

sp-arte



Milagros de la Torre, Bulletproof (military), archival pigment print on cotton paper, mounted on aluminum, 100 x 100 cm

SP-arte . SHOWCASE. Booth # C08

PARQUE IBIRAPUERA

2 - 6 ABR 2014

BRODSKY / SACCO / DE LA TORRE

ROLF

POSADAS 1583 PB "A" . CP1112 . BUENOS AIRES . ARGENTINA . T+54.11.48044318 . M info@rolfart.com.ar . W www.rolfart.com.ar

SP-arte 2014. Sao Paulo. Brazil
03.04.14 | 06.04.14
Rolf Art Booth # C08
Showcase section

Rolf Art's exhibition project for SP-arte showcase section explores photographic media and its boundaries, presenting three established visual artists from Latin America: MILAGROS DE LA TORRE, GRACIELA SACCO and MARCELO BRODSKY.

The curatorial approach is based on the quest for an indissoluble union between critical density and aesthetic value within contemporary art. 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.

These three artists look forward to the quest of a new beauty, which through their tensions and ambiguities, appeal to the senses and feelings of the viewer. They rely on sensitivity (aisthēsis) as a mean of transforming or questioning the ways in which we perceive and inhabit reality (and the images) that surround us. If their art is political, it becomes so by the materials and methods chosen. If we free ourselves from the Manichaeian division of practice and theory we can grasp the idea that photography can be a model of thought; and thinking can be political action. All in all, their art is political because it is presented as a decision-making place; a mise en scène of subjective alternatives which are able to defy standardized or predictable aspects that constitute daily obstacles.

The exhibition presents a dialogue between the instruments of attack, displayed in Graciela Sacco photo installations, opposing the instruments of defense found in the work by Milagros de la Torre. In the middle of this spectrum of violence, is Marcelo Brodsky's Memory, which puts action to the contrasting concepts of the other two photographer's works. The contemporary spectator finds him/herself facing this situation, restituting the meaning not only from those references that the horizon provides him/her, but also from being challenged to reflect on his/her own conflictive place in the inevitable present. The citizen can be both victim and predator.

Rolf Art's goal for SP-arte 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.

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; El 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 starts 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 proofs. In this sense, the artist conceives her photographic practice as a strategy to bypass the perceptive processes that organize beforehand the world that surround us, making it possible to formulate an alternative account.

The series *Bulletproof* (2008) is comprised of representations of apparently innocent, unsuspecting everyday pieces of clothing. Suspended in vacant white spaces, depicted in high detail, these well-crafted garments conceal their real purpose: to protect the wearer from attack by firearms. Emblematic of our times, characterized by increasing militarization and violence, new habits of consumption are being rapidly assimilated. Not only used by politicians or the rich and famous, armored clothing is 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.

Armored (2000) is a series of five photographs which presents, in the style of a "classic three-quarter portrait," the evolution of different qualities and physical characteristics of armored vehicles, a common means of transport in Mexico City. The small, intimate photographic print brings the viewer physically close, generating a more comfortable relationship than the one normally formed when encountering one of these vehicles on the street, where the first reaction, provoked by the high-caliber weapons of the people driving them, is simply to get out of the way. These encyclopedic, file-like images provoke a change in the perception of danger.



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
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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>BLINDADOS_2000</i>	From the series <i>ARMORED_2000</i>
Sin título	Untitled
Impresión de plata sobre gelatina	Gelatin silver print
10 x 14 cm.	10 x 14 cm
Edición 7 + AP	Edition 7 + AP



MILAGROS DE LA TORRE

De la serie <i>BLINDADOS_2000</i>	From the series <i>ARMORED_2000</i>
Sin título	Untitled
Impresión de plata sobre gelatina	Gelatin silver print
10 x 14 cm.	10 x 14 cm
Edición 7 + AP	Edition 7 + AP



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Sin título	Untitled
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Impresión de plata sobre gelatina	Gelatin silver print
10 x 14 cm.	10 x 14 cm
Edición 7 + AP	Edition 7 + 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 Paulo (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 Volúmen 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 have 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), Capitolio 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 a 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 where personal space and the fate of crowds converge, together with the ontological experience of each human being and collective events, both crossed by sociopolitical frustrations.

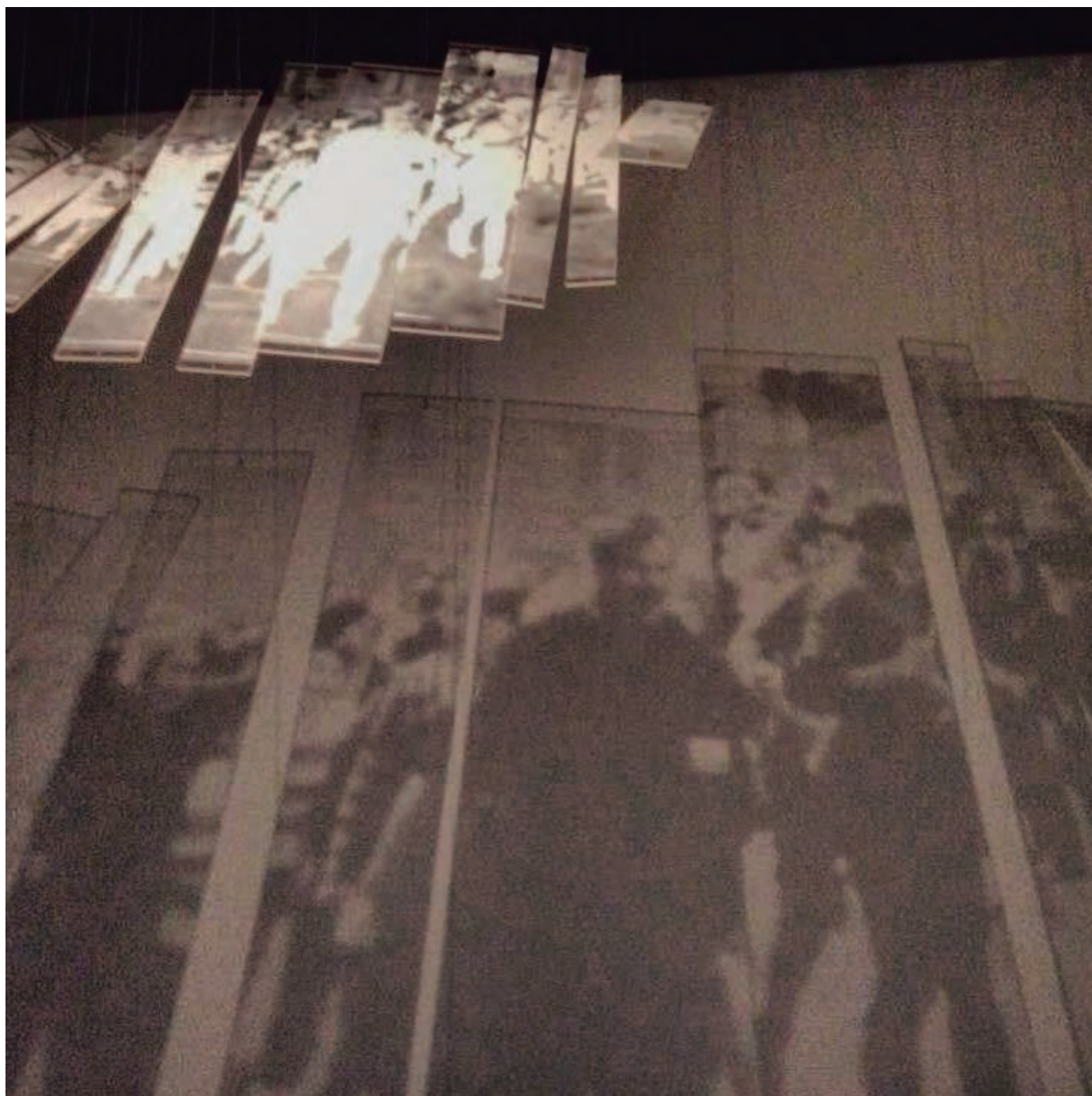
Graciela Sacco selects photographic images and operates with them by extending, reframing, printing and fragmenting them. Each of these actions help her to transform the original piece, at the exact moment where the original narrative is broken into a new one. The fragmentation of the surface (a group of people during a riot, on transit, resisting) breaks the similarity, adds complexity and imposes the rearrangement of what 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. These parts are similar but not equal. In each work images are printed on a surface, or emerge through the resources of light and shadows. Memories housed on the images; memories embodied in objects and materials, are found in her artworks to detonate reflections about the present.

Technique, aesthetics and politics converge in the participatory poetics 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. Hence, 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.



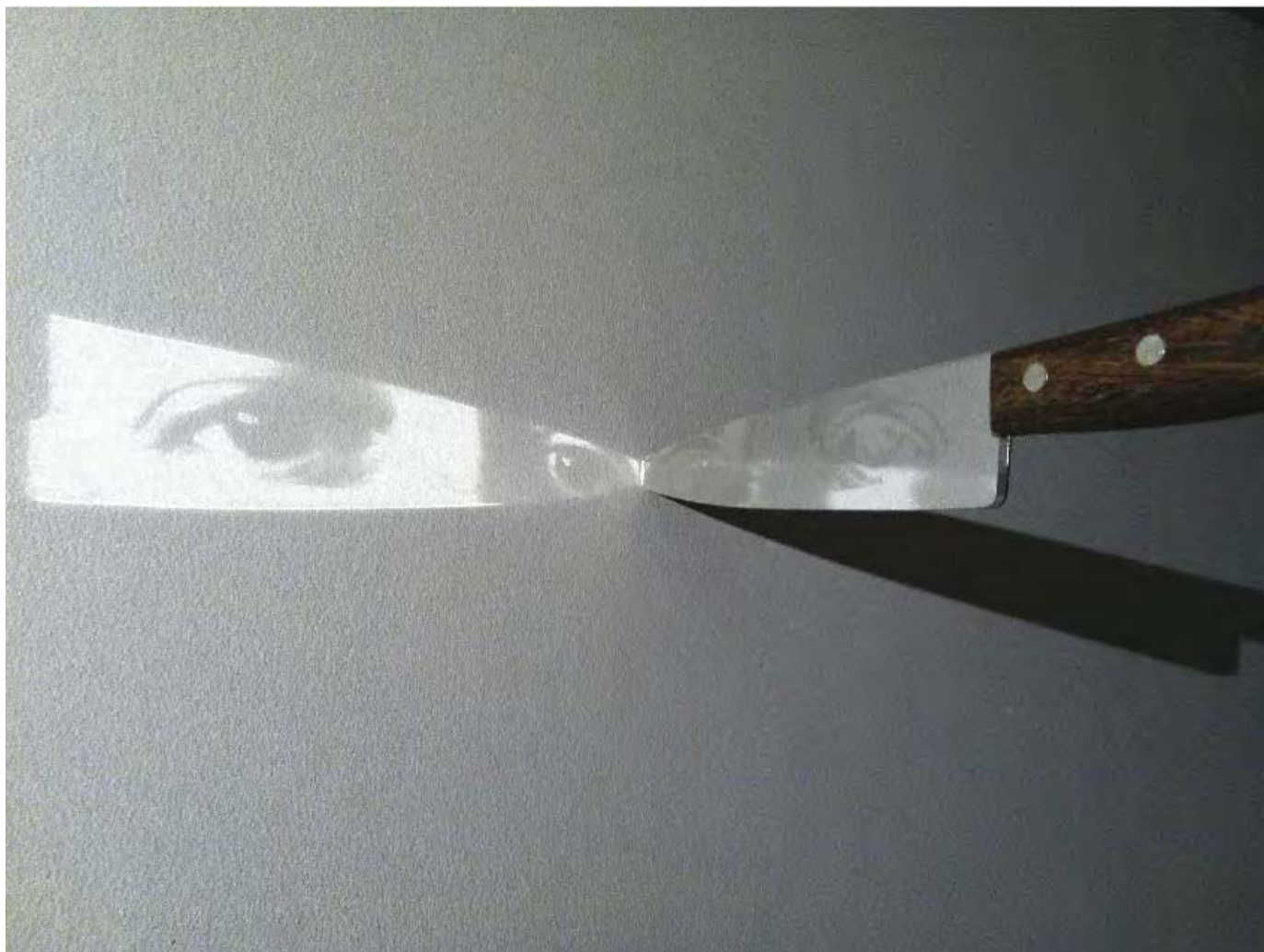
GRACIELA SACCO

De la serie <i>CUERPO A CUERPO</i> _1996-2014	From the series <i>BODY TO BODY</i> _1996-2014
Barrera	Barrier
Instalación	Installation
Incrustación fotográfica sobre 22 fragmentos de madera	Photographic inlay on 22 pieces of wood
200 x 270 cm.	200 x 270 cm
Edición única	Unique edition



GRACIELA SACCO

De la serie <i>Sombras del Sur y del Norte</i> _2001 - 2013	From the series <i>SHADOWS OF THE SOUTH AND NORTH</i> _2001 - 2013
VICTORIA	VICTORIA
Instalación lumínica sobre pared	Light installation on wall
Fotoserigrafía sobre 10 fragmentos de acrílico y luz	Photoserigraphy on 10 pieces of plexiglass and light
Dimensiones variables	Variable dimensions



GRACIELA SACCO

De la serie <i>TENSIÓN ADMISIBLE_2001/2012</i>	From the series <i>ADMISSIBLE TENSION_2001/2012</i>
Retrato	Portrait
Instalación lumínica	Light installation
Impresión sobre espejo, cuchillo y luz	Print on mirror, knife and light
Dimensiones variables	Variable dimensions

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.

MARCELO BRODSKY's works offer a subjective narrative in which photography acts as a memorial. While many artists often appropriate and redefine public images with a personal touch, Brodsky takes the opposite path. He uses a private, personal video and uses snapshots from it to register photographs as public testimony.

Brodsky's Good Memory project is centered on Argentina's Dirty War, during which the state of Argentina systematically tortured and executed thousands of its citizens, who became known as Los Desaparecidos (The Disappeared). Led by General Jorge Rafael Videla, a military dictatorship took power in 1976 and maintained its oppressive rule until 1983.

Returning from exile in Spain to his homeland of Argentina at the age of forty, Brodsky used his family photographs as a starting point for a group of works that seek to communicate the trauma of the experiences he had. The work Playing to Die depicts a scene in which the artist and his brother, both in childhood, are shown playing a fighting game with bows and arrows. They fall clumsily to the ground, and die almost at the same time. By pressing the past against the present, this sequence of works appears to anticipate the fate of the two brothers since Brodsky's soon-to-be "disappeared" younger brother, Fernando, was taken from his home in 1979 at the age of twenty-two.

By transposing familiar materials and personal testimony into the public sphere, Brodsky aims to make viewers identify with his personal experience. His work explores the capacity of photography to provide a meditative space between collective history and private memory. The images work on, and react to themes such as identity, disappearance, death, grief and testimony.

"...We are at Yeiporá, at Billy's weekend house. My brother is on the left and I am on the right. We pretend to kill each other with bows and arrows. The arrows hit their marks precisely. We fall clumsily to the ground, and die almost at the same time, though I die first. We could not guess that in just ten years one of us would really die.

Twenty two is no age to die.

When, at twelve, we pretend to die, we thought we were immortal..."

Marcelo Brodsky



MARCELO BRODSKY

De la serie <i>BUENA MEMORIA</i> _1996	From the series <i>GOOD MEMORY</i> _1996
Jugando a morir	Playing to die
Copia digital color, tomada de video stills	Digital color print, taken from video stills
51,5 x 71 cm.	51,5 x 71 cm
Edición 5 + AP	Edition 5 + AP

ROLF ART GALLERY PROFILE

Rolf Art, located in Buenos Aires since 2009 and founded by Florencia Giordana Braun, focuses on contemporary Argentinean visual arts. The gallery features works exploring photographic media and its boundaries. The selection of artists considers pieces with an indissoluble union between conceptual, critical density and aesthetic value.

Our proposal appeals to engage the viewer to question the codes of representation and interpretation of the artworks and the exploration of materials and the issues regarding the context of artistic production.

We commit 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 goal of the gallery is to contribute to the production and appreciation of contemporary art and to push the boundaries of visual arts.

ABOUT ROLF ART

Rolf art is a company of art. Its structure inherently combines an ART GALLERY, a PRODUCER and an area of outreach and EXTENSION services to artists, collectors and institutions.

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

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

EXTENSION deals with Rolf Art's relationships towards artists and entities outside Rolf Art's structure. This is the area of ART SERVICES intended for collectors and institutions through strategic alliances, research and consulting tasks.

These three areas are in permanent interaction, feeding each other to enhance Rolf Art's overall operation and to mark a difference with other structures within the art world.

ARTISTS EXHIBITED IN SP ARTE'14

Graciela Sacco / Milagros de la Torre / Marcelo Brodsky

ARTISTS REPRESENTED

Milagros de la Torre / Ananké Asseff / Jacques Bedel / Lautaro Bianchi / Marcelo Brodsky / Facundo De Zuviría / Graciela Sacco / RES / Gabriel Valansi / Vivian Galban / Santiago Porter / Livio Giordano / Tatiana Parcero

ROLF

PRODUCIMOS CONTENIDOS ARTÍSTICOS