZUVIRÍA / DE LA TORRE / RES / PORTER / LÓPEZ

Artwork: Marcelo Brodsky, I pray with my feet, 2014, triptych, Inkjet print on cotton Hahnemule photo rag paper 310g, intervened with text by the artist. 112x140 / 112x91 / 112x140 cm. (Detail)

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Paris Photo L.A.  
Rolf Art Booth #15 at stage 32  
Paramount Pictures Studios  
Los Angeles, California, USA.  
April 25th-27<sup>th</sup>

Paris Photo Los Angeles, the US edition of the world's most celebrated art fair for works created in the photographic medium, will take place at Paramount Pictures Studios from April 25th-27<sup>th</sup>. Once again it will offer a high-level program that emphasizes the diversity and quality of the artists and works presented. As one of the international selected art galleries, Rolf Art is pleased to announce itself as the first gallery from Argentina to participate at this exclusive show.

**Rolf Art** will be presenting in the booth #15 at stage 32, exhibiting both vintage and contemporary bodies of work from the following recognized Latin American artists: **Santiago Porter, Facundo de Zuviría, RES, Marcelo Brodsky, Graciela Sacco, Marcos López and Milagros de la Torre.**

Rolf Art's exhibition proposal for Paris Photo L.A. will offer a perspective on Latin American photography from 1980 to today, exploring the great diversity of photographic practices by presenting the work of documentary photographers as well as that of contemporary artists who appropriate the medium in different ways.

While contemporary Latin American culture has received much attention, the historical circumstances surrounding its production are often less widely explored. In many Latin American countries, this period has been marked by political and economic instability, and has seen a succession of revolutionary movements and repressive military regimes, the emergence of guerilla movements as well as transitions toward democracy. By exploring the photographic records and images used over the course of the last 30 years, the exhibition provides a vivid look 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, this exhibition project raises questions on the codes of representation. These codes regard the social, political and economic context of artistic production as a decisive factor for the interpretation of art.

Located in Buenos Aires and founded by Florencia Giordana Braun in 2009, **Rolf Art** focuses on contemporary Latin American visual arts. The gallery features works exploring photographic media and its boundaries.

Rolf Art's goal for Paris Photo L.A. 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:

LOCATION: Paramount Pictures Studios  
5555 Melrose Avenue  
Los Angeles, CA 90038  
United States

#### OPENING HOURS

April 25 and 26: noon - 7 pm  
April 27 : noon - 6 pm

Read more at <http://www.parisphoto.com/losangeles>

## MARCELO BRODSKY

MARCELO BRODSKY was born in 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. He lives and works in Buenos Aires, Argentina.

Brodsky's work in his project, Good Memory, is centered on Argentina's Dirty War during which the state systematically tortured and executed thousand of its citizens. These citizens became known as Los Desaparecidos (the disappeared).

This triptych is dedicated to the memory of Marshall Meyer. Meyer was a New York rabbi, who lived in Argentina for 30 years. Apart from founding the Bet El congregation in Buenos Aires, he was an active impeller of the renewal of Jewish life in Buenos Aires. During his activity he was aware of the kidnappings of the Military Junta and was one of the few people who spoke openly about the "Desaparecidos" at the time. He received the families of the disappeared; he comforted them and did all he could to ask the authorities about the missing sons, fathers or brothers. He spoke aloud about the missing, and asked for them. He visited the people that were in prison and spoke to his congregation and the media about what was going on. At that time, Meyer founded the Jewish Movement for Human Rights with German Schiller and other activists. When the dictatorship was over, he was the only foreign person to be honored by invitation to become a member of the CONADEP (National Commission About the Disappearance of People), whose President was Argentine writer Ernesto Sabato. The triptych has three images. The first image corresponds to the 1965 march from Selma to Montgomery, in Alabama to demand voting rights for the African Americans in the South. The intension of this campaign was for African American voters to exercise their voting rights and become more politically influential. This was a seminal series of events in the inception of the American movement for Civil Rights. In this image, alongside with Martin Luther King, there is Rabbi Abraham Joshua Heschel, an American rabbi of Polish origin and militant of Human Rights. Heschel was a close friend of King, and it was after this march that he pronounced his famous phrase "When I march together with Reverend King I feel that I pray with my feet".

In the second image, Rabbi Abraham Joshua Heschel is teaching his ideas to his pupil Rabbi Marshall Meyer. They are studying in the Library of the Jewish Theological Seminary in Harlem, New York. Heschel taught Meyer his vision of religion, in which he thought there should be a combination of the Bible and religious teachings, with current events and the reality of contemporary people.

In the third image, Rabbi Marshall Meyer is hosting a public event of the Jewish Movement for Human Rights in downtown Buenos Aires in 1984, a few months after the fall of the dictatorship in Argentina (1976-1983). The event remembered the uprising of the Warsaw Ghetto. In the picture, several Argentine Human Rights activists express their support to Meyer's discourse for justice and freedom in Argentina. The Jewish Movement for Human Rights was a very active organization in demanding the whereabouts of the missing, who were kidnapped by the military and secret services during the dictatorship. The image incorporates the voice of the parents of some of the 2.000 Jews that were among the disappeared.

These three images, along with the added notes in the artist's own handwriting, show how the close connection of Rev. Luther King with Heschel, Meyer's mentor, has a direct link between the Civil Rights movement of the United States of America and the Movement for Human Rights in Argentina.



Marcelo Brodsky, I pray with my feet, 2014, triptych, Inkjet print on cotton Hahnemule photo rag paper 310g, intervened with text by the artist. 112x140 / 112x91 / 112x140 cm.



**MARCELO BRODSKY**

I pray with my feet\_2014

Tríptico

3 fotografías con inscripciones realizadas por el artista

Impresión con tintas de pigmento duro

Hahnemuhle Photo Rag, 310 gr

(100 % algodón, libre de ácido, calidad museística)

Izquierda: 112 x140 / Centro: 112 x 91 / Derecha: 112 x 140 cm

Edición 3 + AP

I pray with my feet\_2014

Tryptych

3 photographs with inscriptions by the artist

Print with hard pigment inks

Hahnemuhle Photo Rag 310 gr

(100% cotton, acid-free, museum quality)

Left: 112 x140 / Center: 112 x 91 / Right: 112 x 140 cm

Edition 3 + AP

## RES

RES 1957, Córdoba, Argentina. RES has won numerous awards and received many accolades such as the *Leonardo Award* by the National Museum of Fine Arts of Buenos Aires (1998), the *Fundación Antorchas Scholarship* (2003) and the *National Photography Award Fundación OSDE* (2005), among others. He has published numerous books such as *The Trial*, *The Abject and Wooden leg* (2009), *Intermittent Intervals* (2008), *The Useless Truth* (2006) and *RES The Useless Truth* (2003). 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, Chile, Peru, Colombia, Mexico, Cuba, United States, France, Italy, Spain, the Netherlands and Norway. Today, his work is part of important national and international collections such as National Museum of Fine Arts - MNBA (Buenos Aires, Argentina), Museum of Modern Art of Buenos Aires - MAMBA (Buenos Aires, Argentina), Banco Ciudad Foundation (Buenos Aires, Argentina), OSDE Foundation (Buenos Aires, Argentina), Telefónica Foundation (Buenos Aires, Argentina) and Chrysler Museum of Art (Virginia, United States), among others. He lives and works in Buenos Aires, Argentina.

### Res, Antonio Pozzo and the Desertification of the Pampas

In the last quarter of the nineteenth century, Argentina -still a cattle-raising country economically dependent on the British Empire- was beginning to enter modernity led by the oligarchy of Buenos Aires, a class controlling the land, the city port and foreign trade. By that time, Buenos Aires had already succeeded in wiping out the armed groups from the rural interior, which until then had resisted tenaciously its centralism. Beyond the line of forts that divided the humid pampas in two, however, the territory was still dominated by indigenous tribes.

In 1879 five military divisions under the command of General Julio A. Roca carried out a military campaign which moved the frontier, until then relatively close to the port of Buenos Aires, further away to Rio Negro and the Andes.

After being defeated, the surviving native dwellers were taken prisoner or dispersed all across the land extending down to the Magallanes Strait. In this way, the "Conquest of the Desert" resulted in the encroachment of more than 155,000 square miles of the most fertile land of America. This action gained Roca the support he needed to become president in 1880.

More than a century after Antonio Pozzo, who marched with Julio A. Rocca's troops, photographed the conclusion of this extermination campaign, Res followed the same route with his own camera. If Pozzo rode with state terror, Res found the loneliness, the vast loneliness of the pampas without natives or spears. No soldiers or wagons. Just the cold images of grain elevators, buildings, monuments. The flat land, the dark and quiet rivers. The only exception being the portrait of the descendants of Cacique Linares, the indigenous chief who compromised with Roca.

Pozzo had arrived when the resistance of the natives had been put down. There are no images of the unequal conflict. Roca's regiments with their rifles and leather breastplates, the prisoners -women and children who still move us with their quiet vulnerability- and their guardians, the chiefs in front of a tent, they all posed for Pozzo. A stillness both naïve and atrocious hovers over the bivouacking troop on the bank of the Colorado River.

If History remembers Pozzo as the photographer of the "Campaign of the Desert", Res' eye subverts the meaning of this war: his photographs seem to tell the story of a desertification campaign, forcing us to read the story those old images tell in a different way. Even the letters that form Calfucura's motto "No Entregar Carhue al Huinca" ("Do not surrender Carhue to the Huinca"), seem to be hovering, ghost-like, lingering in the desert as a historical reminder against terror and discrimination.

Photographic documentation in Res artworks explores the context of the end of the conquest and serves as documentary evidence of actual encounter between conquerors and conquered, while leaving a trail of action in the landscape by the artist's gesture. The art of photography is set as a power device, repairing memory, restoring a discourse and returning it to his native landscape.



RES, NECAH, "No entregar carhue al huinca", 1996, polyptych 23 photographs, gelatin silver print in fiber paper, 23,6 x 16 cm c/u.





## RES

De la serie NECAH_1996	From the series NECAH_1996
No entregar Carhué al Huinca	Do not give Carhué to the Huinca
Serie de 23 fotografías	Series of 23 photographs
24 x 28 cm. cada una	24 x 28 cm each
101 x 400 cm.	101 x 400 cm
Edición 10 + AP	Edition 10 + AP



## RES

De la serie NECAH_1996	From the series NECAH_1996
Mecanismo del fusil Remington	Remington rifle mechanism
Díptico	Diptych
C-print	C-print
80 x 100 cm.	80 x 100 cm
Edición 10 + AP	Edición 10 + AP

## MILAGROS DE LA TORRE

Milagros de la Torre was born in 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 series Bulletproof (2008) is comprised of representations of seemingly innocent, unsuspecting everyday pieces of clothing. Suspended in vacant white spaces and depicted in high detail, these well-crafted garments conceal their real purpose: to protect the wearer from attack by firearms. Emblematic of our time, which is characterized by increasing militarization and violence, new habits of consumption are being rapidly assimilated. Armored clothing is not only used by politicians or the rich and famous, it is now being widely adopted by ordinary citizens in crime-afflicted nations worldwide.

Bulletproof includes eleven images of different pieces of clothing designed for different genders, styles, and age groups. Each image is life-sized and printed on cotton paper with a texture similar to that of the fabrics used for their manufacture.



Milagros de la Torre, Bulletproof, 2008, archival pigment print on cotton paper, mounted on aluminum, 100 x 100 cm.





**MILAGROS DE LA TORRE**

De la serie <i>ANTIBALAS_2008</i>	From the series <i>BULLETPROOF_2008</i>
Sin título	Untitled
Impresión digital de archivo sobre papel de algodón	Archival pigment print on cotton paper
adherida a aluminio	mounted on aluminum
100 x 100 cm.	100 x 100 cm
Edición 7 + AP	Edition 7 + AP



**MILAGROS DE LA TORRE**

De la serie <i>ANTIBALAS_2008</i>	From the series <i>BULLETPROOF_2008</i>
Sin título	Untitled
Impresión digital de archivo sobre papel de algodón	Archival pigment print on cotton paper
adherida a aluminio	mounted on aluminum
100 x 100 cm.	100 x 100 cm
Edición 7 + AP	Edition 7 + AP



MILAGROS DE LA TORRE

De la serie <i>ANTIBALAS_2008</i>	From the series <i>BULLETPROOF_2008</i>
Sin título	Untitled
Impresión digital de archivo sobre papel de algodón	Archival pigment print on cotton paper
adherida a aluminio	mounted on aluminum
100 x 100 cm.	100 x 100 cm
Edición 7 + AP	Edition 7 + AP

## SANTIAGO PORTER

**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 *Pieces* (2003) and *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.

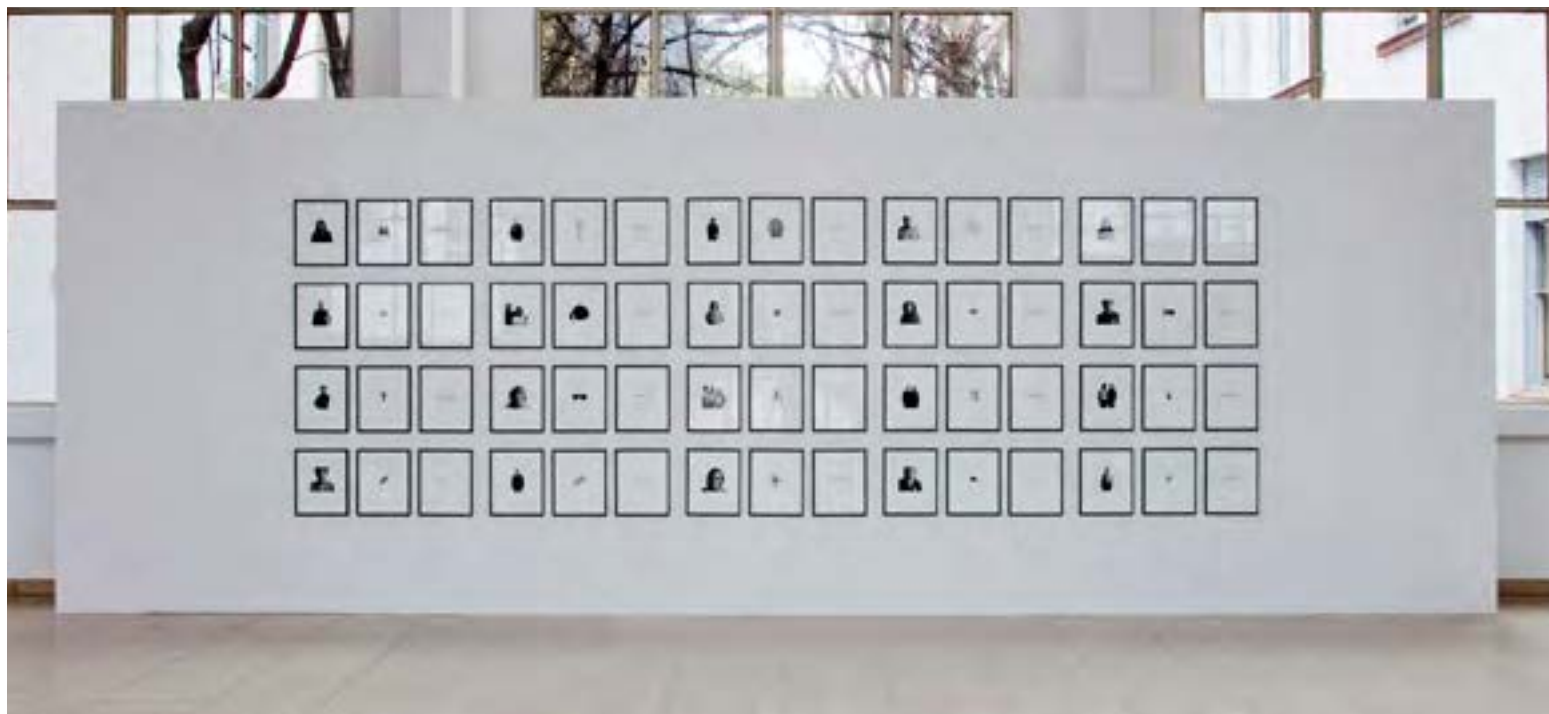
The works of Santiago Porter manifest a concern about the representation of absence, space and history. After delving into the intimate sphere in his photographic series titled *Pieces* (1993-2002), Porter achieves the project *The Absence* (2001-2003), an artwork rooted in the bombing of the headquarters of the Argentinian Mutual Israeli Association (AMIA) in Buenos Aires in 1994. As a result of a personal motivation, the artist selected twenty of the victims' families to be photographed next to an object, which identified the missing person. Often, these precious objects were belongings the victims had with them on the day of the attack.

With monochrome and austere images on white backgrounds, the artist aims to achieve an aesthetic unity throughout the whole work, avoiding the contexts in order to focus on gestures, textures and on the absence that underlie these photographs. Under an ascetic and silent record, the photographs convey a powerful intimate discourse. The artist is not interested in impacting through shock and dismay. Without giving room for improvisation, the works of Porter neatly combine the portrait and the object with a paragraph that describes and illustrates the relationship between these two photographs.

These photos are like bottles into the sea. The encrypted messages, that although we may not repeat, we can understand. These are pictures that function as a means of communication between those who suffer, and the rest of the humanity. It is in this subtlety of the artist, that a possibility of narrating is found and shared through photographs. The weight of absence, the relentless pain and the marks of tragedy are present in Santiago Porter's works. Porter's photos are photographs of the day after the attack. They are silent and ceaselessly request for order and justice. After the chaos and the destruction, the cleanliness, the light and shadows of these carefully planned photographs come to restore the order of life. Porter's work triggers a doubt about where the familiar lies and the object lies, which is the limit between our pain and others' pain, and where exactly is what exists and what ceases to exist. It is not clear then, in which of these parts, the soul lies.



Santiago Porter, *The absence*, 2001-2, Photography, 60 inkjet prints on cotton paper, 178 x 540 cm., Edition 5 + AP



## SANTIAGO PORTER

De la serie <i>LA AUSENCIA_ 2001-2</i>	From the series <i>THE ABSENCE_2001-2</i>
Fotografías	Photographs
60 impresiones inkjet sobre papel de algodón	60 inkjet prints on cotton paper
178 x 540 cm.	178 x 540 cm.
Edición 5 + AP	Edition 5 + AP



## GRACIELA SACCO

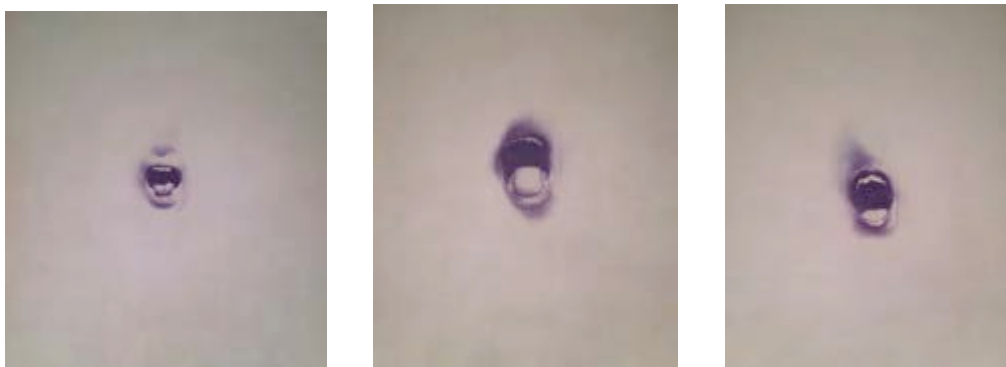
GRACIELA SACCO was born in 1956, Santa Fe, Argentina. As a visual artist with a prominent position in the contemporary art scene, Graciela has represented Argentina in several international biennials including Shanghai Biennial (2004), Venice (2001), La Habana (1997 and 2000), Mercosur (1997), Sao Pablo (1996), 1st Biennial of Photography in Vigo (2000), The 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), Imágenes en Turbulencia: Migraciones, cuerpos, memoria (2000), Escrituras Solares (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 Museum of Modern Arts MAMBA (Buenos Aires, Argentina), Museum of Contemporary Arts from Rosario – MACRO (Rosario, Buenos Aires), Bronx Museum (New York, EEUU), Museum of Fine Arts - MFAH (Houston, EEUU), Museum of Arts Fort Lauderdale (Lauderdale, EEUU) The Microsoft Art Collection (Washington, EEUU), Capitolo Policultural (Porto Alegre, Brazil), Essex University (Colchester, England), among others. She lives and works in Rosario, Argentina.

Through photographic images embodied in different artistic media, GRACIELA SACCO demands a contemplation that delves into critical reflection. Her pieces function as latent devices, activated through the reading of images that emerge from them, which build in every artwork, a space for thought. In her artworks, photography is used as a resource on the artist's constant interpretation of her environment. Her work has always enquired on the interstice in which personal space and the fate of crowds converge together with the ontological experience of each human being with collective events, both crossed by sociopolitical frustrations.

Graciela Sacco selects photographic images and operates with them by extending, reframing, printing and fragmenting them. Each of these actions helps her to transform the original piece, at the exact moment where the original narrative is broken into a new one. The fragmentation of the surface breaks the similarity, adds complexity and imposes the rearrangement of that which is visible to the eye. The viewer is encouraged to find meaning by reversing the readability and proposing another one which is the result of the addition of the parts. Memories hosted in the images, memories embodied in objects and materials, are found in her artworks to detonate reflections about the present.

In her critical series *In Danger of Extinction*, Sacco identifies the vital things which underlie the social space that contains us. The body occupies a leading place in this series, from an ideological and formal point of view: open mouths registered on heliographic paper, partially revealed in a gesture that tries to make visible their struggle in order to not disappear, and to remain in the immensity of just the leaf paper. They are also part of the public space, they signal, they interfere. At the same time, within the private sphere the images appropriate the medium as they quietly occupy the space.

Technique, aesthetics and politics converge in the participatory poetry of Sacco. In her works, the historical images reveal the active latency of time, the driving force where the past can interrogate the present. Her work invites the viewer to participate within the represented setting. For this reason, it is challenging for the observer to create a distant relation to the content of the images. We are forced to face dark parts of social reality and contemporary modes of exclusion. The power of Graciela Sacco's compelling work lies in the unique ability to suggest the weight of social combustibility.



Graciela Sacco, from the series *In danger of extinction*, 1994, heliography on heliographic paper, 60 x50 cm.



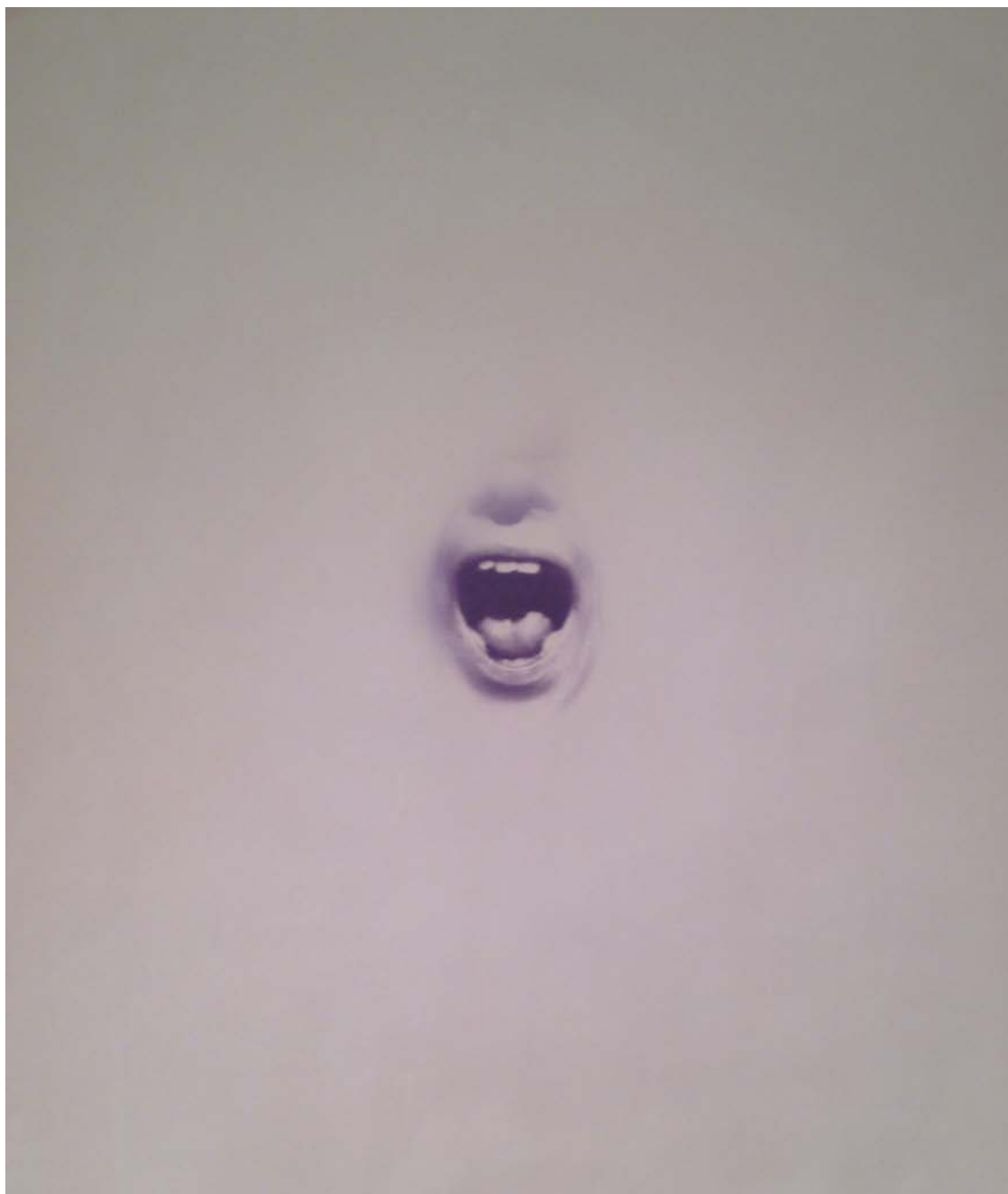
**GRACIELA SACCO**

De la serie <i>BOCANADA_1998</i>	From the series <i>BOCANADA_1998</i>
En peligro de extinción	In danger of extinction
Monocopia sobre papel heliográfico	Monoprint on heliographic paper
60 x 50 cm.	60 x 50 cm



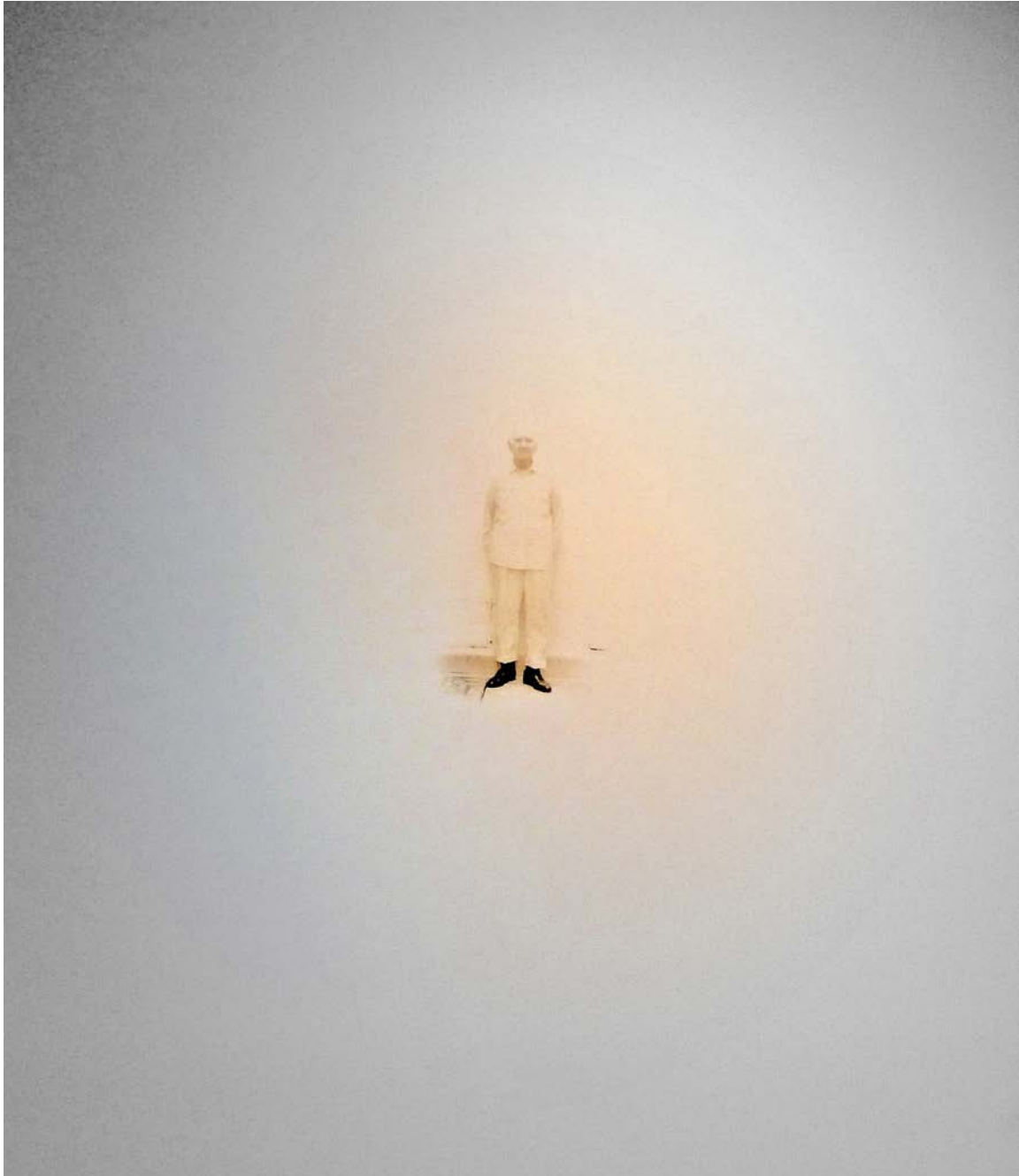
**GRACIELA SACCO**

De la serie <i>BOCANADA</i> _1998	From the series <i>BOCANADA</i> _ 1998
En peligro de extinción	In danger of extinction
Monocopia sobre papel heliográfico	Monoprint on heliographic paper
60 x 50 cm.	60 x 50 cm



**GRACIELA SACCO**

De la serie <i>BOCANADA_1998</i>	From the series <i>BOCANADA_1998</i>
En peligro de extinción	In danger of extinction
Monocopia sobre papel heliográfico	Monoprint on heliographic paper
60 x 50 cm.	60 x 50 cm



**GRACIELA SACCO**

De la serie <i>EN PELIGRO DE EXTINCIÓN</i> _1998	From the series <i>IN DANGER OF EXTINCTION</i> _ 1998
Outside	Outside
Monocopia gelatino bromuro de plata sobre papel RC	Silver bromide gelatin monoprint on paper RC
Montado sobre metal	Mounted on metal
100 x 100 cm.	100 x 100 cm.



## FACUNDO DE ZUVIRIA

FACUNDO DE ZUVIRIA 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). 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 pour l'art contemporain (Paris, France), Poniatowski collection (Paris, France), among others. He lives and works in Buenos Aires, Argentina.

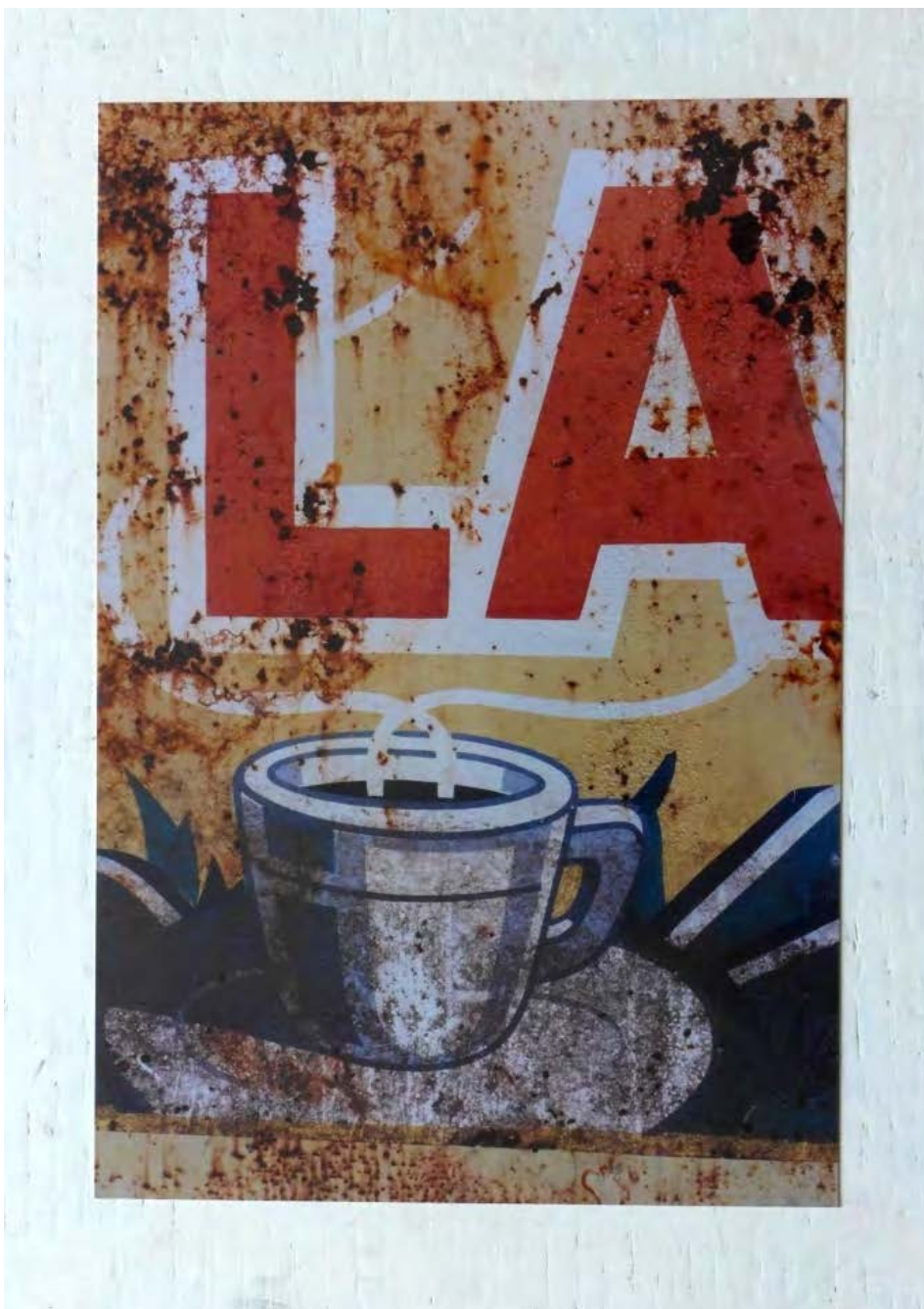
"Sometimes the words in a image serve to elucidate the subject and at other times they provide another point of view or have a double-meaning that is humorous or ironic. Sometimes I just like the way in which their graphic designs reflects popular culture or the spirit of a time" says Facundo de Zuviría. Previously unpublished, his color 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 words in the urban landscape.

In the series of black and white images entitled Siesta Argentina, Facundo de Zuviría has photographed the modest businesses that form a part of the intricate urban landscape of Buenos Aires. In these photographs, the facades of hairdressers, dry cleaners, bars, and other 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 daylight. 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 such as old-fashioned signage, faded curtains, and peeling paint, creates a feeling of nostalgia, loss, and decay.



Facundo de Zuviría, from the series *Estampas Porteñas*, C. 1980, C-prints, 10 x15 cm. (each). Vintage prints.



**FACUNDO DE ZUVIRÍA**

De la serie *ESTAMPAS PORTEÑAS, color\_1990* From the series *ESTAMPAS PORTEÑAS, color\_1990*

LA, Lincoln LA, Lincoln

Fotografía Photography

Copia manual analógica sobre papel fotográfico brillante C print on brilliant photographic paper

15 x 10 cm. 15 x 10 cm



FACUNDO DE ZUVIRÍA

De la serie <i>ESTAMPAS PORTEÑAS, color_Marzo, 1986</i>	From the series <i>ESTAMPAS PORTEÑAS, color_Marzo, 1986</i>
City, Microcentro	City, Microcenter
Fotografía	Photography
Copia 2014	Copy 2014
Copia manual analógica sobre papel fotográfico brillante	C print on brilliant photographic paper
20 x 25 cm.	20 x 25 cm
Edición 7	Edition 7





**FACUNDO DE ZUVIRÍA**

De la serie <i>ESTAMPAS PORTEÑAS, color_1987</i>	From the series <i>ESTAMPAS PORTEÑAS, color_1987</i>
Confitería, Avenida de Mayo	Confiteria, De Mayo Avenue
Fotografía	Photography
Copia 2014	Copy 2014
Copia manual analógica sobre papel fotográfico brillante	C print on brilliant photographic paper
20 x 25 cm.	20 x 25 cm
Edición 7	Edition 7



FACUNDO DE ZUVIRÍA

De la serie <i>ESTAMPAS PORTEÑAS, color_Marzo, 1988</i>	From the series <i>ESTAMPAS PORTEÑAS, color_March, 1988</i>
Show, Chacarita	Show, Chacarita
Fotografía	Photography
Copia manual analógica sobre papel fotográfico brillante	C print on brilliant photographic paper
10 x 15 cm.	10 x 15 cm



## Marcos Lopez

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.

Marcos Lopez is fascinated by advertising signs and has devoted a great deal of his photographic activity to them. His photographs, which recall pop art, were taken in Argentinean cities and provinces and war against the process of deterioration of local cultures caused by globalization. But contrary to pop art, which celebrated the aesthetic and visual strategies of 1960s mass culture the photographs in the series *Tristes Trópicos* - an allusion to the eponymous work by Claude Lévi-Strauss (1955) - pay tribute to a peripheral culture devastated by the homogenizing force of capitalism, and examine the relationship of power and domination established by the West.

Concerned about the future of his country, Marcos López, denounces in these photographs of storefronts the policy of hyperinflation of the 1980s (these signs contrasting with the numerous abandoned business areas) as well as the neoliberal policies carried out by Carlos Menem's government in the 1990s that led to the financial crisis in 2001. "I can help waking up every morning and wondering about the fate of our troubled continent, in a land of immigrants where supermarkets are named 'Well-being' and the cheap hotels in my neighborhood 'Constitution', 'Biarritz', 'Monaco', and 'Cote d'Azur'. Here in Argentina, everything you see, hear, and say, means something else. Words have no value. No one cares about anything. It's a mess. In my photograph I try to organize that chaos, the visceral sensation of the absence of meaning. I photograph a streetlamp in an insignificant place in an ordinary city: Santa Fe, Gualaguaychú, Villa María. It doesn't matter where. In all of them I create - in the manner of a craftsman making clay marks - different faces that express one and the same sensation: discouragement".



Marcos López, From the series *Tristes Trópicos Hogar obrero*, 2003, C print, 100 x 100 cm.

Marcos López, From the series *Tristes Trópicos Esquina roja*, 2003, C print, 100 x 100 cm.





## MARCOS LÓPEZ

De la serie <i>PAISAJE URBANO_2003</i>	From the series <i>URBAN LANDSCAPE_2003</i>
Hogar obrero	Laborer's home
Fotografía	Fotografía
Técnica inkjet print (pintada a mano)	Inkjet print (handpainted)
100 x 100 cm.	100 x 100 cm.
Edición 7 + AP	Edition 7 + AP





## MARCOS LÓPEZ

De la serie <i>PAISAJE URBANO_2003</i>	From the series <i>URBAN LANDSCAPE_2003</i>
Esquina roja	Red corner
Fotografía	Fotografía
Técnica inkjet print (pintada a mano)	Inkjet print (handpainted)
100 x 100 cm.	100 x 100 cm.
Edición 7 + AP	Edition 7 + AP

# ROLF

PRODUCIMOS CONTENIDOS ARTÍSTICOS