

PRESS RELEASE



Marcos López
 De la serie Pop Latino | From the series Latino Pop
 Suite Bolivariana | Bolivarian Suite
 Año | Year 2009
 Fotografía | Photography
 Impresión inkjet sobre papel de algodón intervenida por el artista
 Inkjet print on cotton paper hand-intervened by the artist
 120 x 300 cm. | 47,2 x 118,1 in
 Edición 7 + AP | Edition 7 + AP

In-Contiente | Marcos López

Opening 21.03.18 - 7pm.
 21.03.18 - 31.05.18

ROLF ART is pleased to announce the opening of the individual exhibition of Marcos López, titled "*In-Contiente*" (In - Contient), the upcoming wednesday, March 21st, starting at 7pm, at Esmeralda 1353, Buenos Aires, Argentina. The exhibition admission free can be visited from Monday to Friday from 11 am to 8 pm until Friday, May 31, 2018.

In-Contiente proposes an archeology of the artist and his work. Making reference to his mythical phrase: "more is more", and offering a re visit to his iconic piece *Suite Bolivariana*, alongside a sort of baroque cramming, gathering together from his early works in black and white, to his renowned color photographs, collages, drawings and notebooks, López gives an account of his so characteristic *Latin pop* -concept that he himself has established, regarding Pop Art- emphasizing globalization convergences in the Latin American and local scene.

Bolivariana Suite, created in 2009, is the result of the artist's research on Mexican muralism in relation to political art, inspired by Diego Rivera as a post-digital Latin American neo-muralism statement. The large-format photography appropriates the three-dimensionality of space and adopts a caricatural tone, as a stereotype of the Latin American idiosyncrasy and its protagonists. In this re-reading and encounter with the work, López updates characters and objects allusive to the current situation of the country.

Expanding the gesture, making an appropriation of the space, the second salon brings together almost fifty works, both classic and unpublished pieces from different periods, formats and techniques: from his black and white and color photographs, drawings, posters and intervened photos; realizing the creative and visual power of Marcos López, of his uncontainable excess.

"I add Creole sub-realism to the Latin pop and to the baroque Churrigueresque from Cuzco I add the sub-tropical pampas digital neo-baroque style... Revealing the syncretism inviting Andy Warhol to dialogue with the Pachamama "
 Marcos López.

The dream of the great, just, free and sovereign homeland

The word "suite" by itself is ridiculous, caricatured and self-proclaimed pretentious. I am referring to how it sounds when used in the context of these starving pampas, in the framework of mega-cities eaten by social violence, corruption, and hunger. While I'm writing this text, from my balcony in Finochietto street in Barracas neighborhood, a whole family is trying to open the complicated design of those greenish yellow recyclable waste containers, looking for food, clothes, slippers, school supplies ... I stopped typing, I went down and I approached the lady. That's the way things are in Tijuana and Rio Grande from there downwards.

In the case of the photographic-pictorial Suite Bolivariana mural (titled on purpose of the Troilean Suite by Piazzola, and the Tablada Suite, a famous series of paintings by Guillermo Kuitca) the creation process has to do with my natural resentment and my ancestral-everlasting inferiority complex. This is how the title Suite Bolivariana came out. The dream of the great, just, free and sovereign homeland. None of that happened, at least, in the last 60 years. So maybe the name of "Suite Bolivariana" sounds funny, but like in all my jokes, there is always a bitter subtext, a denounce under a highlighted colorful mark.

The work plays with the political cartoons. It's ridiculous. Pretentious. Imagine the voice of Hugo Chávez, or Fidel, speaking & shouting their speeches from the highest point of Machu Pichu, addressing absolutely all the mestizo men and women from our America. From the most southern worker of Ushuaia, to those employed in semi-slavery in the maquilas at the Mexican frontiers with the United States; from the workers of the Brazilian sertão to the miners of the high Peru. Imagine the voice of Mercedes Sosa singing "sing with me, sing, American brother, free your hope in a shout by your voice ... !!".

The idea of the mural is inspired by Diego Rivera. At the time I did this work (2009), I 'wanted' to be Diego Rivera. I felt that I was inventing a post-digital Latin American neo-muralism. The mural plays with the frustrations of "Latin American political art". It is conceived from a polarity place. On the left are the good ones, and on the right the bad ones. The Imperialism is characterized as an NBA basketball team. In between, Peronism navigating in its hypocritical populist fetishism. The third position. Neither Yankees nor Marxists. Peronists.

The insurgent left is represented by a group of Bolivian miners hoisting the Whipala flag, the flag of the indigenous peoples of the altiplano. It's a remake, a quote, from Raising the Flag on Iwo Jima, the famous photo taken on February 23, 1945 by photographer Joe Rosenthal, in which five US Marines and a Navy doctor raise the American flag on Mount Suribachi during the Battle of Iwo Jima, during the World War II.

There is a weave of layers, of superpositions: instead of removing, I add, and by this gesture, I reveal. I add Creole sub-realism to the Latin pop and to the Churrigueresque baroque from Cuzco I add the sub-tropical pampas digital neo-baroque style... Revealing the syncretism by inviting Andy Warhol to dialogue with the Pachamama.

Without being able to stop talking, adding, highlighting, underlining, ordering and undoing the negatives, the photos, the drawings, and my posters, I transfer and continue all this, to the following space, creating my own archipelago. To be unaware that time passes. To distract myself. To deny or to confuse the viewer. To feel the artistic-poetic practice as if it were a Greco-Roman fight - Mexican wrestling. To talk about something wanting to say another. Deleting with an elbow what I write with my hand. To copy. Incorporate quotes without naming the author. To breathe. Breathing to continue adding. Incontinence. Proof and failure. Failure plus another failure plus another failure. Horror vacui. Fear of silence. More is more. Instead of removing, I add. Filling the space and enjoying the pleasure of cramming. Feeling like an interior designer. Getting out of course. To feel that I am the Paraná River. To feel that I am a Guarani yaguareté. Going wild. Using the images, the photographs, the texts, to go mad.

Marcos López, Buenos Aires, 2018.-

MARCOS LÓPEZ | 1958, Santa Fe, Argentina.

Marcos López' photographs have the particularity of working as radiographs of their time. They do not record the instant, but recreate the sensation of the world that we live in. His use of visual language does not denote what it is being appointed, but displaces the sense of how we associate elements that seemingly have no connection between them. The bizarreness of his photographs is actually because of this ambiguity. They hold a disturbing attraction that makes it harder for the viewer to look away. This strange aspect in his work is linked to the absurdity of situations that always refer to the perception of something lived, seen or dreamed - lived in advertising, seen in reality, dreamed in history.

López transgresses the purism of photography in his sociological work, whilst at the same time, questions the linguistic paradigm of classical documental photography. The record of what is real is no longer carried out through the shot, through a cut in the phenomenological reality, but by the construction of pictures or narratives according to the kindred processes behind fictional cinematographic production. At the same time, as he revises the "realist" stereotype of local photography, López manages also to conserve his referential intention by inoculating social comment into his tableaux vivants. Even when his images are derived from specific fact in the current political climate, he never loses sight of symbolic abstraction. The portraits, undoubtedly the key genre in his work, do not refer to the individual, but to allegorical characters; the identity of the actor who poses does not matter, since they represent the incarnation of collective lifestyles or feelings.

Marcos López is undoubtedly one of the most renowned Argentine visual artist, with a prominent position in the internationally visual arts scene. He has represented Argentina in several international biennials such as the 1st Biennial of Images of the World Photoquai in Paris, France and in the 10th Biennial of Plastic Art of La Habana, Cuba. He has been awarded with distinctions and received many accolades, such as the International Photography Award of Pilar Citoler (2008) and the Platinum Konex for its career (2012). He has published numerous books such as Portraits (1993 and republished in 2006), Latin Pop (2000), Criollo Sub-Realism (2003), The Player (2007), Latin Pop Plus (2007) and Marcos Lopez Photography 1978-2010 (2010). He has been featured in important leading national and international publications and his work has been shown in numerous solo and group exhibitions in Argentina, Chile, Brazil, Peru, Venezuela, Colombia, Mexico, United States, Cuba, Spain, France, Italy, Finland, Estonia, Belgium and the Netherlands, among others. Nowadays, his work is part of important collections such as Reina Sofía National Art Museum and the Museum of Contemporary Art of Castilla y León in Spain; the Daros-Latin America Foundation in Switzerland; Quai Branly and The Cartier Foundation in France; Museo del Barrio, New York and Museum of Fine Arts of Houston, Texas in the United States; National Museum of Fine Arts, Museum of Modern Art and Museum of Latin American Art of Buenos Aires in Argentina; among other public and private collections. Lives and works in Buenos Aires, Argentina.

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