



Peronbaja

Photographic Centre Nyky aika

Kehräsaari, 33200 Tampere, Finland

phone: +358-3-2146677

fax: +358-3-2148080

e-mail: backlight@backlight.fi

www.backlight.fi

Curator: Ulrich Haas-Pursiainen

mobil: +358-50-5706713



First May in Habana



Waiter



Estatua libertad



Cementerio en lapampa argent.



Asadores



Cristo en laguna/prov. b.a.

Marcos López Pop Latino

56 images from the years 1993 – 2002

Exhibition is available for a European tour.

The Exhibition has been produced by Photographic Centre Nyky aika in Tampere, Finland. It consists of 56 POP LATINO images from the years 1993–2002.

In Tampere, Marcos López himself has hand-colored the Lamda prints with his acrylic colors and he has installed the Pop Latino exhibition into the space of the Vapriikki Museum. (See documentation files on CD)

Sizes/material:

25 images	in sizes from	40x60	to 60x70
15 images		60x70	to 100x100
15 images		100x100	to 110x150
1 image		100x280 cm	(Last Supper)

The Lamda prints are mounted on 3mm MDF material without frames.

Packing

Images are packed in three wooden boxes.

Spaces

Depending on the installation, the exhibition needs walls of about 50 to 60 running meters.

Timetable:

The exhibition is available from 1.1.2003 and the perspective is open until 2005.

Conditions of the loan:

Insurance Value: 30.000 Euro

Fee 1.300 Euro

Catalogue available for 22 Euro

(96 pages 24x33cm / full colour)

Pressimages included.

Ask for Artist Promotion CD

including video clips, image files, list of images, text files

Backlight 02

VALERIA GONZALEZ

Assistant Professor in Contemporary Art
University of Buenos Aires, Argentina 2001:

Whatever "Pop Latino" might mean, one thing is for sure: we are far away from the optimism of the 60's, as far as from the wealthy American way of life. And, compared to Marcos Lopez overcharged and striking/colored masquerades, Warholian Pop appear sober. Lopez photographic work alludes not so much to art history but to the process of increasing degradation of local cultures within the margins of the so-called global world. Nowadays in Latin American cities – the artist claims – our everyday visual and emotional experience has less to do with the inheritance of indigenous folklore than with the proliferation of made-in-Taiwan souvenirs. Trained as a photographer, Marcos Lopez soon felt uncomfortable with the black and white kind of anthropological photo-reportage that has become the trademark of Latin American photography in the art-world market. It's through this denial of the stereotype of social documentary style that his art has acquired a wide political dimension. Rejecting all facile aestheticism, Lopez takes on Pop tradition – popular icons, billboard scales, bright colors – just to reverse it into theatrical artifice and to overload it with irony. He overtly turned to color, vast scale and parodic mise-en-scene in 1993. This shift was profoundly related to the specific Argentinian political and cultural context. Carlos Menem, a peronist president, was the first leader who succeeded in deconstructing the social structures raised by Peron in post-war times, thereby allowing Argentina to "enter the First World". Menem, almost reversing Evita's famous slogan, seemed to realize that – in a mediatic world – words and symbols matter more than facts. In "The City of Joy" – Lopez first color photographic series – the artist discloses the nothingness of triumphant political propaganda through his typical burdened stagings full of masks, gaudy props and exaggerated gestures. Marcos Lopez simulacra lack a specific narrative, though their allegorical connotations are unmistakable. Frenzied syncretic imagery, kitschy taste, garish and discordant colors cohere to match the specificity of Argentinian peripheral culture within the globalized capitalism. His strategies of appropriation isolate and reassemble consumer items and social types in burlesque situations. The artist presents his works as arguments in a questioning of the cultural myths regulating economic dependence and the collapse of the promises of modernity. Lopez caustic sense of humor has a bitter side. Behind his bright and garrulous images there's always a deep sense of loss.

HORACIO GONZÁLEZ

Buenos Aires, 2002

The eternal guests

Someone faces them, no one has his back turned, they eat on forever. Frozen gestures are always surprising because we imagine someone having halted a reality which once continued freely. But here something questions and bothers us in an indefinable way. Is it possible immortalise an action so minor and natural as cutting up meat? That is the discomfort we feel with that carnivorous and enjoyable scene at a standstill. Statues of meat face meat. They surprise us because they reveal the sublime impossibility of posing and eating at the same time.

The banquet scene is indefinably suffocating. Because here what usually is clearly outlined has been toned down. The borderline has been eased between the human and the animal, between those who eat and what is eaten, between the group and the individual, between the carelessly worn clothes and the bare torso of the central figure. He gazes at infinity and is the only one to do so, a divinity of tidbits and of cutting up.

Here, between fat and breadcrumbs, a community is founded in the ceremony of a beginning or a farewell. The uniform sharpness of the figures, the even lighting, the virginity of the resigned gaze of the one man who is carelessly cutting animal ribs, portray a shy and vulgar rite. Perhaps they are thinking of the amazing moment which unites the sacred with the profane, of a celebration among friends and the weighty absurdity of lives.

What bothers us about this magnificent and strange photograph by Marcos López is that one saturated everyday scene suggests that the immaculate and the rites of a primitive and unnamed religion can arise out of innocent but provocative delicacies.

Photographic Centre Nykyaika presents for a European tour:

Photographer **Marcos Lopez**
from Buenos Aires / Argentina :

Pop Latino (1993 – 2002)



Asadocriollo

Marcos López's CURRICULUM VITAE

Born in 1958 in Argentina (Santa Fe)
Lives and works in Argentina.

Since 1978 he dedicates his time completely to photography.

In 1986, he obtained a scholarship at the International School of Cinema and television of Los Banos (Cuba's) San Antonio.

In 1989, he participated in the Studio of studies on the scenario of television with Gabriel Garcia Marquez (Cuba) and worked with Pinto Solanas and the cinema photographer Félix Monti.

In 1993, he published his first catalog "Retratos".

A Selection of Personal Exhibitions

- 2003 • Gallery Fernando Pradilla, Madrid.
- 2001 • Flunks international ARCO, MADRID, Gallery Artex arte.
- 2000 • Emilio Caraffa museum, Cordoba, Argentina - Gallery Praxis, Buenos Aires, Argentina.
- 1997 • Museum of the Beautiful Arts of Caracas, Venezuela
(First prize acquisition for puts into series "Poplatino").
- 1989 • Photothèque of Cuba, Havana, Cuba.



Criollitas

A Selection of Collective exhibitions

- 2001 • "Festival Backlight 02", Nykyaika Photography Centre, Finland.
- Curator with Valeria Gonzalez of the exhibition "Al sur del sur", 8 Argentinian photographers, Photoespana 01, House of America, Madrid.
- "Políticas de la diferencia", Latin American art of the end of century, Museum of Modern art, Recife, Brazil, Mexico, Chicago, Porto Rico, Spain.
- "Myths, dreams and reality of the Argentinian photography", International Centre of Photography, New York.
- 1998 • permanent collection of photography, National Museum of Fine Arts, Buenos Aires, Argentina.
- 1986 • Gallery Agathe Gaillard, "3 Argentinian photographers", Paris, France.
- 2° Biennial of Havana, Cuba.

Awards (selection)

- 2000 Photographer of the year, Awarded by the art critics' association of Argentina.
- 1996 First prize, grant for the creative arts, section- visual arts, National Arts Foundation (Argentina).
- 1998 Prix Konex for career body of work, in Photography, Buenos Aires, Argentina.

Bibliography (extracts)

- Blink/Phaidon, London 2002 ("100 most interesting and significant international contemporary photographers, selected by 10 critics and curators based around the world").
- "Pop latino", text and photos by Marcos Lopez. Marca, Buenos Aires. N.B. : Catalogue "Pop latino" for sale at Cédille.