

ROOMS 1 • 2 | MARCH 22 TO JUNE 2, 2019

RITA BARRIOS

TERESA DE JESUS: BEING A WOMAN AND WRITER IN THE 16TH CENTURY

Curator José María Díaz-Maroto

Biblioteca para
Discapacitados
Visuales

This exhibition is born from the book "Teresa de Jesús 500 años. El Carmelo Descalzo foto a foto" that its author, Rita Barrios photographer, published in the year 2015 with the Mount Carmel Publishing House, in the cradle of the Spanish language.

Three intense years of work, collected in four hundred pages to tell the story of the life of Saint Teresa of Avila, coinciding with the 5th centenary of her birth, and of how, even today, this woman continues to attract towards her, hearts around the world regardless of their religious beliefs.

With her camera, the photographer portrayed in prints, often unpublished, the closures of each Monastery founded by Santa Teresa in Spain, and the first founded in Europe after her death. The photographs in this book guide us by her history: her birth, her childhood, the decisive moment of entering the convent, her relationships with the people that surrounds her, his spiritual graces and her commitment to the women of her time.

In this exhibition you will know two of the fundamental facets of her life: those of being a woman and a writer in the 16th century.

At that time, being a woman was synonymous of weakness and illiteracy, being unable to teach or study, always subjected to the guardianship of her father, her husband or male children. In the bosom of a church strongly vigilant of patriarchal tradition, the figure of Teresa de Jesús, emerges as a strong woman, competent, courageous, transformative, revolutionary, tenacious, with a "determined determination" always to look forward, get what she proposes "whatever it takes, whatever they say, whatever they grumble".

With the desire that no one is left without the privilege of knowing these personality characteristics of Santa Teresa, this exhibition has been adapted to persons, that not being able to see her with bodily eyes, wish to open their hearts and let themselves be seduced by this woman that does not leave anyone indifferent.

José María Díaz-Maroto

ROOM 3 | MARCH 22 TO JUNE 2, 2019

DANIEL KIBLISKY

READING SOUTH AMERICA

Daniel Kiblsky belongs to that category of artists of photography that stop particularly in relationships between what could be called a true objective point of view and also presumed mechanical objectivity provided by the camera to the ontology of the milieu. There, where taking photographs is discussed, or capturing images, Kiblsky appears to move in an equidistant way between both actions. On the one hand, he tries that the capture consists of strictly taking the right and necessary to try to uncover who knows what of his purpose - if you know, it would be a mere documentary photographer - and give up all that, although more attractive, pregnant and revealing that could be, to appear before his peculiar perception and instinct as misleading and unnecessary. Kiblsky relation with his object wants to be strictly truthful and the less romantic and proactive as possible, almost impalpable of respectful; for him the question will never be to capture the image, because that would mean, as Narciso with his reflection, be captured by it, drowning in it, and as a result have lost the notion of capturing the object leaving it as intact as possible in its material otherness.

From there that, in his recognized series of public libraries and reading places, the election with almost geometric precision of the framing, the adoption of the zenith point of view that divides the plane almost perfectly symmetrical, and almost manic lucubration for the location of the camera in relation to the depth of field, are constituted, more than ever, in a machinery of perception and reception rather than interpretation and even representation. Kiblsky intervenes attentive and fanatically on the deployment of his physical and technical equipment just not to take action, to refrain from the aestheticizing temptation or the always menacing interpretive influence. In the distillate constructive genome of his visual and conceptual corpus, Kiblsky points to the status of an objectivity where the thing and his captured image are two entities coinciding at the juncture of the photo but perfectly differentiated, and a mutual, irreparable strangeness. In this sense, and especially in this series, Kiblsky would be the perfect misunderstood, because he could pass as the most impersonal of photographers, precisely when its major finding is that feeling of neutrality, not having done almost anything so that who acts, who talks, is the object.

Kiblsky works with a thematic reason with so much history and humanist prestige as libraries. At the same time, this reluctance to fall, paradoxically, in the "literature" of the topic, in romantic melancholy, or to fall in a much used labyrinthine mythology or the sum of universal knowledge, makes us see the place such as what it is, a place. A place to a specific practice, a place decorated with furniture eventually dense, Baroque or purely utilitarian, packed with books, illuminated with lamps as elegant as practical and-or lit by large windows. And also, to see those places as well, such as they are, we discover, or we see for the first time, tiny peculiarities, the architectural logic and decorative criteria, arrangement of halls, tables, rugs, shelves, rails.

Kiblsky treats all its libraries - object, strictly as equals, so that their differences just appear. In that sense, his scenic survey of several libraries of the Argentina and

neighboring countries acquires a powerful purely sociological projection without any appeal of the author to collateral interpretative sociologies. Libraries, talk about and for themselves, and doing so they also talk about the greatest historical social and urban stage, that shelters them.

Eduardo Stupia

ROOMS 4 • 5 • 6 | MARCH 22 TO JULY 28, 2019

JAVIER BELLOMO CORIA

LIBRO ABIERTO (OPEN BOOK)

Facilities in 3 stages

Curator s/c

"Libro abierto (Open book) is an experience that takes place in a tour of the 3 rooms . As an installation in which the book is the protagonist, I was interested to dismember it in several of its constituent parts to experience them separately. The author, the specific element, the value of the word, and finally its expansion. As it is an open and participative experience, the visitor is who completes it.

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(In order of appearance)

Augusto Orta Córdoba, "Cuerpo" ("Body").

Roberto Videla, "Tren" ("Train").

Esther Manco, "Los míos" ("Mine").

Jerónimo Maina, "Quédate hasta que me duerma" ("Stay until I sleep").

Alicia Migliore, "Mujeres reales" ("Real women").

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PorNos

Babel

Lago editora

To the Congress of the Language, to the anti- Congress and to the anti-anti Congress because every day we build it with the opinions and actions of all.

Javier Bellomo

SALAS 7 • 8 • 9 • 10 • 11 | MARCH 22 TO JULY 28, 2019

SARA FACIO

SARA FACIO. PERÓN

Curator Ataúlfo Perez Aznar

We all knew the existence of Sara's photos of Perón, but as soon as I worked on her anthology book I researched the archives of Sara. Photos of Peronism are one of her less widespread works and, on my opinion, the most representative of her work.

Beyond the intricacies of Argentine history - persecution, censorship, resentments and marginalization - these images are really extraordinary documents. What is known about those events - 1972 and 1974 (591 days) - are scattered, isolated images. In this sense, the existence of a file as Sara's seemed essential.

It was a surprise the volume and the systematic work. Sara had documented, from the exact moment that Peron returned to Argentina until the date of his death, all the political events in the country around Peronism.

They were important events involving the Argentine people and which, in turn, they were of the few photographed in a complete manner, with an own and authorized look

like Sara's.

Sara was able to interpret because -not to be confused-we are not talking about objective facts. Her look interprets a historic moment that today we put in public consideration so it makes its own conclusions.

At that time Sara Facio photographed together with Alicia D'Amico; they attended several events together, and often exchanged the camera body to use one or other optics. Therefore, the images of an author were saved along with those of the others indistinctly and alternated. When in 1985, they decided to separate the photographic society that they had for more than 25 years, they considered that the most practical was that each cut their own images of the negatives.

For young photographers, especially for those who come from photojournalism but who seek a more comprehensive than the single photo look, this is a particular source of learning. A reflection on how a photographer can engage with the events of his time as a contribution to the visual history of his country.

This is all part of the history of photography, but above all, it is part of our collective memory.

Ataúlfo Pérez Aznar, curator

ROOM ZERO | MARCH 22 TO JULY 28, 2019

FOCUS

AYELEN KOOPMANN • JUDITH LE ROUX • CONSTANZA ROLÓN • NICOLAS TALONE
DE LA PALABRA A LA IMÁGEN "FROM THE WORD TO THE IMAGE"

FOCUS ON THE WORD

Curator Judith Le Roux

Aesthetics present in the images becomes visible through the conventions that we go through and with which we are in contact. The construction of the image, is a contemporary visual identity and poses as Susan Sontag says: what we see and what is worth seeing.

This symbolic imagery, generates tacit agreements from the social about visual representations and self-representations and as they should be. New forms of production, communication, which raise through social networks and their visibility, transform the way to represent images.

Judith Le Roux

ROOM LATENT GEOGRAPHIES | MARCH 22 TO JULY 28, 2019

RODRIGO ROBERTO SORIA

LLANO

FAMILIAR E INDESCIFRABLE

PLAIN

FAMILY AND INDECIPHERABLE

Curator Manuel Pascual

Plain

I was born the same year as the Punk movement but in Etruria, also from a young age I was aware that my attention was heading more towards far movements as that of the crests and greatest chords making the village where I was born. This was made more evident for me when I decided to give account, through photography, the place I believed to know deeply: Córdoba plain.

These landscapes that coast the routes that I went through to excess from my childhood, are found for me as a landscape so familiar as indecipherable, that is why so soon I understood that this single task would make sense if the old survivors of the family, ancient inhabitants of Córdoba rural life, my uncles and aunts guided me. Above all, to understand that this need to explore the field is not more than the desire to reach out to this part of the family, which is also a link to the near past and a map for exploring the present Córdoba rural.

We begin our journey by rescuing a handful of weeds from glyphosate, we toured the forests that no longer exist and the vestiges of rural life transformed in intensive industry.

Rodrigo Roberto Soria



cultura.cba



GOBIERNO DE LA
PROVINCIA DE
CÓRDOBA



ENTRE
TODOS

DOCUMENTS ROOM | MARCH 22 TO JULY 28, 2019

EDUARDO LONGONI

SÁBATO AND BENEDETTI. TWO WRITERS, TWO SHORES

Curators Eduardo Longoni and Leila Makarius

They were the authors with whom I grew up in adolescence. Sábato represented that nostalgic and dark part, the tortured loves of Alejandra and Martín from *Sobre Héroes and Tumbas* (About Heroes and Tombs) so similar to the disgruntled loves of any boy at the time of high school. And Benedetti was coming to light with his poems mixing love with political activism, social commitment, with ethical values that represented a whole generation of young people in the 1970s both in Argentina and in Uruguay. When I got them I almost knew by heart complete paragraphs of Sábato's novels and tens of Mario's poems. Photographing them was an experience that had to do with the look that I had been building over them since my high school years. I faced the work both without deadlines, without troubles. I wanted to take pictures but I first wanted to understand how those minds that had given birth to so much literature, worked.

With Sábato I spent more than two years. There were weeks that I went twice to his mythical house of Santos Lugares, and perhaps for a month I did not return him to see. Sábato was 80 years old when I started this work. Winters were hard for him, his lifelong wife, Matilde, started to be very ill and Ernesto's habitual pessimism accentuated. Sometimes we talked the whole morning in his studio, and I didn't take a picture. And on other occasions I was able to capture his gestures, his silence, his distress. It was difficult to convince him to go to the places where the characters of his novels had come to life. He resisted. I was afraid that the inexorable passing of time that separated him from the moments in which he had written his works, embodied him.

With Benedetti, the experience was more luminous. His city, Montevideo, meant to him a refurbished air after his long exile for twelve years. Mario walked along the streets and people smiled at him, gave him books for signing, and hugged him. And he stopped to chat with everyone, to listen to everyone. Little by little he got attached with my family, and became, almost in silence, the paternal grandfather that my daughter Paloma did not know and the grandfather he had never been able to be.

Eduardo Longoni

MULTIMEDIA SITE | MARCH 22 TO JUNE 2, 2019

CIELO DEL 69 (THE 69 SKY)

The Cordobazo film archive

AUDIOVISUAL PRODUCTION AND AUDIOVISUAL DOCUMENTATION CENTRE, FACULTY OF
ARTS AND FFYH FACULTY OF UNC

Coordinator Santiago Sein

Mounting of short films: Santiago Sein, Lisandro Civarolo, Damian Frossasco

On May 29, 1969, workers and students led a popular uprising that challenged the military government of Juan Carlos Onganía. That event, named El Cordobazo, became a symbol of resistance against the dictatorship, and for many young people, in a myth that announced the revolution's proximity. UNC channel conducted an extensive coverage throughout the daytime. Thanks to photographers and journalists who hid the films, the film material survived to censorship and destruction attempts. The Cielo del 69 is a project that seeks to establish new readings and narratives through the reinterpretation of those images through experimentation in the montage.