

The Freijo Gallery is pleased to invite you to the opening of its new exhibition this June 29th at 7 PM,
Calle General Castaños, 7 – 28004 Madrid, España

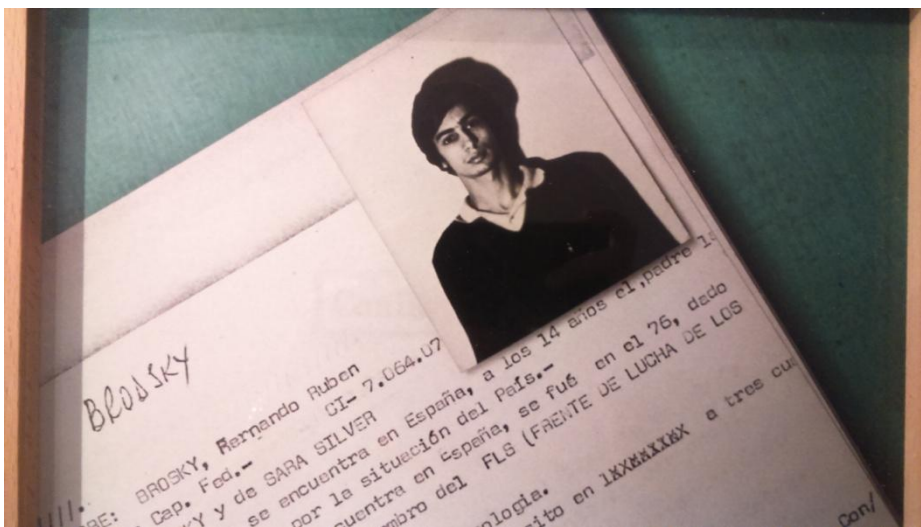
“Arte político. Del 68 a Ayotzinapa” | Brodsky, Duarte y Ehrenberg |

We are also announcing the addition of the Argentinean author, Marcelo Brodsky, to the gallery's roster. He is recognized for his work with historical memory.
We pay homage to Jose Duarte and Felipe Ehrenberg.

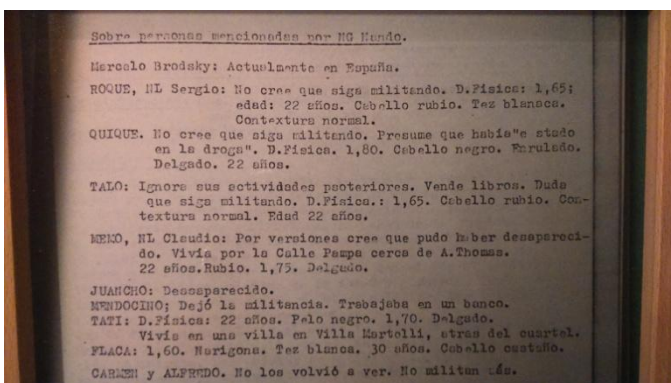
29th of June | 29th of July, during the normal hours | Until the 25 of August with an appointment: (+34) 629 40 34 36



José Duarte. 1968. Oil on wood, 79 x 128 cm.



Marcelo Brodsky *Inteligencia – Interrogatorio 002*, Photograph. 20 x 29,56 cm.



Marcelo Brodsky
Inteligencia Interrogatorio 005, Photograph. 20 x 29,96 cm.
Photograph. 45,03 x 29,83 cm.



ESMA – María Elsa, de Memoria en construcción,

Marcelo Brodsky (1954) lives and works in Buenos Aires, Argentina as an artist and activist for human rights. Marcelo Brodsky has been exiled from Argentina in Barcelona, Spain, as a result of the military coup of 1976. There he studied economics at the University of Barcelona and photography at the International Center of Photography. His teacher was the Catalan photographer Manel Esclusa. Situated on the limit between installation, performance, photography, monument and memorials, his works combines text and image.

Marcelo Brodsky is a member of the Asociación Buena Memoria, an organization of human rights and of the Management Council of the Memory Oark, next to the Rio de la Plata, in honor of the victims of state terrorism.

In 2008 he received the Prize for Human Rights, awarded by Bnai Brith Argentina. In 2014 he received the Jean Mayer Award from Tufts University Global Leadership Institute.

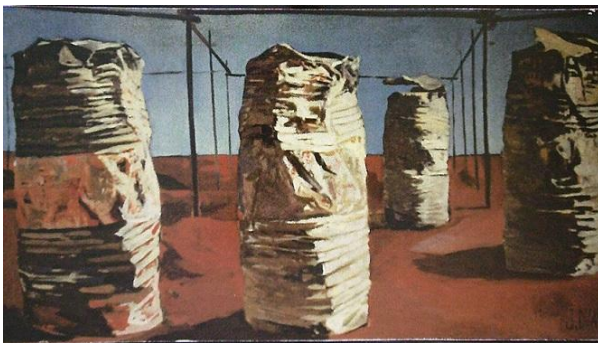
In 2014 he founded Visual Action / Acción Visual, an organization dedicated to incorporating visual culture into human rights campaigns and to work in visual education. Visit: www.visualaction.org for more information.

In 2015 he curated "Visual Action –Ayotzinapa," an international photographic exhibition in solidarity with Ayotzinapa, "which is permanently exhibited at the Raúl Isidro Burgos Normal Rural School, Ayotzinapa in Tixtla, Guerrero.

In the Museum of Tlatelolco, in CdMx, an individual exhibition of a project about 1968 will be presented. And the RM publisher will produce a book of this memory project.



José Duarte. *Contra la guerra del Vietnam | Against the Vietnam War*. 1968 Oil on wood. 84 x 140 cm.



José Duarte. 1967. Oil on wood. 59 x 118 cm.

José Duarte was born in Cordoba, Spain, in 1928 and died in Madrid in 2017. He was a member of the EQUIPO 57 "TEAM 57."

His way of painting allows the viewer to reflect on social phenomena. The artist has expressed, that "children, from their swings, express the violence generated by poverty" about his painting on numerous occasions.

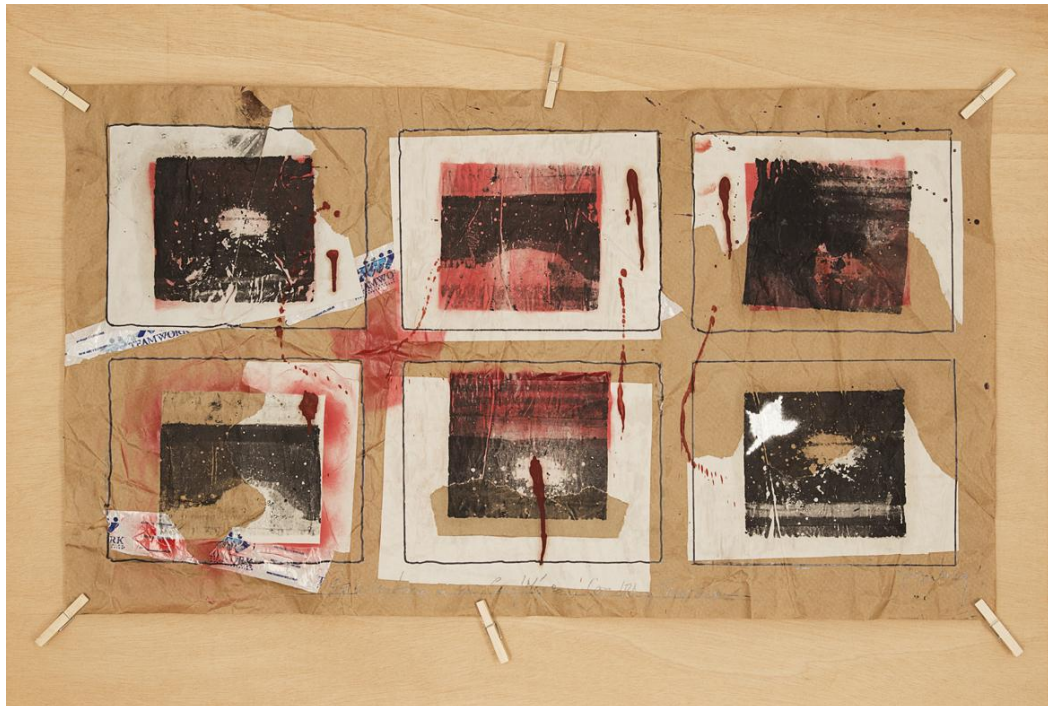
He studied at the School of Fine Arts Santa Isabel of Hungary of Seville in 1944. In 1950 he graduated with a degree in Fine Arts and is exhibited in the Municipal Room of Art of Cordova. The following year, he became a professor of drawing in the School of Arts and Crafts of Cordova. In 1950, he founded, together with his friend Juan Serrano, the ephemeral Grupo Espacio, "Space Group." His first influences came from the hand of Daniel Vázquez Díaz.

He traveled to Paris in 1956 with Juan Serrano where they met the gallery owner Kanhweiler and they visited Picasso in Vallauris. They begin lurking around a café, Rond Point de Paris, which then became the birth place of the art group Equipo 57. The group would then dissolve in 1963 with the arrest of Agustín Ibarrola. At that moment, José Duarte rethought his goals as an artist.

Towards 1965, the painter integrates with a group of engravers, Estampa Popular, and intervenes in many of their expositions. He begins a figurative stage that he does not abandon during the rest of his career. From an expressionist figuration of marked social content and plagued by irony (deformed children, nuns, blocks of sterile houses, barrels of pill), Duarte will evolve towards increasingly realistic positions.



Felipe Ehrenberg. *Serie Carrero Blanco*. 1975. 10 sheets with drawing in pencil, ink, watercolor, stamps, and photos. 10 sheets: 41 x 30 cm.



Felipe Ehrenberg. *Seis ventanas a mi Casa/México – con ira y tristeza*. 2014 (November).

Felipe Ehrenberg was born in Mexico City in 1943. In 2017, he passed away in the city of Cuernavaca, Mexico.

Artist, publisher, essayist, teacher, and activist, NEOLOGO. He is internationally recognized for his pioneering work in the investigation of non-orthodox visual media, such as: mail art, performance art and installations. His editorial and book work is also fundamental. Ehrenberg was also the creator of the Beau Geste Press.

Between the years 1964 and 1967, he was the editor of the arts section of the Mexico City Times, a newspaper published in English, where he also wrote the pseudonym "Montenegro." In 1968, he represented Mexico at the Codex Salon of Latin American Painting in Buenos Aires, where he was awarded the Femirama Painting Prize.

The year 1968 was crucial for political movements around the world. This year was also fundamental for Mexican History. A week before the inauguration of the Olympic Games in Mexico City, the military calmed a demonstration of a student movement with great violence, killing hundreds of participants.

Impressed by the situation, Ehrenberg decides to move, with his family, to England. It will be there, along with David Mayor and Martha Hellion, where they will form the Beau Geste Press / Free Action Book, collective of artists dedicated to presenting the work of numerous and important visual poets, conceptualists, neo-Dadaists and experimentalists; many of them being connected with the Fluxus movement.

In those years, he also participated in the founding of the Polygonal Workshop, in which he is awarded the Perpetual Prize for the design and illustration of "Opal National" The Man Who Entered Pictures, 1974, edited by the Southwestern Arts Association / British Arts Council. Ehrenberg returned to Mexico at the end of 1973-1974, moving to Xico, a small town in the state of Veracruz.

Continuing with his collaborationist method, he joins Víctor Muños, Carlos Fink and José Antonio Hernández Amezcúa to found the Pentagon Process Group; one of the seminal events of what will later be known as the Group Movement. In addition to continuing the development of his artistic career, Ehrenberg began teaching his activities, teaching installation and cultural and administration activism artist for the University of Veracruzana.

In 1975, he received the Guggenheim scholarship with his research on the duality of Latin American culture with the case of "schizophrenic attitudes and schismatic manifestations in the visual arts as a result of bilingualism." In 1979 he founded H2O (Haltos 2 Ornos) Communication Workshops; a group formed by 25 instructors of art that rethought the models of independent editions and creation of mural shops. For 10 years, H2O led the creation of more than 500 small communities and communication groups and the painting of about 1,100 collective murals throughout Mexico.

Ehrenberg's interest in the socio-cultural aspects of art and the involvement of the community led him to be presented as a public figure in the 1980s. The 1985 earthquake changed the course of his life and moved him to Tepito. Ehrenberg coordinated the Barrio a Barrio reconstruction program, an organization dedicated to the promotion of self-help based on experiences with residents of Tepito. For his efforts, on behalf of the two districts, he was awarded the Roque Dalton Medal of the Council for Cooperation with Culture and Science in El Salvador (CONCISES) in 1987.

In 1984, Ehrenberg taught as a visiting professor at the Art Institute of Chicago, where he offers the Art and Politics seminar as well as other courses in art history. He will then return in 1988 to present the seminar again and adding a new agenda; "Making Things Visible: The Artist As Activist."

In the fall of 1990, he was invited as an artist resident in Nexus Press, Atlanta, to publish the Codes Aeroscriptus Ehrenbergensis; an anthology of his iconographic collection of stencil insoles and in October of that same year he created the large outdoor installation "Light Up Our Border – I" commissioned by the Archer Huntington Gallery of the University of Bridge Center for Contemporary Art in El Paso, Texas. These two works, along with "Curtain Call" are a part of the installation presented in the In-SITE 94 (San Diego/Tijuana) dealing with relations between Mexico and the United States.

Between 2001 and 2006, he was a cultural attaché of Mexico in Brazil.

At the 2008 **Manchuria-Peripheral** Vision opens, a first retrospective of his work was presented at the Museum of Modern Art (MAM) in Mexico City, traveling later to MOLAA (Los Angeles, May 2010), and the Pinacoteca do São Paulo (September 2010).