



Founded by María Inés Sicardi in 1994, Sicardi Gallery was among the very first in the United States to represent avant-garde and contemporary artists from Latin America. As of today, the gallery is known as **Sicardi | Ayers | Bacino** in recognition of its founder's eighteen year partnership with Allison Armstrong Ayers and Carlos Bacino. The gallery represents a provocative range of artists, from such modernist masters as Jesus Rafael Soto, Gego (Gertrud Goldschmidt) and Carlos Cruz-Diez, to internationally recognized contemporary artists, including Oscar Muñoz, Liliana Porter, Miguel Angel Rojas, Marco Maggi and Gabriel de la Mora, as well as the Estates of León Ferrari, Manuel Espinosa, Mercedes Pardo and Alejandro Otero. These artists have been instrumental in shaping the character and dynamics of the gallery, inspiring an innovative program of solo and cross-generational exhibitions as well as promoting experimental artistic urban projects, world-wide. Growing in tandem with the emerging field of modern Latin American art in Houston

and the US, **Sicardi | Ayers | Bacino** extends its reach by advancing new models of artistic production and intellectual collaboration with universities, museums and other cultural organizations. Through strong relationships with artists, curators, art historians, and art collectors, the gallery continues to place its represented artists' work in seminal museums and collections, build and disseminate research on these artists, and remain a stimulating platform for intellectual debate and creative exploration within the community.

Designed by Brave Architecture, the gallery building is located in the heart of Houston's Museum District, directly across from The Menil Collection. The 5,900 sq.ft. gallery includes two floors of exhibition space and a research center with art archive and a library. **Sicardi | Ayers | Bacino** is a member of the Art Dealers Association of America (ADAA), an invitation-only organization that recognizes the highest levels of expertise and professional standards in the art market.

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Photography at its Limits

Eugenio Dittborn
Claudio Perna
Adriana Bustos

April 5 to May 18, 2019

Photography at its Limits
Curated by Natalia Brizuela, Ph.D.
and Jodi Roberts, Ph.D.

"In this historical world that is our own...the first political operator of protest, of crisis, of criticism or emancipation, must be called image, as that which is revealed as capable of breaking through the horizon of totalitarian constructions"

Georges Didi-Huberman

In the public sphere, photographs operate in a declarative mode, leaving little room for doubt. They seem to relay the facts of the moment captured--who, what, and where--with a clarity that inevitably links the photograph to an exercise of power. Photographic technology assumes an asymmetrical relationship: either the person making the picture or the network enabling its circulation determine its meaning, while the person viewing it passively accepts that message. In the hands of governments and corporations, photography has helped construct an expansive field of visual images that defines power relations as natural, characterizes certain public and personal identities as proper, and deems specific interpretations of historical experience truthful. That which is not pictured and disseminated en masse through the glaring light of extreme visibility is, by contrast, diminished to the point of near disappearance.

The works presented in this exhibition are interrogative rather than declarative,

contradicting the regimes of power that have naturalized and popularized the use of the photograph as a means of tracking and controlling the world at large. These artists either exacerbate to the point of parody images promoted as priori truths or shared ideals or impoverish these visions in order to expose their contingency. Both strategies render photography political.

These are images that think rather than represent. There is little to contemplate passively in them, and they destroy most of our inherited notions of photography. They propose a different version of the medium, one that does not codify narrow visions of identity and experience but that renders the image and identity experimental--performative, relational, and unfixed rather than stable and foreclosed in meaning. Bodies appear as motley and unruly. Images move, refusing to remain fixed. Staging and theatricality -and by extension fiction- structure the truth of these images. The objects in this exhibition take photography to its limits, and from those limits engage us in pressing concerns of our time: the continuation and expansion of racism and misogyny, the prevalence of extreme narcissism and possessive individualism, the rampant commercialization of our lives. They also, we hope, open up a conception of the image beyond photography, that proposes fragility as the fundamental characteristic of revolt.

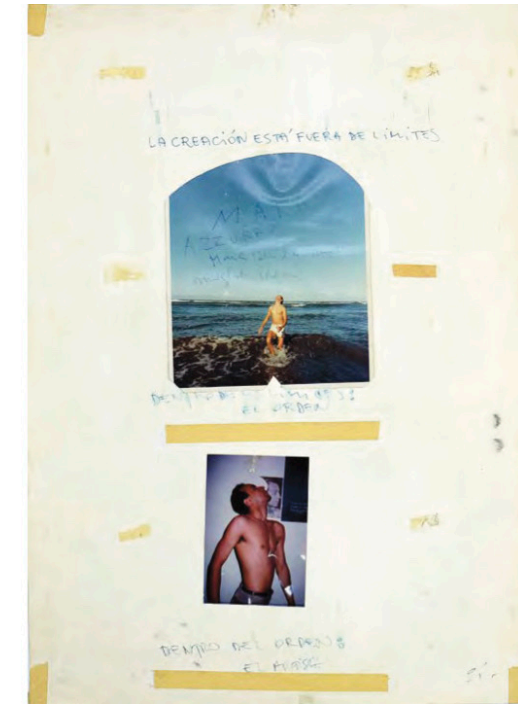
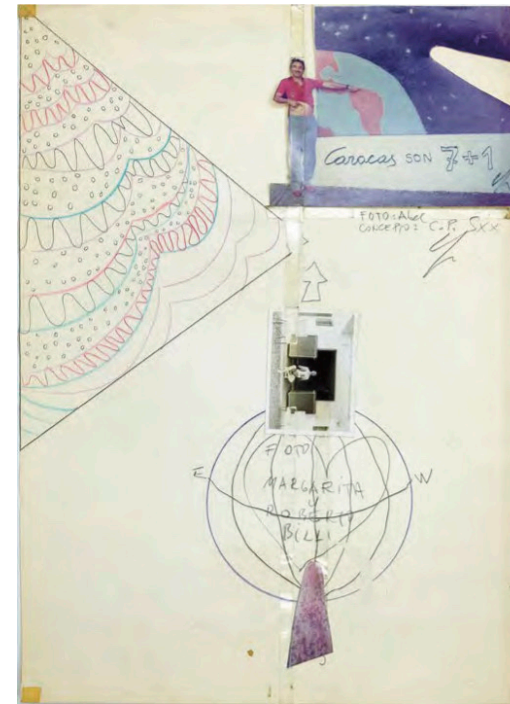
Natalia Brizuela and Jodi Roberts

Chilean Eugenio Dittborn began exploring journalistic graphic design and printing strategies in the 1970s during the military dictatorship of Augusto Pinochet. In the mid eighties he began his *pinturas aeropostales*, works that intervened in Chile's highly-censored postal system at the time. The *pinturas aeropostales* feature images of indigenous individuals and those persecuted for resisting the dictatorship as well as copies of images from old magazines and printed matter. In their form and means of circulation, these works circumvent the art market, embracing contingency and the possibility of physical decay as they cross borders while moving from maker to recipient.

Eugenio Dittborn
The 9th History of the Human Face [Hierba Menuda] Airmail Painting No. 82, 1990
 Paint, charcoal, stitching and photosilkscreen on two sections of non woven fabric
 82 5/8 x 110 3/16 in.



Italian born artist Claudio Perna moved to Venezuela with his family in 1955, where he finished high school, began studying architecture and urbanism and eventually graduated with a degree in geography. At the same time as he was completing his studies, he began producing and exhibiting works on paper. By the late 1960s he begins experimenting with photography. His work with photocopies and photograms inscribed his work in the emergent field of performance. He founded the Audiovisual Archive at the National Library in Venezuela in 1977.



Claudio Perna
Caracas SON 7+1 / La creación está fuera de límites, 1974-1975
 Photographs, felt-tip pen, transparent tape.
 19 11/16 x 27 9/16 in.

Argentine artist Adriana Bustos has been working with the rhetorical conceits of history, anthropology, and science, investigating the ways in which they inform the production of popular culture. Her work engages a number of mediums and materials, most saliently photography and performance. Unpacking the processes and effects of exploration, her work borrows from the colonial and imperial enterprises of mapping and categorization.



Adriana Bustos
Fátima, Ed. 2/5 [Edition of 5+ AP], 2009
 Giclée en papel Canson Photographique
 315 grams / Baryta paper
 49 3/16 x 49 3/16 in.

Jacki y la ilusión de Fátima, Ed. 2/5 [Edition of 5+ AP] 2009
 Giclée en papel Canson Photographique
 315 grams / Baryta paper
 49 3/16 x 49 3/16 in.