

Marcelo Brodsky: Imagination to Power

Opening Reception: Thursday March 17, 6-9 pm

Exhibition runs through April 23, 2016

Gallery Hours: Monday to Friday 11-6 pm

Henrique Faria Fine Art is pleased to present *Imagination to Power*, Marcelo Brodsky's first exhibition with the gallery. Bringing together a selection of photographs and a video work that span the artist's career, this exhibition demonstrates the artist's deep commitment to addressing human rights abuses and the social, political and historical events that surround them. By gaining access and rights to historical photographs and intervening in the stark black and white imagery with colorful oil pastels, Brodsky breathes new life into these archival images, and importantly, gives a narrative voice to those that had been silenced and keeps the memories of those affected in the present consciousness.

As Anne Wilkes Tucker writes in the exhibition essay, "Constant throughout his art is a deep understanding of the potential power of photographs, both at the moment of their creation as news and, for some, a long subsequent life in publications and memories." Brodsky broaches this subject in his work *La Clase (The Class)* (1996) from the larger series *Buena Memoria (Good Memory)*. After returning to his native Buenos Aires after his exile in Spain, Brodsky found his 1967 class photograph from the Colegio Nacional de Buenos Aires and was compelled to find out what had become of his former classmates. Following the reunions in Buenos Aires, New York City and Spain, Brodsky returned to the photograph of smiling, young faces, and in brightly colored oil pastels described the lives some currently lead and the fates that had befallen others at the hands of the military junta and the Dirty War. Also forming part of *Buena Memoria* is the piece *Jugando a Morir (Playing at Dying)* (1997), which allows the viewer privy to another personal moment in Brodsky's life, a video taken by the artist's father on an 8mm camera that shows Brodsky and his younger brother, Fernando, playing war and eventually succumbing to one another's inflicted "wounds". Tucker notes, "When placed in the context of the other works in the show, this innocent piece is redirected from a sweet memory of youthful exercise to the separation of the brothers after Fernando was kidnapped and disappeared by the military dictatorship in 1979."

The triptych *I Pray with my Feet* (2014) and the series *1968, The Fire of Ideas* (2014-15) each speak to the tide of social unrest that swept worldwide during the mid-twentieth century. *I Pray with my Feet* features civil rights defenders Rev. Martin Luther King Jr. and the Rabbis Abraham Joshua Herschel and Marshall T. Meyer and *1968, The Fire of Ideas* features the anonymous marchers that comprised the protests held in Bogotá to Paris to Prague. The protagonists of these works, applying the tenets of civil disobedience and non-violence,

risked their lives to make their world a better place and to bring to light the corruption and brutality that shrouded many different communities. While these protestors used their bodies as the physical tools for their dissent, Brodsky uses the potency of the image to empower the viewer, to raise awareness and to honor the historical ideas and events that have shaped the way future generations have seen and experienced the world around them.

During his exile in Barcelona in the late 1970s and 80s, **Marcelo Brodsky** (Buenos Aires, 1954), an economics graduate from the University of Barcelona, was trained as a photographer at the International Center of Photography, Barcelona, by the Catalanian photographer Manel Esclusa. In 1997 Brodsky edited and exhibited the photographic essay *Buena Memoria (Good Memory)* based on the effects of state terrorism in Argentina. Between 1997 and 2007, the exhibition was presented more than 120 times in 26 countries, both as a one-man show and as part of other artistic projects. The book/catalogue of the exhibition is included in Martin Parr's and Gerry Badger's *The Photo book, A History*. Building on the momentum of *Buena Memoria*, Brodsky has continued creating and exhibiting work based on the ideas of collective memory, oblivion and human rights abuses around the world. His work also focuses in the relationship between word and image, in the intervention of images with text, the use of archival images, and other resources to build up a narrative and the use of photography as language. Throughout his career he has created visual correspondences in collaboration with other artists, working on the possibilities of photography as language and how far a visual exchange can go. His recent work is based on a careful edition of archival images that he licenses and intervenes with inscriptions to create a complex narrative based on visual connections, historical references, annotations and audio. Some of his projects include *I Pray with My Feet* (2014) and *1968, The Fire of Ideas* (2014-15).

His work is featured in public collections worldwide including, the Museum of Fine Arts, Houston; the Princeton University Art Museum; the Tate Collection, UK; ESCALA, University of Essex; the Sprengel Museum, Hannover; the Pinacoteca do Estado, Sao Paulo; the Museo de Arte Moderna, Recife; Museo Nacional de Bellas Artes, Buenos Aires; Museo de Arte Moderno MAMBA, Buenos Aires; Museo de Arte de Lima; Coleccion Celarg, Venezuela; Museo de la Memoria y los Derechos Humanos, Santiago de Chile; and the Museo de la Solidaridad Salvador Allende, Santiago de Chile. Brodsky is a member of the Board of Directors of the Park of Memory for the Victims of State Terrorism and the Monument for the Missing during the military dictatorship in Buenos Aires. Brodsky's work seeks to communicate to the new generations in a different way, based on emotion and sensorial experience with a contemporary visual language.

For press inquires please contact Eugenia Sucre, Director, at eugenia@henriquefaria.com

Diana de Solares: The Material Space of Radiance

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It is no coincidence that my immersion in art began through my brief studies of architecture as a very young woman. In retrospect, it makes sense to me. I now realize that I wasn't seeking tools for creating buildings and houses, but trying to get at some kind of knowledge about space in human life. Some years ago, my paintings became three-dimensional, and then my three-dimensional constructions became *installational*.

The notion of space led me to that of *place*. And to questions such as, *Where are we when we are in the world? How does an object become a place? How do we experience the world?*

Andrew J. Mitchell begins his brilliant monograph of Heidegger's ideas on sculpture proposing, "sculpture teaches us what it means to be in the world...to be in this world is to be ever entering a material space of radiance¹". Mitchell is referring to Heidegger's reflections on the relation between space and body. In this context, space is no longer deemed as the void where bodies are contained, but as an almost material entity that facilitates and embraces, that allows bodies to appear, radiate, and thus, constitute a world. In Heidegger's novel conception of limit, a body's boundary does not mark its end but rather its beginning—for it is there that it interacts and mingles with the physicality of the world around it. This beautiful notion of a participatory space that allows bodies to move beyond themselves and distribute their radiance has changed my perception of a work of sculpture, as it appears in front of me.

I imagine an experience in which a multiple exchange of radiance occurs. The work of art emanating its life through space, and the viewer momentarily emptying himself to accommodate its radiance, in an ongoing movement that transforms both person and object.

With the works contained in *The Material Space of Radiance*, I have sought the embodiment of space through the various visual and haptic qualities of the constructions interacting in it. These varied works have unfolded in the same span of time and share qualities of color and tactility as well as an affinity to human body, and in sharing this moment in space and time they "slowly dissolve in the world".

Diana de Solares

¹ Andrew J. Mitchell, *Heidegger Among the Sculptors*, 2010 Stanford University Press

Diana de Solares (Ciudad de Guatemala, 1952) studied architecture in the Universidad de San Carlos de Guatemala, and later economy in the Universidad Francisco Marroquín. She also studied independently with Juan de Dios González and Daniel Schafer. In 1996 she won the Glifo de Oro prize at the X Bienal de Arte Paiz, Guatemala City. She also received a grant from the Rockefeller Foundation, Bellagio Center, Italy. Her works comprise mainly of sculptures, where she intends to make “provisional drawings in space.” She works mainly with objects, images, and materials found in domestic or industrial environments. Recent solo shows include *The Corrections*, The 9.99 Gallery, Guatemala City (2014); *Proyect Room - PRESENTS 2: Alma Ruiz presents Diana de Solares*, José Bienvenue Gallery, New York City (2014) *En Tránsito*, Sol del Río Arte Contemporáneo, Guatemala City (2013); and *Prótesis*, Piegatto Arte, Guatemala City (2013). Recent group shows include *Dirty Geometry*, Mana Contemporary, Miami (2014); *Length x Width x Height*, The 9.99 Gallery, Guatemala City (2014); *Y... ¿entonces?*, The 9.99 Gallery, Guatemala (2013); and *Existir en un estado de peligrosa distracción*, Bienal de Arte Paiz, Guatemala City (2010). She currently lives and works in Guatemala City and Antigua.

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