



Marcelo Brodsky is a committed artist and social right activist. His earliest works, were created as a gesture looking for answers about his “disappeared” (kidnaped) brother during the military process in Argentina (1976 - 1983). Since then, he devoted his entire work to create visual narratives stories, looking throughout his work to update history, by pressing the past against the present, offering the opportunity for others to identify with, and exploring the capacity of photography to provide a mediated space between collective histories and private memory.

“PROVO: *Seeds of new Ideas*” brings back and refreshes his gesture of revisiting the legacy and importance of social and resistance movements around the world from his Latin American perspective, a vision from the periphery about global issues, particularly those that have a cultural resonance. This premiering series is based in archival photographs, mostly of the Dutch photographer Cor Jaring, that Brodsky researched and licenced from the Amsterdam City Archives. Brodsky adds his colour and text intervention on the black and white images from the archives, enhancing the aspects he thinks are more important, changing the punctum of the images, adding texts with comments and information, creating a view of the Provo movement that shows its importance and influence in the ideas on art and society that exploded later in Europe. The works, with their colour and handwritten notes in different calligraphic tones offer a re-discovery of Jaring’s images, provoking, in a similar mood that Provos wanted to, an emotional reaction in the viewers.

Celeste Rojas Mugica’s series, “*An Oscillating Shadow*” establishes a dialogue with her father’s photographic archive, produced between 1970 and 1989, during his activism against the dictatorship in Chile and the twelve years of his exile in Ecuador. It is set out as a series of exercises to approach the images that build and disappear memory and the fictional space that we can materialize and establish with it.

From the abstraction that gives title to the project and from the nature of the material with which I work, there is a possibility of referring to absence and presence, and to the movement - the oscillation - that gives rise to an appropriation of History in a transforming way. Between light and shadow, between the origin and the exile, between a dictatorship and a revolutionary project, between an identity and others, there is a place for another (a present) approach to the construction -or disintegration- of a memory.

“*Constellations / Microfilms*” is part of a series of photographs intervened with slide frames and E-6 film; works made in dialogue with an archive of thousands negatives from her father that she found at home during her childhood. The images of this series, that seem similar to the shots that are taken of celestial bodies, show only the ripples and marks of the passage of time in the frames that were not originally developed from the photo-archive that her father took between the 70s and 80s, while he was a militant and photographer of the Movimiento de Izquierda Revolucionario (MIR) – Left Revolutionary Movement - in Chile. The slides, which combine frames of the archive and current material, are constructed from notes made by her father in an epistolary exchange with Celeste through emails, when he knew that she was going to start working on this archive, in 2016.

---

## MARCELO BRODSKY | b. 1954, Argentina.

Brodsky has represented Argentina in several international biennials such as Lyon Bienal (2017/18), Photoespaña and Les Rencontres d’Arles (2018), Dakar (2018), San Pablo (2010), Valencia (2007), Rotterdam (2000), among others. He has been awarded with distinctions and received many accolades, such as the Jean Mayer Award of Global Citizenship at Tufts University, Boston (2015), The Human Rights Award by Bnai Brith Organization (2003), among others. He has published numerous books such as “1968: The fire of ideas” (2018), Poetics of Resistance (2019), Tree Time (2013); Visual Correspondences (2009); Correspondences Pablo Ortiz Monasterio – Marcelo Brodsky (2008); Correspondences Martin Parr – Marcelo Brodsky (2008); Vislumbres (2005); The soul of the Buildings with Horst Hoheisel, Andreas Knitz and Fulvia Molina (2004); Memory Works (2003); Nexo (2001); Buena Memoria (2000); 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, Brazil, Chile, Uruguay, Peru, Spain, France, Germany, Switzerland, Italy, Czech Republic, United Kingdom, Israel and USA, among others. Nowadays, his work is part of important national and international collections such as National MNBA - Museum of Fine Arts (Buenos Aires, Argentina); MAMBA - Modern Art Museum of Buenos Aires (Buenos Aires, Argentina); Banco de la República de Bogotá (Colombia); Pinacoteca from São Paulo State (Brazil); Bibliothèque Nationale (Paris, France); Museum of Fine Arts Houston – MFAH (USA); Princeton Art Museum (USA); The Centre for Creative Photography, University of Arizona, Foundation and ASU Art Museum (Arizona, United States); Sprengel Museum Hannover (Hannover, Germany); Contemporary art collection from Salamanca’s University (Spain); University of Essex Collection of Latin American Art (Colchester, United Kingdom); TATE Collection (London, United Kingdom); MET The Metropolitan Museum of Art (New York, United States); Jewish Museum (New York, United States), among others. He lives and works in Buenos Aires, Argentina.

**CELESTE ROJAS MUGICA | b. 1987, Chile - Argentina.**

Celeste Rojas Mugica is a visual artist with a degree in Photography, a Diploma in Cinematography and a Postgraduate Diploma in Film. In her work, she investigates about the ways how memory is built, the Latin American recent history and the limits between fiction and documentary, elaborating works that think mainly about the photography and archive as medium and materiality. Has exhibited and published in Argentina, Chile, Uruguay, Brazil, Argentina, Colombia, US, Mexico, Spain, Italy and China. She received the National Arts Fund (FONDART, Chile) on three occasions and the BECAR Cultura Fund from the Ministry of Culture of Argentina in 2017. During the same year she was awarded with the Rodrigo Rojas de Negri National Young Photography Prize (Chile), the Biennial Young Art Prize of Buenos Aires and published her third book, together with Asunción Casa Editora, from Argentina. In 2018 she won the second prize. Of Biennial de Imagen en Movimiento Award (Premio Norberto Griffa, BIM) Honorary Award in the ArtexArte Prize (Argentina), and did residencies in the Atacama Desert (BECAR- CNCA Arg/Chile), GAP Residence (Deutsch Art Council in Sud Tyrol, Italia) and Pivô (Sao Paulo, Brazil). During 2019 will exhibit her work in the Bienal SUR, Visual Arts Prize of the National Culture Fund, Visual Arts Prize Fundación Itaú (Argentina) and other independent spaces. Lives and works in Buenos Aires

---

**AGENDA | Talks and Book signings****De Donkere Kamer | Talk****DDK live #41 | Marcelo Brodsky in conversation****September 18th – 8 p.m.**<https://ddk-live.com/evenementdetail/40/ddk-live-41>**De BALIE | Talk****Reshaping the past. On art, memory and activism with Marcelo Brodsky and Maarten Doorman****September 18th – 8 p.m.**<https://debalie.nl/agenda/reshaping-the-past/>

In the frame of a cooperation between De Balie with Unseen Foundation, on September 18th at 8 p.m., Marcelo Brodsky and Maarten Doorman will participate in a debate about memory and activism.

"When iconic photographs become part of new artwork, what happens to their meaning? Can these images tell a new narrative? Artist and political activist Marcelo Brodsky (1954) came across these questions whilst creating his new work. Brodsky was forced into exile in Barcelona following General Videla's coup in Argentina in 1976. In 1984, when the military dictatorship was over, he went back to Argentina and began his project Buena Memoria (Good Memory). He found a class portrait from taken in 1967 and felt the need to know what had become of each one of his classmates. By doing this, he revived the photo and the people on it.

The programme will start with Marcelo Brodsky giving a lecture about three of his projects: Buena Memoria (Good Memory), 1968: The Fire of Ideas and Provo. Together with writer and philosopher Maarten Doorman (1957) we discuss the connection between art, archives, history and activism. Doorman's latest book *Dichtbij en ver weg* focuses on the bridging of gaps, between philosophy and the world, history and the present and art and society."

**UNSEEN LIVING ROOM | Talk****Marcelo Brodsky with Auke Boersma****September 20th – 3 p.m. to 4 p.m.**

In the frame of Unseen Living Room, on September 20th between 3 p.m. to 4 p.m., Marcelo Brodsky will give a talk about his new series, in collaboration with Auke Boersma, ex-Provo, inventor of the so called Witte Kippenplan (White Chicken Plan), who did the famous happening on the evening of March 19th 1966, when the Lieverdje was set on fire.

**UNSEEN BOOK MARKET | Book Signing****"Poetics of Resistance" by Marcelo Brodsky****September 21st – 6 p.m.**

In the frame of Unseen Book Market, on September 21st at 6 p.m., Marcelo Brodsky will be signing his most recent publication "Poetics of Resistance". The publication reunites the major groups of works created by the artist between 2014 and 2019: 1968. *The Fire of Ideas*, composed of 55 intervened archival photographs devoted to the international mobilisations and protests of workers and students in 1968, and the series of 15 images centred on the decolonisation process in Africa and its progressive transition to independence during the second half of the 20th century.

## About ROLF ART

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 relationship between formal strategies and conceptual depth is always in conflict. The curatorial profile of the gallery first and foremost challenges the political context and the representation of what is considered a political image within the boundaries of the photographic medium. It also considers the social and economical context of artistic production and understands 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 a 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 contact:

**Julieta Tarraubella**  
ROLF ART  
Artistic Director  
p. + 54.11.43263679  
c.: +54.9.11.5773.1230  
m.: jtarraubella@rolfart.com.ar  
press@rolfart.com.ar  
info@rolfart.com.ar  
w.: www.rolfart.com.ar

un  
se  
en**UNSEEN AMSTERDAM****ROLF ART | STAND #40**  
**20.09.19 - 22.09.19**Westergasterreine.  
Amsterdam, The Netherlands.