



| Cristina Piffer | From the series Neocolonial, 2002, Installation.

SP–Arte'20 | São Paulo International Art Festival

01.04.20 - 05.04.20

Bienal Pavilion | San Pablo, Brasil

Rolf Art | Booth #SL6 | Solo Sector

Solo Show | Cristina Piffer (b. 1953, Buenos Aires, Argentina)

**ROLF ART** is pleased to announce its participation at the upcoming 16th edition of **SP–Arte 2020**, São Paulo International Art Festival, that will take place from **April 1 to 5, 2020**, at the Bienal Pavilion (Ciccillo Matarazzo), Ibirapuera Park, Gate 3, Av. Pedro Álvares Cabral, São Paulo, Brazil.

Amongst the selected galleries of the **Solo Sector**, **Rolf Art** will be present at booth #SL6 with an exhibition project by the renowned artist **Cristina Piffer (b.1953, Buenos Aires, Argentina)**, featuring a focused selection of her most iconic works from the series, "Las Marcas del Dinero" (the money marks), (2010) & "Neo- colonial" (2002); in dialogue with more recent series such as, "La barbarie está maldita" (barbarism is cursed), "Ni los despojos de sus muertos" (nor the spoils of their dead), (2016) and "Argento", (2017-2018). Dedicated to galleries interested in developing projects focused on a single artist, 2020's Solo sector exhibits works by contemporary Latin-American artists reflecting upon the history of domination in the continent. For the second time, **Alexia Tala**, Chilean Independent curator and Artistic Director of Plataforma Atacama, specialized in Latin American arts research, is responsible for the curatorship.

Cristina Piffer's work questions and stresses the established accounts of Argentine history, through images and texts belonging to different episodes of the political context since the nineteenth century: confrontations between unitarians and federals, the organization and constitution of the national state, the processes of concentration of ownership of productive lands after the genocide of the original peoples during the so-called "Conquest of the Desert", slavery and physical exploitation of the indigenous people. Piffer works with fragments that summon and bring violently silenced or marginalized stories to the present. At the same time, Piffer questions the meaning that official history has given to categories such as "identity," "homeland," and "nation."

Through printing procedures, photographic registration, carving and transfer and using organic materials such as grease, meat, animal viscera and dried blood powder, sealed in acrylic plates and displayed on aseptic tabletops or fixed with bolts and steel hooks; Piffer's work diagram inscription supports, revealing devices, which retain those memories and stories threatened by oblivion and cancellation. Devices that operate containing and suppressing the overflows and imbalances of the flesh, technologies of discipline and correction of the bodies, of rationalized and systematic instrumentalization of violence. In that sense, organic matter operates as a disturbing allegory of the bodies erased from history.

The untamed inheritance that her work demands requires an exercise of art that, disobediently, bets to disrupt the unidirectional paths of history, and politically interrogate the discontinuous paths of those remains that survived the erasure and annihilation. In this political commitment of art, Piffer's work tells us, not only that our interpretation of the past and our commitment to the victims is at stake, but also a demand to reflect about the present and imagine the future to come.

## Time Layers | Alexia Tala

From a transnational perspective, the consolidation of the neoliberal model has authorized a global history based on an inequality that has divided the world into dominators and dominated: the north and the south. This has been expressed through the different events that have occurred since the mid-twentieth century, which have permanently affected the stability and autonomy of the Global South. Asia, Africa and Latin America share a history of domination that has forced the creation of different forms of cultural resistance.

The SOLO 2020 projects, titled CAMADAS DE TEMPO, appeal to the Latin American territory as a counter-space of analysis in a historical moment where social manifestations have been characterized by their strength and a simultaneous social outbreak in the region, claiming not only for equality of economic income but for equal dignity.

If we try to represent the reality of this time frame that is the turn of the century, as Giorgio Agamben postulates well, we will see that we live in a present fractured by contemporary times and, speaking from our place as a problematic geographical-cultural point, we find ourselves with contemporary artists who have explored the fractures of our time through various creative processes, addressing the different and multiple local realities, giving keys to reading within their contexts and stories. When reviewing the historical context of art history, we realize that the nineteenth century was a period in which art developed from an idealization of the state and society. Contemporary art responds to this construction and in this edition the works presented crumble the myth, making visible the fractures or the empty points of these utopias, leading us to reflect on the constitution of our history and identity in contemporary times.

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## Cristina Piffer | The untamed inheritance of the specters

Cristina Piffer's work questions and stresses the established accounts of Argentine history, through images and texts belonging to different episodes of the political context since the nineteenth century: confrontations between unitarians and federals, the organization and constitution of the national state, the processes of concentration of ownership of productive lands after the genocide of the original peoples during the so-called "Conquest of the Desert", slavery and physical exploitation of the indigenous people. Piffer works with fragments that summon and bring violently silenced or marginalized stories to the present.

These are stories that press untimely temporalities and indomitable countermemories that resist their integration without conflict in to the traces of meaning of the official narratives. We understand, as Walter Benjamin affirms in the theses "On the concept of history" (1940), that "there is never a document of culture that is not, at the same time, one of barbarism". For the artist, it is, therefore, about questioning the official stories throughout images susceptible to stirring them against the current, to interrupt the continuity of history without cracks or opaque accidents of the victors, with the marks of rebellion of the vanquished stories.

The out-of-registration of the expelled bodies returns with ungodly, flashing insistence of a past that claims to be named and struggles to make itself visible in the present. Through printing procedures, photographic registration, carving and transfer and using materials such as fat, meat, dehydrated blood, metal and glass, Piffer's work diagram inscription supports, developing devices that retain those memories and stories threatened by oblivion and cancellation.

But at the same time, Piffer subjects these materials to exhibition devices that, together with making them legible, refer to technologies of biopolitical discipline and correction of bodies, of rationalized and systematic instrumentalization of violence. The steel or iron table, which she uses in many of her works, concentrates and mobilizes numerous references. Dissection or autopsy table, a device that brings together a series of technologies of knowledge and power over the bodies, evokes, at the same time, medical and surgical practice, the activity of the slaughterer and the exercise of torture.

For Piffer, the past constitutes a territory open to a present where the battle is fought for its interpretations. The untamed inheritance that her work demands requires an exercise of art that disobediently bets to disrupt the unidirectional paths of history and politically interrogate the discontinuous paths - in their latencies and returns - of those remains that survived the erasure and annihilation. In this political commitment of art, Piffer's work tells us, not only our reading of the past and our commitment to the victims at stake, but also our demand to think about the present and imagine the future to come.

Fernando Davis

**Cristina Piffer** | b. 1953. Buenos Aires, Argentina.

Cristina Piffer obtained her degree from the Faculty of Architecture of Buenos Aires National University. She has been awarded with numerous awards and recognitions such as the pre-selection of La Cruz del Sur project, with Hugo Vidal and Claudia Contreras, for the Memorial Park in Buenos Aires (1998). Mention of the jury by Banco de la Nación Award for Visual Arts 2000, Artistic Creation Grant from the National Endowment for the Arts (2001); Artist of the year by the Association of Art Critics of Buenos Aires (2002); Honor Diploma of the Konex Awards (2002); selected as a guest artist to participate in the Puerto Rico Public Art Project (2003); she was summoned by First View for the Berlin-Buenos Aires Dialogues cultural exchange program, to carry out an urban intervention in Germany (2004), among others.

She was part of numerous individual and collective institutional exhibitions among which we can highlight: "La herencia indócil de los espectros", Fundación OSDE (2019); "Democracia en obra" CCK, Buenos Aires; "Argento" with curatorship by Fernando Davis, Rolf Art, Buenos Aires, Argentina (2018); "La mirada que separa de los brazos", CCM Haroldo Conti, BIENALSUR (2017); "Los vencedores y los vencidos", Modern Art Museum of Buenos Aires, Argentina (2014); "Neocolonial", MALBA - Latin American Museum of Buenos Aires, Argentina, (2011); Radical Shift: Political and Social Upheaval in Argentinean Art since the 1960s, Museo Morsbroich, Alemania (2011); "Las entrañas del arte", Imago, Fundación OSDE (2008); "30 años, 30 artistas", Centro Cultural Recoleta (2006); "Entre el silencio y la violencia", Espacio Fundación Telefónica (2004); "Entre el silencio y la violencia", Sotheby's, New York (2003); "Últimas tendencias", Museo de Arte Moderno de Buenos Aires (2002); "Como carne y uña", Centro Cultural Borges (1998). She participated in the II Bienal de Bahía Blanca (1997), in the III Bienal Iberoamericana of Perú (2002), and in the San Pablo-Valencia Biennial, Valencia, España (2007).

Her work is part of the following private & institutional collections: Museo Nacional de Bellas Artes (MNBA), Buenos Aires, Argentina; Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina; Museo de Arte Contemporáneo de Rosario (MACRO), Santa Fé, Argentina; Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina; Museo de Arte Contemporáneo de Bahía Blanca, Buenos Aires, Argentina; Fundación ArteBA, Buenos Aires, Argentina; Bodegas Lavis, Trento, Italia. Private collections. Lives and works in Buenos Aires, Argentina.



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.

**ROLF**

For more información please contact:  
 Camila Knowles  
 Co Director  
 ROLF ART  
 t.: +54.11.43263679  
 c.: +54.9.11.38840040  
 m.: cknowles@rolfart.com.ar | info@rolfart.com.ar  
 w.: www.rolfart.com.ar

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