

matilde marín

Matilde Marín's work (Buenos Aires, 1948) is characterized by the thoroughness with which it adopts various techniques in the elaboration of its works, which include both photography and video, as well as engraving and installation. Matilde Marín's aesthetic ideas and projects always transcend the mere exercise of art and reached, through years, dexterity and undisputed refinement in image processing. Its current production is focused on the role of the artist as a "witness", recording stories about the world we inhabit, as well as situations related to pure landscape and its natural or artificial alteration.

The Imaginary Journey of Kazimir Malevich is a series of sixteen intervened photographs that present the result of a search and discovery of the Suprematist multiplied forms in contemporary life, that trigger memories of Russian painter Kazimir Malevich.

Marin has achieved a pure and timeless spactiality in her transfigured images, which generate and transmit the feeling that the Suprematist forms may appear wherever the mind and hands produce them as a sign of human capacity for radical creation.

Indeterminate landscapes is her new series of photographic records that show timeless, unknown destinations with few geographical references; a nature that captivates with its apparent simplicity, provided of an enigmatic beauty. Landscapes arise outside the viewer who contemplates the horizon as the main route and Marin's interventions as indicators of its presence in these uncertain destinations.

Matilde Marín (1948, Buenos Aires, Argentina) is a Swiss-Argentinian artist, graduated as a sculptor at the School of Fine Arts in Buenos Aires. He continued his engraving studies at Kunstgewerbeschule, Zurich, Switzerland. She has made numerous solo and group exhibitions, such as: Una línea continua. Temas sobre el paisaje, Museum of Fine Arts of Neuquen, Argentina (2014); Arte como palabra, Sicart gallery, Barcelona, Spain (2014); Dos Contrastes, Del infinito gallery (2013); Proyecto Pharus, Patricia Ready gallery, Santiago de Chile, Chile (2012); Itinerarios Visuales, Museum of Contemporary Art, University of Sao Paulo, Brazil (2009); among others. She has received many artistic awards, such us: Jorge Romero Brest to the career, Argentina Association of Art Critics (2009) VII Biennial International Prize for Cuenca, Ecuador (2001); Salta Award, Salta, Argentina (1999), Leonardo Creation Award, Argentina (1997) Konex Platinum Award (1992); First Biennial Latin American Prize of Puerto Rico (1988); Honor Award, Engraving National Institution, Argentina (1985), among others. She published numerous texts and artist books. Her work has been also featured in various publications such as: En la palma de la mano- Artistas de los ochenta- by Victoria Verlichak (2008); No sabe – No contesta, Prácticas fotográficas contemporáneas desde América Latina, by Rodrigo Alonso, Cazali Rosina, Maria A. Lovino, Liliana

Collections (selection):

Museum of Latin American Art of Buenos Aires (MALBA), Argentina.

National Museum of Fine Arts (MNBA), Buenos Aires, Argentina.

National Museum of Fine Arts (MNBA), Neuquén, Argentina.

Museum of Modern Art of Buenos Aires (MAMBA), Argentina.

National Academy of Fine Arts, Argentina.

MACRO Collection, Rosario, Argentina.

Amalia Lacroze Collection from Fortabat, Argentina.

National Endowment for the Arts, Argentina.

Museum of Contemporary Art of San Pablo, Brazil.

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.

National Gallery in Prague, Czech Republic.

Museum of the Americas, Washington, USA.

Bronx Museum of Art, New York, USA.

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