



Marta Minujín, El obelisco acostado, Brasil, 1978.

RETHINK EVERYTHING | ONLINE EXHIBITION ANDREA GIUNTA | CURATOR

Opening | 21.05.20

Rolf Art Viewing-Room
rolfart/viweingroom.com.ar

Rolf Art is pleased to announce the launch of the first online exhibition, **RETHINK EVERYTHING**, a research project by **Andrea Giunta**, which is offered as a reflection and a new gaze at the times in which we live, in the context of the COVID-19 pandemic and social, preventive and compulsory isolation. Through a selection of emblematic works of strong symbolic and historical weight, by distinguished artists represented by the gallery and guests, Andrea Giunta -who has investigated the scope of feminism in the artistic field- manages to shed a light on the current situation through this perspective, and the echo of latent meanings in works of art made in other contexts, revealing to us a new perception of reality, with the possibility of thinking and reformulating the world and the ways in which we live.

In a time of isolation that forces us to remain within our homes, the domestic associated with the feminine, is activated as a space that delimits a new order and administration of time, of resources, of affections, of a new political economy of life; iways of living in which human relations are reformulated in the private and public spheres. Faced with models and systems promoted by patriarchal states, new dynamics and strategies are opening up in the order of the sensible. "Rethink everything invites us to think from an experience that intervenes on the affections and on the desire for a new distribution of human relations, symbolic relations, relations with animals and nature. [...] To review the excluded and the hidden, the relationships with life, with absence, with the closeness and distance of affections with the new forms of daily life and the State. [...] In this scenario feminism emerges to observe global change, contemporary notions of community, the crisis of anthropocentric models and of human exceptionalism. Feminism understood as the articulator of new hermeneutical tools".¹

Under this premise, "each object, each photograph, each film proposed in this exhibition, generates a magnetized field that comes into friction with that which it approaches, producing areas of contact between the works that expand before the urgent questions of the present. In light of the perception of emptiness left by a stopped world, and the house as a renewed space of experiences, works that were thought at different times, in other contexts, take on new meanings ... It is about delving and stirring in the archives what we did not see, approaching them from new contexts and different inquiries, discovering latent meanings, warnings, intermittent dialogues... they are all materials from which to think what other forms of the world are possible".²

The exhibition is composed of an essay that is developed through thematic and conceptual axes, creating contact zones between the works to give new life to the affective and political field of the images. These axes or chapters are: I. *Policies of the Body*; II. *Forms that administer the body*; III. *Affects*; IV. *Memories that are present*; V. *Urban signs* & VI *Bodies and nature*.

The chosen artists for this project come from the Latin American and Caribbean region, including women and men artists who have addressed feminism and issues related to this line of thought. They are: **Adriana Lestido** (b. 1955, Argentina); **Aline Motta** (b. 1974, Brasil); **Ananké Asseff** (b. 1971, Argentina); **Celeste Rojas Mugica** (b. 1987, Chile / Argentina); **Cristina Piffer** (b. 1953, Argentina); **Dalila Puzzovio** (b. 1942, Argentina); **Elba Bairon** (b. 1947, Bolivia / Argentina); **Florencia Levy** (b. 1979, Argentina); **Graciela sacco** (1956 - 2017, Argentina) in a historical dialogue with the artistic collective "**We Propose**" (b. 2017, Argentina); **Jackie Parisier** (b. 1968, Argentina); **Joiri Minaya** (b.1990, Estados Unidos / República Dominicana); **José Alejandro Restrepo** (b. 1959, Colombia); **Juan Travnik** (b. 1950, Argentina); **Liliana Maresca** (1951 - 1994, Argentina); **Marcos López** (b. 1958, Argentina); **María José Arjona** (b. 1973, Colombia); **María Teresa Hincapié** (1956 - 2008, Colombia); **Marta Minujín** (b. 1943, Argentina); **Milagros de la Torre** (b. 1956, Perú / Estados Unidos); **Nicola Costantino** (b. 1964, Argentina); **Santiago Porter** (b.1971, Argentina); **Rodrigo Orrantia** (b. 1975, Colombia); **Silvia Rivas** (b. 1957, Argentina); & **Vivian Galban** (b. 1969, Argentina).

The digital launch of the exhibition and the opening of the online viewing room of the first chapter of this project "**Rethink everything I Body Policies** " will take place on **Thursday, May 21, 2020 from midnight**, and will be available in our viewing room: www.rolfart.com.ar/viewing-room & www.pensartododenuovo.com.

Subsequently, in the course of a month (Thursday 28/05-Ch. II; 04/06-Ch. III; 11/06-Ch. IV; 18/06-Ch. V and 25/06-Ch. VI) we will discover and inaugurate the different digital corridors (Viewing Rooms) until completing the total route of the exhibition proposed by Andrea Giunta; that we hope in the near future to be able to physically present as a whole in the gallery space.

1 y 2- Andrea Giunta, Rethink everything, curatorial text of the exhibition, 2020

Rethink everything | by Andrea Giunta

March was a month of extreme chronologies. On the 9th the international strike of women became effective. The streets of different cities around the world bursted and the political force of the general strike could be felt. There have been many questions and characterizations that have been tried about a movement that impacts public debate. But current forms of feminism elude classifications, they demand continuous transformations. Sovereignty over the body itself and the cessation of femicides are central points in an unfulfilled agenda that became visible in the 1960s. The policies of the body, sexuality, and identities overlap and are enunciated from key words that articulate the rhizomatic diversification of the programs in the present time. Feminism is the political theory that observes the arc that goes from the private to the public sphere. A theory of affections and of the *res*, the public matter, the transformation of social relations. And a theory in which the house, a space associated with the feminine, functions as the observatory for the analysis of a new political economy of life.

We didn't get to experience the immediate consequences of these mobilizations. On March 3, the first patient with Coronavirus in Argentina was confirmed. On March 7 the first deceased. On the 11th, the World Health Organization elevated the epidemic to a pandemic. On the 15th classes were suspended in schools across the country. On the 19th, preventive and compulsory social isolation was decreed. Shows, sports, religious celebrations, human rights demonstrations and all public scenes in the art world were canceled. Minimal movements are allowed, those who breaks the quarantine are detained. We are in global isolation in our homes. I see the avenue almost empty. We have to take care of our day to day. The domestic is activated as a space in which to reformulate all human relationships.

We are in the hitherto unrepresentable times of a pandemic. A state of exception that has ignited imaginaries regarding life and its opposite. A strange moment. Some exacerbate the word war by activating the passion of confrontation. But it is not exactly a war, but an urgent reformulation of private and public life. A test for the concept of humanity. Solidarity, empathy, respect for the emotional echoes of yourself and others. These are times in which reason, the administration of time and resources, promote sensible and flexible strategies. A maternal state was named by Rita Segato. A State that cares for, anticipates and imbues the domestic order, the care of the home, of that dynamic that women have attended in history, to see what is essential in the daily details of life.

We can rethink everything. To think from an experience that intervenes on the affections and on the desire for a new distribution of human relations, of symbolic relations, of relations with the animal, with nature. The encounter of the species, in the words of Donna Haraway. Feminism is a rhizomatic theory and practice that also addresses questions about the post-human, about the production of the common. A feminism that melts, as demonstrated by the protests that have been stirring up Chile since October 2019, with deep questions about the contemporary consequences of global capitalism. A feminism that emerges to observe global change, contemporary notions of community, the crisis of anthropocentric models and of human exceptionalism. Feminism understood as the articulator of new hermeneutical tools.

Exacerbated by the isolation, the focal gaze expands the grammars of the sensibilities. Affections that dethrone the patriarchal signs that intervene the public sphere. It is true that vigilance deepens in the streets, but also the administration of life as care, empathy and solidarity. The home, a central space in the history of the female, is the center of all possible experiences. The space in which today we display our affections. And in which the violence towards feminine and feminized bodies is also concentrated, which extreme domestic isolation. What experiences of the body do we want to return to? Do we seek to restore the world we lived in when we disconnected? The seclusion of humans left a space for nature. Dolphins returned to the shores of the Mediterranean, fish to the canals of Venice and to the banks of the Parana. Pollution decreased in Buenos Aires. We can open the windows because there is no noise.

We want to rethink, from a close look, latent senses in works of art made in other contexts. Go back to a document to detain ourselves in the reverberation produced by images when approached. Every object, each photograph, each film proposed in this exhibition, generates a magnetized field that enters into friction with the one that approaches it. Zones of contact are produced between the works that expand before the urgent questions of the present. In the light of the perception of emptiness left by a stopped world, and of the house as a renewed space of experiences, works that were thought at different times liberate new meanings. We can stop to breathe new life into the affective and political field of images.

To review the excluded and hidden, the relationships with life, with the absence, with the closeness and distance of the affections, with the new forms of the everyday. Relations with the world are ignited in the global laboratory of affects in which we are immersed. Activating works conceived in other times from the present implies digging and stirring in the archives what we did not see but which was there, latent, as a warning, as a repository. The forms, the languages, the stories, acquire a new meaning. Let images like fireflies, in George Didi-Huberman's metaphor, light up, contrast, set their rhythms. Let the uncertainty be interrupted by intermittent dialogues. They are all materials from which to think what other forms of the world are possible.

Buenos Aires, April 1, 2020.

RETHINK EVERYTHING

Title of the exhibition

ANDREA GIUNTA

Curator

Writer, curator and professor at the University of Buenos Aires, where she obtained her doctorate. She is main investigator of CONICET, Argentina and visiting researcher at the University of Texas, Austin, United States. Among the prizes with which she was awarded, the Guggenheim, Rockefeller, Getty, Harrington and Tinker scholarships stand out, and on three occasions she received the Konex award. She is the author of several books on Latin American art, including Vanguard, internationalism and politics. Argentine art in the sixties (2001), Postcrisis. Argentine art after 2001 (2009), Picasso's Guernica: the power of representation. Europe, United States and Latin America (2009), Mutant objects. On contemporary art (2010), Writing the images. Essays on Argentine and Latin American Art (2011), When did contemporary art begin? (2014), Feminism and Latin American Art. Stories of artists who emancipated the body (2018), Contra el canon. Contemporary art in a world without a center (2020). She was curator of the León Ferrari retrospective, CCR (2004), co-curator of Immigration, MUAC (2012), Verboamérica, Malba (2016), Radical Women. Latin American Art, 1960–1985 (2017–2018, Hammer Museum, in Los Angeles, Brooklyn Museum, New York, and Pinacoteca de São Paulo), curator of Biennial 12, Mercosur, Porto Alegre (2020).

CAROLINA BAULO

Collaborator

Bachelor of Arts from the University of Buenos Aires (Diploma of Honor), Independent Curator since 2009 with more than twenty exhibitions developed together with prominent visual artists in important Argentine art galleries, museums and cultural centers. She works as a writer-critic for several national and international media specialized in contemporary art: Sculpture Magazine (USA), Diario Clarín-Cultura (Argentina,) Revista Ñ (Argentina), Revista de Semiótica Ad Versus (Argentina), Hoornik Collection Art Magazine (Argentina) among others. Postgraduate university professor invited by the Universidad Del Salvador since 2013, advisor to artists, collectors and art spaces. With studies in the field of Cinema, Theater and Photography, among other activities, she coordinates study groups and reflection on aesthetics and contemporary art.

BRIEF OF THE EXHIBITION

Rethink everything is an exhibition conceived shortly before the pandemic began and which was resignified in the context of isolation that began in March 2020. Before all this happened, we perceived the symptoms of an exhausted world. Rethink everything proposes returning to a set of works made before the crisis that can be read in the present key. They are works that interrogate the relationship between man and nature, the radical differences in the distribution of wealth, the existence of inequalities, the meaning of the domestic, isolation, loneliness, forms of memory and feminism as a practice and as a theory that installed all these questions in advance. Faced with the symptoms of an upcoming return to normality, a question implicitly runs through the exhibition, to what state of the world do we want to return to?

SELECTION OF ARTISTS

Adriana Lestido (b. 1955, Argentina)	Juan Travnik (b. 1950, Argentina)
Aline Motta (b. 1974, Brasil)	Liliana Maresca (1951 - 1994, Argentina)
Ananké Asseff (b. 1971, Argentina)	Marcos López (b. 1958, Argentina)
Celeste Rojas Mugica (b. 1987, Chile / Argentina)	María José Arjona (b. 1973, Colombia)
Cristina Piffer (b. 1953, Argentina)	María Teresa Hincapié (1956 - 2008, Colombia)
Dalila Puzzovio (b. 1942, Argentina)	Marta Minujín (b. 1943, Argentina)
Elba Bairon (b. 1947, Bolivia / Argentina)	Milagros de la Torre (b. 1956, Perú / United States)
Florencia Levy (b. 1979, Argentina)	Nicola Costantino (b. 1964, Argentina)
Graciela sacco (1956 - 2017, Argentina)	Santiago Porter (b.1971, Argentina)
Jackie Parisier (b. 1968, Argentina)	Rodrigo Orrantia (b. 1975, Colombia)
Joiri Minaya (b.1990, United States / Dominican Republic)	Silvia Rivas (b. 1957, Argentina)
José Alejandro Restrepo (b. 1959, Colombia)	Vivian Galban (b. 1969, Argentina)

CHAPTERS OF THE EXHIBITION AND OPENINGS

- I. Policies of the body** | Opening Thursday **21.05.20** - 00 Hs
- II. Forms that administer the body** | Opening Thursday **28.05.20** - 00 Hs
- III. Affects** | Opening Thursday **04.06.20** - 00 Hs
- IV. Memories that are present** | Opening Thursday **11.06.20** - 00 Hs
- V. Urban signs** | Opening Thursday **18.06.20** - 00 Hs
- VI. Bodies & nature** | Opening Thursday **25.06.20** - 00 Hs

WEB SITE

www.PENSARTODODENUEVO.com

About the artists gathered in this exhibition:

Graciela Sacco (b. 1956-2017). Santa Fe, Argentina. Graciela Sacco graduated in 1987 with a thesis dedicated to the Argentine avant-gardes of the 1960s. The artistic expressions of that decade had established strong ties between artistic experimentalism and social commitment, culminating in Rosario, her hometown, with "Tucumán Arde", An internationally recognized experience as a milestone of political Conceptualism. That generation of artists had been harshly repressed by the military dictatorship that took over the country from 1976 to 1983. Their works are related to light and graphics. From her beginnings and throughout her trajectory, her productions invite you to reflect on political and social violence. The use of different photosensitive processes have allowed her to materialize ideas and concepts in a particular way that has made her work carry a strong artistic identity. The transits, the exiles, the migrations, the nuclei of social conflict are present in episodes of different epochal distances. In her work, quotations come and go and acquire a circular sense, until she finds herself in a timeless instance that also prevails in the present. Her work occupies a prominent position today on the world contemporary art scene. She has represented Argentina in various international biennials including Shanghai (2004), Venice (2001), Havana (1997 and 2000), Mercosur (1997) and San Pablo (1996), among others. She has been awarded numerous prizes and recognitions, such as the Artist of the Year, by the Argentine Critics Association (2001) and the Konex Prize (2002-2012), among others. She has published numerous books such as "Nothing is where is believed" (2015), "M2 Volume I" (2009), "Shadows of the South and the North" (2004), "Images in turbulence: Migrations, bodies and memory" (2000), "Solar Scriptures" (1994). Her works and her career have been cataloged in important national and international leading publications such as America's Society Magazine, Bomb, Art Nexus, Art News, Art in Americas and the New York Times. She has held numerous solo and group exhibitions in Argentina, England, Germany, France, Switzerland, Israel, the United States, Mexico, Brazil, Cuba and Peru. Today, her work is part of national and international collections, both public and private, such as MAMBA - Museum of Modern Art of Buenos Aires, Argentina; MACRO - Museum of Contemporary Art of Rosario, Argentina; Bronx Museum in New York, USA; MFAH - Museum of Fine Arts, Houston, USA; Fort Lauderdale Museum of Art, USA; Microsoft Collection, Washington, USA; Policultural Capitol, Porto Alegre, Brazil; Essex University, Colchester, England; among other.

Adriana Lestido (b. 1955). Buenos Aires, Argentina. She was the first Argentine photographer to receive the prestigious Guggenheim scholarship. Her work is recognized nationally and internationally, she has won awards and grants, such as the Hasselblad Prize in Sweden (1991), the Mother Jones of the United States (1997), the Konex (2002), and the Achievement Award, by the Argentine Association of Art Critics (2009), among others. In 2010 she received the Bicentennial medal and was named Outstanding Personality of Culture by the Legislature of the City of Buenos Aires. Since 1995 she has developed an intense teaching activity coordinating workshops and clinics on the use of photography as a means of expression. She is the author of five books: *Mujeres preas*, Argentine Photographers Collection, Buenos Aires (2001, 2nd edition 2008); *Mothers and daughters*, La Azotea Editorial, Buenos Aires (2003), published with the support of John Simon Guggenheim Memorial Foundation; *Interior*, edited by Capital Intellectual, Madrid (2010); *La Obra*, edited by Capital Intellectual, Madrid (2011) and *Lo Que Se* (anthology), edited by Capital Intellectual, Madrid (2012). Her work has been exhibited in individual and group exhibitions in various countries such as Argentina, Uruguay, Brazil, Mexico, the Dominican Republic, Guatemala, the United States, Spain, France, Germany, Sweden, Scotland, Denmark, Belgium, China and Japan. Today, her work is part of national and international collections, both public and private, such as the National Museum of Fine Arts and the Museum of Modern Art in Buenos Aires (Buenos Aires, Argentina), Museum of Contemporary Art Castagnino + MACRO (Rosario, Argentina), Museo de Bellas Artes (Caracas, Venezuela), Museum of Fine Arts (Houston, USA), Fondation Cartier pour l'art contemporain and Bibliothèque Nationale (Paris, France), Hasselblad Center (Göteborg, Sweden), among others. She lives and works between Buenos Aires and Mar de las Pampas.

Liliana Maresca (b.1951 - † Buenos Aires, 1994), Buenos Aires, Argentina. Was a key figure who participated in the artistic scene since the early 80's, starring the enthusiastic young bohemian that detonated Buenos Aires from the early years of democracy rapidly becoming an inflection figure, who initiated and developed many of the avant-garde that characterized the art of 90's. Her body of works include painting, objects, sculptures, installations, performances and photoperformances. Her artworks reflected the neo-dada spirit, the minimalist models and the conceptual strategies that dominated the art scene in the second half of the century in Argentina, crisscrossed with the iconographic repertoire of alchemy and the spiritual quests overall, braving herself by the technological resources that the era offered her, without ever forgetting the necessary poetic elaboration. In Maresca's work exists the will to place herself outside the conventions and also the desire to point the limit to certain territories. These principles that had placed her in a resistance plane, are the ones that have provided her work with a unique substance. Her works today are part of renowned collections such as: MALBA, Museum of Latin American Art of Buenos Aires, Argentina; MAMBA, Museum of Modern Art of Buenos Aires, Argentina; MNBA, Museum of Fine Arts of Buenos Aires, Argentina; MACRO, Museum of Contemporary Art of Rosario, Argentina; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; TATE Modern, London, England, among others.

Jackie Parisier (b. 1968). Buenos Aires, Argentina. She studied painting with Victor Chab, Ahuva Schlimovich and Ernesto Bertani. She lived in New York (1988/94) where she has received the Bachelor of Fine Arts, Major in Communication Design, Minor in Photography (cum laude, 1990). Completed additional courses at Cooper Union and School of Visual Arts, NY (1988/1992). She experimented with various photographic techniques: Cyanotype, Liquid Light and Polaroid Transfers. Revealed in Black and White. She has been doing photographic work since 1990. She worked as Art Director and Designer in the United States at Martha Stewart Living Magazine and Addison Design Company (1991/94). She has been selected in the following awards: American Institute of Graphic Artists Award (1992) and International Center of Typography Award (1993). She has curated Henry Wolf's retrospective exhibition at the National Museum of Fine Arts in Buenos Aires, brought entirely from New York (1995). She worked as professor of Design 1 and Workshop 6 at the University of Palermo in Buenos Aires (1996/98). Conducts Workshop with Fabiana Barreda (2009/10). It is formed in an individual clinic with the artist Gabriel Valansi (2011). Travel to Santa Fe Photographic Workshops in New Mexico, doing "Lighting Portraits on Location" by Alan Thornton and "Natural Eye" with Eddie Soloway. She made her first solo show "Rapture" at Bisagra Arte Contemporáneo Gallery, Buenos Aires (2011) of Photographs and Video Objects. Her second solo show "Days Old" opened in August 2016 at the Rolf Art Gallery, Buenos Aires. Her participation in group shows include: Lima PARC (Peru) April 2018 and 2017 at the Rolf Art Gallery, Itaú Visual Arts Award 2018; Art x Art Award (2017) Buenos Aires, ArteBA (2016) Rolf Art Gallery, Buenos Aires; ArteBA (2011) Bisagra Arte Contemporáneo Gallery, Buenos Aires; Jardin de Ficciones Galeria Laura Haber (2009); Buenos Aires Photo, Laura Haber Gallery, Palais de Glace, Buenos Aires (2008). Finalist Artist in Itaú Visual Arts Award 2017/18, First Prize for Photography in MACsur Visual Arts Award 2018, Selected Artist in Arte x Arte Award (2017), Selected Artist Foto em Pauta (2017) Photography Festival in Tiradentes (Brazil) and winner of the best Portfolio award. Attended the University Torcuato Di Tella (2011) The Presence of the Artist, Alan Pauls; Bruce Altshuler's Exhibition History (2014). Organizes a workshop and conference at the Museum of Latin American Art in Buenos Aires (MALBA) by the American artist Eddie Soloway together with Central de Proyectos (2012). Lives and works in Buenos Aires.

About the artists gathered in this exhibition:

Cristina Piffer (b. 1953). Buenos Aires, Argentina. Cristina Piffer graduated from the Faculty of Architecture of the National University of Buenos Aires. She has been awarded numerous awards and recognitions, such as the preselection of the La Cruz del Sur project, with Hugo Vidal and Claudia Contreras, for the Parque de la Memoria de Buenos Aires (1998). Mention of the jury of the Banco de la Nación Argentina Award for Visual Arts 2000, Scholarship of the National Endowment for the Arts 2001, Artist of the year of the Association of Art Critics of Buenos Aires (2002), Honor Diploma of the Konex Awards (2002); She was selected as a guest artist to participate in the Puerto Rico Public Art Project (2003); The following year, she was summoned by First View for the Berlin-Buenos Aires Dialogues cultural exchange program, to carry out an urban intervention in that city (2004), among others. She was part of numerous individual and group exhibitions, among them, "La herencia indócil de los espectros", Fundación OSDE (2019); "Democracy at work" CCK, Buenos Aires, 2018; "La mirada que separa de los brazos", CCM Haroldo Conti, BIENALSUR (2017); "The victors and the vanquished", Museum of Modern Art of Buenos Aires, Argentina (2014); "Neocolonial", MALBA - Latin American Museum of Buenos Aires, Argentina, (2011); "Radical Change", Morsbroich Museum, Germany (2011); "The bowels of art", Imago, Fundación OSDE (2008); "30 years, 30 artists", Centro Cultural Recoleta (2006); "Como carne y uña", Centro Cultural Borges (1998). She participated in the II Biennial of Bahía Blanca (1997), in the III Iberoamerican Biennial of Peru (2002) and in the San Pablo-Valencia Biennial, Valencia, Spain (2007). Her work is part of the following private and institutional collections: National Museum of Fine Arts (MNBA), Argentina; Museum of Latin American Art of Buenos Aires (MALBA), Argentina; Museum of Contemporary Art of Rosario (MACRO), Argentina; Museum of Modern Art of Buenos Aires (MAMBA), Argentina; Museum of Contemporary Art of Bahía Blanca, Argentina; ArteBA Foundation, Argentina; Bodegas Lavis, Italy. Lives and works in Buenos Aires, Argentina.

Ananké Asseff (b. 1957). Argentina. Ananké Asseff is a visual artist, with a formation in scenic arts and integrates different disciplines and languages. Her work includes photography, installation, video, object and performance. Her work belongs to renowned private and institutional Collections such as Tate Modern in London, J. Paul Getty Museum in Los Angeles, Museu de Arte Moderna do Rio de Janeiro, Centro de Arte Contemporáneo Wifredo Lam from La Habana and ARTER in Istanbul. From Argentina: Museo de Arte Moderno de Buenos Aires, Fondo Nacional de las Artes, the Museo Castagnino+MACRO, FOLA Fototeca Latinoamericana, the Museo Emilio Caraffa and the Museo Nacional de Bellas Artes Argentina. She has represented Argentina in international Biennials such as La Habana (2010), Bienal de Curitiba (2017), BIENALSUR (2017-2018). Her work has been featured in numerous solo and group exhibitions in Argentina, Uruguay, Brazil, Chile, Bolivia, Peru, Mexico, Colombia, Cuba, Germany, Holland, Mexico, Paris, Spain, Switzerland, United States and China. She was nominated by the Infinity Award (USA) in Art category (2017). She has received different awards and distinctions such as Konex prize in Photography, awarded by the Fundación Konex (2012), Grant from the Fondo Nacional de las Artes in (2001, 2012, 2014 and 2018), Premio Mamba-Fundación Telefónica Arte y Nuevas Tecnologías (2011), Premio Federico J. Klemm a las Artes Visuales (2009), scholarship from the Academy of Media Arts KHM in Germany and a residency at the Banff Centre for the Arts in Canada (2004 - 2005), Premio Leonardo a la Fotografía awarded by the Asociación Argentina de Críticos de Arte (2002), Premio Salón Banco Ciudad (2002), Premio Rioplatense de Artes Visuales (2004), subsidy from the Fondo Metropolitano de las Artes de Buenos Aires (2007), among others. Her work has been published in diverse specialized publications since 2002. In 2012 she published her book ANANKÉ ASSEFF: WORKS 2001- 2012. Ediciones Larivière, Buenos Aires. Asseff has developed in the Performing Arts (dance and theater) between 1990 and 2005. She was in charge of the artistic direction of the Biennial Foundation Medifé Arte y Medioambiente 2016-2017. She lives and works in Buenos Aires.

Juan Travnik (b.1950). Buenos Aires, Argentina. He began his photography studies in 1966. He is a photographer, curator and teacher. He has served as a photojournalist, portraitist, and advertising photographer. He participated as an artist, lecturer and curator in international colloquia, meetings and festivals. He is a founding member of the Argentine Photography Council. From 1998 to 2015, he directed the Photo Gallery of the San Martín Theater. In 2001 he created and leads until 2015 the Photographic Space of the Teatro de la Ribera. He is a Full Member of the National Academy of Fine Arts. He works as a teacher in the field of photography. He directs the Photography Degree at the National University of San Martín. He has written numerous catalogs, presentations, notes and essays on the subject. His photographs were presented in countless individual and group exhibitions in Argentina, the US, Mexico, Venezuela, Colombia, Brazil, Uruguay, Spain, France, Belgium, Italy, Russia, and Slovenia, among other countries. His works appear in different monographic books and anthologies of Argentine and Latin American photography. Among the most important collections that his works have are: National Museum of Fine Arts of Buenos Aires, Argentina; Museum of Modern Art of Buenos Aires, Argentina; Maison Européenne de la Photographie, Paris, France; Museum of Fine Arts, Houston, United States; Bibliothèque National de France, Paris, France; University of Salamanca, Spain; Musée de la Photographie à Charleroi, Belgium; Federico Klemm Foundation, Buenos Aires, Argentina; Museet for Fotokunst, Odense, Denmark; Lehigh University Collection, United States. Among other distinctions, he obtained the Platinum Konex (2012), the John Simon Guggenheim Memorial Foundation Scholarship (2006), the Silver Pyramid for Career, the Academic Foundation for Visual Arts (1998) and the Foundation Award. Klemm to the Visual Arts (2004). His works have been published in numerous anthologies, and in the following personal books: Juan Travnik Paisajes. Antennae Collection. Text by Julio Fuks. New York, United States, 2014. Falklands. Portraits and landscapes of war. Photographs by Juan Travnik. Larivière editions. Argentina, 2008. the remains. Argentine photographers collection. Dilan Editors. Argentina, 2006. Juan Travnik. Editions University of Salamanca. Spain, 1997.

Silvia Rivas (b. 1957). Buenos Aires, Argentina. Undoubtedly Silvia Rivas is a pioneer of video art, video installation and delegated performance in Argentina and Latin America. She was the first audiovisual Argentine artist to have received the Guggenheim fellowship and other awards such as, the Konex Award for Merit Diploma in Mixed Media 1997-2001; and in 2002, the Leonardo Prize of the National Museum of Fine Arts and the Visual Arts Award from the Argentinean Art Critics Association (2002), among others. Silvia has made numerous individual exhibitions, in which it is important to highlight, she was the first artist to present the first major video installation shown in the country, at the honorific Cronopios salon at the Recoleta Cultural Center; as well as to note her individual exhibition in MALBA, an outstanding immersive video installation entitled "Zumbido". Her work has been exhibited in Chile, Venezuela, Brazil, Cuba, Colombia, Mexico, United States, Spain, France, Germany and Switzerland, and has represented Argentina in several international biennials, including Mercosur (Portoalegre in 2000 and 2005) La Habana (2003), BienalSur (2016) amongst others. Silvia Rivas works belong to several prestigious national & international collections and recognized institutional collections including: Museum of Latin American Art of Buenos Aires, MALBA - Costantini Foundation, Argentina; Museum of Modern Art of Buenos Aires - MAMBA, Argentina; Municipal Museum of Fine Arts "Juan. B. Castagnino", Rosario, Santa Fe, Argentina; Museum of the National University of Tres de Febrero - MUNTREF, Buenos Aires, Argentina; Amalia Lacroze Collection of Fortabat, Buenos Aires, Argentina; Center of Contemporary Art of Santiago de Compostela, Xunta de Galicia, Spain; Reina Sofia Museum Collection, Madrid, Spain, among others.-

About the artists gathered in this exhibition:

Marcos López (b. 1958). Santa Fe, Argentina. He has represented Argentina in various international biennials, in the 1st Photoquai World Images Biennial in Paris, France, and in the tenth Plastic Arts Biennial in Havana, Cuba. He has been awarded numerous awards and recognitions, such as the Pilar Citoler International Photography Prize (2008) and the Platinum Konex for his career (2012), among others. He has published numerous books such as *Portraits* (1993 and reissued in 2006), *Latin Pop* (2000), *Creole Sub-realism* (2003), *The Player* (2007), *Latin Pop Plus* (2007) and *Marcos López Photographs 1978 - 2010* (2010). His work has been cataloged in important national and international leading publications such and he has made numerous individual and group exhibitions in countries such as Argentina, Chile, Brazil, Peru, Venezuela, Colombia, Mexico, the United States, Cuba, Spain, France, Italy, Finland, Estonia, Belgium and the Netherlands, among others. Today, his work integrates the collections of the 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, among other public and private collections. Lives and works in Buenos Aires, Argentina.

Dalila Puzzovio (b. 1942). Buenos Aires, Argentina. Born in 1942, Dalila Puzzovio, was recognized in her artistic career in Argentina for merging Pop Art, fashion and conceptual art. Between 1955 and 1962 she studied with surrealist painter Juan Batlle Planas and conceptual artist Jaime Davidovich. Her first Informalism exhibition was held in 1961 at the Lirolay Gallery in Buenos Aires; and the following year, in the conglomeration of Rafael Squirru, committed to the idea of an "aesthetic renaissance" in Argentina, she participates in the first exhibition dedicated to objects, entitled *Men Before Men* (1962); where she exhibits her first "plaster", next to the first mattress of Marta Minujín, and the first tie by Rubén Santantonín, amongst others. For her second individual exhibition *Cáscaras* 1963, curated by Rafael Squirru, she showed objects made largely of discarded plasters and other materials. She referred to these objects as "astral shells" (astral shells) because she felt that they retained the aura of the bodies they once had and were a type of medical rehabilitation. It was during the 60s, in Argentina, where several artists created the "art of things" or pop art and Dalila Puzzovio quickly became one of its protagonists, and an inspiring muse in the artistic area of the mythical Instituto Di Tella, of Buenos Aires. Puzzovio was one of thirty artists to participate in the New Art of Argentina exhibition in 1964, organized by the Walker Art Center in Minneapolis and the Torcuato Di Tella Institute. In 1964, together with Berni, Ciordia, Cancela, Carlos "Charlie" Squirru et al., in the gallery Lirolay she is part of the installation, "Death." Puzzovio also collaborated with her husband Charlie Squirru, in artistic actions that fused performance with daily life. In 1965, for example, the large format poster they installed at the intersection of two of the main avenues of Buenos Aires that read, *Why are they so great*. The message was an advertisement that they themselves carried out in an act of irony towards their trajectories. Then Puzzovio began to receive multiple awards and recognitions. First, she received the National Di Tella Prize for Dalila Self-Portrait (1966), made by commercial painters and incorporating the image of the body of a famous international model, Veruschka. A year later, in 1967, Puzzovio received the Di Tella International Prize for her work *Dalila* double platform, a steel object that enclosed what she called "the new divine proportion" consisting of twenty-five pairs of leather double platform shoes bright fluorescent colors (being the first artist to make use of these strident colors in her works). Until 1985, Puzzovio designed costumes for cinema and theater and worked in the fashion industry. During the 80s and 90s, she made and concreted outstanding architectural projects. Until 1990 she also collaborated in several magazines as a writer and illustrator. Puzzovio works and lives in Buenos Aires.

María José Arjona (b.1973) Bogotá, Colombia. María Jose Arjona (1973) is one of the most important contemporary visual artists and performers in Colombia and Latin America, recognized at a international level. At the end of the nineties, she moved from contemporary dance to the visual arts, creating a multifaceted and penetrating body of work. Her practice is based on long lasting performances which main focus is the concept of time, with an evident influence of her predecessor, María Teresa Hincapié. Graduated from the Superior Academy of Arts in Bogotá, Arjona has shown her work in several museums, collections and international events, such as the Third Triennial of Guangzhou (China, 2008), "In-Transit", Haus der Kulturen der Welt (Germany, 2009), the Croatia Quadri-lateral Biennial (2011), Irregular Hexagon (Israel, 2012), the Morocco Biennale (2012), the 43rd National Artists Hall (Colombia, 2014), La Caixa Forum (Spain, 2015) and Kunsthalle Osnabrück (Germany, 2016), among others. She also participated as a re-performer for the Marina Abramovic retrospective at MoMA (New York, 2010). She was in residence at Flora ars + natura in 2016 where she developed her renowned work *Avistamiento*. Currently her work is part of several public and private collections in Colombia, in the United States, Europe and Asia. Recently, at the beginning of 2018, the Museum of Modern art of Bogota - MAMBO - presented an antológica solo show featuring her works produced in the last 20 years. Earlier this year she received the La Tertulia Museum Award, 2020 in its first edition, recognizing her career.

María Teresa Hincapié (b. 1956 - 2008). Bogotá, Colombia. María Teresa Hincapié (1956-2008) was a Colombian pioneer of performance in her country and, without a doubt, one of the most influential in Latin America. She began her artistic career involved with theater and was part of the group "Acto Latino" from which she developed her own dance-theater-ritual inspired by oriental techniques. After traveling through Mexico, Europe and Asia, Hincapié returned to Colombia and began a search for alternative spaces for her artistic expressions. At that time, she was linked with artists such as Doris Salcedo, José Alejandro Restrepo, and Álvaro Restrepo. Her version of *Desde la huerta de los mudos* (1986), a tribute to Federico García Lorca that she made in collaboration with Álvaro Restrepo, marked the beginning of the fusion between theater and visual arts that the artist developed throughout her work. A year later, a work by the artist José Alejandro Restrepo was introduced in the field of performance based on *Parquedades* (1987), which completely removed it from the theatrical forms and from the conventional notion of 'spectacle'. The Colombian artist won the first prize at the XXXIII National Salon of Artists of Colombia in 1990 with the work *Una cosa es una cosa*, a plastic action that took her 12 hours and which placed her in the annals of Colombian art. And for the second time in 1996 for the work *Divine proportion*. She has also participated in international exhibitions and fairs such as I Bienal de Valencia - The Body of Art Biennial of Valencia (2001), 51 International Art Exhibition - Always a little further, La Biennale di Venecia (2005), and 27th Bienal de São Paulo (2006), among others.

José Alejandro Restrepo (b. 1959). Bogotá, Colombia. José Alejandro Restrepo (1959) is a renowned video-artist born in Paris, France, but he has lived and worked in Colombia since 1980. Restrepo is a central figure in Latin American contemporary art with more than thirty years of production that forms part of the history panorama of the electronic arts in our continent. His training and interests are varied and range from visual and scenic arts, installation, photography, performance and editorial production, constituting as a model of contemporary artist that operates from hybridity. Also, his work dialogues with the documentary image through a work exhibited under diverse formats and devices, focused on the critique of the relationships between art, history, media, religion and politics. His work is regularly exhibited in Europe, Latin America and the United States. Among his individual exhibitions we can mention *Teofanías* (2008, Museo de Antioquia, Medellín); *Transhistory: myth and memory* in the work of José Alejandro Restrepo (2001, Luis Ángel Arango Library, Bogotá), *Musa paradisíaca* (1997, Museum of Modern Art, Bogotá), *Anaconda* (1993, Aphone in Geneva, Switzerland) and *Terebra* (1988, Museum of the National University of Bogotá). He also made group exhibitions such as *Botánica política* (2004, Fundación la Caixa, Barcelona) and *Cantos / cuentos colombianos* (2004, Contemporary Colombian Art in the Daros-Latinoamerica, Zurich), *Tempo* (2002, Museum of Modern Art -MoMA-, New York), *Art and Violence in Colombia* (1999, Museum of Modern Art, Bogotá), *The Sense of Place* (1998, Reina Sofía Art Center, Madrid). He participated, among others, in the 52nd Venice Biennial (2007), Mercosul Biennial (Porto Alegre, 2011), Lyon Biennial (2011), Quai Branly Museum (2013) and The Museum of Fine Arts (Houston, 2015).

About the artists gathered in this exhibition:

Milagros de la Torre (b. 1956), Lima Perú. Actualmente radicada en New York. Milagros de la Torre, visual artist has been working with the photographic medium since 1991. She studied Communication Sciences, University of Lima and received B.A. (Hons) in Photographic Arts, London College of Printing. She received the Guggenheim Fellowship in Creative Arts, Photography in 2011 and the Dora Maar Fellowship from The Brown Foundation in 2014, the Rockefeller Foundation Artist Grant and was awarded with the Romeo Martinez Photography Prize and the Young Iberoamerican Creators Prize (Photography) for her series *The Lost Steps*. In 2003, her artist book *Trouble de la Vue* (Paris: Toluca Editions) was published, with text by Jose Manuel Prieto and design by Pierre Charpin. Her work has been reviewed by *Art in America*, *The New Yorker*, *Wall St. Journal*, *The Guardian*, London, *TIME Magazine*, *Beaux Arts Magazine*, Paris, *Jeu de Paume Museum Magazine*, Paris, *ArtNexus*, *Arte al Dia*, *EXIT Magazine*, *Atlantica Journal*, Spain among others. 'Milagros de la Torre, Photographs 1991-2011', an extensive monograph was recently published by RM Editorial (México/Barcelona), Toluca Editions (Paris) and Larivière Ediciones (Argentina) with a text by Marta Gili, Director of Jeu de Paume Museum, Paris. Her work has been exhibited in institutions such as: Palais de Tokyo, Centre National de la Photographie, Paris The International Center of Photography, NY; El Museo del Barrio, NY; The Art Institute of Chicago; Museum of Fine Arts, Houston; Phoenix Art Museum; Art Museum of the Americas, Washington DC.; Fondation Cartier pour l'art contemporain, Paris; FotoFest International, Houston; Museum of Contemporary Art, San Diego; Museo Nacional Centro de Arte Reina Sofia, Madrid; Casa de America, Madrid; Fotobienal de Vigo; Fundacion la Caixa, Barcelona; Centro de la Imagen, Mexico Fotoseptiembre, Mexico; Museo de Arte Carrillo Gil, Mexico; Museum of Modern Art, Mexico; MARCO Museum, Monterrey; Museo Oscar Niemeyer, Brazil; III Mes Internacional da Fotografia, Sao Paulo; Itau Cultural, Sao Paulo; Kunstforeningen, Denmark; Centro Cultural Recoleta, Buenos Aires; II Johannesbourg Biennale, South Africa; VI Bienal de La Habana, Cuba; Institute of Contemporary Art, London; Photographers Gallery, London. Sala Alcalá 31 de la Comunidad de Madrid, Madrid; Museo de Arte de Lima, MALI, Peru. She has been featured in important leading national and international publications. Her work is part of private and public collections such as: The Art Institute of Chicago, Illinois; Museum of Latin American Art, Los Angeles; El Museo del Barrio, New York; Museum of Fine Arts, Houston; Harvard Art Museum; Cambridge, Massachusetts; Yale University, New York; Diane and Bruce Halle Collection. Phoenix; Worcester Art Museum, Massachusetts; The Essex Collection of Latin American Art, UK; The Rhode Island School of Design Museum, Providence; F.N.A.C.; Fonds National d'Art Contemporain, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; Fundacion ARCO, Madrid; Museo de Arte Carrillo Gil, Mexico; Museo Nacional de Bellas Artes, Buenos Aires; Museo de Arte de Lima; Museo di Fotografia, San Marino; Universidad de Salamanca, Spain; MALBA (Museum of Latin American Art of Buenos Aires).

Celeste Rojas Mugica (b.1987) Santiago de Chile, Chile. 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 Griffo, BIM) Honoric 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.

Elba Bairon (b. 1947) La Paz, Bolivia. Lives in Buenos Aires since 1967. She is considered one of the main artists of her generation working in sculpture in Argentina. She has been exhibiting her works since the Eighties. She has participated in shows at Centro Cultural Rojas, Fundación Telefónica, Centro Cultural Recoleta, Museo de Arte de Bahía Blanca, Argentina; Instituto Italo Latinoamericano Rome, Italy, Centro Cultural Cândido Mendes, Rio de Janeiro, Brazil, Art Basel, ARCO Madrid, Art Frankfurt. En 2015 presented a seminal solo exhibition at MALBA, Museo de Arte Latinoamericano de Buenos Aires. She has been awarded the First Prize from Klemm Foundation and the Grand Prize at Salón Nacional Nuevos Soportes. Her works integrate the collections of all major museums in Argentina and in numerous private collections.

Marta Minujín (b. 1943) Buenos Aires, Argentina. One of Argentina's most prominent contemporary artists, Marta Minujín is best known for producing conceptual and participatory events, performance art, soft sculpture, and video. She studied fine art in Buenos Aires, at the Escuela de Bellas Artes Manuel Belgrano and art education at the Escuela Superior de Bellas Artes. Beginning her career in Paris, Minujín later moved to New York, where she befriended Andy Warhol, whose influence can be seen in her works that satirize consumer culture. In 1963 she made her first happening, *La Destrucción*. In 1966 she did *Simultaneity in Simultaneity*, part of *Three Countries Happening*, with A. Kaprow (New York) and W. Vostell (Berlin).

Some ephemeral works of massive participation: *The Book Parthenon* (1983), *C. Gardel de Fuego* (1981), *The Tower of Babel* with books from around the world (2011). Make transpsychedelic racks, mattresses, performances, windows, etc. Her work is part of the world's collections: Guggenheim Museum (New York), Art Museum of the Americas (Washington DC), Olympic Park (Seoul), National Museum of Fine Arts, MALBA (Buenos Aires) and private collections in France, Italy, Brazil, Colombia, Argentina, the United States and Canada. In 2011 she exhibited in New York and one of her mattresses is in the Center Pompidou permanent collection. She presented the *Multidirectional Multifaceted Fluododecahedron* for arteBA 2012. She prepares the *Tower of Babel* with books from all over the world in Paris for October 2013 and for the beginning of 2014 in New York along with a retrospective of her work at the Museo del Barrio in that city. Marta currently lives and works in Buenos Aires.

Nicola Costantino (b. 1964) Rosario, Argentina. Nicola Costantino (Rosario, 1964). In twenty years of production her work has evolved from sculpture, clothing, mechanical objects and installations to photography and videoinstallation. The body is the constant focus of her field of investigation, and the artist refers to the violent treatment it receives at the hands of consumption and fashion. Over the last decade, Costantino includes herself autoreferentially in her photographic and video art production. She portrays scenes of art history and paradigmatic female characters, constructing the subject of the image on the basis of performance and acting in careful scenographies. The manufacture of her objects and the images capture an acute sense of beauty, provoking at the same time a certain atmosphere of discomfort that is hard to resolve. Some of her most recent projects include *Rapsodia Inconclusa* (Colección de Arte Amalia Lacroze de Fortabat, 2015), *Eva-Argentina. Una metáfora Contemporánea* (55th Venice Biennale, 2013), *Alteridad* (Centro Cultural Santa Cruz, Rio Gallegos; Museo Provincial Rosa Galisteo, Santa Fe; Museo Provincial de Bellas Artes Dr. Pedro E. Martínez, Paraná; ECU, Rosario; Nave Cultural, Mendoza; Centro Cultural J.A. Conte Grand, San Juan, 2012-13) and *Exposición Monográfica* (Daros Latinoamérica, 2011).

Florencia Levy (b. 1979) Buenos Aires, Argentina. She Studied at Central Saint Martin College of Arts & Design, London and Visual Arts at the National University Institute of Arts (IUNA) Buenos Aires, guidance in Painting. Her work exists in a wide variety of media including video, photography, painting, Site specific installation and collaborative projects. In 2004 she attends workshops with Pablo Siquier and was invited to participate in the ones given by artist Pablo Vargas Lugo at Malba. In 2005 was awarded with the E-com Scholarship given by the Foundation of Puerto Rico which included meetings and workshops under the guidance of Diana Aisenberg. Also joins the analysis workshop coordinated by Ernesto Ballesteros. In 2007 is awarded with the scholarship program INTERCAMPOS III, Telefónica Foundation. Her work has been exhibited internationally and she has received numerous prizes, grants and awards including Fellowships for International Artist in Residency Program in USA, Taiwan, The Netherlands, Cuba, South Korea and Japan.

About the artists gathered in this exhibition:

Joiri Minaya (b. 1990) Estados Unidos - República Dominicana. Joiri Minaya (1990) is a Dominican-United Statesian multi-disciplinary artist whose work investigating the female body within constructions of identity, multi-cultural social spaces and hierarchies. Born in New York, U.S, she grew up in the Dominican Republic. She graduated from the Escuela Nacional de Artes Visuales of Santo Domingo in the Dominican Republic (2009), the Altos de Chavón School of Design (2011) and Parsons the New School for Design (2013). She has participated in residencies like Skowhegan School of Painting and Sculpture, Guttenberg Arts, Smack Mellon, BronxArtSpace, Bronx Museum's AIM Program, the NYFA Mentoring Program for Immigrant Artists, Transmedia Lab at MA Scène Nationale, Red Bull House of Art Detroit, Lower East Side Printshop Keyholder Artist, Socrates Sculpture Park, Art Omi and Vermont Studio Center. Minaya has exhibited internationally across the Caribbean and the U.S. She is a grantee from the Nancy Graves Foundation, the Rema Hort Mann Foundation (Emerging Artist Grant), the Joan Mitchell Foundation (Emerging Artist and Painters and Sculptors Grants), the Great prize and the Audience Award XXV Concurso de Arte Eduardo León Jimenes, the Exhibition Prize Centro de la Imagen (D.R.), and the Great Prize of the XXVII Biennial at the Museo de Arte Moderno (D.R).

Aline Motta (b.1974) Niterói, Rio de Janeiro, Brasil. Lives and works in São Paulo, Brazil. Aline earned a bachelor degree in Communication Studies at the Federal University of Rio de Janeiro and a Certificate in Film Production at the New School University/New York. She combines different techniques and artistic practices, merging photography, video, installation, performance, sound art, collage, and textile materials. Her research seeks to reveal other corporalities, create meaning, resignify memories and elaborate other forms of existence. She has received the Rumos Itaú Cultural 2015/2016 grant, earned the ZUM Photography Scholarship of Instituto Moreira Salles in 2018 and the prestigious "Marcantonio Vilaça Award for the Arts" in 2019. She recently participated in groundbreaking exhibitions such as "Feminist Histories" - São Paulo Art Museum/MASP, "Afro-Atlantic Histories" - MASP / Tomie Ohtake and "The River of the Navigators" - Rio Art Museum/MAR.

Santiago Porter. (b.1971), Buenos Aires, Argentina. He has been awarded numerous distinctions and accolades amongst them, the Guggenheim Scholarship (2002), the Antorchas Foundation Scholarship of Buenos Aires (2002), the First Award of Photography by the Central Society of Architects of Buenos Aires (2007), the Petrobras - BA Photo Award (2008), the National Endowment for the Arts (2010) and was selected to participate in the Artists' Program of the Di Tella University (2011). He is the author of the books Pieces (2003), The absence (2007) and Bruma (2017). His work has been cataloged in important national and international leading publications. He has held numerous solo and group exhibitions in countries such as Argentina, Brazil, Paraguay, Colombia, Ecuador, Chile, the United States, Spain, France, Germany, Switzerland and Egypt, to name the most prominent; Collection Photographes Argentines, Maison de L'Argentine, Paris, Francia, 2019; Contradiction and Continuity: Photographs from Argentina, 1865-2015, J. P. Getty Museum, L.A., USA, 2017; Bruma, Paris Photo LA, Los Angeles, California, USA, 2015; Urbes mutantes. Latin American Photography 1941-2012, Museo de Arte del Banco de la República, Bogotá, Colombia, 2013; Argentine Photography, Pan American Art Projects, Miami, Estados Unidos, 2013; Colección Rabobank, Museo Nacional de Bellas Artes, Argentina, 2012; Colección del MAMBA II - Fotografía, Museo de Arte Moderno de Buenos Aires, Argentina., 2004; Photoquai 2009, Musée du quai Branly, Francia, 2009. His work is part of numerous collections, both public and private, such as Museo de Arte Latinoamericano de Buenos Aires, MALBA, Argentina; Museo Nacional de Bellas Artes, MNBA, Argentina; Museo de Arte Moderno de Buenos Aires, MAMBA, Argentina; The J. Paul Getty Museum, L.A., USA.; JP Morgan Chase, Collection, NY, USA; Colección Fondation Antoinette de Galbert, France; Colección Petrobras, Argentina; Colección Rabobank, Argentina. He is currently a professor in the Department of Social Sciences of the University of San Andrés and in the Photography Degree of the National University of San Martín. Lives and works in Buenos Aires.

Rodrigo Orrantia. (b.1975), Colombia/ Reino Unido. He is an art historian and curator. He has a degree in Fine Arts from the University of Los Andes (Colombia) and Goldsmiths (London). He has a master's degree in History of Art and Architecture from the National University of Colombia, and a master's degree in historical and contemporary photography from the Sotheby's Institute of Art in London. He lives in London, where he currently works as a photography curator and consultant for Lucid-ly, where he advises artists, private collectors and public institutions in the development of photographic projects, exhibitions and publications. Lately her practice has focused on commissioning and producing print and online content around artistic photography practices in Latin America and the UK.

Vivian Galban (b.1969), Buenos Aires, Argentina. Photographer specialized in the investigation of supports, processes and contemporary technology applied to artistic creation. She studied architecture at the Faculty of Architecture and Urbanism of the University of Buenos Aires (1993) and completed the Postgraduate Diploma in Conservation and Rehabilitation of Architectural Heritage at the same Institution (1996). She founded the first Interactive Multimedia Development Agency: MediaLab Argentina, Buenos Aires and Mexico City (1996/2012) and the first Center Layout and 3D Modeling in Buenos Aires (1994/1996). She participated in the Draft Program Artist residence in Kyoto Art Center, Japan (2005) and made specialization Beyond The Silver Gelatin Print in Penumbra Foundation, New York (2018). Her works were selected in the Buenos Aires Photo Award (2015); at the ArtexArte Biennial (2015); in the Metrovías Contemporary Photography contest (2011) and the XVII Biennial of Visual Arts in Santa Cruz de la Sierra, Bolivia (2010). She has taught numerous workshops and seminars. She currently heads the chair of "Aesthetics, Contemporary Art and Culture" at the Institute of Photographic Arts and Techniques Audiovisual of the National University of Avellaneda, Buenos Aires. They stand out among her exhibitions "Valley of the Yosemite, from the Rocky Ford, 1872" at the Museum of Contemporary Art of Buenos Aires (MACBA) curated by Teresa Riccardi (2016); "We do not know what a body can" curated by Valeria González (2014) and "Exhibition in Real Time" (2019) by Rolf Art.

Nosotras Proponemos [We Propose] (Collective association created in 2017) Buenos Aires, Argentina. It is Declaration of Commitment to Feminist Practices in Art. A Permanent Assembly of Women Art Workers. On November 7, 2017, in response to the unexpected and premature departure of the artist Graciela Sacco, who persistently had to confront patriarchal behaviors in the art world, one hundred years after the October Revolution, the Permanent Assembly of Art Workers was founded and the Feminist Artistic Practices Commitment is launched, which consists of 37 points written collectively on social networks. In a few days it added almost 3000 accessions. We Propose brings together artists, writers, curators and cultural managers who decide their actions in assemblies. NP has taken effective actions to raise awareness of discrimination against women artists in an art world in pursuit of equal representation. She has also actively participated in mobilizations and performative actions for the right to legal, safe and free abortion, along with groups of women, lesbians, trans, transvestites and non-binaries: and has spoken out against all forms of violence, physical, symbolic, economic and institutional, towards feminine and feminized bodies.

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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