



Usted está aquí

The light that fades, the light that returns. A photograph tracing that passage. And in between, a gaze that seeks it, pursues it, fixes it, and captures it—a pure fetish of time and space.

Alberto Goldenstein looks. Constantly. His gaze is restless, provocative, spontaneous, painterly, sensitive—and always young, intensely so. From his earliest exhibitions at the Recoleta and the Rojas in 1991, his iconoclastic approach triggered a seismic shift in a field long accustomed to seeing itself in black and white, in a solemn register. His use of color, his compositional play, his improbable framings opened up a new understanding of the photographic image—a new way of seeing and of engaging its affinities with other arts. With its visual urgency and poetic force, Goldenstein's work helped chart the course toward a new photography.

Goldenstein's photography has always operated elsewhere. Moving against the grain, his images function as quiet signals, pointing toward alternative paths amid the noise that surrounds and entralls us. *You Are Here* gathers on the gallery walls several of these trajectories within Goldenstein's photographic practice:

. An early moment, in the mid-1980s: a series of color photographs of Buenos Aires taken upon his return after living and studying in the United States. A portrait of a city still shedding the gray dust of dictatorship, tentatively rehearsing its smile during the Alfonsín spring. Here, the gazes of Calle Lavalle, the neon glow of the downtown district, the promises of Itaipark, and the charged

atmosphere of the cantinas on Calle Necochea converge. These mythic—overdetermined—spaces appear, through Goldenstein's eye, newly unsettled, still awaiting discovery. Presented as analog prints, the works radiate, through color, texture, and immediacy, both ferocity and beauty. His lens remains an indiscreet witness—an essential agent.

. A second moment unfolds in more recent years through images made with his iPhone. Vertical photographs of objects and forms that, with their digital hyperfocus and chromatic exuberance, register both the emergence from pandemic isolation and Goldenstein's enduring position toward photography: restlessness, freshness, a refusal of canon, and above all, an ongoing search for hidden beauty—its resistance, its resilience.

. A third moment, a third place: summer 2023, San Juan Province. Goldenstein sets out in search of the clearest landscape, the least contaminated sky, the deepest night. The basin of a dry river appears in large format, the exuberance of the natural world translated into a digital field of grays and coppers. Alongside it, two skies: one diurnal, one nocturnal. In one, clouds veil and reveal the force of solar light; in the other, stars emerge from a moonless darkness. These images whisper of precision and error, of the real and the photographic. Earth and sky, and those distant stars whose light still reaches us, though they may already be gone—portraits of light in continuous flight.

. And finally, a fourth moment—one that seems to contain all the others: Cachi, Salta, 1992. Color, gaze, earth, instant, analogy—everything held within a surface of paper scorched by light. Pure fetish. Pure enchantment.

These are moments that layer time and space, bound together by the spells of a photographer. A singular artist, with a uniquely attuned vision, who—through curiosity, intensity, suspicion, and a persistent energy—continually challenges what photography is assumed to be. And meanwhile, you are here, held within that gaze, looking.

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