



**ART BASEL
MIAMI BEACH 2022**

01.12.22 - 03.12.22
Miami Beach Convention Center
Miami, FL, USA.

SURVEY SECTOR | STAND #S10 | ROLF ART

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

MERIDIANS SECTOR | ROLF ART

María José Arjona | 1973, Colombia
Andrés Denegri | 1975, Argentina

Rolf Art is pleased to announce its participation in **Art Basel Miami Beach 2022** the premier global art fair in America that will take place from **December 1 to 3, 2022** at the **Miami Beach Convention Center, Florida, USA**. Celebrating its 20th anniversary, the fair promises the largest edition to date.

Selected for first time to be part of the show, **Rolf Art stands out with a triple presence in the fair.**

At **Survey** sector –dedicated to galleries highlighting artistic practices of historical relevance– **booth #S10, Rolf Art** presents **Parquedades: park scenes for an actress, video and music** (1987, Colombia) a 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-. This work is one of the earliest expressions of experimental video performance in Colombia, that revealed the possibilities of interaction and exchanges between the language of visual, technological & performative arts. Guided by concepts of non-representation and the idea of expanded time as a complete presence, which will guide the later work of both artists, *Parquedades* is one of the first works in Restrepo's career, and the work which introduces Hincapié into the universe of visual arts.

At **Meridians** sector –dedicated to performance & large-scale projects curated by **Magalí Arriola**– **Rolf Art** presents:

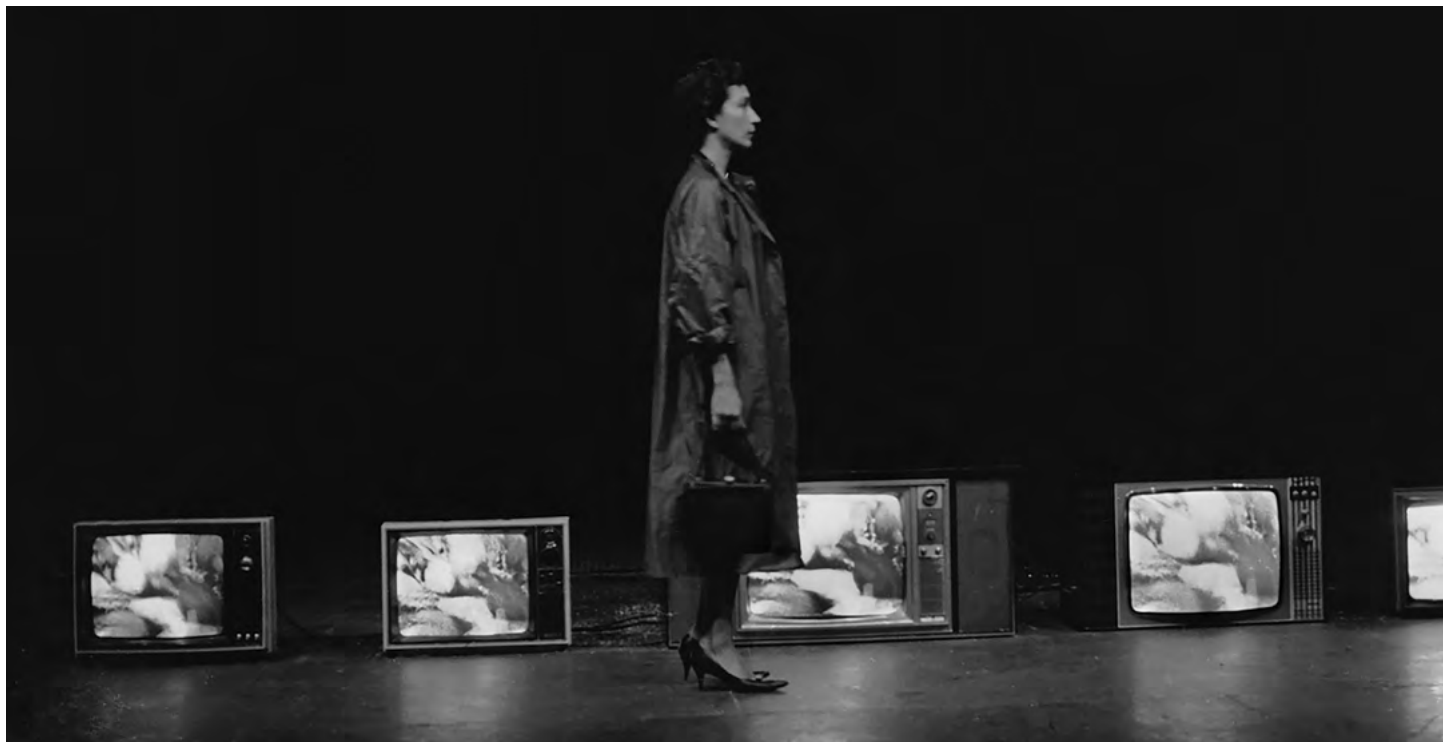
Chair (2011 - 2022) a durational performance by **María José Arjona** (1973, Colombia) –one of the most remarkable contemporary performers from Colombia and the region– underlining the relationship between sculpture and performance. A chair is suspended horizontally on the space with which Arjona interact & activates a long-lasting sculptural-performance. This work questions around concepts of matter and object-hood, the ephemeral aspect of any experience, memory and archiving, while disclosing the body's critical role when addressing movement, in a given space, as a form of political choreography.

Uprising (2012 - 2022) a large-scale film installation by **Andrés Denegri** (1975, Argentina) -a young visual artist with an important career in the field of contemporary audiovisual and expanded cinema- that gathers together different works from his ongoing series *We Were Expected*. Denegri produces works where the technological devices of memory are transformed into an allegory of the forgetting and denial of history.

Uprising reflects on the origins of cinema in relation to the Industrial Revolution, of which cinema was both proof and apologist. The images taken from the Argentinian national archive come into dialogue with the scaffolding platforms supporting the machines; the translucent screens become as much a testimony to a work in progress as to Argentina's failed endeavors at industrialization.

To accompany this 2022 edition, at the online platform Art Basel Miami will also offer **Online Viewing Rooms** to enrich the artistic proposals presented at the fair. We invite you to browse & discover **Rolf Art OVR for Art Basel Miami Beach 2022**.

We appreciate your interest & dissemination about our exhibition proposal and we look forward to welcoming you at the show!



**ART BASEL
MIAMI BEACH 2022**

01.12.22 - 03.12.22

Miami Beach Convention Center
Miami, FL, USA.

SURVEY SECTOR | STAND #S10 | ROLF ART
José Alejandro Restrepo | 1959, Colombia
María Teresa Hincapié | 1956-2008, Colombia

PARQUEDADES: PARK SCENES FOR AN ACTRESS, VIDEO AND MUSIC (1987)

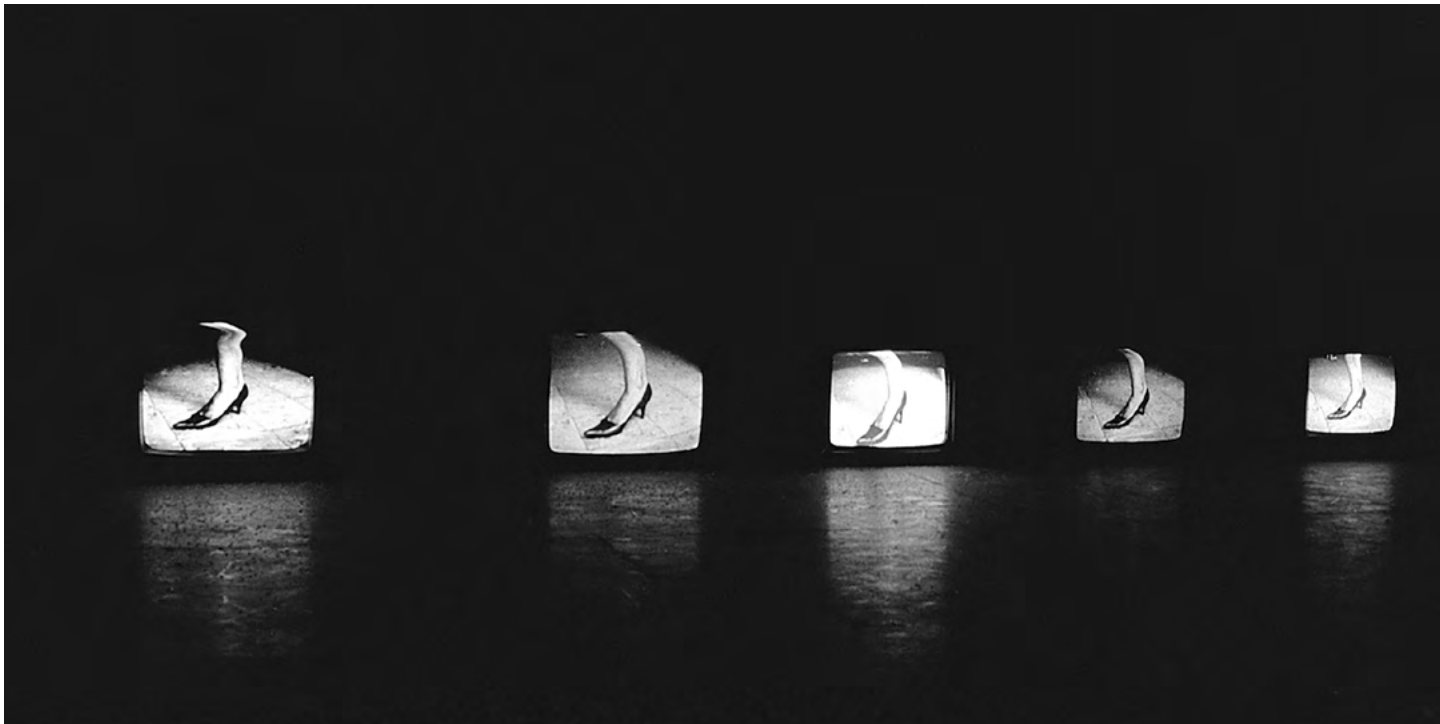
Parquedades: park scenes for an actress, video and music, presented for the first time in 1987 at the La Candelaria Theater in Colombia, was a video-action conceived by **José Alejandro Restrepo** (1959) -a key figure & forefather of video art and audiovisual installation in Latin America- to be performed by **María Teresa Hincapié** (1956-2008) -pioneer in performance art in Colombia and the region-. It was an experimental exercise of video- performance through which they developed the idea of expanded time and non-representation: slow drawn out and continuously repeated movements, next to the idea of complete presence in time and space.

José Alejandro Restrepo carried out "Parquedades" consisting of 5 TV monitors that reproduced, lacking of linearity narrative, images of situations in the context of a park: benches, pigeons, the lips of a woman, among other elements, while Hincapié, in real time, improvises on stage with slow movements and gestures between the monitors in a long lasting performance. This experimental project revealed the possibilities of interaction and exchanges between the language of visual, technological & performative arts.

Inspired by Joseph Beuys' performances imbued with spirituality and by the ideas of the polish theater director Jerzy Grotowsky's proposal about the "holy actor" -an actor who dedicates and sacrifices the most intimate part of his being, who is able to manifest even his slightest impulses, to achieve total nakedness-, the work is completed through Hincapié body itself and her sustained actions of surrendering to her manifest daily life impulses. María Teresa Hincapié focused in what we might call "the poetics of everyday life" in performance, transforming routine actions into symbolic acts in a permanent "search for the sacred". Her practice oscillated between life, creation in motion and a search for mysticism.

Durations, repetition, slowness, purely temporary experiences are remarked constantly. "The senses are also cultured - there is a conception about time and space: / 'MOVE, DON'T WASTE YOUR TIME' / but time is not movement / time is not lost / time is always there / time it is permanence / stillness - slowness - repetition / stillness - slowness - repetition / stillness - slowness - repetition / MAKING TIME SENSITIVE / VIDEO TO KILL TIME / Leaving the metaphor and its representation / Not re-presenting anything (only the proper own absence)" (Text taken from the original hand program, Parquedades, 1987).

Parquedades is recovered gathering together its legacy: (I) the original 5-channel **video installation** display in vintage monitors; (II) the **video 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 and hand program; and finally (VI) the **original music** by Santiago Zuluaga, María Teresa Hincapié's son.



BIOS

José Alejandro Restrepo (1959) is a renowned Colombian video-artist and 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 *BotániCa política* (2004, Fundación la Caixa, Barcelona) and *Cantos / cuentos colombianos* (2004, Contemporary Colombian Art in the Daros- Latinoamerica, Zurich), *Tempo* (2002, 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).

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.

Digital Catalogue
<https://cutt.ly/kMm8uh2>

Artsy
<https://cutt.ly/JMPt9q5>

OVR





**ART BASEL
MIAMI BEACH 2022**

01.12.22 - 03.12.22
Miami Beach Convention Center
Miami, FL, USA.

MERIDIANS SECTOR | ROLF ART
María José Arjona | 1973, Colombia

SILLA [CHAIR] (2011 - 2022)

The exhibition proposal by **María José Arjona** (1973, Colombia) for **Meridians sector** titled *Silla [Chair]*, is a long-lasting sculptural-performance. The work underlines the relationship between sculpture and performance. It posts questions around concepts of matter and object-hood, the ephemeral aspect of any experience, memory and archiving, while disclosing the body's critical role when addressing movement, in a given space, as a form of political choreography.

One or several custom-made chairs are suspended horizontally on the space. Once a day, the artist by herself or together with other performers activates the installation by interacting with the chairs in a long lasting performance.

Silla [Chair] was first exhibited in New York for the Ballroom Marfa (2011), years after at NC-arte in Bogota, Colombia (2015), and was reenacted by other performers as part of Arjona's retrospective at MAMBO in Bogota, Colombia (2018). Each iteration expressed the artist's engagement to understand the effect of time on the body as a form of sculpting procedure, simultaneously endorsing the history of performance as an expression that changed the perception of art itself.

The embodiment of that same history, present in the methodology used by Arjona to archive her own work, leads to the last re-enactment of *Silla [Chair]* at the Museum Of Modern Art of Bogota in Colombia. The body of 15 artists, became the site of the archive itself, allowing each of them to actualize the work. There were no instructions but a set of concepts and diagrams, guiding each artist to introduce repertoires from their own practices while incorporating previous versions of the piece. The introduction of choreography as a form of collaboration and not as a solid structure to reproduce movement in the space, appears as a departure from the lineal concept of archive and memory and as form of resistance to the object.

A force oscillates between the personal and the collective, between the poetic and the political. Began as a solitary act and that turned into group, *Silla [Chair]* owes its essence to the relationships it provokes with whoever is on the other side of the act.



BIO

María José Arjona (Bogotá, 1973), initially received dance training before devoting herself to performance. She graduated from the Academia Superior de Artes, Bogota. In recent years, Arjona has developed a series of workshops, talks and seminars around the social and political potential of the performing arts. Her work has been exhibited in different museums, galleries and international events, such as the Third Triennial of Guangzhou, China, (2008); In Transit, Haus der Kulturen der Welt, Germany (2009); the Quadrilateral Biennial, Croatia (2011); the MOTHER Museum, Italy (2010); Irregular Hexagon, Israel (2012); the Morocco Biennial (2012); DOIT, United Kingdom (2013); the 43 Artists National Salon, Colombia (2014); NC-art, Colombia (2014); Caixa Forum, Spain (2015); FLORA ars+natura, Colombia (2015); Kunsthalle Osnabrück, Germany (2016); Infinite must be known – Retrospective, Museo de Arte Moderno de Bogotá, Colombia (2018); and Colombian Art of the 21st Century, Museo de Arte Moderno de Medellín, Colombia (2019), among others. She also participated as a re-performer for the Marina Abramović retrospective at MoMA, New York, USA (2010) and in the artist's residence programme of the Watermill Center, New York (2009). Her work is part of public and private collections in Colombia, the United States, Europe and Asia. María José lives and works in Bogota, Colombia.

ABOUT MARÍA JOSÉ ARJONA

Artist focused on performance, María José Arjona proposes to rethink the roles of the subject movement within space, time, the duration of that interaction, assuming a perspective that proposes to develop negotiation maneuvers where research and writing are the experimental spaces for reflection to develop. Her work insists on confronting the system, transforming itself into a fundamental tool of provocation and connection with the other, each piece being a set of poetic and choreographic strategies where bodies are the link and the battlefield capable of materializing the repercussions of the clash of forces between them and with the objects that also inhabit the same space, stimulating and transforming themselves in this dynamic. Gestures as a clear manifestation of feelings, needs, states of mind, are an invaluable source for the artist who finds in them a kind of archive that collects and registers emotions within political and social power structures, applying an acute point of view that contemplates philosophical readings in order to emphasize their interest in transition, transformation and becoming as actions of resistance. In her series "White (IN-TRANSIT BERLIN 2009)", "Vires" (2010), "All the others in me" (2012) and "Lifeline" (2016), Arjona displays a range of performance proposals where the body is always in the center of the scene, though as a vehicle not only for denouncing violence and socio-political problems, but as a promoter of alternative ways of thinking about them, the body as a means of rethinking communication and lack of communication, the messages given for granted, the lack of questioning about thoughts that are given to us and we naturalize without opposing debate. In Arjona's work, the viewer is invited to assume a physical and intellectual active role.

Digital Catalogue
<https://cutt.ly/ZMm3BVN>

Artsy
<https://cutt.ly/nMPtKtr>

OVR
<https://cutt.ly/xMDDCgw>





**ART BASEL
MIAMI BEACH 2022**

01.12.22 - 03.12.22
Miami Beach Convention Center
Miami, FL, USA.

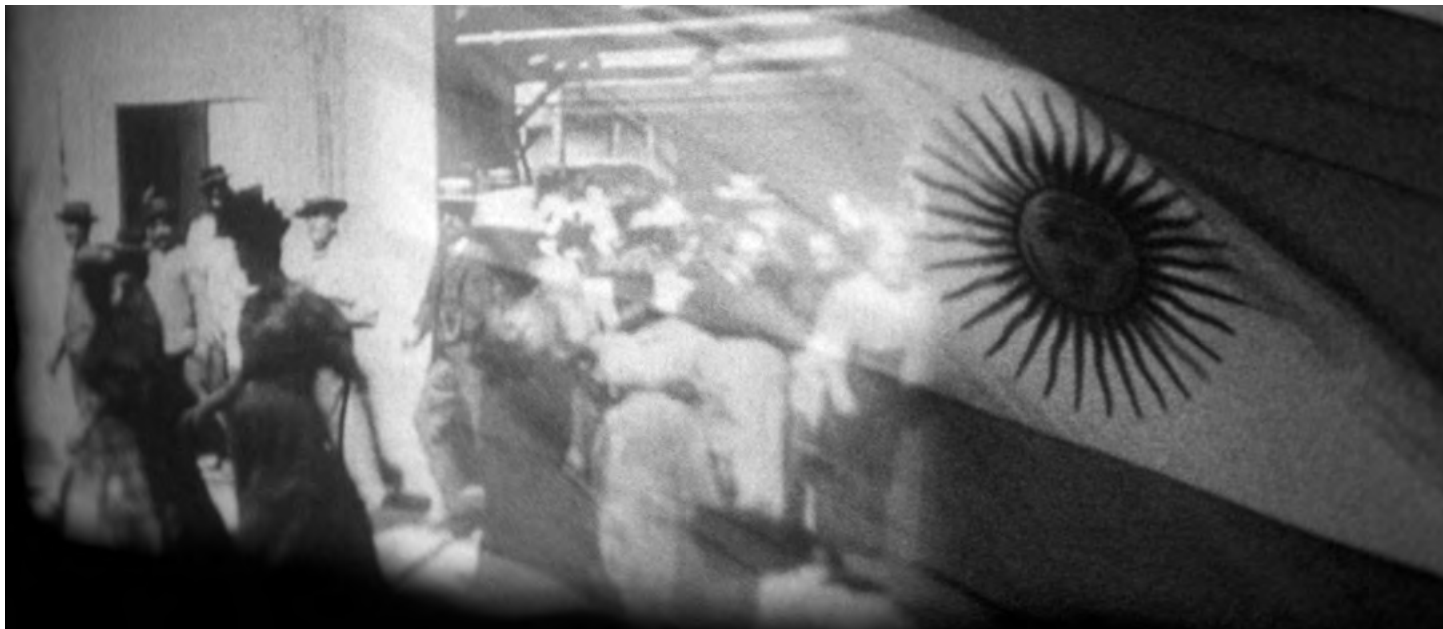
MERIDIANS SECTOR | ROLF ART
Andrés Denegri | 1975, Argentina

WE WERE EXPECTED (2012 - 2022)

The exhibition proposal by **Andrés Denegri** (1975, Argentina) for **Meridians Sector** at Art Basel Miami Beach 2022 offers a site- specific film installation titled *Uprising* that brings together different works from the series *We Were Expected* (2012- ongoing) in an unprecedented way. The artworks reunited for this project unfold the magic of the photochemical images, the film strip, the projectors -ranging from powerful 35mm cinema machines to the fragility of a Super 8 projector-, the spot lights, the shadows, and the film bearings combine with the sound environment coming from all the functioning pieces, converting the project into an operating machine. The film installation reveals itself as a device that recovers a memory that is anchored in the cinema and now installed in the contemporary art space.

Uprising relates an idea of the country from a reading of audiovisual archives that have sustained it throughout its history. The scaffolding platforms sustain the translucent screens where the conflict is established by overlapping attractions coming out of various projectors. The leitmotiv of "Workers Leaving the Lumière Factory" (1895), the first film in the universal history of cinema, was tied to the capture of a reality that had to do with a modernist economic project related to the industrial revolution, of which cinema was both proof and apologist. This documental film dialogues with an allegory on the first Argentine film, "La bandera argentina" (The Argentine Flag) by Eugenio Py (1897). This apocryphal recording -shoot by the artist- is reminiscent of the imaginary of a missing film as an irreparable loss, such is the case of almost all Argentine silent film, and is an equivalent of the difficulty of registering images of the bodies of workers or filming the workforce in a country that exports agriculture and produces services, increasingly far from establishing its own industrial development. The scaffolding that sustains the machines is testimony again to a work in progress, just as Argentina's failed industrialization process is.

Uprising is presented as a space in which meaning is being constructed, in which the machines are forced to be sculptures, the scaffolding creates a new spatiality and the images of the past update, in Walter Benjamin's words, "that secret appointment between the generations of the past and that of our own".



BIO

Andrés Denegri (Buenos Aires, 1975) is a visual artist with an important career in the field of contemporary audiovisual: expanded & installed cinema. His work addresses film, video, installations and photography. He graduated at the Universidad del Cine, Buenos Aires and he has completed artist residences in Colombia, Serbia, Canada & USA. His work has been widely awarded worldwide including the Grand Prix from the National Salon Visual Arts (Buenos Aires, 2015), First Prize in the Itaú Cultural Award for Visual Arts (Buenos Aires, 2013), Gold Medal for best experimental film from the Belgrade Documentary and Short Film Festival (Belgrade 2012), the Grand Prix from the MAMBA/Fundación Telefónica Competition of Art and New Technologies (Buenos Aires, 2009), the Prize for Best Short Film at the Mar del Plata Film Festival (Mar del Plata, 2008), the John Downey Prize from the Santiago Biennial of Video and New Media (Santiago de Chile, 2007), Best Video Art of the Year from the Argentine Association of Art Critics Awards (Buenos Aires, 2006), Golden Impakt Award (Utrecht, 2005), 25fps Award (Zagreb, 2005) and the Leonardo Award—video category (Buenos Aires 2002.). He is director of the Electronic Arts Degree at UNTREF where he created CONTINENTE a research centre dedicated to promote audiovisual arts. He is also co-director of the Imagen en Movimiento Biennale (BIM) and is guest film and video curator for the Buenos Aires Museum of Modern Art. His work has been exhibited in different museums, galleries and international events. His latest individual exhibitions include Cine de Exposición (Exhibition Cinema) (Fundación OSDE, October 2013-January 2014), Al Interior (To The Provinces) (Matucana 100, Santiago de Chile, October-December 2013), Aurora (Salta Museum of Fine Arts, May-June 2014), Clamor (Clamour) (Recoleta Cultural Centre, August-September 2015), Éramos Esperados (We Were Expected) (1st Biennale of Asunción, Paraguay, October 2015). Instante Bony (Bony Instant) (MacBA, December 2015-March 2016), Mecanismos del Olvido (Mechanisms of forgetting) (ENERC mayo – June 2018), Normas protocolares en el tratamiento de la bandera (Protocol rules for the treatment of the flag) (Pabellón 4, July-August 2018), (Pantallas Alteradas (Altered screens) (Universidad Di Tella, September – October de 2018). His latest group exhibition include Voltaje – Salón de Arte y Tecnología (Bogotá, October 2017), Sublevaciones (Museo de los Inmigrantes, Buenos Aires, August 2017), Colección Itaú de Arte Contemporáneo (Palais de Glace, Buenos Aires, June 2017), AVXLab Muestra de Auviosual Expandido (CCSP, Sao Pablo, June 2017), Artist: Film International (Fundación Proa, Buenos Aires, June 2016), Artist: Film International (Whitechapel Gallery, London, October-November 2016), 1ra Bial de Asunción (Asunción, October 2015), Tabacalera, Spain (2019), among others. His work is part of public and private collections in Latin America & Europe. Denegri lives and works in Buenos Aires.

ABOUT ANDRÉS DENEGRÍ

Andrés Denegri approaches the visual arts combining film, video, installations and photography. His projects generate dialogues between different formats, addressing them poetically and conceptually, creating tension in the classic uses of audiovisual technologies. His photographic production has its origins in analog cinema as the artist uses sequences of 16mm or Super 8 film frames to generate still images. Vintage film projectors are the protagonists of many of Denegri's installations: from portable family devices to powerful industrial machines that are combined in the production of kinetic objects and monumental screens where celluloid leaves the projector and travels through the space traveled by the viewer. His cinematographic gaze allows the artist to create works thought as sequences, images that operate as registers where dialogues between cinema, literature and photography are proposed but where each practice maintains its support, its language, without invading the terrain of the other. Some of his most outstanding works such as "Instante Bony" (2000), "Tomar las calles" (2019) and "Máquinas de lo sensible (2019)" deal with research in the field of audiovisual arts and experimental cinema as well as study of material from historical archives. Denegri produces works where the devices and the memory technology are transformed into an allegory of the processes of forgetting and the denial of history, inviting the viewer to rethink the relationship between memory and its active importance in our present.

Digital Catalogue

<https://cutt.ly/rMm3kR0>

Artsy

<https://cutt.ly/3MPtNUu>

OVR

<https://cutt.ly/rMDL66y>



ABOUT ROLF ART

Rolf Art, located in Buenos Aires and founded in 2009 by Florencia Giordana Braun, is the only art gallery specialized in technical image in Argentina. Focused on contemporary Latin American visual arts, the gallery represents and promotes a selected group of artists & Estates that explores the limits of the image in its several expressions. The curatorial profile challenges the given conjuncture considering the social, political & economical background of artistic production as a determining factor for art's interpretation.

In order to promote the production and appreciation of contemporary art, Rolf Art develops a solid global program comprising research and archive work, exhibitions, sustained participation in leading international art & photo fairs, editorial and audiovisual projects, educational and training courses, institutional collaborations, and public & private acquisitions management; positioning the work of Latin American artists internationally and contributing to the legitimation of the visual expressions from the Latin American region worldwide.

WWW.ROLFART.COM.AR

For more information please contact:

Florencia Rugiero
Gallery Manager
ROLF ART
t.:+54.11.5936 7513
c.:+54.9.11.6835 3629
m.: frugiero@rolfart.com.ar
w.: www.rolfart.com.ar



Press kit | Link

<https://cutt.ly/2N3y47L>



José Alejandro Restrepo
María Teresa Hincapié

Digital Catalogue
<https://cutt.ly/kMm8uh2>

Artsy
<https://cutt.ly/JMPt9q5>

OVR



María José Arjona

Digital Catalogue
<https://cutt.ly/ZMm3BVN>

Artsy
<https://cutt.ly/nMPtKtr>

OVR
<https://cutt.ly/xMDDCgw>



Andrés Denegri

Digital Catalogue
<https://cutt.ly/rMm3kR0>

Artsy
<https://cutt.ly/3MPtNUu>

OVR
<https://cutt.ly/rMDL66y>