



PARQUEDADES: PARK SCENES FOR AN ACTRESS, VIDEO AND MUSIC

José Alejandro Restrepo | b. 1959, Colombia
 María Teresa Hincapié | 1956 - 2008, Colombia

Andrés García La Rota | Curator
 Jorge La Ferla | Curatorial text

Opening | Wednesday 30.03.22 - 6pm
 Permanence | 30.03.22 - 30.06.22
 Rolf Art | Esmeralda 1353, Buenos Aires, Argentina

Rolf Art is pleased to announce the opening of *Parquedades: park scenes for an actress, video and music*, which recovers the video-action conceived by José Alejandro Restrepo (1959) –forefather of video art and audiovisual installation in Latin America– to be performed by María Teresa Hincapié (1956-2008) –pioneer in performance art in the region–. The show, curated by Andrés García La Rota with curatorial text by Jorge La Ferla, revisits one of the earliest expressions of long-lasting experimental video performance exercises in Colombia, which revealed the possibilities of interaction and exchange between the language of visual, technological & performative arts.

Parquedades: park scenes for an actress, video and music was presented for the first time in 1987 at La Candelaria Theater in Colombia. The work, created by José Alejandro Restrepo, was composed by 5 TV monitors that reproduced, lacking of linearity narrative, images of situations in the context of a park: benches, pigeons, details of a woman's body, among other elements; while Hincapié, in real time, improvised a long lasting performance with slow movements and sustained gestures between the monitors on stage. This decisive work offers a particular approach regarding the interests that will guide later both artists' production: the artistic experimental exercise and the idea of non-representation, next to the notion of expanded time as a complete presence in time & space.

Parquedades is recovered gathering together its legacy: (I) the original 5-channel **video installation** display in vintage monitors; (II) the **video-performance** record of a work rehearsal; (III) the **vintage photographs** that portrays the performance; (IV) the **photo-performance** composed by 12 photographs from the original negatives by José Alejandro Restrepo never printed before (contemporary prints printed today by Clemencia Poveda); (V) its corresponding **original vintage documentation**: posters, invitation, hand program and script; and finally (VI) the **original music** composed by José Alejandro Restrepo.

The opening of the show will take place on **Wednesday, March 30th, 2022 from 6pm.** in Esmeralda 1353, Buenos Aires, Argentina. The exhibition, free entry, can be visited from Monday to Friday from 11am to 7pm, until June 30, 2022.

Parquedades: park scenes for an actress, video and music by José Alejandro Restrepo integrates the current tribute exhibition to **María Teresa Hincapié: If this were a beginning of infinity** curated by **Emiliano Valdés & Claudia Segura**; co-produced by the **Museo de Arte Moderno de Medellín (MAMM)** next to the **Museo de Arte Contemporáneo de Barcelona (MACBA)**; that can be visited in the MAMM - Colombia, from March 16 until June 12, 2022 and in the MACBA - Spain, from October 20, 2022 until February 26, 2023.

Hope you can join us!



BIOGRAPHIES

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'. Hincapié has addressed issues related to the feminine condition, domestic daily life and motherhood in her work. From a rigorous handling of the body and a great sense of space intervened, time is one of the crucial aspects of her work. The detained and tense rhythms of her presentations create an atmosphere that is in many cases oppressive and openly critical of certain circumstances of social and sexual alienation. Hincapié performed actions that took physical effort to limits that revealed pain as an intimate and universal expression. 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 (1959) is a renowned Colombian video-artist. 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. The work of the Colombian artist is based on serious research on the accounts of the dominant power and popular beliefs that derive in a critical vision and whose interpretations dismantle the ideology of the system. In this sense, Restrepo attributes to the video the function of disarticulating the discourses of power and in several of his works he does so from the re-appropriation of television images and their manipulation, reconstructing the messages of the mass media, to make a signal on the value that is given to the images. On the other hand, the uses that Restrepo makes of video technology and electronic image imply a deviation from the speeches of the spectacle and the mainstream of contemporary art. 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 paradisiaca* (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 *Botáni- ca 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 ROLF ART

Rolf Art, located in Buenos Aires and founded by Florencia Giordana Braun in 2009, is the only art gallery specialized in technical image in Argentina. Focused on contemporary Latin American visual arts, the gallery features works exploring photographic media and its boundaries. The selection of artworks considers pieces with an inextricable union between critical density and aesthetic value. The curatorial profile challenges the political context & considers the social and economical context of artistic production 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.

In order to contribute to the production and appreciation of contemporary art looking forward to push the boundaries of the Latin American visual arts, the gallery has develop an important exhibition and educational program, working alongside leading researchers, curators, and art critics organizing exhibitions in collaboration with national and international institutions, Photo Festivals, leading the way towards a sustained participation in the most important art & photo fairs in the world such as Paris Photo (France/USA), Photo London (UK), UNSEEN (Netherlands), AIPAD (USA), SP-Arte (Brazil), Zona Maco (Mexico), Lima Photo (Peru), ARTEBA and BAPhoto (Argentina) among others; managing the incorporation of latin American photographers in renowned institutions such as TATE (London); MoMA, MET, Jewish Museum of NYC, GETTY, MFAH, MFAB (USA); MNCARS (Spain), MALI (Peru), Republic Bank of Bogota Museum (Colombia); MUAC (Mexico); MNBA, MAMBA and MALBA (Argentina) among others, in addition to multiple private collections; contributing to the legitimation of the visual expressions from the Latin American region worldwide.

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