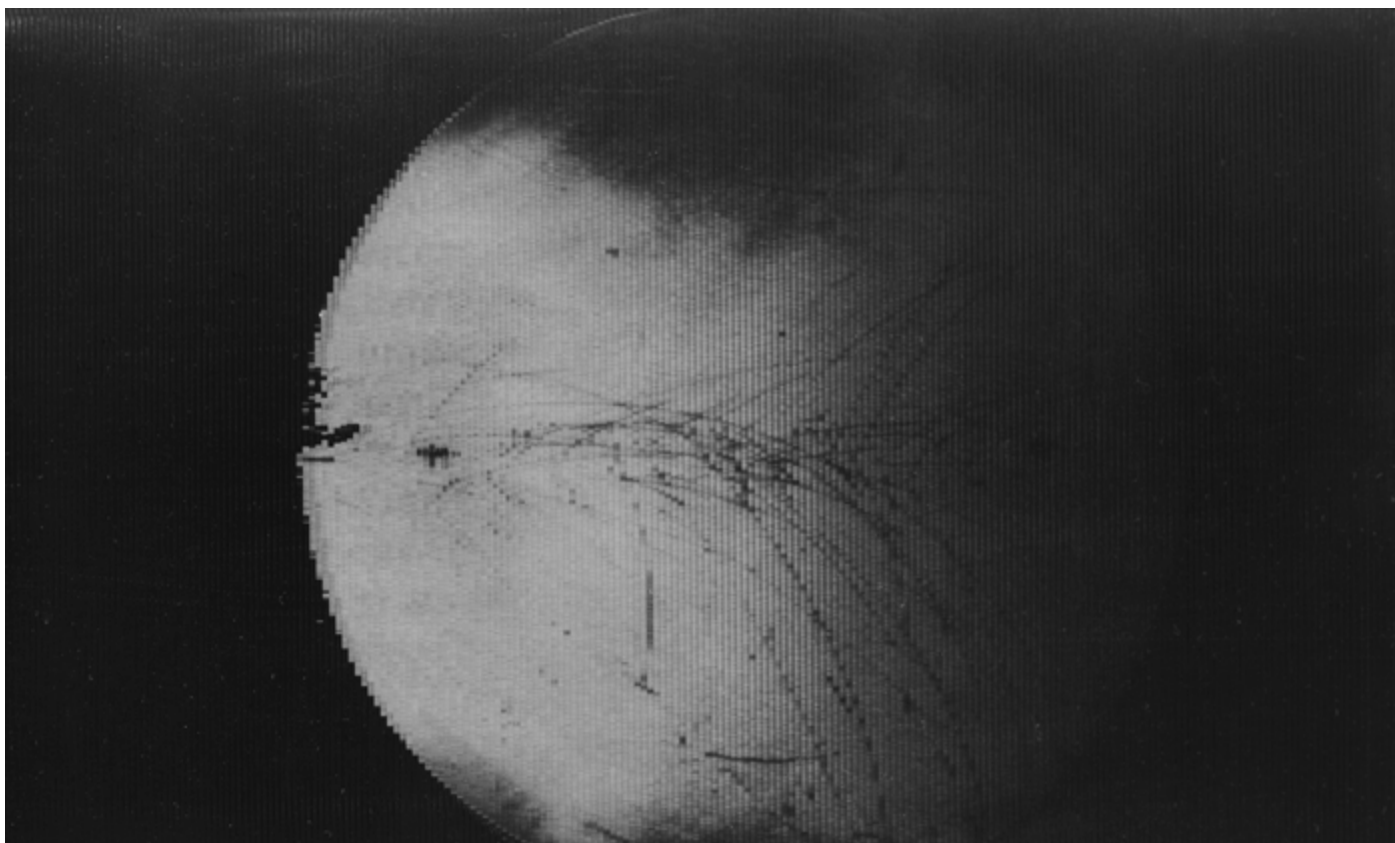


PRESS RELEASE



La historia del mundo | The world's story
 Instalación sitio Especifico | Installation Site Specific
 Año | Year 2008
 Interlace digital de 3642 imágenes montadas
 en 512 módulos lenticulares
 Digital interlace of 3642 images mounted in 512 lenticular
 12 x 20 cm cada una | 13,2 x 7,8 in. each one
 Edición | Edition 5 + A/P
 Detalle | Detail

LA HISTORIA DEL MUNDO | Gabriel Valansi

Solo Show

07.06.17 - 7pm. Opening

07.06.17 - 14.07.17

ROLF ART is delighted to announce Gabriel Valansi's solo show entitled "LA HISTORIA DEL MUNDO" (The history of the world). The opening exhibition will take place wednesday, June 7th - 7pm. at the gallery located in Esmeralda1353, Buenos Aires, Argentina. The show - free admission- can be visited from Monday to Friday from 11 a.m. to 8 p.m. until July 14, 2017.

The history of the world by Gabriel Valansi, is a project that covers the whole images illustrated in the 12 volumes - collectible fascicles - of an encyclopedia, that isolated from their text and context, through a digital interlace, are mounted in 750 lenticular modules.

A strip is thus composed gathering a battern of 12 cmts high by 150 meters long that circumvents the whole surface of the room. In dim light, the images in the lenticular list are revealed, in the manner of a frieze, appearing and disappearing, fleeing in the dark at that moment where the observer moves parallel to them.

The images narrative is not correlative. It does not follow the original order of appearance. The editon is arbitrary. It is a suspended story in the lability of the chosen images to illustrate a single text. This is what happens with our memory: Memories are out of a cronological order. They do not remain the same thing in our minds. They appear and disappear in an eternal Fade out.

Gabriel Valansi devotes his work to an investigative critique of violence as an object of contemplative fascination and its appeal in the collective imagination. For the artist, the truth of photography does not lie in its representation, but rather in its capacity to capture a mood, a certain way of being in a certain period of time.

As the title of one of his most well-known works suggests - *Zeitgeist* - Valansi chooses to act as an interpreter of the spirit of the times, of our time, scarred by war and violence. His interest in confrontational images has nothing to do with the representation of a specific reality, but rather with the way in which these images of destruction of man, by man, are constructing a new aesthetic environment. His preoccupation is rooted in the exact point when a sense of beauty forges an intimate relationship with terribleness. And it's here where his art becomes radically ethical. If the media's insistence with violence generates, as a last resort, the slowing down or indifference towards a habit, Valansi "distances" these images so that we reconnect with ourselves, the spectators, the uncompromising reflection of reality.

LA SERPIENTE DE LA HISTORIA

Gabriel Valansi uses images from the encyclopedic series "The history of the world", and with them he builds a frieze that encloses the space of the gallery. A continuous lenticular ribbon, the material makes the images appear and disappear before the eyes of the viewer. The pictures are not arranged in any particular chronological or temporal sequence and have no written reference; they float, suspended away from the texts they once accompanied. There is no innocence to this, nor is the intention behind these choices merely poetical.

Valansi's work directly evokes Aby Warburg's unfinished *Atlas Mnemosyne*, to which the German historian devoted the last years of his life and which was meant to be the crowning of his entire body of work.

Here, the idea appears to be equally ambitious. The artist ventures into a History of the World with the anticipated knowledge that this is an impossible history. As the starting point for this colossal endeavor, Valansi rearranges the visual information he has taken from the universal encyclopedias, organizing the raw images asynchronously and with no specific temporal reference. But chance is not involved in his method. In his frieze, the images appear to summon each other; emerging from a dense blackness, they fade away the moment the gaze finds a new element of interest. Like Warburg, the artist knows that the only chance of coming closer to any version of the truth is through the tension generated by this dissonant proximity. It is in this dissonance that the underlying elements of the images, what they hide from view and what emerges beyond their iconology can finally appear.

This long ribbon—a black serpent whose gills reveal fleeting images creeping along its length—, seems to serve a twofold purpose. On the one hand, it is the artist's acknowledgment of the "Serpent Ritual"—the title of the conference with which Warburg seemed to exorcise for good the demons of his terrible illness. On the other, it refers to the artist's own illogic, the serpent of images carrying one of his most precious obsessions: uncovering the secret spirit which makes events unfold, that which takes place in spite of and beyond historical narratives.

Rather than a history or a visual story, rather than a work of art, the History of the World is a device that enables us to think about the immense power of images: images that heal and hurt, and those that continue to command our destinies. The images that reveal the beauty that is intrinsic to all things.

Gabriel Valansi b. 1959, Buenos Aires

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, 2003, 2016). He has been awarded with prizes and received many accolades such as Artist of the year, by the Argentine Association of Art Critics (2001), Best multimedia exhibition award by the Argentine 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.

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Rolf Art, located in Buenos Aires and founded by Florencia Giordana Braun in 2009, focuses on contemporary Latin American visual arts. The gallery features works exploring photographic media and its boundaries. The selection of artists considers pieces with an inextricable union between critical density and aesthetic values, the liaison (always in tension) between formal strategies and conceptual depth. The curatorial profile of the gallery challenges the social, political and economical context of artistic production and understand it as a determining factor for art's interpretation.

We are committed to a select group of contemporary established Latin American artists, promoting them on national and international basis. We support their artistic production together with editorial and audiovisual projects.

The gallery's mission is to promote the appreciation of contemporary art and to push the boundaries of visual arts.

For more information do not hesitate to contact

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ROLF

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Rolf Art, Buenos Aires

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