

CARLOS GINZBURG: The Forgotten Vintage

Opening Reception: Thursday, September 4, 6-9 pm

Exhibition runs through Saturday, October 4, 2014

Gallery Hours: Tuesday to Saturday 11-6 pm

Henrique Faria Fine Art is pleased to present *The Forgotten Vintage*, Carlos Ginzburg's first solo exhibition at the gallery and his second in New York City. This show will bring together works from 1968-1980 that demonstrate the artist's creative investigation of how space –be it public or private, foreign or domestic– is perceived, utilized and appropriated by those who use it. The series of works featured here are characteristic of Ginzburg's documentary photographic style: Indexical and thorough, juxtaposing image and text, the photographs probe the multiple histories, meanings and boundaries latent in a given space.

One of Ginzburg's earlier works, *Tierra (Land)*, which was created for the 1971 exhibition *Arte de Sistemas*, organized by Centro de Arte y Comunicación (CAYC) at the Museo de Arte Moderno de Buenos Aires, explored the divides between the interior space of the museum institution and the exterior space of the public street. He staged an intervention in an empty lot across the street from the museum where the exhibition was housed. Using lime powder, he wrote the word "TIERRA" on the lot's ground. Signs placed on the lot's fence posed questions to passersby about what could be taking place within the fence's partition and invited them into the exhibition to fully experience the work. As Fernando Davis writes in *The Forgotten Vintage* exhibition essay, "if, at first, the mystery introduced by the signs incited bystanders to enter the museum, in a second moment, the proposal would draw a reverse itinerary, where the gaze went back into the street." The work served to not only highlight the exclusion and isolation that occurs within the confines of the museum as opposed to the constant stimulation and the state of flux that exists on the city street, but to effectually combine the two spaces. By changing the quotidian quality of a commonly used pedestrian zone, Ginzburg drew attention to how familiar places are experienced and how they could be re-experienced as new.

In 1972, Ginzburg embarked on a decade-long project titled the *Voyages of Ginzburg*. His voyages took him around the world –including such countries as Mexico, Malaysia, Indonesia, Thailand and Egypt– in an attempt to survey and document how the spread of information and communication systems were affecting globalization and tourism. The series *Off-sight Marker, On-sight Marker* (1980), which has never before been exhibited, examines the dis/connects between the location itself (the "on-sight marker") and the guidebooks, pamphlets and other sources of information about the location (the "off-sight marker"). Ginzburg travelled to Uxmal, Mexico City, Teotihuacán, Les Basiliques de Guadalupe, Palenque, Mérida and Tulum and took photographs of the sites of interest discussed in various guidebooks, placing a sign that read "ON-SIGHT MARKER" within each frame. The photographs of the on and off-sight markers within the series are shown side by side and offer views on how the touristic space is composed.

Some of Ginzburg's trips during this time period looked explicitly at the role of the tourist. Taking on this role himself, Ginzburg staged "micro-events", such as in *Ginzburg à Penang, Malaisie* (1979) where he posed in front of various statues on the grounds of the Burmese Buddhist Temple in Penang, and *Equivalence* (1979) where he travelled further around Southeast Asia and took pictures of locals interacting and posing with a mask of then U.S. president Jimmy Carter. As Davis affirms, Ginzburg appropriated "the tourist picture device for himself to turn mock or staged poses into an artistic operation pointing at the managed production of consumption in the circulation of tourists, their behavioral rituals and the casting of an exoticizing Western tourist gaze towards other cultures." The inclusion of the Carter mask is meant to indicate the international reach and influence of images and figureheads from the U.S., and how this prevalence signals the creation of a homogenized space within foreign cultures.

Through his various inquiries into the qualities inherent or ascribed to a given place, and to the borders and norms that govern the inhabitants or visitors to these places, Ginzburg puts forward a meditation on how societal power structures can transform physical space and become an unseen "marker" that is nonetheless intensely felt.

Carlos Ginzburg (b. 1946, Buenos Aires, Argentina) is a conceptual artist and theoretician. Over the course of his career, he has worked with art critics and historians including Jorge Glusberg, Germano Celant, Pierre Restany and Severo Sarduy. Ginzburg has been featured in solo shows at 3e Rue Galerie, Paris; Susan Conde Gallery, New York; Galerie Lina Davidov, Paris; and the I.C.C, Antwerp. He has participated in group shows at institutions such as Fondation Cartier, Paris; Fundación PROA, Buenos Aires; Museo Nacional Reina Sofia, Madrid; Württembergischer Kunstverein, Stuttgart; the Slought Foundation, Philadelphia; Centre Georges Pompidou, Paris; PS 1, New York; Moderna Museet, Stockholm; Camden Art Centre, London; International Meeting of Arts, Pamplona; Centro de Arte y Comunicación (CAYC), Buenos Aires; and the Instituto Torcuato di Tella, Buenos Aires. His work has been acquired by the Centre Georges Pompidou, Fonds National d'Art Contemporain, and the Museo Nacional Reina Sofia, among others. Ginzburg has lived and worked in Paris since 1972.

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