

MUNTREF CENTRO DE ARTE
CONTEMPORÁNEO

JULIA TORO



The Photographic State

**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

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

UNIVERSIDAD NACIONAL
DE TRES DE FEBRERO

UNTREF

COVER

The Wild Detectives
(*Homage to Roberto Bolaño*), 2003

Digital transfer from 35mm negative
to Photo UltraSmooth
310 g paper 100% cotton
Ultra chrome pro inks
60 x 40 cm

RIGHT

Diego Maquieira, 1980

Digital transfer from 35mm negative
to Photo UltraSmooth
310 g paper 100% cotton
Ultra chrome pro inks
60 x 40 cm

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



Julia Toro's (Talca, Chile, 1933) approach to photography is anything but programmatic; it wasn't until 1973 that her camera began to give us back what her eyes were insistently looking at. Perhaps because of this self-taught and spontaneous approach, her photographs are so different from each other and reveal, simultaneously, recurrent interests whose derivations constitute the three groups that make up this exhibition: the erotic photographs, the blurred ones and those that portray the artistic and intellectual Chilean community in the 1980s. Despite the particularities of each "genre", the visual sensitivity that crosses the photographic style of Julia Toro reappears transversely, over and over again. The expressive details of everyday moments become relevant

(Lemebel's heels captured in their whimsical undulation, a bare leg entering a bathtub, a pipe about to release its smoke) to the detriment of the performances and the clarity of the shapes. The proximity of the photographic lens reveals the emotional link with the subject of the representation, the blurring of the image manifests the urgency of the gesture. Julia Toro manages to disappear after the naturalness of her shots, her presence does not seem to disturb the events that end up crystallizing in her photographs: precisely thanks to that circumspect and furtive look, her universe of images ends up being so intimate and familiar.

Benedetta Casini
Curator



LEFT

***Young Art Encounters*, 1980**

Digital transfer from 35 mm negative to
Photo UltraSmooth 310 g paper 100% cotton
Ultra chrome pro inks
60 x 40 cm

ABOVE

***Untitled*, 1979**

Digital transfer from 35mm negative to
Photo UltraSmooth 310 g paper 100% cotton
Ultra chrome pro inks
60 x 40 cm

Julia Toro

(Talca, 1933) is one of the most relevant photographers of Chile; in the middle of the military dictatorship, she was the author of the most outstanding portraits of the artistic movement of the eighties, with captures of memorable faces and performances in which authors such as Diamela Eltit, Pedro Lemebel, Jorge Teillier and Raul Zurita, participated among others. She was an eye witness to the bohemian and resistance cultural events of those years, and of the profound transformation in time of her city, Santiago.

She has also been a skilled portraitist of intimacy, with daily scenes of family dynamics that stand out for their naturalness. A special mention should be made of her work around eroticism. In each of the photographs such disinhibition is achieved that it is suspected that the image was shot automatically or that the artist was a clandestine spy at the scene. Julia Toro's audacity is also that of being one of the few photographers who have worked on male nudity.

She has published part of her work in the books *Amor x Chile* (Eight Books, 2011), with essays by prominent critics and artists; the photobooks *Sons* (La Visita, 2017) and *Valparaíso* (FIFV Ediciones, 2020).

Andrea Jeftanovic



Untitled, 1979

Digital transfer from 35mm negative to
Photo UltraSmooth 310 g
paper 100% cotton
Ultra chrome pro inks
60 x 40 cm

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UNTREF - UNIVERSIDAD NACIONAL DE TRES DE FEBRERO

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