

TOMAS
REDRADO
—ART

ROLF

JULIETA TARRAUBELLA

THE SECRET LIFE OF FLOWERS

PARIS PHOTO '25

DIGITAL SECTOR |
SOLO SHOW

BOOTH E28

CURATED BY NINA ROEHRS

OPENING | 12 NOV
EXHIBITION DAYS | 13-16 NOV. 2025

| Paris Photo |
Grand Palais



JULIETA TARRAUBELLA

THE SECRET LIFE OF FLOWERS (2018 - 2025)

At **Digital Sector** – Dedicated to photography and the image in the digital age, curated in its third edition by Nina Roehrs- **Rolf Art**, in collaboration with **Tomas Redrado Art**, presents an audiovisual installation by **Julieta Tarraubella** (b. 1991, Argentina/Perú) -a young visual artist with a prominent career in moving images & new technologies- titled ***La vida secreta de las flores*** (***The Secret Life of Flowers***) (2018 - 2025). The project features a cyborg-garden, depicting the flowers' metamorphosis performativity in a time-lapse playback. Merging technology and nature, blurring the boundaries between the organic and the artificial, the project relativizes the rhythms of human life, perpetuating the beauty that challenges the linearity of time.

En la **Sección Digital** —dedicada a la fotografía y la imagen en la era digital, curada en su tercera edición por Nina Roehrs— **Rolf Art**, en colaboración con **Tomas Redrado Art**, presenta una instalación audiovisual de **Julieta Tarraubella** (b.1991 Argentina/Perú) -joven artista visual con una destacada trayectoria en el campo de las imágenes en movimiento y nuevas tecnologías- titulada ***La vida secreta de las flores*** (2018 - 2025). El proyecto propone un jardín-cyborg que retrata la performatividad de la metamorfosis de las flores a través de una reproducción en time-lapse. Fusionando tecnología y naturaleza, y desdibujando los límites entre lo orgánico y lo artificial, el proyecto relativiza los ritmos de la vida humana, perpetuando una belleza que desafía la linealidad del tiempo.





What Only Becomes Visible Through Time

Reflections on Julieta Tarraubella's *The Secret Life of Flowers*
by **Kim Knoppers**

When we look at flowers in visual art, we imagine we are seeing something fully present before us, entirely available to the eye. Yet what we encounter is almost never life itself: only the residue of a moment. The history of the flower in art is therefore also the history of what we have wished to see in her — a history of our gaze, of what we wanted to recognize, hold onto, or possess.

Seventeenth-century flower still lifes were painted with astonishing precision, so exact that a passing glance would take them for realism. Yet the flower still life may well have been the most carefully constructed form of nature-imagery painting produced in early modern Europe. A tulip from early spring, a rose from midsummer, and berries from autumn were brought together into a bouquet that never existed in real. These were assemblages of seasons: bouquets as staged, stilled imaginary constellations, inseparable from colonial extraction. The flower functioned not as a living body but as an emblem — a symbolic bearer of status, power and vanitas. What was made visible was not the life of the flower, but the display of mastery: the attempt to tame what is fragile and hold transience in suspension.

Centuries later, the documentary *The Secret Life of Plants* (1979) illustrates a shift in this relation¹. The film moves from the flower as representation toward the plant as sensitive life. Through time-lapse photography, growth is no longer fixed as an instant but revealed as rhythm, a slow, interior life coming into view². The central question is no longer “what does she look like?” but “what does she experience, and how do we stand in relation to her?”³

Around the same time, Hungarian American artist Agnes Denes approached this shift from another angle. In *Anima/Persona – The Seed* (1978–1980/2019), rice seeds are not presented as objects but as bodies-in-becoming, followed through duration. A 360-degree hologram of a germinating seedling, composed from thousands of frames taken at five-minute intervals over the span of a week, makes this slow unfolding literally visible. Life is not revealed in a single moment, but only when witnessed through time. Our relation shifts from static observation to a form of co-movement, from object to a body that becomes itself through time. From this perspective, Julieta Tarraubella's *The Secret Life of Flowers* (ongoing since 2018) can be read as a next step: one in which life and perception share a technological infrastructure, and in which the question of who captures and frames this process becomes part of the work itself.

The Secret Life of Flowers consists of three interconnected elements. The first element is based on a closed camera system that continuously recorded the plant throughout her life cycle, now presented as flatscreens whose visible cabling forms a soft, almost organic extension of the flower. The second element is the living flower herself, observed in real time by cameras until her decline. The third element unfolds as a cyborg garden in which the mediated plants are recombined into a hybrid ecology of fragments that becomes more than the sum of its parts through their renewed relationality.

In Tarraubella's cyborg garden, blooming and decline circulate as data. The plant is not only observed but also monitored: the gaze shifts from seeing to a system of observation. The closed camera circuits create a technological intimacy that is at once tender and supervisory. The flower no longer appears before the viewer, but within an apparatus of vision. She lives — but she lives as image, shaped by the system that renders her visible.

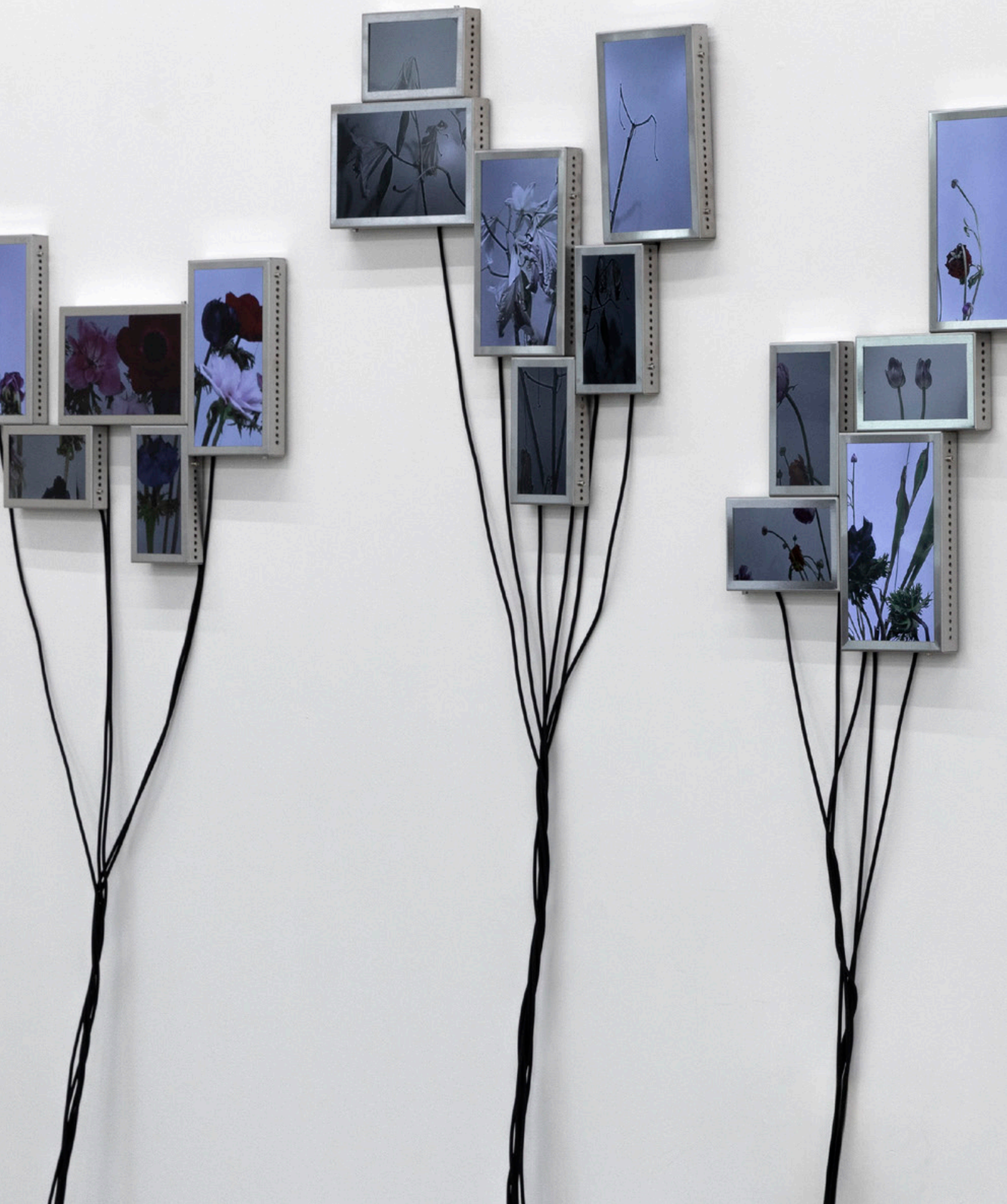
Tarraubella positions the flower as an active participant in a shared condition: we look at her, yet we also belong to the same network that frames her. Where the seventeenth-century still life immobilized the flower to possess her, the cyborg garden encloses her technologically to follow and understand her. She lives not only as organism, but as mediated presence — embedded in a technological field of cameras, storage, and screens that co-produce her appearance. What Tarraubella brings into view is a form of time that runs counter to our accelerated habits of seeing. The same technology that normally speeds and compresses perception is used here to slow it down, allowing a quieter form of presence to appear.

And still, a part of the flower always escapes. She never allows herself to be fully captured. Within her slow cycle of blooming and decline, a zone of opacity remains — a part of life that cannot be reduced to data. In the end, we see not only the flower, but the threshold of perception itself. Even with all our technology, there is something in life that refuses the frame, and slips past our understanding.

1. Directed by Waldo Salt and Michael Braun, based on the 1973 book by Peter Tompkins and Christopher Bird, with a remarkable soundtrack composed by Stevie Wonder.

2. An early form of stop-motion that, in this case, made plant movement visible within a human timescale.

3. What emerges here is an early intuition of plant-sensitivity, now supported by contemporary scientific research by, among others, the Italian biologists Monica Gagliano (*Thus Spoke the Plant*, 2018) and Stefano Mancuso (*The Nation of Plants*, 2019).



[Excerpt from]

“Julieta Tarraubella: Transmigrations of Images, Fantasy, Spectrographies.”

by **Fernando Davis**

The Secret Life of Flowers, a project initiated in 2018, presents a “cyborg-garden,” a “transmedia-nursery” of video sculptures that combine photographs and screens with fragments of footage from security cameras. The audiovisual documentation, created by the artist, captures the life cycle of lilies, azaleas, and peonies—sourced from the Buenos Aires flower market—from their bloom to their decay, within isolated panels under conditions of observation and surveillance mediated by a closed-circuit camera system. An “infotechnological” vanitas, Tarraubella’s techno-garden addresses a series of issues surrounding the ways in which contemporary processes of informatization, audiovisual images, and surveillance devices operate in the biopolitical control and management of life, shaping subjectivities and possibilities of existence in the present. Simultaneously, these elements organize perception and the boundaries of the visible, structuring economies of appearance, modulations of desire, sensory orders, and dominant scopic regimes.

Through juxtaposed “screen-images” of life recorded and transmitted in a loop, offered for consumption in its audiovisual staging—from moments of full bloom to decay—scopic desire is incited and shaped. However, as Tarraubella conceives it, images are not limited to the visible representation. In their performative operation, they establish relationships, act upon the sensible, and create counter-scenes that interrupt or pierce the stability of hegemonic sensory orders. In contrast to the logics of transparency that underpin dominant representational frameworks of intelligibility, the “secret life” revealed by this audiovisual documentation resists total capture. Something within it escapes or shows itself as resistant to the modulations of vision mediated by surveillance technologies and by certain audiovisual consumption patterns shaped by the logic of the instant and real-time transmission. Furthermore, the documentation of the slow, almost imperceptible, and motionless life of the flower introduces a temporality that runs counter to the acceleration and presentism characteristic of the technologies of time governance and processes of subjectivation in globalized neoliberalism.

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EXHIBITED WORKS





Julieta Tarraubella
From the series The secret life of flowers
Garden_#A, 2024

[Available]
€ 30.000

Installation

Polyptych of 5 pieces on stainless steel stands.
[Each] Mosaic of 4 to 6 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

Variable measures



Julieta Tarraubella
From the series The secret life of flowers
Garden_#3_Tulips, 2024

Video-sculpture

Mosaic of 4 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

55 x 44 cm | 21.65 x 17.32 in
Edition 2 + A/P

[Available editions]
Ed. 1/2 - € 5.500

[On request / Optional]
Stainless steel stand
€ 700 per stand



Julieta Tarraubella

From the series The secret life of flowers

Garden_#4_Lisanthus & Lilies, 2024

Video-sculpture

Mosaic of 5 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

67 x 40 cm | 26.38 x 15.75 in

Edition 2 + A/P

[Available editions]

Ed. 2/2 - € 6.500

[On request / Optional]

Stainless steel stand

€ 700 per stand



Julieta Tarraubella
From the series The secret life of flowers
Garden_#6_Orange Lilies, 2024

Video-sculpture

Mosaic of 6 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

74 x 42 cm | 29.13 x 16.54 in
Edition 2 + A/P

[Available editions]
Ed. 2/2 - € 7.500

[On request / Optional]
Stainless steel stand
€ 700 per stand



Julieta Tarraubella

From the series The secret life of flowers

**Garden_#12_Daffodils, Tulips & Persian
buttercups, 2024**

Video-sculpture

Mosaic of 4 LCD screens (10" and 7"), stainless steel
structure, USB-C to USB cables, and power supply.

52 x 38 cm | 20.47 x 14.96 in

Edition 2 + A/P

[Available editions]

Ed. 2/2 - € 5.500

[On request / Optional]

Stainless steel stand

€ 700 per stand



Julieta Tarraubella

From the series The secret life of flowers

**Garden_#13_Anemones, Tulips & Persian
buttercups, 2024**

Video-sculpture

Mosaic of 5 LCD screens (10" and 7"), stainless steel
structure, USB-C to USB cables, and power supply.

60 x 47 cm | 23.62 x 18.50 in

Edition 2 + A/P

[Available editions]

Ed. 2/2 - € 6.500

[On request / Optional]

Stainless steel stand

€ 700 per stand



Julieta Tarraubella
From the series The secret life of flowers

Garden_#7_Lilies, 2024

Video-sculpture

Mosaic of 6 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

63 x 65 cm | 24.80 x 25.59 in
Edition 2 + A/P

[Available editions]

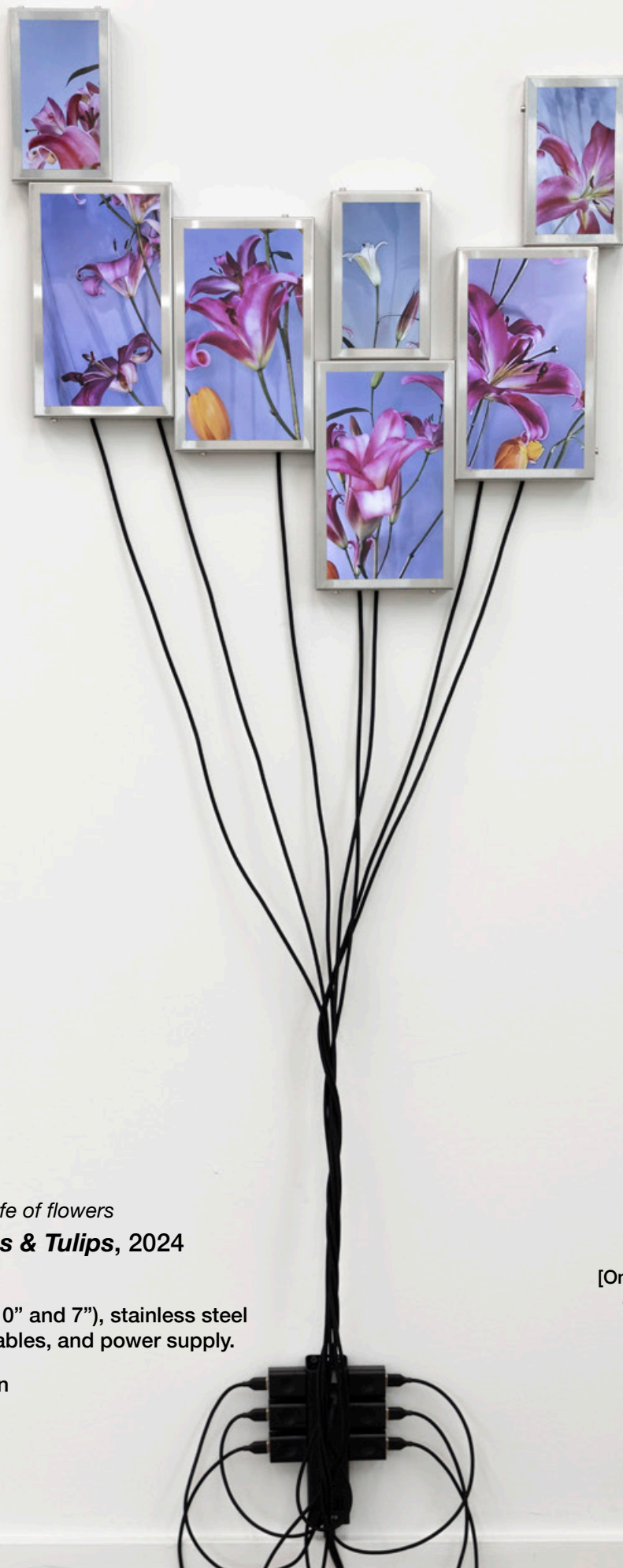
Ed. 1/2 - € 7.500

Ed. 2/2 - € 7.500

[On request / Optional]

Stainless steel stand

€ 700 per stand



Julieta Tarraubella

From the series The secret life of flowers

Garden #11 Pink Lilies & Tulips, 2024

Video-sculpture

Mosaic of 7 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

64 x 64 cm | 25.20 x 25.20 in
Edition 2 + A/P

[Available editions]
Ed. 2/2 - € 8.500

[On request / Optional]
Stainless steel stand
€ 700 per stand



Julieta Tarraubella
From the series The secret life of flowers
Garden_#18_Anemones, 2024

Video-sculpture

Mosaic of 5 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

42 x 60 cm | 16.54 x 23.62 in
Edition 2 + A/P

[Available editions]
Ed. 2/2 - € 6.500

[On request / Optional]
Stainless steel stand
€ 700 per stand



Julieta Tarraubella
From the series The secret life of flowers

**Garden_#15_ Roses
& Aloe Vera, 2024**

Video-sculpture

Mosaic of 5 LCD screens (10" and 7"), stainless steel
structure, USB-C to USB cables, and power supply.

57 x 45 cm | 22.44 x 17.72 in
Edition 2 + A/P

[Available editions]

Ed. 1/2 - € 6.500

Ed. 2/2 - € 6.500

[On request / Optional]

Stainless steel stand

€ 700 per stand



Julieta Tarraubella
From the series The secret life of flowers
Garden_#16_ Sunflowers, 2024

Video-sculpture

Mosaic of 3 LCD screens (10" and 7"), stainless steel structure, USB-C to USB cables, and power supply.

42 x 30 cm | 16.54 x 11.81 in
Edition 2 + A/P

[Available editions]
Ed. 2/2 - € 4.500

[On request / Optional]
Stainless steel stand
€ 700 per stand



Julieta Tarraubella
From the series The secret life of flowers
Surveillance Center, 2024

Video-installation

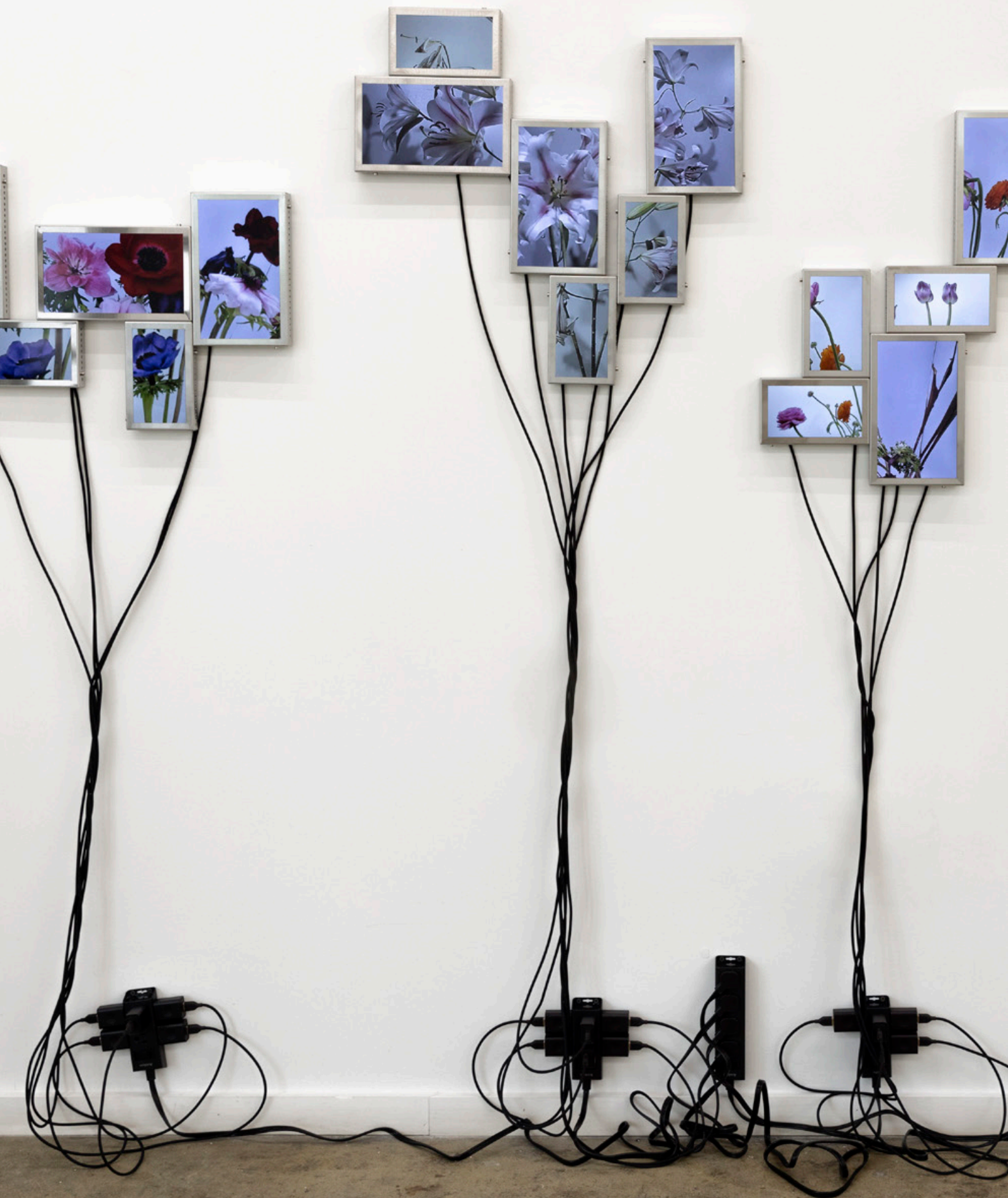
Closed-circuit system with 4 security cameras and 4
CCTV video monitors.

Edition 2 + A/P

[Available editions]

Ed. 1/2 - € 10.500

Ed. 2/2 - € 10.500



JULIETA TARRAUBELLA

(b.1991, Argentina/Peru)

Julieta Tarraubella (Argentina/Peru, 1991). Visual Artist — Image and Sound Designer, graduated from the University of Buenos Aires. She is currently pursuing the Master's in Photography at ÉCAL, Switzerland (2024–2026).

In 2014 she was awarded with the AUGM Scale Scholarship for a student exchange to study Visual Arts and Medialogy at UNICAMP, Brazil. She was selected in 2015 for the Peggy Guggenheim Collection Internship Program in Venice, Italy. During 2017, she participated in the Cinema Program at the University Torcuato Di Tella.

In 2019 she won the prize of the Biennial of Young Art of Buenos Aires – Visual Arts Category – and was awarded with a residency grant to attend in 2021 to Pivô Pesquisa in São Paulo, Brazil. During 2021, she was invited to participate at Bienal Sur, she was awarded with a Creation Scholarship by the Fondo Nacional de las Artes, Argentina, and was selected for the Fortabat Foundation Award. In 2023, she won the prize of the GETXOPhoto Festival, Spain; and she was shortlisted for the Andreani Foundation Prize. In 2025, her work was exhibited at the Noorderlicht Biennale, The Netherlands.

Between 2020 and 2024 she was a guest resident artist at MUNAR. Her work has been exhibited in several institutions such as the Museum of Modern Art of Buenos Aires (MAMBA), Museum Belvédère (Netherlands), Andreani Foundation, MAR Museum, Centro Cultural Kirchner, Centro Cultural San Martín, cheLA, Pivô, University Torcuato Di Tella, Espacio Fundación Telefónica, CCM Haroldo Conti, among others; as well as at international fairs such as Art Basel Miami, Paris Photo, Photo London and arteBA.

Her work belongs to renowned Latin American and U.S. collections. She lives and works between Lausanne, Switzerland and Buenos Aires, Argentina.

[Statement]

Julieta Tarraubella grounds her practice in the methodologies of audiovisual production. She creates her works as narratives or stories, intertwining diverse techniques: video, photography, sculpture, performance and installation. Her projects delve into the transformations of the body and landscape through encounters with various forms of otherness and technologies. Through her work she aims to evidence the sociocultural, technological, magical, and paranormal dialogues that coexist within urban environments. Her practice reflects on the development of life and spirituality mediated by technology and the media.

ROLF

ROLF ART, devoted to contemporary latin american visual arts. 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.

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Closed on Saturday, Sunday and holidays.

To book your visit after hours or in case of
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WhatsApp +54 9 11 5178 7629

TOMAS REDRADO —ART

TOMAS REDRADO ART (TRA) is committed to promoting the appreciation and recognition of contemporary art through a dynamic and historically grounded aesthetic. Since its founding in 2022, the gallery has worked to build a vibrant artistic community, representing emerging and mid-career artists from Latin America whose works explore the boundaries of form, texture, and materiality. Through sustained and dedicated engagement with contemporary practices, TRA aims to position its artists' productions within the international art circuit.

TRA challenges conventional perspectives and encourages the exploration of innovative artistic forms, prioritizing the creative autonomy of artists and fostering an environment where breaking boundaries and engaging closely with the public are central.

With headquarters in Miami and José Ignacio, a temporary programming in Buenos Aires, and a forthcoming new location in the same city, TRA seeks to foster dialogue between local and international art scenes. Its mission is to create meaningful exchanges that reaffirm its commitment to connecting the region's cultural richness with the global stage, generating an impact that transcends borders through a program that is rooted yet constantly moving and evolving in dialogue.

In 2025, TRA consolidates this vision by participating in three key international art fairs — arteBA, ArtBo, and NADA Miami — expanding visibility and collecting opportunities for its artists and strengthening its presence in the global contemporary art scene.

TRA. MIAMI (USA)

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TRA. JOSÉ IGNACIO (URU)

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TRA. BUENOS AIRES (ARG)

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