



Marcelo Brodsky  
De la serie Buena Memoria | From the Good Memories series  
La clase, 1er Año, 6ta División | The class, 1st Year, 6th Division.  
Año | Year 1967-1996  
Fotografía | Photography  
Impresión inkjet intervenida a mano por el artista sobre papel algodón.  
Archival print on cotton paper hand intervened by the artist  
Dimensiones | Dimensions 118 x 185 cm

**PARIS PHOTO NYC'2020 Supported by AIPAD**  
**ROLF ART | Group show: LATIN AMERICAN IDENTITIES**  
**April 1 - 5, 2020**  
**Opening Preview: April 1, 2020**  
**Pier 94 | New York City**  
**ROLF ART STAND #F20**

**ROLF ART** is pleased to announce its participation at the inaugural **Paris Photo New York** art fair presented with **AIPAD** at **Pier 94, NYC, from 2 to 5 April 2, 2020.**

At the booth #F20 of the Main Sector, ROLF ART will present an exhibition proposal entitled **Latin American identities** by three renowned contemporary Latin American visual artists: **Milagros de la Torre** (Lima, Peru | b.1965), **Roberto Huarcaya** (Lima, Peru | b.1959) & **Marcelo Brodsky** (Buenos Aires, Argentina | b.1954) featuring a selection of their most distinctive & emblematic works, expanding languages and boundaries of photography and dealing with historical socio-political and cultural issues that have marked the memory of our region.

**As Walter Benjamin observed, "the photographic trace is opaque until its meaning is written, and this writing reveals the future of the (even sinister) past it had captured".**

**MARCELO BRODSKY'S** project offers a subjective narrative in which the photograph acts as a memorial. While often artists appropriate and redefine public images with a personal touch, Brodsky takes the opposite path. He seizes a private photographic album (a group portrait of his high school class) and through the writing of data he registers the image as public testimony. Brodsky's Good Memory project is centred on Argentina's Dirty War during which the state systematically tortured and executed thousands of its citizens, who became known as Los Desaparecidos (the disappeared). Led by General Jorge Rafael Videla, a military dictatorship took power in 1976 and maintained its oppressive rule until 1983. Returning from exile in Spain to his homeland at the age of forty, Brodsky used his family photograph as a starting point for a group of works that seek to communicate the trauma of the experience he lived. The work **The Class, 1st Year, 6th Division, 1967-1996, from the Good Memory series** is a large-scale reproduction of his own school class photograph taken at the Colegio Nacional de Buenos Aires in that year. On the surface, Brodsky has inscribed marks and notes in bright colours detailing the fate of his classmates. While some had married or emigrated, a number had "disappeared". The whole work of Marcelo Brodsky is crosswise by constitutive relations between the image and the word. The wider project where this work belongs to, continues this process of reframing existing material. Other works from the series use snapshots from the artist's family photo album to focus on his "disappeared" younger brother, Fernando, who was taken from his home in 1979, at the age of twenty-two. By pressing the past against the present, these works force the "ghostly" figures pictured to anticipate their own futures. By transposing familiar vernacular materials and personal testimony into the public sphere, he offers an opportunity for others to identify with, exploring the capacity of photography to provide a meditative space between collective histories and private memory.

**ROBERTO HUARCAYA'S** work **Niños Danzantes de Tijeras** (Scissor Dancing Children) belonging to the series **Andegramas 2018- 2019**; it's the artist's most recent production: a photogram, a photogenic drawing of the scissor dancing children in Lima, a traditional dance of the Andean culture, that comes from the conquest time as a guideline of resistance. This work is the result of a major project of photograms or "drawings with light" on large scale of the three major geographical regions of Peru, which the artist began in 2014 with his renowned "Amazogramas" works -phogormans from the Amazon rainforest of Peru-, and later "Andegramas"-a series of fotograms made in the Andes of Peru where Patacancha and Q'eros were developed, and finally the Pacific coast, currently under development. Thus, the last few years have found Huarcaya experiencing almost obsessively with old photographic techniques to capture primitive and unintelligible images that could not be made by camera and traditional supports, resulting in reels of five to thirty meters of photosensitive paper that record the different realities of Peru.

Recognized by Unesco in 2010 as an Intangible Cultural Heritage of Humanity, this dance derives its name from the two sheets of polished metal, similar to those of a pair of scissors, that the dancers clash, to make a noise similar to that of a bell, while they dance. The dance usually takes the form of a challenge between dancers, which can last several hours, in which, in turn, each one copies and makes the other's steps more complex, until they reach acrobatic demonstrations, resistance and even self-laceration. Its origins are linked to the taki onqoy ("disease of dance"), messianic movement emerged in the Andes of southern Peru -particularly in Ayacucho, Huancavelica and Apurímac- around 1560. It was about the conversion of a healing ritual through trance and dance into a movement of resistance against Spanish and Catholic domination. Over time, the taki onqoy would be exercised not only against diseases, but against what was considered as the source of them: the abandonment of the cult to the huacas or Andean deities because of the extirpation of idolatries and evangelization brought to out by the catholic church. The prophets of the movement urged the Andean settlers to revive the worship of the huacas, allowing themselves to be possessed by them in the dance. Thanks to this, the huacas would rise up in arms against the Christian god who had defeated them at the time of the conquest, to banish it from the Andean world and inaugurate a new era of order and prosperity. As a movement, taki onqoy would be repressed and disarticulated by 1572, but experts agree that its messianic vision would subsist and be a constituent part of subsequent indigenous rebellions against Spanish rule. As the heiress of taki onqoy, the scissors dance is a dance of resistance.

To achieve the pieceHuarcaya resorted to a complex process of several registrations. First of all, the scissor dancing children lay down on the photographic paper to create a photogram of themselves. Then the artist digitized some fragments of Patacancha's Andegramas and printed them by inkjet on translucent photosensitive paper. This was used as a negative to re-expose the photogram, this time using the Van Dyke brown technique (emulsion of ferric citrate and silver nitrate), and reveal it again. Thus the images of the scissor dancing children of Lima with the children of Patacancha are combined, as well. This is a monumental piece, not only by its dimensions, but by the way in which it amalgamates different meanings of singular transcendence. When conjugating the portrait of the children of an Andean community, recognized by the protection of their traditions, with the portrait of other children, cultists of a dance of Andean cultural resistance in the middle of that globalized city that is Lima - like a palimpsest -, the piece acquires important resonances.

**MILAGROS DE LA TORRE'S** work entitled **Under the Black Sun (1991-1993)** , is one of her most iconic & emblematic works, where she critically appropriates the rudimentary procedures of street photographers in Cuzco (also known as 'Minuterós'), investigating the institutional operations of registration and classification of subjects, which have been intimately linked to the birth of the modern State and the expansion of the colonial powers in our region.

Based on the rudimentary technique of the street photographers of Cuzco, who shoot directly onto photographic paper using a box camera, economizing on material and producing immediate results. The exposed paper is developed in the camera itself, with chemicals stored inside. As the paper negative is removed to dry, a layer of Mercurochrome (merbromin) is automatically applied to the skin of the subject. This negative with red, is then re-photographed, in order to produce a positive, or common I.D. photo. The innocent retouching lightens the skin of the subject, producing not only a 'racial improvement', but also an aesthetic, economic, cultural one, in the idealized belief (of colonial origin) that a person with fair skin intrinsically represents all of these qualities. These ideas are questioned in 'Under the Black Sun', as the process is suspended in the middle, unresolved, at the negative stage, with the red veil applied 'medicine' still covering the face of the subject.

If portraiture brings a face to a nation, De la Torre's appropriated and re-worked portraits of the peoples of Cuzco examined its racial and class make-up. Her artistic research has shown the disturbing matter that tethers private fears to public transgressions.





**Bio** | **Milagros de la Torre** | Bajo el Sol Negro | Under the Balck Sun (1991-1993)

**Marcelo Brodsky** (Buenos Aires, Argentina | b.1954)

Marcelo Brodsky is a committed artist and human right activist. Brodsky has represented Argentina in several international biennials such as Lyon Biennale (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.

**Roberto Huarcaya** (Lima, Peru | b.1959)

Roberto Huarcaya was born in Lima in 1959. Graduated in Psychology at the Universidad Católica del Perú (Lima, 1978-1984). Studied Cinema at the Instituto Italiano de Cultura (Lima, 1982) and Photography at the Centro del Video y la Imagen (Madrid, 1989), year in which he began to go in for photography. He taught Photography at the Universidad de Lima (1990-1993), at the Gaudi Institute (Lima, 1993-1997) and at the Centro de la Fotografía, now Centro de la Imagen (Lima, since 1999) of which he is founder and director. Participated in the 6th Havana Biennial 1997; Lima Biennial 1997, 1998 and 2000; Primavera Fotográfica de Cataluña 1998; PhotoEspaña 1999; 49th Venice Biennial, 2001; 2014 Daegu Photo Biennial; in Polyptychs at CoCA Center on Contemporary Art, Seattle, 2007; Dialogues at MOLAA, Museum of Latin American Art de California in 2009 and in the Mois de la Photo 2010, Paris.

Solo exhibitions: Deseos, Temores y Divanes (Lima, 1990), Fotografías (Lima, 1992), Continuum (Lima, 1994), La Nave del Olvido (Lima, 1996, Paris, 1997 and Barcelona, 1998), Temps Rêvés (Paris, 1998), Ciudad Luz (Lima, 2000), Devenir (Guayaquil, 2003 and Santiago, 2004), El Último Viaje (Buenos Aires, 2004), Antológica (Lima, 2004), Entre Tiempos (Lima, 2005), Ambulantes (London, 2007), Obra reciente (Miami and Lima, 2011), Sutil Violento (Lisbon, 2011) y Amazogramas (Lima, 2014), Dina Mitrani Gallery (Miami, 2015), Parque Rodo Gallery in Montevideo, (Uruguay 2016) Venice Biennale, (Italy 2016), Lisbon, (Portugal, 2107).

He also participated in a series of group exhibitions in USA, France, Spain, Mexico, Brazil, Chile, Venezuela, Japan, Germany, etc. He obtained the first prize in the Contest Imagen del Perú, organized by Unión Latina in 1991; the third prize in the Amor y Muerte Contest, organized by the Latinamerican Center of Munich, Germany in 1997 and an artist in residence in the Cité Internationale des Arts in Paris, France during 1997 y 1998. In 2010 wins Petrobras Award in Buenos Aires, Argentina. At the 2016 Venice Biennale, he won the second position of national pavilions together with the curatorial architecture team. His work is part of the Maison Européenne de la Photographie in Paris, the Fine Arts Museum of Houston, the MOLAA Museum of Latin American Art in California, the CoCA Center on Contemporary Art in Seattle, the Lehigh University Art Collection, the Art Museum of Lima, from the San Marcos Museum in Lima, the América Foundation in Santiago de Chile, the Wilfredo Lam Contemporary Art Center in Havana, and the Hochschild and Mulder Private Collection, among others. He has participated as a lecturer, professor and reviewer of invited portfolios in National Workshops of Chile, Santiago 2014, Valparaíso 2015, PhotoEspaña 2009, 2011 in Mexico City and Guatemala; Latin American Photography Forum of Sao Paulo in 2007, 2010, 2103 and 2016 Open Encounters of Photography of Buenos Aires Argentina in 2002, 2004, 2006 and 2008; Andalusian Center of Photography in Almería 2008; Ecole Nationale Supérieure de la Photographie d'Arles France in 2005, 2006, 2007, 2010, 2012; Photo América Chile 2006; FotoFest 2002; among many others. He is co-editor at CDI, for the Centro de la Imagen magazine and for Sueño de la Razón Latin American photography magazine. He is co-director of LimaPhoto Art Fair, 2010 - 2017 and co-director of the Photography Biennial of Lima, 2012 - 2014. He lives and works in Lima, Peru.

**Milagros de la Torre** (Lima, Peru | b.1965 ) is a New York based artist working with the photographic medium since 1991. Her images involve critical research on the history and conceptual procedures of the photographic. She studied Communications Sciences at the University of Lima and received a B.A. (Hons) in Photographic Arts from the London College of Communication. Her first solo exhibition (1993), curated by Robert Delpire, was presented at the Palais de Tokyo, Paris. In 1995, she was an artist in residence at the Cité des Arts and worked as a curatorial assistant in the Photography Department at the Musée Carnavalet, Paris. She received the Rockefeller Foundation Artist Grant and was awarded the Romeo Martinez Photography Prize and the Young Ibero-American Creators Prize for her series The Lost Steps (1998). De la Torre participated in 'Contemporary Artistic Practices', a residency at The Getty Research Institute, Los Angeles. She was awarded the Guggenheim Fellowship (2011), The Dora Maar Fellowship from The Brown Foundation (2014), The Peter S. Reed Foundation Award in Photography (2016) and was the recipient of a 'Merited Person of Culture Award' from the Ministry of Culture in Peru (2016). In 2003, her artist book Trouble de la Vue was published by Toluca Editions, Paris. The Americas Society, N.Y. presented Observed, a solo show curated by Prof. Edward J. Sullivan. The Museo de Arte de Lima (MALI) honored her with a mid-career retrospective exhibition (2012) curated by Prof. Sullivan. She has been a resident artist at the ICP-Bard MFA program and has given artist lectures at The Getty Research Institute; Columbia University; The International Center of Photography; The Institute of Fine Arts, New York University; Parsons, The New School; The School of Visual Arts; Hunter College; The Americas Society; El Museo del Barrio; Penumbra Foundation; Syracuse University; Phoenix Art Museum; Museo de Arte Moderno, Mexico; Center for Contemporary Studies, University of Barcelona; Museo de Arte de Lima, MALI, Peru. Her work has been exhibited broadly and is part of permanent museum collections including: The Art Institute of Chicago; Museum of Fine Arts, Houston; Blanton Museum of Art, Austin; El Museo del Barrio, New York; Harvard Art Museums, Cambridge; Yale University, New Haven; MIT List Visual Arts Center, Boston; The Rhode Island School of Design Museum, Providence; Diane and Bruce Halle Collection, Phoenix; Worcester Art Museum, Massachusetts; Fonds National d'Art Contemporain, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; Essex Collection of Art from Latin America, U.K.; Universidad de Salamanca, Spain; Museo de Arte Carrillo Gil, Mexico; Museo de Arte de Lima, Peru; Museo Nacional de Bellas Artes, Buenos Aires. De la Torre's work has been reviewed by Art in America, The New Yorker, ARTFORUM, Frieze Magazine, Wall St. Journal, The New York Times, The Guardian, TIME Magazine, Public Radio International, Broadly, Beaux Arts Magazine, Jeu de Paume Magazine, EXIT Magazine, ArtNexus, Arte al Día, Atlantica Journal.



**Roberto Huarcaya** | Niños Danzantes de Tijeras (Scissor Dancing Children) | De la serie Andegramas 2018- 2019.

**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.

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