

ARTRIO¹⁴

SEPTEMBER 10 - 14 PÍER MAUÁ. RIO DE JANEIRO. BRASIL

PANORAMA . PAVILLION 2 . BOOTH # D2

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



From 10 to 14 september 2014.

PÍER MAUÁ . RIO DE JANEIRO . BRAZIL

ROLF ART . BUENOS AIRES . ARGENTINA . BOOTH# D2 . PANORAMA SECTION

Rolf Art is honored to be exhibiting once again in the upcoming four edition of **ArtRio'14**, to be held from 10 to 14 September in rio de janeiro, Brazil, in the booth # D2 within the main section *Panorama* area. Rolf Art's exhibition proposal explores photographic media and its boundaries, presenting four established visual artists from Latin America: Graciela Sacco, Silvia Rivas, Jacques Bedel and Milagros de la Torre.

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 ArtRio'14 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, located in Buenos Aires since 2009 and founded by Florencia Giordana Braun, projects itself as a window and meeting point for dynamic proposals of contemporary Latin American visual arts. The gallery features works exploring photographic media and its boundaries. With four years of trajectory as an art producer, Rolf Art manages the career of a select group established and emerging 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.

For more information:

www.artrio.com.br

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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 Volumen I (2009), Shadows from the South and the North (2004), Imágenes en Turbulencia: Migraciones, cuerpos, memoria (2000), Escrituras Solares (1994). She has been featured in leading publications such as America's Society Magazine, Bomb, Art Nexus, Art News, Art in Americas and the New York Times. Her works 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), Capitolo Policultural (Porto Alegre, Brazil), Essex University (Colchester, England), among others.

She lives and works in Rosario, Argentina.

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

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

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

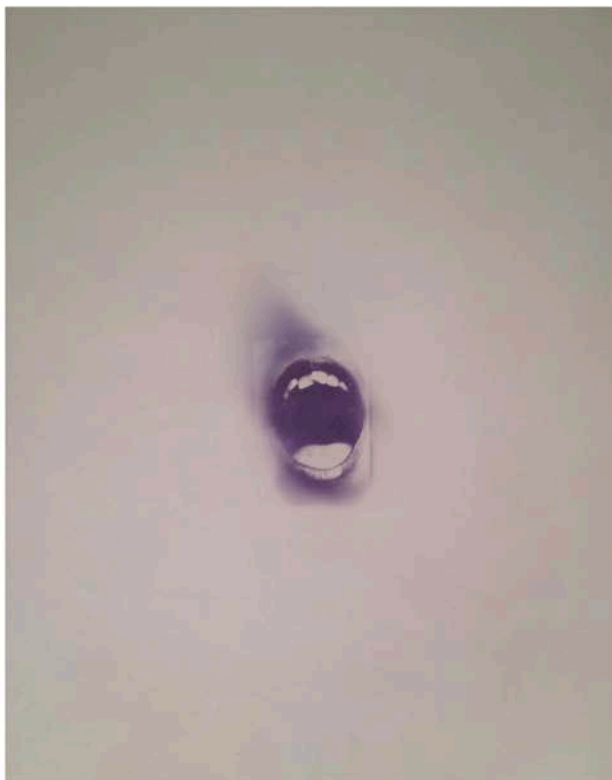
Technique, aesthetics and politics converge in the participatory poetry of Sacco. In her works, the historical images reveal the active latency of time, the driving force where the past can interrogate the present. Her work invites the viewer to participate within the represented setting. For this reason,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





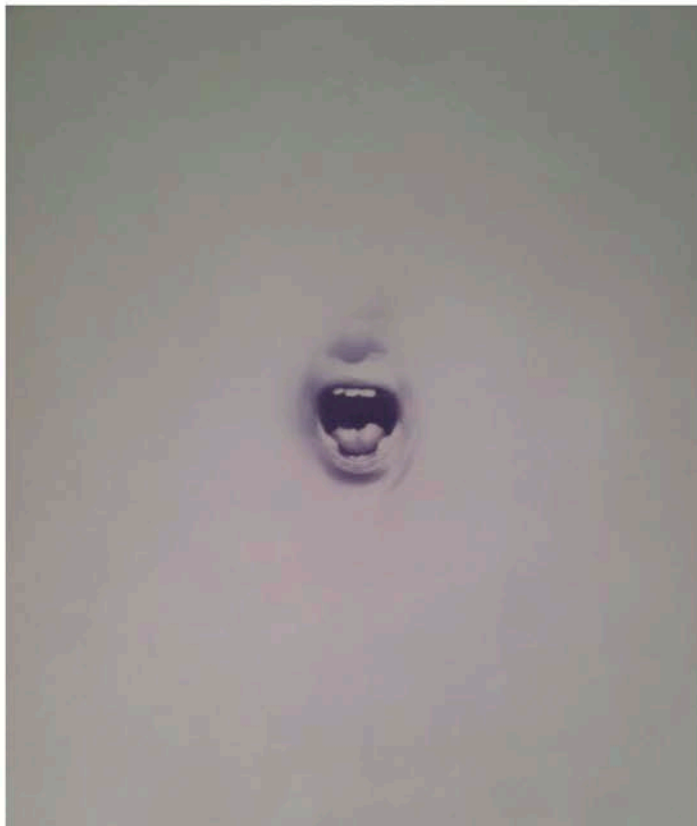
GRACIELA SACCO

De la serie <i>EN PELIGRO DE EXTINCIÓN</i> , 1998	From the series <i>IN DANGER OF EXTINCTION</i> , 1998
Bocanada	Bocanada
Monocopia sobre papel heliográfico	Monoprint on heliographic paper
58 x 48 cm.	58 x 48 cm



GRACIELA SACCO

De la serie <i>EN PELIGRO DE EXTINCIÓN</i> , 1998	From the series <i>IN DANGER OF EXTINCTION</i> , 1998
Bocanada	Bocanada
Monocopia sobre papel heliográfico	Monoprint on heliographic paper
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De la serie <i>EN PELIGRO DE EXTINCIÓN</i> , 1998	From the series <i>IN DANGER OF EXTINCTION</i> , 1998
Bocanada	Bocanada
Monocopia sobre papel heliográfico	Monoprint on heliographic paper
58 x 48 cm.	58 x 48 cm



GRACIELA SACCO

De la serie <i>BOCANADA</i> , 1993	From the series, <i>BOCANADA</i> , 1993
Sin título	Untitled
Serie de sellos postales	Series of postage stamps
Plancha de 18 estampillas	x18 stamps
17 x 30 cm.	17 x 30 cm
Edición 40 + AP	Edition 40 + AP



GRACIELA SACCO

De la serie CUERPO A CUERPO_1996-2011	From the series BODY TO BODY_1996-2011
Agarrados	Seized
Maqueta	Model
Impresión en madera	Print on wood
30 x 40 x 5 cm.	30 x 40 x 5 cm
Pieza única	Unique piece



GRACIELA SACCO

De la serie CUERPO A CUERPO_1996-2014	From the series BODY TO BODY_1996-2014
Retaguardia	Rearguard
Instalación	Installation
Incrustación fotográfica sobre madera	Photographic inlay on wood
200 x 320 cm.	200 x 320 cm
Pieza única	Unique piece



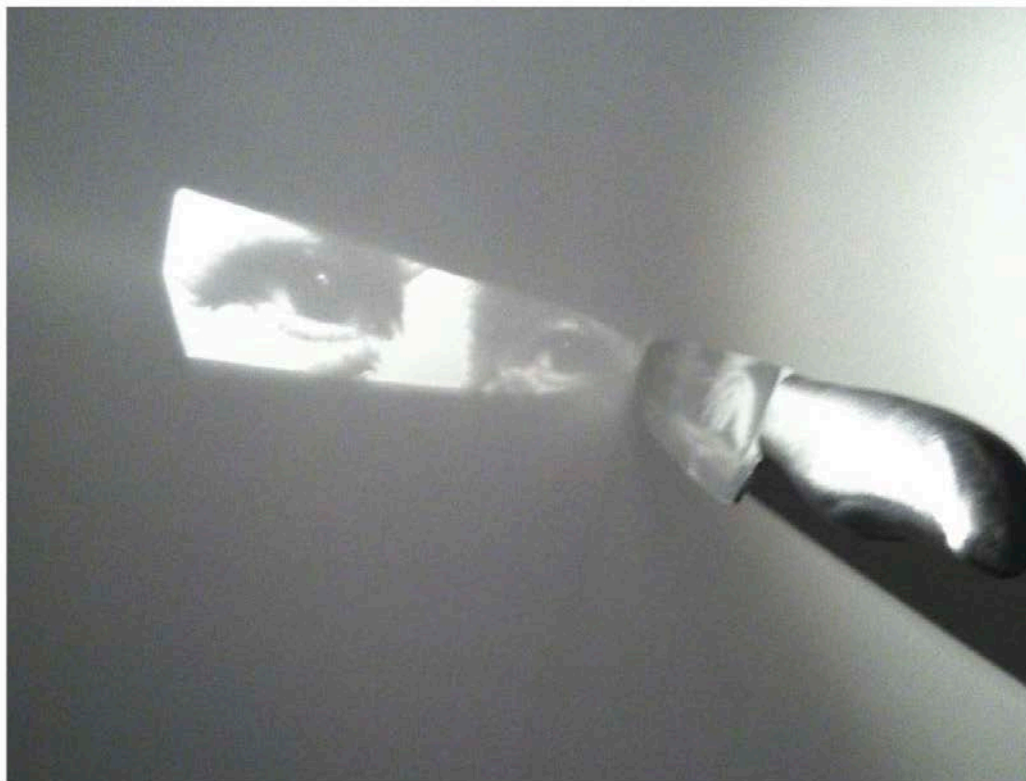
GRACIELA SACCO

De la serie CUERPO A CUERPO_1996-2014	From the series BODY TO BODY_1996-2014
Enfrentados	Confronted
Instalación sobre pared	Installation on wall
Incrustación fotográfica sobre madera	Photographic inlay on wood
30 x 200 cm	30 x 200 cm
Pieza única	Unique piece



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 luminica	Light installation
Impresión sobre espejo, cuchillo y luz	Print on mirror, knife and light
Dimensiones variables	Variable dimensions



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 luminica	Light installation
Impresión sobre espejo, cuchillo y luz	Print on mirror, knife and light
Dimensiones variables	Variable dimensions

SILVIA RIVAS

Silvia Rivas 1957, Buenos Aires, Argentina.

She has represented Argentina in various international biennials including Mercosul (Porto Alegre in 2000 and 2005) and Havana (2003), among others. She has won numerous awards, such as the Diploma of Merit for the Konex Foundation (2002-2012), Leonardo by the National Museum of Fine Arts Award and the Award for Visual Arts from the Argentina Association of Art Critics (2002) among others. She has had numerous solo and group exhibitions in countries such as Argentina, Chile, Venezuela, Brazil, Cuba, Colombia, Mexico, USA, Spain, France, Germany and Switzerland. Today, her work integrates national and international public collections such as the Museum of Latin American Art of Buenos Aires - Malba Museum of Modern Art in Buenos Aires - MAMBA Collection Amalia Lacroze de Fortabat, Municipal Museum of Fine Arts "John . B. Castagnino "(Rosario, Santa Fe, Argentina), Museum of Contemporary Art Macro Rosario (Rosario, Santa Fe, Argentina), among others. Lives and works in Buenos Aires, Argentina.

Buzzing noises upset us all. Today, almost 17% of the world population suffers from a chronic buzzing noise, which is nothing but the perception of sound not produced in the environment. Rather it is a sound perceived but not caused by any external source.

The buzzing sound may be a screech, the whistle of a pressure cooker, a trickle of water, a shrill whistle, a tapping noise, a fly. In most cases, it is highly disturbing. Depending on the intensity of the sound or the disturbance, the buzz may become unbearable, having the most far-reaching consequences for the sufferer.

Buzzing may result from psychological, metabolic, hearing or cardiovascular disorders, and exposure to noise, among other reasons. We can seldom tell the cause or effect of the buzzing.

The truth is that buzzing is upsetting to the extreme. We cannot possibly enjoy a constant buzzing it might very well push us to insanity. When the buzzing is caused by a fly, it is even worse. In addition to its disturbing sound, a fly is a disgusting insect. Landing everywhere, it carries bacteria and disseminates diseases.

The first reaction of anyone to a fly is to aim a crushing blow at it to have it disappeared once and for all, as if one could possibly put an end to this repulsive creature.

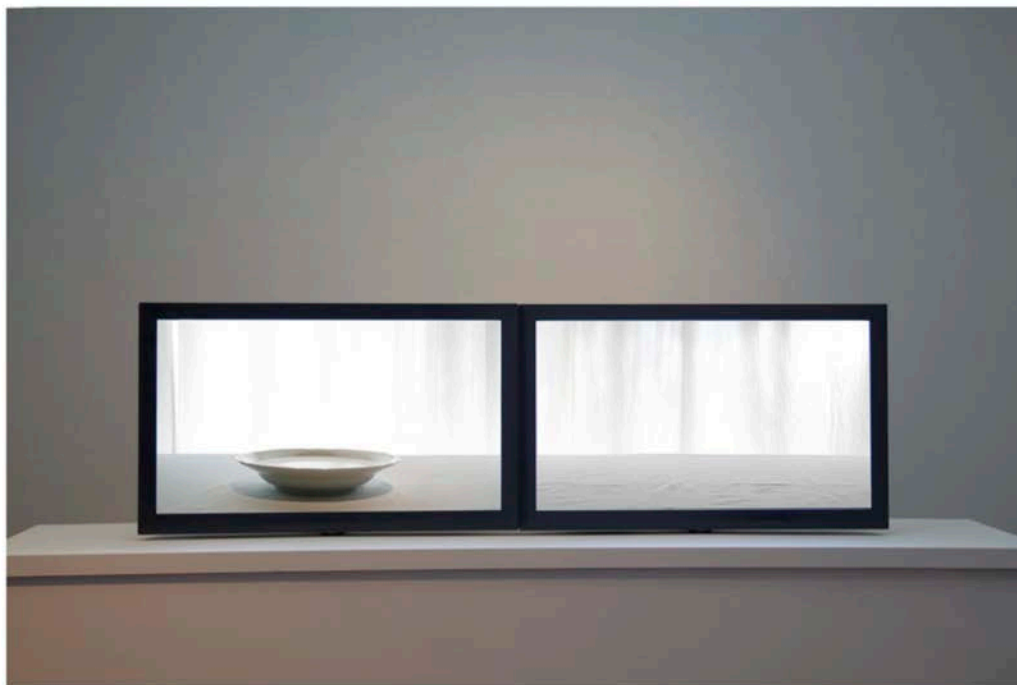
Silvia Rivas manages to do so with her poetry, though. In her series entitled Zumbido [Buzzing], a fly flies in and immediately starts upsetting us all. We feel the urge to shoo it away, but we miss our goal and instead we end up swatting it. In this interplay of sound and dance, the battle rages on and we get trapped in the scene. We stop and look in wonder and delight. A true choreography of hands that warps a loom in a hunting dance, as if it were child's play. And the more flies fly in, the more infected we get with their movements.

Then in a second moment, we find ourselves in a dark space with the sound of thousands of flies around us. At first we react in disgust, utter revulsion and despair, as if our bodies would be entirely covered up by these flies. Once again we stop and look in awe and joy.

How can we stand in front of these elements and feelings that stir up such an aversion in us and still appreciate them? How can we possibly want to keep on standing still and undergo the experience all over again? Silvia Rivas succeeds in doing exactly this with her work. She not only transforms all this in a visual and sensorial exhibition, but also addresses some issues she has been raising in her work as a video artist.

Time is another element proposed in this art work. Time is revealed in the repetition and intensity of movements, in the speed of actions and even in the reaction of the audience. Reflex actions of the public are purely the result of a set of issues brought up by the artist. They are a testimony of our senses and the impressions aroused in us when confronted with her artistic production





SILVIA RIVAS

Daño inminente _2014 Imminent damage _2014
Video instalación de uno o dos canales Video installation of one or two channels
Duración: 3'12" Duration: 3'12"
Edición 5 + AP Edition 5 + AP



SILVIA RIVAS

De la serie <i>ZUMBIDO</i> _ 2011	From the series <i>BUZZING</i> _ 2011
Fé	Faith
Video	Video
Duración: 3'24"	Duration: 3'24"
Edición 5 + AP	Edition 5 + AP

JACQUES BEDEL

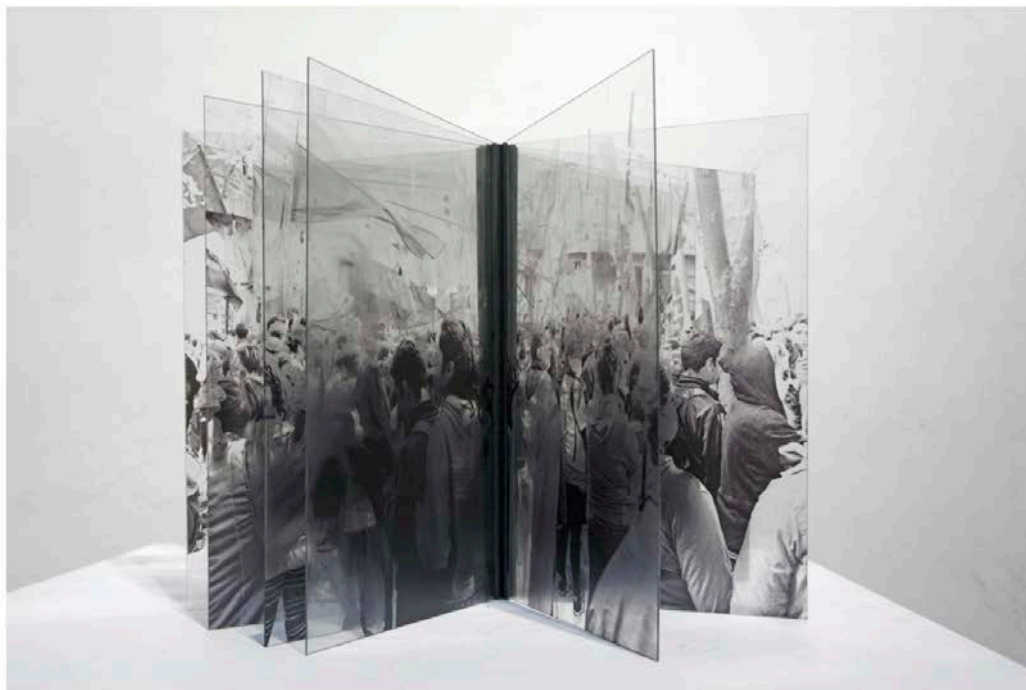
JACQUES BEDEL 1947, Buenos Aires, Argentina.

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.

The series *De rerum natura*, 2013 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.

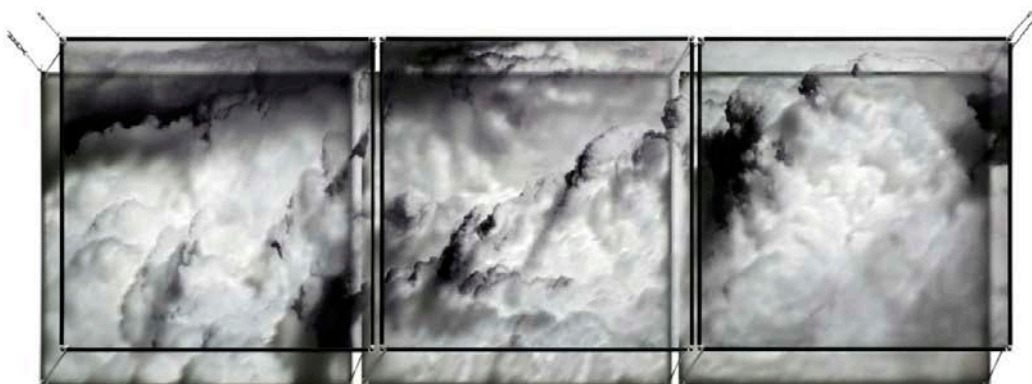
By inquiring the resource of shadow, **JACQUES BEDEL** combines his artistic and architectural essence, focusing on the ability of light to build intangible spaces and volumes. In his formal research on the media and the margins of perception, he creates an artwork exploring the boundaries of the immediate 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

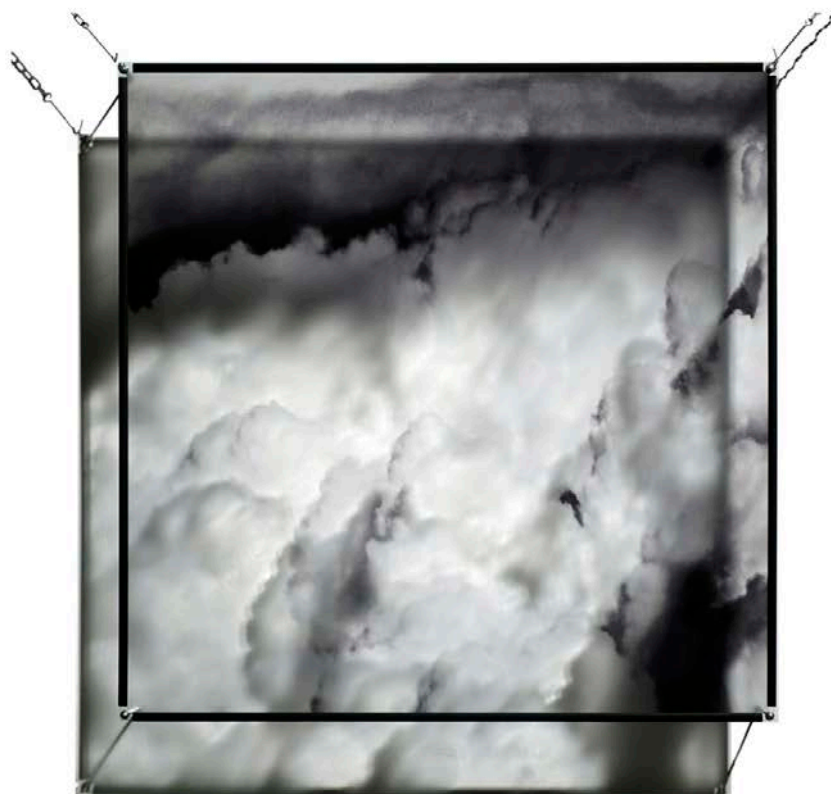
De la serie <i>AD INFINITUM</i> , 2013	From the series <i>AD INFINITUM</i> , 2013
R1102aL13	R1102aL13
Impresión digital en 12 hojas de plástico laminado	Digital print on 12 pages of laminated plastic
30 x 20 cm.	30 x 20 cm
Edición 5 + AP	Edition 5 + AP



JACQUES BEDEL

De la serie DE RERUM NATURA_2014	From the series DE RERUM NATURA_2014
R1121a-b-cF14	R1121a-b-cF14
Triptico	Triptych
Impresión digital sobre plástico laminado	Digital print on laminated plastic
100 x 100 cm. cada una	100 x 100 cm each
Edición 3 + AP	Edition 3 + AP

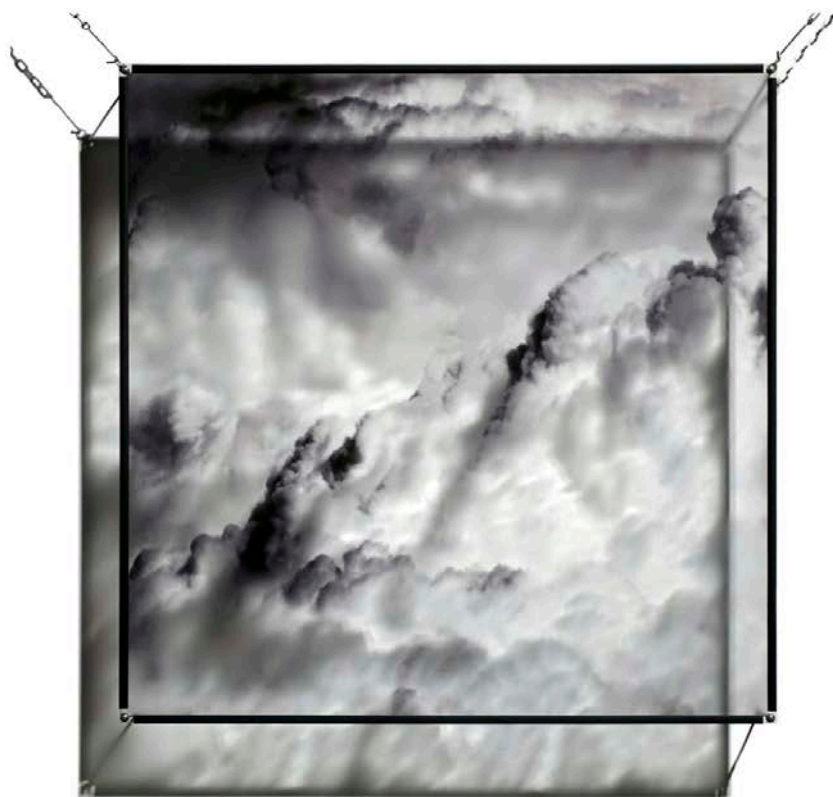
ROLF
PRODUCIMOS CONTENIDOS ARTÍSTICOS



JACQUES BEDEL

De la serie	DE RERUM NATURA_2014	From the series	DE RERUM NATURA_2014
	R1121aF14		R1121aF14
Impresión digital sobre plástico laminado		Digital print on laminated plastic	
100 x 100 cm.		100 x 100 cm	
Edición 3 + AP		Edition 3 + AP	

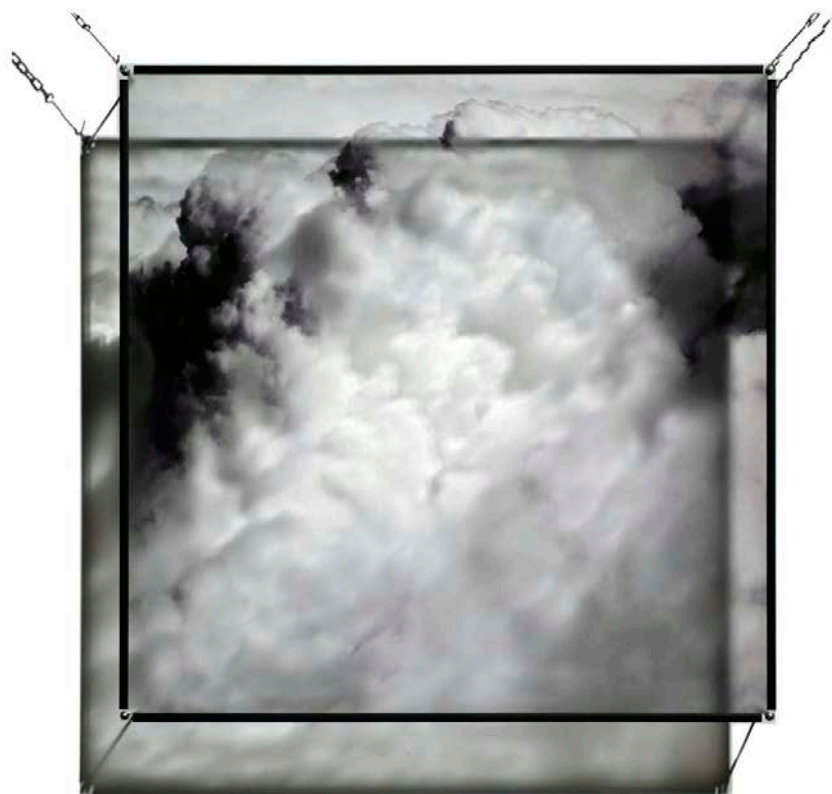
ROLF
PRODUCIMOS CONTENIDOS ARTÍSTICOS



JACQUES BEDEL

De la serie	DE RERUM NATURA_2014	From the series	DE RERUM NATURA_2014
	R1121bF14		R1121bF14
Impresión digital sobre plástico laminado		Digital print on laminated plastic	
100 x 100 cm.		100 x 100 cm	
Edición 3 + AP		Edition 3 + AP	

ROLF
PRODUCIMOS CONTENIDOS ARTÍSTICOS



JACQUES BEDEL

De la serie DE RERUM NATURA_2014	From the series DE RERUM NATURA_2014
R1121cF14	R1121cF14
Impresión digital sobre plástico laminado	Digital print on laminated plastic
100 x 100 cm.	100 x 100 cm
Edición 3 + AP	Edition 3 + AP

MILAGROS DE LA TORRE

Milagros de la Torre was born in 1965, Lima, Peru.

Milagros de la Torre has been working with photography since 1991. She studied Communication Sciences at the University of Lima and received a B.A. (Hons) in Photographic Arts from the London College of Printing. Her first solo exhibition, curated by Robert Delpire, was presented at the Palais de Tokyo, Centre National de la Photographie, Paris. After an artist residence grant from the Cité des Arts, Paris (1995), she received the Rockefeller Foundation Artist Grant and was awarded the Romeo Martinez Photography Prize and the Young Iberoamerican Creators Prize for her series The Lost Steps. She was part of the 'Contemporary Artistic Practices' residence at The Getty Research Institute, Los Angeles. In 2003, her artist book, Trouble de la Vue (Paris: Toluca Editions) was published with text by Jose Manuel Prieto and design by Pierre Charpin. De la Torre received the Guggenheim Fellowship in Creative Arts, Photography in 2011 and the Dora Maar Fellowship from The Brown Foundation in 2014.

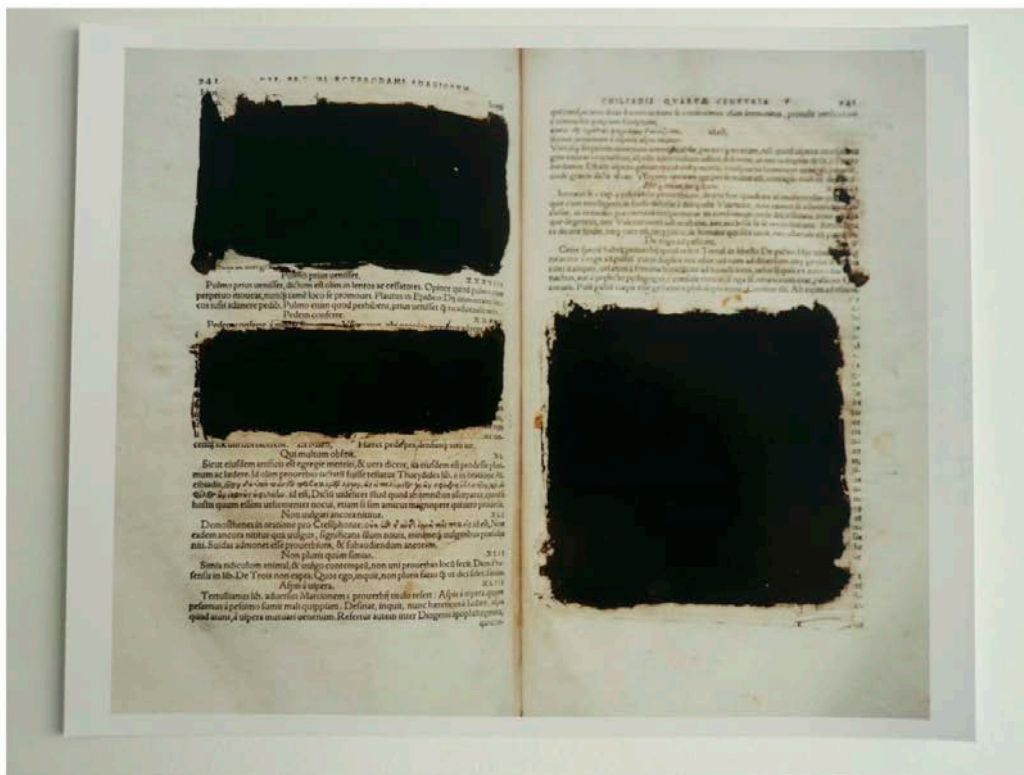
Her work has been exhibited extensively and is part of permanent museum collections including The Art Institute of Chicago, Illinois; Museum of Fine Arts, Houston, Texas; Museo del Barrio, New York; Harvard Art Museum, Cambridge, Massachusetts; Yale University, New York; Diane and Bruce Halle Collection, Phoenix; Worcester Art Museum, Massachusetts; Fonds National d'Art Contemporain, Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Essex Collection of Art from Latin America, Colchester, U.K.; Museo de Arte Carrillo Gil, Mexico; Museo de Arte de Lima, Peru; Museo Nacional de Bellas Artes, Buenos Aires, Argentina among others. Two important monographs have been recently published, 'Milagros de la Torre. Photographs 1991-2011' by Toluca Editions (Paris), RM Editorial (México/Barcelona) and Ediciones Larivière (Argentina) with a text by Marta Gili, Director of the Jeu de Paume Museum in Paris and 'Observed', co-published by the Americas Society, New York and the Museo de Arte de Lima, MALI with texts by Gabriela Rangel, Prof. Edward J. Sullivan and Miguel Lopez along with an interview between the artist and Anne Wilkes Tucker, The Gus and Lyndell Wortham Curator of Photography at the Museum of Fine Arts, Houston.

Born in Lima, Peru, de la Torre now lives and works in New York.

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.

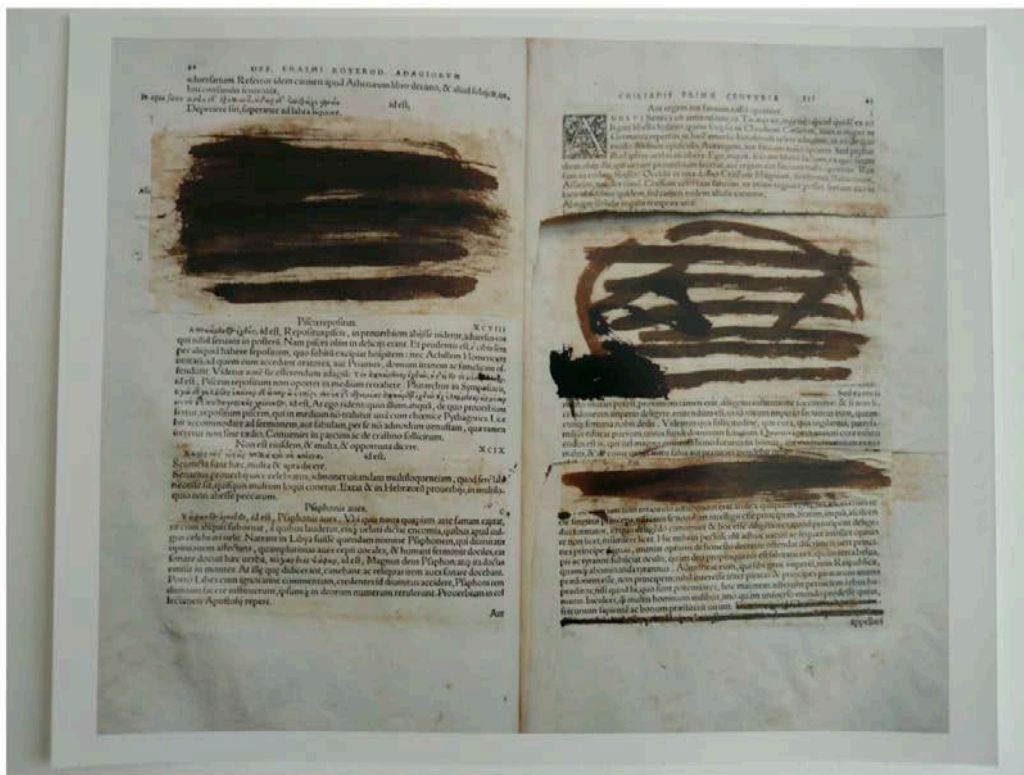
At first sight the depicted objects in her series such as violent elements, are defined by their function and form. Nevertheless, the artist seeks beyond a formalised and aestheticised interpretation of these elements and reveals certain social, political and economic aspects. In doing so she questions 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 CENSURADOS_2000	From the series CENSORED_2000
Sin título	Untitled
Fotografía	Photography
Impresión a color en papel mate adherida a aluminio	Matte chromogenic color print mounted on aluminium
100 x 120 cm.	100 x 120 cm.
Edición 7 + AP	Edition 7 + AP



MILAGROS DE LA TORRE

De la serie CENSURADOS_2000	From the series CENSORED_2000
Sin título	Untitled
Fotografía	Photography
Impresión a color en papel mate adherida a aluminio	Matte chromogenic color print mounted on aluminium
100 x 120 cm.	100 x 120 cm.
Edición 7 + AP	Edition 7 + AP



MILAGROS DE LA TORRE

De la serie **CENSURADOS_2000** From the series **CENSORED_2000**
Sin título Untitled
Fotografía Photography
Impresión a color en papel mate adherida a aluminio Matte chromogenic color print mounted on aluminium
100 x 120 cm. 100 x 120 cm.
Edición 7 + AP Edition 7 + 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

Graciela Sacco / Silvia Rivas / Jacques Bedel / Milagros de la Torre.

ARTISTS REPRESENTED

Ananké Asseff / Jacques Bedel / Lautaro Bianchi / Marcelo Brodsky / Adriana Lestido / Facundo De Zuviría / Vivian Galban / Santiago Porter / Livio Giordano / Tatiana Parcero / Graciela Sacco / Raúl Eduardo (RES) Stolkner / Gabriel Valansi / Marcos Lopez / Silvia Rivas.

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