

# CARLOTA BELTRAME



## Collective Memory

Curatorship: Julio Sánchez

**FROM  
MARCH 14**

**Tuesday to Sunday. Free admission, May to September: 11 a.m. to 7 p.m.  
October to April: Noon to 8 p.m.**

**HOTEL DE INMIGRANTES**

Antártida Argentina Ave. (between Dirección Nacional de Migraciones and Buquebus),  
Puerto Madero



**Four Sketches for World Order, 2017**

Polyptych. Gold, silver, tin and copper sheets on floor cloth, men's handkerchief, rag, kitchen cloth and brush

COVER

**Copper**

58 x 58 cm

LEFT

**Gold**

81 x 58 cm

Photo: Pablo Masino

The MUNTREF, which was founded in 2002, is a social and political outreach project of the UNTREF from an artistic and cultural perspective. As such, at every moment it reports on problems such as the gender issues today, in order to contribute positively to the process of accelerating equality.

Once again, for this reason, we started the year by dedicating ourselves to putting on stage the work of women artists who have not yet had a monographic exhibition in our country. We did this, for example, with the Brazilian Anna Bella Geiger (2018), the French-Moroccan Leila Alaoui (2018), the Polish Angelika Markul (2018), the Peruvian Claudia

Coca (2018), the Argentinian Marina De Caro (2018), the Brazilian-Argentinean Carla Zaccagnini (2019) and the American Martha Rosler (2019).

We also dedicate our efforts to focus on the work of artists to whom an exposition would not have been dedicated, or have been absent for many years, as was the case with Gertrudis Chale's (2007) anthological exhibitions, Marcia Schwarz (2008), Raquel Forner (2013), Graciela Sacco (2014 and a tribute in 2018), and Annemarie Heinrich (2014). All of them were the result of long research and management projects. On the other hand, the research and production of collective exhibitions such as *Migrations (in) Contemporary Art* (2015), among others, led us to reinforce this path presenting mostly female artists works.

Today, in 2020, we choose to continue this tradition by presenting *Constellations. A Selection of Works from the FRAC Collections* at the MUNTREF Museo de Artes Visuales. A project organized from a series of micronarrations linked to aesthetics and contemporary works by Estefanía Peñafiel, Ymane Fakir and Kapwani Kiwanga. Meanwhile, at the MUNTREF Centro de Arte y Naturaleza, we present works by Bruna Esposito, an Italian artist whose work is centered on the four elements; furthermore, at the MUNTREF Centro de Arte Contemporáneo, the halls are occupied by the works of Italian conceptual artist forerunner of relational art Maria Lai, the outstanding Chilean photographer Julia Toro and the powerful artist from Tucuman Carlota Beltrame. In all cases - and continuing with our "art for all" - it is the first time that an exhibition dedicated to each of them is displayed in the varied public eye of Buenos Aires.

I would like to thank the joint effort carried out with the MAXXI-Museo Nazionale delle Arti del XXI Secolo in Rome and the support of the Italian Council, as well as that of the Italian Embassy in Argentina.

I also thank the collaboration of the FRAC, the French Institute and the French Embassy in Argentina and the collaboration of the House of the Province of Tucumán in Buenos Aires.

Finally, I would like to acknowledge the enormous work of the MUNTREF team led by Dr. Diana Wechsler, artistic director of the MUNTREF and BIENALSUR, which allows to move forward with these ambitious projects. This sum of effort allows us to enjoy the experience offered by these wonderful artists.

**Aníbal Y. Jozami**  
**Rector UNTREF**  
**General Director MUNTREF**



**Silver**

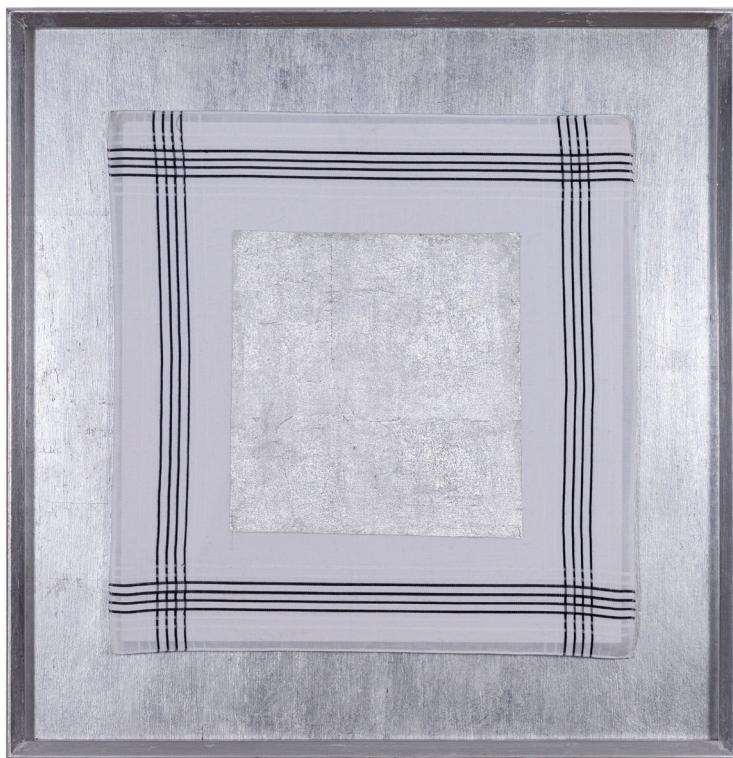
77 x 69 cm

Among the four hundred drawings in the *New Chronicle and Good Government* (1615) by the chronicler Felipe Guamán Poma de Ayala there is one from the city of Tucumán. The manuscript is preserved in the Royal Library in Copenhagen and it is not known for sure how it got there. The ancestors of Carlota Beltrame are Danish and she has been living in this town for years. Not only she lives in it, she also suffers from it, enjoys it, explores it and communicates it. Carlota transmutes local issues in universal ones, and for this purpose she uses all the expressive means at her disposal, from the most popular handicrafts to technology.

How can we characterize a production that includes carving of stones, laser engraving, textiles, sound and light, among many other media? Maybe the key is in a phrase that our artist once quoted and which

belongs to the theorist Kevin Power: "The poem is a political event, just as a popular revolt or a strike are poetic events." Indeed, if one examines each of her works one will see that poetry and politics go hand in hand, they are enhanced, they are abysed and elevated. The rescue of memory is one of her cornerstones, whether it be through the randa (a traditional lace), the tiles model "vanilla" that cover the streets of her city, the name of Hilda Guerrero de Molina (a woman who resisted the Lonardi and Onganía dictatorships), the humble sulphite paper that wraps the milanesa sandwiches of the street vendors, or through the sounds of a village (from the Peronist bass drum in a march, barking dogs, children's laughter, even the cumbia La burrita). Carlota records the cultural horizons of her environment and manages to translate them into exquisite and seasoned objects. Her gaze is poetic; the burden is political. Just like that Peruvian chronicler who was the singing voice of the people who were suffering the oppression of a colonizing empire, Carlota is the visual narrator of the history of her own province, she knows how to capture the essence of popular knowledge, of their crafts and customs, as well as of their struggles and endurances.

**Julio Sánchez**  
Curator



**Pewter**  
60 x 60 cm



### **The Leaden Years, 2017**

Lead translation of ten randa tissues. Lead sheet and fireproof thread

35 x 35 cm each framed handkerchief

\*Randa scarves made in El Cercado by the randería Claudia Aybar.

Photo: Pablo Masino

## **Carlota Beltrame**

Tucuman, 1960. She is an artist, teacher and researcher. She obtained numerous scholarships among which the one granted by the Antorchas Foundation to work in the Barracas Workshop (1994-1995) and the DAAD to study at the Kunstakademie Düsseldorf, Germany (1996-1997). Since the Nineties, in an incipient contemporary art scene like that of her province, she has played different roles by participating in and creating networks of analysis, production and management with colleagues from almost all over the country. In 2018 she won the first prize at the National Exhibition of Visual Arts. Her works can be seen in public and private collections such as those of the National Museum of Fine Arts and the Bruzzone.



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