



March, 2015
For immediate release

TEMPORARY EXHIBITION

Annemarie Heinrich Secret Intentions

Genesis of women's liberation in her vintage photographs

Curators: Victoria Giraudó and Agustín Pérez Rubio

Gallery 3. Level 1

From March 20 to July 6

Opening: Thursday, March 19, 7:00 p.m.

Next Thursday, March 19 at 7:00 p.m., the exhibition *Annemarie Heinrich. Intenciones secretas* will open at MALBA. The show features a selection of ninety vintage photographs—many of them on exhibit for the first time—from the thirties to the sixties. On the basis of feminist theory, the exhibition focuses on the more intimate and personal work of Annemarie Heinrich (Darmstadt, Germany, 1912–Buenos Aires, 2005).

"Argentine and Latin American art history has addressed Annemarie Heinrich's production almost solely in terms of technique and medium; the way she, as a feminist creator, went about constructing the image has been largely neglected. In its attempt to analyze Heinrich's work, this exhibition formulates a hypothesis informed by feminist theory: Can her production be understood as an early expression of the women's liberation movement that would emerge in later years? Are her images a proto-feminist construction? Some of her work—and her own life story—would seem to suggest so," states Agustín Pérez Rubio, artistic director of MALBA and co-curator of the exhibition.

Intenciones secretas brings together vintage photographs—that is, prints made by the artist herself—from Annemarie Heinrich's archives, the MALBA collection, and private collections. The museum's holdings already include three works by Annemarie Heinrich: *Autorretrato con hijos* [Self-Portrait with Children] (1947), *Autorretrato con Ursula* [Self-Portrait with Ursula] (1938), and *La mano* [The Hand] (1953). The last two were purchased at the 2014 edition of arteBA thanks to the museum's Acquisition Program.

In conjunction with the exhibition, MALBA will publish a bilingual (Spanish-English) book featuring a curatorial essay by Agustín Pérez Rubio, the theoretical text "Mirada de mujer. Annemarie Heinrich, retratista" by Paola Cortes Rocca, and an interview with Alicia and Horacio Sanguinetti—the artist's children—by Victoria Giraudó, co-curator of the exhibition. The book will also include a timeline of the artist's life, reproductions of the photographs in the exhibition, and exclusive complementary material.

With this exhibition, MALBA begins a long-term program geared to valorizing the work of women artists from Latin America who, for a variety of reasons, did not receive the recognition they were due at their own historical moment or from contemporary art history. As part of the program, a show of work by Teresa Burga (Iquitos, Peru, 1935) will be held in June and, in November, the series *Marcados* by Claudia Andujar (Neuchâtel, Switzerland, 1931; she has lived and worked in Brazil since 1954) will be on exhibit.

The Exhibition

Annemarie Heinrich is an emblematic 20th-century Argentine photographer whose more commercial production—she was one of the great portraitists of Argentine movie stars of the forties—obscured her more personal work. Heinrich had an avant-garde approach to the body and to female sexuality and sensuality; this exhibition will revolve around her nudes and the register of her intimate world and family life.

Intenciones secretas is organized around thematic clusters beginning with a section entitled *Sisterhood* that deals with a world of female friends and relatives. Annemarie was an active participant in the very lively avant-garde scene of the time, a cultural movement in which women, as leaders who advocated cultural diversity and free thought, played a key role. As actors, writers, politicized intellectuals, art collectors, and major players at critical institutions like the emblematic Asociación Amigos del Arte and the cultural journal *Sur*, women were the impetus behind the transformation of the Buenos Aires art scene taking place. Annemarie—who was connected to many of the women at the forefront of the cultural scene—took portraits of these women she greatly admired.

The next section of the show contains unconventional images of family life with a free and powerful female presence. The bulk of the works in the exhibition are in the next section, which consists of images of nudes and hands. The eroticized bodies in these works suggest sensuality and sexuality, revealing an open-minded and avant-garde vision. It is these images that lead us to ask how and to what extent Heinrich anticipated the feminist movement of the sixties.

The exhibition contains as well a wide range of documentary material: notebooks, catalogues, as well as photographs and articles on the *Carpeta de los Diez* (1953-54), a group of photographers in which Heinrich was the only female member.

Recent publications on Annemarie Heinrich as well as *Estrategias de la mirada: Annemarie Heinrich, Inédita*—a show on exhibit at the Universidad Nacional Tres de Febrero (UNTREF) until June 7 that focuses on her travel photographs with an anthropological bent—complement the MALBA show.

Annemarie Heirich (Darmstadt, Alemania, 1912 – Buenos Aires, 2005).

Heirich began experimenting with photography in a makeshift darkroom in her home. In 1930, she opened her first studio and, in 1933, she began working with local gossip magazines. During the same period, she began her career as a portraitist of important figures associated with the Teatro Colón. For forty years, she provided all the cover images for the magazines *Antena* and *Radiolandia*. In the forties, she became known for her portraits of Argentine movie stars, specializing in the portrait and the nude genres. In addition to her professional photography, she did more experimental work with the photographic image, especially during her travels. Heinrich was a pioneer in envisioning photography as an art form.

Her first solo exhibition was held in Chile in 1938 and it was followed by a great many exhibitions in Argentina and abroad. She was the founder of the *Carpeta de los Diez* and of the Consejo Argentino de Fotografía, and the director of the Asociación de Fotógrafos Profesionales. She sat on the jury of the Federación Argentina de Fotografía and the Foto Club de Buenos Aires. The awards she was granted over the course of her lifetime include an honorary excellence distinction from the *Federation Internationale de l'Art Photographique*. She lived and worked in Buenos Aires from 1926 until the time of her death in 2005.

PREVIEW OF PUBLIC PROGRAMS

FILM

SERIES

Fims by Strong Women

During March

It could be argued that, before the proliferation of women filmmakers, melodrama featuring long-suffering heroines was, by and large, the sole terrain available to women in film. But within the vast production of Latin American melodramas there was a narrow but significant region that upheld female rebellion over female submission in what was an early—and paradoxical—space of liberation.

This was the perspective adopted by Carlos Schlieper in his unique melodramas. This film series, which features works by other filmmakers as well, culminates with *Las furias* [The Furies] (1960) by Vlasta Lah, the first Argentine sound film directed by a woman. This series will be held at the same time as the exhibition of Annemarie Heinrich's personal photographs; the leading roles in some of the films featured in the series are played by stars that she portrayed.

LITERATURE

COURSES

Among Women Alone

**Victoria Ocampo, Silvina Ocampo, Salvadora Medina Onrubia,
Griselda Gambaro, and Beatriz Guido**

By Sylvia Sáitta

Fridays, April 17 and 24 and May 8, 15, 22, and 29 from 6:30 to 8:30 p.m.
Library. Cost: \$1020.

Discounts for members of Amigos MALBA.

Senior citizens and students with credential: 20% discount.

Enrollment at the front desk every day except Tuesdays, including national holidays, from 12:00 noon to 7:30 p.m.

From a historical-cultural perspective, this course focuses on the production of five women. The intellectual and artistic trajectories of these figures provide a renewed vision of Argentine culture from 1930 to 1960. We will start with the public performance and playwriting of writer and journalist Salvadora Medina Onrubia. In the context of the journal *Sur*, we will then analyze the programmatic texts written by Victoria Ocampo and the stories by Silvina Ocampo published on its pages.

MALBA PRENSA

Finally, we will read the works of Beatriz Guido and Griselda Gambaro as fictional approaches to the period's politics and aesthetic innovation.

Class 1. Introduction

Class 2. Salvadora Medina Onrubia: *Las descentradas* (1929). The public performance and playwriting of anarchist writer and journalist Salvadora Medina Onrubia who, in the first decades of the 20th century, used theater as a form of activism for women's rights.

Class 3. Victoria Ocampo and the journal *Sur* (selection of texts). The strategies Victoria Ocampo used to turn the journal into a personal project as opposed to the collective vision behind most magazines.

Class 4. Silvina Ocampo: *Viaje olvidado* (1937). Rogue uses of the fantastic genre, certain forms of cruelty, eroticism, and irony.

Class 5. Beatriz Guido: *El incendio y las vísperas* (1964). As opposed to the uncertainty characteristic of Silvina Ocampo's stories, these realist narratives by Beatriz Guido can be read as modes of fictional reflection on Argentine political history.

Class 6. Griselda Gambaro: *Las paredes* (1963), *El desatino* (1965), and *Los siameses* (1967). A look at the aesthetic and cultural renovation of the sixties through early plays by Griselda Gambaro that premiered at the Instituto Di Tella, one of the most important artistic venues of the period.

Sylvia Saítta is a researcher at the CONICET and a professor of the courses "Argentine Literature II" and "Problems of Argentine Literature" at the Universidad de Buenos Aires School of Philosophy and Letters, where she directs a research project on Argentine literature and periodicals. She wrote "Regueros de tinta y El escritor en el bosque de ladrillos" and coordinated "El oficio se afirma," volume 9 of the "Historia crítica de la literatura argentina" collection. She edited "Hacia la revolución. Viajeros argentinos de izquierda" as well as previously unpublished works by Roberto Arlt. She co-directs, with José Luis de Diego, the "Serie de los dos siglos" collection published by EUDEBA, the Universidad de Buenos Aires publishing house.

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