



PARIS PHOTO 2022

10.11.22 - 13.11.22
Grand Palais Éphémère
Paris, France

ADRIANA LESTIDO | SOLO SHOW
ROLF ART | Booth #B19 MAIN SECTOR

Rolf Art is pleased to announce its participation in the upcoming edition of **Paris Photo 2022**, the leading international art fair dedicated to the photographic medium, which returns to the **Grand Palais Éphémère in the heart of Paris from November 10 to 13th, 2022.**

At the **Main Sector**, Rolf Art presents a **solo show** by the remarkable Argentinean artist **Adriana Lestido (b. 1955)**, a **key referent of Latin American photography**. Indeed Adriana Lestido has devoted the last 40 years to contemplate and capture without imposture the daily conflicts of humanity. From a feminine perspective or notable masculine absence, with direct and testimonial aesthetics, impelled by the vital force of a growing need raised from her own experiences -the absence of a father in her childhood, her militancy in the communist vanguard of the 70s, the Argentine dictatorship, the disappearance of her husband, her days as a nursing student or as a photo journalist- the artist tries to understand from her own story all the other ones, those of the world and their helplessness. Perhaps as a way to conjure up so much pain, so much darkness.

The exhibition proposal gathers together Adriana Lestido's most emblematic essays and iconic works –Madre e Hija de Plaza de Mayo (1982), Mujeres Presas (1991-1993), a selection of Madres Adolescentes (1988-1990), Madres e Hijos (1995-1998) & Metropolis (1988-1999)– featuring the complex universe of love and essential bonds, giving an account of its nuances and complexities, as well as the feelings and emotions that summon, in their most honest and raw essence, light and darkness; the timeless game of existence captured with an unusual humanism and sensitivity.

For the 25th edition, **in commitment to women in photography**, the show emphasizes a highlighted selection by **Federica Chiocchetti** – writer, curator, editor, and director of the Musée du Locle in Switzerland – for **Elles x Paris Photo** (program initiated in 2018 in partnership with the Ministry of Culture and benefiting from the support of Women In Motion, a Kering initiative to promote the visibility of women artists and their contribution to the history of photography) & by **Rossy de Palma as guest of honor** (model and muse for many photographers and passionate about photography herself) who has curated a selection of 25 artworks which visitors will be able to discover throughout the galleries' booths. Among the short selected artists **Adriana Lestido's photographs are the only ones selected for both distinguish proposals.**

To accompany its 2022 edition, at the online platform Paris Photo will also offer Online Viewing Rooms to enrich the artistic proposals presented at the fair. We invite you to browse & discover **Adriana Lestido OVR for Paris Photo.**

We appreciate your interest & dissemination about our exhibition proposal and we look forward to welcoming you in our booth at Paris photo!

ADRIANA LESTIDO, AUTONOMOUS & AUTHENTIC BY MATTHIAS HARDER

MUSEUM FÜR FOTOGRAFIE (BERLIN)

Adriana Lestido is a close, careful observer of situations and people. Many of her documentary-style photographs are characterized by a still and quiet poetry, autonomy and authenticity. The photographer was born at the time the controversial but nevertheless beloved Argentinian president Juan Perón was deposed by the military in a coup d'état. And it was during Perón's time that through her frequently published avant-garde photographs her fellow artist, the German-Argentine Grete Stern, a former student of the Bauhaus who had relocated to Buenos Aires, contributed to the growing recognition of photography in Argentina as an artistic medium. With the image content of her work and, in particular, her symbolic portraits of women, she also wanted to redefine the social role of women. A similar focus on women and their everyday life greets us in Adriana Lestido's work. Already in 1982, at the end of another extremely bloody military dictatorship, her famous photograph of a mother and daughter on the Plaza de Mayo appeared. There on the central square of Buenos Aires the mothers of children who had been "disappeared" would regularly march in silent protest against the military regime of Jorge Rafael Videla. Lestido's photo—as symbolic image—appeared immediately thereafter and was then republished in numerous newspapers and magazines. At that time, she was working primarily as a photojournalist, but she soon began to move onto more freelance projects. It is from this latter work that the group of works on display in the Haus am Kleistpark is comprised.

With her socially and politically engaged photography, she became known beyond the borders of Argentina. Visually she carries us off to places we would normally never see—for example, a women's prison or children's homes—and in doing so confronts us with people in crisis situations. Her gaze is always accompanied by a deep feeling of empathy. In these direct, intense images the secret of intimate human relationships becomes clear, as does our vulnerability and our occasional moments of overcoming it.

Let us examine one of the portraits more closely: Here we look into the open face of a human being, unmistakably a young woman, who is lying on a bed in a brightly coloured gown. Judging by the Rolling Stones and Beatles posters adorning the otherwise bare walls, the one in the photograph, taken in a jail cell, is clearly a music fan, and she is also a smoker. For even the empty packs of Marlboros have become a means of decorating the wall above the head of her bed. But the reason why, and for how long, the young woman has been and must remain in prison remains unanswered. We know neither her name nor her personal biography and are all the more surprised by the unmanipulated immediacy of the expression, increased as it is by our knowledge of her being imprisoned. Adriana Lestido is a political activist with her camera, and this image is yet another silent scream against an unjust fate, a fate which hits some people particularly hard. Perhaps just such an encounter, transformed here into an image, is only possible between women. For Lestido, in this particular photographic narrative it is not only a matter of truthfulness and dignity. Rather, the artist has given the incarcerated woman an image, her own, back to her; and behind this gesture likely stands the desire for a fundamental, essential making-visible.

Only a few years earlier, in the torture chambers of the military dictatorship, just such a project would have been inconceivable, especially considering the fact that the regime intended to have all traces of its political prisoners disappear. And from thousands not a single trace remains—it has only been through the active work of Victor Bastera, himself a former victim and survivor of the secret prisons of the Escuela Superior de Mecánica de la Armada (Navy Mechanics School) in Buenos Aires, that we have photographs of the torturers and the tortured at all. In prison, he was forced into taking pictures of its personnel and then, in an improvised darkroom, he found negatives of fellow detainees. Once released, he secretly smuggled out both photos and negatives. As a result, charges could be brought against some of those responsible when their true identities were deciphered from Bastera's shots; the majority of them, however, have remained unpunished. Adriana Lestido has continued the search, if under a somewhat different sign, for justice and the struggle against forgetting. And though she did not, unlike her older colleague Bastera, have to do so in secret and in fear for her life, she has a number of her own painful stories. Her husband, who was active in the Communist party, himself disappeared without a trace in one of those very same military prisons.

In her artistic work, which also depicts children in hospital or very young mothers, Lestido ultimately overcomes the dualisms of distance and proximity, shyness and posturing, and transforms everything into a critical, narrative realism. In some of her portraits of mothers and their children we can feel a tenderness and intimacy, almost the merging together of two beings and bodies, the one born from the other. At first glance, these photographs may appear less stunning than those from the prisons, and yet they are of a comparable intensity and warmth. In addition to serious themes, we also encounter symbolic images almost completely devoid of people or atmospheric landscapes from the seaside village of Villa Gesell outside of Buenos Aires.

In the end, Lestido's subjective eye onto the world is a form of artistic documentation. Consciously transforming chosen situations into effective and genuine images of profound stories, she is part of the tradition of humanistic photography, which first reached its peak in Paris in the 1950s. Beyond all sociopolitical content, Adriana Lestido world of images continues this tradition, demonstrating its kinship.



BIO | ADRIANA LESTIDO (1955, ARGENTINA)

Adriana Lestido began her studies in photography in 1979, at the Avellaneda School of Audio-visual Arts. Between 1982 and 1995 she worked as a photojournalist for the newspaper La Voz, the Agency DyN and for the newspaper Página 12. Among numerous awards Lestido was the first Argentine photographer to receive the Guggenheim Grant -award (1995) and Hasselblad award (1991), and the Mother Jones award (1997). She received the prize to the trajectory (2021, National Academy of Fine Arts), Grand Acquisition Award of the National Photography Salon (2009), Lifetime Achievement Award (Argentine Association of Art Critics, 2009) and Outstanding Personality of Culture by the Legislature of CABA (2010), among others. She also was awarded with the Konex Award in 2002 and received the Konex Platino in 2022. She has made the photo-essays Antártida (Antarctic, 2012), México (2010), El amor (Love, 1992-2005), Madres e hijas (Mothers and daughters, 1995-1998), Mujeres Presas (Imprisoned women, 1991-1993), Madres Adolescentes (Adolescent mothers, 1988-1990) and Hospital Infante Juvenil (Children's hospital, 1986-1988) & Metrópolis (1988-1999). She is the author of eight books. Her latest publication, Metrópolis (Ediciones Larivière / RM, Madrid, 2021), was selected as the best book at PhotoEspaña 2022 and for the Prix du Livre Arles 2022. She also published Antártida negra (Capital Intelectual, 2017), Antártida negra. The diaries (Tusquets, 2017), Lo Que Se Ve, Fotografías 1992/2005 (What Can Be Seen 1992/2005, published by Capital Intelectual, 2012), La Obra (The Work by Capital Intelectual, 2011), Interior (Capital Intelectual, 2010), Mothers and daughters (La Azotea Editorial, 2003, with the support of the John Simon Guggenheim Memorial Foundation) and Mujeres presas (Imprisoned Women, Argentine Photographers Collection, 1st edition 2001, 2nd edition 2008).

Her most recent individual exhibitions include Lo Que Se Ve (What Can Be Seen), exhibited for the first time in 2008 in the Cronopios hall at the Centro Cultural Recoleta (Buenos Aires); Amores difíciles (Difficult Loves), in 2010, at Casa de America, Madrid, an official exhibition by PhotoEspaña 2010; Adriana Lestido. Fotografías 1979/2007 (Adriana Lestido. Photographs 1979/2007), exhibited between may and july of 2013 at the National Museum of Fine Arts, Argentina; o Que Se Ve (What Can Be Seen) exhibited in 2014 at Art Gallery, Consulate General of Argentina, New York, USA; and at the Museum Africa, Johannesburg, South Africa; additionally, in 2015 it was exhibited at the Museo Caraffa (Córdoba, Argentina) and at the Museo Nacional de Belas Artes (MNBA), Rio de Janeiro, Brasil. In 2015 she also exhibited the photo-essay Mexico at Rolf Art (Buenos Aires). In 2016 she exhibited Algunas chicas (Some girls) at the Museo de Arte Contemporáneo de Buenos Aires (MACBA); Was zu sehen ist (What Can Be Seen) at the HAUS am KLEISPARK, Berlin. In 2017/2018, in the commemoration of the 20 years of PHE (PhotoEspaña), she exhibited Ellas, Nosotras, Vosotras (Them, us and you) at the Museo de Santa Cruz, Toledo, Convento de la Merced, Ciudad Real, and at the Museo de Guadalajara, Guadalajara. She also exhibited La maldita primavera (Damned spring) at Rolf Art and at the Museo Dionisi, Cordoba. In 2019 she exhibited Algunas chicas (Some girls) at the documentary photography festival Image Singulères, Sète, France. Her series Antártida negra was exhibited for the first time at the Fortabat Foundation, between October 2017 and February 2018, then at the gallery of the Argentine Embassy in Berlin, Germany, in 2019; in 2020 at Casa de América, Madrid, shows PHE20 official. She lives and works in Buenos Aires.

Her work make part of national and international Institutional & private collections, such as the MNBA - National Museum of Fine Arts from Buenos Aires, MAM - Museum of Modern Art in Buenos Aires; MALBA - Museum of Latin American Art from Buenos Aires; MFAH - Museum of Fine Arts (Houston, USA); Fondation Cartier pour l'art contemporain and Bibliothèque Nationale (Paris, France), Chateau d'eau (Toulouse, Francia), Hasselblad Center (Göteborg, Sweden), among others.

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 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.

WWW.ROLFART.COM.AR

For more information please contact:

Florencia Rugiero
Gallery Manager
ROLF ART
t.:+54.11.5936 7513
c.:+54.9.11.6835 3629
m.: frugiero@rolfart.com.ar
w.: www.rolfart.com.ar

Florencia Giordana Braun
Director
ROLF ART
t.:+54.9.11.6092 6624
m.: fgiordana@rolfart.com.ar
w.: www.rolfart.com.ar



Digital Catalogue
<https://bit.ly/3Do716v>



Press kit | Link
<https://bit.ly/3BYnP4A>

IMAGES:

Page 1:

Adriana Lestido, Madre e hija de Plaza de Mayo Mother and daughter of Plaza de Mayo), 1982.
© Adriana Lestido, Courtesy Rolf Art Gallery, Buenos Aires, Argentina.

Page 3:

Adriana Lestido, De la serie Metrópolis, Mujeres a la espera de trabajo doméstico, Primera Junta, 1993.
(From the Metropolis series, Women waiting for domestic work, First Board, 1993.)
© Adriana Lestido, Courtesy Rolf Art Gallery, Buenos Aires, Argentina.