

**Press release**

09/20

**Salvatore PUGLIA**

*Millenovecento*

Guest artist as part of LE PARI(S) course, organized by the CPGA :



**Diego BALLESTRASSE**

*La Cuarta Pared (The Fourth Wall)*

*Hospitality Espace Jörg Brockmann, Geneva*

Octobre 17 > November 7 2020

## Salvatore PUGLIA

### *Millenovecento*



*Millenovecento* series, 2018-2020 (installation detail).

Mixed media

©Salvatore Puglia courtesy galerie Sit Down

The subject of Salvatore Puglia's new installation, *Millenovecento*, is the history of the twentieth century, the century he witnessed and acted in. Using found documents, archive and press photographs, and his own family photographs, the artist has created an ensemble that looks like an ex-voto wall, unified by the forms painted in his own fluorescent red.

*Millenovecento*, is a work that Salvatore Puglia cannot complete. This is why he intends to scatter the installation in pieces, according to the opportunities for exhibitions and acquisitions.

*In my 2006 installation, "Ex-voto", I intervened with color shapes on my drawings, as well as on original documents found in the archives and in the neighborhood markets. The clear reference of this work were the walls of the Italian churches covered with small squares or panels of silver body parts. In my case, it was not so much a matter of giving thanks to a savior divine intervention, but of presenting a secular on these memorials.*

*The mosaic structura of the installation states that each piece, unique and irreplaceable, could not have meaning except in the context of those around it. The lead frame, which I built in conceiving the image, was one with the image presented.*

*A dozen years after the completion of this work, I present a «shot», based on photography. This time the installation is more decidedly history-oriented, our common history intertwined with my biography. In this sense, I «historicize» myself as a man who lived most of his life in the past century.*

*There is no hierarchy of images neither by the substance nor by the quality. A good analogue prints of my photos alongside newspaper clippings, photocopies, photographs from private archives. Sometimes the image is reproduced on glass and superimposed on paper documents, other times it is the photograph on paper that is the background of a text or a graphic reproduced on glass.*

*Each time there is a color change, a luminscent red, which creates an offset and which is, to date my signature.*

*This installation of a hundred pieces will be doubly historic : in fact I must stop my twenty-year style of work. The UCIC company in Asti has recently gone bankrupt and nor me neither my Italian friends succeeded in findind, in any bottom magazine, the irreplaceable Lumen Rosso 26.*

Salvatore Puglia

## **BIOGRAPHY | SALVATORE PUGLIA**

Born in Rome in 1953, Salvatore Puglia lives and works in Nîmes.

After having worked in the field of historical research, Salvatore Puglia has devoted himself to visual art since 1986. Since then, his activity as an artist has always been accompanied by investigations into the documentary sources of his images, according to a practice that considers the traces of history as matter to be transformed.

"I first come across an image in libraries or historical archives that strikes me for a reason unknown to me".

The genesis of Salvatore Puglia's work consists in subtly subtracting images from the past and then reproducing them while playing on the transparency of the supports and on the reading of them. According to Jacques Derrida, "Salvatore Puglia inscribes the other" and therefore works by grafting successive identities.

More than an "art of memory", his current work is intended to be a "photograph of history". Instead of merely documenting, he occupies the space between what is shown and what remains repressed, in the conviction that images should never be left to themselves.

## Exhibitions

- 2019 *Return to Eden*, galerie Flair, Arles
- 2018 *Transit*, Etant donné, Nîmes
- 2017 *Des intrus chez les Etrusques*, galerie Sit Down, Paris
- 2015 *Eden*, Flair galerie, Arles  
*Une histoire*, ESPE, Nîmes  
*Inventaire*, commissariat d'exposition Laura Sérani, galerie Sit Down et galerie Huit, Arles
- 2014 *Le jardin des monstres*, galerie Sit Down, Paris  
*Giovannetti fluo*, IUFM, Nîmes
- 2013 *Il parco dei mostri e l'ombra del luogo*, Atelier Morbiducci, Rome
- 2012 *Rupestri*, Alessandro Carbone Arte, Rome  
*Rupestres*, galerie Le troisième œil, Bordeaux
- 2011 *L'art de la copie*, Salle d'exposition du lycée Daudet, Nîmes  
*O tempora*, galerie Sit Down, Paris
- 2009 *Time drip*, galleria s.t., Rome  
*L'illustrazione Italiana*, galerie EOF, Paris  
*Identifications*, galerie Sit Down, Paris  
*Identifications*, galerie Le Troisième Œil, Bordeaux
- 2008 *Ex voto*, galerie Atypic, Toulouse
- 2007 *Travaux 2001-2007*, festival Cest dans la vallée, Sainte Marie aux Mines
- 2005 *Inventarium 2006 Futuro postumo*, Fortezza di Montepulciano, Italie  
*Quattro pose statuarie*, Lo Studio, Rome  
Fnac Montparnasse, Paris
- 2004 *Six leçons de drapé*, Moments d'art, Paris  
*Filmini*, Borgotsunami, Rome  
*Antiquarium*, Galleria Del Borgo, Rome
- 2003 *La philosophie dans le boudoir*, 3A, Rome  
*Sei lezioni di pannello*, Galleria Del Borgo, Rome
- 2001 *Museum d'histoire industrielle*, Société industrielle, Sainte Marie aux Mines
- 2000 *Deutsche Menschen*, Maison Heinrich Heine, Paris  
*Project : Personal monuments*, Overgaden, Copenhagen  
*A Parachute*, Jan Van Eyck Academie, Maastricht
- 1999 *Iconografie transitorie*, Lo Studio, Rome  
*Bilder*, Fotogalerie Wien, Vienne
- 1998 *3bisF*, Aix en Provence  
*Stationen*, Palais Yalta, Francfort
- 1997 *Kópeskönyvek*, Vizivarosi Galeria, Budapest  
*Iconostasis*, Petit atelier, Paris
- 1996 *Still Lives*, Lo Studio, Rome
- 1995 *Abstracts of Anamnesis*, Onassis Center, New York  
*Histoire de l'oeil*, Lo Studio, Rome
- 1995 *L'image de l'autre*, Galerie Artem, Quimper
- 1994 *Trönur*, Galerie Alternance, Strasbourg  
*Figure humaine*, Espace Léopard, Colmar  
*Hortus deliciarum*, Le Parvi, Paris  
*Music on Bones*, Galeria 21, Sankt Pietroburg  
*Actes*, Tribunal administratif, Strasbourg
- 1993 *Par les yeux du langage*, Atelier du chocolat, Marseille  
*Aschenglorie*, Lo Studio, Rome  
*Über die Schädelnerven*, Galerie Alternance, Strasbourg
- 1992 *Leçons d'anatomie*, Galerie FNAC, Paris  
*Museo*, Galerie Alternance, Strasbourg
- 1990 *Small Talks*, Instituto Cultural de Macau, Macao  
*313. Kein Marternbild*, Institut culturel français, Naples
- 1988 *Ash-boxes*, Galerie FNAC, Strasbourg
- 1987 *A sea-change*, Centro Ellisse, Naples
- 1985 *Falsapartenza*, Galerie ADEAS, Strasbourg

## Curatorial

- 2005 *Promemoria*, palazzo Lercari, Taggia, Italie
- 2001 *Memoria e storia. La rappresentazione de l'extermination des Juifs*, Naples
- 1999 *Via dalle immagini – Leaving Pictures*, Rome

## Public collections

- ESPE, Nîmes  
Galeries Photo FNAC, Paris  
Fonds National d'Art Contemporain, Paris  
Hôtel Dieu, Paris  
Altar Aalto Museo, Jyväskylä, Finland  
Municipalité de Fjaler, Norvège  
Artothèque, Strasbourg

## In situ installations

- 2018 *Dante all'università*, Università per stranieri di Siena
- 2014 *Les Justes du Gard*, collège Révolution, Nîmes
- 2013 *Mémoire de l'immigration*, Collège de Manduel, Gard
- 2012 *Wallflowers*, 53 Nôtre Dame, Nîmes
- 2006 *Postcard 02-03*, festival Esterni, Terni
- 2005 *Promemoria*, palazzo Lercari, Taggia
- 2002-04 *Glances across Europe*, 12 plaques
- 2002 *Impalcatura*, Teatro Festival, Parme  
*Arredamento*, Albergo dei poveri, Naples
- 2001 *La storia*, Albergo dei poveri, Naples
- 1999 *Laralia*, Dale i Sunnfjord, Norvège

**Diego BALLESTRASSE**

*La Cuarta Pared (The Fourth Wall)*

2015 - 2020



*The Fourth Wall series. Untitled #5, 2015-2020*

Dimensions : 60 x 60 cm

Pigment print

©Diego Ballestrasse courtesy galerie Espace Jörg Brockmann

*La cuarta pared (The Fourth Wall) is an exploration of the physical dimension of the photographs in my family album as a gesture and desire to re-establish bonds, where I use photography as a tool that allows me the possibility of connecting with my family past. It's a work that deals with our belonging and affections, inviting the viewer on a journey the center of photography.*

*In pursuit of a space of encounter and confluence with my past, the process consists in plunging into the photographic print bearing in mind the blind spots of the frame, and from there, in exploring the opening to spaces of reflection that concern both the family sphere; as well as the mechanisms characterizing the subjectivity inherent in our perception of images. How do these photographs mediate in our relationships? What part do they play in our bonds, in our understanding of family ties? In this sense, the reflection posed by La cuarta pared hints at another way of understanding the photographic event that transcends the moment the photographer takes the picture.*

*Placing the camera 'inside' images when taking photographs enables us to alter the established hierarchy of the aspects that presumably confer meaning, suggesting the possibility of focusing on the interstices of the visible that usually escape our attention. From this new perspective, bodies and objects acquire their own autonomy, as a consequence, the space of the image opens up and becomes a new scenario. Refining our gaze in order to capture the seemingly secondary information reproduced in a photograph. i.e., that which exists on the margins of the referent, dissolves the barrier that perpetuates us in the role of external spectators and absorbs us in its inner being.*

*La cuarta pared encourages us to expand the way we relate to the family album. From this new space on the boundaries of photography, La cuarta pared invites us to revisit our images, as well as any image with which we are connected, from a different perspective, with another proximity, adopting a more participatory and active role.*

Diego Ballestrasse

## **BIOGRAPHY | DIEGO BALLESTRASSE**

Argentina, 1974. Lives and works in Barcelona

Diego Ballestrasse researches the imaginary potential that contains the photographic medium, his work raises a reflection around the multiple temporalities that each image carries, as well as the mechanisms which activate memory and the inherent subjectivity in our perception of images.

After two decades away from his home country, the photographs from his family archive have taken on a singular role in his artistic practice; they have become in themselves a sort of optical instrument. Observing what can be seen 'through' photographs and film stills, allows him to unravel latent dimensions of his family's past, that which remained buried beneath the traces.

In his latest projects he explores the physical dimension and the materiality of the photographic object. The images function as a mediating space in which the margins of 'the photographic' expand, approaching the moment of the shot as an open space and not so much as a closed and consummated fact. From this perspective, his work invites us to expand the way in which we relate to images and to adopt a more participatory and active role to discover other paths to which photographs can lead us.

Diego Ballestrasse studied architecture at the University of Buenos Aires (non-graduate), and photography in different centers of Barcelona. He has shown his work at different art venues in Europa and Argentina, as well as presenting his work at different fairs such Buenos Aires Photo 2020, Swab Barcelona Contemporary Art Fair 2020, EXTRA FORT Talks at Recyclart (BE). His work has been published in various platforms such as Camera Austria, Der Greif, PHmuseum, STILL Magazine and ArchivoZine. Recently, Diego has been one of the 3rd Cycle artists of PARALLEL European Photo Based Platform 2019/20.

### Studies

- 1º/4º Architecture, Universidad de Buenos Aires, Argentina
- [2006-2009] Degree in Fine Art Photography, EASD Serra i Abella; Barcelona
- [2014-2015] Centro de Fotografía Documental, Barcelona
- [2018] ON MEDIATION, Platform on curatorship and research, AGI-University of Barcelona
- [2019] Therapeutic Photography, Instituto 8, Barcelona

### Solo Exhibitions (selected)

- 2020: *El Tercer Viaje a Chapelco*. Le Mois de la Photo, Grenoble -Nov. 2020-
- 2020: *La cuarta pared*. Espace Jörg Brockmann, Geneva
- 2018: *La cuarta pared*. Espai Souvenir, Barcelona
- 2017: *La cuarta pared*. Fotonoviembre 17-XIV International Photography Biennial of Tenerife
- 2017: *La cuarta pared* (video installation). Revela-T, Barcelona
- 2014: *Fotografías*. Museo de la Ciudad, Pergamino, Buenos Aires
- 2011: *Modelos*. Espai de Fotografia Català-Roca, Barcelona
- 2010: *Set*. C.C. Pati Llimona, Barcelona

### Group Exhibitions (selected)

- 2020: *El Tercer Viaje a Chapelco*. Under (De)construction - Parallel Intersection, Landskrona Foto
- 2020: *La cuarta pared*. Who Is Next To You | Odesa Photo Days, Odessa
- 2019: *La cuarta pared*. PARALLEL Photo Platform 3rd Cycle, Robert Capa Center, Budapest
- 2019: *La cuarta pared*. Granada Gallery, Buenos Aires
- 2018: *La cuarta pared*. Kaunas Photo - Projection Nights
- 2017: *La cuarta pared*. Art Photo BCN, Barcelona
- 2015: *Juan*. Centro de Fotografía Documental, Barcelona
- 2010: *Vibracions Suposadament Aleatòries*. Antigua Casa Haiku, Barcelona
- 2009: *Set*. Descubrimientos PhotoEspaña 09. Complejo El Águila, Madrid
- 2009: *Set*. Argentina-Catalunya. Consulado General de Argentina, Barcelona

### Awards/Grants

- 2019: Awarded at PARALLEL European Photo Based Platform - 3rd Cycle Creators 2019/20
- 2018: Grant FUGA/ON MEDIATION, Platform on curatorship and research, AGI-University of Barcelona
- 2017: Awarded at 'Authors in Selection', Fotonoviembre 17, XIV International Photography Biennial of Tenerife
- 2017: Finalist at Grand Prix Fotofestival: Portfolio Review, Lodz
- 2016: Finalist at Full Contact 16, SCAN Tarragona
- 2016: Finalist at Descubrimientos PhotoEspaña, Madrid
- 2016: Awarded at Projections "Another Way of Telling", Pa-ta-ta Festival, Granada
- 2014: Awarded - Grant Centro de Fotografía Documental, Barcelona
- 2009: Finalist at Descubrimientos PhotoEspaña, Madrid

### Talks / Fairs

- 2020: Swab Barcelona Contemporary Art Fair
- 2020: Buenos Aires Photo
- 2018: Extra Fort Talks - Photography at Recyclart. Brussels
- 2017: Utopia Photo Market, Barcelona
- 2015: Seminario ViSiONA, Programa de la Imagen de la Diputación Provincial de Huesca

### Teaching

- Workshop "La fotografía como escenario (Photography as a Stage)", Pa-ta-ta Festival 2017, Granada

### Curatorial

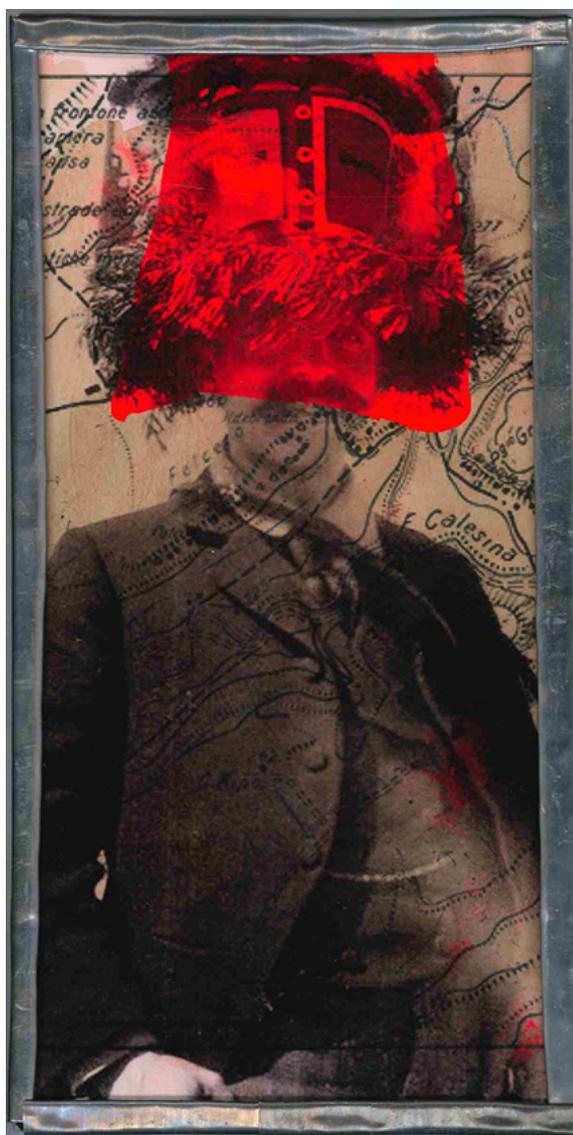
- 2019: 'ESC-OUT: deviations of artistic practices in the public sphere', Centre D'Art Contemporani Fabra i Coast, Barcelona

### Print & online publications / Artists feature (selected)

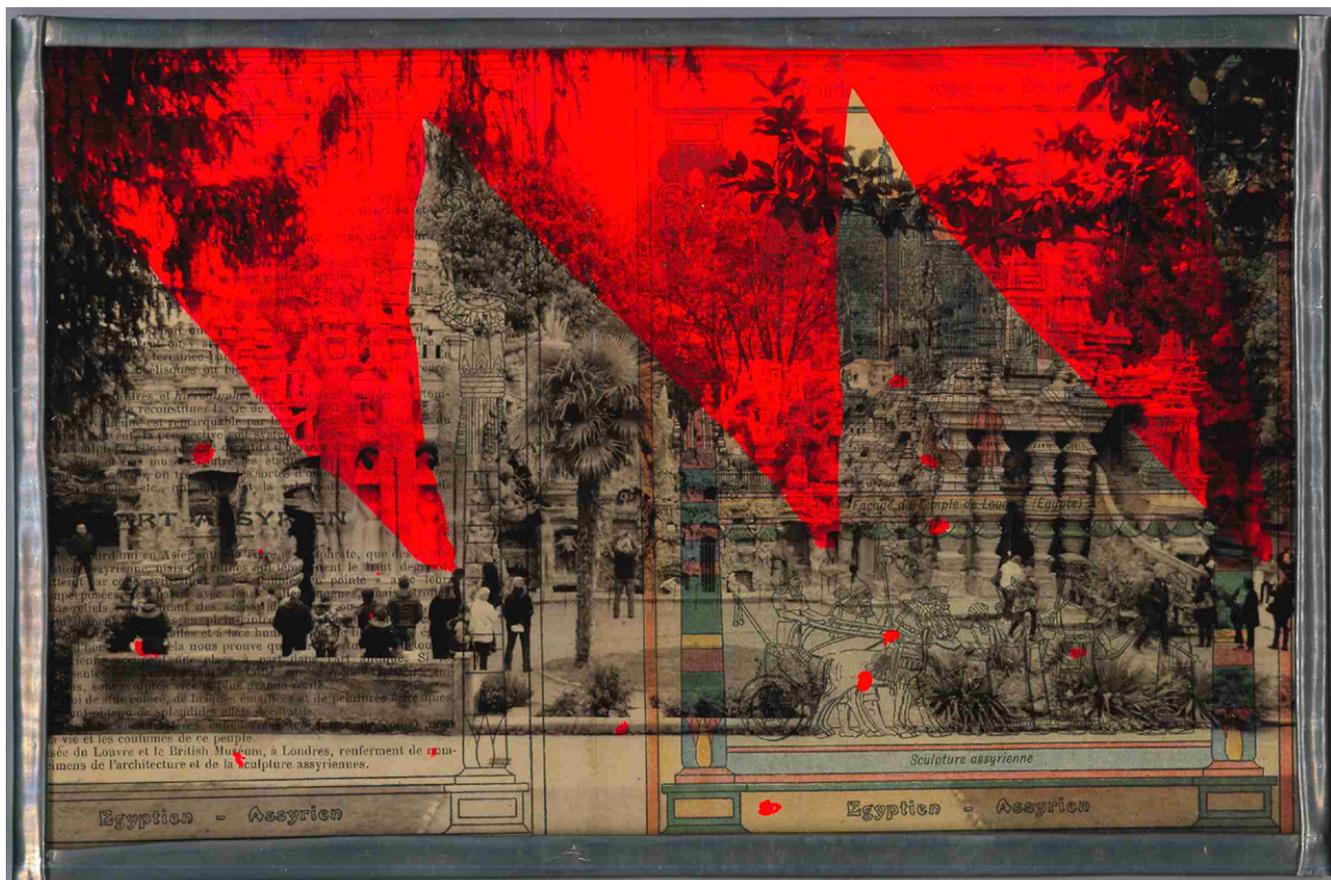
- Archivo Photo #17 · STILL Magazine #5 · Camera Austria #135 · Der Greif #9 · Swiss Photographers · PHmuseum · Aint-bad · Phases Magazine · Der Greif I: Artist-Feature & Guest Blogger · Der Greif II: Guest Curator: Jörg Colberg

PRESS MATERIALS UPON REQUEST

Salvatore PUGLIA



*Millenovecento series, Warburg kachina. 2019*  
Dimensions : 30 x 15 cm  
Mixed media  
©Salvatore Puglia courtesy galerie Sit Down



Millenovecento series, Les Arts. 2019

Dimensions : 20 x 30 cm

Mixed media

©Salvatore Puglia courtesy galerie Sit Down

**Diego BALLESTRASSE**



The Fourth Wall series. *Untitled #14*, 2015-2020  
Dimensions : 60 x 60 cm  
Pigment print  
©Diego Ballestrasse courtesy galerie Espace Jörg Brockmann



The Fourth Wall series. *Untitled #8*, 2015-2020  
Dimensions : 60 x 60 cm  
Pigment print  
©Diego Ballestrasse courtesy galerie Espace Jörg Brockmann

## LA GALERIE

Established in Le Marais area in Paris, close to the Picasso Museum, SIT DOWN gallery was founded by Françoise Bornstein in 2005 and is a member of the French "Comité Professionnel des Galeries d'Art".

Since 2013, the gallery has been entirely devoted to photography, and its programming consists primarily of documentary and fine-art photography. The gallery aims to showcase young emerging photographers and support renowned international photographers such as Tom Wood, Yan Morvan, and Robert McCabe.

In addition to organizing personal exhibitions, Françoise Bornstein invites curators to participate in exhibition projects during special events or art fairs.

Through artist representation, SIT DOWN gallery has established itself as a major figure in documentary photography and opens its doors to the creativity of young photographers who bring new vision to this medium.

Françoise Bornstein is also a nominee for the Niépce prize and an expert at the Photo Folio Review of The Rencontres d'Arles.

Sit Down is member of the French "Comité Professionnel des Galeries d'Art".

### Photographes de la galerie SIT DOWN :

Aurore Bagarry  
Gilles Coulon  
Olivier Culmann  
Catherine Henriette  
Jean-Gabriel Lopez  
Marie Maurel de Maillé  
Sandra Mehl  
Robert McCabe  
Yan Morvan  
Salvatore Puglia  
Florian Ruiz  
Silvi Simon  
Chantal Stoman  
Laure Vasconi  
Tom Wood  
Charles Xelot

#### INFORMATION

**Salvatore PUGLIA**  
*Millenovecento*

**Diego BALLESTRASSE**  
*The Fourth Wall*

Octobre 17 – November 7 2020

**2 :30 pm – 7 pm**  
**Tuesday – Saturday**  
**And by appointment**

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