



**ART BASEL
MIAMI BEACH 2023**

08.12.23 - 10.12.23
Miami Beach Convention Center
Miami, FL, USA.

LILIANA MARESCA | 1951-1994, Argentina
SURVEY SECTOR | BOOTH #S9 | ROLF ART

MARCELO BRODSKY | 1954, Argentina
MERIDIANS SECTOR | BOOTH #M11 | ROLF ART

Rolf Art is pleased to announce its participation in **Art Basel Miami Beach 2023** the premier global art fair in America that will take place from **December 8 to 10, 2023 at the Miami Beach Convention Center, Florida, USA.**

Selected to be part of the show, **Rolf Art stands out with a double presence in the fair:**

At **Survey** sector –dedicated to galleries highlighting artistic practices of historical relevance– **booth #S9, Rolf Art** offers a tribute to the Argentinian artist **Liliana Maresca (1951-1994)**, on the occasion of the 30th anniversary of her death.

Liliana Maresca 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 characterize the art of 90's. Her body of works includes 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 works exist 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 had provided her work with a unique substance. She was one of the first women to contract and die of AIDS in our country. The project for Art Basel seeks to revindicate **Maresca's** legacy by gathering together a careful selection of her most remarkable works form the series **Liliana Maresca & her artworks** (1983) & form her last body of work & alive exhibition **Imagen Pública - Altas Esferas** (1993) [*Public Image - High Political Spheres*].

At **Meridians** sector –dedicated to performance & large-scale projects curated by **Magalí Arriola**– **booth #M11, Rolf Art** presents the iconic series **1968: El fuego de las Ideas** [1968: *The Fire of the Ideas*] by Argentinean artist and human rights activist **Marcelo Brodsky**.

In this project **Marcelo Brodsky** brings together a set of archival images of several public and political manifestations that took place in 1968 around the world. Each photograph corresponds to different focal points of conflict that marked the becoming and constituted as turning points in history. On this archival material the artist re-reads and overwrites the images, by intervening them with his own handwriting marks, pointing out emblematic phrases from each place in their own language, looking forward to re-updating and weaving a whole new field of sense. These altered photographs are, at the same time, connected in space by marks and inscriptions, thus building a network, a political cartography. In this gesture of updating the historical event, by pressing the past against the present, these works offer the opportunity for others to identify with, exploring the capacity of photography to provide a mediative space between collective histories and private memory.

To accompany this 2023 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 2023.**

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



**ART BASEL
MIAMI BEACH 2023**

08.12.23 - 10.12.23

Miami Beach Convention Center
Miami, FL, USA.

LILIANA MARESCA | 1951-1994, Argentina
SURVEY SECTOR | BOOTH #S9 | ROLF ART

Rolf Art's exhibition proposal for **Survey Sector** at **Art Basel Miami Beach 2023** offers a tribute to the Argentinian artist **Liliana Maresca** (1951-1994), on the occasion of the 30th anniversary of her death.

Liliana Maresca 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 characterize the art of 90's. Her body of works includes 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 works exist 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 had provided her work with a unique substance. She was one of the first women to contract and die of AIDS in our country. The project for Art Basel seeks to revindicate **Maresca's** legacy by gathering together a careful selection of her most remarkable works form the series **Liliana Maresca & her artworks** (1983) & form her last body of work & alive exhibition **Imagen Pública - Altas Esferas** (1993) [*Public Image - High Political Spheres*].

About Liliana Maresca & her artworks (1983)

Maresca was an artist who always used her body as a vital and passionate battering ram against her context. Maresca's vital way of creating and interacting with her own objects was portrayed in the photographic series that she made with the Argentinian photographer Marcos López in the early 1983: **Liliana Maresca & her artworks**. In this series the artist was photographed with her objects made with recycled elements. The idea of charging them with the sensual and provocative imprint of her naked body is evident, going through a wide range of emotional suggestions, from erotic ease, devoted attitude, tension, fragility or threat. It is as if Maresca had wanted to take those works beyond her material limits, driving them towards new meanings by committing them to a syntax of theatrical edges that would activate them and remove them from the inertia of her inanimate condition. Her gaze had made those elements discarded by the logic of consumption take on unprecedented aspects thanks to a grammar well learned in Emilio Renart's creativity workshop. With these actions destined to be photographed, his decisive presence went beyond the merely contemplative perception to which these pieces could aspire, to star by virtue of a gesture, an attitude or a pose, open narratives subject to the free play of interpretation, which in intimate and playful relationship with its creator, he provided these pieces with new layers of meaning. In an experimental hybrid, Maresca crafted her own theater of objects performed for the camera.

About Public Image - High political spheres (1993)

In 1993, Liliana Maresca and Marcos López collaborated again to perform the latest photo shots, which were commissioned for the posters and postcard invitation of the exhibition titled **Public Image - High Political Spheres**, presented at the emblematic Centro Cultural Recoleta. In these photographs, Maresca posed naked on top of a collage of images –taken from the photo archives of the Argentine newspaper Página/12– featuring those who implemented the neoliberal dictatorial project of international politics from the 1970s to the 1990s, in both Argentina and the world. To use one's body against the political situation is to locate oneself in a place of self-awareness, not only in the sense that we are all part of the corruption, but part of the place the artist has to occupy in society. The offering of her body is, at the same time, the offering of the body of an artist who also occupies a public position with a mission to communicate and alter the course of things. The action culminated with Liliana, now dressed, installing the images/billboards throughout the ecological reserve of Buenos Aires, a place where the rubble of highways constructed by the civil-military dictatorship was dumped into the coastal shallows.



BIO

Liliana Maresca (Buenos Aires, 1951 – † Buenos Aires 1994) was an emblematic figure in the Argentine artistic field since the early 80s. Recently The Hammer Collection, Los Angeles CA made an unprecedented exhibition, "Radical Women: Latin American Art, 1960-1985", as part of the Pacific Standard Time LA / LA initiative of the Getty Foundation, where Liliana Maresca was one of the featured artists, whose contribution was decisive for a specific time and context. This exhibition then traveled to the Brooklyn Museum, NYC and to the Pinacoteca do Estado do São Paulo, Brazil. In addition, in 2016, within the framework of the celebration of the 15th anniversary of MALBA, Museum of Latin American Art of Buenos Aires, Argentina, a new re-reading and exhibition of its permanent collection was presented, entitled "Verbo-América", curated by the historian and researcher Andrea Giunta and Agustín Pérez Rubio, former Artistic Director of the museum, where the work of Liliana Maresca -particularly one of her most important pieces- "Available Space" was part of it. Finally, MAMBA, Museum of Modern Art of Buenos Aires – Argentina, presented in 2017 the largest retrospective of Liliana Maresca, entitled "El ojo Avizor" gathering all the body of work of the artist and presenting an important rationalized catalog of her work. Her artworks are part of institutional collections such as the National Museum Center of Art Reina Sofía, Madrid, Spain; MALBA – Museum of Latin American Art of Buenos Aires, Argentina; MAMBA – Museum of Modern Art of Buenos Aires, Argentina; MNBA – National Museum of Fine Arts of Buenos Aires, Argentina; MACRO – Museum of Contemporary Art of Rosario, National Museum Reina Sofía Centre, Madrid, Spain; TATE Modern, London, England, among others.

ABOUT LILIANA MARESCA

Outstanding artist in the artistic panorama of the 80's in Buenos Aires, Liliana Maresca generated a paradigmatic work since the early eighties, starring in the enthusiastic youth bohemian that detonated in Buenos Aires after the return of democracy, quickly transforming into an inflection figure who initiates and develops many of the avant-gardes that will characterize the art of the 90s. Her activity included paintings, objects, sculptures, installations, performances and photo-performances. Her works collect the neo-Dada spirit, minimalist models and conceptual strategies that dominated the artistic panorama of the second half of the 20th century in Argentina, intertwined with the iconographic repertoire of alchemy and spiritual searches, making use of the technological resources that the time offered, without forgetting in any case the necessary poetic elaboration. An artist who knew how to work in dialogue with her contemporary colleagues, highlighting one of the most controversial stages in Argentina after the military dictatorship, making the content of the image both an aesthetic and a documentary register. Her strong activism as an artist and as a woman committed to her social context, made her develop a characteristic discourse where the focus was not on unjustified confrontation but on offering her own body as a battlefield to question the status quo; works such as "Liliana Maresca with her work", "Public image – High Spheres" or the self-portraits of Maresca in the Marconetti Building or the National Museum of Fine Arts, among many, give an account of this. The graphic media also served her to question the concept of work of art as a single piece, making it possible to multiply its image as a poster, thus approaching the field of mass communication. But it was as a pioneer in photoperformance – by then without that denomination – where Maresca found the ideal support to point out and denounce situations of social and gender-based violence, hypocrisy and double discourses, always committing her body, assuming different fictitious personalities, protagonists of stories where the image becomes a vehicle for the artist's actions, a auxiliary that complements the action by fixing a moment in time, transforming it into something worth preserving.



**ART BASEL
MIAMI BEACH 2023**

08.12.23 - 10.12.23

Miami Beach Convention Center
Miami, FL, USA.

MARCELO BRODSKY | 1954, Argentina
MERIDIANS SECTOR | BOOTH #M11 | ROLF ART

Rolf Art's exhibition proposal for **Meridians Sector** at **Art Basel Miami Beach 2023**, presents the iconic series **1968: El fuego de las Ideas** [1968: The Fire of the Ideas] by Argentinean artist and human rights activist **Marcelo Brodsky**.

In this project **Brodsky** brings together a set of archival images of several public and political manifestations that took place in 1968 around the world. Each photograph corresponds to different focal points of conflict that marked the becoming and constituted as turning points in history. On this archival material the artist re-reads and overwrites the images, by intervening them with his own handwriting marks, pointing out emblematic phrases from each place in their own language, looking forward to re-updating and weaving a whole new field of sense. These altered photographs are, at the same time, connected in space by marks and inscriptions, thus building a network, a political cartography. In this gesture of updating the historical event, by pressing the past against the present, these works offer the opportunity for others to identify with, exploring the capacity of photography to provide a mediative space between collective histories and private memory.

The series **"1968: El fuego de las Ideas"** is a work that today brings together 68 pieces, in which Marcelo has worked steadily for the last 8 years, investigating history, visual narration and language.

The complete set includes: Amsterdam, 1967; Amsterdam, 1967 (II); Dhaka, Bangladesh, 1971; Beirut, 1971; Ghent, Belgica, 1969; Belgrade, 1968; Belgrade, 1968 (II); Berlin, 1968; Bogotá, 1968; Bonn, Saigon, 1968; Bratislava, 1968; Brussels, 1968; Bozar, Brussels, 1968; "Marcel Broodthaers" Bozar, Brussels, 1968; Calcutta, 1967; Chicago, 1968; Coimbra, 1969; Coimbra, 1969 (II); Cordobazo, 1968; Cordobazo, 1968 (II); Cordobazo, 1968 (III); Dakar, Senegal 1968; Dakar, Senegal, 1968 (II); Jamaica, 1968; Kaunas, Lithuania, 1972; Lisbon, 1969; London, 1968; London, 1968 (II); Madrid, 1968; Melbourne, 1968; Marcha del Rector, México, 1968; México, 1968; Mexico 43, 1968; "Gorila" Mexico, 1968; Milan, 1968; Montevideo, 1968; Munich, 1968; Paris, 1968; Paris, 1968 (II- La rue est à nous); Paris, 1968 (III- Leon); Paris, 1968 (IV - Motards); Paris, 1968 (IV - Piedras); Peking, 1968; Praga, 1969; "A rua e nossa", Rio de Janeiro, 1968; "Passeata dos cem mil" Rio de Janeiro, 1968; "A filosofia nas Mãos" Sao Paulo, 1968; Roma, 1968; Santiago de Chile, 1968; Sydney, 1972; Tokyo, 1968; Toronto, 1968; Tucumán, Argentina, 1967; Whashington, 1968; "Globuskrawalle" Suiza, 1968, among others.

"1968: El fuego de las Ideas" was widely exhibited in Europe and Latin America during 2016, 2017, 2018, 2019: In 2015 it was presented for the first time at the Rolf Art gallery (Argentina), then it was presented at La Biental de Lyon (France), UNAM Tlatelolco University Cultural Center (Mexico), Latin American Photography Forum - Itaú Foundation (Sao Paulo, Brazil), "Hiatus" Pinacoteca do Estado (Sao Paulo, Brazil), "Resist!" Bozar (Brussels), PhotoEspaña at the Zaragoza History Center (Spain), Kaunas Festival (Lithuania), European Center for Constitutional and Human Rights (Berlin, Germany), Spanish Academy in Rome (Italy), Diffusion: Cardiff International Festival of Photography (Cardiff, Wales), Street Level (Glasgow, Scotland), Museo Colección Berardo (Lisbon, Portugal), Ludwig Forum Für Internationale Kunst (Aachen, Germany), 1968 Quelle Histoire in Rencontres d'Arles (France), among others.

Currently in the framework of the **35ª Bienal de São Paulo**, Marcelo Brodsky has a major exhibition titled **Marcelo Brodsky titled "Exiles, Debris, and Residences" at the Jewish Museum from San Paulo, Brazil.**

Of this series there are numerous essays, texts by the most prestigious curators specialized in photography such as **Anne Tucker, Gareth Evans, Florencia Battiti, Valentina Locatelli, David Campany** to mention a few; there are also various publications and catalogs, and a photo-book titled **"El fuego de the ideas"** edited by RM & another book printed in Europe edited by the gallery entitled **"Poetics of resistance"**.

Finally we would like to share, that in collaboration with the composer Nicolás Varchausky and the dramaturgy director Matías Feldman, Marcelo Brodsky created the opera of the series entitled **"1968: El fuego de las Ideas"** commissioned by the **Teatro Colón** in Buenos Aires, Argentina that opened to the public in December 2018.



BIO

Marcelo Brodsky (Buenos Aires, Argentina, 1954) is a committed artist and human right activist. Brodsky has represented Argentina in several international biennials such as Lyon Biennale (2017/18), Photoespaña and Les Rencontres d'Arles (2018), Dakar (2018), San Pablo (2010), Valencia (2007), Rotterdam (2000), among others. He has been awarded with distinctions and received many accolades, such as the Jean Mayer Award of Global Citizenship at Tufts University, Boston (2015), The Human Rights Award by Bnai Brith Organization (2003), among others. He has published numerous books such as "1968: The fire of ideas" (2018), Poetics of Resistance (2019), Tree Time (2013); Visual Correspondences (2009); Correspondences Pablo Ortiz Monasterio – Marcelo Brodsky (2008); Correspondences Martin Parr – Marcelo Brodsky (2008); Vislumbres (2005); The soul of the Buildings with Horst Hoheisel, Andreas Knitz and Fulvia Molina (2004); Memory Works (2003); Nexo (2001); Buena Memoria (2000); Parábola (1982), among others. He has been featured in important leading national and international publications. His work has been shown in numerous solo and group exhibitions in Argentina, Brazil, Chile, Uruguay, Peru, Spain, France, Germany, Switzerland, Italy, Czech Republic, United Kingdom, Israel and USA, among others. Nowadays, his work is part of important national and international collections such as National MNBA – Museum of Fine Arts (Buenos Aires, Argentina); MAMBA – Modern Art Museum of Buenos Aires (Buenos Aires, Argentina); Banco de la República de Bogotá (Colombia); Pinacoteca from São Paulo State (Brazil); Bibliothèque Nationale (Paris, France); Museum of Fine Arts Houston – MFAH (USA); Princeton Art Museum (USA); The Centre for Creative Photography, University of Arizona, Foundation and ASU Art Museum (Arizona, United States); Sprengel Museum Hannover (Hannover, Germany); Contemporary art collection from Salamanca's University (Spain); University of Essex Collection of Latin American Art (Colchester, United Kingdom); TATE Collection (London, United Kingdom); MET The Metropolitan Museum of Art (New York, United States); Jewish Museum (New York, United States), among others. He lives and works in Buenos Aires, Argentina.

ABOUT MARCELO BRODSKY

Marcelo Brodsky's project offers a subjective narrative in which photography acts as memory. Committed with the fight to defend social causes strictly related to the human rights, his work is largely related to situations inherent in violence in the times of military dictatorship in Argentina (1976-1983), the persecution and disappearance of citizens, echoing on the international scene, representing the voices of the peoples who denounce organized State terrorism in any territory. The photography in his work is a witness, a kind of "documentary service" when they combine archive material and documentation that the artist inscribes on the images, condensing traumatic experiences, vestiges of situations linked to horror and exile. Marks, notes, colors, the laconic, archival tone of the information alludes to the impersonal discourse of history; calligraphy, untidy and urgent, invade the photographs pointing out, highlighting, accentuating the faults, the gaps caused by those who are no longer there, or the demands of a society. His work creates memory in time, an invisible bridge which, with its graphics, connects decades and defies oblivion, revealing the presence of silent bodies that speak from a not too distant past. By transposing familiar vernacular materials and personal testimony in the public sphere, the artist provides an opportunity for others to identify and be moved, allowing understanding of distant events. Upon returning from his exile in Spain, Brodsky used family photographs as a starting point for works that try to communicate the trauma of the lived experience. The artist positions himself from a personal point of view to invite the spectator to be moved, identify, generate empathy with the other and create a common space for reflection where individual memories can become collective. His work is displayed in multiple supports within the visual arts and editorial publications where the image is activated as a document blurring the limits between the artistic, the archive work, the videos, the installations, among others. Brodsky explores the ability of photography to provide a space for meditation between private memory and collective stories. It is thanks to his absolute knowledge of the use of the power of images and of the word that Marcelo Brodsky manages to transmit through his works a message that commits us as political individuals.

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 legitimization of the visual expressions from the Latin American region worldwide.

WWW.ROLFART.COM.AR

For more information please contact:

Florencia Giordana Braun
ROLF ART
Founder & Director
Esmeralda 1353, Buenos Aires, Argentina.
p.:+54 9 11 51787629
m.:+54 9 11 60926624
www.rolfart.com.ar



Press kit | Link
<https://cutt.ly/CwYgBV8D>