

Guillermo Srodek-Hart

by Maria Carolina Baulo

Guillermo Srodek-Hart was born in Buenos Aires, Argentina, in 1977. In the late 90s, he studied lithography, but it was in 2001 that he discovered photography while studying at the School of the Museum of Fine Arts in Boston. There, he met a photographer who became one of the most important influences in his professional career, as well as in his personal life. The photographer was Jim Dow, who once studied with Harry Callahan and worked for Walker Evans, and who was teaching “History of Photography” and “Large Format” courses by that time. Guillermo started attending his classes and assisting him in his trips across the USA. Guillermo Srodek-Hart certainly felt inspired by the way that Dow worked, by his passion and love for journeys, and especially by the connection he could establish while meeting the local people in every small town he was photographing.

To define Guillermo Srodek-Hart’s work, it is necessary to share, or at least try to share, his deep empathy with the rural world and his constant intent to capture the essence of the popular scenario, always present in the local iconography. “I am interested in photographing interiors that reflect the way people display objects destined for consumption in a devotional manner,” he explains. The “way people display objects” is definitively very different from the “ways” of the big urban communities. Nevertheless, each town that seemed to be lost in the middle of nowhere, each interior he photographed, each devotional icon chosen by a small group of people isolated from the metropolis, also represents the richness of their thoughts and profound sensibility — an exquisite sensibility, so many times underestimated by the dominant, asphyxiating, and overwhelming city culture. The only way we can understand different points of view is by opening our hearts and minds to let those differences seduce us. What we might discover could be not only challenging, but also extremely creative. It could also teach us that there are thousands of stories hidden in mysterious sites, besides the ones our occidental culture narrates.



#91 Butcher Shop, Argentina. 2005. Initial reading: f32.8 at 30 seconds. Shot f32 for 1 minute. No flash.

All photographs taken with a 4x5 Calumet Zone VI Field Camera.
The lens used for all images was a Schneider Super-Angulon
Multicoated 8/ 90mm lens.

Film used: 4x5 Kodak Portra 160 NC.

Additional lighting (used on some images): Norman 400 B Portable Strobe light kit.

Negatives processed C-41 and scanned using an Imacon.

Printed on Durst Lambda and Inkjet printers.



Bar Cacique, Argentina. 2005. For this triptych, the entire scene was considered as one photograph and treated as such. The artist took a reading for the darker and lighter spots, and used the strobe to compensate for the exposure times. The reading was f32 at 30 seconds in the middle areas, and went all the way to 3 minutes in the darker areas (the scene is backlit). Shot at f32 for 45 seconds, and used the Norman at 200w/s to open the dark areas. He used the flash pointed at the ceiling, so the light would not be as harsh and would spread more evenly. He focused on pointing the strobe mostly to the farther corners in the picture.

Guillermo Srodek-Hart is actually in Boston, doing an MFA in photography at the Massachusetts College of Art. He was the 2006 recipient of the Klemm Award and the Petrobras Award in Argentina, and has participated in more than 20 exhibitions since 2003, both internationally as well as in those towns he photographed (Buenos Aires, Cordoba, and Salta are just a few in Argentina; Boston, Framingham, Attleboro, and Toronto are among those abroad). His professional practice includes works in the Martin Chambi archive in Cuzco, Peru (2005); production and assistance for the show “The Disappeared” at the North Dakota Museum of Art; and acting as Jim Dow’s personal assistant in 2004 and Roswell Angier’s in 2003.

His work has been published by several international magazines, such as *Urban Planet* magazine, *The Boston Globe*, *Art Matters* magazine, and *Boston Magazine*, as well as the major newspapers in Argentina.



"Tilila" Hair Salon, Argentina. 2006 Initial reading: f32.4 at 8 seconds. Shot at f32 for 15 seconds. The bellows was at 100mm instead of 90, so added an extra couple of seconds.