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PARIS PHOTO 2026

11.11.26 - 15.11.26
Grand Palais, Paris, France

ROLF ART & JORGE MARA LA RUCHE

MAIN SECTOR | STAND #**A36** | **GROUP SHOW**

Rolf Art & **Jorge Mara–La Ruche** are pleased to announce their participation in **Paris Photo 2026**, the leading international fair dedicated to photography and image-based art, taking place from **November 11 to 15, 2026, at the Grand Palais in Paris, France**.

Presented in the **Main Sector – Booth A36**, the galleries' joint exhibition marks the bicentenary of photography by tracing a **visual genealogy of twentieth-century Argentine photography**. The presentation explores the changing urban landscape of Buenos Aires and the enduring imprint of Argentina's political and social history. Historical publications, original editions, and photobooks offer further insight into how these images reached audiences in Argentina and abroad.

The exhibition brings together **Horacio Coppola** [1906–2012], **Grete Stern** [1904–1999], **Sameer Makarius** [1924–2009], **Ricardo Sanso** [1933–2005], **Sara Facio** [1932–2024], and **Alicia D'Amico** [1933–2001]—pivotal figures in the development of modern photography in Argentina from the 1930s through the 1960s—alongside artists from later generations: **Eduardo Gil** [b. 1948], **Facundo de Zuviría** [b. 1954], **Marcelo Brodsky** [b. 1954], **Adriana Lestido** [b. 1955], and **Santiago Porter** [b. 1971], who have built upon, expanded, and critically reinterpreted this legacy.

From views of a city undergoing rapid modernization, still shaped by the aesthetic ideals of the Belle Époque, to images of a country marked by the legacy of its last dictatorship, the exhibition explores continuities and ruptures in Argentina's urban and social history. These connections take on particular resonance in a year that also marks the **50th anniversary of the 1976 military coup**.

Extending beyond the photographic works, the presentation also explores the **history of the printed image and the photobook in Argentina**, featuring historical publications, original editions, and some of the earliest photobooks produced in the country. These materials reveal how photographs were edited, sequenced, and circulated, while shedding light on the artists' practices and careers and the interconnected histories that have shaped Argentine photography.

We look forward to welcoming you to our booth and thank you for helping us spread the word!

A Genealogy of Argentine Photography Through the Printed Image
Rolf Art and Jorge Mara–La Ruche | Paris Photo 2026

To mark the bicentenary of Nicéphore Niépce's first photograph, Rolf Art and Jorge Mara–La Ruche present a joint exhibition at Paris Photo exploring Argentine photography throughout the twentieth century. Spanning the avant-garde experiments of Horacio Coppola and Grete Stern through to Adriana Lestido's work in the 1990s, the exhibition brings together vintage prints and original books, brochures, magazines, and other publications to illuminate the contexts in which these images were made, encountered, and circulated.

At the heart of the exhibition is the premise that the history of photography extends beyond the individual image. Photographic reproduction in print played a decisive role in the medium's expansion, the formation of shared ways of seeing, and the emergence of new expressive possibilities. Publications did more than bring photographs to wider audiences: they opened new avenues for meaning through design, sequence, and juxtaposition, securing photography's place within twentieth-century visual culture.

The exhibition unfolds across four thematic sections, connecting successive generations of photographers, their aesthetic concerns, and the historical circumstances that shaped their work.

1. Buenos Aires: The Making of an Urban Imaginary (1930–1990)
The first section explores photographic visions of Buenos Aires, from the modernist perspectives of Horacio Coppola and Grete Stern to the work of Sameer Makarius, Facundo de Zuviría, Alicia D'Amico, and Sara Facio. Through their depictions of architecture, streets, and everyday life, these photographers chart the city's changing identity, capturing both the legacy of its Belle Époque and its aspirations to modernity.
The photographs are shown alongside landmark publications such as *Visión de Buenos Aires*, *Buenos Aires, mi ciudad*, *Buenos Aires Buenos Aires*, and *Estampas porteñas*. Together, these books reveal how the illustrated volume helped shape the image of the Argentine capital and bring it to audiences at home and abroad.

2. Between Argentina and Europe: Formation, Exchange, and Circulation
The second section examines the connections between Argentine photography, the European avant-garde, and wider cultural networks. Photographs made by Horacio Coppola during his formative years in Europe are presented alongside works reflecting Grete Stern's Bauhaus experience and her graphic contributions to publications of the period.
These works are brought into dialogue with Alicia D'Amico's photographs of Parisian street corners and their accompanying publication, as well as Sara Facio's views of the French capital. Together, they trace the enduring significance of transatlantic exchange across generations and the essential role of print in the international circulation of their work.

3. Experimentation and Photographic Modernism
The third section explores the pursuit of new photographic forms in Argentina. Ricardo Sansó's celebrated portfolio is presented alongside its constituent prints, while Sameer Makarius's abstract and experimental work is accompanied by his publication devoted to the *Serie bíblica*.
Also featured are Grete Stern's photographs of Buenos Aires courtyards and the small volume she published on the subject. These works reveal the close relationship between visual experimentation, methods of reproduction, and the possibilities of the printed page. They also demonstrate how publishing became a space in which new aesthetic ideas could take shape and reach a broader public.

4. Photography, Politics, and Society: Images of Argentina in Turmoil

The final section considers the political and social upheavals that marked Argentina in the closing decades of the twentieth century. Eduardo Gil's photographs, including his images of *El Siluetazo*, bear witness to collective action and the tensions surrounding the end of the country's last military dictatorship. His photographs of Hospital Borda are presented in dialogue with *Humanario*, Alicia D'Amico and Sara Facio's project, bringing a humanist perspective to institutional life and the experiences of those within it.
Adriana Lestido's series *Mujeres presas* and *Metrópolis* extend these concerns to women's lives, family relationships, and the urban experience of the 1990s. Marcelo Brodsky's *Buena memoria*, in turn, approaches the legacy of the dictatorship and enforced disappearance through an autobiographical inquiry in which the book becomes a particularly powerful medium of remembrance.
Across these works, photography and print serve as forms of testimony, denunciation, and remembrance, as well as vehicles for intervention in public life.

The joint presentation by Rolf Art and Jorge Mara–La Ruche offers a history of Argentine photography in which artistic experimentation, documentary practice, political engagement, and publishing are closely intertwined. By bringing vintage prints into dialogue with period publications, the exhibition recovers the material settings in which photographs circulated and took on meaning. At Paris Photo, it invites an international audience to engage with Argentina's photographic heritage and to recognize the printed image as a vital part of twentieth-century cultural history.

Francisco Medail.Buenos Aires 2026

About the exhibited Artists:

HORACIO COPPOLA

Horacio Coppola was born in Buenos Aires in 1906 and died there in 2012, aged 106. In 1932, he studied in the photography department of the Bauhaus in Berlin under Walter Peterhans, where he met the German photographer Grete Stern, whom he would marry three years later. Following the closure of the Bauhaus in 1933 amid Hitler's rise to power, the two photographers moved to London. Both were highly active during their time in England: Stern reopened the photography and advertising studio ringl+pit with her business partner Ellen Auerbach, while Coppola undertook photographic commissions, produced a remarkable series of photographs of London, and made the documentary short *A Sunday Afternoon at Hampstead Heath*. In 1934, Coppola spent a brief period in France, photographing Paris and making the documentary short *Un quai de la Seine*. He also produced the photographs for *L'art de la Mésopotamie*, commissioned by the distinguished publisher Christian Zervos, founder of *Cahiers d'art*.

Coppola and Stern married in 1935 and settled permanently in Buenos Aires. Devoting themselves to photography, they brought to their work the modernist principles of the New Vision encountered at the Bauhaus and during their travels through Europe. Shortly after their arrival, they held a joint exhibition at the offices of the influential literary magazine *Sur*, an event widely regarded as marking the emergence of modern photography in Argentina. The following year, Coppola began his celebrated series *Buenos Aires 1936*, which established him as a leading photographer in Argentina and across the continent.

His work has been exhibited at numerous institutions, including the Museo Nacional de Bellas Artes (MNBA), Buenos Aires; the Museo de Arte Moderno de Buenos Aires; the Institut Valencià d'Art Modern (IVAM), Valencia; and the Museo de Arte Latinoamericano de Buenos Aires (MALBA).In 2008, the Instituto Moreira Salles in Rio de Janeiro organized *Horacio Coppola. Visões de Buenos Aires*, a major exhibition that traveled to several Brazilian cities. In March of the same year, Fundación Telefónica opened a substantial traveling retrospective at its Madrid headquarters, accompanied by a book.In 2009, Jorge Mara–La Ruche presented *Horacio Coppola. Los viajes*, featuring previously unseen photographs taken between 1931 and 1935 during his travels through Brazil, Germany, England, and France. The exhibition subsequently traveled to the Círculo de Bellas Artes in Madrid. An extensive catalogue included reproductions of the works and essays by Luis Priamo, Natalia Brizuela, and David Oubiña, together with a DVD of the four films Coppola made during those years: *Un quai de la Seine*, *Traum*, *A Sunday in Hampstead Heath*, and *Así nació el Obelisco*.In 2015, The Museum of Modern Art (MoMA), New York, presented the retrospective *From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola*, accompanied by a catalogue of the same name. In 2019, his work featured prominently in *Mundo propio*, an exhibition devoted to twentieth-century Argentine photography at MALBA. In 2023, the Museo Carmen Thyssen Málaga presented *Fervor de Buenos Aires. Fotografías de Horacio Coppola en la Colección Telefónica. Fotomontajes de Grete Stern*.

GRETE STERN

Grete Stern was born in Wuppertal-Elberfeld, Germany, in 1904 and died in Buenos Aires, Argentina, in 1999. Between 1923 and 1925, she studied graphic design and typography at the Technische Hochschule in Stuttgart. In 1927, following the advice of her friend, the photographer Umbo, she began taking private lessons with Walter Peterhans, alongside Ellen Auerbach. When Peterhans began teaching photography at the Bauhaus, Stern continued her studies there. In 1932, she met the Argentine photographer Horacio Coppola, whom she would marry three years later. In 1929, Stern and Auerbach established ringl+pit, an experimental photography, graphic design, and advertising studio named after their childhood nicknames: Stern was "ringl" and Auerbach "pit." Their innovative portraits and commercial work often challenged conventional representations of femininity and the prevailing style of German advertising, anticipating feminist approaches to image-making. As the Nazi regime consolidated its power and the Bauhaus was forced to close, Stern emigrated to England, where she and Auerbach reestablished ringl+pit. The London studio remained open for only a year before Auerbach left for the United States. In 1935, Stern moved to Buenos Aires with Coppola and settled there permanently. She resumed her photographic and advertising practice, bringing the modernist ideas of the New Vision to her work. Her photographic output encompasses series on Buenos Aires and its architecture; landscapes of northern and southern Argentina; the lives and crafts of Indigenous communities in the Gran Chaco; and portraits of Argentine artists and intellectuals.Particularly significant is *Sueños*, her celebrated series of photomontages published in the magazine *Idilio* between 1949 and 1951. They appeared in a column titled "El psicoanálisis le ayudará," aimed at a predominantly female readership. Readers submitted accounts of their dreams, which were interpreted by the psychologist Enrique Butelman and the sociologist Gino Germani, writing jointly under the pseudonym Richard Rest. Stern's photomontages provided visual interpretations of these accounts. A pioneering figure in Argentine photography, she addressed women's oppression and alienation with humor and remarkable inventiveness, examining their roles in domestic and public life.

Her work is held in museums, institutions, and private collections across Europe, the United States, and Latin America, including The Museum of Modern Art (MoMA), New York; The Metropolitan Museum of Art, New York; the J. Paul Getty Museum, Los Angeles; The Museum of Fine Arts, Houston; the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Institut Valencià d'Art Modern (IVAM), Valencia; Fundación Telefónica, Madrid; Museum Folkwang, Essen; the Instituto Moreira Salles, Rio de Janeiro; the Museu Lasar Segall, São Paulo; the Museo Nacional de Bellas Artes (MNBA), Buenos Aires; the Museo de Arte Latinoamericano de Buenos Aires (MALBA); and the Museo de Arte Moderno de Buenos Aires.

In 2015, MoMA presented the retrospective *From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola*, accompanied by a catalogue of the same name. In 2019, her work featured prominently in *Mundo propio*, MALBA's exhibition devoted to twentieth-century Argentine photography. In 2023, the Museo Carmen Thyssen Málaga presented *Fervor de Buenos Aires. Fotografías de Horacio Coppola en la Colección Telefónica. Fotomontajes de Grete Stern*.

SAMEER MAKARIUS

Sameer Fouad Makarius (Cairo, Egypt, 1924–Buenos Aires, Argentina, 2009) was a photographer, painter, and designer, and a pivotal figure in the development of modern photography in Argentina.His career was shaped by a transnational experience spanning Europe, the Middle East, and Latin America. During his youth, he lived in Germany, Egypt, and Hungary, where he began his artistic training and became active in the postwar avant-garde as a cofounder of the Hungarian Group of Concrete Art and a member of the European School. In 1944, he participated in the historic First Exhibition of Non-Figurative Art in Budapest. After periods in Switzerland and Paris, he settled permanently in Buenos Aires in 1953. There, he developed a prolific photographic practice and played a decisive role in establishing photography's recognition as an art form in Argentina. Focusing on urban life and the transformations of the modern city, he created a distinctive visual record of Buenos Aires during the 1950s and 1960s. Alongside his artistic practice, Makarius helped establish important platforms for Argentine photography. He was a founding member of ANFA and Forum, a collective dedicated to promoting photography as a form of artistic expression whose participants included Max Jacoby, Humberto Rivas, José Costa, Lisl Steiner, and Rodolfo Ostermann.Makarius also made significant contributions to the study and dissemination of photographic history. He wrote the first historical survey of Argentine photography from its beginnings to 1981 and published landmark books, including *Buenos Aires y su gente* (1960) and *Buenos Aires, mi ciudad* (1963). His legacy forms an essential chapter in the development of a modern photographic tradition in Argentina and Latin America.

SARA FACIO

Sara Facio (Buenos Aires, 1932–2024) was a distinguished photographer, curator, journalist, and publisher, renowned for her portraits of Latin American cultural figures and her sustained efforts to promote photography. She graduated from the Escuela Nacional de Bellas Artes in 1953. In 1955, she received a French government scholarship and spent a year in Paris, studying visual art and subsequently photography. Between 1960 and 1985, she worked in partnership with Alicia D'Amico, producing advertising photography, photojournalism, and written features for newspapers and magazines in Buenos Aires, Europe, and the United States. She established photography sections in *Clarín*, *La Nación*, and leading specialist magazines. In 1973, she cofounded La Azotea Editorial Fotográfica with Cristina Orive, a pioneering Latin American publishing house devoted exclusively to photography. In 1985, she established the Fotogalería del Teatro San Martín in Buenos Aires, which she directed until 1998. During her tenure, she presented 160 exhibitions, each accompanied by a catalogue, featuring both internationally acclaimed photographers and emerging practitioners who would later become leading figures.

Her institutional work culminated in the creation of the photographic collection of the Museo Nacional de Bellas Artes, which she directed, also curating exhibitions, between 1995 and 2010.

Facio held solo exhibitions at museums and galleries throughout the Americas, Europe, and Asia. From 1968 onward, she published more than twenty books of her own work, as well as writings and retrospective publications in 2012 and 2016. She received numerous awards and distinctions in Argentina and abroad for both her photography and her publishing. These included recognition from the Fondo Nacional de las Artes, the Premio Konex de Platino, the Universidad Nacional de Lanús, the Universidad Nacional de Rosario, and *Revista Ñ*, as well as book publishing awards in Argentina, France, Austria, and Mexico. In 2011, she was named an Illustrious Citizen of Buenos Aires. In 2014 and 2015, the Museo Nacional de Bellas Artes presented *Donación Sara Facio*, an exhibition of 200 works by Latin American photographers that she donated to the institution.

Her photographs are held in the permanent collections of the Museo Nacional de Bellas Artes, Buenos Aires; The Museum of Modern Art (MoMA), New York; and the Museo Nacional Centro de Arte Reina Sofía, Madrid, among others, as well as in distinguished private collections.

ALICIA D'AMICO

Alicia D'Amico (Buenos Aires, 1933–2001) trained as a teacher of drawing and painting at the Escuela Nacional de Bellas Artes. In 1955, she received a French government scholarship to pursue further studies in Paris for a year. On returning to Buenos Aires, she began studying photography in the studio of her father, Luis D'Amico, and subsequently continued her training with Annemarie Heinrich. In 1960, she opened a studio in partnership with Sara Facio, with whom she worked until 1986. Together with Facio and Cristina Orive, she founded La Azotea in 1973. She was also a cofounder of the Consejo Argentino de Fotografía in 1979. Her early work reveals an interest in exploring photography's formal possibilities. An indefatigable traveler, she developed series devoted to the urban landscapes of Buenos Aires, Paris, London, Amsterdam, and Stockholm, among other cities. Portraiture was another important strand of her practice, particularly her images of Latin American writers such as Jorge Luis Borges, Julio Cortázar, Alejandra Pizarnik, Olga Orozco, Octavio Paz, and Pablo Neruda. In 1982, D'Amico began investigating the female gaze and women's place within photography. Concerned with the medium's role in constructing feminine stereotypes, she sought to make images grounded in women's own perceptions and experiences of themselves.In 1983, she cofounded Lugar de Mujer, a pioneering feminist cultural space in Argentina that brought together feminist and non-feminist women following the restoration of democracy. She organized courses, workshops, lectures, and exhibitions addressing these concerns. Shaped by her activism and social commitment, her photography became increasingly critical, engaging with Mapuche communities, the Madres de Plaza de Mayo, and working-class communities. She also participated in interdisciplinary projects with psychologists and sociologists, using photography as a means of inquiry and research.

D'Amico exhibited regularly from 1963 onward and contributed papers, lectures, workshops, and photographs to major international events, including *Hecho en Latinoamérica*, Mexico, in 1978; Les Rencontres Internationales de la Photographie, Arles, in 1979; *Venezia '79. La fotografia*, Italy; *Fotografie Lateinamerika*, at the Kunsthaus Zürich, Switzerland, in 1981; and the Rencontres d'Arles in 1989. Her publications include *Buenos Aires, Buenos Aires* (1968); *Geografía de Pablo Neruda* (Barcelona, 1973); *Retratos y autorretratos* (1973); *Humanario* (1976); *Cómo tomar fotografías* (1977); *Sara Facio Alicia D'Amico* (1985); and *Podría ser yo. Los sectores populares urbanos en imagen y palabra* (1987).

EDUARDO GIL

Eduardo Gil (Buenos Aires, 1948) is a leading figure in contemporary Argentine photography, working as a visual artist, curator, and educator. He initially trained as a commercial pilot and later as a meteorologist, before beginning sociology studies at the Universidad de Buenos Aires in 1972. The military coup of 1976 altered his course, and he began taking photographs to earn a living. His travels through Argentina and South America, together with his participation in Contacta '79 in Lima, first brought his social concerns into dialogue with photography. Around 1980, he began his first documentary essays: *Latinoamérica*, *Retratos latinos*, and *Cementerios de Latinoamérica*. Between 1981 and 1991, he was a correspondent for the Brazilian magazine *Iris*, one of the period's leading photography publications. In 1982, he established the Talleres de Estética Fotográfica (T.E.F.), which he continues to lead. He also ran a workshop with patients at Hospital Borda, an experience that gave rise to one of his most significant photographic essays, devoted to life within the institution. In 1983, Gil photographed *El Siluetazo*, one of the period's most significant artistic and political actions. The following year, he helped found the Núcleo de Autores Fotográficos (NAF). Between 1985 and 2000, he produced *(argentina)*, a photographic essay that constructs a visual metaphor for the country during the dictatorship and its aftermath. The year 2000 marked the beginning of a more conceptual phase, with works including *¡Merry Christmas!*, *Aporías*, *Paisajes*, *Señas personales*, and *El mar (a C.M.)*. In parallel, he developed performances for the camera, including *The Gloves* (New York, 1989), *Remembering The Gloves* (New York, 2022), and *Pensar el Siluetazo* (Hiroshima, 2024). Since 1986, Gil has maintained an extensive curatorial practice in Argentina and abroad. He directed FotoEspacio at the Centro Cultural Recoleta between 1988 and 1991 and, for twenty years, the Fotogalería Permanente at the Museo Pompeo Boggio in Chivilcoy, which he founded. Between 1991 and 2007, he was affiliated with the New York agency Black Star.

His work has appeared in more than 300 exhibitions across Argentina, Latin America, Europe, the United States, and Asia. It is held in the collections of the Museo Nacional de Bellas Artes, Buenos Aires; the Museo de Arte Moderno de Buenos Aires; the Museo de Arte Latinoamericano de Buenos Aires (MALBA); the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Brooklyn Museum; The Museum of Fine Arts, Houston; the Museo de Arte y Memoria, La Plata; the Museu de Arte Moderna do Rio de Janeiro; and Castagnino+macro, Rosario.He received the Premio a la Trayectoria Docente in 2004 and the Premio Nacional a la Trayectoria Artística in 2019.

FACUNDO DE ZUVIRÍA

Facundo de Zuviría (Buenos Aires, 1954) is one of Argentina's foremost photographers of recent decades. Since the beginning of his professional practice in 1977, Buenos Aires has been the central subject of his work, shaped by close attention to its architecture, streets, shops, signs, and transformations. His photographs are direct, rigorous, and compositionally precise, combining geometry and frontality with a distinctive sensitivity to urban memory.

He has published numerous books, including *Estampas porteñas* (1996), *Siesta argentina* (2003), *Buenos Aires: Coppola + Zuviría* (2006), *Paraná ra'angá* (2013), and *Frontalismo* (2019).

His work has been presented at institutions including the Fondation Cartier pour l'art contemporain, Paris; Whitechapel Gallery, London; the International Center of Photography, New York; Fundación MAPFRE, Madrid; Americas Society, New York; Museo Amparo, Puebla; and the Centro Cultural Kirchner (CCK), Buenos Aires. He has received two Premios Konex and the Premio Leonardo a la Trayectoria from the Museo Nacional de Bellas Artes. His photographs are held in major international collections, including The Museum of Modern Art and The Metropolitan Museum of Art, New York; the Fondation Cartier pour l'art contemporain; and the Bibliothèque nationale de France, as well as numerous other public and private collections.

MARCELO BRODSKY

Marcelo Brodsky (Buenos Aires, Argentina, 1954) is a visual artist and human rights activist whose work is grounded in a sustained commitment to memory and social justice. He has represented Argentina at numerous international biennials and participated in major photography festivals, including the Biennale de Lyon (2017–18), PHotoESPAÑA and the Rencontres d'Arles (2018), the Dakar Biennale (2018), the Bienal de São Paulo (2010), the Valencia Biennial (2007), and the Rotterdam biennial (2000). His honors include the Dr. Jean Mayer Global Citizenship Award from Tufts University (2015) and the Human Rights Award presented by B'nai B'rith (2003).

Brodsky has published numerous books, including *1968: El fuego de las ideas* (2018), *Poéticas de la resistencia* (2019), *Tiempo del árbol* (2013), *Correspondencias visuales* (2009), *Correspondencias Pablo Ortiz Monasterio–Marcelo Brodsky*(2008), *Correspondencias Martin Parr–Marcelo Brodsky* (2008), *El alma de los edificios*, with Horst Hoheisel, Andreas Knitz, and Fulvia Molina (2004), *La memoria trabaja* (2003), *Nexo* (2001), *Buena memoria* (2000), and *Parábola* (1982). His work has also been featured in leading Argentine and international publications. He has held numerous solo and group exhibitions in Argentina, Brazil, Chile, Uruguay, Peru, Spain, France, Germany, Switzerland, Italy, the Czech Republic, the United Kingdom, Israel, and the United States, among other countries.

His work is held in public and private collections worldwide, including the Museo Nacional de Bellas Artes, Buenos Aires; the Museo de Arte Moderno de Buenos Aires; the Banco de la República, Bogotá; the Pinacoteca de São Paulo; the Bibliothèque nationale de France, Paris; The Museum of Fine Arts, Houston; Princeton University Art Museum; the Center for Creative Photography at the University of Arizona, Tucson; the Sprengel Museum Hannover; the contemporary art collection of the Universidad de Salamanca; the University of Essex Collection of Art from Latin America (ESCALA), Colchester; Tate, United Kingdom; The Metropolitan Museum of Art, New York; and the Jewish Museum, New York. He lives and works in Buenos Aires.

ADRIANA LESTIDO

Adriana Lestido began studying photography in 1979 at the Escuela de Arte y Técnicas Audiovisuales de Avellaneda. Between 1982 and 1995, she worked as a photojournalist for the newspaper *La Voz*, the news agency Diarios y Noticias (DyN), and *Página/12*. She was the first Argentine woman photographer to receive a Guggenheim Fellowship (1995), a Hasselblad grant (1991), and the Mother Jones Award (1997). Her other distinctions include a lifetime achievement award from the Academia Nacional de Bellas Artes (2021), the Gran Premio Adquisición at the Salón Nacional de Fotografía (2009), a lifetime achievement award from the Asociación Argentina de Críticos de Arte (2009), and recognition as an Outstanding Cultural Figure by the Legislature of the City of Buenos Aires (2010). She received a Premio Konex in 2002 and a Konex de Platino in 2022. Her photographic essays include *Antártida* (2012), *México* (2010), *El amor* (1992–2005), *Madres e hijas* (1995–98), *Mujeres presas* (1991–93), *Madres adolescentes* (1988–90), and *Hospital Infanto-Juvenil* (1986–88). She is the author of eight books. *Metrópolis* (Ediciones Larivière/RM, Madrid, 2021) was selected as best book at PHotoESPAÑA 2022 and shortlisted for the Prix du Livre at the Rencontres d'Arles in 2022. Her other publications include *Antártida negra* (Capital Intelectual, 2017), *Antártida negra. Los diarios* (Tusquets, 2017), *Lo que se ve. Fotografías 1992/2005* (Capital Intelectual, 2012), *La obra* (Capital Intelectual, 2011), *Interior* (Capital Intelectual, 2010), *Madres e hijas* (La Azotea Editorial, 2003, with support from the John Simon Guggenheim Memorial Foundation), and *Mujeres presas* (Colección Fotógrafos Argentinos, first edition 2001; second edition 2008). Her solo exhibitions include the retrospective *Lo que se ve*, first presented in 2008 in the Sala Cronopios at the Centro Cultural Recoleta, Buenos Aires; *Amores difíciles*, presented at Casa de América, Madrid, as part of the official PHotoESPAÑA 2010 program; and *Adriana Lestido. Fotografías 1979/2007*, shown at the Museo Nacional de Bellas Artes, Argentina, from May to July 2013.

In 2014, *Lo que se ve* was presented at the gallery of the Argentine Consulate in New York and at Museum Africa, Johannesburg. In 2015, it traveled to the Museo Emilio Caraffa, Córdoba, Argentina, and the Museu Nacional de Belas Artes, Rio de Janeiro, Brazil. That year, she also exhibited *México* at Rolf Art, Buenos Aires. In 2016, she presented *Algunas chicas* at the Museo de Arte Contemporáneo de Buenos Aires (MACBA) and *Was zu sehen ist (Lo que se ve)* at HAUS am KLEISTPARK, Berlin. In 2017–18, as part of PHotoESPAÑA's twentieth-anniversary program, she presented *Ellas, nosotras, vosotras* at the Museo de Santa Cruz, Toledo; the Convento de la Merced, Ciudad Real; and the Museo de Guadalajara. She also exhibited *La maldita primavera* at Rolf Art and the Museo Dionisi, Córdoba. In 2019, *Algunas chicas* was presented at ImageSingulières in Sète, France. Her series *Antártida negra* was first exhibited at the Colección de Arte Amalia Lacroze de Fortabat, Buenos Aires, between October 2017 and February 2018. It subsequently traveled to the gallery of the Argentine Embassy in Berlin in 2019 and to Casa de América, Madrid, in 2020, as part of the official PHotoESPAÑA program.

Lestido lives and works in Buenos Aires. Her work is held in public and private collections in Argentina and abroad, including the Museo Nacional de Bellas Artes, Buenos Aires; the Museo de Arte Moderno de Buenos Aires; the Museo de Arte Latinoamericano de Buenos Aires (MALBA); The Museum of Fine Arts, Houston; the Fondation Cartier pour l'art contemporain and the Bibliothèque nationale de France, Paris; Le Château d'Eau, Toulouse; and the Hasselblad Center, Gothenburg.

SANTIAGO PORTER

Santiago Porter (Buenos Aires, Argentina, 1971) is an established visual artist with a distinguished reputation in Argentina and internationally. His numerous awards and fellowships include a Guggenheim Fellowship (2002), a fellowship from Fundación Antorchas, Buenos Aires (2002), first prize in photography from the Sociedad Central de Arquitectos, Buenos Aires (2007), the Petrobras–BA Photo Award (2008), a national fellowship from the Fondo Nacional de las Artes (2010), and a Premio Konex in Visual Arts (2023). He has published several books, including *Piezas* (2003), *La ausencia* (2007), *Bruma* (2017), and *Los días nublados*(2023). His work has also been featured in leading Argentine and international publications. Porter has participated in numerous solo and group exhibitions in Argentina, Brazil, Paraguay, Colombia, Ecuador, Chile, the United States, Spain, France, Germany, Switzerland, and Egypt.

His work is held in public and private collections in Argentina and abroad, including the Museo de Arte Latinoamericano de Buenos Aires (MALBA); the Museo Nacional de Bellas Artes, Buenos Aires; the Museo de Arte Moderno de Buenos Aires; the Museo de Arte Contemporáneo de Rosario (macro); the Museo Provincial de Bellas Artes Emilio Caraffa, Córdoba; the Museo de Arte y Memoria, La Plata; the Museo en los Cerros, Jujuy; the Museo de Arquitectura y Diseño (MARQ), Buenos Aires; the J. Paul Getty Museum, Los Angeles; the Jewish Museum, New York; the JPMorgan Chase Art Collection; the Fondation Antoine de Galbert, France; the Colección Balanz, Argentina; and the Colección Larivière, Argentina.

He teaches in the Department of Social Sciences at the Universidad de San Andrés and in the undergraduate photography program at the Universidad Nacional de San Martín.



ABOUT ROLF ART

Founded in Buenos Aires in 2009 by Florencia Giordana Braun, Rolf Art is Argentina's only gallery specializing in technically mediated images. With a focus on Latin American visual art, the gallery represents and promotes a select group of artists and estates whose work explores the boundaries of the image across a range of media. Its curatorial approach examines the productive tension between formal strategies and conceptual depth, challenging prevailing perspectives and recognizing the political, social, and economic conditions of artistic production as essential to its interpretation.

Dedicated to advancing the production and appreciation of contemporary art, Rolf Art maintains an extensive international program encompassing research and archival work, exhibitions, publishing and audiovisual projects, sustained participation in art and photography fairs, educational initiatives, institutional collaborations, and support for public and private acquisitions. Through these activities, the gallery strengthens the international presence of Latin American artists and advances the recognition of the region's visual art worldwide.

ABOUT JORGE MARA • LA RUCHE

Based in Buenos Aires, Jorge Mara • La Ruche builds on the legacy of the Jorge Mara galleries, active in Buenos Aires during the 1980s and in Madrid from 1990 to 1998. Its program brings together emerging and established artists, alongside thematic exhibitions that offer fresh perspectives on particular aspects of their work. Placing Argentine and Latin American art within an international context, the gallery encourages dialogue across generations, media, and artistic traditions.

Through exhibitions and collaborations with museums and cultural institutions, Jorge Mara • La Ruche supports research into the artists it represents, broadens access to their work, and strengthens their international visibility. Its history includes collaborative projects with the Museo de Arte Latinoamericano de Buenos Aires (MALBA), Brazil's Instituto Moreira Salles, Spain's Fundación Telefónica, the Círculo de Bellas Artes in Madrid, and the Institut Valencià d'Art Modern (IVAM), among other institutions. These exchanges reflect the growing international recognition of its artists, whose work has been featured in exhibitions at The Museum of Modern Art (MoMA), New York, and the Bienal de São Paulo.

FOR FURTHER INFORMATION:

PARIS PHOTO 2026
12.11.26 - 15.11.26
Grand Palais, París, Francia
Presskit
https://cutt.ly/5yQB8yRc

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