

SENSITIVE MACHINES | BY ANDRÉS DENEGRÍ

Opening | 13.12.19 | 7 pm
Permanence | 13.12.19 - 06.03.20

After featuring his Solo Show at Paris Photo 2019 alongside Pabellón 4, Rolf Art is pleased to announce the incorporation of **Andrés Denegri** to the gallery's roster of represented artists, opening his individual show, **Sensitive Machines**. It will take place on December 13, 2019 from 7pm, at Esmeralda 1353, Buenos Aires, Argentina.

Sensitive Machines, proposes a revisit through different bodies of Andrés Denegri's work, in his 20 years of research in the field of audiovisual arts and experimental film, focusing on the scope and extent of his practice that, from a noticeable cinematographic formation has turned towards an expressive process of multiple supports that include: film experimentation, video, photography, computer resources and the crossing with visual arts; following a course that has crossed the wide range of audiovisual techniques, moving from single-channel pieces to the art of installation.

This exhibition seeks to highlight this cross between visual art expressions (installation, sculpture) and contemporary audiovisuals (expanded cinema, experimental film), through a complex of home movie format film installations, which highlight the craft trade, the film machinery and the electro/mechanical/photochemical -conformed mainly by the Super 8 and 16mm projectors- that the artist operates in the image production process. The film projectors that compose the works have alterations in their traditional use, and this is due to the fact that part of their form and operation system have been modified. Universal supports and film drag systems, result in *Projesculptures*¹. They allow the film to circulate through space, while allowing the film to be projected on different surfaces.

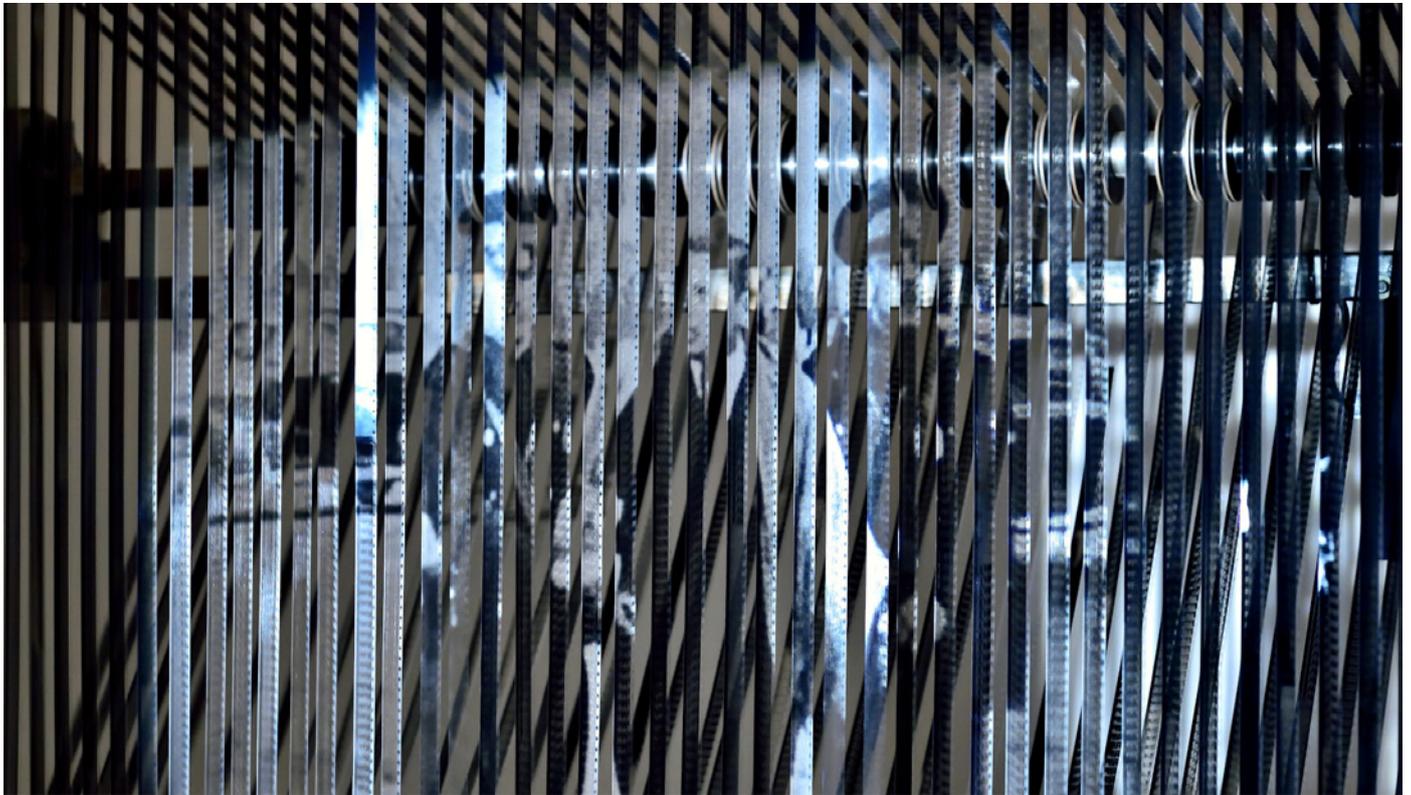
The recovery and manipulation of the cinematographic apparatus, plus the appropriation and recovery of film files, its new digital register and the return to the photochemical support, are mixed and culminated in the film projection and in the exhibition of its machinery in the form of installation. The deployment of the apparatus, the running of the film, the auger, the beam of light that comes out of the projectors and the resulting image is a process of combinatorial between media.

The projected images come from historical archives that testify to the birth of a nation and an ideal country in the process of being realized, as are testimonies of the beginnings of film making in the country. Archives of conflicts and protests of Argentine history of the last century that are assimilated by concept to the image of the national symbol.

The exhibition is presented as a staging that reveals itself in its processes and languages, discovering how the moving image and the logic of the film machine are constructed, and expanding in an unprecedented way the sensory, narrative and experimental field proposed by the work of Andrés Denegri.

The exhibition, free of charge, can be visited from Monday to Friday from 11 a.m. to 8 p.m. until March 6, 2020.

¹ ANA CLAUDIA GARCÍA, *Cine instalado. El lugar de las imágenes fílmicas en el arte contemporáneo* in "AURORA instalaciones fílmicas: Andrés Denegri", MNBAS, 2015, p.22.



ANDRÉS DENEGRÍ | b. 1975, Buenos Aires - Argentina

Visual artist working mainly on film, video, installations and photography. Denegri's projects generate dialogues between different film and video formats, interpellating them poetically and conceptually and creating a tension of the classical uses of audiovisual technologies.

His photographic production has its origin in analogue cinema, since the artist uses sequences of 16mm or Super 8 film frames to generate still images. The vintage film projectors are protagonists of many of Denegri's installations; from portable family devices to powerful industrial machines that are combined in the production of both kinetic objects and monumental displays where the celluloid comes out of the projector and travels through the space transited by viewer. Sometimes the mechanisms of these equipments are modified to achieve different results than conventional ones. While the use of analog technologies marks a certain singularity in the contemporary scene, Denegri's work also expands in the fields of video and digital media.

His awards include the Acquisition Award Cabinet Section (Rosario, 2019), Grand Prix from the Salón Nacional de Artes Visuales (Buenos Aires, 2015), First Prize in the Itaú Cultural Award for Visual Arts (Buenos Aires, 2013), Gold Medal for best experimental film from the Belgrade Documentary and Short Film Festival (Belgrade 2012), the Grand Prix from the MAMBA/Fundación Telefónica Competition of Art and New Technologies (Buenos Aires, 2009), the Prize for Best Short Film at the Mar del Plata Film Festival (Mar del Plata, 2008), the John Downey Prize from the Santiago Biennial of Video and New Media (Santiago de Chile, 2007), Best Video Art of the Year from the Argentine Association of Art Critics Awards (Buenos Aires, 2006), Golden Impakt Award (Utrecht, 2005), 25fps Award (Zagreb, 2005) and the Leonardo Award—video category (Buenos Aires 2002).

His latest individual exhibitions include Cine de Exposición (Exhibition Cinema) (Fundación OSDE, October 2013-January 2014), Al Interior (To The Provinces) (Matucana 100, Santiago de Chile, October-December 2013), Aurora (Salta Museum of Fine Arts, May-June 2014), Clamor (Clamour) (Recoleta Cultural Centre, August-September 2015), Éramos Esperados (We Were Expected) (1st Biennale of Asunción, Paraguay, October 2015). Instante Bony (Bony Instant) (MacBA, December 2015-March 2016), Mecanismos del Olvido (Mechanisms of forgetting) (ENERC mayo – junio 2018), Normas protocolares en el tratamiento de la bandera (Protocol rules for the treatment of the flag) (Pabellón 4, julio agosto 2018), (Pantallas Alteradas (Altered screens) (Universidad Di Tella, septiembre – octubre de 2018); "Mechanisms of oblivion", INELCOM Collection, Madrid, 2019; Frame by Frame, Plattform, Berlin, 2019.

His latest group exhibition include Voltaje – Salón de Arte y Tecnología (Bogotá, October 2017), Sublevaciones (Museo de los Inmigrantes, Buenos Aires, August 2017), Colección Itaú de Arte Contemporáneo (Palais de Glace, Buenos Aires, June 2017), AVXLab Muestra de Audiovisual Expandido (CCSP, Sao Pablo, June 2017), Artist's Film International (Fundación Proa, Buenos Aires, June 2016), Artist's Film International (Whitechapel Gallery, London, October-November 2016), 1ra Bienal de Asunción (Asunción, October 2015); Canciones para una revolución (songs for a revolution), Tabacalera, Madrid, 2019.

Denegri is a graduate of the Universidad del Cine, Buenos Aires. He teaches at the Universidad Nacional Tres de Febrero, where he created and directs CONTINENTE, a research and production centre dedicated to supporting and diffusing the audiovisual arts. He is also co-director of the Bienal de la Imagen en Movimiento (BIM) and guest film and video curator for the Buenos Aires Museum of Modern Art. He has completed artist residences in Colombia, Serbia, Canada and the USA.

He lives and works in the City of Buenos Aires.

PROJESCUPTURES AS SIGNS by Ana Claudia García

“What I am aiming at here is that when certain not-so “pure” art forms, in the sense that they have been mixed, hybridised or contaminated with something “outside” of its specific field— outside of cinema, video, painting, sculpture— we immediately realise that art without that outside-the-art should not imply any problem at all since it would not contrast with anything.” Ana Claudia García

[...] If we return to the matter of how to question Denegri’s work, another possibility would be to question its difference. To put it another way, to begin with the exploration of the work by recognising singularities: of the occupied or represented space, of the spectatorial time and of the time of the image, of the spatial narrative the artist uses, of the materials used, of the technology employed, of the fine-tuning of a given device, etc. Nonetheless, in both directions—from a general sense or from a particular differential—and whatever the choice, we could not omit two key questions. One, that this is an installation (understanding the term in a broad sense, albeit within the context outlined above.) Secondly, that this is an exhibition modality with a particular type of work montage. In Denegri’s case, the particularity is that this form of montage uncovers other expressive and narrative possibilities of the space and of the film image which are similar to experimental cinema. The way in which Denegri intervenes in the treatment of film material and Super 8 and 16mm projectors is that ostensible way in which he operates that specific machinery to make it become something else, something metamorphosed.

That otherness in the design of the devices, which he himself likes to think of as sculptures, places us in another place between borders. And why is this? Because what is installed there is not exactly a sculpture, although it could be conceived as such for its object or even kinetic qualities. Nor is it only a projector of film material, although one could attempt to conceive of it as only a technical device. It is, if you like, a mixed object, which we might call a *projesculpture*—a mixture of film projector and kinetic sculpture—just to give it a name that allows us to conceive of this object as a vehicle of meaning in the installation. They are there to signify, but not only to signify themselves. They also give meaning to the installation. The intention is to consider this hybrid invented by Denegri, and what we agree to call *projesculpture*, as a system of objects-signs.[...]

Excerpt of the text by Ana Claudia García, *Cine instalado. El lugar de la imágenes filmicas en el arte contemporáneo*, in “AURORA. instalaciones filmicas Andres Denegri”, MNBAS, 2015, P.22

THE CINEMA EFFECT IN THE ART SPACE by Jorge La Ferla

[...] Andrés Denegri’s project has connections with various other projects that in their time marked a conceptual frontier in the artistic practices of experimental cinema, installed as a machine within the art space in Argentina.

Andrés Denegri has produced significant work that has gradually migrated away from supports, including film, analogue video, and IT resources, with each one used significantly, putting the materiality of the equipment on the stage in its various combinations and experimental exploration at all times. Denegri’s action of putting the cinematic projection equipment on the stage stands out in the current situation as analogue supports disappear, when the prevalence of the digital image is imposed compulsively throughout the field of mass media and alternative production.

Denegri re-visits the various supports of the 20th century, combining them in long work processes and putting them on the stage through the sculptural object of the film installation. [...]

Excerpt from the text by Jorge La Ferla, *El Cine en el museo: instalaciones filmicas de Andrés Denegri*, in “AURORA. instalaciones filmicas Andres Denegri”, MNBAS, 2015, P.22

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 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 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.

Supported by



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