Trained at the Central Academy of Fine Arts, Beijing, this thirty-nine-year-old painter, whose works have hardly exhibited in the West. In different contexts, the same painter uses photographic archives and albums sometimes damaged by humidity or dry weather. Muñoz uses water to deform an image or to puncture paper. The results are decaying entities that reveal something about the photographers themselves, their techniques, and the objects they have suffered, and their new state of existence as recontextualized in art.

Renou’s Cenotaphia da Aedeal (Farewell Ceremony), 1997–2003, consists of three-color photographic prints in sepia tone of anonymous couples taking leave of their weddings, intimate moments that also render the vulnerability of the image itself as a material trace. Herr Bibliotheca (Library), 2002, constitutes a series of albums encased in separate glass cabinets. The viewer is frustrated since only one of the many images contained in each album can be seen through the painted glass surface. The walls are maps indicating where the albums come from: Brazil, Turkey, Portugal, Argentina, Germany, Spain, and so on. Another table holds an index card box. The cards describe the albums—their size, color, number of pages, type of paper, and subject. We read the characteristics of the image but do not have access to it. Next to the box, a last album, this one open to the viewer, contains a selection of images—historical, political, celebratory—from among the photographs hidden away in the albums.

Muñoz’ Paitamento, 2007, is a suite of eight front pages and eight back pages taken from Mexican fashion papers, El País and El Tiempo, presented on four rectangular tables. This artwork has transformed the diaries by burning tiny holes in the pages that simulate printing and give the diaries a formless appearance. In the exhibition, the artist has also allowed drops of water to fall on the negatives, distorting the images, then printed them, introducing a gulf between the image and its source. Memories are built collectively as well as privately. In either case, “Chronicles of Absence” reminds us, invisible operations are at work; images mark absences that have emotional impact. What has been lost or forgotten may be recovered in order to question the way we have held onto or discarded narratives that continue to resonate.

—Jessica Berlanga Taylor

BUENOS AIRES

Buenos Aires
Sergio De Loof
MIAU MIAU
A prince and a pauper, Sergio De Loof has been a luminous in the Buenos Aires scene since the 1980s, an artist with an unusual ability to captiv- ate the fashion world, the underground, and the intellectual estab-
lishment. His artistic style and his challenging conceptual work has often been described as a cerebral and discursive like El Dorado, decorating the places themselves by fusing the garbage found on the streets with runway fashion and transforming everything into

—Miau Miau

MEXICO CITY

“Chronicles of Absence”
MUSE TAMAYO ARTE CONTEMPORÁNEO

Crónicas de la ausencia (Chronicles of Absence) presents works by Rosángela Renno and Óscar Muñoz, artists from Brazil and Colombia, respectively who appropriate images from newspapers, archives, photography, and studio albums. Most of the works (installation, photography, and video) have an open, transparent quality to them. This may be due to the fact that the artists lend a material quality to everyday relationships, gestures, attitudes, and social dynamics without worrying about historical accuracy. They are, rather, con-

—David Carrié