

GALLERIA RAFFAELLA CORTESE

PRESS RELEASE

Alejandro Cesarco

The Measures of Memory

Alejandro Cesarco, *The Measures of Memory*
Kiki Smith, *Quest*

via a. stradella 7
via a. stradella 4

opening wednesday september 29th, 19:00-21:00

30 november 2017 – 2 march 2018 | tuesday – saturday h. 10:00-13:00 / 15:00-19:30 and by appointment

The Measures of Memory, Cesarco's second solo exhibition at the gallery, flirts with the possibilities of memory as both the object and instrument of our desires. The exhibition puts in relation different methodologies of documenting, describing, and accounting for the passage of time and the forms used to recall it. As is characteristic of Cesarco's practice, the exhibition carries a rather romantic and melancholic tone and furthers his exploration of notions of personal narrative, style, aging, influence and inheritance.

The Measures of Memory includes the following works:

Der Familienroman (The Family Novel), 2017. Four framed archival ink-jet prints, 102 x 134 cm each. A photographic re-reading of the artist's father's Spanish edition of *The Complete Works of Sigmund Freud*. Cesarco simultaneously reads Freud through the lens of auto-biography and looks at his father's underlining and notations of Freud's texts as a script (both descriptive and predictive) to his own family history and dynamics.

The Inner Shadow, 2016. 8mm film transferred to digital, color, sound, 6:00 minutes. An intimate conversation between two people who are aware they are being listened to. A conversation that could well be a monologue. The couple take turns using words they like. Their tone is intimate but in the sense of intimation. The camera watches them and can't help but judge them. The camera is, to a large extent, their consciousness or witness. The hand-held camera documents a theatrical, rehearsed, ceremony depicting a complete and ideal love, or its breakdown. What is seen is the attempts of sustaining desire over a long term. What is negotiated is the difference between who we are and who we were.

Interlude, 2017. 8mm film transferred to digital, color, sound, continuous loop (2 minute cycle). A short and tender portrait of the fleetingness and involuntary nature of memory.

A Portrait of Sherrie Levine, 2017. Two framed archival ink-jet prints, 76 x 56 cm each. A portrait of Sherrie Levine is created by way of the checklist to her retrospective exhibition, *Mayhem*, at the Whitney Museum of Art (NY, 2012). As mentioned previously, the politics of alignment, placement, historical crushes, admiration and influences are recurrent and central motifs in Cesarco's work.

Forty Seven Drawings by Marion Milner, 2017. Framed archival ink-jet print, 43 x 61 cm. A descriptive listing of all the drawings included in the English psychoanalyst's classic text on creativity and its impediments, *On Not Being Able To Paint* (1950).

The Difference Between Thirty Two and Forty Five, 2017. Framed silkscreen, 13 x 19 cm. A humorous and literal depiction of the artist's fears regarding aging as well as a direct wink towards the work of Larry Johnson.

Two other recent works, ***Studies for a Series on Love (Wendy's Hands)***, 2015, and ***An Abridged History of Regret***, 2012, will be on view at via A. Stradella 1.

His solo exhibition, *Song*, at the Renaissance Society, Chicago runs through January 28, 2017.

Alejandro Cesarco (b. Montevideo, Uruguay; lives and works in New York) utilizes different formats and strategies to address his recurrent interests in repetition, narrative, and the practices of reading and translating. Recent solo exhibitions include: *The Inner Shadow*, A Tale of a Tub, Rotterdam (2016); *Play*, Tanya Leighton, Berlin (2015); *Prescribe the Symptom*, Midway Contemporary Art, Minneapolis (2015); *Loyalties and Betrayals*, Murray Guy, New York (2015); *Secondary Revision*, Frac Île-de-France/Le Plateau, Paris (2013); *A Portrait, a Story, and an Ending*, Kunsthalle Zürich (2013); *Alejandro Cesarco*, mumok, Vienna (2012); *A Common Ground*, Uruguayan Pavilion, 54th Venice Biennial (2011); *One without the Other*, Museo Rufino Tamayo, Mexico City (2011); and *Present Memory*, Tate Modern, London (2010). Group exhibitions include: *Question the Wall Itself*, Walker Art Center, Minneapolis (2016); *Under the Same Sun*, Solomon R. Guggenheim Museum, New York (2014); *Tell It to My Heart: Collected by Julie Ault*, Museum für Gegenwartskunst, Basel (2013); and *The Imminence of Poetics*, 30th Bial de São Paulo (2012). Cesarco is Director of the non-profit arts organization Art Resources Transfer.

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