

Cristina Fraire

I was born in Buenos Aires in 1949, just because my mother decided to give birth in this city.

I had a suburban childhood, with dirt roads and dark nights. Lonely, without neighbors, only a couple of friends on the weekends. School was in a distant town.

I lived among papers and paintings (my mother was a painter) and I also enjoyed riding a bike or climbing trees.

In winter mornings, I loved seeing everything frosted and waiting for the ice to melt.

And with my father, as a ceremony, we explored the garden. He introduced to me every new rose, every new tree: its colors, its names, its perfumes.

By doing so, he initiated me in domestic botany and in the love for plants and animals. He was an artist of the natural.

My mother was surrealistic; even more, automatist. Instead, I tried –stubborn and always in vain– an almost hyper-realist drawing. However, I loved the pictures of Klee, Kandinsky, Xul Solar.

My mother starts working in 1958 as a teacher and, through her tales, I start acknowledging the fact that other kids had difficulties to continue studying... Just for being members of working-class families. Meanwhile, as a 3rd-grader, the phrase "No one is saved alone" penetrated like a dagger in the middle of my brain and it settled in my conscience forever.

Of my teenage years, only a few data.

I started high school in 1962, at a state-owned school downtown. I had to get up at 5 in the morning and I took the 6 o'clock train which, when arrived to Polvorines, was already crowded. It was difficult to find a place to settle and to use the elbows to avoid the "rubs".

All this to arrive to a school without a yard, where I felt restrained. The drawing teacher wanted to make me draw with models and I was like "¡Oh, no! I can't do that". I honestly don't know how did I pass.

Since I was very young, I have enjoyed watching and dancing ballet. I would put some classic music and I invented choreographies in my house's porch. I used to dance alone or, sometimes, with my sisters.

On the same day of the entrance exam to my first year of high school, at the request of my mother, I also took the examination for admission to the National School of Dance.

The piano started to play in a vast room and they said to me: "Dance". And I danced, I dwelled, and then, the Classical teacher approached me and I danced with him. Then they said to me: "Put your

foot on the beam". I raised my leg, I put my heel on the beam and, perplexed, they noticed: "But you never studied". They showed me how I was supposed to wrap the beam with my foot, then they asked me to do some exercises and that was all.

I regretted passing that exam. I regretted that they accepted me, knowing that I wasn't a trained dancer.

It wasn't a place for a suburban girl who carried the dancing in her body, but didn't had any training, no.

I abandoned a few months later and I never danced or choreographed again.

I finished 4th year of high school in 1965 and 5th year of high school in 1966, both in Córdoba city.

After high school, I lived, studied, participated and enjoyed Córdoba's ebullition of those years. Between 1967 and 1975 I worked a lot for others and also as a leather craftswoman. Then I got a job as a teacher at a daycare center (located in a poor neighborhood of Córdoba city), where I was able to dwell again.

The organization through art –through the art's game and the assembly– was the driving force to the task the children and I faced. The words of Arno Stern, Herbert Read, Viktor Lowenfeld and Alexander Sutherland Neil –who were forefronts back then– were my guide. Memory was also my guide: I didn't forget the many experiences (some more frustrating or authoritative than others) that I lived in my childhood and adolescence, in order to avoid repetitions, to open new doors and let it flow.

In the face of an authoritative conduction of the municipal employees and workers union, I was elected as a delegate. We formed a grassroots block in opposition to the union bureaucracy.

In 1975, the political situation in Córdoba was really complicated: many kidnappings, the murder of the vice-governor, the Triple A, Lacabanne's coup.

I decided to come to Buenos Aires –a way of exile–. I went back to the city where I'd never lived, where I didn't have a history and where I could feel anonymous between its million residents.

That's what I thought.

The internal exile left its marks.

I worked in other chores (as a wall painter, among others). Finally, I got a job as an Arts teacher in a school for kids with learning difficulties and as a coordinator of new students in ORT School. Studying Psychology was one of my useless attempts to content my father with a college degree. In my urge to represent "reality" I took some art courses.

I have always considered the expectations on "my son the doctor" a bit strange and incomprehensible, especially in a household that wasn't precisely a "typical family". My mind was stubbornly obsessed with showing "the reality" in my drawings, as it was supposed to be. I haven't been endowed for that: I can't copy, I can't even draw a mug.

In 1982, my father's death and, at the same moment, a trip and an encounter with photography faced me with my desire.

Up until now, I allowed myself to portrait the lumps that carved the traits that I think that have prevailed in my work, since my life didn't elapse linearly, it never ran smoothly.

From now on, I will focus on the photography.

I took a basic course in the School of Photography, at the Avellaneda City Hall.

I dropped out of college, I quitted the drawing and my job as a teacher.

I started looking for jobs as a photographer, I wanted to be a photojournalist.

In the media

I worked for many publications, among them, Clarín, Perfil and Diario Popular.

I was always a contributor. I never had a registered or legal job.

"Because she is a woman" they said.

Surprised by prejudice and discrimination, I saw myself immersed in a battle to be admitted into an incomprehensible chauvinist reducto.

I haven't imagined such irrationality in front of the female condition, least of all within journalists.

"El Periodista de Buenos Aires" (La Urraca publisher house) was the journal where I enjoyed working the most.

It was a magazine that was really close to my way of thinking and seeing the *reality*.

There, photographers were considered journalists or photojournalists. We had a voice.

One day of 1989, El Periodista shut down.

Back to looking for jobs.

Back to a "Mr. Boss" who would let you know that you were a woman, and that it made you unworthy of being there.

I was back to being a collaborator, without having a voice and always being the bottom of the totem pole.

In 1998, Cascioli, from La Urraca, summoned me as the coordinator of photography in the Rolling Stone Magazine, that he'll publish in partnership with La Nación.

I worked there in issues zero and one, with the iconic cover of Charly García.

I entrusted the job to Jorge Revsin. Neither the magazine's Director nor the Art coordinator knew him. They pressured me, but I was aware of Revsin's high professionalism and I knew that he will ensure García's pictures.

There was an end to my attempts to become a photojournalist.

In Clarin, they assemble the ending point in a devious way.

In Perfil, I decided to end it by myself: they had me photograph street kids as criminals. I refused to do that note, with full understanding of what my refusal will imply.

I decided to say no to journals and magazines.

The offers I received didn't come near my position in life or my willing to come clean about it.

I needed to be able to express myself. I started doing my own essays.

Photography and other works

After being a photojournalist for Argentinian and foreign media –such as Clarín, El Periodista, Crisis, Diario Popular, Estación 90, Rolling Stone, Noticias, Temas y Fotos, América Economía (Chile), Brecha (Uruguay) and Dagbladet (Norway)– I was a film photographer with Pino Solanas in

El viaje (The Journey), with Eliseo Subiela in *El lado oscuro del corazón (The dark side of the heart)* and with Ricardo Aronovich in *El impostor (The Impostor)*.

I was the creator and curator of different spaces of photography.

The Library

In 2005, Horacio González asked me to organize a photo gallery in the National Library. I appreciate his solidarity and boldness.

To participate in the process of transformation and aperture of the National Library (initiated by H. González) and to set up a photo gallery in the Library (in a 3th floor hall and outside of the photographic circuit) was an interesting and difficult challenge.

There I began my work as a curator.

I worked there between 2005 and 2010.

The cycle was called *Fotografía en la Biblioteca (Photography in the Library)*.

During this cycle, we exhibited pieces of historical and contemporaneous photographers, most of whom were Argentinian. Some of them were: Fernando Paillet, Christiano Junior, Eduardo Grossman, Marcos Zimmermann, Juan Travnik, Gustavo Fritegotto, Res, Pepe Mateos, Lucía Seguí, Dany Yaco, Sebastián Szyd, Rafael Calviño, Gerardo Dell Oro, Adriana Groisman, Anne Chapman, Facundo de Zuviría and the collectives Cooperativa Sub, PH15 and El Baldío Móvil.

For the presentation of the exhibits, I proposed that they should be preceded by a foreword by Horacio González.

This premise made me feel much more committed to the moment of selecting both the photographer and the photographs.

I had never dared to touch other people's photos.

I had to establish the criteria, select and summon authors, edit and, finally, present the result of that process to the Director, so that he could write about every author and every piece.

I organized two contests and I acted as a member of the jury for the National Library. The contests were called *Fotografía del Bicentenario (Bicentenary Photography)* in 2010 and *Ciudad Ciudades (City Cities)* in 2012.

Therefore, I conceived –and I was in charge of– the project, the design of the sketch and the content edition for the book *Fotografía en la Biblioteca (Photography in the Library)*, that was published in 2012. In that book, there were included all the forewords, a brief biography of each author and a selection of photographs from each exhibition.

In 2015, Horacio González offered me to set up an itinerant photo gallery in the Sanitary Train.

The Sanitary Train –belonging to the Health Ministry– had a wagon assigned to the Library. That way, the reading could get to different towns alongside the health care, and photography would be a part of that too. The photographs were accompanied by a booklet with questions about what one could see in each picture. The aim of this booklet was to put in words the elements of photographic language or image semiotics and the meaning that each participant assigned to the pictures shown.

In 2016, the project came to an end.

The Conti

In 2008, Eduardo Jozami summons me to organize the photographic area that would be a part of the Centro Cultural de la Memoria Haroldo Conti (Cultural Memory Center Haroldo Conti), recently created.

It was a start from scratch with readings, discussions, learnings, definitions, boundaries.

It was a privilege to be a part of the collective construction of the Conti, under Jozami's leadership.

A great experience.

The structure I conceived for the area consisted of a photo gallery, a room for audiovisual screening, some workshop rooms and a laboratory both digital and analogic.

Plus, we would hold photography and video workshops open to the community, both in the Conti's premises or in neighborhoods, schools and prisons.

I proposed to use a catalogue (instead of a yearbook) to work both as a record and a diffusion device for every exhibit. People would take it to their environment and, thus, the perspectives would replicate.

The catalogues would include every picture in the exhibit. Here, I also wanted to publish the Director's thoughts.

Thereby, Eduardo Jozami prefaced the catalogues.

In the Conti we didn't have the budget to pay for the copyrights to the invited authors.

I suggested that the authors shouldn't have to make any extra expenses.

The Cultural Center would take care of the digital touching up, the printing and the framing.

If the photographer wanted to, his or her work would participate in the tours that the Cultural Center would organize.

Otherwise, their printings would be returned to them after the exhibit.

I think that institutions who summon visual artists are in debt to them. Institutions offer a space that has already been amortized, while the artist has to present a piece of work that costed them time and money (their time, their money).

In turn, the artists generate a cultural agenda for the institution, for which they should receive a remuneration. This remuneration happens in other arts, such as music or theatre, but it didn't used to happen (I think it still doesn't) with photography.

The first exhibit was *Recorrido por la memoria (A tour through memory)*, a historical selection from the 1955's coup until 1998.

In 1998 the laws of Due Obedience and End Point are abolished.

In that first exhibit, a picture as a coda referred to the present: the recovered ESMA, the former ESMA.

Other exhibits were:

Desapariciones (Disappearance), by Gustavo Germano.

Imágenes en la memoria (Pictures in the memory), by Gerardo Dell Oro.

Huellas de desapariciones (Traces of dissapearances), by Helen Zout.

Imágenes desde lo oculto (Pictures from the hidden side), by the collective PH15.

Malvinas, retratos y paisajes de guerra (Falkland Islands, portraits and landscapes of the war), by Juan Travnik.

Pueblos originarios, dos miradas (Native inhabitants, two perspectives). This exhibit had two parts: the first was *Prisioneros de la ciencia (Prisoners of science)*, which consisted of pictures produced at the end of the nineteenth century and the beginning of the twentieth by scientists and naturalists, which were recovered by the collective GUIAS, from La Plata. The other part was *Los ojos de la tierra (The eyes of the land)*, which consisted of pictures taken with box cameras by members of the Mapuche and Qom native communities within the Proyecto Raíces (Project Roots), coordinated by Veronica Mastro Simone and Esteban Widnicky.

Sujeto en la frontera (Subject in the border), by Cooperativa Sub.

Treintamil (Thirtythousand), *Secuela (Sequel)* and *Cosas del río (River things)*, by Fernando Gutiérrez.

El lamento de los muros (The crying of the walls) and *Cosas desenterradas (Unburied things)*, by Paula Luttringer.

Afrodescendientes (Afro-Descendants), historical photographs taken by Juan Pi Sr., H. G. Olds, Augusto Streich, Casa Witcomb, among others.

Within the Program of Workshops open to the community we carried out a box camera workshop in the Unit 10 of Ezeiza's prison, alongside the NGO YoNoFui.

We exhibited this photographs in the Conti under the name *Iluminaciones (Illuminations)*.

We also initiated a photography workshop in Barrio Mitre.

In 2008, the National Human Rights Secretary instituted the "Annual Centro Cultural de la Memoria Haroldo Conti Award", as a way to promote innovative projects in different artistic disciplines and languages. These projects would focus on the relationship between society, memory and human rights.

In 2013, the Fifth Prize was for the photographic area.

I organized the Fifth CCMCH Award, with the involvement of the National Arts Fund.

The prize consisted of a photographic essay development.

It was assigned to the essay *Escenarios (Settings)*, by Federico Marión.

The mention was for *Naturalezas (Natures)*, by María Eugenia Cerutti.

The panel of judges was formed by Mona Moncalvillo as a proxy for the NAF, alongside Rafael Calviño, Gerardo Dell'Oro, Lucila Quieto and me.

My job at the Conti ended in 2016.

The last exhibit: a new version of *El norte argentino (The north of Argentina)*, by Marcos Zimmermann.

The photographer and the essays

In 1989, I was chosen to participate in a Reporting and Editing workshop in La Plata city.

It was coordinated by the following Argentinian and foreign photographers: Attar Abbas, Diego Goldberg, Eduardo Grossman, Miguel A. Cuarterolo, Susan Meicelas, Pablo Ortiz Monasterio, Bob Pledge, Fred Ritchin, Sebastián Salgado.

This experience marked a milestone in my production.

I discovered for myself the photo essay.

The narrative -to organize the pictures as a story- is the format I've used ever since to express myself, both in my personal photographic production and in the exhibitions and contests I organized.

I started a series of essays

The first one, closer to a report rather than an essay, was called *Atención primaria (Primary Care)*, about the job that the NGO Doctors of the World (Médecins du Monde) carried out in the surroundings of Buenos Aires City.

In 1989 and 1990, I won the second prize in the photographic reporting contest Dr. Miguel A. Gorman.

In 1991 I was selected by Nelson Herrera Islas to participate in the La Habana Fourth Biennial (in Wifredo Lam Center) with the projects *Postales (Postcards)* and *Atención primaria (Primary Care)*.

La vida austera (The Austere Life)

At the end of the 80's, another trip leads me to the Champaquí Hill, where I encountered an isolated community and I wondered "Why are they here?". The desire of photographing in that place arises, and the urge to tell a story.

That's how I began, in the 90's, *Pastores en el fin del Milenio (Shepherds in the end of the Millennium)*, about the life of this inhabitants of the Altas Cumbres, in Córdoba.

The project eventually became an essay, called *La vida austera (The Austere Life)*, intense in subjectivity.

"There, in that loneliness, in that desert made of haystack and stone, in that isolated, austere, severe but also magic and beautiful place I would find and photograph reflections of my own existence, dilemmas about the human condition, about myself... The signs of a personal cosmogony" (Abstract of my presentation before the Guggenheim Foundation).

I obtained for this job several awards, such as the Guggenheim Grant in 1997, two NFA grants (in 1993 and 1997) and, in 2008, a grant to the Light Work's Artist-in-Residence Program, Robert Menschel Media Center, USA.

Donde la ciudad se interrumpe (Where the city is interrupted)

Donde la ciudad se interrumpe (Where the city is interrupted) is a photographic essay of 2001. It was developed mainly in the poor area of Lugano's neighborhood, at the south of Buenos Aires City. Then it was displayed at the Isaac Fernández Blanco Museum.

The editing of this photographic story was a complicated work, because, in addition to accounting for my particular point of view on the subject, I had to take into account the urbanization process held by the Government of Buenos Aires City in that place.

My aim was to focus the attention in the recipient of the civil service, this is, to present first and foremost the people to whom the officials owe it to. Also, I wanted to influence on (or against) the prejudice about people who live in poor neighborhoods or urban settlements.

*I decided to edit this essay in chapters. Each one has a specific name, to distinguish the preexisting geography of this settlement (an adverse environment) from the **people** who live there, as a way to extract the humanity of its inhabitants from the hostility of the scenery. Naming the chapters also let me differentiate my personal vision on the excluded people from the one that the institutional action entails.*

Because of this essay, I was invited by the Ibero-Amerikanisches Institut Berlin (Ibero-American Institute) to an individual exhibit in the National Library of Berlin (Staatsbibliothek). Then, Dorothea Kolland asked me to do an individual exhibit in the Schiller Palais, also in Berlin.

Pequeños equilibrios (Little balances)

In 2002, I started *Pequeños equilibrios (Little Balances)*, based on the life of the inhabitants of "conventillos" from La Boca neighborhood.

I pursued, then, the theme around housing, marginalization and prejudice.

In La Boca, I bring to light the sense of belonging, in a Buenos Aires neighborhood famous for its cultural identity.

Niños que concurren a nuestras escuelas (Kids that go to our schools) was a chapter of this essay developed for the Center for Teacher's Training of the Buenos Aires's City Government (CEPA).

The exhibits

I will comment here just three of them¹.

Photographs

Fotografías (Photographs) was the name of my first individual exhibit. It took place in 1990, in the Photogallery of the San Martin Theatre, run by Sara Facio. By then, it was like reaching the Mecca. I organized the photographs under the following titles:

- *Atención primaria (Primary care)*: photographic report of the organization Médecins du monde and the tasks they carried out in vulnerable neighborhoods located in the surroundings of Buenos Aires City, during Alfonsín's administration. It was a time of hyperinflation and soup kitchens.
- *Mis gatos (My cats)*: portrayed not as soft advertising kittens but as the mysterious beings they truly are.
- *La plaza (The square)*: a short story. I took the photos with my camera at floor level, as the pigeons observed.

¹ The extended list is included in the CV list below this story. Pictures and other things in www.cristinafraire.com

- *Postales (Postcards)*: under this name I clustered photos of people where the gazes were disturbing, as opposed to what is to be expected in a conventional postcard.
- *Retratos (Portraits)*: a series of portraits that I selected from the stories I wrote for different media.
- *Desnudos en la ventana (Nudes in the window)*: a game, the light and slow exposures, the dilution and multiplication of the bodies, traces, transparencies and overlaps.

Pastores en el fin del Milenio (Shepherds in the end of the Millenium)

In 1997 I exhibited the first cut of what would later become ***The Austere Life***. This also took place in the Photogallery of the San Martin Theatre.

There, I needed to include my word. It couldn't be just the pictures. I had to include my appreciation to every person that had opened their door to me, to let me photograph them.

Each person was a co-author of the pictures. Without their participation, without there gazes, those photos wouldn't exist.

I also needed to include *Motivaciones subjetivas (Subjective motivations)*, a text I wrote for my presentation to the Guggenheim Grant. I needed to explain to the public what this job meant in my life, sustained exclusively in the force of desire.

The adding of words next to the pictures (non-descriptive texts, something unusual in those times) turned out to be a little controversial and it had its costs.

Donde la ciudad se interrumpe (Where the city interrupts)

This exhibit was held in 2001 in the Fernandez Blanco Museum (run by Jorge Cometti), with a memorable setting-installation by Patricio López Méndez. José A. Pérez Gollán, Eduardo Jozami, Jorge Cometti and Mónica Guarilio prefaced the exhibit.

I set up the exhibit in chapters: *Entorno (Environment)*, about the geography; *Escenas (Scenes)*, displays of people's humanity; *Sitio (Site)*, about people located in a severe geography and inclement housing conditions; *Presente (Present)*, about scenes with kids; and *Futuro (Future)*, with two portraits. Here, a mother and a father (in different moments), when they are asked to have their portraits taken, both place their son filling their faces' places. I felt they were trying to tell me: "For me, the die is cast. What matters now are my kids, their future".

Then the "institutional" chapters, which accounted for the actions that the City Housing Committee carried out to urbanize the slum.

The final chapter, *Retratos (Portraits)*, took up a whole room. My portraits were displayed from the floor to the ceiling, showing the magnitude of the people living precariously and, at the same time, holding people's humanity, under the phrase:

I don't photograph death in a close-up, I photograph survivors, shattered lives. I mean, powerful.

The Books

The Austere Life

In 2016, Jean Louis Larivière publishes my book *The Austere Life*, with a foreword by Horacio González.

I genuinely appreciate Jean Louis's beautiful and careful printing, and also, I'm thankful for the full respect of my layout.

A photographic book traversed by several texts is strange.

The words imposed themselves on me, and only when I allowed them to be, the editing started to flow.

Some texts are the transcript of conversations full of magic and wisdom between myself and Ignacia Oviedo de Merlo, the "Abuela Ignacia".

She talks, and while she does it, she lives her cosmogony: the roundness of the Earth, the creation, the moment when the world ends (which she doesn't want to witness). Then she explains how she's been left "alone, alone".

There are texts written by me.

In some of them -like *Motivaciones subjetivas (Subjective Motivations)*- I explain partially what this project meant to me. Other texts are impressions, feelings that arouse from the encounters with the people I used to photograph.

There are thoughts on some of the photographs (and on photography and words).

And there is also the demonstration of my moods during the project shootings (in the nineties) and also while making the book itself.

I ended the book with the poem *Habría (There would be)*, by Oliverio Gironde, which was my close companion during this whole project and the many moments that I lived, close to the nothing.

I wanted my book to be small, 21 cm x 21 cm, so that whoever read it could hold it close.

I lived the editing of this book as a confrontation with the prejudice "*a picture is worth a thousand words*".

In 2016, the idea of a photographic book with texts in it was inconceivable.

Photographers didn't write. It wasn't a thing we did, or at least we shouldn't do it.

It was said that our photos *spoke on behalf of us*.

And in my presentations and meetings with photographers I ask the question: ¿why should we forego the words? ¿Why not make our voice public?

Each photograph is the word of a photographer.

Each photo contains many words and those observing will choose one or the other, hence its ambiguity.

The moment (or the when) of each photo also contains words: the ones that describe the photographer in that encounter with the subject that he or she photographs.

And so, ¿why deprive ourselves of writing the part that we are entitled to? ¿Why deprive others of knowing what encouraged us to photograph, to show and tell what was happening with our soul in the moment that the scene came before our eyes? Full moments, not empty ones.

Habitar lo inhabitable (Inhabit the inhabitable)

In 2018, the Argentinian Association of Graphic Reporters (ARGRA) invites me (as an honored photographer) to be a part of its collection *Pequeño formato (Little Format)*. That is how *Inhabit the inhabitable* gets published in 2018, with a foreword by Marcos Zimmerman. The selection of the photographs was in charge of Emiliana Miguelez and Martín Felipe, based on the essays *Where the city interrupts* and *Little balances*.

A small, small book, from two old essays.

The slums of the exclusion and the estrangement, full of prejudices, and the neighborhood immersed in poverty, from where nobody wants to move, not even three blocks, because each corner and each plot is a knot of containment and survival, but also of close affections. Together, both essays strengthen (beyond the drama) the beautiful humanity of their inhabitants.

¿Dónde están? (Where are they?)

Finally, in 2019, I started to draft a new book, that is now paused, waiting for the end of the quarantine for Covid-19.

This is after years without photographing.

*It started in Tilcara (within the heart of the Quebrada de Humahuaca, a World Heritage Site) with the question "Where are they?" and, as an echo, the words **invasion, colonization, parasitizing**.*

The pictures were taken in August, the month of the Pachamama, with apachetas and offerings all around.

In the eyes of such a celebration, I had the desire that the Pachamama wasn't just an August spectacle, but a way of living, of loving every being.

The month of the Pachamama coincided with the beginning of the fires in the Amazon forest. I, having returned to Buenos Aires, drafted the sketch of a future book, in which (as a closure) I included the transcription of my conversation with Abuela Ignacia, when she talks about the end of the world, saying "tongues of flame will fall and nothing will remain".

The layout,

the very very first layout, small,

draft of drafts, is called

Mutaciones (Mutations).

Collections

- Museo Nacional de Bellas Artes:
 - a) Colección Rabobank de Fotografía Argentina curada por Marjan Groothuis y Facundo de Zuviría
 - b) Colección Sara Facio de Fotografía Latinoamericana
- Colección permanente de MEC (Museo de los Cerros) Tilcara, Jujuy
- Colección Syracuse Lightwork
- Biblioteca Nacional de Francia. Proyecto *Pastores en el fin del milenio-La vida austera*. Curador Jean Claude Lemagny
- Museum of Fine Arts. Houston, Estados Unidos. Proyecto *Pastores en el fin del milenio- La vida austera*. Curadora Anne Wilkes Tucker
- Colecciones privadas en Argentina, USA, Francia, Costa Rica

Publications about her

- Verónica Tell, *Imágenes Escritas para Estudios Curatoriales*, 2019, http://untref.edu.ar/rec/resena_veronica_tell.php
- *Latinoamérica, Donación Sara Facio*, editó Museo Nacional de Bellas Artes, 2015.
- *Fotografía Argentina, Colección Rabobank*, 2011.
- *Dulce X Negra*, Buenos Aires Argentina # 18
- *Contact Sheet Annual 2009 # 152*, Syracuse USA ,

- María Moreno ensayo para Contact Sheet Annual 2009 # 152, Syracuse, USA, original castellano en: <http://cristinafraire.com/ARCHIVO.html>
- Pampa Ciudad Suburbio, catálogo, Fundación OSDE
- Visions d'un mythe. un siècle de photographie en argentine, Catálogo, Bélgica 2003
- Revista Lezama, septiembre 2004
- Al sur del sur, 8 Fotógrafos Argentinos, Catálogo, Buenos Aires 2001
- DRCLAS News, David Rockefeller Center for Latin American Studies, 1999
- Fotografía Argentina Actual Dos, La Azotea, 1996. Proyecto Pastores en el fin del milenio-La vida austera
- La FotoGalería, Editorial La Azotea
- Revista Papparazzi, marzo del 1997 dedicado, San Pablo, Brasil.
- VIII Encuentros de Fotografía, Catálogo, 1996
- Fotofest Print Auction, Catálogo, 1996
- Buenos Aires, 14 Fotógrafos, Catálogo
- ARGRA, catálogos años 86/87- 87/88-88/89 -1992
- Los periodistas, Dossier dedicado a Fotógrafos
- Revista Babel, número dedicado a Fotógrafos

Honors and Awards

2020

- *Beca. Fondo Nacional de las Artes. Argentina.*

2007

- *Beca de Light Work's Artist-in-Residence program. Proyecto La vida austera. Robert Menschel Media Center. Estados Unidos, abril-junio de 2008.*
- *Beca Creación. Proyecto La vida austera: pasado- presente. Fondo Nacional de las Artes. Argentina.*

1997

- *Beca Guggenheim*. Proyecto Pastores en el fin del milenio- La vida austera. Fundación Guggenheim. Estados Unidos.
- *Beca Creación Fotografía*. Fondo Nacional de las Artes. Argentina. Proyecto Pastores en el fin del milenio-La vida austera

1996

- *Mención Especial Concurso IV Feria del Sol*, Asociación Amigos del Museo Nacional de Bellas Artes. Argentina.
- *Primer premio a la Fotografía Periodística en el concurso organizado por ADEPA*, Asociación de Entidades Periodísticas de la Argentina.

1995

- *Primer Premio en el Concurso Feria del Sol* organizado por la Asociación Amigos del Museo Nacional de Bellas Artes. Argentina.
- *Finalista beca Mother Jones Foundation*. Estados Unidos, proyecto Pastores en el fin del milenio-La vida austera..

1993

- *Beca Creación Fondo Nacional de las Artes*. Proyecto Pastores en el fin del milenio-La vida austera.

1991

- *Mención Honorífica Fundación Andy Goldstein* en el concurso para la producción de un libro de fotografías: Pastores en el fin del milenio-La vida austere.

1990 y 1989

- *Segundo Premio de reportaje fotográfico Dr. Miguel A. Gorman* por el Proyecto Atención primaria en el conurbano bonaerense. Argentina.

Solo exhibitions

2018

- *Habitar lo inhabitable* en el marco de la Muestra Anual de ARGRA (Reporteros Gráficos de la República Argentina).

2006

- *La vida austera*. La Bibliothèque. Buenos Aires, Argentina

2005

- Grauzonen einer Stadt. Proyecto *Donde la ciudad se interrumpe*. Schiller Palais. Berlín, Alemania.

2004

- Grauzonen einer Stadt. Proyecto *Donde la ciudad se interrumpe*. Staatsbibliothek. Ibero-Amerikanischen Institut Berlin. Berlín, Alemania.
- Proyecto *Pastores en el fin del milenio-La vida austera*. CEPA (Centro de Capacitación Docente). Gobierno de la Ciudad de Buenos Aires. Buenos Aires, Argentina.

2001

- *Donde la ciudad se interrumpe*. Museo Fernández Blanco. Buenos Aires, Argentina.

1998

- *Pastores en el fin del milenio-La vida austera*.

Kulturhusset. Estocolmo, Suecia.

1997

- *Pastores en el fin del milenio* (primera edición). FotoGalería del Teatro San Martín. Buenos Aires, Argentina.

1995

- *Pastores en el fin del milenio*. Instituto Goethe Córdoba. Córdoba, Argentina.
- *Pastores en el fin del milenio*. Foto galería 22. Museo Pompeo Boggio. Chivilcoy, Argentina.

1993

- *Pastores en el fin del milenio-La vida austera*. Facultad de Ciencias Sociales de la Universidad Nacional del Centro de la Provincia de Buenos Aires. Olavarría, Argentina.

1992

- *Los habitantes del cerro Champaquí y la Pampa de Achala*. The Art Institute of Houston.

Houston, Estados Unidos.

- *Fotografías y Atención primaria*. Museo de Artes Plásticas Pompeo Boggio. Chivilcoy, Argentina.
- *Los habitantes del cerro Champaquí y la Pampa de Achala*. Fundación Andy Goldstein. Buenos Aires, Argentina.

1990

- *Fotografías*. FotoGaleríadel Teatro San Martín. Buenos Aires, Argentina.

Group exhibitions

2018

- *Imágenes guardadas*, del Taller de Fotografía y Escritura YoNoFui

2015

- *Fotografía Latinoamericana. Aquí nos vemos*. Centro Cultural Néstor Kirchner. Buenos Aires, Argentina.
- *Latinoamérica*. Colección Sara Facio. Museo Nacional de Bellas Artes. Buenos Aires, Argentina.

2014

- *Fotografía Argentina*. Colección RaboBank. Museo Nacional de Bellas Artes. Buenos Aires, Argentina. Curadores: Marjan Groothuis y Facundo de Zuviría. **2012**
- Salón Nacional de Artes Visuales. Palais de Glace. Buenos Aires, Argentina.

2011

- Salón Nacional de Artes Visuales. Palais de Glace. Buenos Aires, Argentina.
- Colección Rabobank Museo de Arte Moderno Buenos Aires, Argentina.

2009-2010

- *As it happens*. International Center for Photography. Nueva York, Estados Unidos.

2009

- *As it happens*. Robert Menschel Media Center. Siracusa, Estados Unidos.

2007

- *Pampa, ciudad y suburbio*. Fundación Osde. Buenos Aires, Argentina.

2005

- *Gente de mi ciudad*. Fundación Banco Ciudad. Centro Cultural Recoleta. Buenos Aires, Argentina.

2004

- *Visions d'un mythe. Un siècle de photographie en Argentine*. Mois de la Photo. Maison de Radio France. París, Francia. Curador: Xavier Cannone.
- Proyecto *Pastores en el fin del milenio* y *Donde la ciudad se interrumpe*.

2003

- *Visiones de un mito. Un siglo de fotografía en Argentina*. Palais de Glace. Buenos Aires, Argentina. Curador Xavier Cannone.
- Proyecto *Pastores en el fin del milenio* y *Donde la ciudad se interrumpe*. Musée de la Photographie. Charleroi, Bélgica. Curador: Xavier Cannone.

2002

- Festival Internacional de Cine Documental Tres Continentes. Centro Cultural Recoleta. Buenos Aires, Argentina. Proyecto *Pastores en el fin del milenio-La vida austera*.

2001

- *El sur del sur, 8 fotógrafos de Argentina*. Photoespaña. Casa de América. Madrid, España. Proyecto *Pastores en el fin del milenio*. Curadores: Valeria González y Marcos López.
- *Mitos, sueños y realidades en la fotografía contemporánea argentina*. La Maison d'Amérique Latine. Mois de la Photo. París, Francia. Proyecto *Pastores en el fin del milenio-La vida austera*. Curadora: Anne Tucker.

1999

- *Myths, Dreams and Realities in Contemporary Argentine Photography*. ICP, International Center for Photography. Nueva York, Estados Unidos. Proyecto *Pastores en el fin del milenio-La vida austera*. Curadora: Anne Tucker

1998

- *Mitos, sueños y realidades en la fotografía contemporánea argentina*. MAMBA, Museo de Arte Moderno de Buenos Aires. Buenos Aires, Argentina. Proyecto *Pastores en el fin del milenio-La vida austera*. Curadora: Anne Tucker
- *10x10*. Asociación Internacional de Críticos de Arte. Buenos Aires, Argentina. Curadora Sara Facio.
- *Buenos Aires, 14 fotógrafos*. UCCI (Unión de Ciudades Capitales Iberoamericanas). Centro Cultural Recoleta. Buenos Aires, Argentina. Proyecto *Personalidades y sus lugares*.

- *La FotoGalería, 8 años, noventa exposiciones.* FotoGalería del Teatro San Martín. Buenos Aires, Argentina.
- *El niño y su imagen.* Fundación Pro Infancia. Buenos Aires, Argentina.
- *Mitos, sueños y realidades en la fotografía contemporánea argentina.* Museo de Arte Contemporáneo. Monterrey, México. Proyecto *Pastores en el fin del milenio- La vida austera.*

1996

- *VIII Encuentros de fotografía, 1996.* Fundación Banco Patricios. Buenos Aires, Argentina. Proyecto *Pastores en el fin del milenio-La vida austera.* Curadora: Alicia D'Amico.

1991

- Fotofest. Fine Print Auction. Houston, Estados Unidos.
- IV Bienal de la Habana. Centro Wifredo Lam. La Habana, Cuba. Proyectos *Postales y Atención primaria.*

Photographs for books and catalogues

- *Los futuros del pasado,* Museo Etnográfico Juan B. Ambrosetti en colaboración con el Smithsonian Institute.
- *Los señores del jaguar,* Museo Etnográfico Juan B. Ambrosetti en colaboración con el Smithsonian Institute.
- *De la Puna al Chaco,* Museo Etnográfico Juan B. Ambrosetti en colaboración con el Smithsonian Institute.
- *Nuestros abuelos los pioneros,* Fundación Antorchas en colaboración con el Smithsonian Institute.

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