

FERIA INTERNACIONAL DE ARTE DE BOGOTÁ. COLOMBIA .
CORFERIAS . CARRERA 37 No 24-67 . Del 25 al 28 de Octubre de 2013



BROCHURE ROLF ART
BOOTH 104

A S S E F F

B E D E L

B R O D S K Y

S A C C O

R E S

P O R T E R

V A L A N S I

PRESS RELEASE

artBO | International Bogotá Art Fair
ROLF ART. Buenos Aires. Argentina. BOOTTH # 104

Rolf Art is honored to be exhibiting once again in the upcoming 22nd edition of ArtBO, booth N° 104 within the Main Section area. Rolf Art's exhibition proposal explores photographic media and its boundaries, presenting seven established visual artists from Argentina: ANANKÉ ASSEFF, JACQUES BEDEL, MARCELO BRODSKY, SANTIAGO PORTER, RES, GRACIELA SACCO and GABRIEL VALANSI.

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 artBO'13 is to engage and excite the viewer in conceptual works that open up a dialogue to critique and reconsider the realities that we inhabit.

Rolf Art projects itself as a window and meeting point for dynamic proposals of contemporary Latin American art. With four years of trajectory as an art producer, Rolf Art manages the career of a select group established and emerging artists within the national and international context. The art producer supports the production and promotion of the artists' artworks, the management of their projects, together with the production and promotion of both editorial and audiovisual publications.

SANTIAGO PORTER

ARTISTA | ROLF ART

Nacido en Buenos Aires, Argentina, en 1971.

Artista visual y fotógrafo.

Muestras individuales. Selección de instituciones / *Solo exhibitions*

Argentina: Museo de Bellas Artes Emilio Caraffa, Córdoba; Palacio Duhau – Park Hyatt, Buenos Aires; Zavaleta Lab Arte Contemporáneo, Buenos Aires; Centro Cultura de la Memoria Haroldo Conti, Buenos Aires; Museo de Arte y Memoria, La Plata, Buenos Aires; Centro de Estudios Fotográficos, Córdoba; Museo de Arte Contemporáneo, Salta; VVV Gallery, Buenos Aires; Museo de Artes Plásticas Pompeo Baggio, Chivilcoy, Buenos Aires; Galería Alberto Sendros, Buenos Aires; Centro Cultural Arístene Papi, Salta; Fundación Cultural Patagonia, Río Negro; Alianza Francesa de Buenos Aires, Buenos Aires; Escuela Argentina de Fotografía, Buenos Aires.

Muestras colectivas. Selección de instituciones / *Group exhibitions*

Argentina: Museo Colección Fortabat, Buenos Aires; Museo de la Universidad Nacional de Tres de Febrero, Buenos Aires; Casa del Bicentenario, Santiago del Estero; Museo de Arte Moderno de Buenos Aires, Buenos Aires; Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires; Universidad Di Tella, Buenos Aires; Museo Nacional de Bellas Artes, Buenos Aires; Galería Arte x Arte, Buenos Aires; Museo Emilio Caraffa, Córdoba; Centro Cultural Recoleta, Buenos Aires; Fondo Nacional de las Artes, Buenos Aires; Galería Mar Dulce, Buenos Aires; Centro Cultural de la Memoria Haroldo Conti, Buenos Aires; Museo Castagnino, Rosario; Fundación Klemm, Buenos Aires; Centro Cultural Borges, Buenos Aires; Museo de Arquitectura, Buenos Aires.

Internacionales: Pan American Art Projects, Miami, EEUU; Museo de Arte del Banco de la República, Bogotá; NegPos Galerie, Nîmes, Francia; Musée du Quai Branly, París, Francia; Early Bird, Munich, Alemania; Biblioteca de México, DF, México; Pan American Art Projects, Basilea, Suiza; Centro Cultural Casa de la moneda, SCL, Chile; Centro Cultural Casa de América, Madrid, España; Palacio Emir Taz, El Cairo, Egipto; Centro Cultural Metropolitano de Quito, Quito, Ecuador; Centro Cultural Banco do Brasil, Brasília, Brasil

Becas y distinciones / *Grants and acknowledgements*

2013. Mención de honor, premio Braque a las Artes Visuales, Museo de la Universidad Nacional de Tres de Febrero. Buenos Aires, Argentina.

2012. Segundo premio AAMEC de Fotografía Contemporánea de Argentina, Museo Caraffa. Córdoba, Argentina.

2010. Beca nacional, Fondo Nacional de las Artes. Buenos Aires, Argentina.

2008. Premio Petrobras- Buenos Aires Photo. Buenos Aires, Argentina.

Mención de Honor, Salón Nacional de Artes Visuales. Buenos Aires, Argentina.

2007. Primer premio de Fotografía de la Sociedad Central de Arquitectos de Buenos Aires. Buenos Aires, Argentina.

Beca Intercampos III, Fundación Telefónica de Buenos Aires, Buenos Aires, Argentina.

2002. Beca Guggenheim, John Simon Guggenheim Memorial Foundation. Nueva York, EEUU.

Selección de colecciones / *Selection of collections*

Museo de Arte Latinoamericano de Buenos Aires (MALBA). Buenos Aires, Argentina.

Museo Nacional de Bellas Artes (MNBA). Buenos Aires, Argentina.

Museo de Arte Moderno de Buenos Aires (MAMBA). Buenos Aires, Argentina.

Museo de Arte Contemporáneo de Rosario (MACRO). Buenos Aires, Argentina.

Museo Provincial de Bellas Artes Emilio Caraffa. Córdoba, Argentina.

Museo de arte y Memoria de La Plata (MAM). Buenos Aires, Argentina.

Museo de Bellas Artes Rene Brusau. Chaco, Argentina.

Colección Petrobras. Buenos Aires, Argentina.

Colección Rabobank. Buenos Aires, Argentina.

Colección Balanz. Buenos Aires, Argentina.

WWW.SANTIAGOPORTER.COM

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) y *The absence* (2007). He has been featured in important leading national and international publications. His work has been shown in numerous solo and group exhibitions in Argentina, Brazil, Paraguay, Colombia, Ecuador, Chile, United States, Spain, France, Germany, Switzerland and Egypt. Nowadays, his work is part of important national and international collections such as Museum of Latin American Art of Buenos Aires – MALBA (Argentina), National Museum of Fine Arts – MNBA (Buenos Aires, Argentina), Museum of Modern Art of Buenos Aires – MAMBA (Argentina), Museum of Contemporary Art of Rosario – MACRO (Argentina), Provincial Museum of Fine Arts Emilio Caraffa (Córdoba, Argentina), Museum of Art and Memory of La Plata – MAM (Argentina), Petrobras Collection (Argentina), Rabobank Collection (Argentina), among others. He lives and works in Buenos Aires, Argentina.

The works of Santiago Porter manifest a concern about the representation of absence, space and history. 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 Asociación Mutual Israelita Argentina (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 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's interest lies not in the impact 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 are presented one next to the other, almost like a wall of remembrance.

These photos are like bottles into the sea. These 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, where a possibility of narrating is found and shared through photographs. The weight of the absence, the relentless pain and the marks of tragedy are present in Santiago Porter's works. Porter's photos are the 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 and the object lies, which is the limit between our pain and other's pain and where exactly is what exists and what it ceased to exist. It is not clear then, in which of these parts, the soul lies.



SANTIAGO PORTER

La ausencia_ 2001-2	The absence_2001-2
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

JACQUES BEDEL

ARTISTA | ROLF ART

Nacido en Buenos Aires, Argentina, en 1947.
 Arquitecto FADU por la Universidad de Buenos Aires.
 Artista visual, escultor, pintor y fotógrafo.

Se destaca el carácter investigativo de su obra, su énfasis en la exploración de los materiales y el gran contenido conceptual de su producción. Integró el Grupo de los Trece en los 70, iniciativa del Centro de Arte y Comunicación (CAYC).

Muestras individuales. Selección de instituciones / Solo exhibitions

Argentina: Instituto Di Tella; Instituto de Cooperación Iberoamericana; Ruth Benzacar; Centro Cultural Recoleta; Galería Rolf Art; Museo de Arte Contemporáneo. Salta, Argentina; Killka – Espacio Salentein. Tunuyán, Mendoza, Argentina.

Internacionales: Simon Watson Gallery, Nueva York, EE.UU. Instituto Latinoamericano, Roma, Italia. Museo de Arte Americano, Uruguay.

Muestras colectivas. Selección de instituciones / Group exhibitions

Argentina: Instituto Di Tella; Instituto de Cooperación Iberoamericana; Centro Cultural Ciudad de Buenos Aires; MAMBA; Espacio Killka (Bodegas Salentein), Mendoza; Museo de Arte Contemporáneo de Salta, Salta.

Internacionales: MOMA, Museum of Modern Art, Nueva York, EE.UU. The Bronx Museum, Nueva York, EE.UU. Museo Cantonal de Bellas Artes de Lausana, Suiza. École des Beaux Arts, París, Francia. Centre Georges Pompidou, París, Francia. Biblioteca Marciana, Venecia, Italia. Centro Cultural Banco de Brasil, Rio de Janeiro, Brasil. Museo de Arte Contemporáneo, Río Grande do Sul, Brasil. Museo de Bellas Artes de Santiago de Chile, Chile.

Participación en Ferias y Bienales Internacionales / International biennals

1999. XLVIII Bienal de Venecia, Italia.
1995. Bienal Internacional de Kwangju, Corea del Sur.
1991. IV Bienal de La Habana, Cuba.
1986. Bienal Internacional de Venecia, Italia.
1981. Bienal Rosc, Irlanda.
1980. Bienal Internacional de Arte de Montevideo, Uruguay.
1978. I Bienal Latinoamericana de San Pablo, Brasil.
1977. XIV Bienal de San Pablo, Brasil.
1969. VI Bienal de París, Francia.

Selección de premios y distinciones / Scholarships and acknowledgements

2004. Gran Premio III, Premio Iberoamericano de Pintura, Fundación Aerolíneas Argentinas. Centro Cultural Borges, Buenos Aires, Argentina.

2003. Premio Fundación Banco Ciudad. Mención Especial del Jurado, Buenos Aires, Argentina.

2002. Mención de Honor, Premio Museo Nacional de Bellas Artes, Buenos Aires, Argentina.

1997. I Premio Costantini de Pintura. Mención de Honor.

1997. Premio Leonardo al Arista del Año, Museo Nacional de Bellas Artes, Buenos Aires, Argentina.

1982. Premio Fullbright, Universidad Cornell, Nueva York, EEUU.

1980. Gran Premio de Honor. Bienal Internacional de Arte de Montevideo, Uruguay.

1977. Gran Premio de Honor Itamaraty junto al Grupo de los Trece. XIV Bienal de San Pablo, Brasil.

1975. Beca del British Council para explorar nuevos materiales.

1975. Exposición Internacional de las Naciones Unidas. Medalla de Oro. Junto al grupo CAYC. Slovenj Gradec, Yugoslavia.

1972. III Salón Artistas con Acrilicopaolini. Primer Premio.

1971. II Salón Nacional de Investigaciones Visuales Medalla de Plata.

1970. I Salón Nacional de Investigaciones Visuales.

Selección de colecciones públicas / Selection of public Collections

Museo de Arte Moderno de Buenos Aires, Argentina.

Bibliothèque Nationale, París, Francia.

The Chase Manhattan Collection, Nueva York, EEUU.

Museo Nacional de Bellas Artes. Caracas. Venezuela.

Citibank Collection, Buenos Aires, Argentina.

Museo de Arte Contemporáneo, Montevideo, Uruguay.

Art Gallery of Western Australia, Perth, Australia.

The Chase Collection of Argentine Contemporary Art., Buenos Aires, Argentina.

Museo de Arte do Rio Grande do Sul, Porto Alegre, Brasil.

Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, Ferrara, Italia.

Musée Expérimental d'Art Moderne, Saint-Étienne, Francia.

Museo Nacional de Bellas Artes, Buenos Aires, Argentina.

Municipalidad de Maldonado, Maldonado, Uruguay.

The Bank of Boston, Buenos Aires, Argentina.

Banco de la Nación, Buenos Aires, Argentina.

WWW.JACQUESBEDEL.COM

JACQUES BEDEL 1947, Buenos Aires, Argentina.

Visual artist, sculptor, painter, photographer and architect. Bedel has represented Argentina in several international biennials such as Venice (1999 and 1986), International Biennial from Kwangju, South Korea (1995), La Habana (1991), Rosc (1981), San Pablo (1978-77), 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), Fullbright 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.

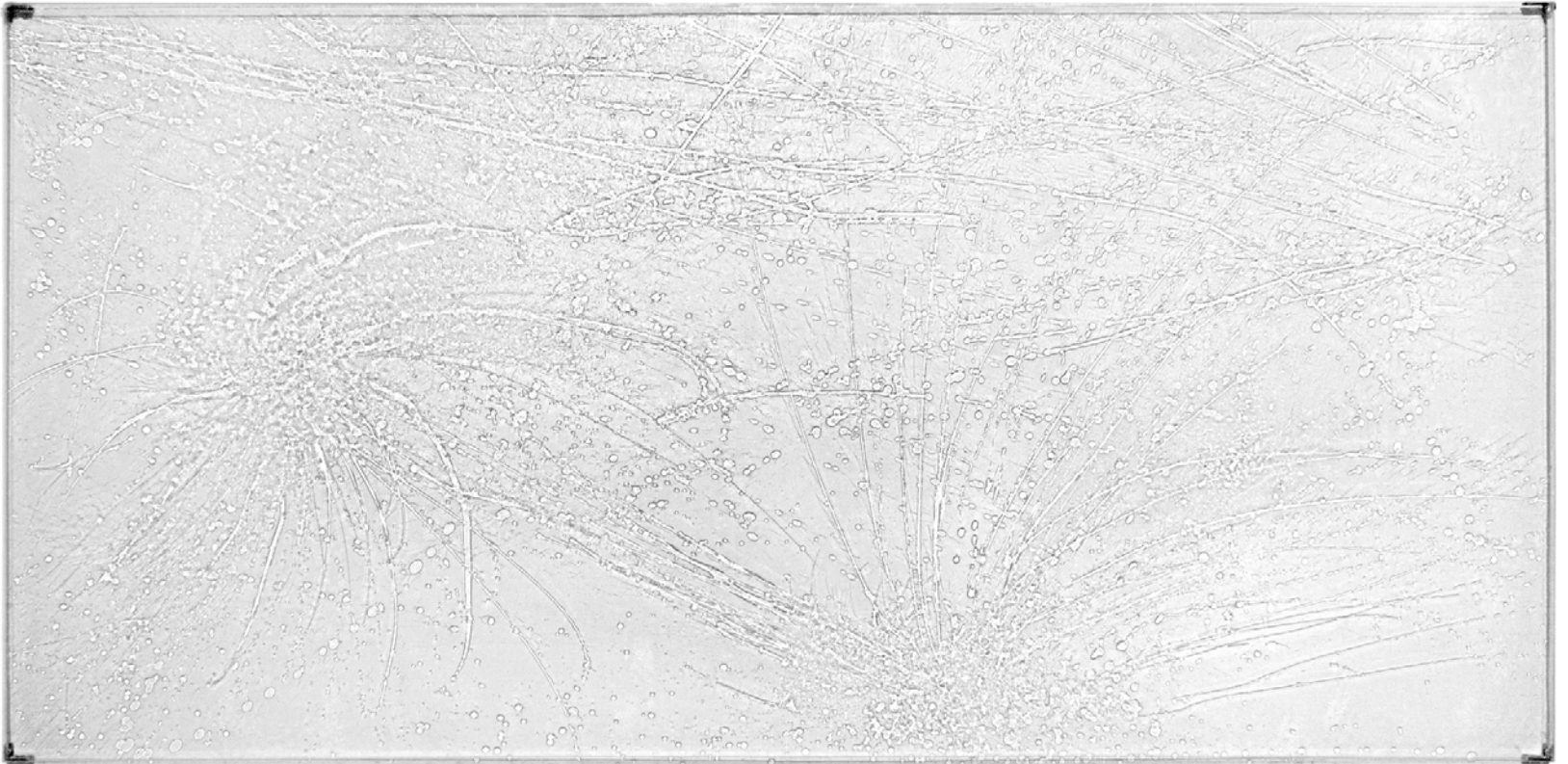
With a project that combines an artistic and architectural essence, and throughout a research on spatial and temporal dimensions, JACQUES BEDEL intercedes on our perception margins through various formal resources to address the poetics of evil.

Jacques Bedel introduces us to the series "Closeness", where through minimum vibration with fragile and sensitive expressions such as shadows; the artist uses light to reveal the ultramicroscopic world that awaits us. As a scientist, the artist exploits the expressive qualities of plastic to delve into the possibilities of the material, and to create a work of multiple entries, denoting tension, contrasts, merges, brightness and opacity, reflection and refraction. All these are morphological characteristics of beings which silently threaten us and which the artist alienates. The artist explores the dialectic materialization - dematerialization, with a captivating subtlety that unleashes a disturbing vibration and awakens in the viewer a vague sense of desolation and grandeur.



JACQUES BEDEL

De la serie *APROXIMACIÓN AL MAL_2005* From the series *CLOSENESS TO THE EVIL_2005*
R0775p05 - R0780p05 - R0799p05 R0775p05 - R0780p05 - R0799p05
Técnica mixta sobre plástico laminado Mixed media on laminated plastic
240 x 120 cm. cada una 240 x 120 cm each



JACQUES BEDEL

De la serie <i>APROXIMACIÓN_2013</i>	From the series <i>CLOSENESS_2013</i>
R1103-P13	R1103-P13
Instalación	Installation
Polycarbonato y PVC	Polycarbonate and PVC
118 x 240 cm.	118 x 240 cm



JACQUES BEDEL

De la serie <i>APROXIMACIÓN</i> _ 2013	From the series <i>CLOSENESS</i> _ 2013
R1104-a-P13	R1104-a-P13
Instalación	Installation
Polycarbonato y PVC	Polycarbonate and PVC
100 x 100 cm.	100 x 100 cm

GRACIELA SACCO

ARTISTA | ROLF ART

Nacida en Rosario, Argentina, en 1956.

Lic. en Artes Visuales por la Universidad Nacional de Rosario.

Artista visual, fotógrafa, video e instalacionista.

Muestras individuales. Selección de instituciones / *Solo exhibitions*

Argentina: Museo Nacional de Bellas Artes, Neuquén; Fundación YPF; Museo Municipal de Bellas Artes J. B. Castagnino, Rosario; Museo de Arte Moderno de Buenos Aires.

Internacional: Museum of Fine Art, Houston, EEUU; New World Museum, Houston, EEUU; Museo de Arte de Las Américas- OEA, Washington, EEUU; Museum of Art, Fort Lauderdale, FL, EEUU; Massachusetts College of Art, MASSART, Boston, EEUU; Maison de L'Amérique Latine, París, Francia. Museo Nacional de Arte Moderno, Guatemala.

Muestras colectivas. Selección de instituciones / *Group exhibitions*

Argentina: Museo Nacional de Bellas Artes, Buenos Aires; Centro Cívico, San Carlos de Bariloche, Rio Negro.

Internacionales: Akademie der Künste, Berlín; Museo de Arte Contemporáneo, Panamá. Le Chateaux de Nyon, Suiza; Museo de Arte Contemporáneo, Vigo, España; Círculo de Bellas Artes, Madrid, España; Museo de Arte Moderno, Glasgow, Reino Unido; Sotheby's, Nueva York, EEUU; Bronx Museum of the Arts. Museo de Arte de Las Américas-OEA, Washington, EEUU; MUAC Museo de Arte Contemporáneo de la Universidad de Nacional de México; México D.F., México; Museo de Arte y Diseño Contemporáneo, Costa Rica; Museu Bispo do Rosário Arte Contemporânea, Rio de Janeiro, Brasil.

Participación en Bienales Internacionales / *International biennals*

2009. 2a Bienal Internacional de Arte del Fin del Mundo, Ushuaia, Argentina.

2004. 5a Bienal Internacional de Arte de Shanghai, China.

2001. 49a Bienal Internacional de Venecia, Venecia, Italia.

9a Bienal Internacional de Fotografía de México, México.

2000. 7a Bienal Internacional de Arte de La Habana, La Habana, Cuba.

9a Bienal Internacional de Fotografía de Vigo, Vigo, España.

1997. 1a Bienal Internacional de Artes Visuales del MERCOSUR, Porto Alegre, Brasil.

6a Bienal Internacional de Arte de La Habana, La Habana, Cuba.

1996. 23a Bienal Internacional de Arte de São Paulo, São Paulo, Brasil.

Selección de colecciones / *Selection of collections*

Bronx Museum of the Arts, New York, EEUU.

Museum of Art, Fort Lauderdale, EEUU.

Museum of Fine Arts, Houston, EEUU.

Galería universitaria, Universidad de Delaware, Newark, EEUU.

The Microsoft Art Collection, Microsoft Corporation, Redmond, Washington, EEUU.

The Progressive Corporation, Mayfield Village, Ohio, EEUU.

Museo de Arte Contemporáneo de Bahía Blanca, Argentina.

Museo de Arte Moderno de Buenos Aires, Argentina.

Museo Castagnino+MACRO, Rosario, Argentina.

Museo Municipal de Arte Argentino Eduardo Sívori, Buenos Aires, Argentina.

Colección Asociación El Círculo, Rosario, Argentina.

Colección Jorge y Marion Helft, Buenos Aires, Argentina.

Fundación Banco Patricios, Buenos Aires, Argentina.

Fundación Mario Pantaleo, Buenos Aires, Argentina.

Universidad de Essex, Colchester, Inglaterra.

Capitolio Policultural, Porto Alegre, Brasil.

Colección Poniatowski, España.

Fondation Cartier pour l'art contemporain, Paris, Francia.

WWW.GRACIELASACCO.NET

GRACIELA SACCO 1956, Santa Fe, Argentina.

Visual artist with a prominent position in the contemporary art scene, she represented Argentina in several international biennials including Shanghai (2004), Venice (2001), La Habana (1997 and 2000), Mercosur (1997) and Sao Paulo (1996), among others. She has been awarded with prizes and received many acknowledgements, such as the Artist of the year, by the Argentinean Association of Art Critics (2001), Konex award (2002 - 2012). 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 important leading national and international publications such as: America's Society Magazine, Bomb, Art Nexus, Art News, Art in Americas and the New York Times. Her work has been shown in numerous solo and group exhibitions in Argentina, England, Germany, France, Switzerland, Israel, United States, Mexico, Brazil, Cuba, Peru. Today her work is part of important international and national collections such as: Bronx Museum (New York, USA), Museum of Fine Arts - MFAH (Houston, USA), Museum of Latin American Art - MAMBA (Buenos Aires, Argentina), The Microsoft Art Collection (Washington, USA), among others. She lives and works in Rosario, Argentina.

GRACIELA SACCO's artworks intend to fill the gap between art and society, where the private and public spheres intertwine. Through appropriated images, in a twofold way, her works firstly become silent while removed from their contexts, and then, as they embody new supports in different artistic media, which are displayed in spaces or the city itself, they deploy new meanings. Her pieces function as latent devices, activated through the reading of images that emerge from them, building in every artwork, space for thought. These are images extracted from specific, violence-loaded contexts but rendered beautifully and subtly in their formal resolution. In this way, the artist demands a contemplation that delves into a continual reflection about social and political realities. Her works, where photography is used as a resource from a constant look that the artist makes of her surroundings, have always delved into the gap at the confluence of personal space and the fate of the crowds, the ontological experience of each human being and what occurred collectively, crossed by sociopolitical frustrations.

In Body to body, a large photograph representing a protesting crowd advancing towards the viewer is embedded on irregularly placed found wooden boards. The photographic document, taken from historic archives, is forbidden from its own cohesion. The irregular planks turn the image into a genuine bodily presence. While the image comes into focus, stark and confrontational, the cracks foresee-announce various situations or simply mark diachronic points. The interfered wood carries its own memory. It breathes through the gaps enabling broader dialogue with its surroundings, emphasized by the shadows cast on the wall and floor behind.

On the side to this fence, a group of light beams reveal an image (Shadows from the South and the North, 2001), generating a growing concern and curiosity on the viewer who enters into a work of casting shadows within a dark area. The diagonals of the light beams seeping outward make minimum vibrations with fragile and sensitive expressions such as shadows in where we recognize human figures. The sphere of the intimate and the social are fundamental concepts rooted in this creation. The artist invites us to enter the image, as if a distant and disembodied gaze was no longer a possibility.



GRACIELA SACCO

De la serie <i>CUERPO A CUERPO</i> _ 2013	From the series <i>BODY TO BODY</i> _2013
No pasarán	They won't go through
Instalación	Installation
Incrustación fotográfica en 18 tablas de madera	Photographic inlay on 18 wooden planks
185 x 290 cm.	185 x 290 cm



GRACIELA SACCO

De la serie <i>CUERPO A CUERPO_2010</i>	From the series <i>BODY TO BODY_2010</i>
Lanzapiedras	The stones thrower
Instalación en pequeño formato	Installation in small format
Incrustación fotográfica sobre madera	Photographic inlay on wood
20 x 30 cm.	20 x 30 cm



GRACIELA SACCO

De la serie <i>ENSAYO SOBRE LA ESPERA</i> _2006	From the series <i>ESSAY ON THE WAITING</i> _2006
Resistencia	Resistance
Instalación lumínica sobre pared	Light installation on wall
Sombras fotográficas, luz y 4 fragmentos de acrílicos impresos con fotoserigrafía	Photographic shadows, light and 4 pieces ox plexiglass print with photoserigraphy
Dimensiones variables	Variable dimensions



GRACIELA SACCO

De la serie <i>TENSIÒN ADMISIBLE_2013</i>	From the series <i>ADMISSIBLE TENSION_2013</i>
El otro lado	The other side
Objeto lumínico	Luminic object
Fotografía backlight y cortina	Photography on backlight and curtain
47 x 37 cm.	47 x 37 cm



GRACIELA SACCO

De la serie <i>ESPERANDO A LOS BÁRBAROS</i> _1996	From the series <i>WAITING FOR THE BARBARIANS</i> _1996
Sin título	Untitled
Instalación lumínica	Light installation
Impresión sobre espejo, cuchillo y luz	Print on mirror, knife and light
Dimensiones variables	Variable dimensions

ARTISTA | ROLF ART

1957, Córdoba, Argentina

Master of Arts in Communication en la European Graduate School de Suiza. Artista visual, fotógrafo.

Su trabajo indaga en la relación entre tiempo y representación.

Muestras individuales. Selección de instituciones / *Solo exhibitions*

Argentina: Centro Cultural Parque España, Rosario, Santa Fe. Museo Genaro Pérez, Córdoba. Centro Cultural Recoleta, Buenos Aires. Museo Provincial de Bellas Artes Emilio Caraffa, Córdoba

Internacional: Galería AFA, Santiago de Chile. Schneider Gallery, Chicago. Lisa Sette Gallery, Scottsdale, Arizona. Robert Mann Gallery, Nueva York. Centro di Ricerca e Archiviazione della Fotografia, Spilimbergo, Italia

Muestras colectivas. Selección de instituciones / *Group exhibitions*

Fundación OSDE, Buenos Aires. Casa del Bicentenario, Buenos Aires. Centro Cultural Recoleta, Buenos Aires. Museum of Fine Arts, Houston. Akademie der Künste, Berlin. Museo Nacional de Bellas Artes, Buenos Aires. Rockford Art Museum, Rockford. Centro Cultural Banco do Brasil, San Pablo. Chrysler Museum of Art, Norfolk, EE.UU. Robert Mann Gallery, New York. Centro de la Imagen, México D.F. Museo de Arte Moderno de Buenos Aires.

Participación en Bienales Internacionales / *International biennals*

2003. IV Bienal del Mercosur, Puerto Alegre, Brasil

2002. II Bienal Internacional de Buenos Aires, Museo Nacional de Bellas Artes, Buenos Aires.

2001. VI Bienal Sin Disciplina, Museo de Arte Contemporáneo, Bahía Blanca, Buenos Aires.

1997. VI Bienal de la Habana, Cuba

1991. IV Bienal de La Habana, Cuba.

Selección de colecciones públicas / *Selection of public Collections*

Alfredo Hertzog da Silva, San Pablo, Brasil.

Cordero Magdalena, Buenos Aires, Argentina.

Don & Britt Chadwick, Los Angeles, EE.UU.

Esteban Tedesco, Buenos Aires, Argentina

Federico Gotlieb, Buenos Aires, Argentina.

Ignacio Liprandi, Buenos Aires, Argentina.

Juan y Tiny Cambiaso, Buenos Aires, Argentina.

Jorge & Martha Schneider, Chicago, EE.UU.

Jozami, Buenos Aires, Argentina.

Louis & Gail Adler, Houston, Texas, EE.UU.

Mauro y Luz Herlitzka, Buenos Aires, Argentina

Metrovias, Buenos Aires, Argentina.

Teófilo Cohen, México D.F, México.

Universidad de Palermo, Buenos Aires, Argentina

Vivi y Marcelo Arguelles, Buenos Aires, Argentina.

Fundación Banco Ciudad, Buenos Aires, Argentina.

Fundación OSDE, Buenos Aires, Argentina.

Fundación Telefónica, Buenos Aires, Argentina.

Chrysler Museum of Art, Norfolk, Virginia, EE.UU.

Museo Nacional de Bellas Artes de Buenos Aires, Buenos Aires, Argentina.

Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina

Museo de Arte Contemporáneo de Rosario, Santa Fe, Argentina.

Museo Provincial de Bellas Artes Emilio Caraffa, Córdoba, Argentina.

Vero Beach Museum of Art, Florida, EE.UU.

WWW.RESH.COM.AR

RES 1957, Córdoba, Argentina.

He has been awarded with distinctions and received many accolades such as the Leonardo Award by the National Museum of Fine Arts (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. Nowadays, 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 (Argentina), Banco Ciudad Foundation (Buenos Aires, Argentina), OSDE Foundation (Buenos Aires, Argentina), Telefónica Foundation (Buenos Aires, Argentina), Chrysler Museum of Art (Virginia, United States), among others.

To RES, the interest of photography exists in challenging the representations of the past. Therefore, it is precisely in the seductions of fiction where his works are installed. The artist makes a unique search anchoring elements, materials, backgrounds and images of different times, subjecting them to forcibly coexist in every work and among the works. His works can be linked to a vast field of quotes.

Conatus series addresses several issues through various formal approaches, such as the possibility of representing the future, Renaissance perspective and its relationship with photography, the boundary between image and text and the link between action and registration. Res relates to the work *Venus* by Cranach to create a new work where the model carries a miniature replica of an atomic bomb. The feminine figure of love and eroticism is converted into a terrorist suicide. The *Venus*, embedded in allegories, does not stand on a particular site but on the world. The land that curves her ankles refers to the earthly sphere, to the whole. The repetition of this detail, exaggerated by the higher plane rebatimento, refers to totalitarianism and characterizes fundamentalist fanaticism discourses and practices of terrorism and counterterrorism. It is, in short, about a passion, although a negative one, it is not one that seeks an increased power in its bonds but on in which, founded in sadness, pursues relationships that decompose the being.



RES

De la serie <i>CONATUS_2006</i>	From the series <i>CONATUS_2006</i>
Suicida	Suicide
Fotografía	Photography
Copia tipo C	C print
185 x 127 cm.	185 x 127 cm
Edición 10 + AP	Edition 10 + AP



RES

De la serie <i>CONATUS_2005</i>	From the series <i>CONATUS_2005</i>
La dama	The lady
Fotografía	Photography
Copia tipo C	C print
162 x 121 cm.	162 x 121 cm
Edición 10 + AP	Edition 10 + AP



RES

De la serie *CONATUS_2007* From the series *CONATUS_2007*

Luz Light

Fotografía Photography

Copia tipo C C print

127 x 162 cm. 127 x 162 cm

Edición 10 + AP Edition 10 + AP

ANANKÉ ASSEFF

ARTISTA | ROLF ART

Nacida en Buenos Aires, Argentina, en 1971
Artista visual y fotógrafa.

Muestras individuales. Selección de instituciones / Solo exhibitions

Argentina: Fundación YPF, Buenos Aires; Centro Cultural Recoleta, Buenos Aires. Centro Cultural España Córdoba. Centro Cultural Ricardo Rojas, Buenos Aires. Museo Pompeo Boggio, Buenos Aires; Galería Rolf Art, Buenos Aires.
Internacionales: Galería El ojo ajeno, Lima, Perú. La Haya, Holanda.

Muestras colectivas. Selección de instituciones / Group exhibitions

Argentina: Fundación Klemm; Itaú cultural; Centro Cultural Recoleta; MACRO; Centro Cultural España Córdoba; MAMBA; Museo E. Caraffa; Museo Nacional de Bellas Artes; Museo de Bellas Artes Castagnino, Rosario; Palais de Glace.
Internacionales: Colección Juan Mulder, Arles, Francia; Face Contact, Pekín; Laberinto de Miradas, Madrid y México D.F. y Lima; PhotoEspaña; Centro Cultural Banco de Brasil de San Pablo, Brasil; Panamerican Art Project, Miami, EEUU; New York Photo Festival, EEUU; Academy of Media Arts, Alemania.

Participación en Ferias y Bienales Internacionales / International biennals

2009. X Bienal de La Habana, La Habana, Cuba.
2010. Feria Internacional del Libro de Frankfurt, Alemania.

Selección de premios y distinciones / Scholarships and acknowledgements

2011. Premio "Arte y Nuevas Tecnologías" Museo de Arte Moderno de Buenos Aires y Fundación Telefónica. Buenos Aires, Argentina.
2009. Premio Federico J. Klemm a las Artes Visuales. Buenos Aires, Argentina.
2007. Subsidio del Fondo Metropolitano de las Artes de Buenos Aires. Beca del Fondo Nacional de las Artes. Buenos Aires, Argentina.
2004 – 2005. Beca en Academy of Media Arts KHM, Alemania. Residencia en Banff Centre of the Arts, Canadá conjuntamente con Fundación Antorchas. Buenos Aires, Argentina.
2004. Primer Premio OSDE, Buenos Aires, Argentina.
2002. Premio Leonardo a la Fotografía. Asociación de Críticos de Arte de Argentina.
2002. Salón Banco Ciudad. Buenos Aires, Argentina.
2001. Beca del Fondo Nacional de las Artes, Buenos Aires, Argentina.

Selección de colecciones públicas / Selection of public collections

Tate Modern, Londres, Inglaterra.
Museo de Arte Moderno de Río de Janeiro, Brasil.
Centro de Arte Contemporáneo Wifredo Lam, Cuba.
ARTER Istanbul.
Museo de Arte Moderno de Buenos Aires, Argentina Fondo Nacional de las Artes, Argentina.
Museo Castagnino, Rosario, Argentina.
MACRO, Rosario, Argentina.
Centro Nacional de Exposiciones, Buenos Aires, Argentina.
Museo E. Caraffa, Córdoba, Argentina.
Museo Nacional de Bellas Artes, Argentina.

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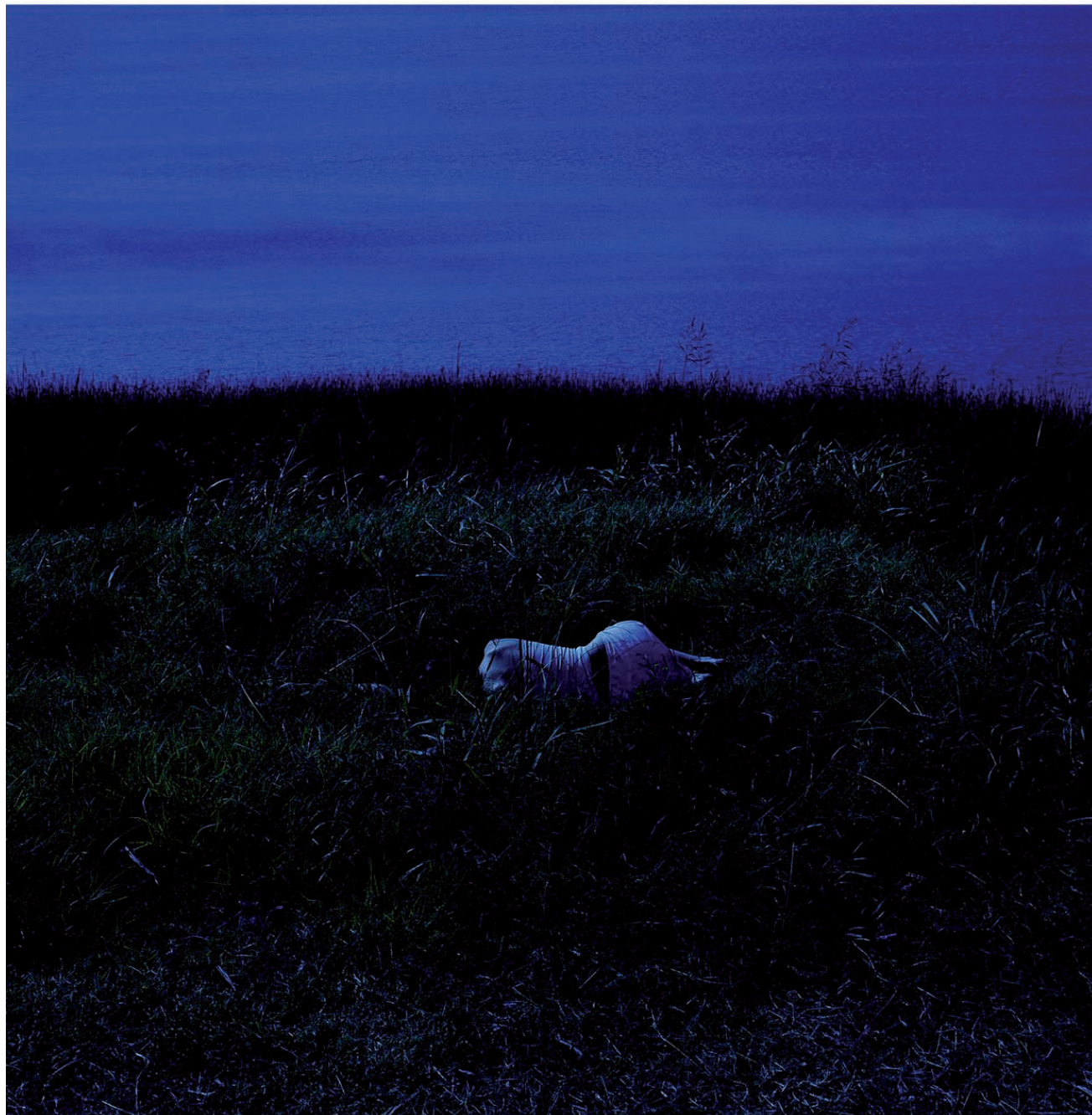
Ananké Asseff 1971, Buenos Aires, Argentina.

She has represented Argentina in international biennials 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 diverse body of work includes photography, installation, video, and site-specific works involving highly charged scenarios that evoke imagined and/or provoked fear and menace within individual and social constructions. Paranoia is Asseff's theme; danger exists not as an occurrence, but as a hypothesis. The presumption of imminent danger loads her scenarios with tension. From the fragile and accusatory of her own body exposure to the tacit violence within society and the poetic intimacy of nature, Asseff expresses in her photographic work the complex and paradoxical relationships between action and withdrawal, containment and provocation, stillness and restlessness.

The work Not made to suffer from the series Shifts (2009-2011), summarizes the obsession of the artist to enquire on the situations in abeyance in the most varied contexts. With a photograph of an artificial light directed at a pasture in a dark forest, the work by Ananké Asseff is marked by a tension between the exposed violence and the threat of what it is about to occur. A state of uncertainty that places the viewer in that space of discomfort of a "scene" that appears to be lit by a mystery.

The artwork is about the fear within us, sometimes built, and often invented, always as part of a greater insecurity that moves us. Yet, beyond the fear, the construction of meaning is configured through a look on what it is real: a game between illusion and fantasy. The artist involves us from intimacy, creating a reflection caused by the silence imposed by the contemplation of her work.



ANANKE ASSEFF

De la serie <i>RETAZOS DEL PARAISO_2008</i>	From the series <i>REMAINS OF PARADISE_2008</i>
Línea de ribera	River shoreline
Fotografía	Photography
Toma directa	Direct shot
120 x 120 cm.	120 x 120 cm
Edición 5 + AP	Edition 5 + AP



ANANKE ASSEFF

De la serie <i>Corrimientos</i> _ 2009	From the series, <i>Corrimientos (Shifts)</i> _ 2009
No está hecho para sufrir	Not made to suffer
Fotografía directa	Direct photography
120 x 120cm.	120 x 120 cm.
Edición 5 + AP	Edition 5 + AP

MARCELO BRODSKY

ARTISTA | ROLF ART

Buenos Aires 1954
Artista visual y Fotógrafo

Muestras individuales y colectivas. Selección de instituciones / *Solo and Group exhibitions*

Argentinas: Centro Cultural Recoleta, Buenos Aires, Museo de la Memoria, Rosario, Argentina Museo de Arte Contemporáneo, Salta, Argentina Museo de Arte y Memoria. La Plata, Pcia. de Bs. As., Argentina. Museo Nacional de Bellas Artes, Buenos Aires, Argentina

Internacionales: Pinacoteca de San Pablo, San Pablo, Brasil. Fundación Cultural Banco do Nordeste, Fortaleza, Brasil. Centro de la Imagen, México D.F., México. Fundación Celarg, Caracas, Venezuela. Istituto Magistrale, Cosenza, Italia. Centro Cultural de España, Montevideo, Uruguay. Liceo de Monteverde, Roma, Italia. Photofusion, Brixton, Londres, Reino Unido. Museo Judío, Berlín, Alemania. Profil Gallery, Bratislava, Eslovaquia. Museo de la Solidaridad Salvador Allende, Santiago, Chile. Sprengel Museum, Hannover, Alemania. Prag House of Photography, Praga, República Checa. National Museum of Civil Rights, Memphis, TN, USA. Irish Gallery of Photography, Dublin, Ireland. Melkweg, Amsterdam. Holanda. Nederlands Photo Instituut. Rotterdam, Holanda. Palazzo delle Esposizioni. Roma, Italia. Centro Culturale di Via Valtrani, Pontedera, Pisa, Italia. Museu da Imagem e do Som, San Pablo, Brasil. Zentral Bibliothek, Zurich, Suiza. Museo de Arte Moderno, Bogotá, Colombia. Museo de la OEA, Washington DC, USA. Museo Beaux Arts, Bruselas, Bélgica. Museo del Barrio, New York, USA. Victoria and Albert Museum, Londres, Reino Unido. Museo de Arte de las Américas, OEA, Washington DC, USA.

Participación en Ferias y Bienales Internacionales / *International biennals*

2010. Bienal de San Pablo, San Pablo, Brasil
2007. Bienal de Valencia, Valencia, España
2006. Buenos Aires Photo, Buenos Aires, Argentina
2000. Rotterdam Foto Biennale. Positions, Attitudes, Actions, Holanda
1999. PhotoEspaña 99–Casa de América, Madrid, España
Festival “La Mar de Músicas”, Museo de la Guerra Civil, Cartagena, España

Selección de premios y distinciones / *Acknowledgements*

2003. Premio “Derechos Humanos” otorgado por la Organización Bnai Brith Argentina.
2000. Mención en el Salón Nacional, Artes Electrónicas. Palais de Glace, Buenos Aires, Argentina

Colecciones privadas. Selección / *Selection of private Collections*

Nuevas Adquisiciones del Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Bibliothèque Nationale de France, París, Francia
Colección Joaquim Paiva, Brasilia, Brasil
Colección Sergio Baur. Buenos Aires, Argentina
Colecciones Stanley Weithorn, William Jeoffroy, USA
Sprengel Museum, Hannover, Alemania
Museo de Arte Moderno, Buenos Aires, Argentina.
Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Museo Castagnino, Rosario, Pcia. de Santa Fe, Argentina.
Museo de Arte de las Américas, OEA, Washington DC, USA.
Colección de Arte Contemporáneo de la Universidad de Salamanca, España.
University of Essex Collection of Latin American Art, Reino Unido
Museo de la Solidaridad Salvador Allende, Santiago de Chile, Chile
Micromuseo, Lima, Perú
Museo de Arte Moderno, Colección Rabo Bank, Buenos Aires, Argentina
TATE Modern, Londres, Reino Unido.

WWW.MARCELOBRODSKY.COM.AR

MARCELO BRODSKY 1954, Buenos Aires, Argentina.

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

MARCELO BRODSKY'S project offers a subjective narrative in which the photograph acts as a memorial. While often artists appropriate and redefine public images with a personal touch, Brodsky takes the opposite path. He seizes a private photographic album (a group portrait of high school) and through the writing of data he registers the image as public testimony.

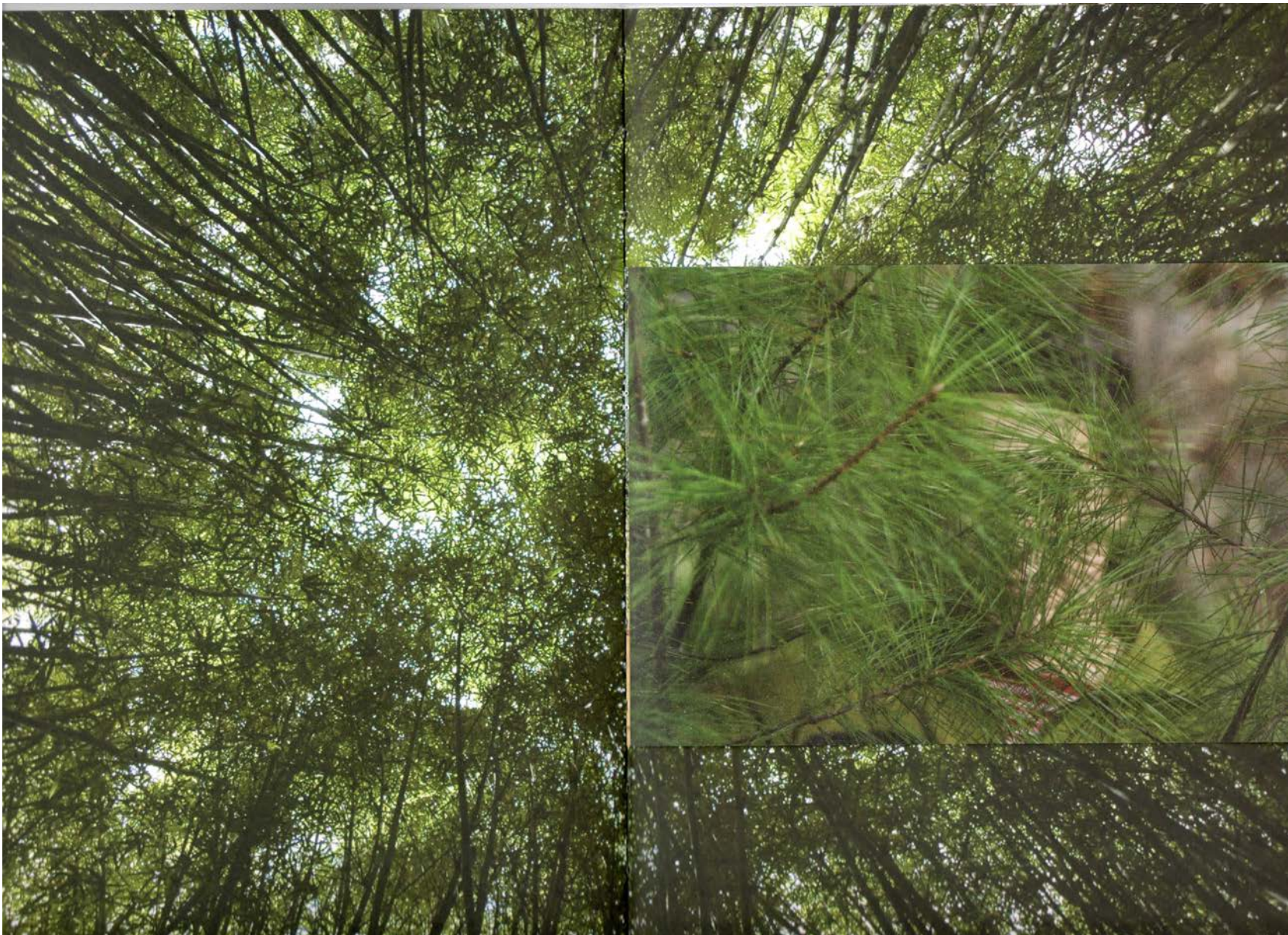
After several studies which refer to the imaginary collective marked by political scenarios, Brodsky expresses in his series Tree Time, a set of photographs that function as correlation, which begin to read and resonate with each other, to answer each other, by means of a visual echolalia with the figure of the tree as the focus of life and genealogy, nature and death. In this project, Brodsky introduces several images of his previous series, such as the image of Brodsky's two books (from the series Memory under construction, Good Memory and Nexus) alongside images of the artist's childhood, such as the one where he and his brother Nando are "playing to die" in a green field surrounded by trees.

Thus, the artwork addresses a space for memory and remembrance, with photographs that seal all on their surfaces, all themes like a kind of thread fabric that crosses the whole of Brodsky's works. Among many others, issues such as identity, disappearance, death, grief and testimony are present in this work. These works allow us to trace the roots, branches and as if it were a book, the leaves on which the artist has drawn his deepest mourning feelings onto photography.



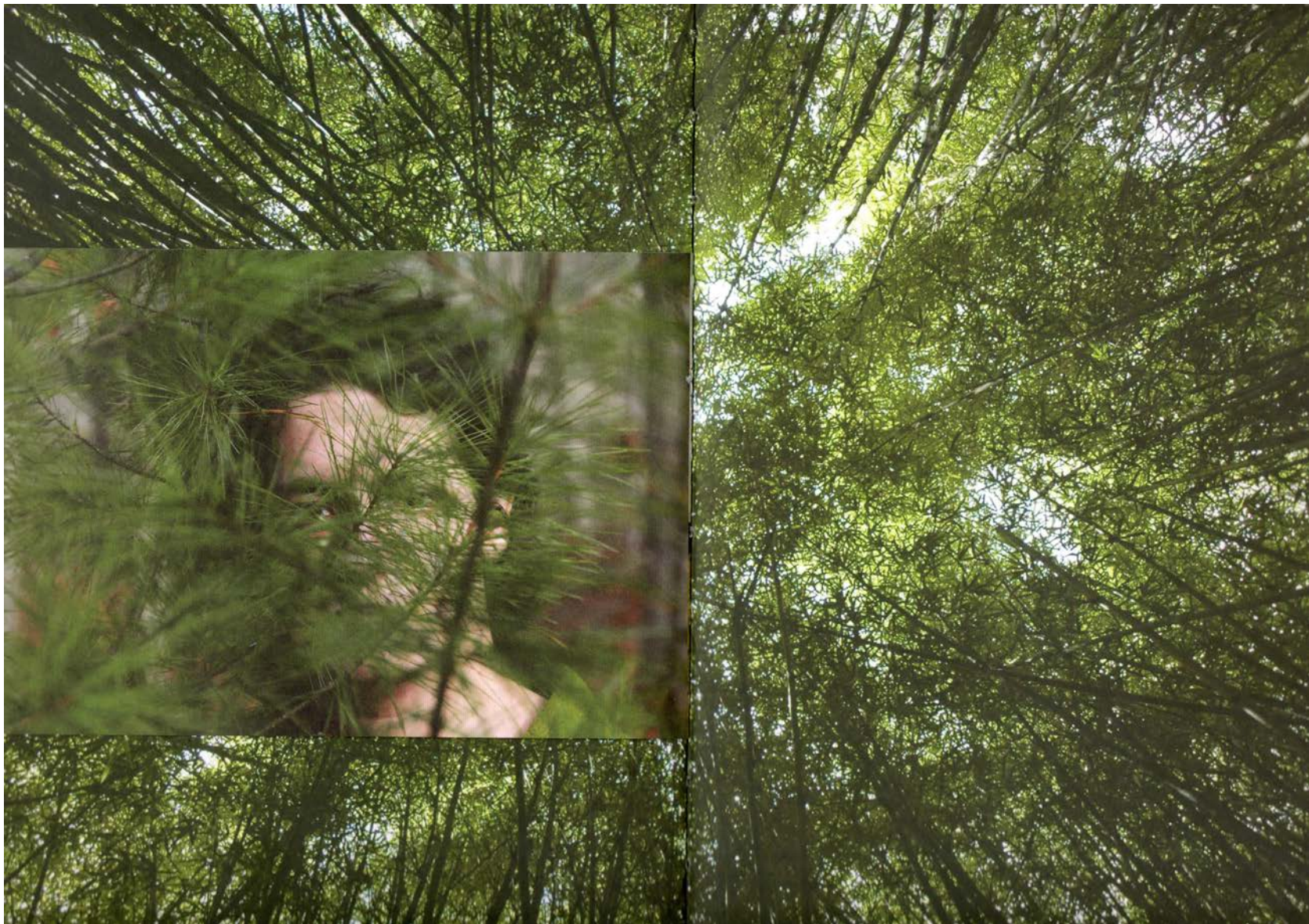
MARCELO BRODSKY

Árbol de tiempo_ 2007	Tree Time_2007
Tomada en Ampurdan, Girona, España	Taken in Ampurdan, Girona, Spain
Fotografía color	Color photography
60 x 90 cm.	60 x 90 cm
Edición 5 + AP	Edition 5 + AP



MARCELO BRODSKY

Cañaveral con Ian I_2007	Reedbed with Ian I_2007
Tomada en Punta del Este, Uruguay	Taken in Punta del Este, Uruguay
Fotografía color	Colour photography
60 x 90 cm.	60 x 90 cm
Edición de 5 + AP	Edition 5 + AP



MARCELO BRODSKY

Cañaveral con Ian II_2007	Reedbed with Ian II_2007
Tomada en Punta del Este, Uruguay	Taken in Punta del Este, Uruguay
Fotografía color	Colour photography
60 x 90 cm.	60 x 90 cm
Edición de 5 + AP	Edition 5 + AP

GABRIEL VALANSI

ARTISTA | ROLF ART

Buenos Aires, Argentina, en 1959.

Fotógrafo y profesor de Diseño Audiovisual en la Universidad de Buenos Aires.

Su trabajo transita la fotografía, el video y las instalaciones audiovisuales.

Principales intervenciones urbanas / *Urban interventions*

2005. Antiaéreos, Plaza de Mayo, Buenos Aires.

2004. Rot, Berlín, Alemania. En colaboración con Cristina Piffer.

Muestras individuales. Selección de instituciones/ *Solo exhibitions*

Argentina: Fundación YPF; Museo de Arte Moderno de Buenos Aires; ICI; Teatro General San Martín; CAYC.

Internacional: Salón Nacional de Colombia; Centro Cultural Español, Asunción; Casa de la Cultura, Jerusalén; Offens Kulturhaus Oberosterreich, Linz, Austria.

Muestras colectivas. Selección de instituciones / *Group exhibitions*

Fundación Telefónica, Buenos Aires, Argentina.

Fotografía Latinoamericana, México D.F., México.

Participación en Bienales Internacionales / *International biennals*

2012. XI Bienal de La Habana, Cuba.

2011. Bienal del Fin del Mundo, Ushuaia, Argentina.

2004. VIII Bienal de La Habana, Cuba.

Selección de premios y distinciones / *Scholarships and acknowledgements*

2008. Primer premio salón Rogio de Artes Visuales. Córdoba. Argentina.

2005. Mejor muestra Multimedia. Asociación Argentina de Críticos de Arte, Buenos Aires, Argentina.

2005. Premio Fundación OSDE a las Artes Visuales, Buenos Aires, Argentina.

2002. Premio Chandon Arte. Buenos Aires, Argentina.

2002. Artista del Año, Asociación Argentina de Críticos de Arte, Buenos Aires, Argentina.

2002. Premio Leonardo a las artes visuales. Museo Nacional de Bellas Artes. Buenos Aires, Argentina.

2001. 2do Premio Salón Artes Visuales. Banco Nación, Buenos Aires, Argentina.

1986. Gran Premio de Honor Parisiennes en las Artes sobre ilustración de textos de J.L. Borges, Buenos Aires, Argentina.

1984. 2do Premio del concurso internacional Nikon, Tokio, Japón.

Selección de colecciones públicas / *Selection of public collections*

Museo de Arte Moderno, Buenos Aires, Argentina.

Museo de Arte Moderno de Houston, Texas, EEUU.

Museo de Arte Moderno de San Pablo, Brasil.

Archivo de la Biblioteca Nacional de París, Francia.

Museo de Arte Moderno de Río de Janeiro, Brasil.

Museo Emilio Caraffa, Córdoba, Argentina.

Museo Castagnino, Rosario, Argentina.

Casa de las Américas, Cuba.

WWW.GABRIELVALANSI.COM

GABRIEL VALANSI 1959, Buenos Aires, Argentina.

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

For many years, GABRIEL VALANSI has devoted his investigative work to enquire on the aesthetics that emerge from war events and extreme violence. Concerned with global war collective imaginary, his symbolic operations exceed the reference to one specific conflict. Rather, war speech for him becomes a contemplative object of fascination. Gabriel Valansi undertakes an extensive research on social realities. He stands at the service of his selected images to dismember their ultimate meaning by operating as an interpreter of the spirit of times, the zeitgeist, marked by war and violence. The artist is interested in the particular point where an intimate relationship intertwines beauty with the terrible.

In his work Wind Valansi presents declassified files on a digital interlace, from different 20th century social clashes, mounted on lenticular module. His works do not show the terror or sharp brutality directly as these are indescribable concepts. On the contrary, his works reflect the spirit of war that is present before and after its supposed realism. Gabriel Valansi's images are, in other words, the sensitive skin that touches the horror impossible to represent. To the artist, the truth of photography does not lie in its representation but in the atmosphere portrayed by photography, at that certain way of being at a certain period of time. This is how through disrupting continuous images from fixed realities, as succession of photographic strata, Valansi conveys the spirit that emerges from chaos. The artist opens up a space where a realistic and palpable threat vibrates throughout resulting in a disturbed reaction from the viewer. The use of repetition, accumulation and transition from one image to another, generates an abstraction. This abstraction prints a disturbing beauty from these catastrophic scenes. Through the green haze that causes an infrared camera or through infinitesimal kaleidoscopes modules, Valansi displays different visual effects, the beauty of which questions and troubles the viewer. In particular, the lenticular technique allows us to reach dip into our memory and its way of functioning. Valansi's work delves into an encounter of what used to be and its reenactment.

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



GABRIEL VALANSI

De la serie <i>WIND_</i> 2012	From the series <i>WIND_</i> 2012
WIND A. #1	WIND A.#1
Módulo lenticular	Lenticular module
Interlace digital, secuencia de 20 imágenes	Digital interlace, 20 image sequence
70 x 120 cm.	70 x 120 cm
Edición 3 + AP	Edition 3 + AP



GABRIEL VALANSI

De la serie <i>WIND_ 2012</i>	From the series <i>WIND_2012</i>
WIND A. #2	WIND A.#2
Módulo lenticular	Lenticular module
Interlace digital, secuencia de 20 imágenes	Digital interlace, 20 image sequence
70 x 120 cm.	70 x 120 cm
Edición 3 + AP	Edition 3 + AP

ROLF

PRODUCIMOS CONTENIDOS ARTÍSTICOS