



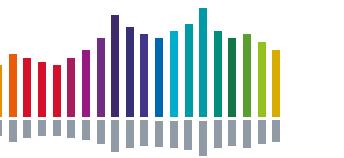
NUESTRO ESTILO ECOARDOBÉS

Legislatura
Córdoba





Legislatura
Córdoba



Faro in the Provincial Legislature
of Córdoba
In collaboration with **22 Art Galleries**
from Córdoba

NUESTRO ESTILO CORDOBÉS

FARO

Argentina, Meridiano...
Rosario con su GIRO,
Buenos Aires ya se JUNTA;
la Patagonia con su Cuero,
y nosotros los CORDOBESES
somos el FARO del país.^{1,2,3}

El galerismo unido es un
enorme potencial;

el asociativismo una
acción disciplinar;

una necesidad siempre en
pos de progresar;

la fuerza de la unión, es lo que
nos potenciará.^{1,2,3}

Que gran desafío es subir e instalar
en la provincia más hermosa y
soñadora la identidad cultural estética
de su geografía, de su Natura;
Río Ceedado, Mendiolaza & Nuevo Chacabuco;
Córdoba, Cañada & Argüello, Alto Gral.
Unquillo, La Cumbre & El Tatio, Río Cuarto;
Guerrero & Orlango de Flores, Río Pivárcena;
Valles, nos bonitos, geminando galeras de
arte, que incluyen dentro de sí mismas a
artistas de otras ciudades, ciudadanos y
grafos. Un mapa cultural antropológico
y rotund.

Como Asociación Civil de Galería de Arte
de Córdoba FARO, nos encontramos hoy

Guido Quaglia, 2022



"Argentina, Meridiano... Rosario con su GIRO,
Buenos Aires ya se JUNTA; la Patagonia
con su CUERO, y nosotros los CORDOBESES
somos el FARO del país. ^{1,2,3}

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Por Guido Quaglia, 2022

Nuestro estilo cordobés

It is a great challenge to cover the vast territory of the most beautiful province. Its society, its cultural idiosyncrasy is the result of its geography, its habitat.

Río Ceballos, Mendlolaza, neighbourhood Nueva Córdoba , Colonia Caroya, neighbourhood Arguello, Alta Gracia, Unquillo, La Cumbre, neighbourhood Centro, Río Cuarto, neighbourhood Güemes, neighbourhood Granja de Funes, neighbourhood Providencia.

Valleys, rivers, neighbourhoods sprout art galleries, which involve artists from other neighbourhoods, cities and geographies. A cultural map, anthropological and natural.

As the Civil association of art galleries of Córdoba FARO, we are working to meet our statutory goals and objectives. We were born with a provincial entity, and for that reason , our representation and effort must be focused on guaranteeing territorial extent, and generate working and institutional programmes or links with similar characteristics, such as provincial public entities.

This bridge proposed by the legislature is an opportunity that we will professionally and honourably take advantage of as an association by creating a document, which allows us to record a moment, a photograph of a social instance in a specific context.



ABRE

ABRE was founded by Lourdes Carranza and Luz Novillo Corvalán in Córdoba, Argentina, in 2018. The gallery specialises in the dissemination of contemporary art and in the creation of new audiences. It has two Headquarters for the exhibition and the selling of its artists' works of art. Both are characterised as being domestic spaces: a house and an apartment. They are interested in moving away from the white cube and locate in new ways of displaying works of art. They consider that the piece exhibited in these scenarios allows the audience to get a closer and more sensitive and intimate experience.

Its curatorial line of thought proposes a careful selection of artists where their productions manifest conceptual density, aesthetic and poetic value in a diversity of formal languages. At the same time, they accompany the production and promotion of their works, projects and publications, managing in this way its national and international positioning.

The annual programme includes solo exhibitions, curated by a guest curator, and to collective expositions in our Home Gallery.



ABOUT THE ARTIST

NUNA MANGIANTE (1962). CÓRDOBA, ARGENTINA

She is a Visual Arts teacher in Dr. J Figueroa Provincial School of Fine Arts (Córdoba). She studied in the Drawing Workshop of Professor José De Monte at the National University of Córdoba. She is a national teacher of Painting and Drawing (National School of Fine Arts Prilidiano Pueyrredón), Graduate in Fine Arts (National University of Art - UNA-) and coach in Internacional bachelor (IB)". In 2020, she exhibited in Otraferia (Mexico). Her most recent exhibition was in 2021, in ABRE – Art Gallery in Córdoba, Argentina. In 2019 she carried out an exhibition in La Verdi (México), MOOLA in 2018 (California, USA), in 2016 in La Ira de Dios Galería (Córdoba), in 2013 in Bisagra Gallery and in 2012 in Emilio Caraffa Provincia Museum of Fine Arts (Córdoba). She held other international exhibitions such as Building Bridges (California, USA) in 2019 and

2018, LA ART SHOW (California, USA), en Getty Museum (USA) in 2017, Jacob Karpio Gallery (Miami) in 2015 and 2016. Team curatorial exhibitions and national awards in 2019 Casa de la provincia de Córdoba, in 2018 in PROA Foundation. In the Nestor Kirchner Cultural centre in 2017, in 2016 in Palacio Dionisi Provincial Museum and 2015 in Bienal Art x Art (Nestor Kirchner Cultural Centre). Some of her works of art are part of MALBA collection (Bs As), Contemporary Art Museum (Rosario), Emilio Caraffa Provincial Museum of Fine Art (Córdoba), MAMBA (Bs As), in the private collection of Jacob Karpio (Costa Rica), Museum of Fine Arts Evita Palacio Ferreyra (Córdoba), private collection of José Lorenzo (Córdoba), private collection of Balanz (Buenos Aires), T.M Shachelford Private Collection Art Museum (Texas, USA), Kai Loebach Private Collection (California, USA), Arte al Limite Colección (Chile y Los Angeles, California).



NUNA MANGIANTE
Jarrón con boca amarilla
Technique: pencil sketch on
photography.
Size: 189x89.
Year: 2014

ABOUT THE WORK OF ART

"In this new series of works of art, the visual artist Nuna Mangiante (Córdoba, 1692, currently living in Buenos Aires), refers to the intimate habitat of the homely cohabitation of a couple.

We are living in an era of post post, everything is changing. Boundaries, sexes, conventions and classifications have been changed. There are no groupings. After Covid-19, the world exploded into a new big bang. The capitalist accelerationism was stopped , we were forced to stop and think again, reconsider life objectives, we were forced to leave the street, the world and return home. What was a shelter at the beginning, because of the forced cohabitation, the hysteria of sex-affection relationships . What is expected from the rest and from happiness is key. This is Nuna's work.

(...) Nuna produces surreal alienation with the poetics, techniques and materials used. She manipulates words, drawing, photography, sculpture, installation and lighting. Forces the boundaries of graphite as a drawing on paper, in sculpture simulating stone, or mica rock that is turned into object, photography, as well, that uses the photographed real object that covers the graphite as support and contrasts it to a real object in the art space, which is at the same time, domestic. Nothing keeps its origin, its original function, everything is twisted. Variety of materials. Perhaps, because mica and graphite are mineralogy, but also alchemy, science and occultism elements."

(Victoria Giraudo, April 2021)

ARTWORK STATEMENT

"The pencil, the graphite stick and photography are the representatives of all I want to express politically, sentimentally and formally, I could have made the impossible possible.

My creative thoughts are developed in the economy of means. It is the starting point of my ideas in small and big formats, dealing with worrying topics such as feminism, inequality, oppression, gender, eroticism, formal qualities and structures of what doesn't have shape, abstraction and figuration.

I have highlighted the importance of Drawing as a means, emphasising its metallic bright and copper quality in different surfaces."

Nuna Mangiante





ANKARA

ARTE CONTEMPORÁNEO

ANKARA - CONTEMPORARY ART

Ankara Contemporary Art Gallery, works with the firm conviction of making the artwork of artists from Córdoba and the country visible, promoting and spreading them. It was born in 2014 as a virtual space and a year later was established physically in Colonia Caroya, Córdoba.

From that moment, it started building its journey with 4 annual exhibitions, with a stable agenda in time, from its beginning. It also participated in different fairs: EGGO Córdoba 2014, EGGO San Juan 2015, Art Market Córdoba 2015-2016-2018-2019, Córdoba Art Fair 2021 and Panorama ArteBA 202, NODO Buenos Aires Museum Amalia Lacroze de Fortabat Collection 2022, + FERIA contemporary art fair Santa Fe 2022. It has also participated in thirteen Virtual Fairs in 2020-2021. Another task developed after its creation consisted in assembling artworks in cultural spaces of Colonia Caroya, Jesús María and Deán Funes.

The head office of the gallery has an exhibition space located in Colonia Caroya; it is made up of three rooms and two back rooms.

In 2021, Ankara Contemporary Art was the founding member of FARO Art Galleries Association of Córdoba, and since March 2022 it has become an active member of MERIDIANO Cámara Argentina de Galerías de arte (a non-profit organisation that stands for the interests of art galleries in Argentina).

The gallery represents not only artists who have a long career path, but also up-and-coming artists settled in Córdoba. We have carried out 27 physical exhibitions with members of staff and guest artists from different parts of the country, such as Buenos Aires, La Rioja, Catamarca, Salta, Santa Fe, Tucumán. At the same time, we have carried out joint work with other public and private galleries and institutions.

In 2016, we created La Caroyense Cultural Centre, which is located in the facilities of Bodega La Caroyense, Colonia Caroya. It is an institution which represents the cooperative organisation at a national level. The centre has 4 rooms that make up more than 240 m² for visual arts exhibitions. We are part of a team which is convinced of the importance of promoting education through the arts. That is why we organise guided tours, workshops, debates, and specific projects with other institutions. Its main objective is to encourage open dialogue with the community and make room for participation.

In 2019, the first publication of the ANKARA Contemporary Art magazine was published. It aims at connecting readers with the visual arts "through" a biannual edition.

Finally, it is important to mention that Ankara Contemporary Art Gallery is a unique space of its kind within its sphere of influence.

ALEJANDRO ROMANUTTI
Casa Aubert
Technique: original invoices
assembled
Size: 3x9 metres
Year: 2022



artis

ARTE CONTEMPORANEO

ARTIS CONTEMPORARY ART

Our gallery is located in the capital city of Córdoba, Argentina. Since 2004, we have been working on the promotion, dissemination and sale of contemporary art in all its disciplines.

In Artis we are aware of the role the arts play as a fundamental element for the comprehension and development of global-social reality through intercultural exchange, that is why we actively participate in local, national and international fairs and exhibitions.

Moreover, it is of paramount importance for our gallery to inspire the introduction of new collectors, support them in the process of creating their collections as well as constantly advise them.



LATEST EXHIBITIONS

- Collective Exhibitions 2019/20: Florencia Walter, Luis Bernardi, Gabriel Paez Pena, Noelia Farias, Diego Bastos, Gaspar Luna, Santiago Poggio, Pablo Martinez.
- Individual exhibition 2021: Diego Bustos
- Collective Exhibition 2021: Luis Bernardi, Gabriel Paez Pena, Pablo Martinez, Noelia Farias, Silvana Montecchiesi, Gaspar Luna, Carolina Gotusso, Gerardo Oberto.
- Collective Exhibition 2021: FACba Fair. Represented galleries and artist were invited
- GABELICH CONTEMPORÁNEO (Rosario): Bruno Crispino
- PABELLÓN 4 (Bs As): Paula Otegui, Dino Bruzzone, Nicole Mazza
- ARTIS (Córdoba): Lucas Aguirre, Guadalupe Aller, Noelia Farias
- MERCURIO (Córdoba): Pablo Martinez, Gabriel Paez Pena, Huenu Peña
- ARTIS (Córdoba): Verónica Ryan, Carolina Gotusso
- ARTIS + WIP: Rafael Sucari, Beatriz Sola, Claudio Roncoli

FAIRS IN THE PAST THREE YEARS:

- MAC - Córdoba, ARGENTINA 2019 - in-person
- BA Photo - Bs As, Argentina 2019 - in-person
- SWAB - Barcelona, SPAIN 2020 - virtual
- BA Photo - Bs As, ARGENTINA 2020 - virtual
- OTRA Fair - Bs As, ARGENTINA 2020/21 - virtual
- FACba - Córdoba, ARGENTINA 2021 - in-person
- MAPA - Bs As, ARGENTINA 2022 - in-person

NATIONAL AND INTERNATIONAL FAIRS

- MIA - Florida, USA
- ARTBO - Bogotá, COLOMBIA
- LIMA Photo - Lima, PERU
- ART PALM BEACH - Florida, USA
- SWAB - Barcelona, SPAIN
- EGGO - Bs As, ARGENTINA
- PINTA - London, ENGLAND
- MERCADO de ARTE CÓRDOBA - Córdoba, ARGENTINA



""For some time my sculpture holds and builds itself following an idea. It takes different ways and directions, sometimes soft and sudden. Repetition is constant in my work . Repeating over time to go through the journey.

*My work does not say anything nor means anything.
It is just a line without intentionality.*

Some day, I would like to get the simplicity of an arrow's route"

Luis Bernardi

LUIS BERNARDI

Title: S/T

Technique: polychrome sheet metal sculpture

Size: 180cm x 130cm x 250cm

Year: 2021

aura

virtual gallery

ABOUT THE GALLERY

Aura Virtual Gallery is an impetus platform and dissemination of artists who are representatives of contemporary thought and production.

The gallery materialises as pop-up in fairs and exhibitions, works with a programme that amplifies the boundaries of traditional galleries, exhibits and connects individual, collective, experimental and research projects. It also assumes diversity of spaces, formats and actors of the current and emerging artistic practices.

The role of Aura Virtual Gallery is to make new contemporary practices visible and keep them. This is achieved through exhibitions and sale instances as well as from theory and critique, interaction with curators, critics and collectors who contemplate the scene.

STATEMENT

In Agustina Roca's work, the ideas of alienation - or oddness, and dystopia are identified. In it, timelessness, density of the immaterial, and the presence of the invisible that builds the atmosphere are emphasised.

In her essay "Notas sobre lo camp", Susan Sontag describes "el camp" as a sensitivity which can be found in the works of art introduced.

..." *It is not a natural "modo" of sensitivity, if such a thing exists. Moreover, the essence of camp is the love of the unnatural, the artificial and exaggeration. The camp is esoteric; it has a bit of a private code, even a bit of a symbol of identity, between small urban areas. It is a way of looking at the world as an aesthetic phenomenon. This way, camp way, is not established considering beauty, but the artificial and stylisation scale.*

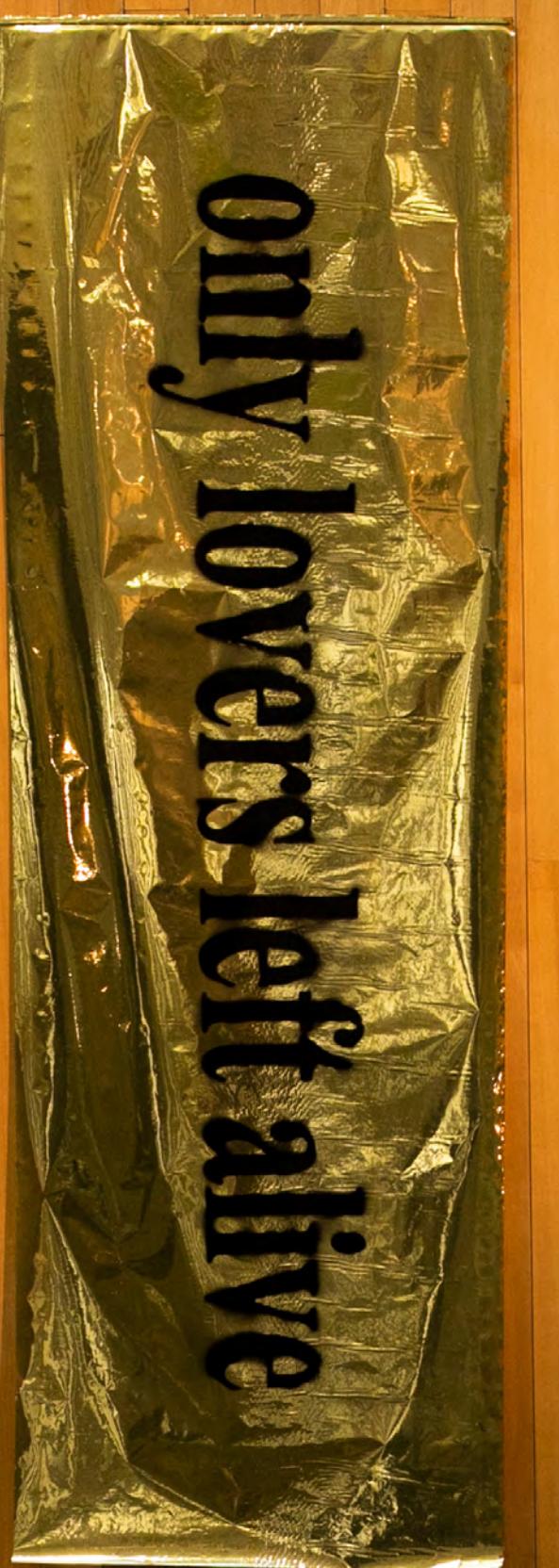
It is the love for exaggeration, what is "off", the unlike being of things. The best example provided by art nouveau.

Something is considered good, not because it has been done, but because it reveals another type of truth about human situation, another experience of what the human being constitutes; overall, another valid sensitivity, and among the greatest creator sensitivities, we have camp: sensitivity of the failed staidness, of the dramatisation of experience. Camp rejects not only harmonies of traditional staidness, but also the risks of an absolute identification with the extreme states of feelings."

In Agustina Roca's work, the contemporary is not what it portrays, but on what it represents, and it is its closest sign to camp, being naively, from the sensitivity of what is trans-human and visual, such as the unidentified object-tool and the golden flags with messages.



AGUSTINA ROCA
Only lovers left alive
Technique: stencil in golden
pvc flag
Size: 200cm x 80cm
Edition: 1/3
Year: 2022



CASA CHORIZO

ABOUT THE GALLERY

Casa Chorizo is a contemporary art gallery located in Alta Gracia, Córdoba.

It arose in 2016 as a private initiative project to increase the value of patrimony. Since 2019, it has been incorporated, under the management and production of Pablo Bisio, in the cultural movement of the visual arts of Valle de Paravachasca, together with other initiatives from the inland areas of Córdoba.

Casa Chorizo does not count on a fixed staff of artists; it organises its exhibitions inviting artists and curators.

ArtistS such as: Juan Martín Juárez, Julieta Ramírez Cosulich, Guillermo Fernández Toledo, Lurdes Díaz, Cu-

qui, Natalia Homes, Caro Bognar, Josefina Fiore, Mateo Arguello Pitt, Diego Bastos, Noelia Farias, Rosa Mercedes González, Julia Romano, Nicolás Machado, and Gabriela Grondona have exhibited in its rooms. Soon, it will welcome: Fabio Egea, Javier Bellomo y Verónica Molas.

Among its curators we can mention: Majo Arrigoni, Sofía Culzoni, Manuel Quiroga and Christian Román. The latter was called for this presentation aMAC 2022. Since 2021, Casa Chorizo has joined FARO.



ABOUT THE WORK OF ART

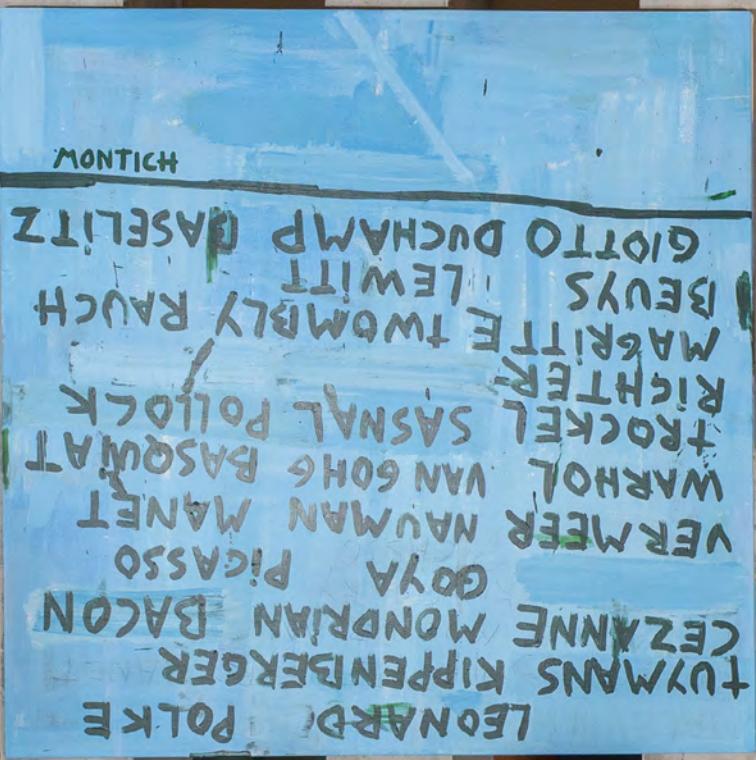
Going through my production, my questions about the empty canvas, and my fascination over the instability of certain images, I always reach the conclusion: facing an experience that is hard to distinguish, as if I reach an area I can't theorise, and somehow, this stage is completely positive, since I come back to a phrase I always mention: "A work is considered finished when it has exceeded thought". That is to say: when something that can not be reduced to its sensible meaning has taken place, when it has acquired autonomy as regards its origin.

As Heidegger says, it finds its place when it happens, when it takes place. In this viewpoint we do not find foundations, but chasm. Considering this idea of chasm (as a statement) allowed me to lay out the space, retreat from the artwork as an autonomous object and create a mechanism of relations, assembly, associations, a reorganisation as a possible scene.

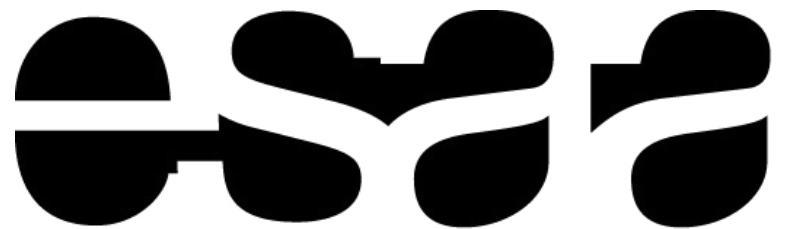
This proposal contains a series of 5 pictorial pieces of different formats, languages and moments.

All the artwork tries to form a position, not a theme. The final image, as a pictorial installation, is the image of a difficulty, this is not intellectual, neither is its appraisal. The sign, the shape, the pictorial action; the space and the colour, the representatives of the history of painting, the quote, etc, hang in the air as significant starting points without being able to agree on, nor establish a clear statement. As a space of "uncertainty", it is the composition the one to establish a kind of control, however, communication does not exist, it takes place just a promise. Someone in "Beuys" mask (the small work of art) stares bewildered at the spectator wondering, maybe, what is their role in that fiction.

Montich



DANTE MONTICH
La máscara de Beuys
Series of 5 works of art
Mixed media
Year: 2022



ABOUT THE GALLERY

The conceptual identity of the gallery is non-negotiable. It is the structural base of our entrepreneurship. It is not an idiom nor an imposition. It is the product of our nature as people, of our formative and professional evolution.

Our identity is determined by our work team. We only work with artists who would first be part of our collection to later become members of our team. In this way, the profile of the gallery is influenced by our own taste and interest.

We believe in the energy contained in the productions of our team, and we value not only the soft and constant poetic vibration, but also the impressive and shocking reflections, which, as the time goes by, dee-

pen within the spectator. We designate ourselves as a gallery of current art, of figurative style . Both concepts, current time and figuration are amalgamated and connected by our understanding of the visual arts. We do not believe in the decorative role which has historically spread among the public as well as among some sectors of the specific microclimate of the visual arts market. We identify them as a direct, simple and provocative communicative means which decodes our current society, and not necessarily as an aesthetic element. Difficulties in the 21st century consist in gender, sex and work. There, figuration is a clear and emphatic communicative means about conflicts decoded by the generations that stimulate the global economy.



CIVILIZATION FLIES

In painful migrations times, fights for minorities recognition and discussion on body property, this work that belongs to the artist Victoria Liguori , from Córdoba, it interacts with recent discourse on "dueñidad" (ownership)- as Rita Segato states- and moral judgements affected by ecclesiastic, scientific and legal interests.

Linear and perpendicular styles, details with references, graphics and the first shots of an advertising and biologist aesthetic offer usage instructions and lead to new ways to employ the mouth, genitals, the navel. The repetition of an image until its meaning can no longer be analysed, mass production work that reminds of fordism assembly lines, the possible loss of identity-subjectivity of the intervened, engraved, complemented body adhere to Hal Foster in El retorno

de lo real. The avant-garde at the end of the century. Those installation procedures of Liguori reinforce the distance from the object addressed through photos, drawings, videos and allow handling the image through assembly and graphic design.

From that distance, supposedly objective, with an approach as brutal as the mercantile logic of the neoliberal system, the ideas of the body as a temple, the natural body and own body are demystified to encourage reflections about pleasure, sex and the power of an artistic production that allows to have a glimpse of a transhuman proposal of enslavement, technology and eternity.

Gloria Boroli

VICTORIA LIGUORI

Display Menstrual Creams

Series: Human Matter Line

Mixed technique: industrial jars, mirrors,
die-cut vinyl, digital graphic

Size: 120cm x 40cm x 20cm

Year: 2018



VICTORIA LIGUORI
Display Mestrual Blood Cell Multivitamin
Series (Human Matter Line)
Mixed Media: fretwork MDF with acrylic
paint, industrial jars and a shelf
printed in matte vinyl
Size: various
Year: 2018





VICTORIA LIGUORI
Menstrual Creams Banners
Serie: Human Matter Line
Digital Drawing: print over matte
blackout blinds
Size: 2 banners of 230cm x 340cm
and 2 banners of 230 cm x 300cm
Year: 2018



JUPITER

ABOUT THE GALLERY

Jupiter is not only a gallery of artists, but also a creation and project management centre.

Currently, it has two local headquarters, which allows it to broaden the space for exhibitions and works of art, and, at the same time, operates as educational and project offices premises. Until 2020, Júpiter represented a staff of nine artists by displaying numerous exhibitions and fairs. Simultaneously, it developed and held events such as "Las Noches de Artes" (2008-2015) and "La Semana de Arte".

Currently, the works of art of Ana Gilligan and Martín

Kovensky are being exhibited. They founded this space in 2006 in La Cumbre, Sierras of Córdoba.

Apart from the development of the artistic production of both of them, it emphasises the creation of content from experiences such as creative residence RONDA, drawing experiences and the multimedia project Dibujar otro mundo.

The pieces being exhibited here belong to the series "Las casas" y were part of the exhibition of 23 works of art that was introduced in 2015 in Caraffa Museum in this city.

ABOUT THE WORK OF ART

The works in this series are based on a simple and meaningful premise: recall and portray all the houses where I lived. In this list, I considered home all the places that involved moving and living there for at least nine months.

The verb change has more than 10 meanings (in spanish), among them we can find: *"give or take another being or nature. Get rid of skin or feathers. Vary, change. Leave previous ways of living and affection, changing them for others"*. Moreover, *"leave the house where you live and move to another one..."*

....I used the names of the streets of the houses, in most of the cases, as the names of the works of art. I also needed to add temporal references, the years associated with each place. In this way, this is a retrospective exhibition, but as a personal summary, as a journey through the emotions and experiences that I had to, wanted or was able to go through.

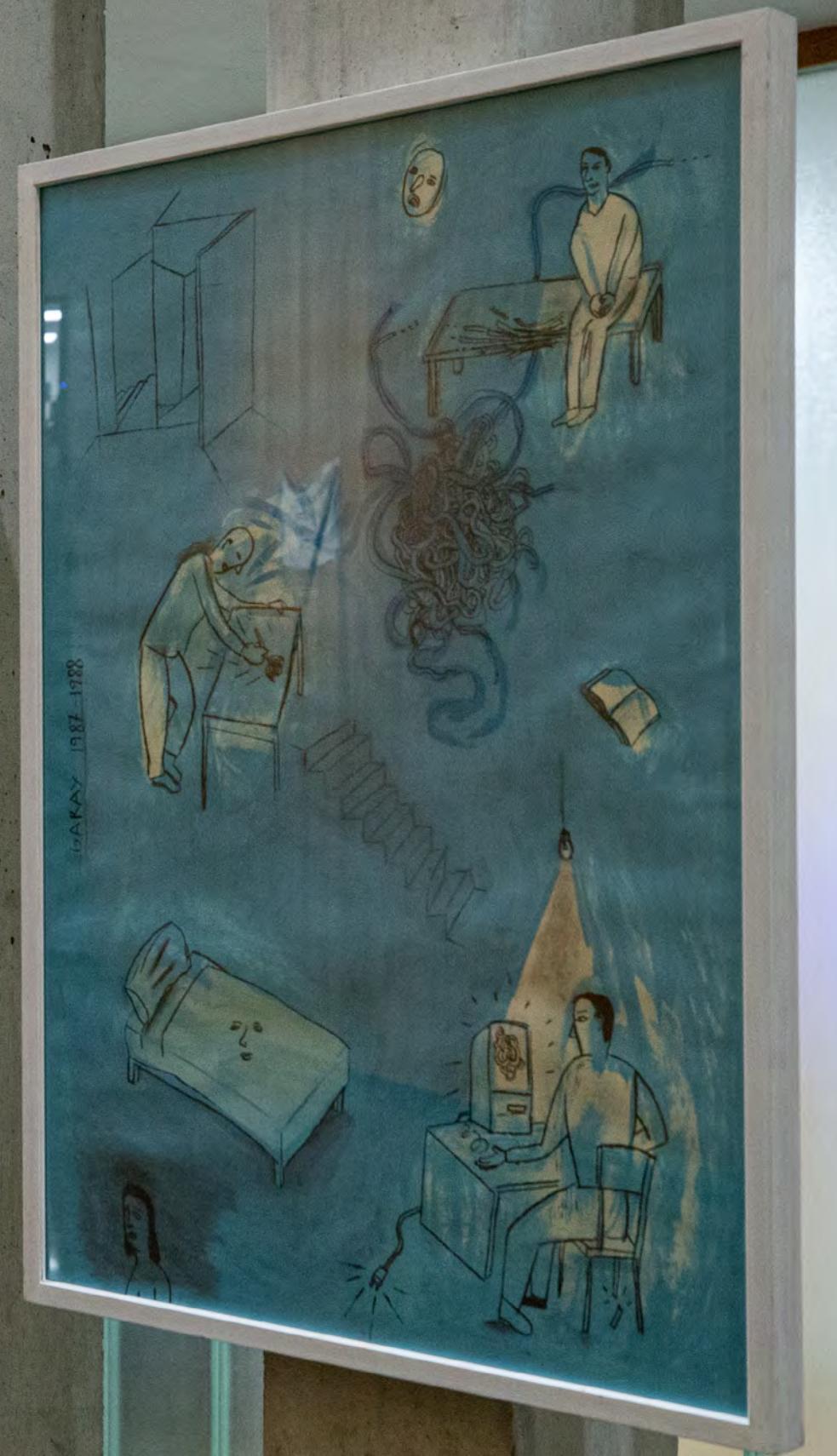
Martín Kovensky / La Cumbre, October, 2015

...as I was drawing and painting I thought that maybe this idea of change and transformation belongs to a certain generation. We are a nomad generation. We have experienced big socio-political, cultural and technological changes. Exiles, adventures, love, divorces and trips, changes of all types and colours..

... I had this idea - which is not so original I may say - many years ago. I have always postponed making it true. When I finally started one year ago, my daughter Nina told me that this was happening because my mother had recently passed away. Her words surprised me, but when she said her grandmother had been my first home for 9 months, something has stayed with me during all these months of work.

I dedicate all the memories I was able to recreate in these paintings to the exceptional Delia Sorin de Berú."





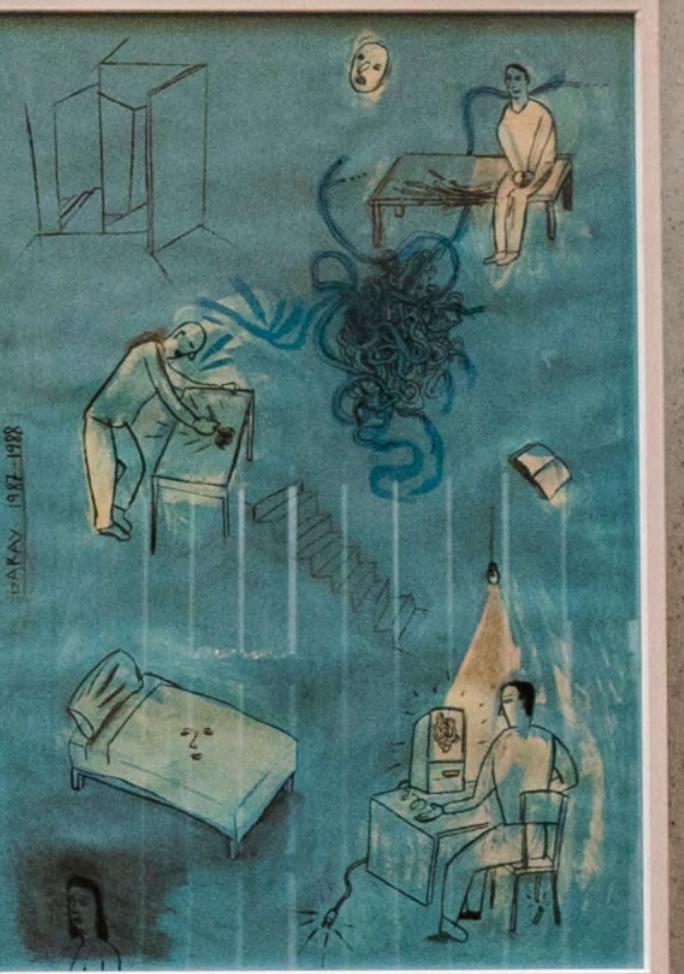
MARTÍN KOVENSKY

Las Casas

Technique: Polychromatic wood

Size: 180 x 75 x 40 cm

Year: 2013





ABOUT THE GALLERY

La Cúpula Art Gallery/ Media Lab is a place that works as the headquarters of "Asociación Civil Sudamérica Electrónica". It opened because of the necessity of a group of artists to have an independent centre of technological production for the arts and a space for different types of events, such as exhibitions, live music, workshops and accommodation, among others.

The big challenges La Cúpula faces are: to produce local artists who are working on new media, to consolidate a network of artists and institutions, and offer

a physical space for different types of events (exhibitions, workshops, concerts, conferences, etc). For these reasons, La Cúpula wants to support all the local artists who work or want to work with new technologies and who are looking for a dissemination and training place. At the same time, it hosts foreign artists who present exhibitions, live performances, workshops and other activities. In this way, La Cúpula tries to nourish the local sphere and widen it beyond geographical boundaries.



JORGE CASTRO
Abstracción Video Analógico
Obra de video en tiempo Real
Max Msp AUVI
Digital 2001



ABSTRACCIÓN VIDEO ARTE TIEMPO REAL 2001

Los primeros trabajos de Jorge Castro en tiempo real y código a través de max nato 055 3d modular / software experimental de video, fueron desarrollados por el autor en el año 2001 / hoy parte de la colección de Fundación telefónica a través de su software Tricker / ganador del premio Limbø 2007. Esta es la primera vez que se digitaliza la obra de un MnIdv Guardado por más de 20 años.



Lápiz es una galería de arte en la que se fomenta, exhibe y comercializa arte contemporáneo.

Se encuentra en el interior del interior. En la ciudad de Rio Cuarto, Córdoba. En un principio este lugar nació como un atelier de artista, en año 2000. Con el sueño y con la necesidad de espacios dedicados a la práctica artístico-culturales en la ciudad, se presentó el proyecto al Fondo Nacional de las Artes. Con apoyo del mismo fue remodelado. Y hacia finales del año 2020, se refunda como Galería Lápiz. Conservando de este modo su esencia que era la de hacer, enseñar y exhibir arte.

Por lo tanto, este es un espacio con una dinámica particular. En el cual, se imparten talleres de diversas disciplinas, se realizan exposiciones, clínicas de arte, charlas, ferias, presentaciones de libros, etc.

Un año después de haber reinaugurado anexamos un café a la galería. Para expandir la experiencia de visitar nuestro espacio, intentando acercar aún más, el arte a la gente.

VIVIR EL ARTE EN NUESTRA VIDA COTIDIANA.

Para nosotros el arte contemporáneo es un medio de reflexión, de expresión, que continuamente indaga, que incomoda y creemos que es una herramienta esencial para profundizar, abordar, entender nuestras vidas.

Consideramos que cuando se adquiere una obra, muy lejos de profesar su sentido estético, lo que se intenta es abordar un hilo profundo en nuestra memoria y reflexión de la vida.





LARA PONSONE
Intestinos al Plato

Técnica: Porcelana fria sobre
plato de porcelana inglesa.

Medidas: 40 x 40 x 20 cm

Año: 2021



LYV GALLERY

SOBRE LA GALERÍA

Lyv Gallery, es una empresa dedicada al comercio de arte mayor Latinoamericano, financia proyectos de desarrollo de artistas consagrados y representa a los mismos. Compra y vende a galerías de arte internacionales. Posee sus depósitos de obras en USA y Argentina.

Abre sus puertas en 1998 con el fin, que aún mantiene vigente, de establecerse como un centro de intercambio y difusión de Arte Moderno y Contemporáneo en la ciudad de Córdoba; apoyando la producción de artistas locales e internacionales. Cuenta con dos Warehouse de exposición en Miami. La galería es un sitio experimental, que exhibe y respalda nuevas disci-

plinas, soportes y vanguardias tecnológicas aplicadas al arte. Desde su creación, Lyv Gallery ha sido sede de una gran variedad de exposiciones dedicadas a los principales artistas de algunas de las vanguardias más relevantes de Argentina, entre los que se destacan: Luis Wells, Leon Ferrari, Julio Le Parc, Carlos Crespo Quin y Alberto Greco, los cuales han dialogado armónicamente con las obras de artistas más jóvenes. Al entender a la galería como una unidad didáctica, Lyv Gallery colabora con diversos proyectos en los cuales se favorece el intercambio, la reflexión y el interés por el arte contemporáneo. Miembro de Faro, Asociación Cordobesa de galerías de arte.





CARLOS CRESPO

60

Técnica: óleo sobre tela

Tamaño: 150 x 180 cm

Año: 1684

MARCHIARO

GALERIA DE ARTE

SOBRE LA GALERÍA

Marchiaro Galería de Arte pronto cumplirá 50 años desde su fundación en 1974. Fue ideada por Víctor y Chochi Marchiaro con el objetivo de difundir y vender la obra de grandes maestros y artistas contemporáneos cordobeses.

Han expuesto sus obras más de 200 artistas locales o afincados en la provincia. Históricos como Miguel Budini, Ernesto Farina y Manuel Reyna. Consagrados como Roger Mantegani, Marcelo Hepp y Remo Bianchetti. Actualmente representa a un grupo heterogéneo de artistas que incluye disciplinas como la pintura, la escultura, el arte textil y el arte digital.

Ha organizado más de 400 muestras entre individuales y colectivas; además ha participado en 20 ocasiones en ferias de arte de Argentina: ArteBa, Expotastiendas y MAC.

Obras de sus artistas se encuentran en los principales museos del país (MEC, MNBA, MACRO, EVITA) y en colecciones nacionales e internacionales.

Desde 2004 se incorporan a la dirección de la galería Agustín Bertona y Laura Marchiaro, con la intención de continuar con la labor de sus fundadores.





MARCELO HEPP
La Bicicleta

Técnica : Madera Policromada
Medidas: 180 x 75 x 40 cm
Año: 2013

SOBRE LA OBRA

La presente versión de “**La bicicleta**” de Marcelo Hepp, es sin duda su última gran obra. La elección de la misma, para representar a nuestra galería, intenta ser un pequeño homenaje. Esta escultura de gran formato en hierro batido no fue exhibida anteriormente, y nos llena de alegría que se vea por primera vez. Creemos que el nuevo edificio de la legislatura es el lugar ideal para su exposición, ya que Hepp la ideó para ser emplazada en un lugar público y que pueda ser visitada por la mayor cantidad de espectadores.

MARÍA ELENA KRAVETZ

gallery

SOBRE LA GALERÍA

La galería busca la armonía en la convivencia de las distintas expresiones artísticas – estéticas, de forma tal que pueda crearse un espacio que contenga manifestaciones de vanguardia así como aquellas de corte más tradicional, donde cada una pueda expresarse en su estilo sin afectar al resto sino, por el contrario, potenciarlo.

Tenemos un espacio que representa lo que consideramos define la esencia del arte contemporáneo: mantener las opciones abiertas para que la multiplicidad de voces interactuando –plasmadas en las obras- se manifiesten, así como establecer una comunicación fluida entre ellas sin dejar de potenciar sus individualidades.

SOBRE LA ARTISTA

MARIA DE LOS SANTOS, Uruguaya, vive y trabaja en Buenos Aires.

EXHIBICIONES DESTACADAS:

- Art Fair Málaga , Málaga, España
- MIRÁ—Centro Cultural Borges , C.A.B.A., Argentina, 2015/16/17
- Páginas y Libros de Artistas, Galería UKaMa, Málaga, España
- Cuatro por Cuatro en Cajablanca, C.A.B.A., Argentina
- SOFA Chicago. María Elena Kravetz Gallery, Chicago USA
- La Explosión del Color,, Galería Centoira, C.A.B.A., Argentina



- Palm Spring Fine Art Fair. Maria Elena Kravetz Gallery California USA
- IV National and International Glass Show, C.A.B.A. Argentina 2014/15
- VI Este Arte en Punta, Punta del Este, Uruguay,

PREMIOS

- Premio Adquisición por la obra "Reparando Fisuras" Museo del Vidrio de Berazategui, Argentina
- Premio a la Ejecución Técnica por la obra "Continentes" IV National and International Glass Show 2014;
- Premio a la Ejecución Técnica por la obra "Reparando Fisuras" VI Exhibit Art in Punta, Punta del Este, Uruguay.

"La manzana no puede ser vuelta a poner de nuevo en el árbol del conocimiento; una vez que empezamos a ver, estamos condenados y enfrentados a buscar la fuerza para ver más, no menos" Arthur Miller

La manzana es la metáfora que utilizo para provocar al espectador, desafiar su límite y ampliar su creencia.

Esta no es la manzana del Génesis, ni la manzana pintada por Cezanne; esta es la manzana que promueve las ideas, incita el libre albedrío y estimula el camino hacia la libertad.

Invito al contemplador a entrar a un mundo nuevo después de morderla, ...el hacedor es él, porque al interpretarla echa a rodar su imaginación.



MARIA DE LOS SANTOS
Sabiduría

Técnica: Escultura en vidrio y papel.
Instalación de apoyo
Medidas: variables

MARIA WONDA

SOBRE LA GALERÍA

María Wonda es un espacio de producción, promoción y comercialización de arte contemporáneo argentino, ubicado en la ciudad de Córdoba. Un proyecto de construcción colectiva que fomenta año a año el acompañamiento de la carrera de cada uno de sus artistas emergentes y consagrados. Convencidos que el arte contemporáneo nos brinda nuevos lenguajes y discursos, nuestro compromiso desde el año 2015 es ubicarnos como una galería que funcione como soporte de distintos proyectos artísticos que generen diálogos e intercambios reflexivos y simbólicos entre artistas, curadores y público en general.

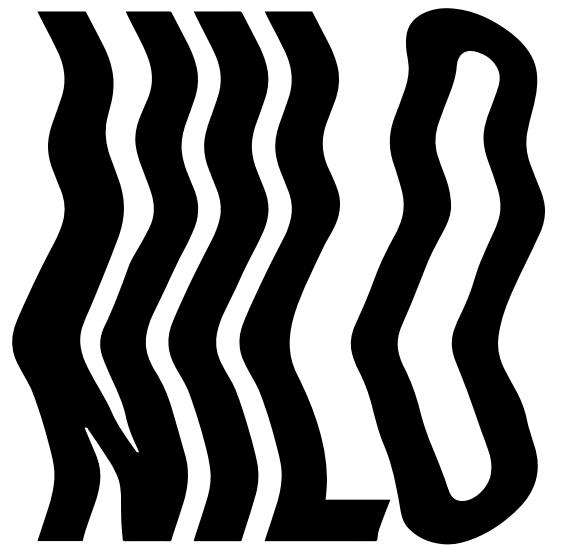
SOBRE LA OBRA

En la épica existe el camino del héroe. El carácter se construye en el paso de un nadie al guerrero. En la técnica y el entrenamiento. En los kilos levantados y los kilómetros recorridos. Al final del día, la construcción de un cuerpo físico no es más que el reflejo de un estoicismo en ejecución. El hierro del gimnasio, la caña de la jabalina y la relación subyacente entre la guerra y el arte son sus materiales. Faustino Mercadal busca en los viejos relatos el verdadero peso de un héroe contemporáneo.





FAUSTINO MERCADAL
Manifiesto guerrero
Técnica: Instalación con jabalinas
y toalla bordada
Tamaño: Medidas variables
Año: 2022



GALPÓN DE ARTE

SOBRE LA GALERÍA

Nilo, Galpón de Arte es un proyecto de coworking para artistas que se gesta y materializa en el año 2021. Este proyecto pretende generar una nueva dinámica de trabajo, en el que buscamos profesionalizar el arte, incentivar el trabajo colaborativo entre artistas, enriqueciendo el debate y potenciando la escena cultural local.

Un espacio flexible destinado a la producción, formación, exposición y comercialización de arte.

Contamos con 11 ateliers destinados a la producción, dos espacios de usos múltiples para formación; y un espacio expositivo preparado para realizar el montaje y curaduría de diferentes proyectos artísticos. A su vez disponemos de todos los servicios y herramientas necesarias para que estas actividades sucedan y poder dar soluciones concretas a las necesidades del rubro.

Creemos que el trabajo colaborativo llegó para quedarse, siendo un valor que representa, caracteriza y potencia el trabajo de los artistas de nuestra época. Una comunidad que se beneficie del trabajo horizontal, nutriéndose lxs unxs de lxs otrxs , compartiendo no solo el espacio físico sino la posibilidad de pensar, producir e intercambiar artísticamente, enriqueciendo el capital social colectivo.

Estamos convencidas que el proceso de trabajo propio de cada artista potencia y eleva la obra a otro nivel, permitiendo intercambios, interacciones y diálogos entre los diferentes actores; compartiendo esa instancia de pensamiento tan enriquecedora, en donde es posible acercar el arte a toda la sociedad.

Creemos que lo mejor sucede en el taller, ese lugar en donde todo comienza.

SOBRE LA OBRA

Constanza Cortez – Artista e ilustradora

En el proyecto “Encontraide”, la artista Constanza Cortez, basa su producción en la exploración de colores y formas mediante el dibujo y la pintura, bajo la premisa de que toda forma puede mutar y transformarse en búsqueda de nuevos sentidos. Tomando producciones propias pre existentes, en un acto combinatorio, aborda la temática sobre identidad de género en una búsqueda personal.

“Concibo que la identidad está creada mediante apropiaciones de sentido ya sea en forma conceptual o estética, constantemente estamos reconstruyéndonos, con principios heredados, adquiridos o buscados, la identidad nunca es estática, es un proceso que se lleva a lo largo de la vida.”





CONSTANZA CORTÉZ

Encontrade

Técnica: Tela peluche sublimada

Medidas: 1.50 x 1 mtr

Año: 2022



nodo940 & the dream machine

SOBRE LA GALERÍA

N&TDM es la unión de **Nodo 940**, galería de arte y **The Dream Machine** que potencia proyectos mediante su máquina de sueños, entre ellos el Proyecto Alive donde el arte es el motor para apoyar las relaciones entre coleccionistas y artistas. N&TDM está conformado por un equipo plural cuyos integrantes apuestan a la construcción colectiva desde diferentes campos del conocimiento.

SOBRE EL ARTISTA

ZENKA con sus grabados, derriba la prisión del papel sobre la tinta, y la libera, manifestando mediante la transformación, su esencia. Utilizando la Realidad aumentada como recurso y poesía, nos invita a cruzar ese portal, donde nos encontramos con escenas que sorprenden y nos llaman a jugar, imaginar, y construir distintas historias.

Zenka reside actualmente en Sedona, EEUU. Es una artista futurista e investigadora que trabaja con la ciencia y el arte. Sus proyectos abordan la interacción para la construcción de sentido de manera colaborativa con el público, a quien interpela mediante la tecnología incorporada a sus obras.



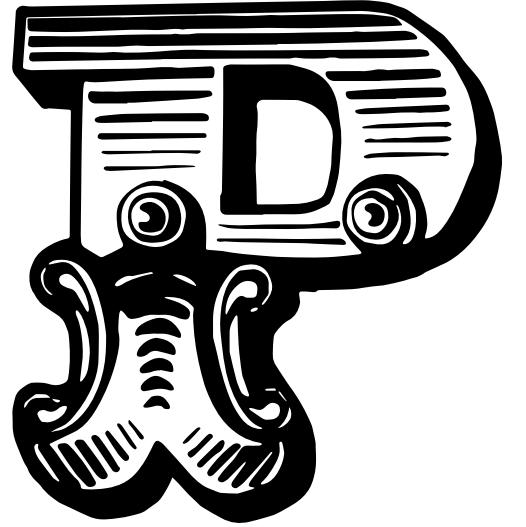
ZENKA

Técnica : Reproducción de
grabados en linóleo

Medidas: 180 x 75 x 40 cm

Año: 2016





PERFIL Y OBJETIVOS

Piccadilly Galería de Arte es un espacio que nació en Junio de 2015 con el propósito de generar un lugar de difusión y venta de obras de arte que apelen al uso de lenguajes que conviven en la producción actual. El proyecto está enfocado en artistas que sean agentes activos de la escena local y regional y que desarrollen procesos y prácticas contemporáneas. De esta manera se busca fomentar la difusión y circulación de obras de artes en el campo local de artistas cordobeses y de distintas regiones del país; así como también construir un ámbito de intercambio y reflexión entre artistas, coleccionistas, galeristas, prensa especializada y público en general.

Arias Emiliano
Director



TRAYECTORIA DE EXPOSICIONES

La Galería comenzó su trayecto en el Cerro de las Rosas realizando más de 12 exposiciones en 3 años, tres ferias Locales: Mercado de Arte Cba (2015/16/17), un feria internacional Art Lima (2016 Lima Perú) y una Nacional FACA arte Contemporáneo (Bs.As 2017).

En los años 2018 y 2019 se traslado a Alta Córdoba adoptando el formato de Home Gallery y realizando otra docena de muestras donde la particularidad era el vinculo de artistas locales con artistas de otras provincias. También participó de las ferias locales de Mercado de Arte 2018/19 y de las dos ediciones nacionales de MAPA (Bs. As 2018/2019).

La galería tiene un posicionamiento local muy sólido y un reconocimiento en la escena local reflejada en sus logros, ventas y artistas. El recorrido regional y nacional se afianzó con exportaciones a EE UU, Europa y Latinoamérica.

Por último en pos de generar un núcleo de intercambio a partir de la galería en el año 2016 se realizó un encuentro de gestores y artistas, a modo de residencia denominado MICRO CLIMA en la ciuda de Merlo, San Luis.



SAMANTA ABUGAUCH
Abrazo de Oso

Técnica: Óleo sobre lienzo

Tamaño: 4 Mts X 3 Mts

Año: 2022

SAMANTA ABUGAUCH

Soy artista visual, trabajo con la técnica de la pintura académica al óleo. Pinto el retorno de lo reprimido que se da forma en sueños y pesadillas, utilizando los animales como metáforas de la condición humana, en esta pintura los personajes son osos, la obra habla del retorno a una experiencia transicional guardada en el inconsciente que a partir de la pandemia del afecto pude transitar con la creación de un bosque enorme y mullido de cuento de hadas confundiendo realidad y juego abordando la pintura como disciplina más allá de la técnica.

SASHA·D

ESPACIO DE ARTE

SOBRE LA OBRA

De limen que en latín significa umbral, límite.

Liminal hace referencia a una zona de transición o pasaje, a una zona de ambigüedad, en la que algo deja de ser lo que era para potencialmente convertirse en otra cosa.

Un círculo mayor conformado por varios círculos concéntricos, y soldados entre sí, que se abren. Dejan de ser perfectos en su circularidad para permitir la entrada de un elemento nuevo, ajeno a ellos mismos, que irrumpen e interrumpe su perfección dando paso a una combinación de formas, que, si bien aún son circulares, generan el comienzo de una hibridación formal.





TERESA MALUF

Liminal

Escultura

Tecnica: 4 caños de acero rolados,
chapa de acero, pintura poliuretánica.

Dimensiones: 140 cm x 105cm x 45 cm

Año: 2022

SATÉLITE

SOBRE LA GALERÍA

Satélite es una galería radicada en la ciudad de Córdoba, interesada en la **producción de redes alternativas de vinculación y circulación de prácticas artísticas contemporáneas**. Sus directorxs son dos artistas provenientes de otras provincias, que viven y trabajan desde hace algunos años en esta ciudad.

Desde la idea de satélite, y a partir de su geolocalización en el centro del país, la galería propone orbitar conectando la producción de artistas de distintos territorios, para generar espacios experimentales, colectivos y dinámicos de intercambio, promoción y comercialización en artes.

Los satélites pueden ser cuerpos naturales o artificiales pero su rasgo principal es el de estar en movimiento y en conexión con otros cuerpos, con el sistema que los contiene, o enviar señales hacia afuera.

Satélite cuenta con espacios físicos para instancias de formación, residencia, producción y exhibición y con una incipiente colección de arte contemporáneo que apunta a fomentar acervos que dialoguen con su contexto.

Satélite forma parte de FARO, asociación de galerías de Córdoba.



SOBRE LA OBRA DE CECILIA SALOMÓN

La figura y el fondo componen un tenue territorio deshabitado. Un collage impreso en papel de algodón cuelga en la pared; una mesa sostiene papeles de seda sobre los que se apoya una pequeña montaña en cerámica, y un dispositivo sonoro, un cilindro de púas mecánico que se activa girando una pequeña manivela.

Todo es un territorio espejado donde la música aparece y desaparece, donde el límite está más allá del silencio. Porque el silencio siempre se refiere al sonido como el espacio a sus bordes y puntos de fuga. Un lugar, casi en monocromo, suspendido entre sus difusos márgenes.



CECILIA SALOMÓN

Variación

Technique: Installation. Digital collage on cotton paper, wooden table, paper and enamelled ceramic.

Size: 200 x 200 x 100 cm

Year: 2015



The White Lodge®

ABOUT THE GALLERY

The White Lodge is an art gallery focused on the exhibition, commercialization and position of latin american artists and projects related to the visual arts. Our approach involves strengthening the relationship between the works of art and the audience by transforming the typical white room into an habitable space that provides access not only to new ideas but also new audiences. One of our aims is to broaden a general understanding of the arts as a transforming experience which provides aesthetic value and contributes to welfare.

It was established in 2013 and since then, it has participated in 30 national and international fairs. It has organised more than 40 individual and collective exhibitions in private and institutional spaces. Currently, it represents 22 artists and all along its way, it has invited more than 60 artists to take part in its projects. It is the first gallery in Córdoba that promotes purchasing art through its online platform. In this way, it has democratised the acquisition of art from Córdoba and has made it accessible for people inside and outside Argentina.



ABOUT THE ARTIST

Manuel Coll was born in 1980 in Córdoba city, where he still lives and works.

He graduated in Painting in the National University of Córdoba, and works as a graphic designer in the Faculty of Philosophy and Humanities. His career includes workshops, seminars and courses related to contemporary art.

He has been part of different exhibitions and projects such as: judge in Bancor award 2021, Curadora Residencia 17th edition /2021, pop-up project "Un muro como ventana" of the gallery The White Lodge in Córdoba shopping centre, individual exhibition "Deslinde"

in the gallery *The White Lodge Córdoba* 2019, "La Marca Original" CCK CABA 2019, 1st award Bancon 2018, Coordinator of the Argentinian Award of Public Art of Mercado de Arte Fair , Córdoba 2017,2018 and 2029, individual exhibition "El sonido de un árbol al caer" in Buen Pastor, Cordoba 2017, among others.

Landscape painting is the setting where Coll portrays stories, characters and diverse situations, a supernatural universe within a natural framework. His style, characterised by fantasy and fiction, relates anecdotes that allow the audience to reflect on the plant world, mainly on landscapes in Córdoba where the artist lives.



MANUEL COLL
Manifestación pacífica

From the series the sound of a tree when it falls down

Technique: Installation. Cardboard technique, acrylic paint and gold leaf.

Size: 500 x 300 cm

Year: 2020

MANIFESTACIÓN PACÍFICA – MANUEL COLL

This piece is materialised as a way of delving into all the possibilities of the work Manuel Coll has done with cardboard and paint. It conveys different meanings from its appearance and location.

Manifestación Pacífica is a painting over a 500 x 300 cm cardboard mantle. It was created to be located in the dome of Córdoba Shopping as an advertising banner.

For a period of time, the work of art was located in a privileged advertising place producing different reactions, sensations and meanings in the visitors of the shopping centre.

In this new location, the Legislature of Córdoba, the piece causes strangeness, which allows us to rethink what we have normalised.

It provides different paths to move around the relations between all the parts that make up this experience.

TIERRA

arte contemporáneo

ABOUT THE GALLERY

It is a space in Córdoba city that was created in 2016. It focuses on visual artistic projects, where drawing, painting, photography, sculpture, object and installation intervene.

We are interested in collaborating with the creativity of young artists in the making of our own curatorial projects. In this way, we aim at incorporating creativity and interaction in our exhibition space.

Tierra Gallery is a member of MERIDIANO (Cámara Argentina de Galerías de Arte Contemporáneo) and founding member of FARO (Art Galleries in Cordoba Association)

Desarrollamos nuestra tarea en el mercado de arte local y nacional, cuyo objetivo es ir consolidando año tras año un perfil artístico contemporáneo con identidad Argentina y sobre todo cordobesa.

Hemos realizado y organizado más de 30 muestras y participado de más de 10 ferias de arte nacionales como; MAC (Córdoba), MAPA (Buenos Aires), OTRAERIA (Buenos Aires), PANORAMA/ARTEBA (Buenos Aires), ARTECO (Corrientes), entre otras.

Artistas representados: Karina El Azem, Juan Canavesi, Gabriel Orge, Javier Calcaterra, Beto Ortellado, Cecilia Candia, Elsa Blanas, Dante Montich, Fer Pietra, Gabriela Barrionuevo, Marcos Di Mattia, Belu Castillo, Federico Kirschbaum, Concepción Ordoñez, Carolina Undiano.

We carry out our activities in the local and national art market, which aims at strengthening a contemporary artistic profile with an Argentinian identity and mainly from Córdoba.

We have also organised and carried out more than 30 exhibitions and participated in more than 10 national art fairs such as: MAC (Córdoba), MAPA (Buenos Ai-



res), OTRAERIA (Buenos Aires), PANORAMA/ARTEBA (Buenos Aires), ARTECO (Corrientes), among others.

Represented artists: Karina El Azem, Juan Canavesi, Gabriel Orge, Javier Calcaterra, Beto Ortellado, Cecilia Candia, Elsa Blanas, Dante Montich, Fer Pietra, Gabriela Barrionuevo, Marcos Di Mattia, Belu Castillo, Federico Kirschbaum, Concepción Ordoñez, Carolina Undiano.

The series is the result of an heuristic strategy of repetition and systematic alteration of viables, which is applied in its colour as well as in its shape. It is built by attaching wood units repeatedly or in gradation, trying different variation possibilities without a complete prototype and with the mere objective of displaying and showing the possibilities of a system. This central topic suggests some outlines to guide a production which, going from the most intuitive to the most structured, ends in a variety of results which

oscillate between two appearances:

First... organic, in a biologic and subtly representational sense, making the concept of mutation in nature a central topic.

Second... geometric, as the result of a rationalised graphic language and of an intention of reticular organisation of the units.

There is not interest in the purity of these counterpoints, since any of them imposes rigorously, but in the tensions created when the unstable meets the rationalisation mechanisms that demand being predicted,

This is how this series deals partly with control, but mostly with the inability to hold on to the infinite, the attempts made anyways, the rules made-up to categorise it and the freedom produced after understanding it as a continuum constantly changing.



MARCOS DI MATTIA

Serie A

Installation.

Technique: cardboard,
acrylic paint and gold leaf.

Size: 500 x 300 cm

Year: 2020

MARCOS DI MATTIA

Serie A

Installation.

Technique: cardboard,
acrylic paint and gold leaf.

Size: 500 x 300 cm

Year: 2020



Via Margutta Gallery started working in 1991. It was runned by María del Carmen Cantera de Becerra.

It is located in the central area of Córdoba city, Argentina and it exhibits and promotes argentinian artists.

For the Director, it is of paramount importance to incorporate new disciplines and select emerging artists for their promotion and dissemination in the contemporary art circuits.

For many years, the gallery has participated in Art Miami (USA), Arte BA (Argentina), Mercado de Arte (Argentina), MAPA (Argentina), Stamp (Spain), Art Chicago (USA), Arte Américas (USA), Pinta Miami (USA), ArtBo Bogotá (Colombia), Shanghai Art Fair (China), LimaPhoto (Perú), Sydney Contemporary Art Fair (Australia) and Baphoto (Argentina).



ABOUT THE WORK OF ART

Raúl introduces us into the dialectic present between the time perceived as present and the time considered as eternity, where all humans' actions are engraved.

In this way, aesthetic plays an important role in his figures, as in slow motion or motionless images. In this static landscape, which makes reference to a metaphysic eye over man and his existence, this artist touches the symbolic human Universe, whether it is the appreciation of a flower, a canoe or a landscape that goes beyond mundane perception.

Memory and desire meet in his works of art. It is the utopian world, full of nostalgia and projections. Yesterday and tomorrow. The possible and eternal. The immanent and significant floating in dreamy landscapes.

Far away from the temporary aesthetic trends in the present time, so willing to stand out, and leaving behind anachronistic vanguardisms that have been made sacred through time, Raúl Diaz calmly carries out his work of art with a positive outlook towards the future, without radical complaints, without requests nor sensationalism, but with absolute certainty of the things that flow, to It also invites us to give without selfishness. The calmness which emanates from the

artwork is manifested through colour. This is possible because of the density provided by a paint created by the artist himself, creating, in this way, an expressive backup to get the desired tonality. Not loud, nor hushed hue colours, but a balance that matches its deep existential message.

Sus obras nos invitan a soñar despiertos. A afirmar los valores que enaltecen al hombre. A una entrega sin mezquindades

Raúl Díaz has his own language that makes him stand out. He has developed it through time after a long expressive search.

Although the disruptive and confusing world we live in, the artist takes us away from the daily routine and makes us closer to the eternal myth of human goodwill, to his desire to achieve knowledge and perfection, which are unattainable for us, but at the same time, desirable and possible in the hope and fight that exalt us.

The artist includes in his works of art a close tone, with signals and silences, with enigmas and mysteries and he reaches a deep and intense perceptive incitement thanks to the images he includes. The artist imagines that they allow us to find ourselves.

Qué gran desarrollo exhibe la diversidad artística de la provincia más hermosa. Su sociedad, su desarrollo cultural en todo su geografía, de su litoral:

Río Cebollas, Mendiola, El Nuevo Centro, Colonia Caroya, El Argentino Alto Grado, Unquillo, La Cumbre, El Centro, Río Cuarto, El Quemio, El Granjón de Funes, El Providence

Valles, ríos, barrios... germinan galerías de arte que incluyen dentro de si mismos a artistas de otros barrios, ciudades y provincias. Un mapa cultural, antropológico y natural.

Como Asociación Civil de Galerías de Arte de Córdoba FAAC, nos encontramos tra-

labajando en cursar nuestras objetivas y propuestas institucionales, buscando como una entidad provincial, por la que nos sentimos representados y que nos refleje tanto esa identidad en garantizar el desarrollo cultural y generar programas o actividades libres y gratuitas con organizaciones de carácter social, como lo son las entidades públicas de alcance provincial.

Este paseo llevado por la legislatura es una oportunidad que aprovecharemos como asociación con mucha profesionalismo y honestidad, generando un documento que permita dejar abierto un espacio para uno todo de una instancia social, en un contexto determinado.

Guido Quaglia, 2022



RAÚL DÍAZ
Conos

Escultura en resina fundida
Size: 89 x 103 x 50 cm
Year: 2021/2022



852UNQ was born in an antique manor allocated in Unquillo, Sierras Chicas of Córdoba.

From 2017, it started an open exhibitions space, plural and inclusive for local artists and guests from other provinces and countries generating an intercultural proposal through the expression of visual, plastic, audiovisual arts and music.

In 2020 it reinvented itself through its virtual space 852WEB with the expectation of still promoting artists from the region, introducing a sensitive outlook of its contemporary production. More than an art gallery, 852UNQ depicts itself as a piece of art in constant development.

Director: Natalia Angriman





GABRIEL GARAY

Viejos Galpones

Technique: anti-corrosive coating, coal, ash, chalk, sand, cement, acrylic over fabric

Size: 145x136

Year: 2022

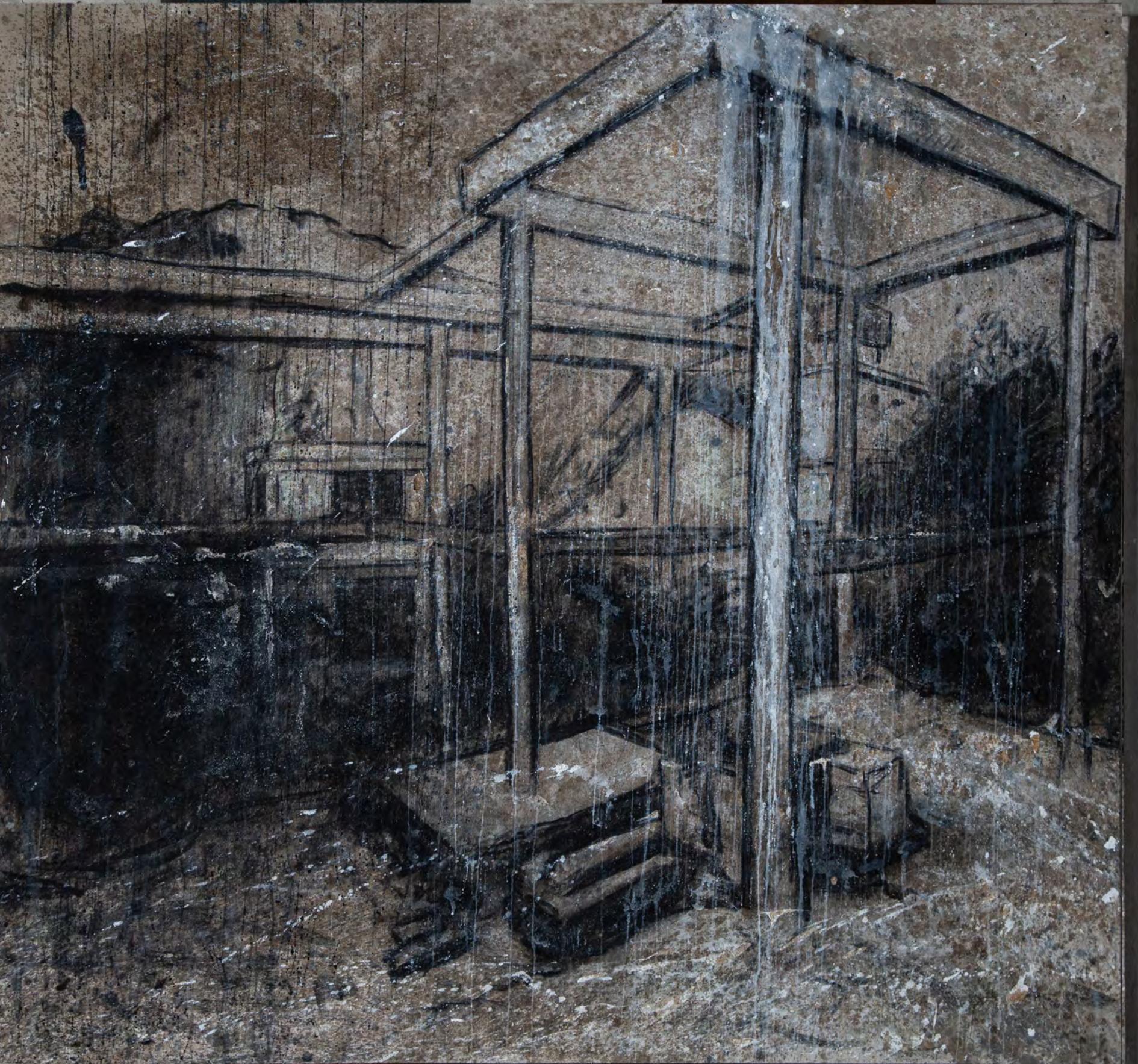
GABRIEL GARAY

Horno olvidado

Technique: anti-corrosive coating, coal,
ash, chalk, sand, cement,
acrylic over fabric

Size: 145x155cm

Year: 2022





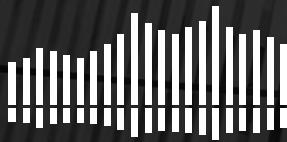


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