## EMPORANEO **ARTISTA ARTISTA**

Artist by Artist

Contemporary

Argentine Art



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Valeria González

**Prologue** 

Valeria González, Julio Sánchez.

Rodrigo Alonso,

Three outlooks focused on their respective activities as academics, art crities, teachers and curators encompass this constellation of artists, who are all under forty. However, beyond our professional backgrounds each one of us has a subjective approach, which is ultimately expressed by varied outcomes.

discussion. Which guidelines were used to select the names that follow? Naturally, as befits the local scenario of artistic production, there was a diversity of criteria which we had to take into account in order to include a range of art works as different as those that are based on the retrieval of academic concepts and those that contemplate the use of Nonetheless, this diversity does by no means imply that anything goes. We move about within an implicit frame that is nowadays institutionally considered contemporary art,

i.e. a practice that extends beyond the required technical skills to foster reflective thought. All the artists selected are truly committed to their work their academic background includes every type of schools and art institutes and albeit being very young, they have exhibited their works in official premises as well as alternative art displays; they have obtained scholarships or have taken part in workshops and tutorials. As we know, today's art scenario is somewhat confusing and certain disorientation occurs as a result of art proposals being so plentiful. We have nonetheless chosen an ensemble of art works that we deem to be genuine,

together a group of genuinely creative artists.

As opposed to the superficial values attached to spontaneity and intuition, we have chosen artists committed to their work, wholly immersed in the development of their own work, wholly immersed in the development of their own creativity and who are also interested in projecting a reflection that mirrors the complexity of today's world using the specific language of art. We have favoured the willingness to take risks over a self-complaisant attitude and the swift acceptance of fashion trends. It is known that the dissolution of the traditional genres hinders the comprehension of the artistic phenomena. Nowadays the artists have all the means at their disposal to express themselves. at their disposal to express themselves. Beyond the traditional supports, such as painting, drawing or sculpting, there is an assortment of proposals, which are not limited to the mere production of objects but aim to the developing of processes, the use of time and space, an other unorthodox means of self expression as yet unexplored. We trust that some of the diversity we have encountered is represented in the pages of this book.

Our purpose, when compiling this book, has been to present the layman reader with a brief, but also intense outlook. Selecting only thirty names out of countless creative artists is an arbitrary act; we feel, however that it may prove to be the initial step to a personal, in-depth search for each one of our readers.

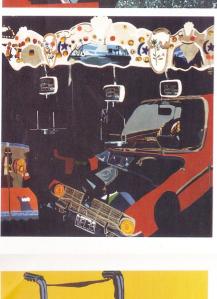
disregarding the fashionable trends imposed by the current market tendencies or the press reviews.

Not everything that is exhibited, easily sold and graced with a favourable review can be considered as valuable, from a purely artistic point of view. We have, therefore,

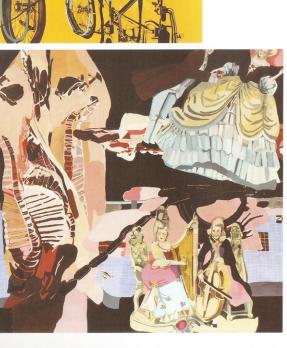
endeavoured to reach beyond these barriers and put











Mariana López

1981 - Buenos Aires

Exposiciones individuales: Galería Cecilia Caballero 2001, Galería Dabbah Torrejón, 2004, Kravets Wehby Gallery, Nueva York, 2005. Participa en varias muestras colectivas en Argentina y el exterior. Recibe becas de la Fundación Antorchas en 1998 y 2002. Es invitada como artista residente al Skowhegan School of Painting and Sculpture, Maine, Estados Unidos en 2005. Vive y trabaja

Individual exhibitions: Cecilia Caballero Gallery, 2001, Dabbah Torrejón Gallery, 2004, Kravets Wehby Gallery, New York, 2005. She takes part in collective exhibitions held in Argentina and abroad. She was awarded a scholarship by the Fundación Antorchas in 1998 and 2002. In 2005 she was invited as resident artist by the Skowhegan School of Painting and Sculpture, Maine, USA. She lives and works in Bucnos Aires.

As is common in postmodern painting, the

works of Mariana López are the result of inter

las obras de Mariana López surgen del entrecruzamiento, del zapping febril de imágenes prexistentes. Como sólo se observa en los buenos pintores, esta imaginería bizarra y atolondrada parece surgir ante nuestros ojos por primera vez, como si la artista nos regalara una visión del mundo completamente inédita. Bichos, prótesis, decoraciones populares, pornografía, personajes históricos, series de TV, y hasta popes de la historia del arte como Brueghel o Caravaggio, parecen no existir por fuera del meticuloso y delirante mecanismo de relojería que les da vida sobre la superficie del lienzo. De chica quería ser bailarina y, en vez de bailar, me dibujaba a mí bailando. en vez de bailar, me cibujaba a mi bailando. ¿Expresión libre o sustitución neurótica? Entre el bienestar y la violencia, la composición y la explosión, la velocidad y la minucia, estas pinturas replantean nuestra relación con el arte y con la vida.

Como es común en la pintura posmoderna,

crossings, the restless zapping of pre existing images. As can only be observed in good painters, this bizarre, reckless imagery is first perceived as if the artist would present us with a complete new view of the world. Bugs, prosthesis, popular decorations, pornography, historical characters, TV series and even popes of the history of art, like Brueghel or Caravaggio, seem to be nonexistent outside the meticulous, delirious clock-like mechanism that brings them alive on the canvas. As a child I wanted to be a dancer and instead of dancing I would draw myself drawing. Free expression or neurotic substitution? These paintings pose a fresh outlook in the manner that we relate to art and life, something between the sense of well being and violence, composition and explosion, speed and

curador: Valeria González

Mariana López









