

DAFA

SARA FACIO & ALICIA D'AMICO | DUO SHOW

MARIA LARUA ROSA | Text
Opening | 23.10.2026 - 6PM
Permanence | 23.10.2026 - 30.12.2026
Rolf Art | Esmeralda 1353
Buenos Aires, Argentina
Presskit

Rolf Art is pleased to present **DAFA**, an exhibition marking the 200th anniversary of photography and paying tribute to two pioneers of Argentine and Latin American photography: **Sara Facio** (Buenos Aires, 1932–2024) and **Alicia D'Amico** (Buenos Aires, 1933–2001). For the first time in Buenos Aires, the exhibition reunites the two artists, revisiting a trilogy of their landmark photographic essays created together: **Humanario** (1976), **Retratos y Autorretratos** (1974), and **Buenos Aires. Buenos Aires** (1968), the last produced in collaboration with writer Julio Cortázar.

Sara Facio (1932–2024) was one of the most prominent photographers of the 20th century in Argentina—a key figure who made significant contributions to the visual identity and development of photography both nationally and internationally. A pioneer, specialized journalist, and curator, who played a crucial role in the professionalization of the field: she founded the first photographic institutional space: Teatro San Martin's FotoGalería (1985) and donated her personal collection to the National Museum of Fine Arts, laying the foundation for its photographic reservoir. **Alicia D'Amico** (1933–2001) was one of the most influential photographers of her generation, whose work explored themes such as portraiture, feminism, and the social uses of photography with great sensitivity. A tireless researcher of the relationship between photography and subjectivity, she was a central figure in shaping visual discourse from a critical and gender-conscious perspective.

Sara Facio and Alicia D'Amico met in 1947 at the National School of Fine Arts. In 1955, they traveled together to Paris on scholarships awarded by the French government, where photographic humanism and the cultural climate of the postwar period shaped their artistic development. In 1960, they opened their photographic studio, established the partnership *Alicia D'Amico Sara Facio Fotografías*, and signed their works with the acronym **DAFA** (D'Amico–Facio), while pursuing individual projects that reflected their personal interests. Shortly thereafter, they began signing their work as Sara Facio–Alicia D'Amico. Thus emerged a pivotal duo whose creative rapport and shared vision left a significant mark on Argentine photography. Pioneers in the use of 35 mm black-and-white photography, they developed an innovative approach to portraiture, reflected in their book Cómo tomar fotografías (1976). In 1973, together with Cristina Orive, they founded La Azotea in Buenos Aires, the first photography publishing house in Latin America, through which they published landmark works such as Buenos Aires, Buenos Aires (1968), Retratos y autorretratos (1974), and Humanario (1976). In 1979, they established the Argentine Council of Photography, reaffirming their commitment to a critical and socially engaged photographic practice. In 1985, both the professional partnership and their personal relationship came to an end, and each went on to pursue her own path. Yet D'Amico and Facio's legacy to Argentine photography extends far beyond their images.

Named after the signature stamp they used in the early ’60s, the exhibition focuses on revisiting and bringing together a legacy conceived by both artists. Two archives that, only when considered together, allow the production of an era to fully emerge. Their shared vision made possible the creation of three emblematic bodies of work, which gave rise to the first Argentine photobooks.

Buenos Aires. Buenos Aires (1968) captures, through a lyrical yet documentary lens, the everyday life of a city in transformation—crafting an urban narrative through anonymous scenes and subtle gestures. The identity of the city is built from overlooked moments; instances unprepared for the camera, yet imbued with a deep sense of Argentine identity.
Retratos y Autorretratos (1974) explores forms of intellectual and emotional portraits: writers, artists, and cultural figures are captured with a sense of intimacy that resists idealization. Their accompanying texts—“literary self-portraits”—engage in a mirror-like dialogue with the images, rehearsing ideas of identity and memory.
Humanario (1976) is a powerful and disruptive visual essay, produced at the Borda Psychiatric Hospital (Buenos Aires) on commission from the Buenos Aires Ministry of Health. It challenges the viewer’s perception of madness, exclusion, and human dignity through a lens of denunciation. Each person photographed in this series stands as evidence of what is most profoundly human; far from the sensational, the images reveal solitude, fragility, and a wounded dignity within the confines of silence and institutionalization.

Each of these series offers a distinct yet deeply interconnected approach to the human experience. Their collaborative body of work—shaped by artistic and personal complicity—not only paved the way for subsequent generations, but also established a pioneering, profoundly humanistic and critical perspective. Through their lenses, Facio and D’Amico captured the pulse of an era, tracing with sensitivity and insight intimate and social portraits that marked a turning point in the visual history of Argentina. Their legacy extends beyond the images themselves: it is inscribed in the history of Latin American photography as a foundational gesture that transformed the personal into a way of narrating the political.

The opening event will take place on Friday, October 23, 2026, at 6 PM at Rolf Art, Esmeralda 1353, Buenos Aires, Argentina. The exhibition, of free admission, will be on view Monday through Friday, from 11 AM to 7 PM, through **Wednesday, December 30, 2026.**

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

ABOUT SARA FACIO

Sara Facio (Buenos Aires, 1932) was a photographer, curator, journalist, and editor, is known for her portraits of important figures in Latin American culture and for her community work advocating photography. After graduating from the Escuela Nacional de Bellas Artes in 1953, she was awarded a grant from the French government in 1955 thanks to which she lived in Paris for a year to study art and, later, photography. Facio and Alicia D´Amico were business partners from 1960 to 1985, working in advertising and in photojournalism and feature-story projects for major newspapers and magazines based in Buenos Aires, Europe, and the United States. She founded the photography departments for the newspapers Clarín and La Nación, and for major magazines. In 1973, she and Cristina Orive created La Azotea Editorial Fotográfica, the only publishing house in Latin America at the time dedicated solely to photography. In 1979, she became a founding member of the Consejo Argentino de Fotografía, an organization geared to the communication and study of Argentine photography and to fostering exchange with outstanding international production. In 1985, she created the Fotogalería del Teatro San Martín de Buenos Aires, which she directed until 1998. That venue presented over one hundred and sixty exhibitions of work by both master photographers and beginners who subsequently became crucial figures in photography; an exhibition catalogue was published in conjunction with each show. The project culminated with the creation of the Photography Collection of the Museo Nacional de Bellas Artes, Patrimonio Nacional, which she directed from 1995 to 2010, curating a number of exhibitions of its contents. Since 1968, over twenty books on her work have been published, including anthologies and volumes of critical texts released in 2012 and 2016. She has received awards and distinctions for her work as a photographer, among them the Fondo Nacional de las Artes, the Premio Konex de Platino, and prizes granted by the Universidad Nacional de Lanús, the Universidad Nacional de Rosario, and the Revista Ñ; her work as an editor has been awarded in Argentina, France, Austria, and Mexico. In 2011, she was named an Illustrious Citizen of Buenos Aires. In 2014 and 2015, the show Donación Sara Facio was held at the Museo Nacional de Bellas Artes. The exhibition featured two hundred works by Latin American photographers that Facio had donated to the museum. Her photographs form part of the permanent collections of the Museo Nacional de Bellas Artes de Buenos Aires, the Museum of Modern Art, New York (MoMA), the Museo Reina Sofía de Madrid and other museums, and of important private collections.

ABOUT ALICIA D'AMICO

Alicia D'Amico (Buenos Aires, 1933-2001) studied Drawing and Painting at the Escuela Nacional de Bellas Artes. In 1955, she received a scholarship from the French government to further her studies for a year in Paris. Upon her return to Buenos Aires, she began studying photography at her father Luis D'Amico's studio, and then continued her training with Annemarie Heinrich. In 1960, she opened her own studio, partnering with Sara Facio until 1986. With her and Cristina Orive, they founded La Azotea Publishing House in 1973. She was also a co-founder of the Consejo Argentino de Fotografía in 1979. Her early works reveal her interest in experimenting with the formal resources of photography. She developed a series dedicated to Buenos Aires and also explored portraiture, particularly of Latin American writers such as Jorge Luis Borges, Julio Cortázar, Alejandra Pizarnik, Olga Orozco, Octavio Paz, and Pablo Neruda, among others. She also took photographs of psychiatric patients that were included in the book "Humanario" with Facio. In the early 1980s, she participated in the founding of Lugar de Mujer, the first feminist cultural center in Argentina, and her research focused on the female gaze and the role of women in photography. She gave courses, workshops, and lectures, and held important exhibitions on these topics. Shaped by her activism and militancy, her photography took on an increasingly critical tone, and she developed a body of work committed to other sectors, such as the Mapuche people, the Mothers of Plaza de Mayo, and the popular sectors. She participated in interdisciplinary projects with psychologists and sociologists, using the photographic image as a means of knowledge and research. She exhibited her work frequently from 1963 onwards and actively participated with presentations, lectures, workshops, and photography in major international festivals such as Hecho en Latinoamérica (Mexico City, 1978); Les Recontres Internationales de la Photographie (Arles, France, 1979); and Venecia 79: La Fotografía (Venice 79: La Fotografía, Italy). Photography Latin America at Kunthaus, Zurich, Switzerland, 1981; Recontres d'Arles, France, 1989. He has published, among other books: “Buenos Aires, Buenos Aires,” 1968; “Geography of Pablo Neruda,” Barcelona, 1973; “Portraits and Self-Portraits,” 1973; “Humanario,” 1976; “How to Take Photographs,” 1977; “Sara Facio Alicia D'Amico,” 1985; “It Could Be Me: The Urban Popular Sectors in Image and Word,” 1987.

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

FOR MORE INFORMATION:
Press Kit:
https://drive.google.com/drive/folders/1x5MS_YTt5_deLdxqOXGqFsIsKfhJCUMk?usp=drive_link

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