

ALDO SESSA

Biography

1939. Born in Buenos Aires, Argentina.

Started his career as an artist at the *De Ridder Atelier* at the age of 10.

Later specializing in graphic design, graphic arts, cinematography and photography.

1952. Participated in his first group exhibition *35 Children Artists*, Müller Gallery.

Buenos Aires, Argentina

1958. Began collaborating as free-lance photographer for *La Nacion* newspaper.

Buenos Aires, Argentina.

1962. Studied cinematography under the direction *Sidney Paul Solow* President of Consolidated Film Industries. Hollywood, California, USA.

1964. Began collaborating as illustrator and free-lance photographer for *La Gaceta* newspaper.

Tucuman, Argentina.

1972. Signed his first contract as an artist with *Bonino Gallery* (Buenos Aires, Rio de Janeiro, New York.)

1974. Met the famous Austrian photojournalist Lisl Steiner, with whom he began sharing a deep friendship based on a common philosophy that influenced many of his projects.

1976. Illustrated the book *Cosmogonies* with poems by Jorge Luis Borges. This was the first of 43 art books published until 2008.

The Argentine Government selected his triptych *Before the Beginning* (236 x 79 inches) to be given to the US Government as a gift commemorating the Bicentennial Celebration of Independence. This work is still displayed at the Lyndon Johnson Space Center, NASA. Houston, Texas, USA.

1978. Began collecting 19th century cameras and photographs taken by argentine and foreign professional photographers about Argentina.

1979. Illustrated the book *The Ghosts of Forever* with essays and poems by Ray Bradbury, Published by Rizzoli International NY. USA.

1980. His painting *Humorum* (94.5 x 63 inches) was selected for the collection of the National Air and Space Museum Smithsonian Institution. Washington D.C., USA.

1986. Designed and manufactured exclusive *sets of China dinnerware* as well as inlaid marble

- boxes for Frank Macintosh at Henri Bendel. New York, USA.
1989. Held a retrospective exhibition *The Art of Photography* at the National Museum of Fine (cont) Arts. Buenos Aires, Argentina. Also held at Villa Victoria. Mar del Plata, Argentina, and the National Museum of Fine Arts. Santiago, Chile.
1990. Last photographer to register the painted vault "*Ejercicio Plástico*" by Mexican artist David Alfaro Siqueiros. Quinta Los Granados, Don Torcuato, Argentina.
1991. Named *Honorary Member of the Argentine Federation of Photography*.
Buenos Aires, Argentina.
Named *Member of the National Academy of Fine Arts*. Buenos Aires, Argentina.
1992. Photographed Israel invited by the Israeli Government.
1994. Opened an itinerant exhibition *One Hundred Snapshots on Israel*.
Buenos Aires, Argentina.
Inaugurated Mega exhibition *The Argentines*, showing 400 portraits of national celebrities. The attendance reached 250,000 visitors. Palais de Glace, National Palace of the Arts.
Buenos Aires, Argentina.
1997. Member of the Board of *Fundacion Leer* (Reading is Fundamental, Argentina branch)
Buenos Aires, Argentina.
1998. Inaugurated Mega exhibition *The Gauchos, their landscape, customs, skills and luxuries*.
Palais de Glace, National Palace of the Arts. Buenos Aires, Argentina.
2001. *Presentation and donation of Aldo Sessa's books*. National Library of Austria.
Vienna, Austria.
2003. Presented *The Creative Hands*, an exclusive selection of photographs for Hermès Paris.
Palatina Gallery. Buenos Aires, Argentina.
2005. Awarded the *Honorable Mention Senator Domingo Faustino Sarmiento* by the Honorable Senate in recognition for the enterprising work carried out during his distinguished artistic career.
2006. *Celebrated the 30th Anniversary of Sessa Editores* at the Museum of Latin-American Art in Buenos Aires (MALBA). Argentina.
2007. Named *Illustrious Citizen of Buenos Aires*, by the City Legislature.
Buenos Aires, Argentina.
2008. Currently working on his itinerant retrospective exhibition opening spring 2009,

Aldo Sessa, Fifty Years in Photography. Buenos Aires, Argentina.
He has performed over 200 exhibitions since 1952 until this year.

Selected Solo Exhibitions

1964. *Aldo Sessa's photographs.* SNOB Gallery. Buenos Aires, Argentina.
1970. *Exceptional Argentina,* Center for Inter-American Relations. New York, USA.
1972. *Aldo Sessa,* Bonino Gallery. Buenos Aires, Argentina.
Aldo Sessa, Bonino Gallery. Rio de Janeiro, Brazil.
1973. *Aldo Sessa, Cosmic Series,* Bonino Gallery. Buenos Aires, Argentina.
Transition from Photography to Painting, Argentine Photo club. Buenos Aires, Argentina.
1974. *Aldo Sessa's Life & Space Series,* Drian Galleries. London, England.
1975. *Aldo Sessa's Matter-Space Series,* Bonino Gallery. Buenos Aires, Argentina.
Aldo Sessa, International Atelier. Buenos Aires, Argentina.
1976. *Aldo Sessa, Cosmogonies Series,* Museum of Modern Art, Buenos Aires.
Aldo Sessa, Cosmogonies Series, Bonino Gallery. New York, USA.
1978. *Aldo Sessa,* Bonino Gallery. Buenos Aires, Argentina.
Cosmogonies, North Commercial Bank Foundation. Tucuman, Argentina.
Aldo Sessa's Cosmogony. Galileo Galilei Planetarium. Buenos Aires, Argentina.
1979. *Aldo Sessa,* Ta-Nisia Gallery. Punta del Este, Uruguay.
Word & Image, Museum of Fine Arts. Tucuman, Argentina.
1980. Illustrations for the book *The Ghosts of Forever* with Ray Bradbury,
Galileo Galilei Planetarium. Buenos Aires, Argentina.
1981. *The Ghosts of Forever, silk-screens,* with Ray Bradbury, Rizzoli Gallery. New York, USA.
Hayden Planetarium. New York, USA.
Griffith Observatory, Los Angeles, USA.
Aldo Sessa's Universe, American Art Museum. Maldonado, Uruguay.
1982. American Association for the Advancement of Science. Washington DC, USA.
Aldo Sessa's World, Fictions Gallery. Buenos Aires, Argentina.

- The Magic of the North West*, Museum of Fine Arts. Tucuman, Argentina.
1983. *Tribute to Painting*, Rubbers International Gallery. Buenos Aires, Argentina
Life and Glory of the Colon Theatre, Golden Hall of the Colon Opera House.
 Buenos Aires, Argentina
 Museum of the City of Buenos Aires. Buenos Aires, Argentina. 1984
 School of Photography and Photonics. The Hague, Holland. 1987
 Maison du Spectacle "La Bellone". Brussels, Belgium. 1987
 (cont.) Bagatti Valsecchi Palace. Milan, Italy. 1988
1984. *Jockey Club, One Century*. Jockey Club, Buenos Aires, Argentina.
Moon Valley, Galileo Galilei Planetarium. Buenos Aires, Argentina.
1986. *Aldo Sessa's Buenos Aires*, Argentine Cultural Institute. Bonn, Germany.
Aldo Sessa, Omniversum Planetarium. The Hague, Holland.
1987. *Somewhere in Space*, G. Barbato Planetarium. Montevideo, Uruguay.
 Italian-Latin American Cultural Institute. Rome, Italy.
1989. *The Art of Photography*, National Museum of Fine Arts. Buenos Aires, Argentina.
 Villa Victoria. Mar del Plata, Argentina.
 National Museum of Fine Arts. Santiago, Chile. 1990.
1990. *My Homage to Painting*, Rubbers International Gallery, Buenos Aires, Argentina.
1991. *Highlights of the Mitre Museum*, Cabildo National Museum. Buenos Aires, Argentina.
1992. *More Life and Glory of the Colon Theatre*, Expo America 92. Buenos Aires, Argentina.
 Golden Hall, Colon Opera House. Buenos Aires, Argentina.
 Pink Hall of the Senate, National Congress. Buenos Aires, Argentina. 1995
 El Circulo Opera House Gallery. Rosario, Argentina. 1998
Alvear Fashion & Art's Exhibition at Bang & Olufsen. Buenos Aires, Argentina. 2004
1993. *Lights of Buenos Aires*, Opus Café. Paris, France.
1994. *One Hundred Snapshots on Israel*, Recoleta Cultural Center. Buenos Aires, Argentina.
 Museum of Fine Arts. Rosario, Argentina.
 Entre Rios History Museum. Parana, Argentina.
 Misiones Cultural Center. Posadas, Argentina.
 Municipal Museum. Neuquen, Argentina. 1995
 Museum of Fine Arts. Bahia Blanca, Argentina. 1995

1996. *Magic Buenos Aires*, Borges Cultural Center. Buenos Aires, Argentina.
Argentina and Argentines, Museum of Modern Art. Bogotá, Colombia.
Thailand, Borges Cultural Center. Buenos Aires, Argentina.
1998. *The Gauchos, their landscape, customs, skills, and luxuries*, Rural Fair Pavilion in Palermo. Buenos Aires, Argentina.
Palais de Glace, National Palace of the Arts. Buenos Aires, Argentina.
Cultural Center Usina Vieja, San Antonio de Areco. Buenos Aires, Argentina.
Vendimia's Fest, Civic Center. Mendoza, Argentina. 1999
Rural Fair Pavilion. Tucuman, Argentina. 1999
20" X 24" Polaroid Still lives, Photo Gallery at Ricardo Rojas Cultural Center.
(cont.) Buenos Aires, Argentina.
1999. *Views of Tucuman, 20th Century Photographs*, Tucuman University, Argentina.
2000. *Seances & Ghosts, with Ray Bradbury*. Recoleta Cultural Center. Buenos Aires, Argentina.
27th Buenos Aires Book Fair. Buenos Aires, Argentina. 2001
2001. *Presentation and donation of Aldo Sessa's books*. National Library of Austria.
Vienna, Austria.
2002. *Punta del Este*. UBS Bank Gallery. Punta del Este, Uruguay
2003. *The Creative Hands*, for Hermès Paris. Palatina Gallery. Buenos Aires, Argentina
2004. *Gauchos*, Gaucho Museum, San Antonio de Areco. Buenos Aires, Argentina
2005. *Behind the Screen*, Rubbers International Gallery. Buenos Aires, Argentina
Expo-Imagen Exhibition Center. Buenos Aires, Argentina. 2006
Aldo Sessa's View, Blue Hall at the Argentine Senate, National Congress.
Buenos Aires, Argentina.
Lights and Shadows of Buenos Aires, Alvear Fashion & Art's Exhibition.
Buenos Aires, Argentina.
2006. *Light... endless magic*, Alvear Fashion & Art Exhibition, at Jockey Club.
Buenos Aires, Argentina.
2007. *Manhattan*, Sessa Photo Gallery. Buenos Aires, Argentina.
Urban Postcards, Reflections of BMW Automobile (Art Branding).
Buenos Aires, Argentina.
2008. *The Art of Writing*, for Mont Blanc. Buenos Aires, Argentina.

Aldo Sessa, a Personal View, Rubbers International Gallery. Buenos Aires, Argentina.
2009. *Aldo Sessa passion for image*, Celebrating 50 Years in photography.
Recoleta Cultural Center. Buenos Aires, Argentina.

Selected Group Exhibitions

1952. *Thirty five Child Artists*, Müller Gallery. Buenos Aires, Argentina.
1965. *Aldo Sessa*, Lirolay Gallery. Buenos Aires, Argentina.
1965. *ARGEN Pan-American Hall*. Buenos Aires, Argentina.
Winter Hall. Argentine Photo Club. Buenos Aires, Argentina.
From Argentina to the World, National Photography Competition, San Martin Theater
Gallery. Buenos Aires, Argentina
1972. *Maximum 16 X 20 inches*. Bonino Gallery. Buenos Aires, Argentina.
Manuel Belgrano Hall of Fine Arts, Sivori Museum. Buenos Aires, Argentina.
1973. *Marcelo De Ridder Invitational Prize*, National Museum of Fine Arts.
Buenos Aires, Argentina.
4th Italo Hall of Painting, Museum of Modern Art, Buenos Aires, Argentina.
1974. *Twelve Artists of Bonino's Gallery of New York*, at the Art-Contact Gallery.
Caracas, Venezuela.
Iommi, Kosice, Testa and Sessa, ART Gallery. Buenos Aires, Argentina.
Marcelo De Ridder Invitational Prize, National Museum of Fine Arts.
Buenos Aires, Argentina.
LXIII National Hall of Painting, Palais de Glace, National Palace of the Arts.
Buenos Aires, Argentina
1975. *Maximum 16 X 20 inches*. Bonino Gallery. Buenos Aires, Argentina.
Third National Hall of Photography. Buenos Aires, Argentina
1976. *LXV National Hall of Painting*. Palais de Glace, National Palace of the Arts.
Buenos Aires, Argentina.
Fourth National Hall of Photography. Buenos Aires, Argentina.
1977. *LXVI National Hall of Painting*. Palais de Glace, National Palace of the Arts.
Buenos Aires, Argentina.

- Fifth National Hall of Photography. Buenos Aires, Argentina.
1978. *Maximum 16 X 20 inches*. Bonino Gallery. Buenos Aires, Argentina.
One Hundred Years of Paintings and Argentine Sculpture 1878-1978.
 Banco Ciudad. Buenos Aires, Argentina.
Manuel Belgrano Hall of Fine Arts. Buenos Aires, Argentina.
1979. *The World of Jules Verne*, Museum of Modern Art. Buenos Aires, Argentina.
1980. *FUNI*, Van Riel Gallery. Buenos Aires, Argentina.
1981. *Forty Painters of the 70's*, Museum of Modern Art. Buenos Aires, Argentina.
The American Society of the River Plate, US Embassy. Buenos Aires, Argentina.
 Centoira Art Gallery. Buenos Aires, Argentina.
Self Portraits, Rubbers International Gallery. Buenos Aires, Argentina.
Argentina Life in Photos, Museum of Modern Art. Buenos Aires, Argentina.
Photography in Latin America, Kunsthau Museum. Zurich, Switzerland.
 Spanish Museum of Contemporary Art. Madrid, Spain. 1982
 Museum Voor Land en Volkenkunde, Rotterdam, Holland. 1982
- (cont.) World Cultures Festival "Horizon 82", Berlin, Germany. 1982
1982. *FUNI*, Wildenstein Gallery. Buenos Aires, Argentina.
1983. *Opening Romulo Raggio Foundation's Museum*. Buenos Aires, Argentina.
Argentine Craft Art & Design, Museum of Decorative Art. Buenos Aires, Argentina.
First Biennial of Photographic Art. Sao Paulo, Brazil.
1984. Palatina Gallery. Buenos Aires, Argentina.
 Casa Pardo. Buenos Aires, Argentina
XII National Hall of Photography. Palais de Glace, National Palace of the Arts.
 Buenos Aires, Argentina.
1985. Sur Gallery. Punta del Este, Uruguay.
Images of The San Martin Theatre, Photo gallery, Municipal Theatre General San Martin.
 Buenos Aires, Argentina.
1986. *The other Borges*, El Mensaje Gallery. Buenos Aires, Argentina.
Sixth Annual Hall of Graphic Artists, Golden Hall of the Colon Theatre.
 Buenos Aires, Argentina.
Heterodoxy, Casa Pardo. Buenos Aires, Argentina.

- Painting and Sculpture Prize*, Fortabat Foundation. Buenos Aires, Argentina.
1988. *Selections 4 International Polaroid Collection*, Photokina. Cologne, Germany.
Musée de L'Elysee, Lausanne, Switzerland.
Victoria and Albert Museum. London, England. 1989
Künsthalle Museum. Hamburg, Germany. 1989
Caracas Contemporary Art Museum, Sofía Imber. Caracas, Venezuela. 1989
1989. *Buenos Aires and its People*, Isaac Fernandez Blanco Museum.
Buenos Aires, Argentina.
1991. *Pictures of Peace*, Museum of Modern Art. Rio de Janeiro, Brazil.
Museum of Modern Art. Buenos Aires, Argentina.
Fashion Institute of Technology. New York, USA.
Fay Gold Gallery. Atlanta, USA. 1992.
Columbia Arts Center. Washington DC, USA. 1992.
Navio Osaka Museum. Hankyu Department, Japan. 1993.
Art Gallery Atrium. Fukuoka, Japan. 1994.
Sunshine 60 Sky Gallery. Tokyo, Japan. 1994.
Prinz Gallery. Kyoto, Japan. 1995.
1992. *Buenos Aires '92: Fourteen Photographers*, Recoleta Cultural Center.
Buenos Aires, Argentina.
1993. *Twenty three Argentine Artists Now*, International Monetary Fund. Washington, USA.
Santa Monica Place. California, USA. 1994.
Texas Commerce Bank. Dallas, Texas, USA. 1994.
Down Town First Interstate Bank. Houston, Texas, USA. 1994.
Bank of Boston. Boston, Mass, USA. 1994.
Dudley House Arts Foundation, Harvard University. Mass, USA. 1994.
Biltmore Hotel. Miami, Florida, USA. 1994.
1995. *One Hundred Years of Photography in Argentina*, Queens College Art Center,
New York University. NY, USA.
Inter-American Development Bank. Washington D.C., USA.
Photo Gallery, San Martin Theatre. Buenos Aires, Argentina.

- Two Portraits, Two Views*, Photo space Cultural Center. Buenos Aires, Argentina.
Aldo Sessa's Polaroids. Photo 95, Municipal Exhibition Center.
 Buenos Aires, Argentina.
1997. *Ibero America Contemporary Photography*, Washington Design Center.
 Washington, DC, USA.
1999. *Views over Tucuman, 20th Century Photographs*, University of Tucuman, Argentina.
20th Century photography, Art and Culture, Recoleta Cultural Center.
 Buenos Aires, Argentina.
2001. WestLicht. Museum of Photography. Vienna. Austria.
2004. *The World of Manuel Mujica Láinez*, Recoleta Cultural Center.
 Buenos Aires, Argentina.
 Expo Trastienda, National Academy of Fine Arts. Buenos Aires, Argentina.
2005. *Belgrano: an assortment of glances*, Enrique Larreta Museum of Spanish Art.
 Buenos Aires, Argentina.
2006. *Academic Artists of the National Academy of Fine Arts*. Gallery of the Argentine Catholic University. Buenos Aires, Argentina.
Borges, evoking dreams, Gallery of the Argentine Catholic University.
 Buenos Aires, Argentina.
 Art Basel Miami. Moeller Fine Arts Gallery, Miami, USA.
- 2007 Art Basel Miami. Moeller Fine Arts Gallery, Miami, USA.
2008. Arte BA at Rubbers International Gallery. Buenos Aires, Argentina.

Special Projects. World Photographic Essays

<i>Italy (Rome)</i>	1993
<i>Austria (Vienna)</i>	2001
<i>France (Paris)</i>	2000-08
<i>Spain</i>	1992
<i>England</i>	1970-74-85-91-92-97-99-08
<i>Switzerland</i>	1986
<i>Turkey</i>	1997
<i>Morocco</i>	1992-93

<i>Israel</i>	1991-1993
<i>Egypt</i>	1993
<i>India (Rahjastan)</i>	2001
<i>Myanmar</i>	1996
<i>Thailand</i>	1996
<i>China</i>	2007
<i>USA</i>	1962-63-67-75- 85 to 87 - 90 to 96-98-2000-05 to 09
<i>Méjico</i>	1963-81
<i>Dominican Republic</i>	2006
<i>Brazil</i>	1970-72-84
<i>Chile</i>	1990
<i>Uruguay</i>	1958 to 2008
<i>Argentina</i>	1958 to 2008

Grants & Awards

1964. *Third Prize, First Pan-American Photographic Competition.* Buenos Aires, Argentina.

1965. *First Prize, Winter Salon of the Argentine Fotoclub.* Buenos Aires, Argentina.

1970. *Argentina to the World.* First National Photographic Competition

Buenos Aires, Argentina.

First Prize in Color Photography.

First Prize National Foundation for the Arts.

First Prize of the Argentine Photographic Federation.

1979. *Ten Outstanding Young Personalities.* Junior Chamber. Buenos Aires, Argentina.

ADEPA-Rizzuto Prize, Argentine Press Association, Buenos Aires, Argentina.

1989. *Silver Laurels,* Distinction from the Rotary Club. Buenos Aires, Argentina.

1990. *Bayer Prize for the Arts,* Buenos Aires, Argentina.

1991. *Distinction from the Mitre Museum.* Buenos Aires, Argentina.

1994. Selected for the *Commemorative Medal of the 130th Anniversary of The Café Tortoni.*

Buenos Aires, Argentina.

Distinction Art and Culture 1994. Art and Culture Foundation. Buenos Aires, Argentina.

1995. *Life and Health*, distinction from the Indra Devi Foundation, Buenos Aires, Argentina.
Distinction from the Argentine Navy. Buenos Aires, Argentina.
1997. *Distinction from the Argentine Federal Police*. Buenos Aires, Argentina.
Silver Pyramid as Professional Photographer. Academic Foundation for the Visual Arts. Buenos Aires, Argentina.
Silver Pyramid for Lifetime Achievements.
Sea Wolf, Award of Culture. Mar del Plata, Argentina.
1998. *Golden Pyramid as Master of Argentine Photography*, Academic Foundation for the Visual Arts. Buenos Aires, Argentina.
Distinguished Visitor, City of Rosario. Santa Fe, Argentina.
Special Award from the Department of Internal Security. Buenos Aires, Argentina.
2001. *Distinguished Visitor*, National University of Tucuman. Tucuman, Argentina.
Homage to Aldo Sessa, National Library of Austria. Vienna, Austria.
2002. *Distinction from the Argentine Automobile Club*, Buenos Aires, Argentina.
2003. *Santa Clara de Asís Award*. Buenos Aires, Argentina.
2004. *Distinction from the Mayor of San Antonio de Areco for its contribution to Argentine Identity*. Buenos Aires, Argentina.
2005. The Honorable Argentine Senate awarded Aldo Sessa the *Senator Domingo Faustino Sarmiento Mention of Honor*, in recognition for the enterprising work carried out during his distinguished artistic career.
Buenos Aires, Argentina.
2007. He was named *Illustrious Citizen of Buenos Aires*, by the City Legislature.
Buenos Aires, Argentina.
Named “*Honorary Member*” of the Miguel Lillo Foundation, for his distinguished career and outstanding achievements. Tucuman, Argentina.
2009. *Distinction Royal Embassy of Thailand*. Buenos Aires, Argentina

Museum & Public Collections:

Amalia Lacroze de Fortabat Art Collection. Buenos Aires, Argentina

Argentine Council for International Relations. Buenos Aires, Argentina
Birla Planetarium. Calcutta, India
Contemporary Art Museum. Santiago, Chile
Galileo Galilei Planetarium. Buenos Aires, Argentina
Los Angeles County Museum of Art. California, USA
Lyndon Johnson Space Center – NASA. Houston, Texas, USA
Moskovskii Planetarium. Moscow, Russia
Musée de l’Elysée. Lausanne, Switzerland
Museum of the Gaucho Ricardo Güiraldes. San Antonio de Areco,
Buenos Aires Province, Argentina
Museum Larreta. Buenos Aires, Argentina
Museum Manuel Mujica Láinez. Cruz Chica, Córdoba, Argentina
Museum of Modern Art. Bogotá, Colombia
Museum of Modern Art. Buenos Aires, Argentina
National Academy of Fine Arts Collection. Buenos Aires, Argentina
National Congress Collection. Buenos Aires, Argentina
National Museum of Fine Arts. Santiago, Chile
Nehru Planetarium. Bombay, India
Omniversum Planetarium. The Hague, Holland
Polaroid Collection. Concord, USA
Sardar Patel Planetarium. Vadodara, India
Santa Barbara Museum of Art. California, USA
The Hayden Planetarium. New York, USA
The Museum of Fine Arts. Houston, Texas, USA
The National Air and Space Museum – Smithsonian Institution. Washington DC., USA
Victoria and Albert Museum. London, England
Westlicht Camera Museum and Gallery. Vienna, Austria

Published Books

1976. *Cosmogonias (Cosmogonies)*: illustrations by Aldo Sessa, poems by Jorge Luis Borges, published by Libreria La Ciudad. Buenos Aires, Argentina.
1977. *Letra e Imagen de Buenos Aires (Letter and Image of Buenos Aires)*: photographs by Aldo Sessa, texts by Manuel Mujica Láinez, prologue by José María Peña, published by Sessa Editores. Buenos Aires, Argentina.
1978. *Más Letras e Imágenes de Buenos Aires (More Letters and Images of Buenos Aires)*: photographs by Aldo Sessa, texts by Manuel Mujica Láinez, prologue by Guillermo Whitelow. Published by Sessa Editores. Buenos Aires, Argentina.
- Arboles de Buenos Aires (Trees of Buenos Aires)*: photographs by Aldo Sessa, poems by Silvina Ocampo, published by Ediciones Libreria La Ciudad / Editorial CREA. Buenos Aires, Argentina.
1980. *Fantasmas para Siempre (Spanish Edition)*: essays and poems by Ray Bradbury, Illustrations by Aldo Sessa. Published by Ediciones Libreria La Ciudad / Editorial CREA and Sessa Editores. Buenos Aires, Argentina.
- Recuerdos (Memories)*: text by Roberto de Castro Brandao, foreword by Manuel Mujica Láinez, published by Gaglianone Press. Buenos Aires, Argentina.
1981. *The Ghosts of Forever (English Edition)*: texts by Ray Bradbury, illustrations by Aldo Sessa. American Edition, Published by Rizzoli International. New York, USA.
- The Ghosts of Forever (Spanish Edition)*: texts by Ray Bradbury, illustrations by Aldo Sessa, Published by Luis de Caralt Editor. Spain.
- Vida Argentina en Fotos (The Argentine Life in Pictures)*: foreword by Guillermo Whitelow, text by Sameer Makarius, curretted by Miguel de Riglos.
1982. *Nuestra Buenos Aires (Our Own Buenos Aires)*: photographs by Aldo Sessa, texts by Manuel Mujica Láinez published by La Gaceta newspaper. Tucuman, Argentina.
- Tucuman*: photographs by Aldo Sessa, introduction and selected texts by Carlos Paez de la Torre, published by La Gaceta newspaper. Tucuman, Argentina.
- Jockey Club, un Siglo (Jockey Club, one century)*: photographs by Aldo Sessa, text by Manuel Mujica Láinez, published by Sessa Editores. Buenos Aires, Argentina.
1983. *Vida y Gloria del Teatro Colon (Life and Glory of the Colon Theatre)*: photographs by Aldo Sessa, text by Manuel Mujica Láinez, published by Sessa Editores. Buenos Aires, Argentina.

1985. *Mas Vida y Gloria del Teatro Colon (More Life and Glory of the Colon Theatre)*: photographs by Aldo Sessa, text by Silvina Bullrich, published by Sessa Editores. Buenos Aires, Argentina.
1987. *Rincones de Buenos Aires (Highlights of Buenos Aires)*: photographs by Aldo Sessa, text by José Maria Peña, published by Sessa Editores. Buenos Aires, Argentina.
1988. *Yrurtia (Yrurtia sculptures)*: photographs by Aldo Sessa published by Sessa Editores. Buenos Aires, Argentina.
1990. *Argentina, una aventura fotografica (Argentina, a photographic adventure)*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
- Historia de la Fotografía en America (The History of Photography in America)*: text by Vicente Gesualdo, published by Editorial Sui Generis. Buenos Aires, Argentina
1991. *Pictures of Peace*: Text by Kim Zorn-Caputo and Roland Algrant, published by Alfred Knopf. New York, USA.
- Argentina for Export*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
- El Bautismo de America (America's Baptism)*: Text by Bonifacio Del Carril, published by Emece Editores. Buenos Aires, Argentina.
1992. *Argentina Panorama*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
- Manhattan Panorama*: Text and photographs by Aldo Sessa, published by Rizzoli International. New York, USA.
- Mágica Buenos Aires (Magical Buenos Aires)*: photographs by Aldo Sessa, prologue by José Maria Peña, published by Sessa Editores. Buenos Aires, Argentina.
1993. *Patagonia Argentina, el lejano sur (Argentine Patagonia, the distant south)*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
1994. *Punta del Este*: photographs by Aldo Sessa, introduction by Julia Rodriguez Larreta, published by Sessa Editores. Buenos Aires, Argentina.
- Los Argentinos (The Argentines)*: photographs by Aldo Sessa, presentation by Ray Bradbury, prologue by Ignacio Gutierrez Zaldivar, published by Sessa Editores. Buenos Aires, Argentina.

1995. *Flores y Arboles de Buenos Aires (Flowers and Trees of Buenos Aires)*: photographs by Aldo Sessa, prologue by José María Peña, published by Sessa Editores. Buenos Aires, Argentina.
- El Mágico Mundo del Teatro Colón (The Magical World of Colón Theatre)*: photographs by Aldo Sessa, prologue by Angel Fumagalli, published by Sessa Editores. Buenos Aires, Argentina.
- Los Argentinos II (The Argentines II)*: photographs by Aldo Sessa, prologue by Felix Luna, published by Sessa Editores. Buenos Aires, Argentina.
- Argentina desde el Aires, el Agua y la Tierra (Argentina From the Air, the Water and the Earth)*: photographs by Aldo Sessa presentation by Ernesto Sábato, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
- La Fotografía en la Argentina (Photography in Argentina)*: Text, Sarah Facio, published by La Azotea. Buenos Aires, Argentina.
1996. *Nueva Argentina Panorama (New Argentina Panorama)*: text by Elsa Insogna, photographs by Aldo Sessa, published by Sessa Editores. Buenos Aires, Argentina.
- Hombre Mundo Hombre (Man World Man)*: Poems by Romualdo Bruggetti, published by Editorial Vinciguerra. Buenos Aires, Argentina
1997. *Los Gauchos, sus paisajes, costumbres, destrezas y lujos (The Gauchos, their landscape, customs, skills, and luxuries)*: photographs by Aldo Sessa, text by Juan José Güiraldes, published by Sessa Editores. Buenos Aires, Argentina.
1998. *Argentina, un mundo de paisajes (Argentina, a world of landscapes)*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
- Gauchos Argentinos (Argentine Gauchos)*: photographs by Aldo Sessa, text by Juan José Güiraldes, published by Sessa Editores. Buenos Aires, Argentina.
- Gauchos*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
- New Argentina for export*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores, Buenos Aires, Argentina.
- Buenos Aires panorama*: photographs by Aldo Sessa, text by José María Peña, published by Sessa Editores. Buenos Aires, Argentina.

1999. *Tango*: photographs by Aldo Sessa, text by Enrique Cadicamo, published by Sessa Editores. Buenos Aires, Argentina.
2000. *Sesiones y Fantasmas (Seances And Ghosts)*: essay by Ray Bradbury, photographs by Aldo Sessa published by Sessa Editores. Buenos Aires, Argentina.
2001. *Polo Argentino, Memorias del Abierto (Polo Argentino, Memories of the Open)*: photographs by Aldo Sessa, text by Juan Carlos Harriot, published by Sessa Editores. Buenos Aires, Argentina.
- Patagonia panorama*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
- Almas, ángeles y duendes del Teatro Colón (Souls, angels and elves of the Colon Theatre)*: photographs by Aldo Sessa, text by Enzo Valenti Ferro, published by Sessa Editores. Buenos Aires, Argentina.
- Gauchos*: photographs by Aldo Sessa, text by Elsa Insogna, published Worldwide by Könemann, Köln, Germany.
2002. *Seminario de Cultura Contemporánea, Anuario (Seminary of Contemporary Culture, Yearbook)*: Compilation by Rosa Maria Ravera, published by Academia Nacional de Bellas Artes. Buenos Aires, Argentina.
2003. *Luces y Sombras de Buenos Aires (Lights and Shadows of Buenos Aires)*: photographs by Aldo Sessa, prologue by José María Peña, published by Sessa Editores. Buenos Aires, Argentina.
- Heel to Heal. The Collection of Animals Paintings, Drawings and Photographs of Bruce Weber and Nan Bush*. Published by Windsor Press. Florida, USA.
- Ejercicio Plástico: El Mural de Siqueiros en la Argentina (Fine Art Exercise: Siqueiros Mural in Argentina)*. Published by Editorial El Ateneo. Buenos Aires, Argentina.
- Ecos Sonoros (Resounding Echoes)*: Artist Book, single copy. Illustrations and texts by, Alda María Armagni, Virtú Maragno and Aldo Sessa. Forewords: Jorge Taverna Irigoyen and Osvaldo Svanascini.
2004. *Estancias, Palacios Criollos de Argentina (Estancias, Argentina's Criollo Palaces)*: photographs by Aldo Sessa, text by Elsa Insogna, published by Sessa Editores. Buenos Aires, Argentina.
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England

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Israel

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Norway

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Peru

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Spain

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Turkey

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Selected Reviews

1976. Response by Dr. James C. Fletcher Administrator of the National Aeronautics and Space

Administration, in occasion of the presentation of the triptych "Before the Beginning".

Mr. Ambassador, on behalf of the Government of the United States and the National Aeronautics and Space Administration I thank you for this unique and artistic gift presented on the occasion of our bicentennial celebration. This is a creative and fascinating piece of art which we display here with pride, and which we will subsequently transfer to the Johnson Space Center in Houston, Texas for permanent exhibit. We deeply appreciate the spirit and generosity of the Argentine Republic and its people represented by this presentation. This is a tangible token of the friendship and cooperation with your country that we have enjoyed in many fields, including science, space research and applications. Please convey our congratulations to the gifted artist, Aldo Sessa, of Buenos Aires, and communicate to your government the heartfelt appreciation of my government for this generous gift.

1989. Ed Shaw. "The alchemist of images", May 1989

The colonial traces of Aldo Sessa's Studio, along with the Municipal Market in the not very much frequented Pasaje del Lazo, contrasts with the local style interpretation of another Aldo, post-modern Italian architect Rossi, whose trademark in masonry has been imposed on the silhouette of the brand-new little shopping center.

Amid the usual context of bland apartments, the image of an ox's dry-blood color facade suddenly appears, with railings that repeat themselves along the narrow courtyard, large black wrought-iron flowerpots, and the following inscription in a piece of glazed ceramic tile. "A photographer and painter works in this narrow street: do not disturb him, sir, and let him work, 11-8-83 MANUCHO". As I rang the bell, Mujica Lainez's words make me feel like a despicable intruder. Attempting to summarize such a multifaceted character as Aldo Sessa in a hundred lines is pretty much like taking a portrait of him with a Polaroid camera. David Hockney, a bold English painter, projecting his art onto photography, creates portraits with his Polaroid and assembles a collage with fragments of such portrait, in which both superimpositions and blanks coexist. It is impossible to define where Sessa's each activity begins and ends. His being is a mosaic of esthetic concerns taken, in their execution, to the last consequences. A researcher of Man and the cosmos, he is an alchemist of images. Discovering him amounts to immersing oneself

in a timeless world where each of the one thousand and one objects surrounding him conveys a story, but, additionally, each is metaphysically-charged. Nothing is sheer chance in this artist's way of thinking, but all depends on the generous hand of fate in its development. The memory of the most mundane story blends with the most sophisticated speculations about interstellar space. Sessa lives in his own universe, ruled by a photograph of a smiling Ray Bradbury, creator of science fiction bestiaries and so many other things not disclosed to the uninitiated. Sessa has been an initiated in the world of art since the early age of ten. He used to attend Marcelo de Ridder's studio, where he took his first steps in academicism and which he would later abandon, always encouraged by his mother, a former student of indisputable master Luciano Fontana, and a habitué, along with her son, of the old Bonino Gallery. The roots of his still active passion are to be found in the very trunk of his family tree. His grandfather founded the Alex Film Laboratories in 1928. "Photography has been my father tongue," Sessa states, graceful and youthful, despite an extensive curriculum vitae that would turn insane a less determined creator. In order to compose Sessa's portrait, we need some indispensable takes: the books he assembles and edits – based on series of his photographs -, his photographs themselves, his paintings, his silk screen prints, his collection of photographic cameras, archaic daguerreotypes and works by most recent artists, his family – also devoted to art – and his million archives of negatives. Teresita, with whom Sessa is celebrating his silver wedding anniversary this year, is devoted to the study of antique furniture and its restoration. His son and two daughters – Carolina, 20 years old, Luis 21 and Valeria, 22 -, follow in through their ancestors' footsteps: one is a journalist, the other a student of graphic design and his only son helps in his father's studio. In Aldo Sessa's studio, one runs the risk of suffering a mega dose of visual stimuli. In that place, above the sofa, while avid consumers of good decoration might hang their most important picture, a unidirectional window presents the street as an ever renewable landscape. A map of Argentina's ACA is his latest project: a book of photo-portraits of Argentina. A photograph of architect José María Peña, a close collaborator in several of Sessa's books, reminds us of "Peñita's" – as he is affectionately called - constant contribution to the quality of the city. A male mannequin covered with fabric represents a figurative presence that never appears in Sessa's cosmic paintings. An old stand fan, a salamander stove covered with ceramics, a washbowl and a modest stove with a kettle share the space with the series of prints newly made in the ultramodern dark rook where Sessa and his team are getting ready the retrospective exhibit that will take place on June 8th at the National Fine

Arts Museum, sponsored by Fundacion San Telmo. Sessa has spent the past few months going through his entire archives, - three intense decades – selecting and putting together hundreds of his favorite photographs. It is the first retrospective that the Museum puts up of a still working photographer, and Sessa regards it as his contribution to the commemoration of 150th anniversary of the discovery of the photographic process. Files cover entire walls. Order rules softly. Everything Sessa looks for to illustrate this walk along his multiple career comes out of one of them at the right time. Behind this bohemian art scene, telephones, fax and telex machines are working full blast, and there is ready access to international couriers. Sessa is in constant contact with his New York editor and his Japanese printer. A stone's throw from his studio, it is the headquarters of his publishing house: a company run by he himself and of his son Luis, from where his already published twelve books are distributed. In another apartment, there is a wide collection of his paintings, several of which are on constant exhibit at NASA's Lyndon Johnson Space Center in Houston, at the National Air and Space Museum in Washington, and at the local Planetarium. Little by little, the links in our compound portrait furnishes us with a sort of identikit, with all the different shades Aldo Sessa is made up of. Artists' resumes usually look like poetry pages with more blanks than words. Sessa's, instead, runs through three pages with no respite, even invading the margins. Solo painting exhibits go over two dozens, the collective ones are innumerable. Fifteen are the solo photo exhibits under his belt, and scores the collective ones. Sessa has also devoted himself to parallel exotic activities such as textile design, dinnerware design, decorating, postage stamps and programs for the Colon Theater. The overwhelming list of his works ends with the titles of his books, where great figures such as Borges and Manucho Mujica Lainez, Silvina Ocampo, Silvina Bullrich, Bradbury and Peña are his collaborators. Time ago, everything fit together to allow Sessa to combine all his creative talents. When he was an adolescent, he worked in a graphic workshop where the addiction to virgin paper and thick ink claimed another victim. From there to Los Angeles, and of course, to the Hollywood world, where Sessa was a warlock apprentice at Consolidated Film Industries, under the wing of Sidney Solow, who introduced him to Ray Bradbury, "that poet-visionary in the style of Julio Verne", as Sessa rates his great friend and colleague. When in 1979, he prepared the dummy book of photos and drawings combined with texts by Bradbury, he felt the urge to radically change the composition of the luxurious volume. Sitting with the writer in "The Islander", the posh Polynesian restaurant in Manhattan, under the light of Tahitian lanterns, Sessa magically thought of how the graphic

design of the book should be: a cover made of spacesuit silver fabric and pages of very special seismic-blue paper, making up what the artist calls "a new language that provides the book with different dynamics". "My life is visual. I take pictures with my mind. I feel like cutting my veins when I don't have my camera with me. Photography moves my soul, it makes me feel alive. I am on the right wavelength to materialize my photographs when the light quality or weather conditions provide the ideal "atmosphere" to freeze that moment. Walking the streets with an old Leica breathes new life into me, I get in touch with the noise, the smoke and the crowd of my city". "My painting has a more complex journey that I will continue. My plastic project evolved after a visit to the Planetarium, where I became aware of the human scale in the Universe. When Man is out of touch with nature, he is desensitized and pales into insignificance. Since that very moment, my painting has represented the challenge of recreating the stages of Creation. First, cells and particles; second, the atmosphere; third, light, and then ice and fire, the basic elements, all the way up to Man." "What happens is that my paintings look pretty much like photographs and my photographs like paintings. To me, the painter is a tripod, hour upon hour in front of his canvas. In the past years, I have focused my efforts on photography, which is an unprotected activity and, in Argentina, even discredited. I want to prove that photography is art, and that a photograph is a visual moment caught and organized by its author. The photographer has to live connected to sight through his mind. His main weapon is light. He has to learn to use it to become an artist", adds Sessa. His intense activity made him feel once again like a "tripod-man" while he was preparing his books "Vida y Gloria del Teatro Colon" (1983) and "Mas Vida y Gloria del Teatro Colon" (1985). He took more than 300,000 photographs in the course of four long years of endless nights, standing in front of dancers and singers, trying to freeze glorious but ephemeral movements on film, without the help of flashlights or metal tripods. Today, with a cold and tired after two days of taking photos in Ushuaia, where he spent restless hours in the snow awaiting that very moment of the typical light from those latitudes, he is about to complete his thirteenth book, a collection of his views on Argentina. Details and anecdotes fill the pages of my notebook, where they will remain for another future article. Sessa states: "I stand in awe when I think of the strength I had to do so many things". Within this individual, seemingly quiet, passion burns, which, just as the Olympic torch, never extinguishes. Passion, patience and discipline. The result is his ease to face life's provocations. With each blink of his sharp eyes, Aldo Sessa sees a new horizon and turns it into a piece of art through the prism of his view of the world.

2003. Aldo Sessa. Text for the book, *Fine Art Exercise: Siqueiros Mural in Argentina* (Fine Art Exercise: El Mural de Siqueiros en Argentina.)

The first memory that comes to mind when I think of the work I did in the old Botana's villa, where I photographed the Mural that Siqueiros painted in 1933, is when I entered into the dim light of a vault-studio and walked over images on the floor. Only after I some lights were set I was able to see the masterpiece in all its splendor, a strange and magnificent work that surrounded me. I immediately thought: "What an artist...what a complex work to be done in such an intricate space... what an absolutely modern pictorial technique." I was overwhelmed. My work began with the difficult task of lighting up the room to photograph it from different angles. At the end of the first work day I held the rolls tightly in my fist. Even though the treasure was trapped in the emulsion, I didn't know that I would be the last lucky person to photograph before it was taken apart.

Little by little I began becoming aware of the privilege that meant to me having had the unique chance of, through my camera, giving expression to the austere and isolated basement in which the master spent so many lonely hours, reflecting his thrilling universe of gripping fantasies, so far away from his homeland.

In every photo session in the basement, I tasted the atmosphere and silence of the place, and, very likely, its spirits had something to do with the only and very unexpected telephone call I received while I was there: that from Doctor Bonifacio del Carril to tell me that he had been appointed Academician of Fine Arts. That moving news will forever remain in my heart, always associated to Siqueiros' spirits. Today, upon reediting the photographic material taken at the time, I appreciate these photographs much more so. My obvious conclusion is that the volume of that room covered with Siqueiros' paintings is unique and makes up an exceptional work, due to both its engrossing nature and mastery.

I would like some day to lie on the cold cement floor of that magical ovoid box, next to my camera, in order to delight my eyes by taking a close look at his works and photograph them once again from that angle. I eagerly look forward to that day.

2004. Jorge Taverna Irigoyen – Member of the National Academy of Fine Arts. "Lights and

Shadows of Buenos Aires” Art and Culture - December 2004.

“To the brilliant visual artist, Aldo Sessa, Buenos Aires is much more than an eternal muse. To him, the city that reinvents itself each day, takes on the life of an ever-flowing river. Buenos Aires is the city that dresses up in lovely tunics and induce by light, acquires unexpected qualities. The city, the muse, sung to and dreamed of, by both poets and musicians, rediscovered through his lens, dances in precise diaphragms, reaching unprecedented heights of characterization. Sessa is an expert at decoding backgrounds. He cares for the unseen sides of shapes; overcoming symbols, creating his own allegoric joy in a space taken with its most profound spells. This is the reason why Buenos Aires is present in Aldo Sessa’s work as a sort of fantastic transubstantiation. It is the bare concrete over and above the visual effects. The streets and their trees, the city’s theatres and neighborhoods, its monuments and night ghosts, commanding respect since time immemorial. Thus, we have Words and Images of Buenos Aires, by Manuel Mujica Láinez of 1977 and its sequel the following year with Trees of Buenos Aires (1979) and Our Own Buenos Aires (1982). Also, Life and Glory of the Colon Theatre (1982) and its correlation More Life and Glory of the Colon Theatre ... (1985). Or the gripping genealogy Highlights of Buenos Aires (1987). Sessa going deep inside his own views and that of others like Yrurtia’s sculptures, its bronze heroes (1988) or rediscovering the pillars of the tradition of the Jockey Club: One Century (1982). Sessa is enthusiastic about Buenos Aires, thirsty for Buenos Aires, enlightened by Buenos Aires. Sessa multiplies – with no perceptible magic tricks – the engrossing force of icons and semi gods made visible in Flowers and Trees of Buenos Aires (1995), Souls, Angels and Elves of the Colón Theatre (2001), Tango (1999), Buenos Aires Panorama (1998), among many other books with magnificent-looking pictures. Aldo Sessa’s art is poetry turned into images of half-hidden medium, ancient traits and secrets passed on, which arise fascinating interplay of effects versus space. A refined and magical look which the artist – a renowned painter for over three decades – knows how to reconcile through the constant dialogue between lights and shadows.

And this is precisely the title of his latest book: Lights and Shadows of Buenos Aires. It constitutes a natural confirmation of his photographic talent expressed by streets and closed doors, cafes and monuments, theatres and facades, hawkers, churches and fountains, marquees and steps. There are no need landmarks or emblems to show this city. He just uses an inflection to suggest La Boca, La Costanera, Palermo or Barracas. His lens rummages among seemingly

circumstantial, meaningless records, at times of shaken immanence. In them, Sessa's work transfers and records, revitalizes and transmutes. A final self-portrait – only in shadows – summarizes his master's attitude, that of someone who continues to learn on the basis of experience reflecting the modesty of a true Argentine artist”.

Albino Dieguez Videla “Today photography rules” La Prensa Sunday 11th September 2005, page 8 (...)

“Aldo Sessa is a pioneer in art photography in Argentina. This time he is coming back with a series of black-and-white shots which sometimes fall into abstraction, and in which the gloss in the elements is something new in his work. (...)”

J.M. Taverna Irigoyen – Member of the National Academy of Fine Arts –

“Aldo Sessa. The extravagant Screens” Magenta Magazine, September 2005, page 32.

“Behind the screens is the title chosen by Aldo Sessa for the commendable exhibit of his latest works, which find a perfect match in the Rubbers gallery. Absolute black-and-white dialogues, in a semiotic assembly that contrasts, brakes and builds views, which later blend once again with their own rhythm.

Sessa defines shape with a simple allusion. He represents scenarios in his memory; and leaves them floating in a trance. Where all things, between and behind the screens, of tulles and feathers, of wiry fabrics, and extremely subtle images of pearls, crumpled paper, mirrors, pieces of glass and dry flowers take up a roll. In each of his works, the symbolism is centre and stands out. The emblem of an unshakable union between Creator and Creation. The symbol is with its seductive secrets, like Gerhardt Wehr.

The subject is the adjective to Sessa. The “noun” to him is the shape suggested in a virtual space. A woven cloth. Hands drawing. Creases. The movement captured and reversed over its own shape. Broken crystal that acts as reflection. A vegetable shape. Pieces of glass holding drops inside them, whose meaning goes far beyond that of their mere essence. Like the shape of a drawn calla lily. Half-shadows. The captured movements. The portrait that takes a life of its own on the horizon. His camera comes out of a mental and emotional laboratory ready to be shot. The scene, previously orchestrated, is subsequently developed in the other laboratory of the liquids and

reactive solutions of the photographic paper. A process of sequences where simultaneously, the sensorial and sensitive alchemy outlined even in its minimum implications.

Behind these screens, Sessa commands his powerful eye through the accuracy of his lens. A lens that seeks the second nature of things, explores a tangible reality, rather than effects. However, the fact that this Master of image manages to capture what is elusive lives us with something to ponder”.

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