

ZONA MACO. MÉXICO ARTE CONTEMPORÁNEO. FEBRERO 5-9. 2014.

Graciela Sacco, Sombras del sur y del norte, El incendio y las vísperas, 2001, Instalación, Acrílico impreso con fotoserigrafía, luz y sombras sobre pared, Dimensiones variables

ROLF

CENTRO BANAMEX . SECCIÓN PRINCIPAL . BOOTH # A204
ASSEFF / SACCO / BEDEL / DE LA TORRE / PORTER / GALBAN

ZONA MACO - México Arte Contemporáneo.

ROLF ART. Buenos Aires. Argentina. BOOTH # A204

Rolf Art is honored to exhibit for the second time in the upcoming eleventh edition of ZONA MACO Contemporary Art Fair from Mexico City, Mexico. From February 5th to 9th, the Argentinean gallery will be present at booth A204 within the main section of the fair.

Rolf Art's exhibition proposal for ZONA MACO'14 explores photographic media and its boundaries, presenting six established artists from Latin America: GRACIELA SACCO, JACQUES BEDEL, ANANKÉ ASSEFF, SANTIAGO PORTER, MILAGROS DE LA TORRE and VIVIAN GALBAN.

The curatorial approach, led by Florencia Giordana Braun, 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, regarding the social, political and economic context of artistic production as a decisive factor for the interpretation of art.

The aim of Rolf Art in ZONA MACO 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.

JACQUES BEDEL

JACQUES BEDEL 1947, Buenos Aires, Argentina.

Visual artist, sculptor, painter, photographer and architect. Bedel has represented Argentina in several international biennial such as Venice (1999 and 1986), Kwangju, South Korea (1995), La Habana (1991), Rosc (1981), San Pablo (1978-77) and Paris (1969). He has been awarded with distinctions and received many accolades, such as The Honorable Mention Award by the National Museum of Fine Arts, Buenos Aires (2002), Fulbright Award, Cornell University, New York (1982) and The Honorable Grand Award Itamaraty together at the Grupo de los Trece (1977). He has published numerous books such as Jacques Bedel, Ficciones (2005), Aproximaciones (2008), Political Crimes (2008) and he has been featured in leading national and international publications. His work has been shown in numerous solo and group exhibitions in Argentina, Spain, England, France, Germany, Switzerland, United States, Brazil, Uruguay, Chile, among others. 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 - MAMBA (Buenos Aires - Argentina), Bibliothèque Nationale (Paris, France), Musée Expérimental d'Art Moderne (Saint-Etienne, France), The Chase Manhattan Collection (New York, EEUU), Art Gallery of Western Australia (Perth, Australia), Museo de Arte do Rio Grande do Sul (Porto Alegre, Brazil), Galleria Civica d'Arte Moderna and Palazzo dei Diamanti (Ferrara, Italy), among others. He lives and works in Buenos Aires, Argentina.

The series NYC B&W (2012) is configured from photographic prints on transparent plastics. These are obliquely illuminated, casting shadows on the background wall and creating a three-dimensional effect. Thus, the artwork is embodied in a dialectical sense of materialization and dematerialization, with an unexpected poetic suggestion.

By inquiring the resource of shadow, JACQUES BEDEL combines his artistic and architectural essence, focusing on the ability of light to build intangible spaces and volumes. In his formal research on the media and the margins of perception, he creates an artwork exploring the boundaries of the immediate impression. He constructs urban sights by overlapping images. The latter enacts through a three dimensional effect to activate a spatial displacement. Jacques Bedel manifests this visual effect through the utilization of light. His works of cities reveal the beauty created by shadows.



JACQUES BEDEL

De la serie NYC b-n_2012	From the series NYC b-w_2012
R1032bF11	R1032bF11
Impresión digital sobre plástico laminado	Digital print on plastic plywood
100 x 100 cm.	100 x 100 cm
Edición 3 + AP	Edition 3 + AP



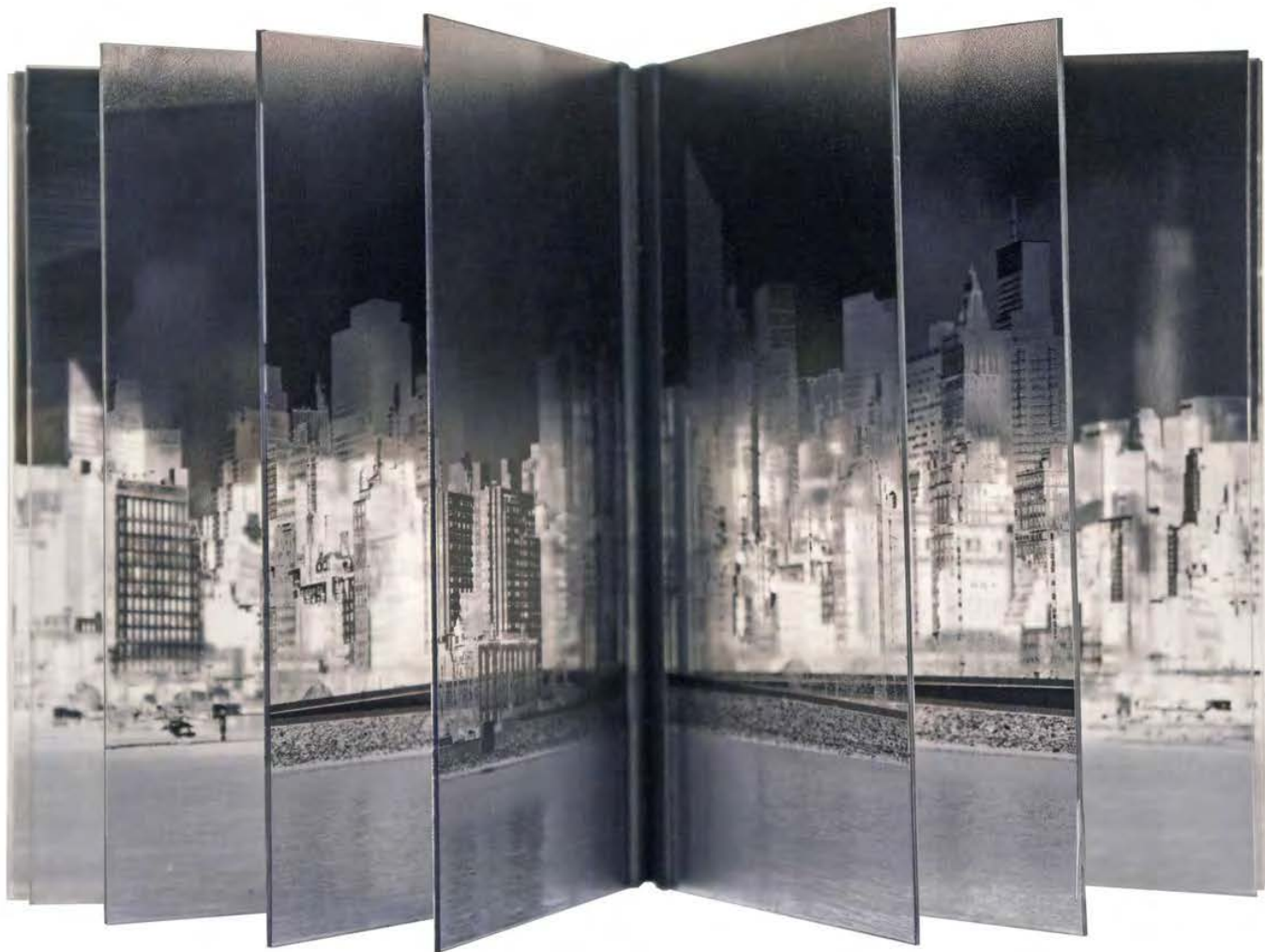
JACQUES BEDEL

De la serie NYC b-n_2012	From the series NYC b-w_2012
R1032cF11	R1032cF11
Impresión digital sobre plástico laminado	Digital print on plastic plywood
100 x 100 cm.	100 x 100 cm
Edición 3 + AP	Edition 3 + AP



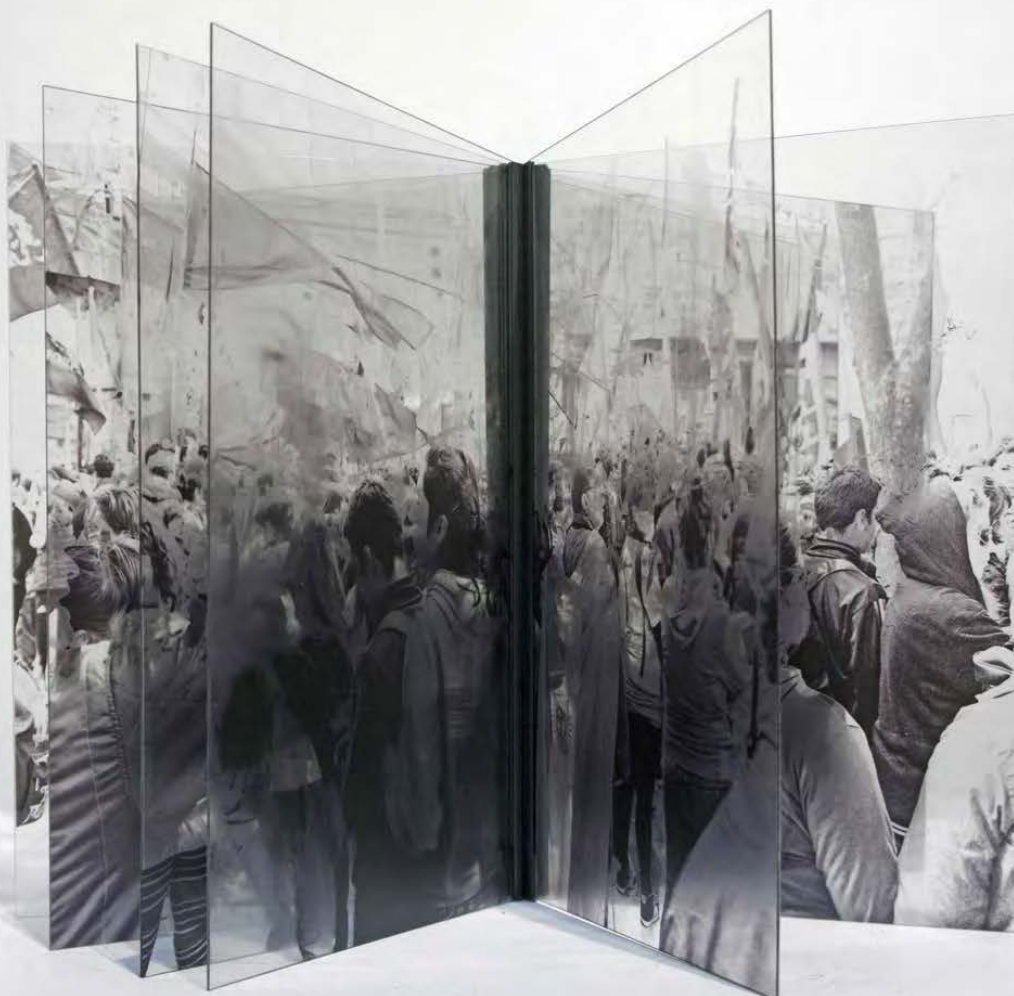
JACQUES BEDEL

De la serie NYC b-n_2012	From the series NYC b-w_2012
R1032dF12	R1032dF12
Impresión digital sobre plástico laminado	Digital print on plastic plywood
100 x 100 cm.	100 x 100 cm
Edición 3 + AP	Edition 3 + AP



JACQUES BEDEL

De la serie Ad infinitum_ 2013	from the series Ad infinitum_ 2013
R1098-b-L13	R1098-b-L13
Impresión digital sobre plástico laminado	Digital print on plastic plywood
30 x20 cm.	30 x 20 cm
Edición 3 + AP	Edition 3 + AP



JACQUES BEDEL

De la serie Ad infinitum_ 2013	from the series Ad infinitum_ 2013
R1102-a-L13	R1102-a-L13
Impresión digital sobre plástico laminado	Digital print on plastic plywood
30 x20 cm.	30 x 20 cm
Edición 3 + AP	Edition 3 + AP

GRACIELA SACCO

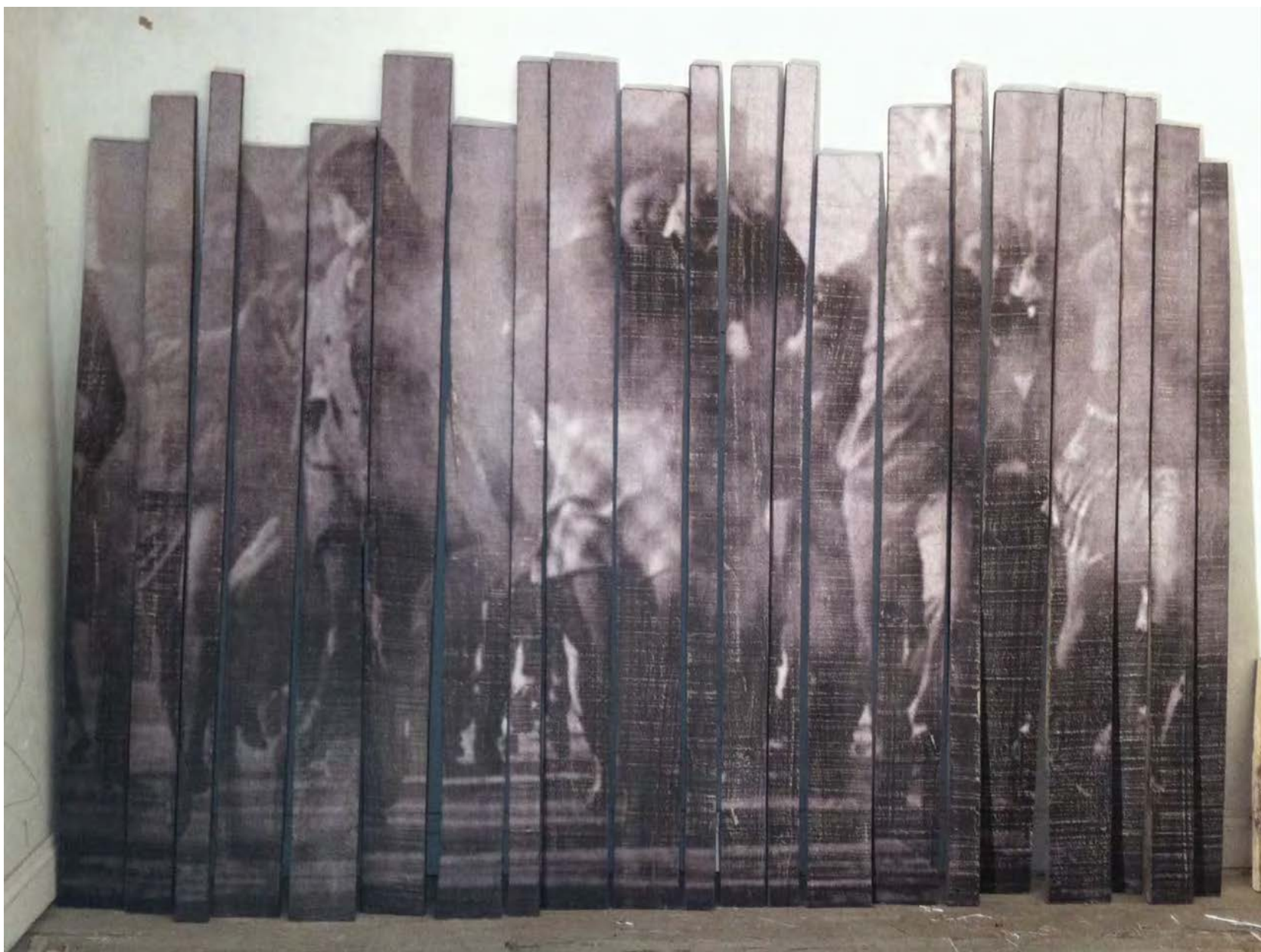
GRACIELA SACCO 1956, Santa Fe, Argentina.

As a visual artist with a prominent position in the contemporary art scene, Graciela has represented Argentina in several international biennial including Shanghai Biennial (2004), Venice (2001), La Habana (1997 and 2000), Mercosur (1997) Sao Pablo (1996), 1st Biennial of Photography in Vigo (2000), Urban Art Festival of 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 Volume 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 and Peru, among others. 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.

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> _1996/2013	From the series <i>BODY TO BODY</i> _1996/2013
Humo	Smoke
Instalación	Installation
Incrustación fotográfica en 21 tablas de madera	Photographic inlay on 21 wooden planks
195 x 280 cm.	195 x 280 cm



GRACIELA SACCO

De la serie <i>CUERPO A CUERPO</i> _1996-2013	From the series <i>BODY TO BODY</i> _1996-2013
Adelante	Forward
Maqueta	Model
Impresión en madera	Print on wood
20 x 35 cm.	20 x 35cm



GRACIELA SACCO

De la serie *SOMBRAS DEL SUR Y DEL NORTE_2001*

El incendio y las vísperas

Instalación

Tres fragmentos de plexiglass impresos con fotoserigrafía, luz,

sombras sobre pared

4 x 31 cm. cada placa

From the series *SHADOWS OF SOUTH AND NORTH_2001*

The fire and vespers

Installation

Three fragments of printed plexiglass with photoserigraphy light

shadows on wall

4 x 31 cm each piece



GRACIELA SACCO

De la serie <i>TENSIÓN ADMISIBLE</i> _2001/2012	From the series <i>ADMISSIBLE TENSION</i> _2001/2012
Retrato	Portrait
Instalación lumínica	Light installation
Impresión sobre espejo, cuchillo y luz	Print on mirror, knife and light
Dimensiones variables	Variable dimensions



GRACIELA SACCO

De la serie <i>TENSIÓN ADMISIBLE</i> _2001/2012	From the series <i>ADMISSIBLE TENSION</i> _2001/2012
Retrato	Portrait
Instalación lumínica	Light installation
Impresión sobre espejo, cuchillo y luz	Print on mirror, knife and light
Dimensiones variables	Variable dimensions

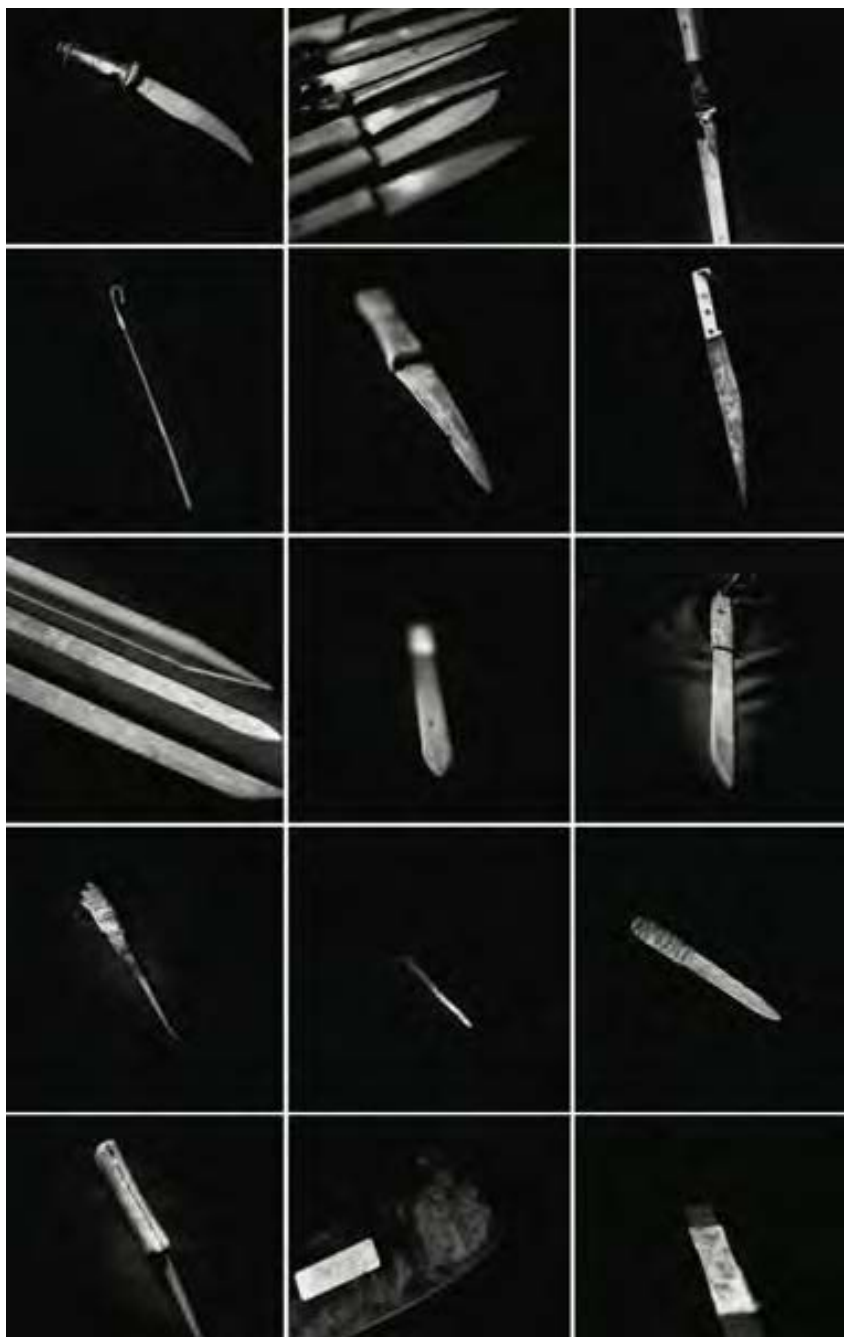
MILAGROS DE LA TORRE

MILAGROS DE LA TORRE 1965, Lima, Peru.

She represented Peru in the VI Biennial of Havana in Cuba, and in the II Biennial of Johannesburg in South Africa. She has been awarded with distinctions and received many accolades, such as the Guggenheim Scholarship for Visual Arts, The International Award of Photography Romeo Martinez, and the Young Creators Award of Iberoamérica. She has been featured in important leading international publications such as Art in America Magazine, The New Yorker, Wall St. Journal, The Guardian, Arts Section, London, TIME Magazine, Beaux Arts Magazine, Paris, Jeu de Paume Museum Magazine, Paris, ArtNexus, Arte al Dia, EXIT Magazine, Spain; among others. Her work has been shown in numerous solo and group shows in countries such as Argentina, Peru, Cuba, Mexico, South Africa, United States, Spain, France and United Kingdom. Her work is part of important international collections such as The Art Institute of Chicago (Illinois, USA), Harvard Art Museum (Boston, USA); National Museum Art Center Reina Sofia (Madrid, Spain), El Museo del Barrio (New York, USA), Museum of Fine Arts of Houston (Houston, USA), Museum of Latin American Art (Los Angeles, USA) and the National Museum of Fine Arts (Buenos Aires, Argentina), among others. She lives and works in New York, United States.

MILAGROS DE LA TORRE is intrigued by a careful, silent and meticulous observation of the objects and the archives she represents in her work. She uses photography as an instrument to create an alternative narrative. At first sight the depicted objects in her series such as violent elements, are defined by their function and form. Nevertheless, the artist seeks beyond a formalised and aestheticised interpretation of these elements and reveals certain social, political and economic aspects. In doing so she questions the position of things, their language and the way they are debated. The silent appearance of crime develops a poetic visual language that echoes displacement and metaphors. In this regard Milagros de la Torre, conceives her photographic practice as a strategy for discussing the perceptual processes of our very first impression to these highly connotated objects.

The construction of meaning from certain resources of contemporary photography such as fragmentation, decontextualization, isolation, concentration or conjugate repetition, reveals the rhetoric of objects and places that has impregnated ever since the visual expression of this artist. Her body of work shows us that beyond the self-evident verification, – the narrative representation in watertight and closed compartments, her photography is able to open up alternative statements on history. Thus, as the Spanish writer Ramón Gómez de la Serna would say, "pinch your fingers to silence."



MILAGROS DE LA TORRE

De la serie <i>PUNZOCORTANTE_2000</i>	From the series <i>SHARP-EDGED_2000</i>
Sin título	Untitled
Fotografías	Photographs
Impresión de plata sobre gelatina en papel metálico	Gelatin silver print on metallic paper
60 x 60 cm cada una	60 x 60 cm each



MILAGROS DE LA TORRE

De la serie <i>PUNZOCORTANTE_2000</i>	From the series <i>SHARP-EDGED_2000</i>
Sin título	Untitled
Fotografía	Photography
Impresión de plata sobre gelatina en papel metálico	Gelatin silver print on metallic paper
60 x 60 cm	60 x 60 cm



MILAGROS DE LA TORRE

De la serie <i>PUNZOCORTANTE_2000</i>	From the series <i>SHARP-EDGED_2000</i>
Sin título	Untitled
Fotografía	Photography
Impresión de plata sobre gelatina en papel metálico	Gelatin silver print on metallic paper
60 x 60 cm.	60 x 60 cm

ANANKÉ ASSEFF

ANANKÉ ASSEFF 1971, Buenos Aires, Argentina.

She has represented Argentina in international biennial such as La Habana (2010). She has been awarded with distinctions and received many acknowledgements, such the Rioplatense Award for Visual Arts, by OSDE Foundation (2004), Leonardo Prize to Photography, by the Argentinean Association of Art Critics (2002), the Scholarship for Improvement in Audiovisual Media by the National Fund of Arts (2001), the scholarship at the Academy of Media Arts KHM in Germany and the Residence at the Banff Centre for the Arts in Canada, both granted by the Antorchas Foundation (2004-2005), among others. She has published numerous books such as Ananké Asseff: Works 1999-2012 (2012), among others. She has been featured in important leading national and international publications such as Auto Focus, International Arte al Día, Face Contact, La Vanguardia Magazine, Mapas Abiertos, among others. Her work has been shown in numerous solo and group exhibitions in Argentina, Uruguay, Brazil, Chile, Bolivia, Peru, Mexico, Colombia, Cuba, Germany, Netherlands, Spain, United States and China. Nowadays, her work is part of important national and international collections such as Museum of Modern Art of Buenos Aires – MAMBA (Argentina), Museum of Fine Arts - MNBA (Buenos Aires, Argentina), National Fund of Arts (Buenos Aires, Argentina), Palais de Glace (Buenos Aires, Argentina), Castagnino Museum + MACRO (Rosario, Argentina), Museum Emilio Caraffa (Córdoba, Argentina), Museum of Modern Art of Rio de Janeiro (Brasil), Centro de Arte Contemporáneo Wifredo Lam de La Habana (Cuba), Tate Modern (London, England), ARTER (Istanbul, Turkey), among others. She lives and works in Buenos Aires, Argentina.

ANANKÉ ASSEFF'S vast body of work includes photography, installation, video, and site-specific works. Her oeuvre implies highly connotated scenarios, visible in the images of the series P.B. It reveals the personal inclination of the artist to work with ambiguities based on her own experiences from a conceptual perspective. A white glove, a worn and slightly moistened undergarment appear to be traces of a police investigation. Yet, the relation between these two items remains unclear.

The monochromatic utilisation of colours in this series is reminiscent to a desire of deleting memory. This remembrance is often related to fear. Within the work of Ananké Asseff, the concepts of violence, anxiety and menace are illuminated from various angles. Initially she is approaching photography including herself in the works, however through expanding it to society, she aims for a broader scope. The observer can find ambiguous traces of events; in other words there is an oscillation between absence and presence. Asseff expresses in her photographic work the complex and paradoxical relationships between action and withdrawal, containment and provocation, stillness and restlessness. Asseff's central theme is paranoia; danger exists not as an occurrence, but as a hypothesis. Despite this tension, the artist's narrative enables the viewer to reconsider its own reality.



ANANKE ASSEFF

De la serie <i>PB_ 2003</i>	From the series, <i>PB_ 2003</i>
Sin título (P.B.)	Untitled (P.B.)
Fotografía	Photography
50 x 50 cm.	50 x 50 cm.
Edición 5 + AP	Edicton 5 + AP



ANANKE ASSEFF

De la serie <i>PB_ 2004</i>	From the series <i>PB_ 2004</i>
Sin título (P.B.)	Untitled (P.B.)
Fotografía	Photography
50 x 50 cm.	50 x 50 cm.
Edición 5 + AP	Edicton 5 + AP



ANANKE ASSEFF

De la serie <i>PB_ 2003</i>	From the series, <i>PB_ 2003</i>
Sin título (P.B.)	Untitled (P.B.)
Fotografía	Photography
50 x 50 cm.	50 x 50 cm.
Edición 5 + AP	Edicton 5 + AP



ANANKE ASSEFF

De la serie <i>PB_ 2002</i>	From the series <i>PB_ 2002</i>
Sin título (P.B.)	Untitled (P.B.)
Diptico	Diptych
Fotografía	Photography
50 x 50 cm. cada una	50 x 50 cm each
Edición 5 + AP	Edicton 5 + 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 *Piezas* (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.

In the series *Piezas* (1993-2002) SANTIAGO PORTER works within the sphere of intimacy, through capturing photographs of his environment. These were taken prior to moving from the houses he inhabited during ten years. *Piezas* presents the same themes throughout his oeuvre: the representation of absence, space and narratives. This series depicts images of daily life with a certain temporal impression, such as footsteps and unmade beds, which emphasize events which have happened already. His black and white photography as well as the small format allow us to connect with the artist's personal realm. Additionally, it allows us to appreciate what we would miss from every day life with the passage of time.

Porter seeks to value our memories and avoid oblivion. *Piezas* do not refer to emptiness, rather to the idea of absence. Through photographing the banal objects of the vacant environment Porter reactivates their meaning and expressive quality; like if the absence becomes presence. He is photographing them for the last time.



SANTIAGO PORTER

De la serie <i>PIEZAS</i> _1996	From the series <i>PIEZAS</i> _1996
#25	#25
Fotografía	Photography
Copia en gelatina de plata	Silver gelatin print copy
8,2 x 12,7 cm.	8,2 x 12,7 cm
Edición 5 + 2 AP	Edition 5 + 2 AP



SANTIAGO PORTER

De la serie <i>PIEZAS_2000</i>	From the series <i>PIEZAS_2000</i>
#17	#17
Fotografía	Photography
Copia en gelatina de plata	Silver gelatin print copy
8,2 x 12,7 cm.	8,2 x 12,7 cm
Edición 5 + 2 AP	Edition 5 + 2 AP



SANTIAGO PORTER

De la serie <i>PIEZAS</i> _1997	From the series <i>PIEZAS</i> _1997
#14	#14
Fotografía	Photography
Copia en gelatina de plata	Silver gelatin print copy
8,2 x 12,7 cm.	8,2 x 12,7 cm
Edición 5 + 2 AP	Edition 5 + 2 AP



SANTIAGO PORTER

De la serie <i>PIEZAS_2002</i>	From the series <i>PIEZAS_2002</i>
#13	#13
Fotografía	Photography
Copia en gelatina de plata	Silver gelatin print copy
8,2 x 12,7 cm.	8,2 x 12,7 cm
Edición 5 + 2 AP	Edition 5 + 2 AP



SANTIAGO PORTER

De la serie <i>PIEZAS_1997</i>	From the series <i>PIEZAS_1997</i>
#11	#11
Fotografía	Photography
Copia en gelatina de plata	Silver gelatin print copy
8,2 x 12,7 cm.	8,2 x 12,7 cm
Edición 5 + 2 AP	Edition 5 + 2 AP



SANTIAGO PORTER

De la serie <i>PIEZAS</i> _1998	From the series <i>PIEZAS</i> _1998
#7	#7
Fotografía	Photography
Copia en gelatina de plata	Silver gelatin print copy
8,2 x 12,7 cm.	8,2 x 12,7 cm
Edición 5 + 2 AP	Edition 5 + 2 AP



SANTIAGO PORTER

De la serie <i>PIEZAS</i> _1997	From the series <i>PIEZAS</i> _1997
#3	#3
Fotografía	Photography
Copia en gelatina de plata	Silver gelatin print copy
8,2 x 12,7 cm.	8,2 x 12,7 cm
Edición 5 + 2 AP	Edition 5 + 2 AP

VIVIAN GALBAN

VIVIAN GALBAN 1969, Buenos Aires, Argentina.

Photographer, contemporary artist and architect (1993, UBA). Professor of the Austral University, National Technology University and the Central Society of Architects, among others. Since 2004, she participates in workshops and portfolio's reviews of photography. She has been invited to the XVII Biennial of Visual Arts in Santa Cruz de la Sierra, Bolivia. In 2011 she has been awarded with the Metrovías Award to contemporary photography. She participated in numerous solo and group exhibitions in galleries, as well as in private and public exhibition spaces and institutions, such as Rolf Art Gallery (Buenos Aires, Argentina), Rubbers International Gallery (Buenos Aires, Argentina), Frontal Cultural Foundation (Buenos Aires, Argentina), Gallery Hall 4 (Buenos Aires, Argentina), Sasha Dávila (Córdoba, Argentina), among others. He has participated in international art fairs in Argentina, Peru, Colombia, Mexico and Bolivia. She lives and works in Buenos Aires, Argentina.

VIVIAN GALBAN challenges in her series Tuning the essence of portraits through dissolution. She has been obsessively working since years with a recurrent motive – portraiting the same person. Initially, working with frontal defined photographic portraits, she turned to a new visual language – abstracting the motive. One can speak of a juxtaposition in depicting the person and a concurrent disappearance due to the utilization of blurred effects. The face of the motive is hidden, hence her identity. If one looks at Vivian Galban's photography as close ups, they turn into reduced, formless and flickering images, evoking a sensation of agitation. This generates a metamorphosis of the person's bodily appearance into a vague and elusive delineation. Tuning is a sequence of backlight boxes; they embody a temporal and spatial suggestion, which derives from the attempt of depicting movement, such as Muybridge's photography. Thus, her work reveals its distinctive power through its indexical connotation – referencing existence. The history of photography is part of a millennial interest in imprinting reality, such as Veronica's veil or Gerhard Richter's paintings and so is the engaging work of Vivian Galban.



VIVIAN GALBAN

De la serie <i>CIMBRAR</i> _ 2013	From the series <i>TUNING</i> _2013
Cimbrar	Tuning
Caja de luz en acero plegado	Folded steel backlight
Impresión fotográfica en duratrans	Photographic print in duratrans
24 x 16 cm.	24 x 16 cm
Edición 3 + AP	Edition 3 + AP



VIVIAN GALBAN

De la serie <i>CIMBRAR</i> _ 2013	From the series <i>TUNING</i> _2013
Cimbrar	Tuning
Caja de luz en acero plegado	Folded steel backlight
Impresión fotográfica en duratrans	Photographic print in duratrans
24 x 16 cm.	24 x 16 cm
Edición 3 + AP	Edition 3 + AP



VIVIAN GALBAN

De la serie <i>CIMBRAR</i> _ 2013	From the series <i>TUNING</i> _2013
Cimbrar	Tuning
Caja de luz en acero plegado	Folded steel backlight
Impresión fotográfica en duratrans	Photographic print in duratrans
24 x 16 cm.	24 x 16 cm
Edición 3 + AP	Edition 3 + 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 ZONAMACO 2014

Graciela Sacco / Jacques Bedel / Ananké Asseff / Santiago Porter / Milagros de la Torre / Vivian Galban

ARTISTS REPRESENTED

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

ROLF

PRODUCIMOS CONTENIDOS ARTÍSTICOS