

Rosa Chancho



At its inception Rosa Chancho was a gallery venture led by a group of four artists and one critic: Julieta García Vázquez, Mumi, Tomás Lerner, Osías Yanov and Javier Villa. Their gallery operated for a year, from 2006 to 2007, in the Palermo neighbourhood in Buenos Aires, inviting artists to work within specific limitations, experimenting with exhibition formats and juxtaposition of projects.

Since then, pushed on by the euphoric condition of the Argentine art world over the last few years, Rosa Chancho has been participating in various events and shows as an artists' collective, under a mutating identity that has led its participants to take on various different roles (artists, curators, collectors, producers or gallerists).

For *Inauguración* (*Inauguration*, 2006) they built a cubicle at an art fair, where they organized an opening without

any actual works. With *Hombre obra* (*Man Artwork*, 2006) they proposed to transform a small-town psychologist into a 'human artwork' that was blessed, and then committed to expert scrutiny to see whether it could be incorporated into the local contemporary art museum's collection. Two years after forming and during their first solo show, they generated their own 'retrospective' (*Retrospectiva*, 2008), imagined as an amusement park, with all new works.

Rosa Chancho's practice is sporadic and reactive. The group is reconfigured in response to institutional invitations, generating works and even its own identity accordingly. Two works exemplify their attitude. *Bola de lodo* (*Ball of Mud*, 2007) was their ironic answer to an online project named 'Bola de Nieve' (*Snowball*) – a virtual network of information on local artists run by the artists themselves. In response, *Bola de lodo* proposed the creation of a collaborative and



Untitled Stage Diving, 2008. 1 dj, 100 collaborators, 800 people. Platform 2 x 2 x 1.5 m



Mud Ball (first stage of work in progress), 2007. Half a ton of soil, water, adhesive. Diameter 2 m

Retrospective



Retrospective, 2008. Room panelled with 1220 floor tiles, 18 fluorescent lights, 4 x 4 metre translucent screen, tunnel made of wood, steel and 20 sheets of paper broken through at the opening. 14 x 2 x 1 m

Mud Ball



Mud Ball (second stage of work in progress), 2007. Soil, water. Dimensions variable

accretive work of art, but instead of a virtual 'snowball', they made a gigantic ball of mud in the centre of an exhibition space, working with clay, the most primitive of technologies. In 2008, invited to take part in a performance festival, they invited visitors to give themselves up to the furious rock-scene practice of 'moshing' in the corporal and cathartic collective

action *Mosh* (2008).

The group's strength lies in its ability to embed itself in the art world with a critical and humorous sensibility and a feel for the camp, cheap specularity of local TV. According to Javier Villa, the critic in the collective, they differ from the majority of artist groups because they put their 'faith not so much in dialogue-driven potential

construction, as more "relational" artist collectives might do, but in the sensorial and emotional power of the group experience'. In this sense, in looking for precedents, Rosa Cancho refers to elements of Argentine art history, such as the artist groups from the Instituto Di Tella and Liliana Maresca's collective projects, whose work lies somewhere between circus and ritual.