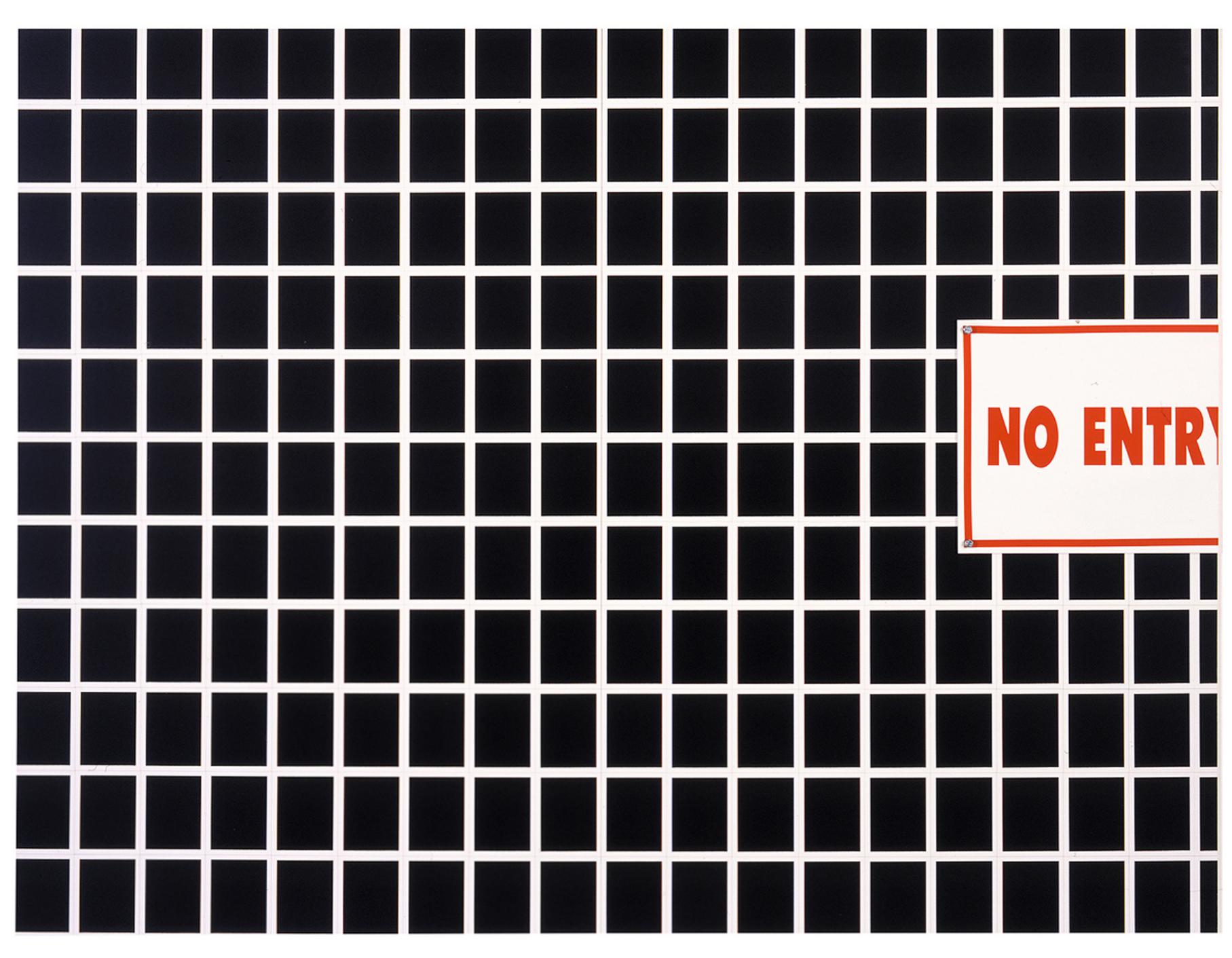


CASTRO-POLI-  
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Roberto Castro-Polo by Paul Steinitz, 1998

CASTRO-POLO

Galeria Ramis Barquet



On my first visit to Roberto Castro-Polo's studio in the spring of 1997, I was impressed by a series of his collages composed of Fresson prints and which depict doves in flight. He entitles this series *Night Flight* (pages 40 - 51). These collages reminded me of the photographs of doves which my husband Jacques-Henri Lartigue took throughout his life, particularly those he took in the garden of the famous restaurant La Colombe d'Or in Saint-Paul-de-Vence on the French Riviera (n.).



Knowing that Roberto works exclusively in his studio and practically in the dark, I asked him how he managed to photograph the doves in flight. Jacques-Henri photographed his doves outside and in full daylight. Roberto answered that in fact, he photographed a stuffed dove which he rented from the reknown Paris taxidermist Deyrolle and since the stuffed dove did not fly, his camera did. Upon hearing Roberto's answer, I remarked: «It is fantastic to render back life to an inanimate thing which was once alive!»



Roberto is an artist who announces the next millennium. At the same time he possesses a profound knowledge of art history that allows him to selectively and unconsciously draw on the past. He grew-up during a period when Jacques-Henri's images became popular symbols of our society. Photography is a democratic art, the medium best adapted to express the fast internal and external images of our times. It is impossible that Jacques-Henri's images escaped Roberto's perceptive eye and hypersensitivity. The affinity between Jacques-Henri's *Florette à la dentelle* of 1944 (n.), and Roberto's sensual *Veiled Mona Lisa* of 1997 (page 28); Jacques-Henri's *Florette, deux doigts peints* of 1947 (n.), and Roberto's *Veiled Hands* of 1997 (page 29); and Jacques-Henri's *Arlette Boucard derrière un filet de tennis* of 1929 (n.), and Roberto's moving protest against confinement, *No Exit* of 1997 (page 12). Jacques-Henri's and Roberto's work are based on personal experience. However, Jacques-Henri's is extroverted and Roberto's introverted.



Roberto's collages remind me of medieval illuminated manuscripts, made of harmony, talent and patience, and like them, I believe that they will remain for posterity.

**Florette Lartigue**  
Paris, January 30th, 1998

Allow us to immediately clarify a misconception: Roberto Castro-Polo is not a photographer. Like many artists today, he simply employs photography as a medium of expression. His artistic trajectory has always led him toward the creation of mental images.

Castro-Polo exhibited for the first time in 1968, in Washington, D.C.'s celebrated Jefferson Place Gallery. In 1970, he employed photography in his work for the first time, albeit in an accessory manner. By 1990, it appeared full force in the form of large assemblages made mainly of photography and paint on aluminum and wood. These portrayed ghostly images of cooks in claustrophobic spaces, sometimes near to or looking through barred windows at the moon and the stars beyond. The cook is a creative figure who nourishes us like the artist...

Castro-Polo's recent work, born of painful personal experience (he spent four Kafkaesque years in prison awaiting trial) testifies to a double will: that, on the one hand, of sublimating in art and by art a reality difficult to bear and on the other, in continuation of a Warhol or a Rauschenberg, of decrypting through the signs and in particular the stereotypes, the discourse of a society that has made of the image its symbol and mirror.

In all his work, but more particularly in three series entitled *No Exit* (pages 9, 10, 13, 14, 17, 18, 20, 22, 25 and 26), *Night Flight* (pages 40 - 57), and *Metamorphosis* (pages 58 - 63), Castro-Polo insists on the theme of imprisonment in an almost obsessive manner.

Castro-Polo evokes states of mind by the manipulation of space. In *No Exit (Reversal - Homage to my Mother)* (page 10), he evokes his mother's

state of mind during his imprisonment. This collage reduces his narrative message in order to retain only the structure of a situation in which the inside and the outside confront each other violently. We read «No Exit» inversely. Thus, understanding that he who is on the other side of the grill is imprisoned.

In *No Exit* (page 10), we are imprisoned and isolated from the outside, which is, in fact, the inside of the collage, the night beyond the impassable grill. It is in this dialectical to and fro that the relevance of Castro-Polo's work lies.

In the same manner, in *Night Flight* (page 42), the dove escaping from the picture plane throws us back to the very structure of the work, that is to say, an imprisoned world enclosed upon itself.

This ambiguity, which we also find in *Metamorphosis* (pages 62 - 63), but with a sexual connotation, is accompanied by an artistic exigence, which places Castro-Polo in a completely new register, that of a photography which in fragmenting the real, reveals its symbolic power.

Half-way between Boltanski and conceptual art, Roberto Castro-Polo invents a specific vocabulary in which form and content are totally integrated. In this manner, he assigns to art an essential function, that of denouncing the neuroses of the world.

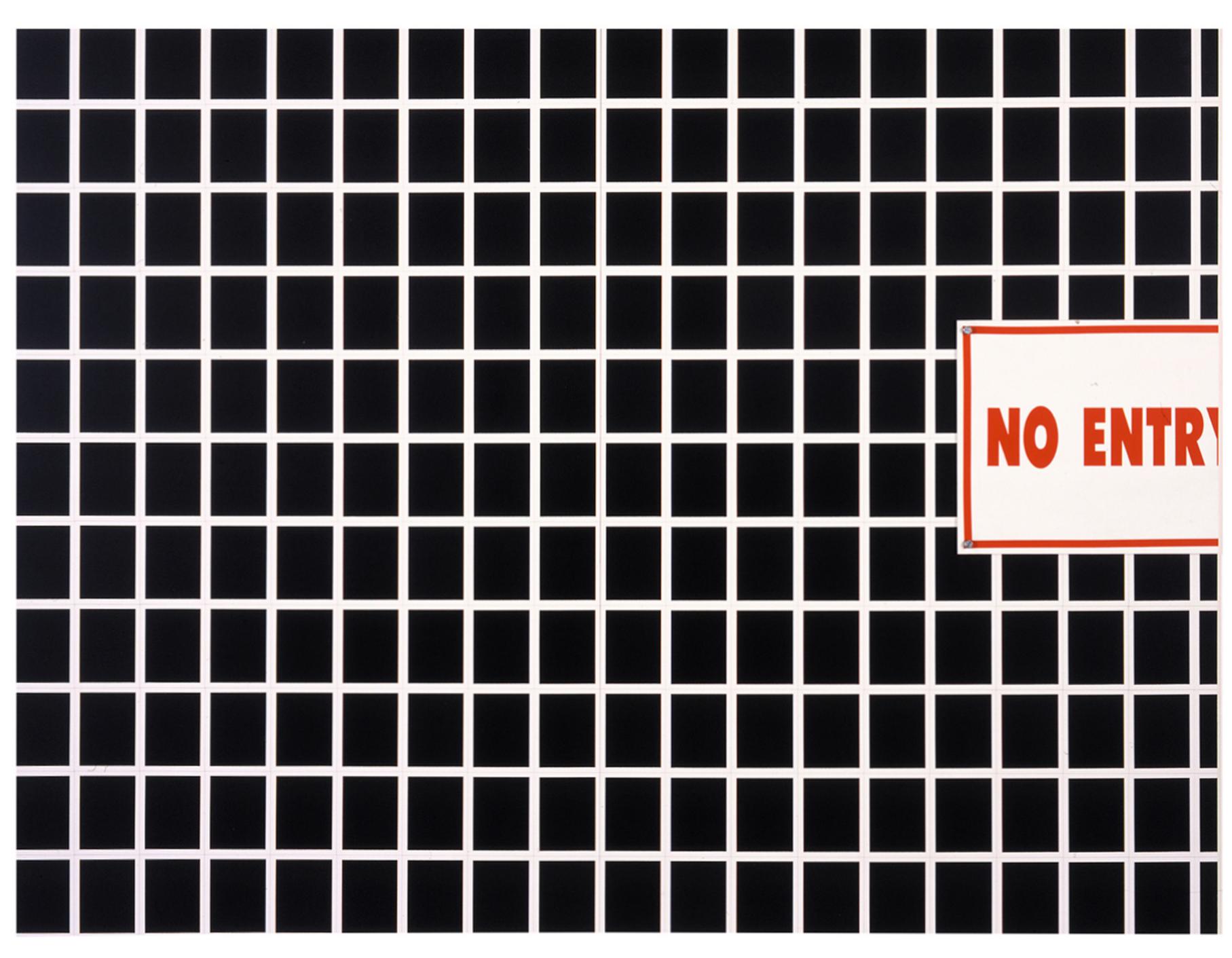
Jean-Luc Monterosso, Creative Director

Maison Européenne de la Photographie de la Ville de Paris  
Paris, March 10th, 1998

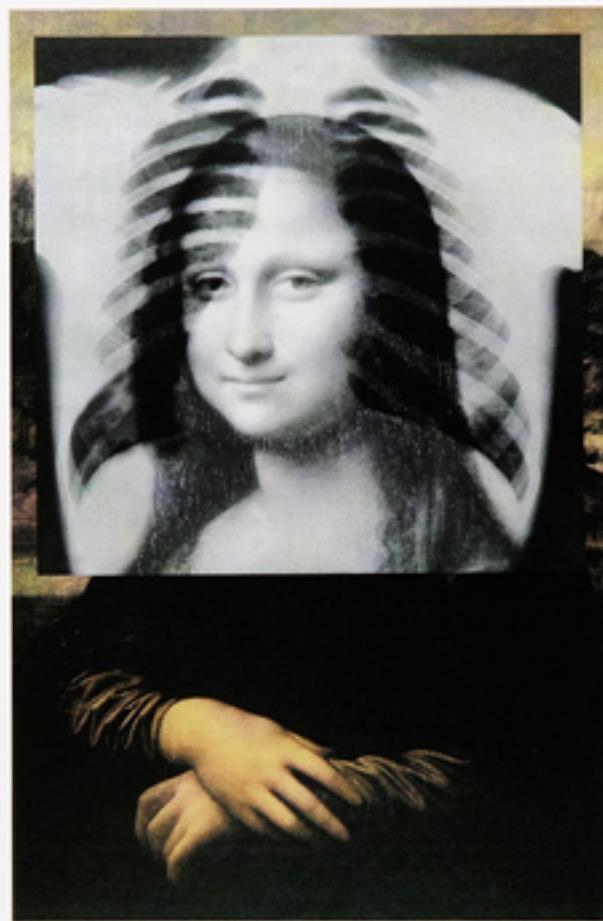


Grub, 1997. Fresson print on conservation board. 50 x 40 cm.

-> No Entry, 1997. Collage of 209 Polaroid 667 positives, conservation board, conservation adhesive film and two galvanized steel screws. 120 x 160 cm.

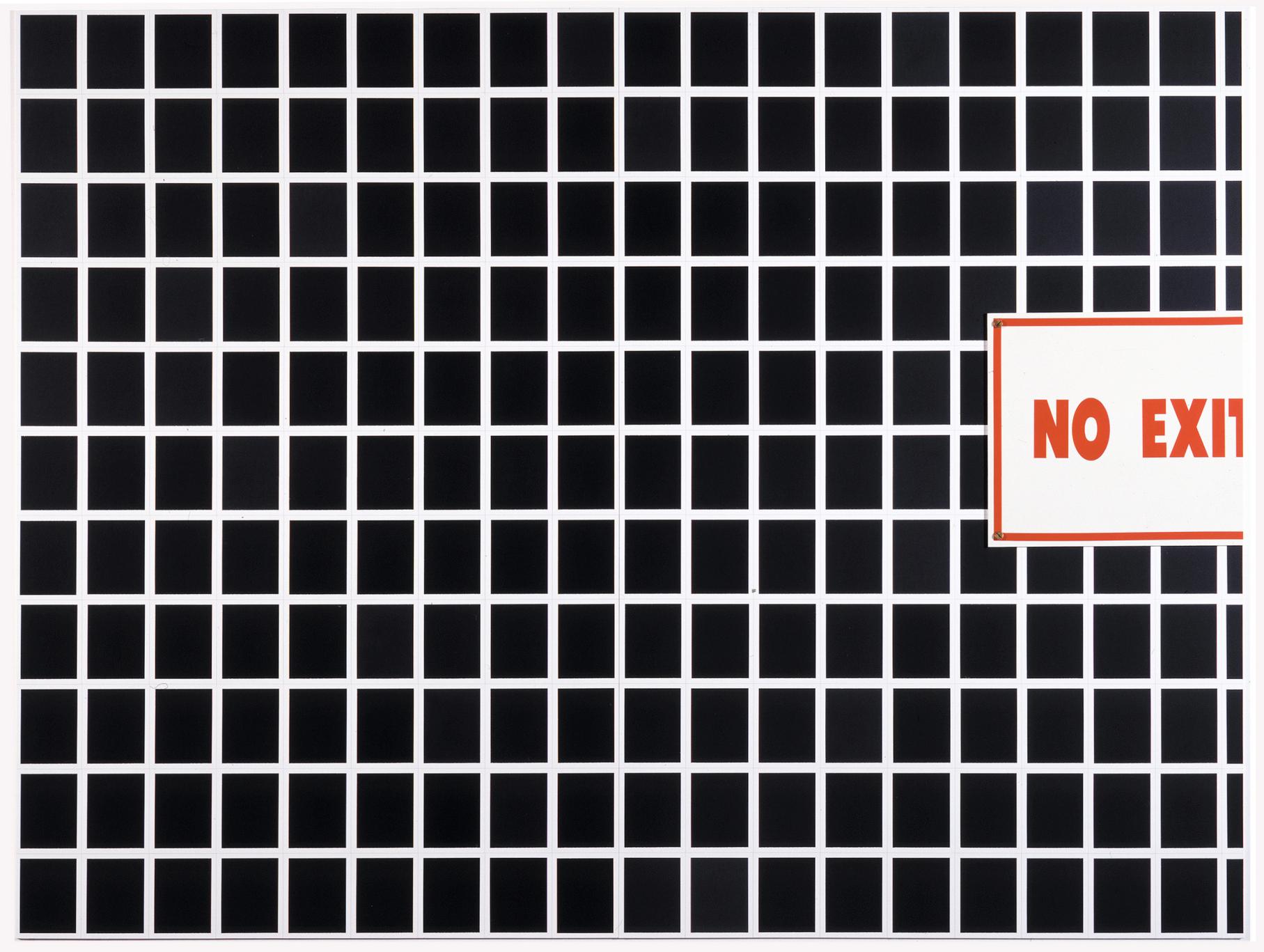


**NO ENTRY**



Cage, 1997. Fresson print on conservation board, 80 x 60 cm.

← No Entry (Reversal), 1997. Collage of 209 Polaroid 667 positives, conservation board and conservation adhesive film, 120 x 160 cm.



**NO EXIT**

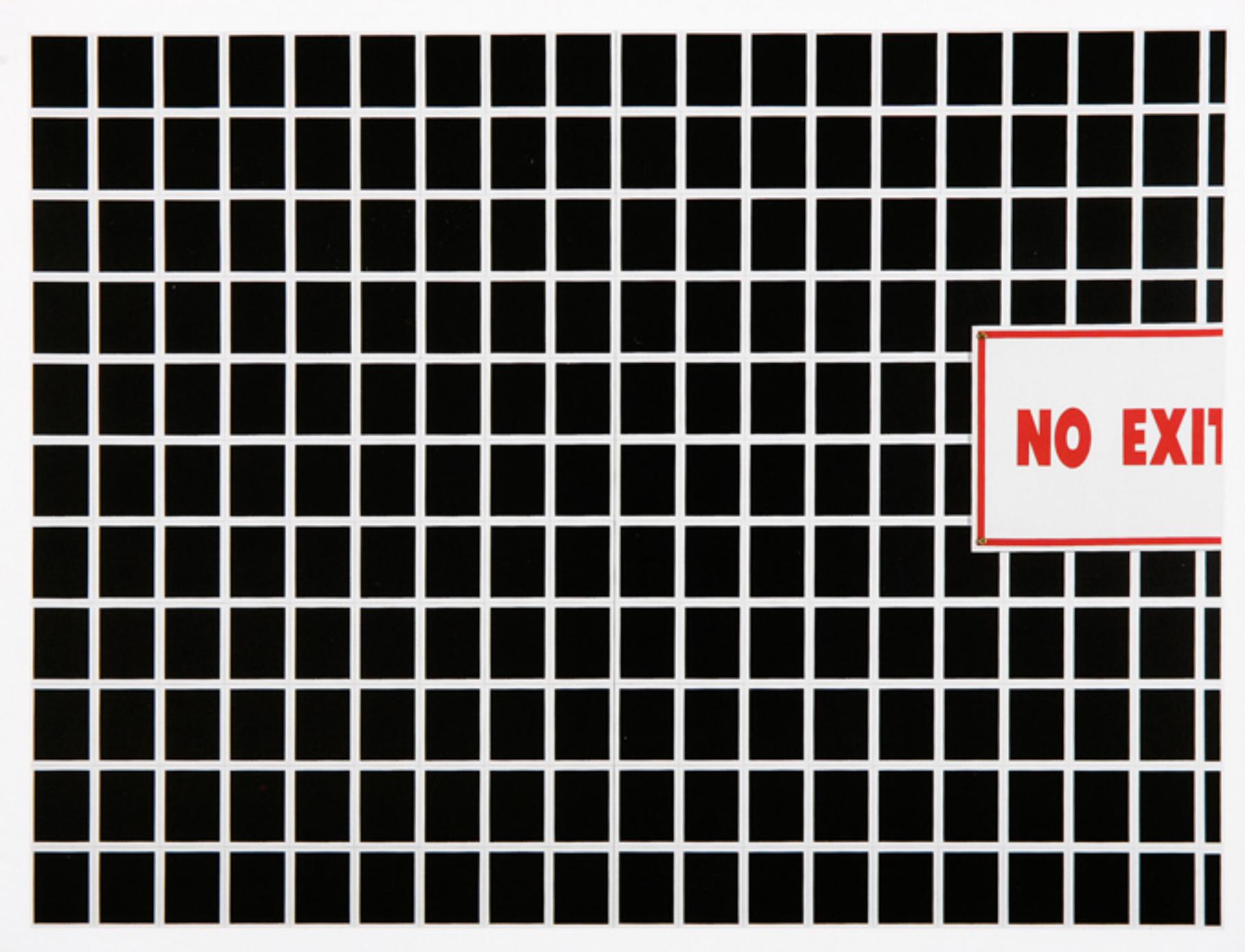
**NO ENTRY**

**NO EXIT**



Vanitas, 1997. Fresson print on conservation board. 80 x 60 cm.

→ No Exit, 1997. Collage of 209 Polaroid 667 positives, conservation board, conservation adhesive film and two galvanized steel screws. 120 x 160 cm.



**NO EXIT**

ПРИЧИНА



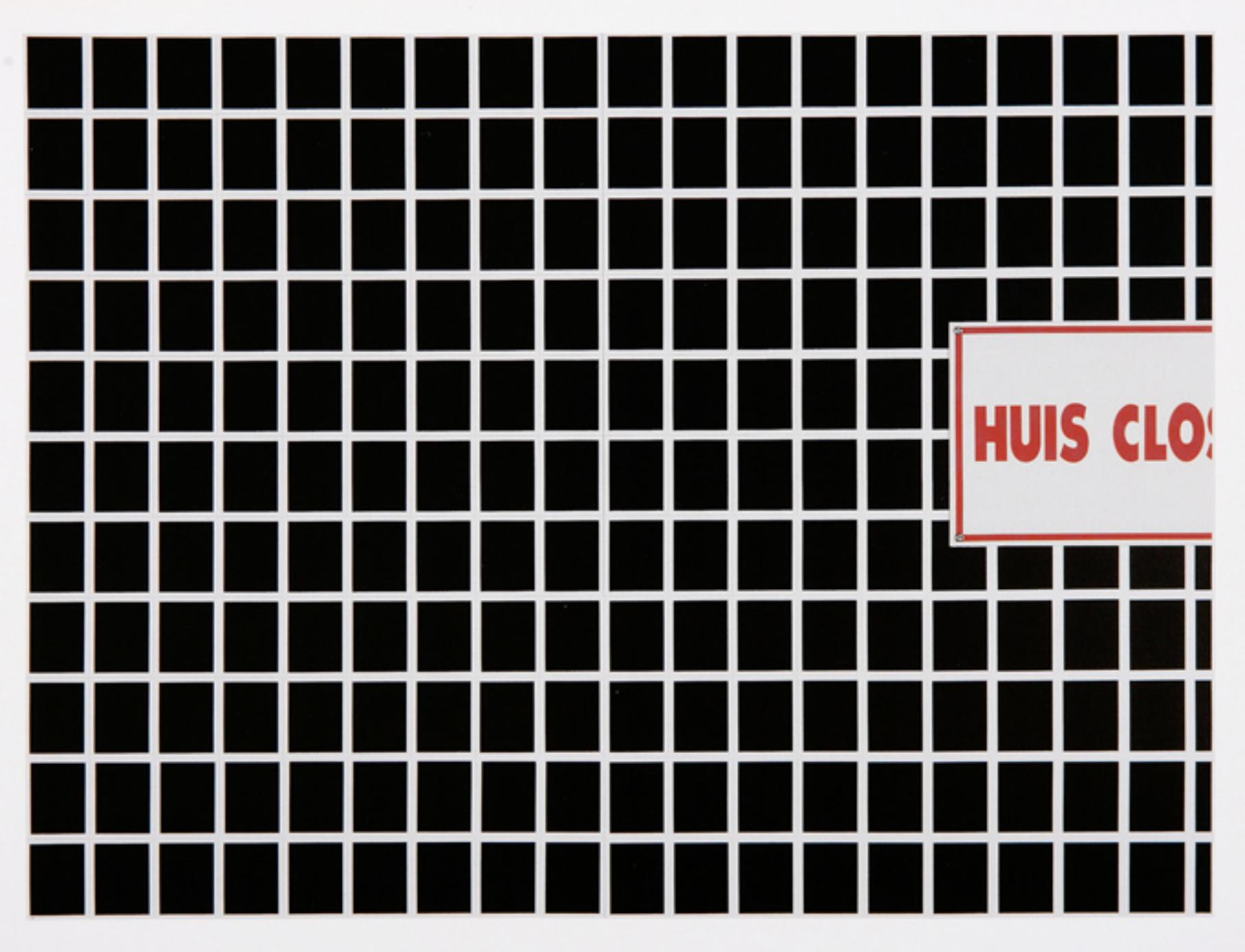
*My Mother*, 1998. Fresson print on conservation board. 60 x 80 cm.

← *No Exit (Reversal-Homage to my Mother)*, 1997. Collage of 209 Polaroid 667 positives, conservation board and conservation adhesive film. 120 x 160 cm.



Mantilla, 1997. Fresson print on conservation board. 80 x 60 cm.

→ Huis Clos, 1997. Collage of 209 Polaroid 667 positives, conservation board, conservation adhesive film and two galvanized steel screws. 120 x 160 cm.



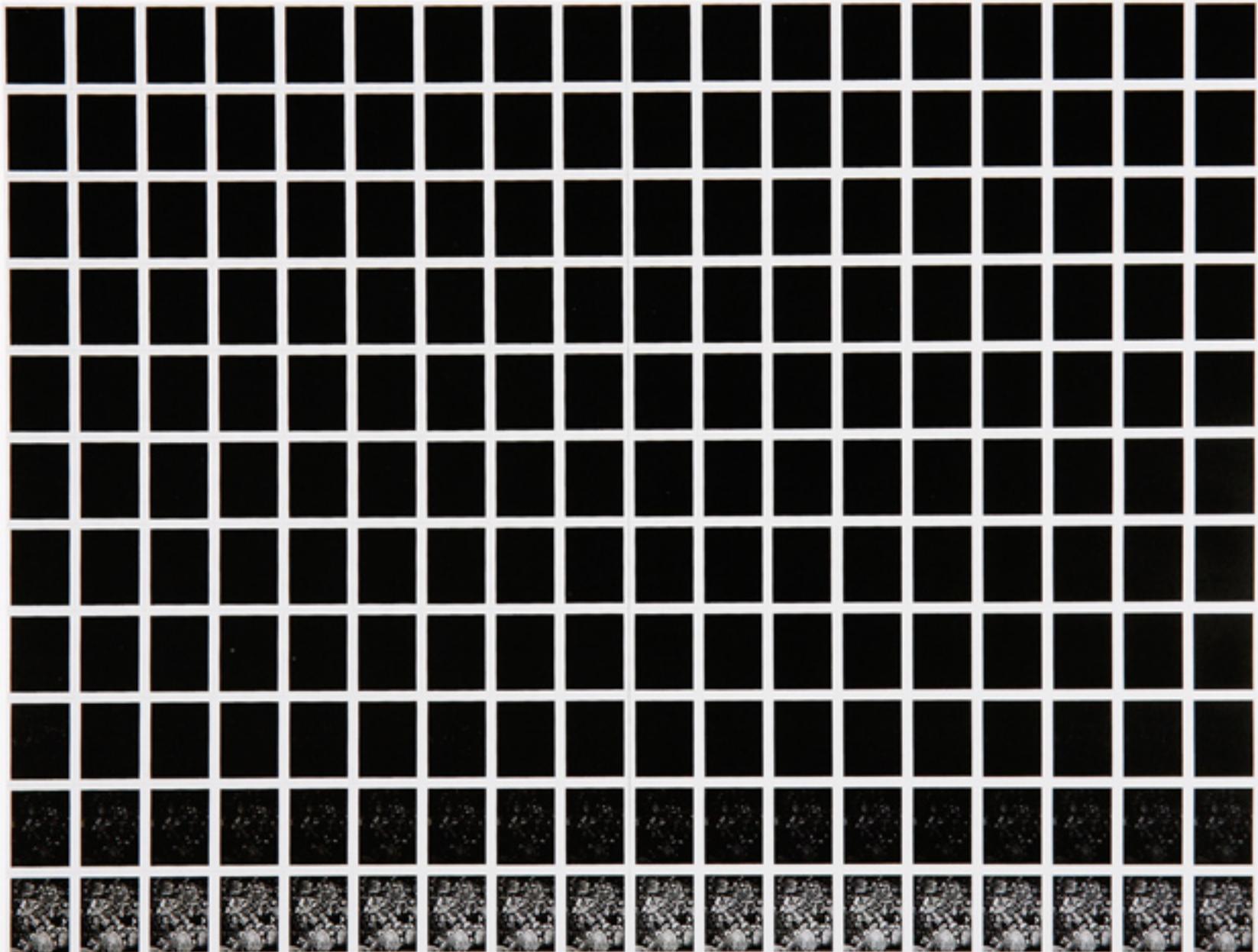
**HUIS CLOS**

**2019**



*Spectre*, 1997. Freisson print on conservation board. 40 x 50 cm.

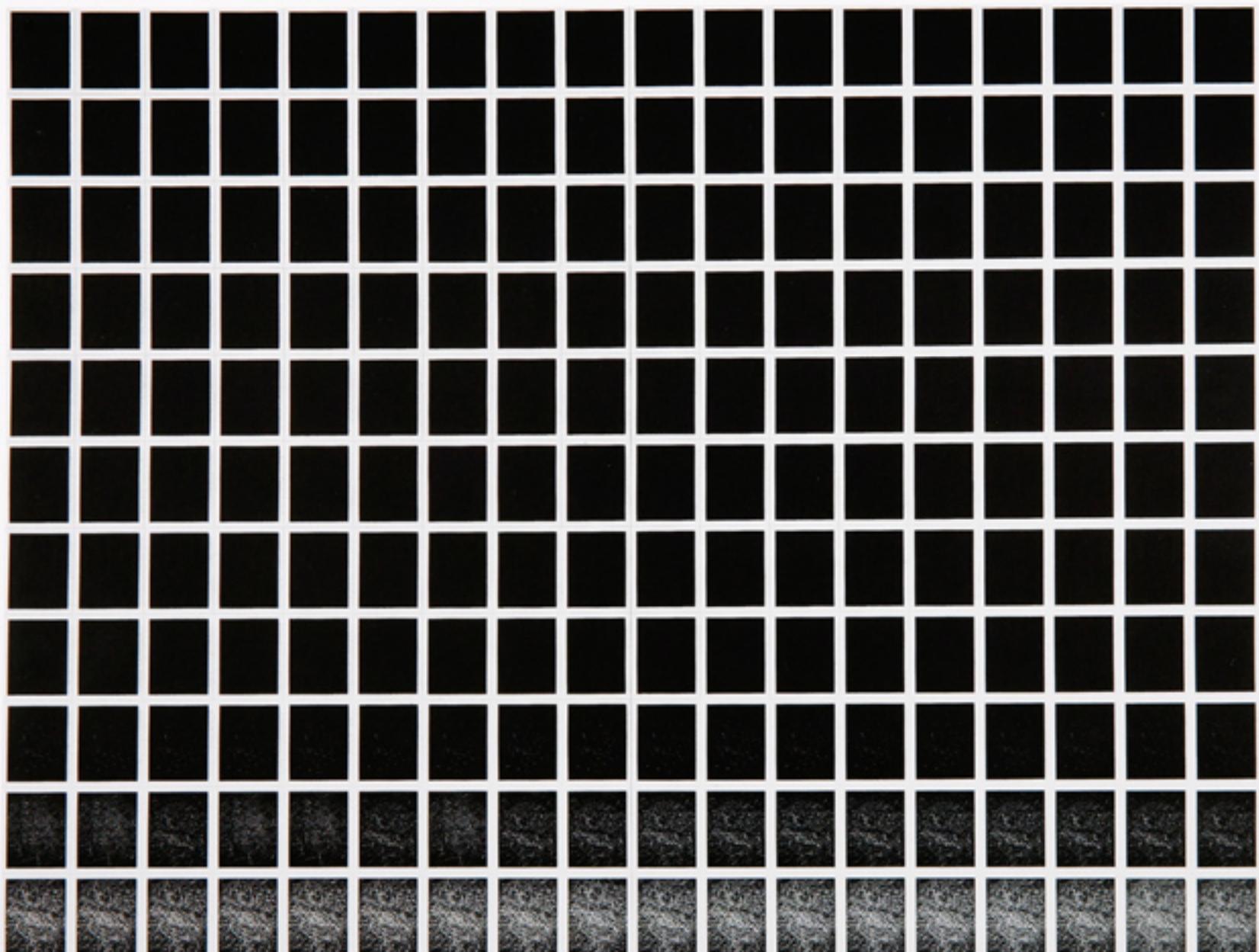
← *Huis Clos (Reversed)*, 1997. Collage of 209 Polaroid 667 positives, conservation board and conservation adhesive film. 120 x 160 cm.





*Veiled Hands*, 1997. Fresson print on conservation board. 40 x 50 cm.

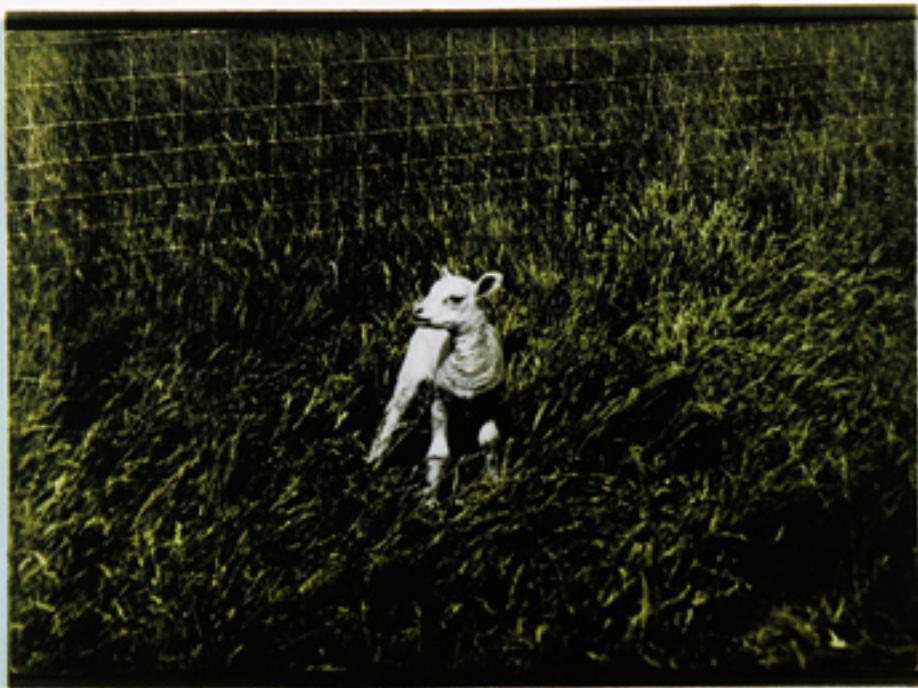
← *Prison Card, Night (Stones)*, 1997. Collage of 198 Polaroid 667 positives on conservation board. 120 x 155 cm.





Veiled Mona Lisa, 1997. Fresson print on conservation board. 50 x 40 cm.

← Prison Yard, Night (Straw), 1997. Collage of 198 Polaroid 667 positives on conservation board. 120 x 155 cm.



Sacrificial Lamb, 1998. Fresson print on conservation board. 60 x 80 cm

→ Do Not Feed The Animals, 1997. Collage of 209 Polaroid 667 positives, conservation board, conservation adhesive film and four galvanized steel screws. 120 x 160 cm.



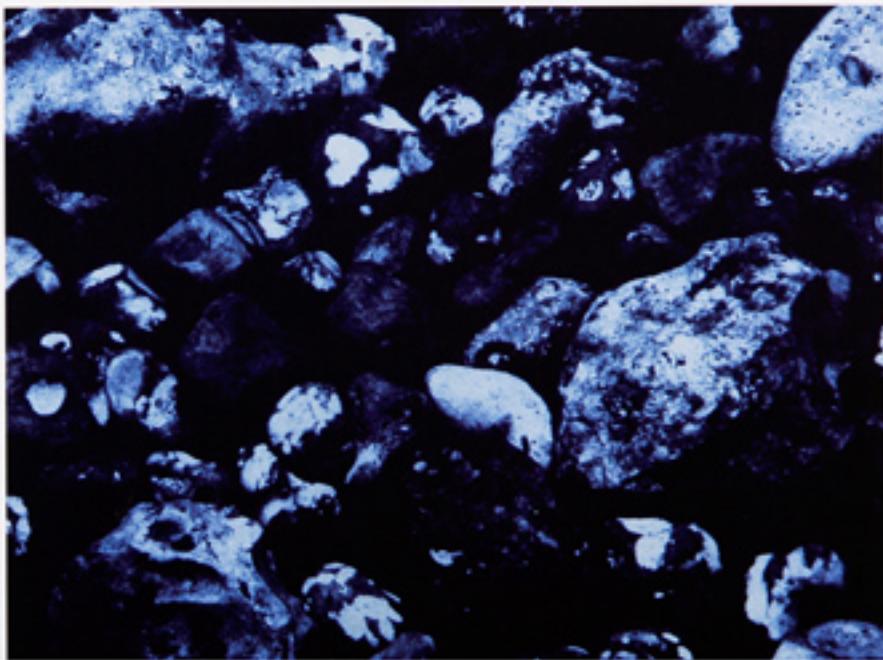
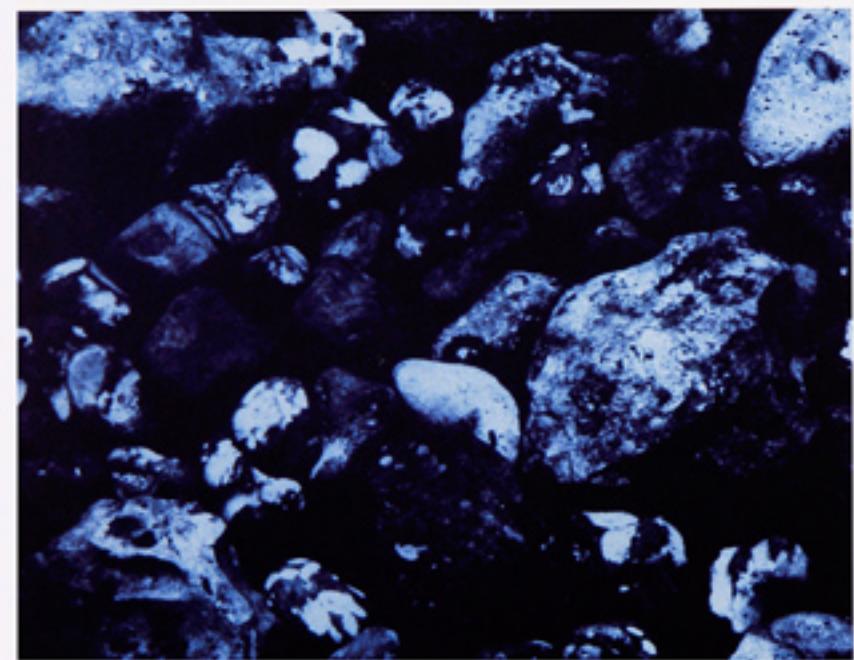
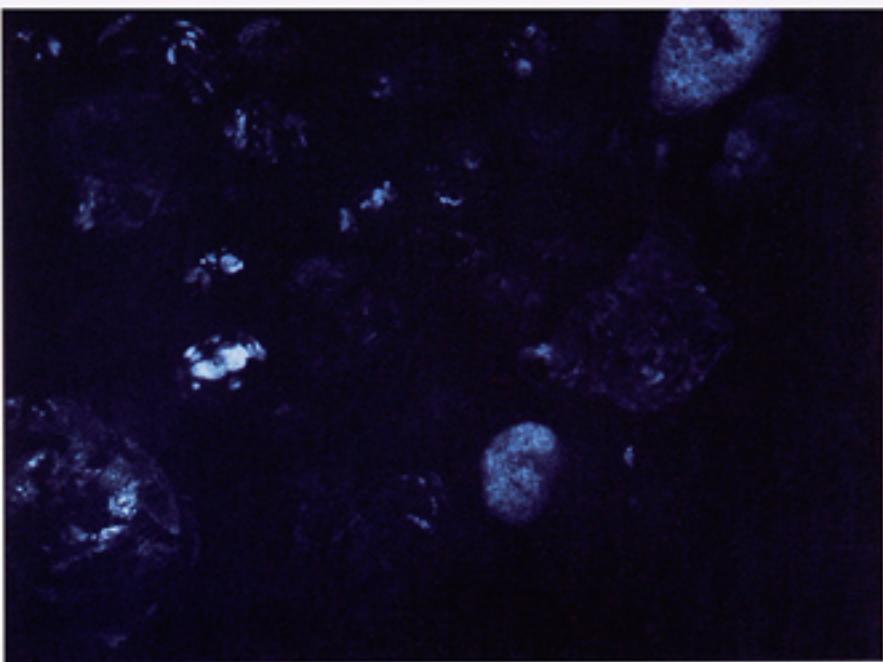
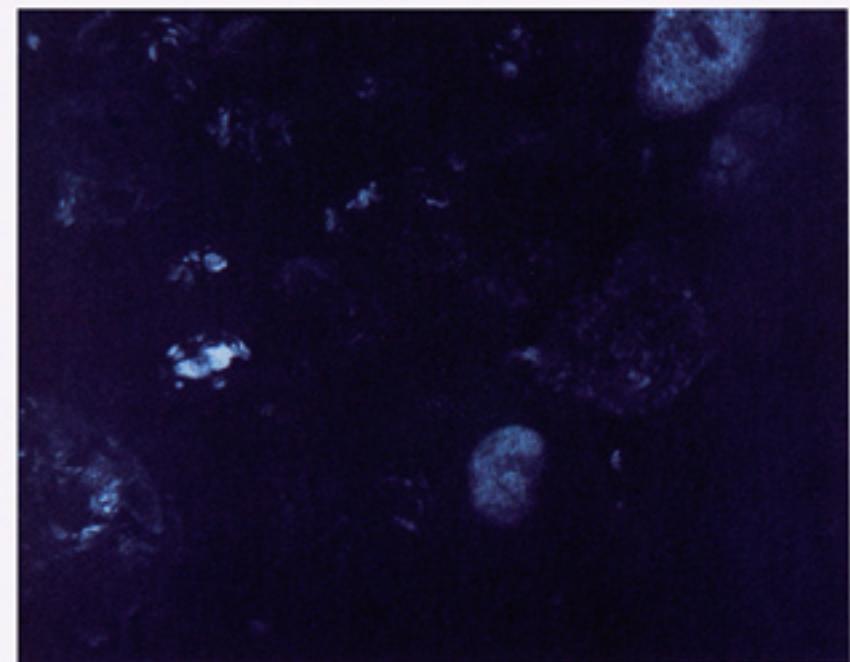
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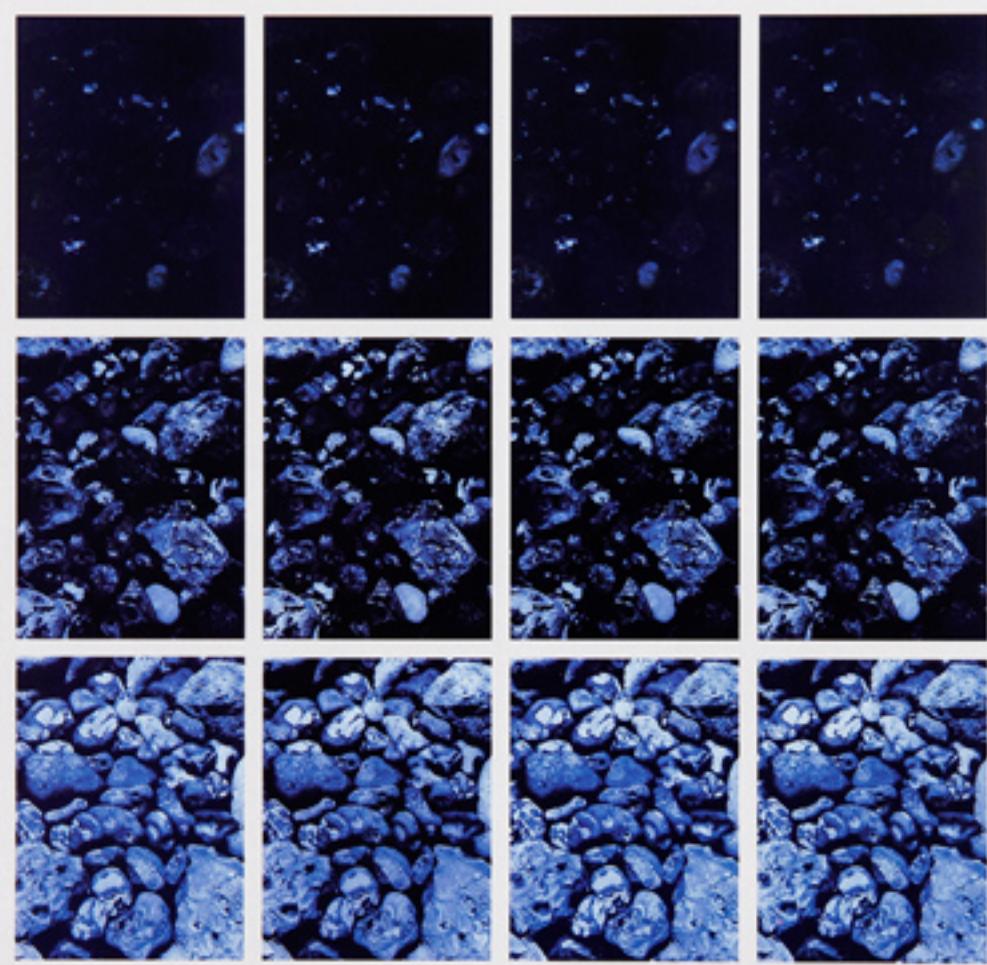
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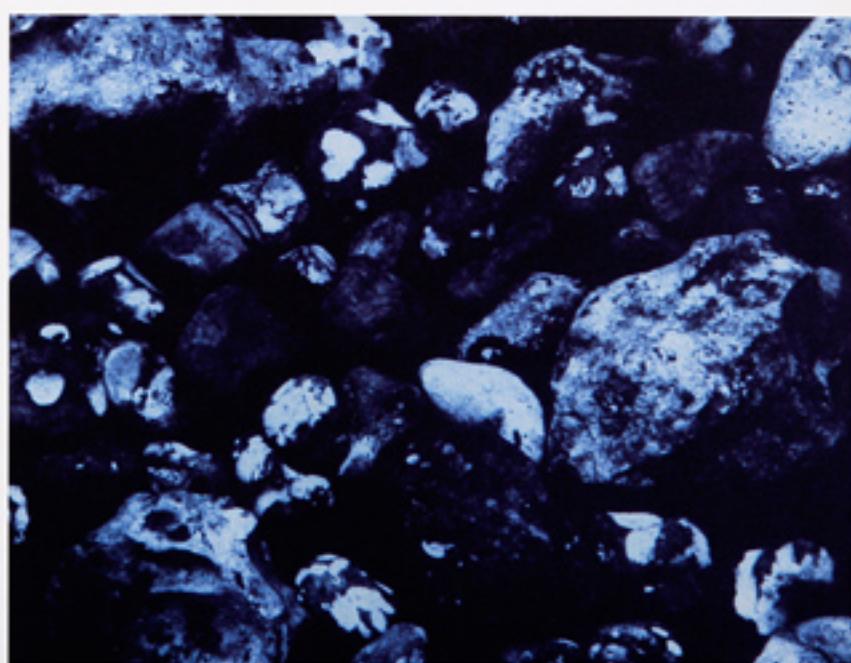
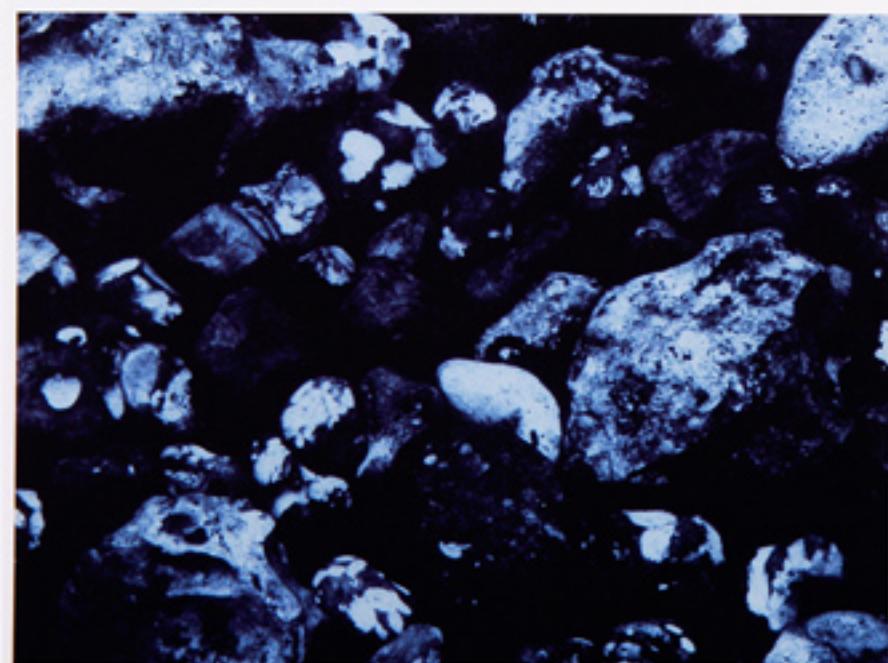
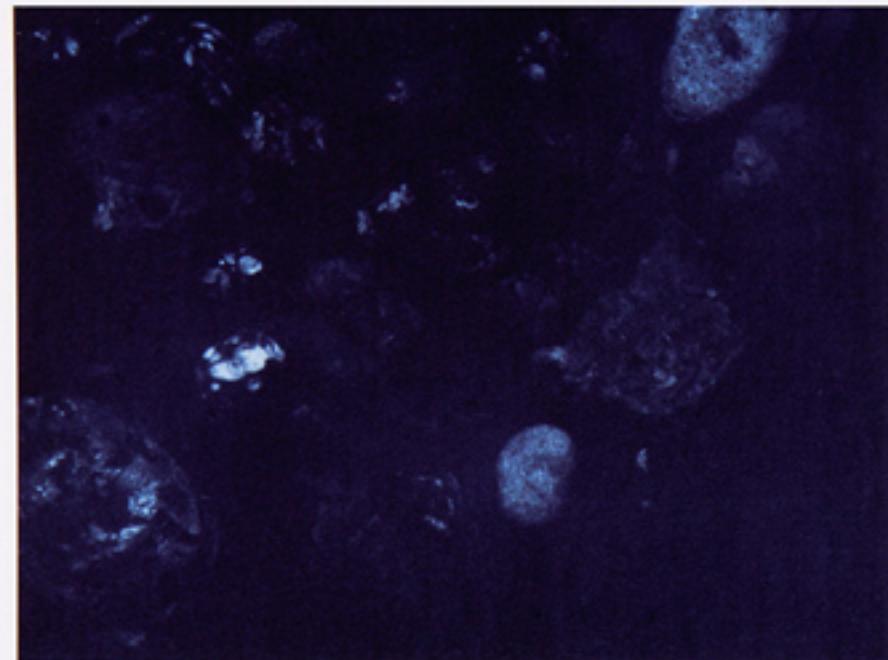
Caught, 1997. Fresson print on conservation board. 80 x 60 cm.

← Do Not Feed The Animals (Reversal), 1997. Collage of 209 Polaroid 667 positives, conservation board and conservation adhesive film. 120 x 160 cm.





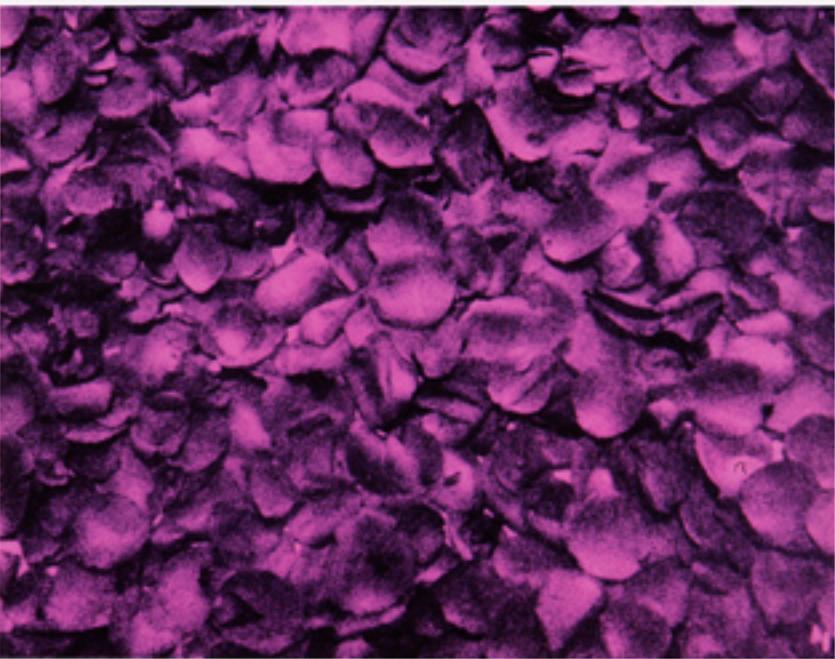
Promenade (Stones), 1997. Collage of 12 Fresson prints on conservation board. 169 x 176 cm.

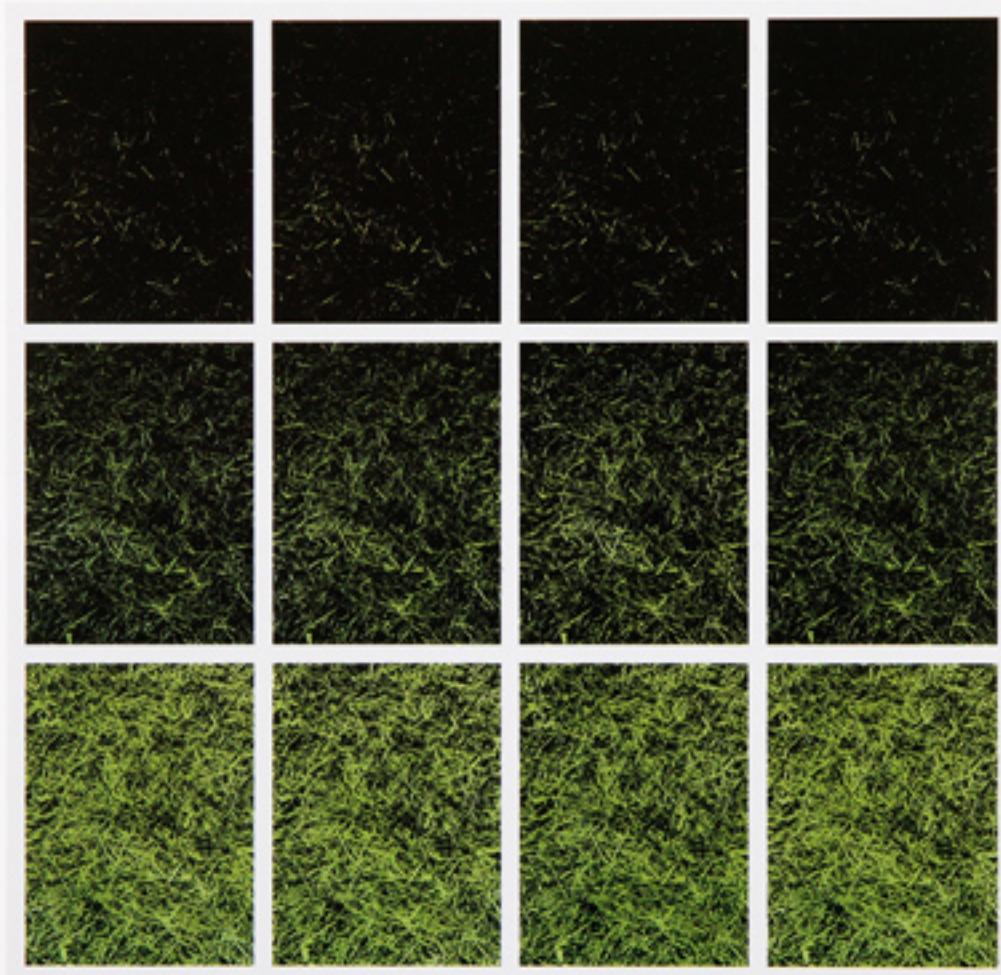




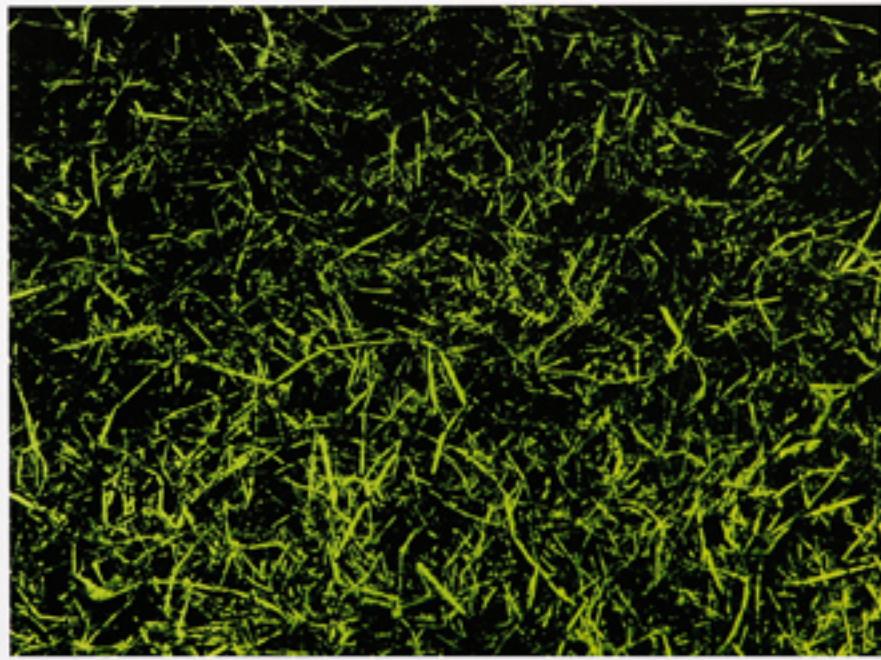
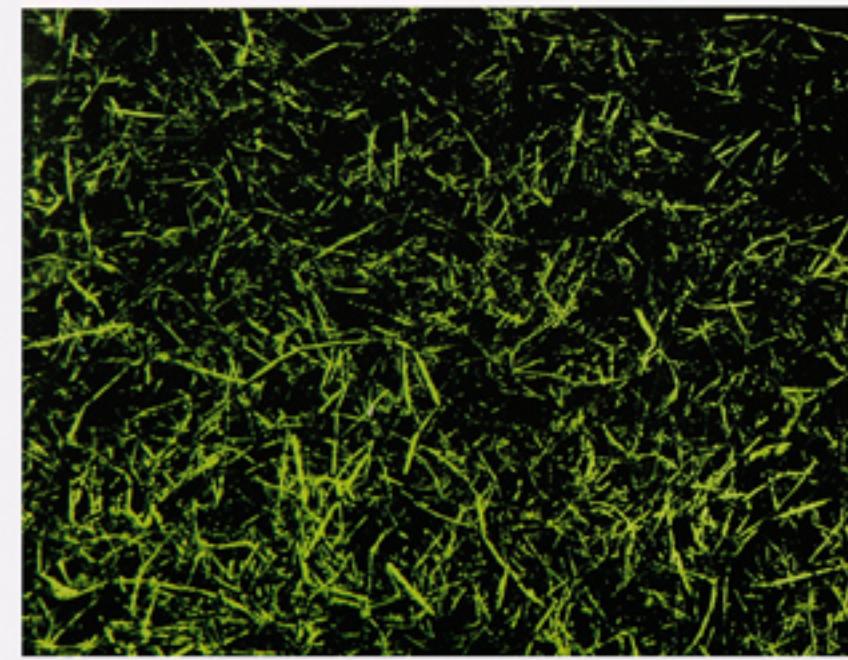
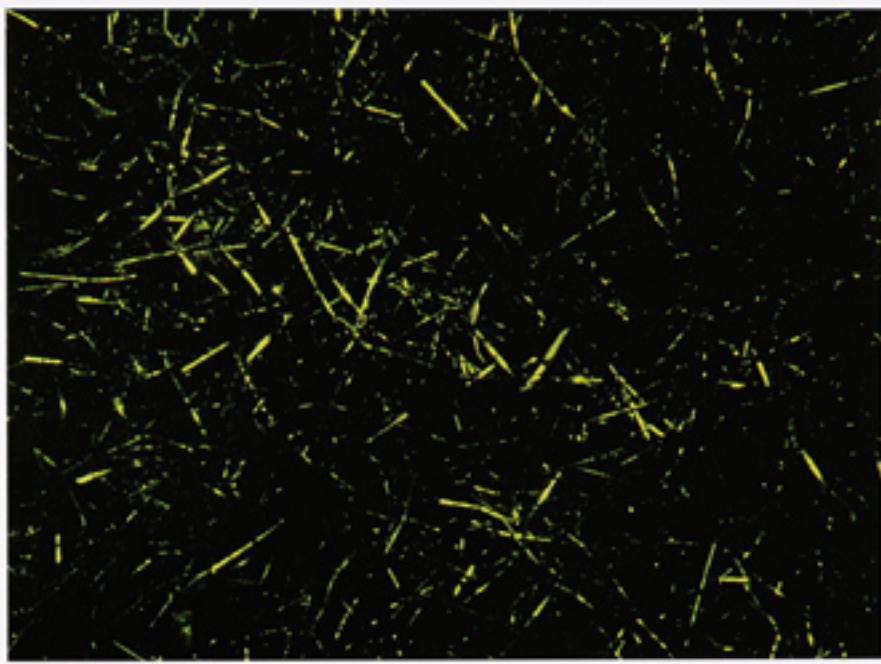
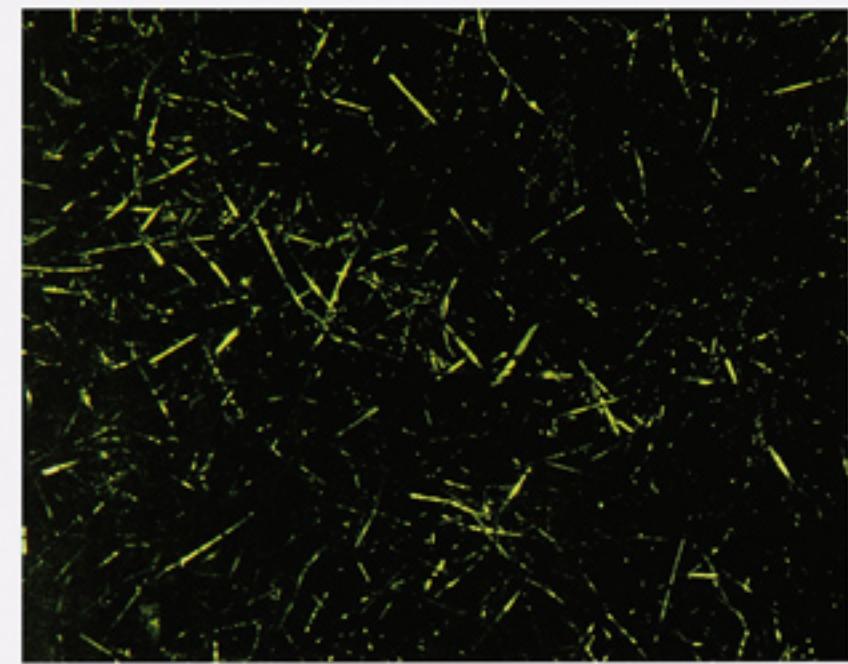
Promenade (Rose Petals), 1997. Collage of 12 Fresson prints on conservation board. 169 x 176 cm.

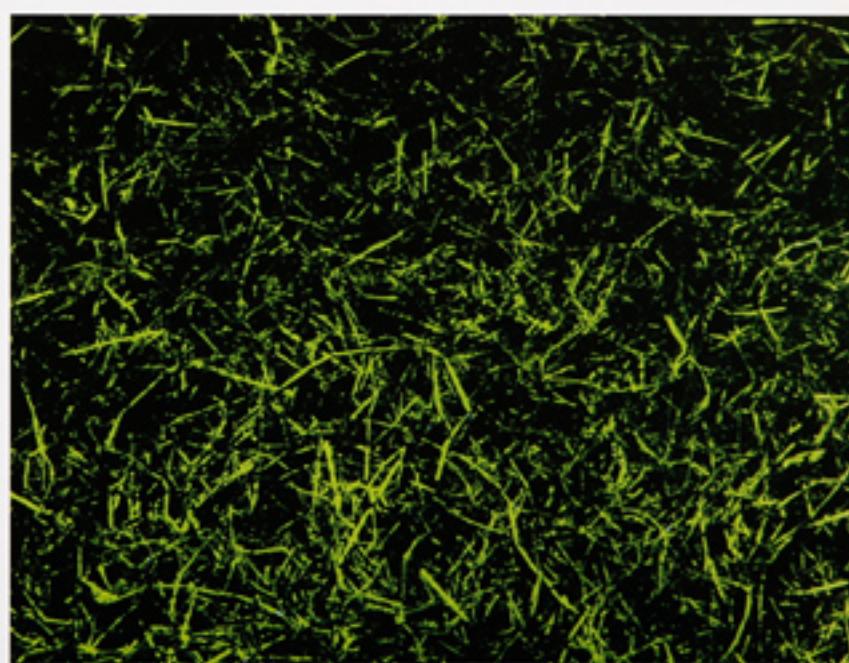
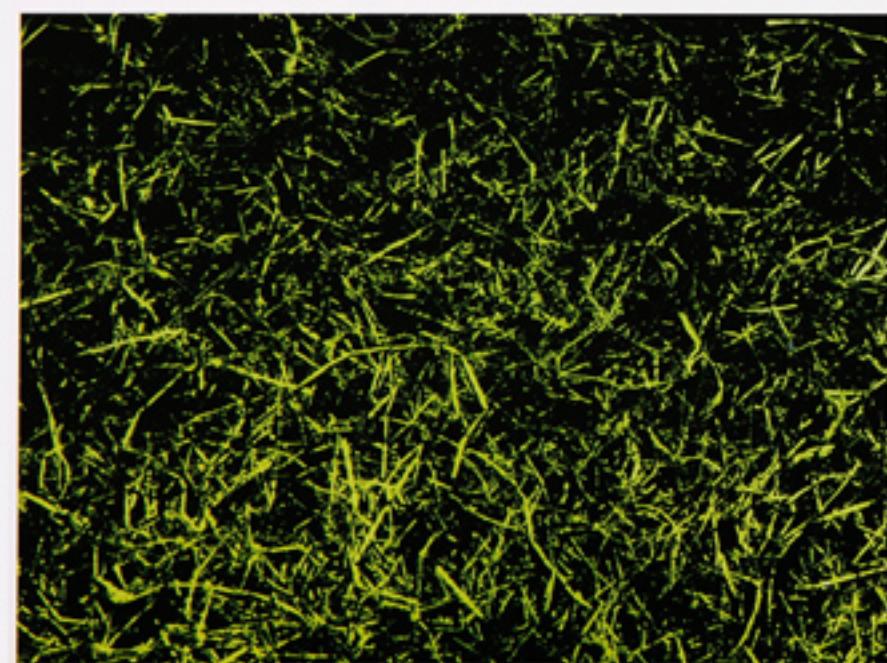
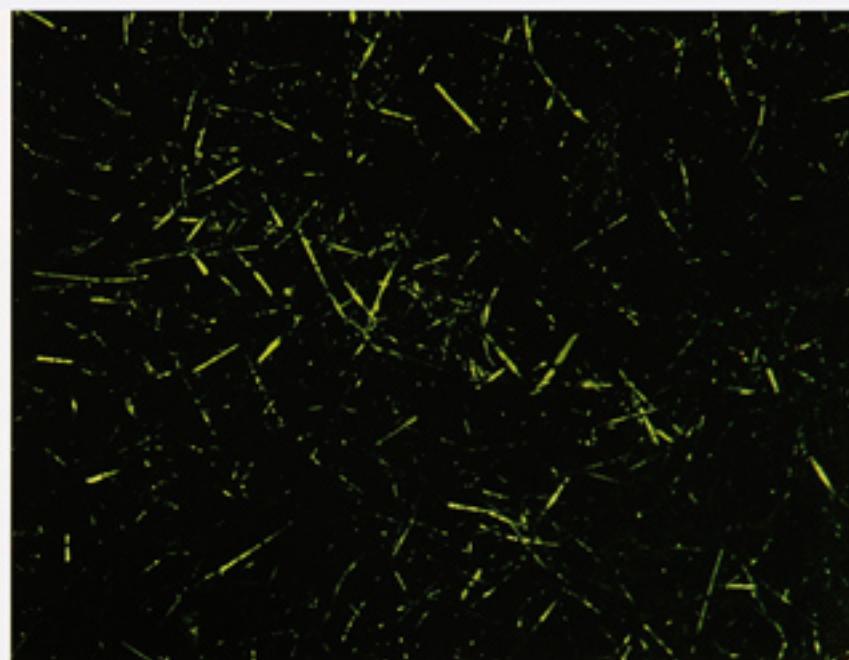
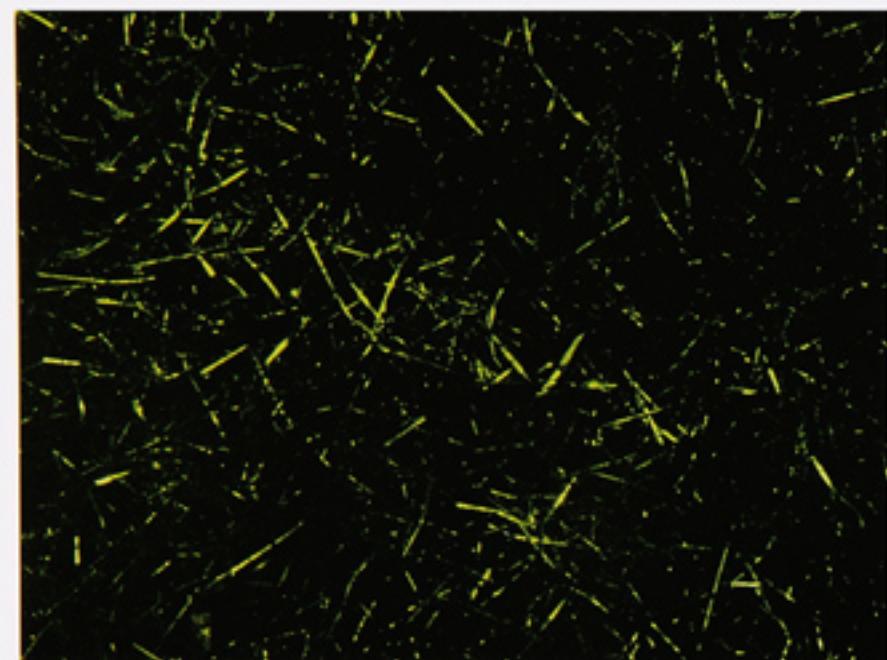


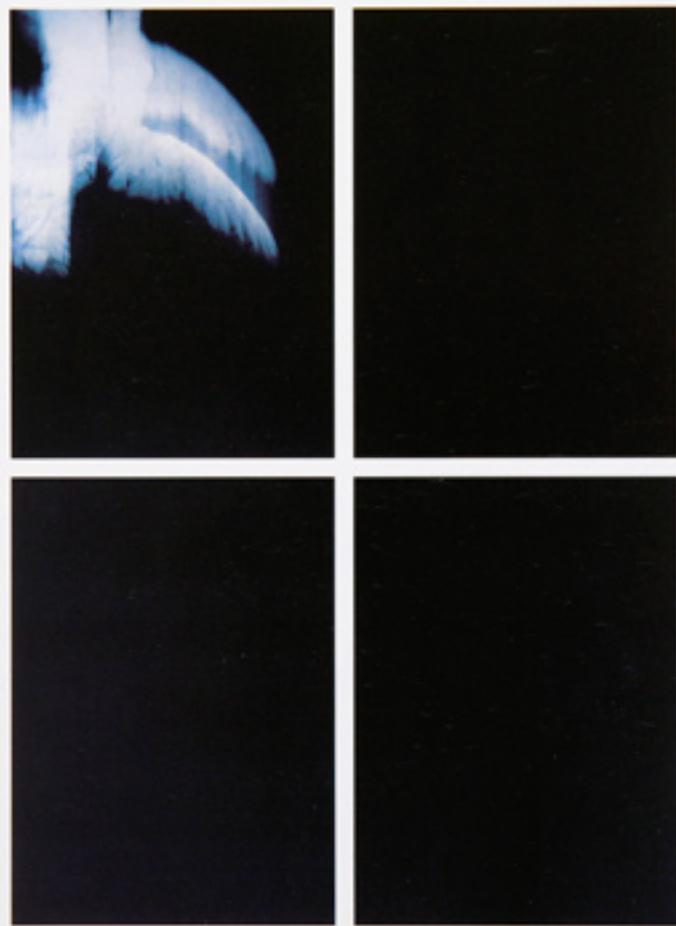




Promenade (Straw), 1997. Collage of 12 Fresson prints on conservation board. 169 x 176 cm.



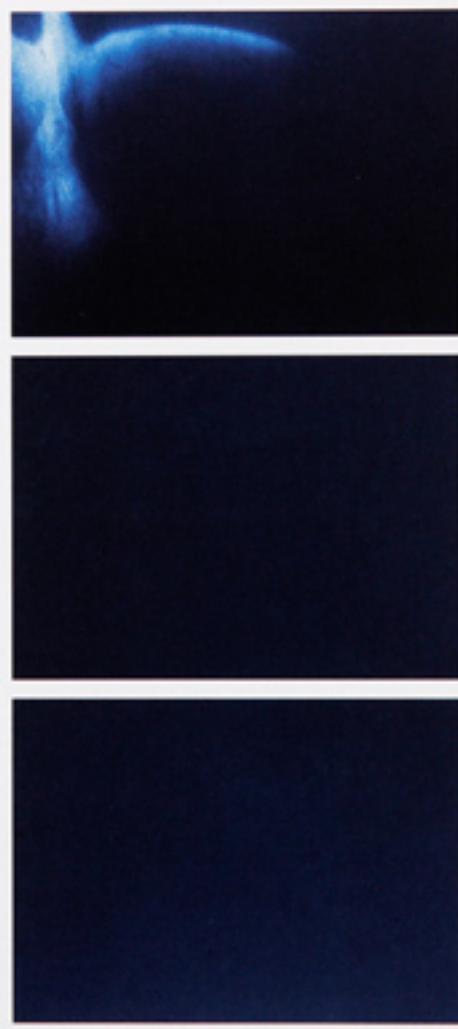




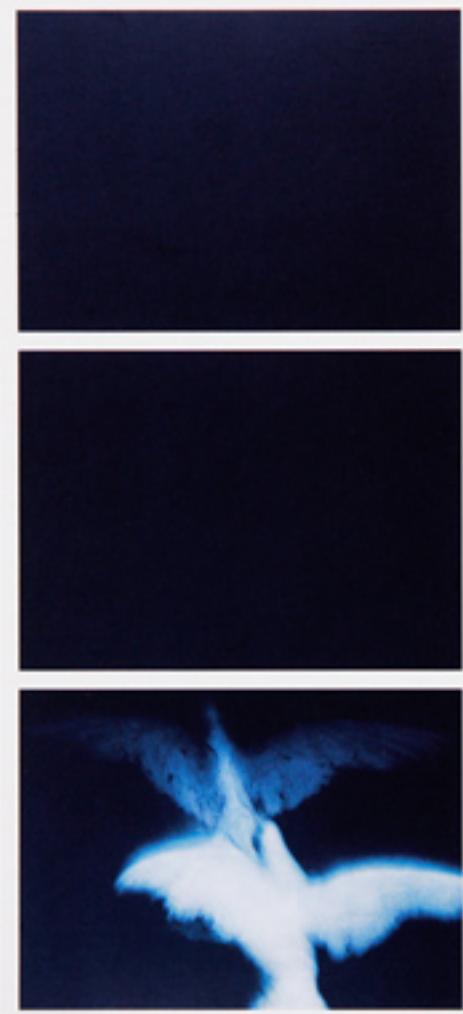
*Night Flight I*, 1997. Collage of 4 Fresson prints on conservation board. 177 x 136 cm.



*Night Flight 2*, 1997. Collage of 4 Fresson prints on conservation board. 177 x 136 cm.



*Night Flight 3*, 1997. Collage of 3 Fresson prints on conservation board. 198 x 93 cm.



*Night Flight 4*, 1997. Collage of 3 Fresson prints on conservation board. 198 x 90 cm.









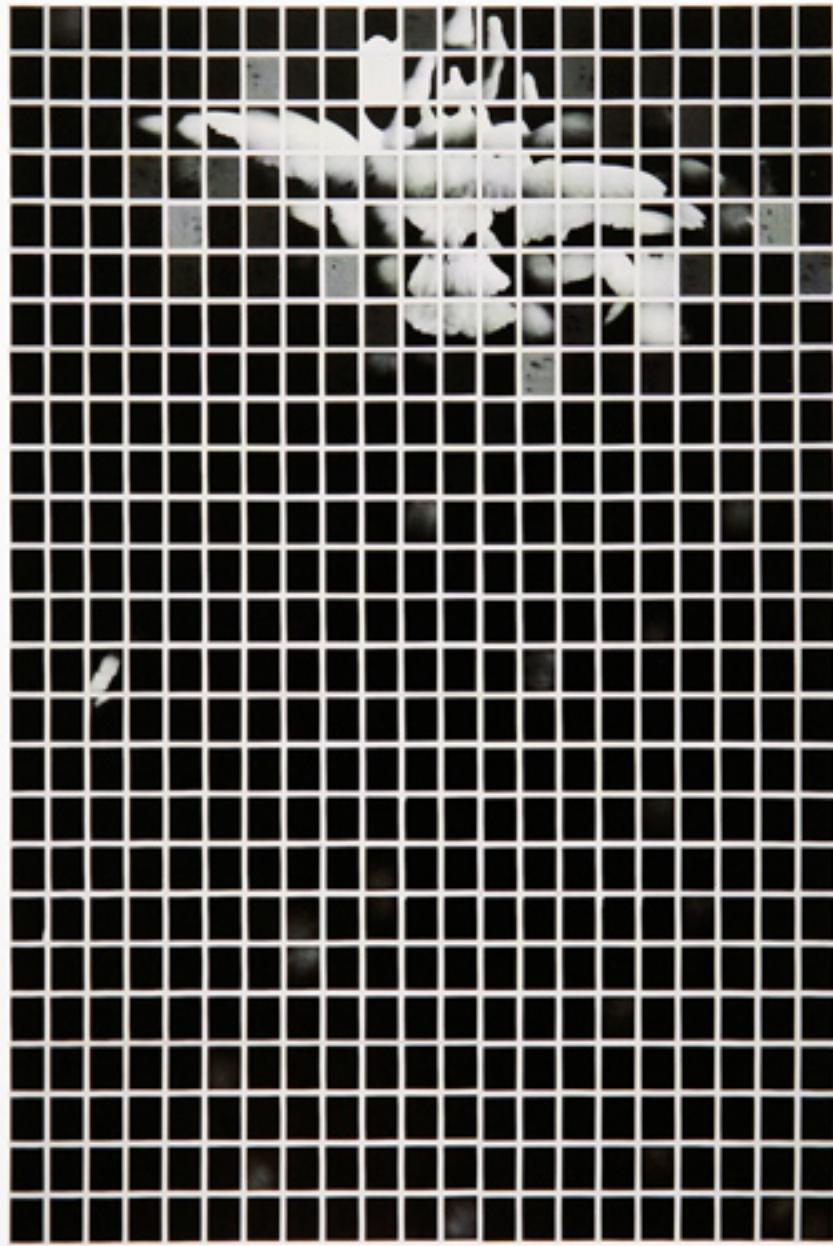


*Night Flight 5*, 1997. Collage of 6 Fresson prints on conservation board. 190 x 175 cm.









e- *Night Flight*, 1996. Collage of 525 Polaroid 667 positives on conservation board. 270 x 181 cm.



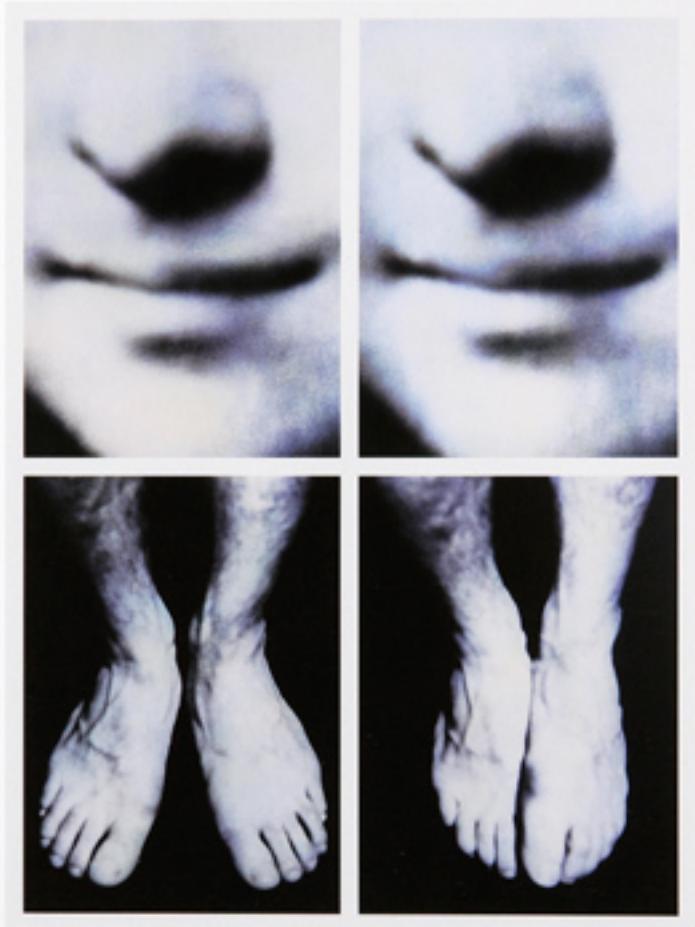




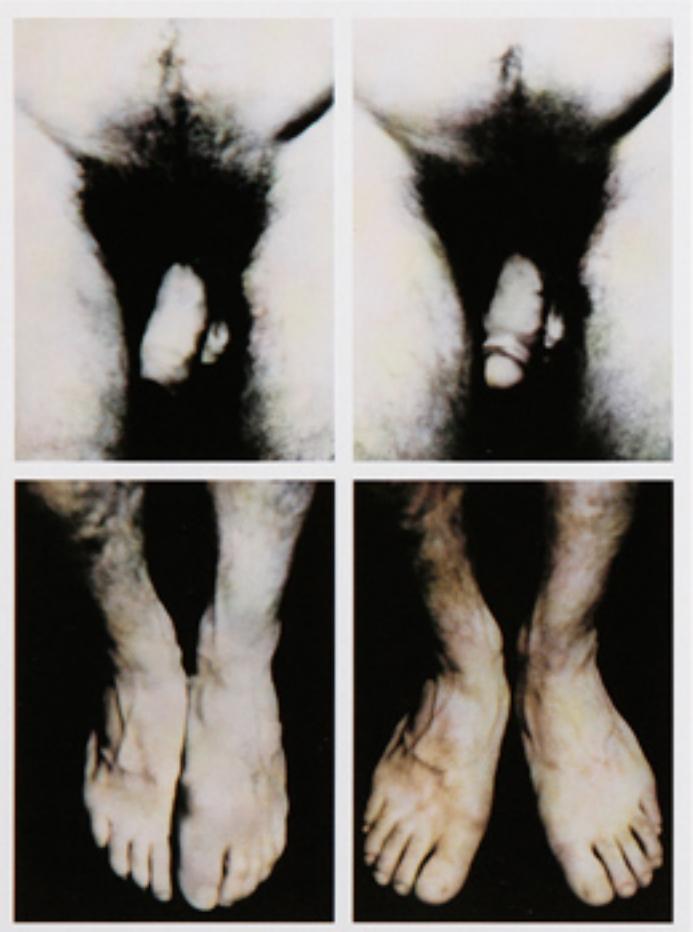
*Metamorphosis (Stones)*, 1997. Collage of 2 Fresson prints on conservation board. 73 x 107 cm.



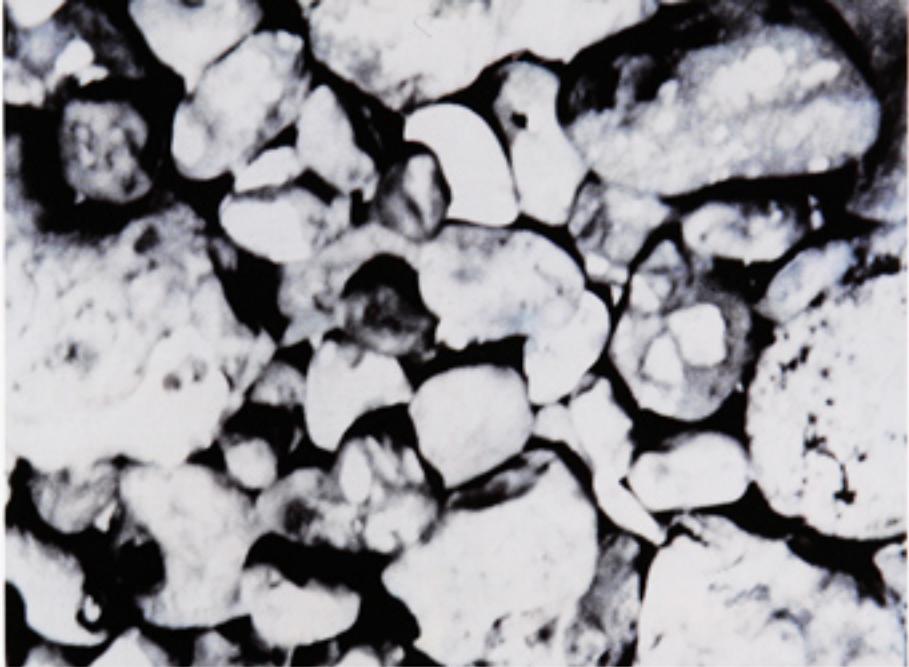
*Metamorphosis (Straw)*, 1997. Collage of 2 Fresson prints on conservation board. 73 x 107 cm.



*Metamorphosis (Smiles and Feet)*, 1997. Collage of 4 Fresson prints on conservation board. 138 x 106 cm.



*Metamorphosis (Penises and Feet)*, 1997. Collage of 4 Fresson prints on conservation board. 138 x 106 cm.





Metamorphosis (Smiles, Stroe, Stones and Penises). 1997. Collage of 6 Frieze prints on conservation board 170 x 90 cm.



Aquarium, 1997. Fresson print on conservation board. 60 x 80 cm.

→ Australia: Deadly Blow-Job, 1998. Collage of 2 Fresson prints on conservation board. 96 x 122 cm.



trale, est accusé d'avoir participé aux massacres de Musulmans au printemps 1993 autour de La Lasva.

### Australie: pipe mortelle

Un blond Australien darwinien (natif de Darwin) a été condamné à quatre ans et demi de prison pour avoir provoqué la mort de sa fiancée en lui maintenant la tête sous l'eau, alors qu'elle œuvrait à une lente fellation, près de la plage du camp de Pee Wee. Le garçon a bénéficié de circonstances atténuantes bien que des surfeurs aient témoigné que la victime avait déjà prouvé beaucoup d'amour et d'ardeur, en de multiples positions, tout l'après-midi, avant cet épilogue fatal.

### Forêts sinistrées

Le Fonds mondial pour la nature (WWF) a passé au crible toutes les forêts de la planète et son constat est accablant. En huit mille ans, la superficie des forêts s'est réduite de 8 milliards à 3 milliards d'hectares.

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### Forêts sinistrées

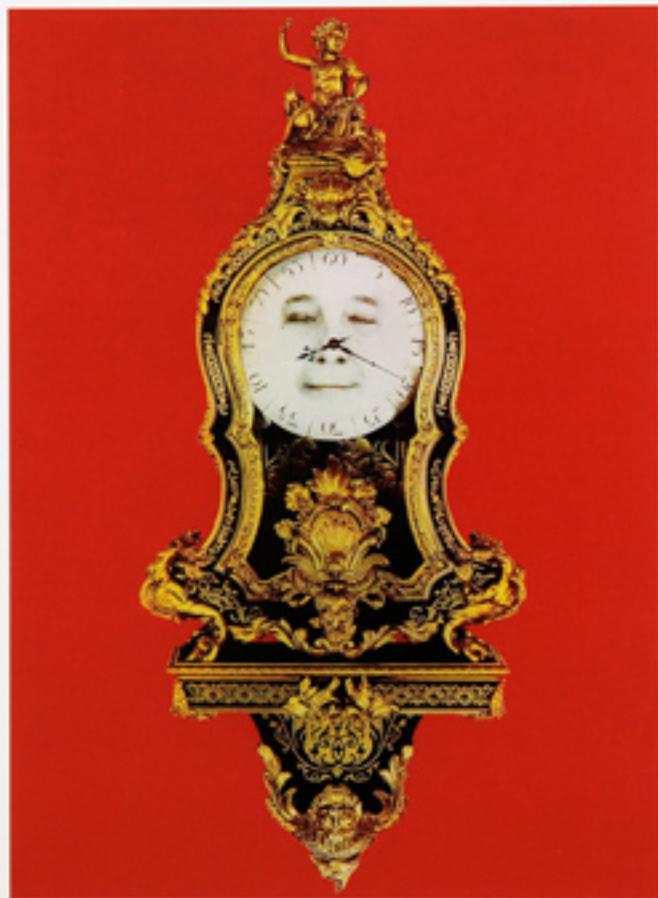
Le Fonds mondial pour la nature (WWF) a passé au crible toutes les forêts de la planète et son constat est accablant. En huit mille ans, la superficie des forêts s'est réduite de 8 milliards à 3 milliards d'hectares.

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*Antiquaire* (detail), 1997. Collage of 2 Fresson prints on conservation board. 91 x 132 cm.  
*Telephone*, 1997. Collage of 2 Fresson prints on conservation board. 96 x 140 cm.



Chef With Spread Open Legs, 1997. Fresson print on conservation board. 50 x 40 cm.  
→ Ostankino Palace 1, 1998. Collage of 2 Fresson prints on conservation board. 96 x 140 cm.

# ОСТАНКИНСКИЙ ДВОРЕЦ-МУЗЕЙ

ТВОРЧЕСТВА КРЕПОСТНЫХ



ЛЕНИНГРАД „ХУДОЖНИК РОССИИ“ 1982

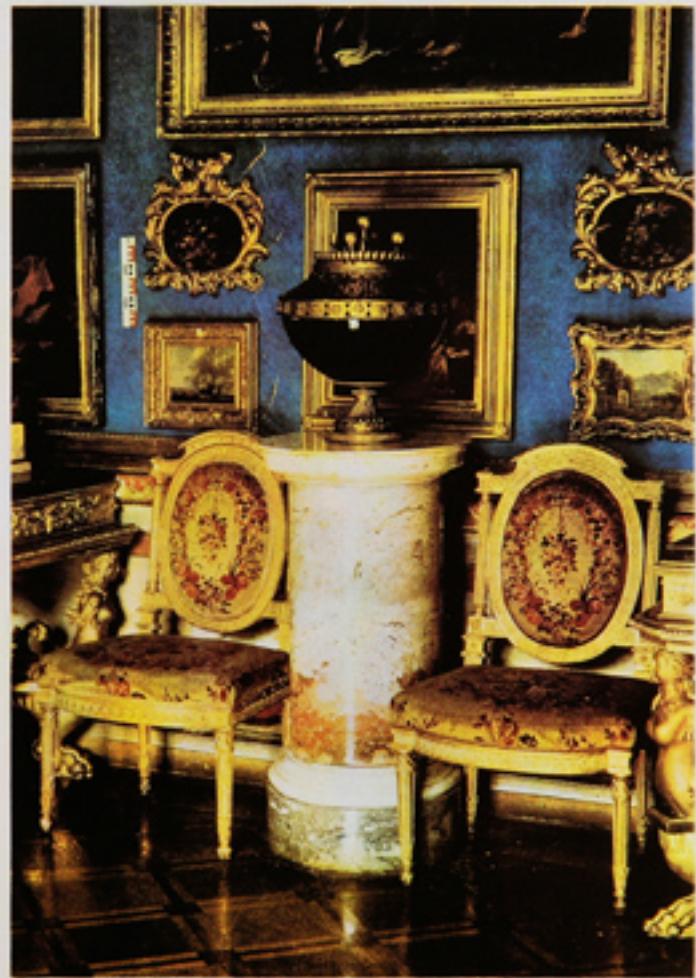


# ОСТАНКИНСКИЙ ДВОРЕЦ-МУЗЕЙ

## ТВОРЧЕСТВА КРЕПОСТНЫХ



ЛЕНИНГРАД „ХУДОЖНИК РОССИИ“ 1982



Картинная галерея. Ваза-канделабр. Стулья. Конец XVIII в.



Drunk Mona Lisa, 1997. Fresson print on conservation board. 40 x 30 cm

4. Ostankino Palace 2, 1998. Collage of 2 Fresson prints on conservation board. 96 x 140 cm.



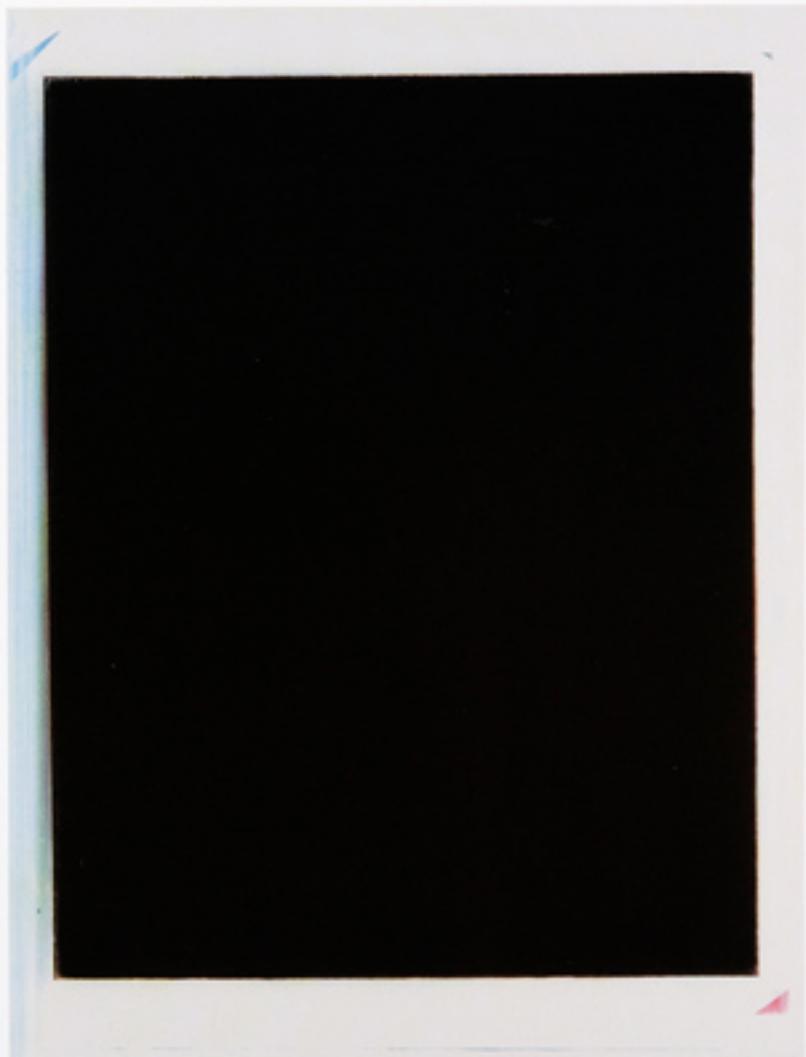
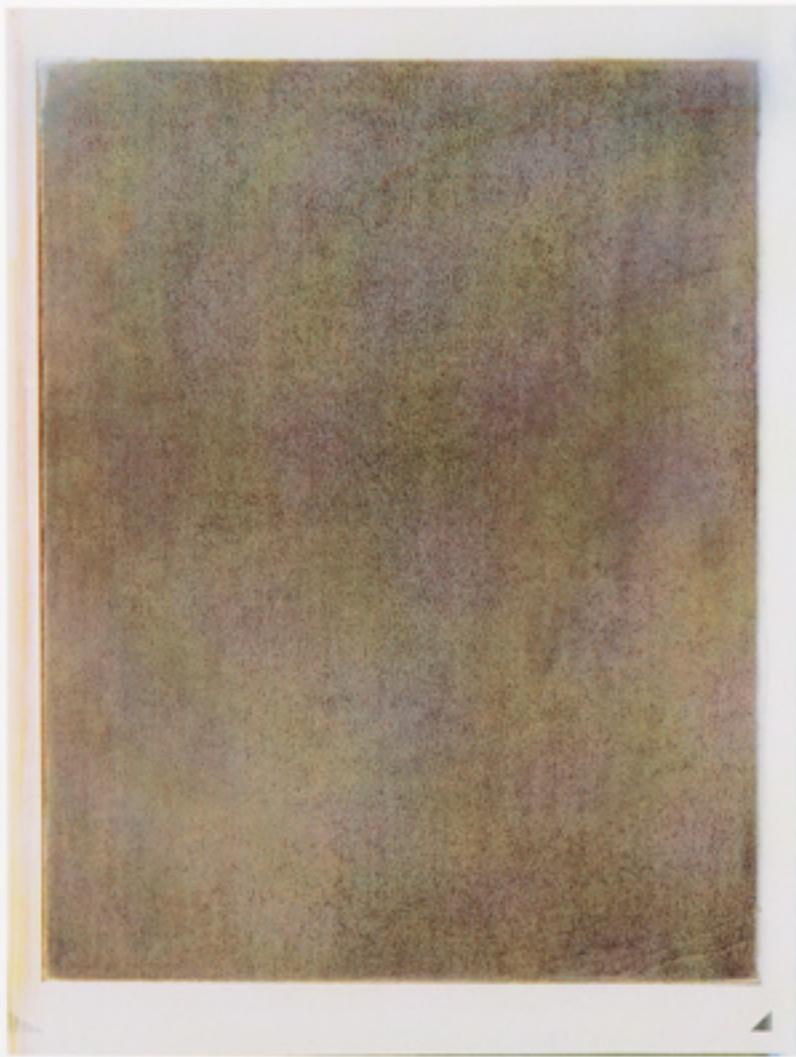
Androgynie I, 1997. Fresson print on conservation board. 80 x 60 cm.



Androgynie 2, 1997. Fresson print on conservation board. 80 x 60 cm.



*Androgynie 3*, 1997. Fresson print on conservation board. 80 x 60 cm.



Untitled, 1997. Collage of 2 Fresson prints on conservation board. 73 x 107 cm.

The Galeria Ramis Barquet wishes to express its profound gratitude to Mme. Florette Lartigue and M. Jean-Luc Monterosso for their beautiful texts; Mr. David Phillips for allowing us to reproduce all the works by Roberto Castro-Polo in this catalogue, except for *Night Flight* and *Drunk Mona Lisa*, which are reproduced by courtesy of Mr. and Mrs. José Mugrabi, whom we also thank.

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Photographs J.H. Lartigue (page 5)

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