



Marcelo Brodsky: From the series *Buena Memoria, The Class, 1st Year, 6th. division, 1967* (1996)

# BUENA MEMORIA

# SOLO SHOW | MARCELO BRODSKY

## CURATORIAL TEXT | RODRIGO MOURA

**OPENING | 12.03.2026 - 6PM**  
**PERMANENCE | 12.03.2026 - 24.04.2026**

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Bolf Art | Esmeralda 1353

Roll Art | Esmeralda 1555  
Buenos Aires, Argentina

**Rolf Art** is proud to present —within the framework of the 50th anniversary of Argentina's military coup— its upcoming exhibition titled ***Buena Memoria*** by **Marcelo Brodsky** (Buenos Aires, 1954), with a text by curator **Rodrigo Moura** (Belo Horizonte, 1975), who also authored the text that accompanied the project's first presentation in Brazil twenty years ago.

*Buena Memoria*, one of the most significant and emblematic projects of Marcelo Brodsky's artistic career, is a body of work centered on the years of Argentina's last civic-military dictatorship, during which the State systematically persecuted, tortured, and executed thousands of citizens, known as the disappeared. Established in 1976 and led by General Jorge Rafael Videla, the dictatorship lasted until 1983. In this context, Marcelo was forced into exile in Barcelona, and his brother Fernando was kidnapped in Buenos Aires and remains missing. Upon returning to Argentina at the age of forty, he used family photographs and his personal archive as a point of departure to create a body of work that seeks to give visual form to the trauma of lived experience.

The photographic essay *Buena Memoria* (1967–1996) is composed of **six chapters**: *La Clase*, 1st Year – 6th Division, together with its original period documentation; *Los compañeros*; *Bridge of Memory*; *My Friend Martín*; *Nando, My Brother*; and *The Río de la Plata*. The complete visual essay comprises **more than 70 photographs, original archival documents, and two videos**.

First presented in Buenos Aires in 1998 at the FotoGalería del Teatro San Martín, curated by Sara Facio, Buena Memoria has since been shown in hundreds of exhibitions worldwide. The central piece of the project, *La Clase. 1st Year – 6th Division* (1967), is among the most studied and catalogued works in the history of art and has become an icon of Argentine and Latin American visual culture. This work is part of major institutional collections, including: Museo Nacional Centro de Arte Reina Sofía (Madrid, Spain); The Metropolitan Museum of Art (New York, USA); Pinacoteca do Estado de São Paulo (São Paulo, Brazil); Museo Nacional de Bellas Artes (Buenos Aires, Argentina); Museo del Banco de la República (Bogotá, Colombia); Tate (London, UK); and Museum of Fine Arts Houston (Houston, USA).

Rolf Art presents the complete photographic essay of Buena Memoria, reactivating its historical, political, and affective power from the present as an act of remembrance, fifty years after the rupture that marked our country's history. **This marks the first full presentation of the project since its historic exhibition at the FotoGalería del Teatro San Martín.**

**The opening will take place on Thursday, March 12, 2026, at 6 PM at Rolf Art, Esméralda 1353, Buenos Aires, Argentina.**  
The exhibition, with free admission, will be open Monday to Friday, 11 AM to 7 PM, through Friday, April 24, 2026.

We look forward to welcoming you and appreciate your help spreading the word!

## RODRIGO MOURA | UFMG Cultural Center (2002)

“The Dirty War” (1976–1983), the name by which the period of military dictatorship in Argentina became known, is one of the many shameful moments in twentieth-century Latin American political history. Thousands of people were murdered, and many of their bodies were never found. Marcelo Brodsky (Buenos Aires, 1954) presents in art galleries and museums around the world the results of his research into this subject, engaging in political activism through photography. Photographic images, videos, texts, and recent newspaper reports on the topic form part of his exhibitions. The artist had a brother, Fernando, who was kidnapped and murdered by the military regime in 1979 at the age of twenty-two. When Brodsky returned from exile in Spain in the mid-1980s, he began to investigate the fate of his former schoolmates: Where are they now? Dead, disappeared, exiled. His work emerged from the tension between mourning for his brother and his commitment to the defense of human rights. As a photographer, Brodsky appropriates both family and archival images (in which he notes the original archival dates, suggesting that these are the years of the works’ creation) as well as records of objects, documents, and monuments related to forced disappearances and the loss of freedom. *Nexo* and *Buena Memoria*, two of the artist’s exhibitions, were recently presented together at the galleries of the Cultural Center of the Federal University in the city of Belo Horizonte, offering a valuable opportunity to experience the Argentine artist’s work in its complex articulation between collective and personal imaginaries.

In an intimate relationship between text and image, his entire body of work moves between these two fields through which he articulates his concepts. Among the images appropriated by the artist, some immediately draw attention. The dialogue between the works in the installation of the galleries (unfortunately somewhat precarious) is as diverse as their sources, alternating between public and private registers: *Fernando in La Boca* (1968) is a beautiful photograph of his young brother, taken by their mother for a photography contest, as explained by the text placed on the wall beneath it. Almost opposite this portrait is the series *Playing at Dying* (1966), in which his brother and he appear in domestic childhood images, engaged in a bow-and-arrow duel. The artist reveals prophetic meanings in the family album images. In another photograph, the two are traveling by boat on the Río de la Plata. A large enlargement beside it, *Río de la Plata* (1997), shows a detail of the river’s earthy brown surface: “Non-existent grave,” reads the accompanying text — the place where so many were thrown. In *The Wretched of the Earth* (2001), photographs made from a video and an installation of the same name, books with transgressive content are metaphorically removed from the earth, where they had been hidden from repression by their owners, and later exhibited, covered in dust and gnawed by time after nearly twenty years. *Reflections Book Fair IV* (2000) records the expressions of viewers at an exhibition by the artist as they look at the unearthed books. The effects Brodsky seeks to register may appear in the stunned faces of people or in objects that, endowed with a certain aura, undergo transformation. Ultimately, it is about pursuing an impossible portrait: that of the disappeared. In this sense, the works propose a possible dialogue with journalism and testimonial documentation, while nevertheless operating in a more sensitive field of communication.

In some of the most beautiful images in the exhibition, Brodsky records piles of documents from police archives. Small sculptures shaped by the hands of the repressive bureaucracy, these volumes swollen with information are mute objects that cannot communicate what the artist seems to want to reveal: What happened to the criminals? Brodsky is also driven by the desire to photograph these countless piles of files after they have passed from hand to hand. The series *Tree* documents a memorial constructed in the Argentine province of Tucumán, for which relatives of victims of the Dirty War are invited to plant trees in a public garden. The names of the deceased relatives were placed beside the young plants. The camera records the monument altered by time, the letters blurred by water. Monument and life seek coexistence in remembrance; therefore, the photographs belie that possibility. Brodsky’s texts and images constitute a search for memory — affective, collective, personal, institutional, cultural, political — through which he constructs his rich (and sorrowful) vision of loss. Historically, his photography recalls the drive to capture the instant and its power of denunciation, while also revealing the contradictions of those concepts. Here, photographic practice materializes as an inventory of small affections of loss; images related to a mourning without a body.

## MARCELO BRODSKY | BIO

Marcelo Brodsky (Buenos Aires, Argentina, 1954) is a committed visual artist and human rights activist. He has represented Argentina at numerous international biennials, including the Lyon Biennale (2017/18), PhotoEspaña and the Rencontres d’Arles Festival (2018), the Dakar Biennale (2018), the São Paulo Biennial (2010), Valencia (2007), and Rotterdam (2000), among others. He has received numerous awards and distinctions, such as the Jean Mayer Award for Global Citizenship from Tufts University, Boston (2015), and the Human Rights Award granted by B’nai B’rith (2003), among others. He has published several books, including *1968: The Fire of Ideas* (Barcelona, 2018), *Poetics of Resistance* (Berlin, 2019), *The Soul of Buildings* with Horst Hoheisel, Andreas Knitz, and Fulvia Molina (São Paulo, 2004), *Memory at Work* (Salamanca, 2003), *Nexo* (Buenos Aires, 2001), *Buena Memoria* (Buenos Aires, 1997), and *Parábola* (1982), among others. His work has been featured in leading national and international publications. He has held numerous solo and group exhibitions in countries including Argentina, Brazil, Chile, Uruguay, Peru, Mexico, Ecuador, Colombia, Venezuela, Guatemala, Spain, France, Germany, Switzerland, the Netherlands, Portugal, Sweden, Finland, Italy, the Czech Republic, the United Kingdom, Israel, and the United States, among others. Today, his work is part of major public and private national and international collections, including the Museo Nacional de Bellas Artes – MNBA (Buenos Aires, Argentina); Museo de Arte Moderno de Buenos Aires – MAMBA (Buenos Aires, Argentina); Museo Nacional Reina Sofía (Madrid); the CA2M Collection of the Community of Madrid; the Contemporary Art Collection of the University of Salamanca (Salamanca, Spain); Banco de la República de Colombia (Bogotá); Pinacoteca do Estado de São Paulo; MASP (São Paulo); Museu de Arte Moderna (Rio de Janeiro); MAR (Rio de Janeiro, Brazil); the Rencontres d’Arles Collection and the Bibliothèque Nationale (Paris, France); the Museum of Fine Arts, Houston (MFAH); Princeton University Art Museum; Tufts University Art Museum; Keene College Collection (New Hampshire); the Center for Creative Photography, University of Arizona Foundation (Arizona, United States); Sprengel Museum Hannover (Hanover, Germany); the University of Essex Collection of Latin American Art (Colchester, United Kingdom); the Tate Collection (London, United Kingdom); The Metropolitan Museum of Art (New York); the Center for Creative Photography (Tucson); and the Jewish Museum (New York, United States), among others. Marcelo Brodsky is a founding member of Parque de la Memoria, the Monument to the Victims of State Terrorism on the Río de la Plata waterfront in Buenos Aires, and serves on its Board of Directors. He is also a member of the human rights organization Buena Memoria Asociación Civil. He lives and works in Buenos Aires, Argentina.

## RODRIGO MOURA | BIO

Rodrigo Moura (Rio de Janeiro) is a curator, editor, and art critic. Between March 2025 and February 2026, he served as Artistic Director of the Museo de Arte Latinoamericano de Buenos Aires (MALBA). From 2019 to 2025, he was Chief Curator of El Museo del Barrio in New York. Prior to taking on this position, he was associate curator at the Museu de Arte de São Paulo Assis Chateaubriand, starting in April 2016. Moura, one of Brazil's most prominent curators, was affiliated with Instituto Inhotim in Minas Gerais (Brazil) since 2004, first as assistant curator, then as curator, and later as Director of Art and Cultural Programs, until February 2016. During this period, he curated various projects, among which those by the Argentine artists Víctor Grippo (1936–2002) and Jorge Macchi (Buenos Aires, 1963), and the Brazilian artists Marilá Dardot (Belo Horizonte, 1973) and Rivane Neuenschwander (Belo Horizonte, 1967), stand out. Before joining Inhotim, he was assistant curator (2001–2003) and curator (2004–2006) at the Museo de Arte de Pampulha (Belo Horizonte), where he organized several solo exhibitions, including those of Damián Ortega, Ernesto Neto, Renata Lucas, José Bento, and Fernanda Gomes. He has published extensively in the specialized press and has written essays on artists such as Ernesto Neto, Mauro Restiffe, and Rivane Neuenschwander. He is co-editor of the book Inhotim: Através (2008), on the museum's collection. He is also one of the authors of ART NOW V.3 (Taschen, Cologne), for which he wrote about the work of ten artists. As an independent curator, he organized exhibitions including Close to Me (Studio Guenzani, Milan, 2007), De Perto e de Longe (Liceu de Artes e Ofícios, São Paulo, 2008), Mauro Restiffe: Mirante (Casa de América, Madrid, as part of PhotoEspaña 2009), Primera y última: Notas sobre el monumento (Galería Luisa Strina, São Paulo, 2010), Des(enho) (Casas Riegner, Bogotá, 2011), and Planos de Fuga (with Jochen Volz, CCBB–São Paulo, 2012), among others. He was a member of the curatorial committee of the 43rd (Inter)National Salon of Artists in Medellín.

## 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 images in Argentina. Focused on contemporary Latin American visual arts, the gallery represents and promotes a selected group of artists & Estates that explore 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.

## FOR MORE INFORMATION:

### Press Kit:

<https://drive.google.com/drive/folders/1v069QSB0j6Q2RMq9ziPKQG5wP89ZHUMX?usp=sharing>

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