Evoking Emotion Through Nostalgia

Marcelo Brodsky (b.1954) is an artist and human rights activist based in Buenos Aires, Argentina. He trained as a photographer at the International Center of Photography in Barcelona, Spain during his exile in the 1980s. He has had solo exhibitions in Buenos Aires, Sao Paulo, New York, Rotterdam, Montevideo, Rome, Caracas, and Amsterdam and his work is represented in the collection of the Museo de Arte Moderno, Buenos Aires, the Bibliotheque Nationale, Paris, the Joaquim Paiva Collection, the Fernando Baur Collection and numerous private collections. In 1997, he edited and exhibited the photographic essay Buena Memoria (Good Memory), consisting of photos, video and texts that show the personal and collective evolution of a class of the Colegio Nacional de Buenos Aires, marked by two "missing" students due to state terrorism. Between 1997 and 2007, the exhibition was presented over a hundred times in 20 countries, by itself and as part of other artistic projects. Buena Memoria has been published in Spanish, English, Italian and German. In 2007, he participated as co-curator in Body Politics/Corpolíticas organized by the Hemispheric Institute of Performance and Politics in Buenos Aires. He runs Latinstock, the premier photo agency in Latin America. Marcelo Brodsky recently came to Dhaka to attend the Chobi Mela Festival. Rahad Abir interviews him for *The Star*.

How did you come into photography?

I was in exile in Barcelona, Spain, studying Economics, but wanted to do something else, more related to art, and decided on photography, which I already loved from childhood.

Could you please tell us about your exile in Barcelona in the 80s?

There was a dictatorship in Argentina, from 1976 to 1983. I was almost kidnapped by irregular military forces in 1977, but could escape to Brazil and then to Spain, where I studied and spent eight years.



Memory under Construction, a book by Brodsy.

Do you remember your first photography sale?

My first photography sales started when I opened my first picture agency, Focus, in Argentina in 1986.

How do you describe your photographic style?

My work deals with memory and looks for an emotional reaction in the viewer through the use of multiple media, basically photography but also video, text, installation and other communication resources. My work shown in Drik is a good example of this combination.

How do you find your subjects?

I carry my camera most of the time. The subjects can either become such by chance, or be the result of prior planning.

How do you get so close to your subjects?

I choose intimate subjects, the consequences of violence in my friends and family, or my visual dialogues with other photographers who are usually friends.

When you photograph, do you have a theme in mind?

Sometimes I do, I deal with a subject matter. Sometimes the theme comes up on its own, from reality