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Juan Gugger

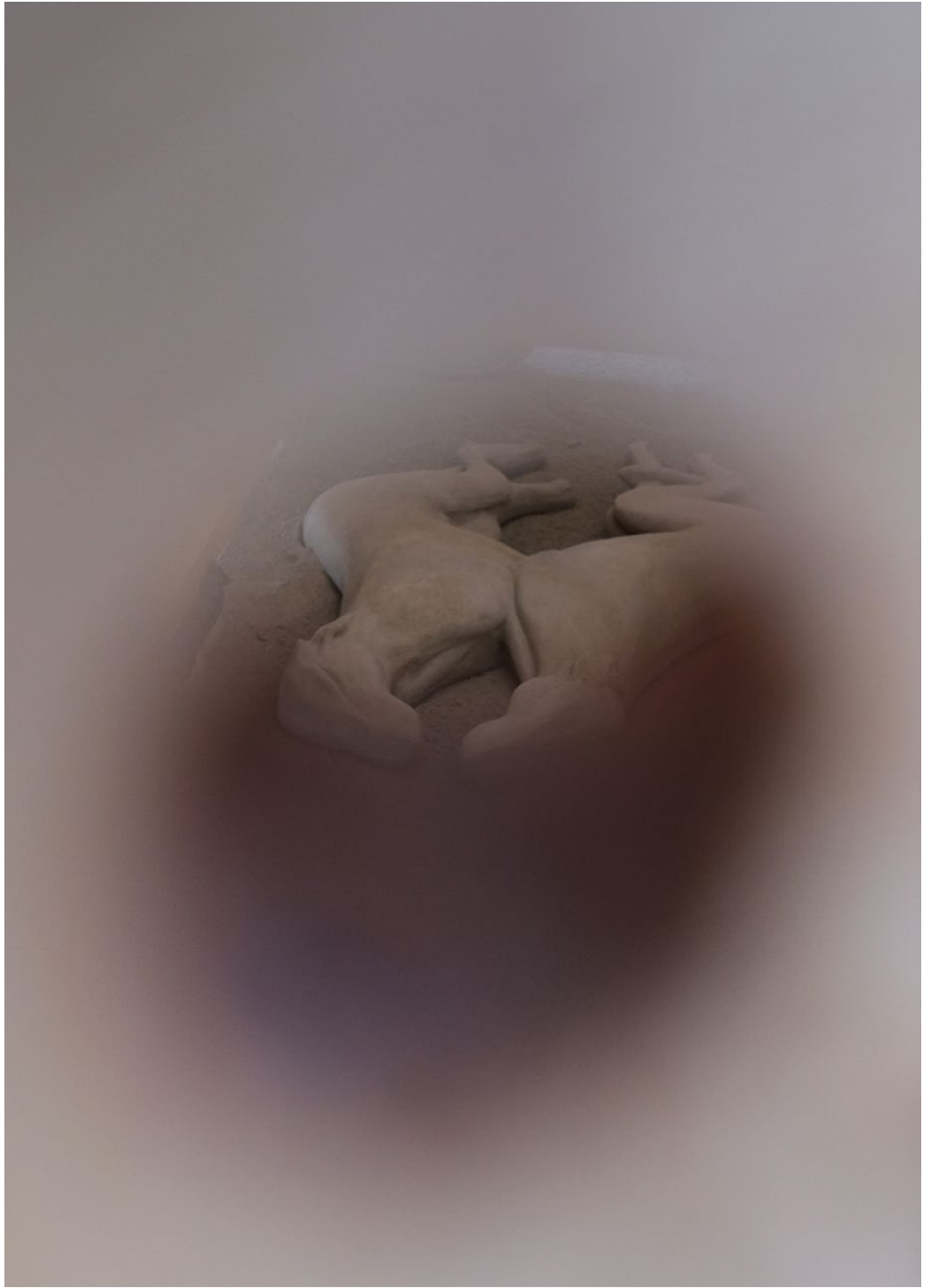
Selected work

Deck XIV (2023), colaboration with Xolo Cuintle.

Wood, founded objects, shoes, electric circuit, plugs, fully functional electric heaters, sculptures by Xolo Cuintle | 6 x 3 x 3 m. | Poush, Aubervilliers.





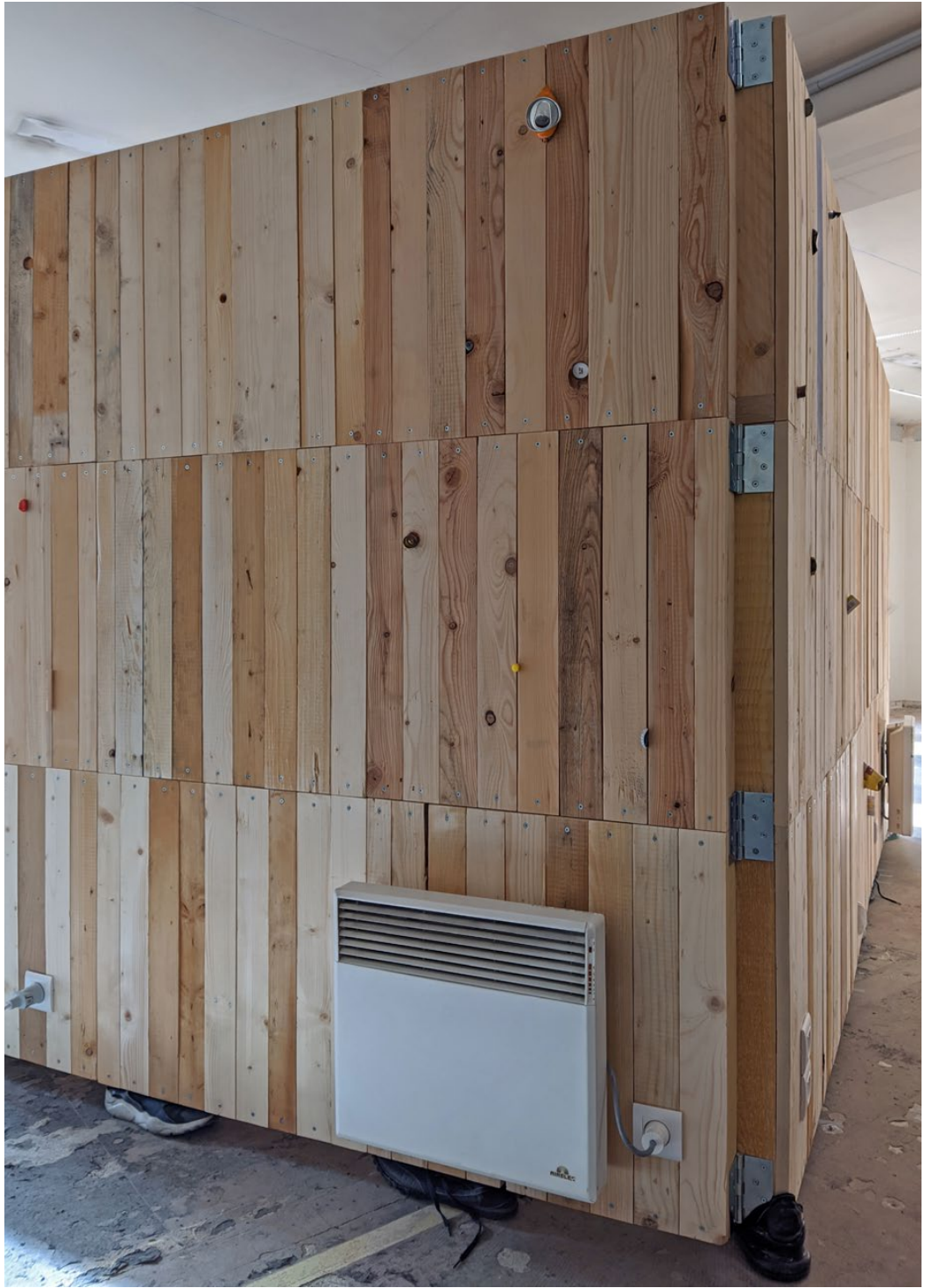




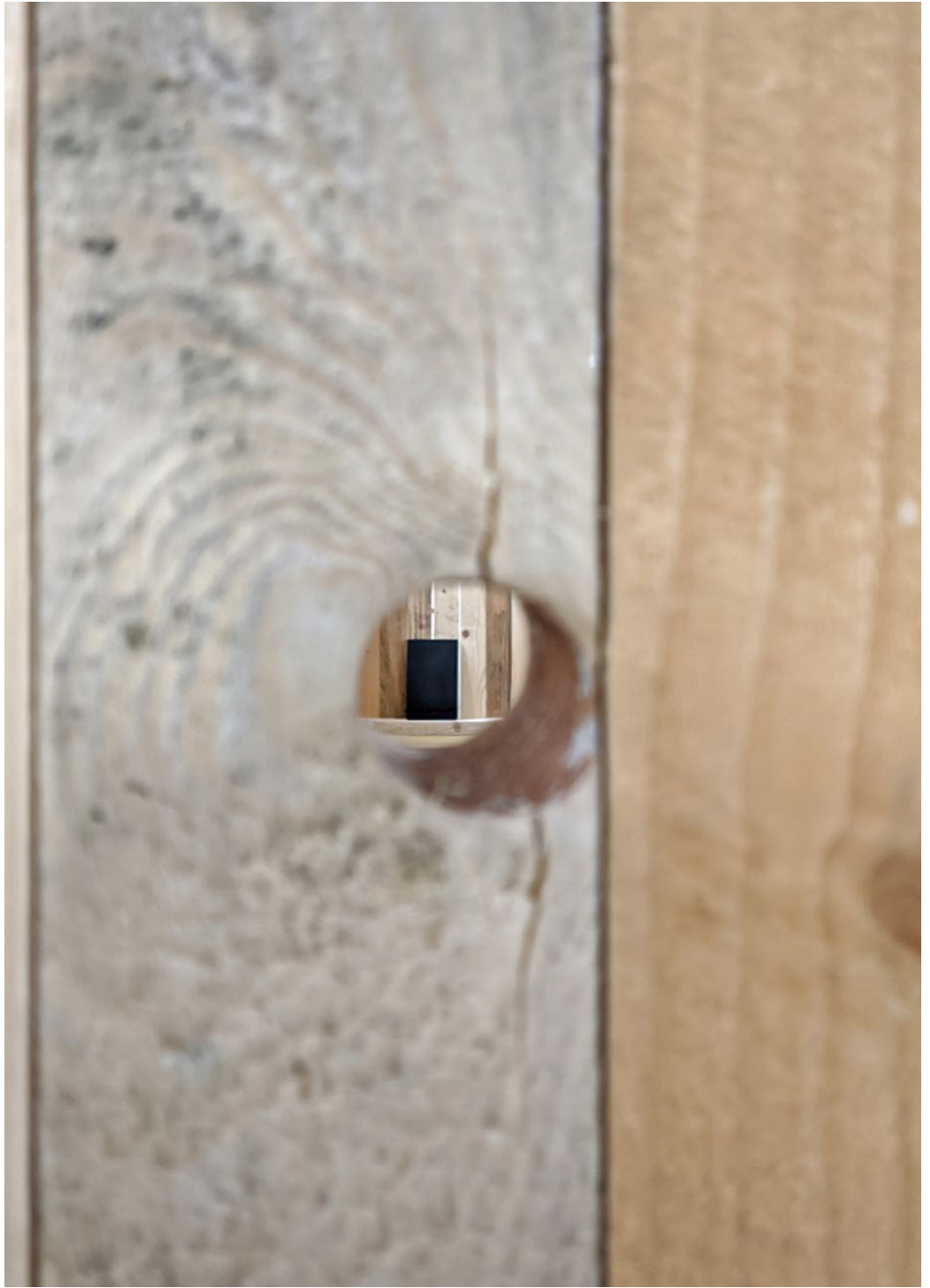
Deck XIII - Restes des Traces (2023)

Wood, founded objects, shoes, electric circuit, plugs, fully functional electric heaters, 7 artist's notebooks | 6 x 3 x 3 m. | Tour Orion, Mountreuil, France.





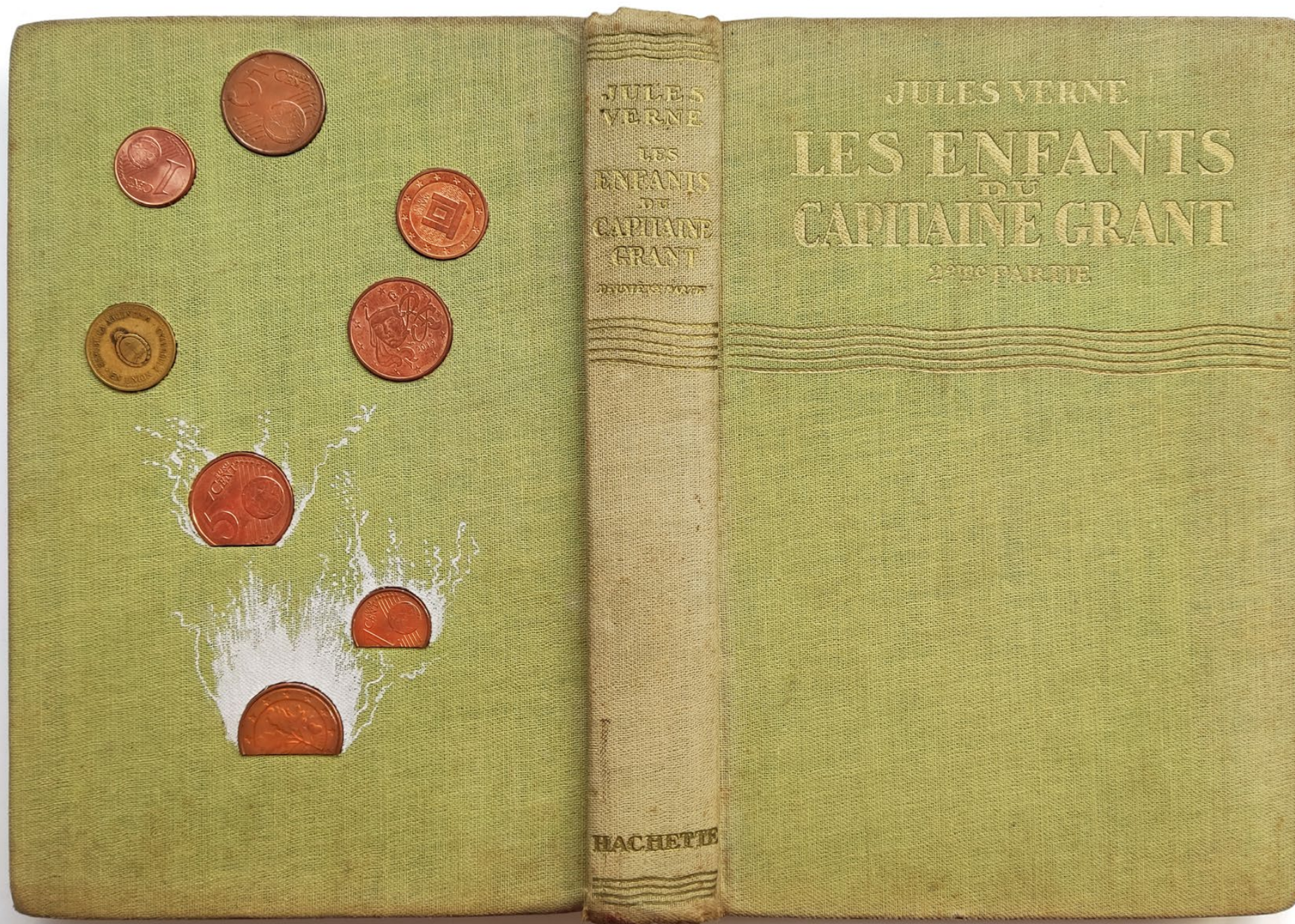




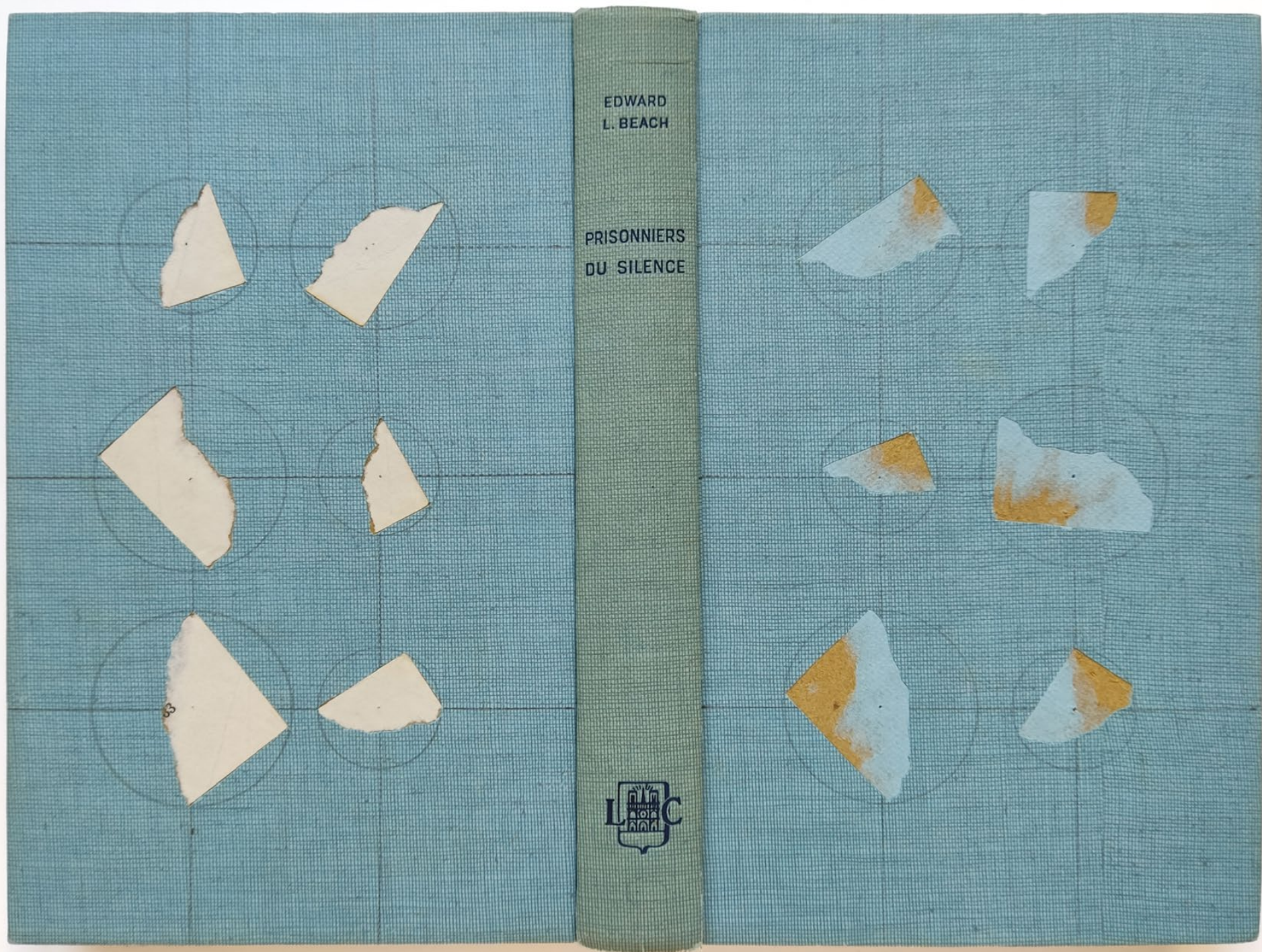
Le jour le plus long, nuit sans fin (2023-2024)

Ongoing series.



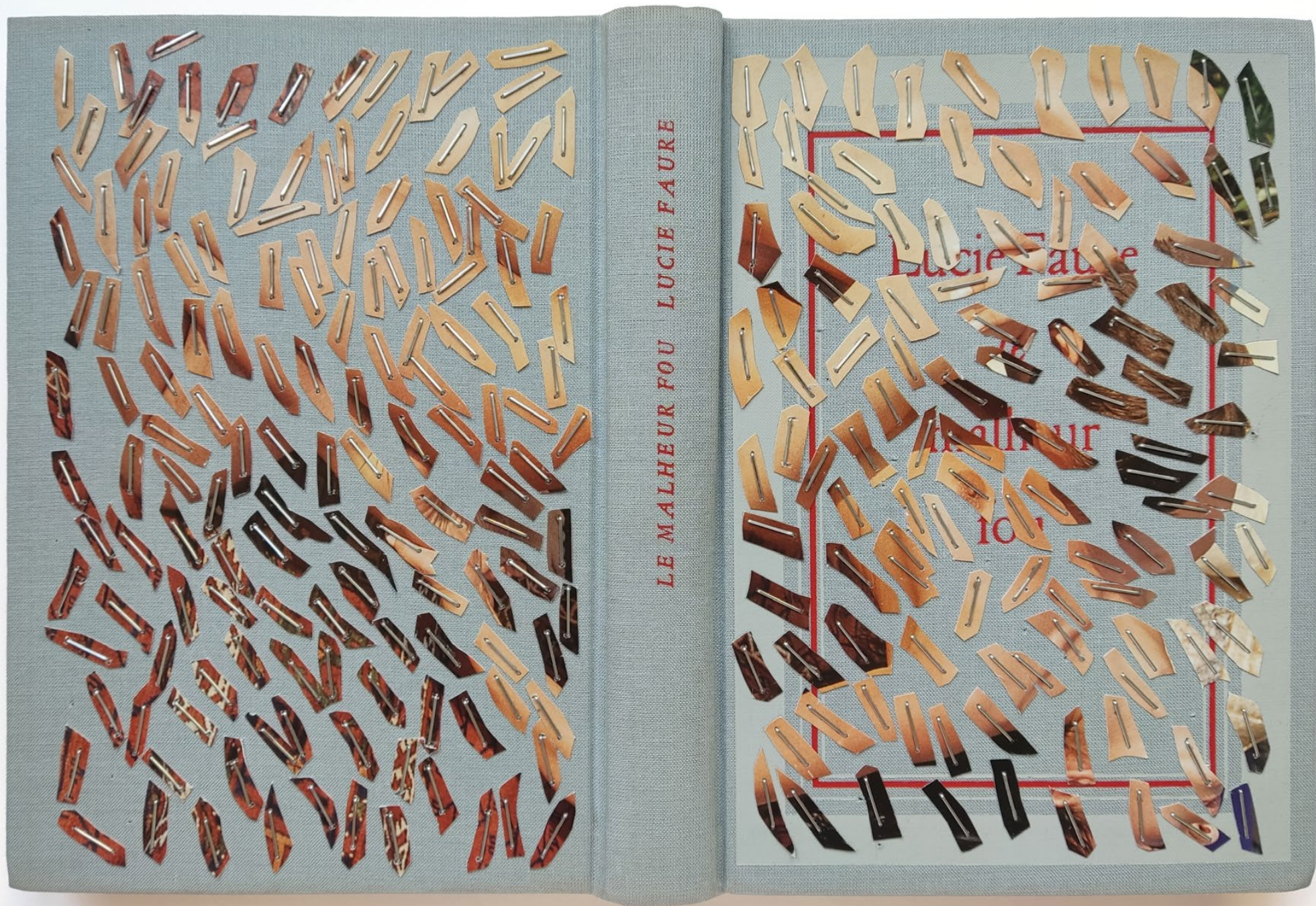


Les Enfants du Capitaine Grant (2023). Exemple du livre du même nom, édition 1930, gouache sur toile, pièces de monnaie incrustées, fixation murale.

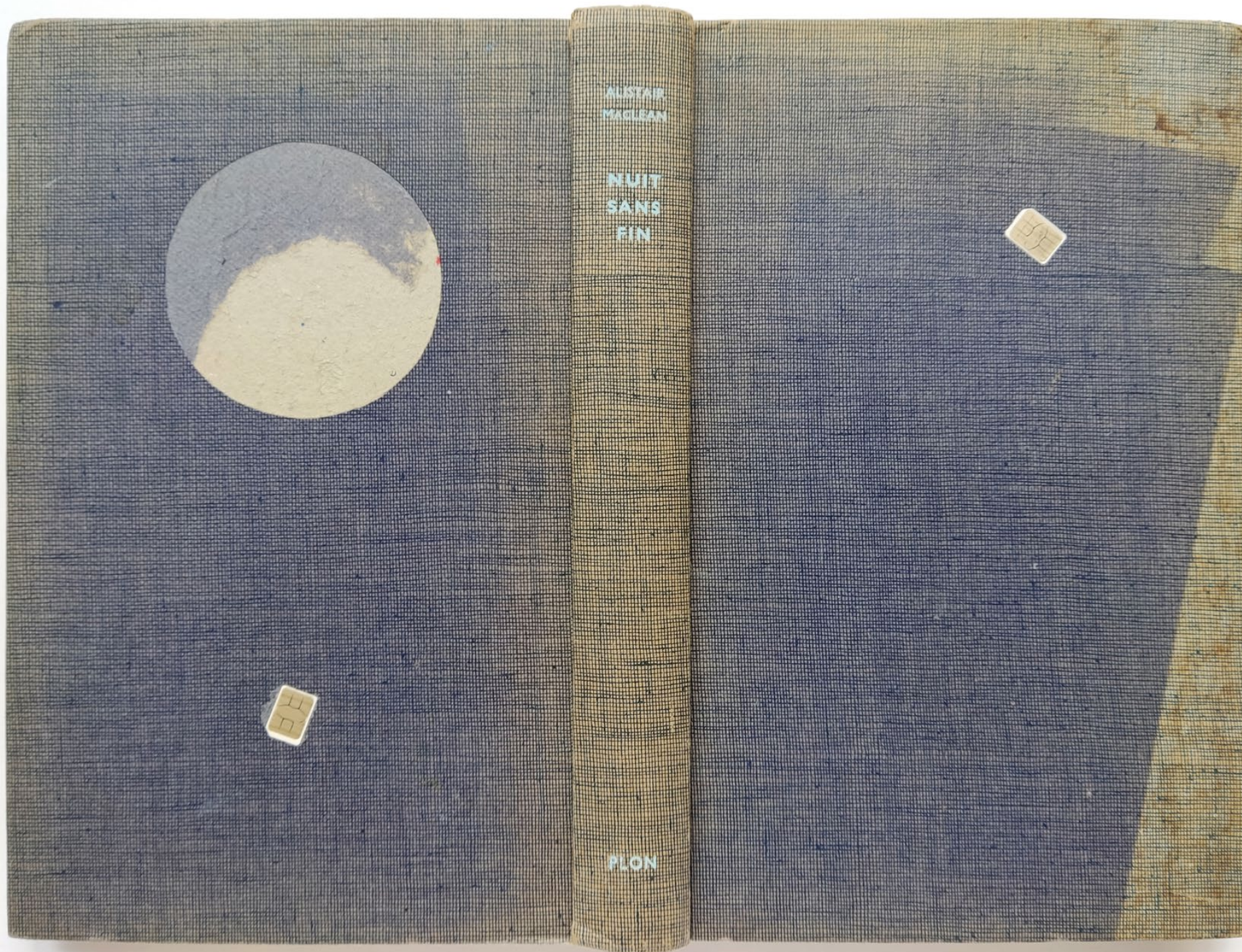


Prisonniers du Silence (2024). Exemple du livre du même nom, édition 1955, crayon sur toile, collage, fixation murale.

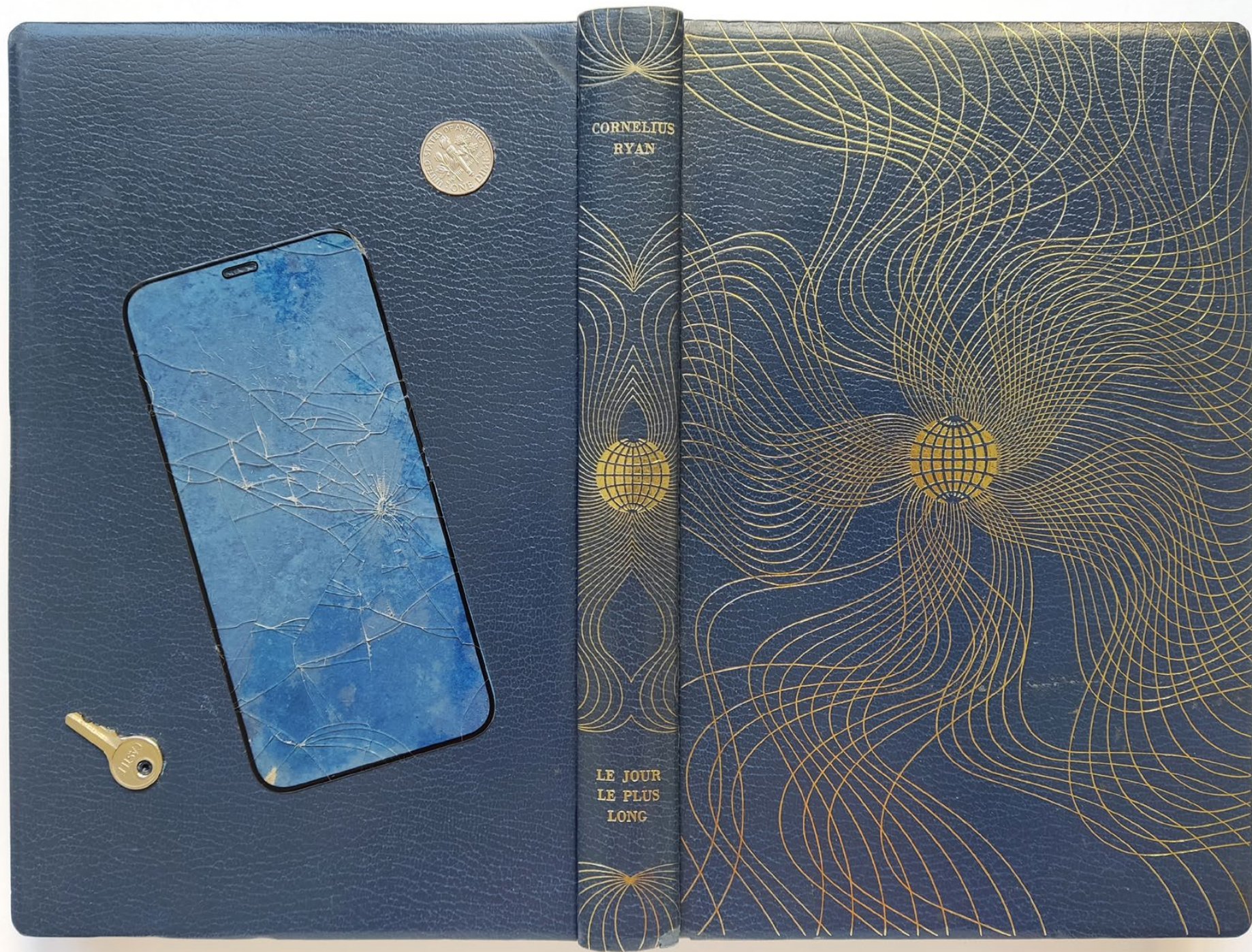




Le Malheur Fou (2024) . Exemplaire du livre du même nom, édition 1970, papier photographique et agrafes, fixation murale.



Nuit sans Fin (2023). Exemple du livre du même nom, édition 1961, cartes nano sim encastrées, fixation murale.



Le Jour le Plus Long (2023) . Exemplaire du livre du même nom, édition 1959, objets encastrés, fixation murale.

Cyclo (2023)

Ink, watercolor and pencil on Wenzhou paper, mounted on wooden frame, photo boxes A. Lumiere et ses Fils (principles of XX century), air baggage control labels | 112 x 176 x 5 cm. each (7 groups)

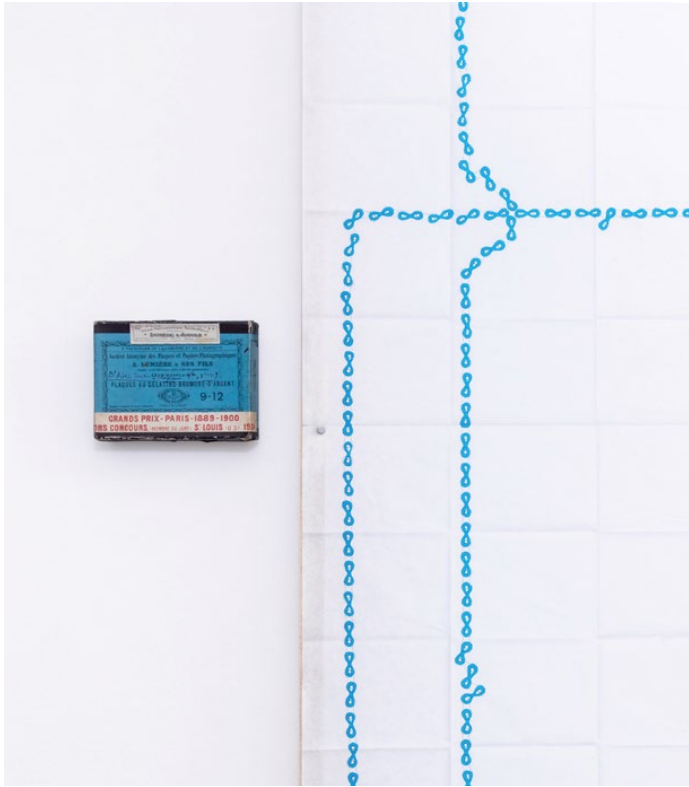






Press Release

Juan Gugger, *Cyclo*, November 8 - December 22, 2023. Espacio 34_35_ is pleased to present *Cyclo*, a single-work presentation by Juan Gugger and curated by Fabian Carrere. For the occasion of this show, Gugger presents seven artworks. They traveled with seven artists from Paris to Buenos Aires. The foldable pieces fit perfectly into the dimensions of early 20th-century photographic boxes. They are the same boxes that Duchamp used to store all his notes. Elegant and of highly formal economy, these works rehearse different connections and disconnections with history and contemporaneity.



Artist Text

Some months ago, we began proposing ideas around that sort of magnetic field the palace has. We understand it as a physical, temporal, historical, and mythological construction. In short, linguistic. Centennial. We went backward in time until the vacant land. The palace became the *chronotope*, the spatiotemporal entity at the center of the aesthetic event to develop. In the beginning, I was careful that there was nothing excessively contemporary in the process. No display of new materials or ultra-contemporaneity images. No reference to new technologies, to imaginary futures, neither terrible nor utopian. The

materials I worked with can be framed in the century contained in that framework. That is, from the beginning of the XX to us, at the beginning of the XXI century. However, the inevitable always slips everywhere, all that cannot be avoided to be extremely contemporary in any production. The biographical and geopolitical conditions, the media, and communications fall inside the work. Even so, the air baggage checks are the only physical thing that unequivocally links the pieces to the here and now.

The first regular international passenger air service landed in Paris in 1919. The same year, the construction of the Palacio Barolo began, and Marcel Duchamp left the neighborhood of Congreso, in Buenos Aires, to embark back to France. After the end of the war. In a letter of 1918, sent from Alsina Street, Duchamp mentions the vacant lot on which this art gallery stands today. I am pointing this out because the chronotope that circumscribes the exhibition encloses a series of fundamental transformations in art. Or at least it contains within its limits the part of history that most concerns contemporary art.

This project also hides the intention of making a “work” that slides along the edges of the way of making artworks that predominate in Western production today. To move away from the hegemonic co-intelligibility of the “contemporary art” discourse.

I am interested in presenting an exhibition that fantasizes about looking from outside of time. That confronts us with history as a connection of nodes of limited and arbitrary dimensions that could be stretched, cut, and reconfigured into interchangeable fragments. A history inscribed in a circle of a hundred years in diameter. I want to generate new fugues, diagonal histories, and spatiotemporal holes. The edge of this territory or historical area of experimentation is the year in which the space on Avenida de Mayo is cleared to start building the Barolo Palace. I called it Chronotope-Barolo. At that precise moment, Marcel Duchamp arrived in Buenos Aires (1918, one year after the public presentation of the urinal at the Salon des Indépendants). On the other hand, the limits of the physical territory of speculation begin with the 400-meter radius of the palace, where Duchamp set up his studio (Sarmiento 1507) and his home (Alsina 1743) and extend along the postal bridge between Buenos Aires and Paris. We could say it's chance (“except that there is no chance; what we call chance is our ignorance of the complex machinery of causality”).

The circumstances surrounding the project also become indisputable material of the exhibition. It is a situation-specific work. I cannot travel to Buenos Aires because I have been living in Paris for almost two years without permission. (1) The project is a speculative drift between my being “trapped in Paris” and M. Duchamp's “being trapped in Buenos Aires” in 1918/1919. It's a sort of spatio-temporal circle.

The works had to be able to be sent in suitcases (curiously, Duchamp also played with this idea of *boite-en-valise*, in completely different circumstances). (2) The pieces are light and foldable because of practical, extra-aesthetic conditioning. The sheets of paper are an architecture. Not only because of their limits but also because their folds, born from functional requirements, guide the movement of the gaze of the one who draws and the one who observes.

It is also a new experience as an artist. Doing a solo exhibition without the body present. The handwork in the drawings somehow operates as compensation. I use the indexical condition of drawing, painting, and manuscript to send my ghost, my physical presence/absence. Despite being the result of that limitation, I am excited to introduce a new element to the sequence of exhibitions. These off-center moments, in some cases, are capable of redefining practices.

This building was erected as an enigma. In his documentary, Sebastian Schindel found external evidence that allowed him to interpret that the building responds to a complex design of relationships with the text of the Divine Comedy. However, this representation, encrypted in the very materiality of the building, is not accessible to those who ignore the code. Several experts on the palace and Dante Alighieri have assured that there is nothing in the palace to support the theory of its relationship with the Divine Comedy or its author. It is only after its relation to other “texts” (other Palanti buildings, notes, articles, some testimonies of the time) that this intention can be demonstrated. But it is not possible to read it in the building itself, without external sources. The pieces in this exhibition want to be “art-work-documents” or “art-document-works”. They also may appear as enigmas. But when put in relation with each other and read in their inter-textuality, can exhibit internal logicalities. That also happens with Barolo's architecture, its inscription in the atmosphere of the Masonic secret, and Duchamp's enigmatic biography, particularly in his passage through Buenos Aires. In some aspects of this proposition, it is perhaps possible to imagine new drifts among what in the 1990s José Luis Brea pointed out as “new allegorical strategies” in contemporary art. Those strategies find their roots in the Duchampian “creative act”, and now are (re)presented in a container of the “great literary allegory of all times”: the Divine Comedy.

Notes:

1. Some time ago, I found by chance many boxes of photographic plates. They were full of glass negatives brought from Argentina at the beginning of the 20th century. A French family traveled to Buenos Aires in 1914, where they took about 230 photos, and returned to Paris after the end of World War I. The boxes turned out to be the same brand and period as the ones Duchamp used to store his notes (such as *La boîte de 1914*, now at the Pompidou Center). I decided to return these boxes to Buenos Aires, this time loaded with the works for the exhibition.

2. Afterward, a whole series of circumstantial events got into the aesthetic mesh of the proposal and became part of the work. For example, it is not minor the fact that the passengers who transported the pieces were mostly Argentine female artists who came to Paris for reasons related to their professional careers. This exhibition takes place in a moment in which Marina de Caro is invited to do a major retrospective at In Situ Gallery, Delia Cancela a solo show at Gaudel de Stampa, Liv Schulman comes and goes from Buenos Aires for projects at Piedras Gallery, and Fondation Fiminco, Lihuel Gonzalez is invited to take a residency at the Cité Internationale des Arts, Estrella Estévez travels to work at the Palais de Tokyo, etc.

Cyclo, 2023, text by Fabian Carrere

Thinking about temporality in the contemporary context, not only to question it but also to legitimize it, implies recognizing that diverse temporalities cohabit in the present. This reading can generate a dissonance concerning historical processes, epochs, and styles. The concept of time is always linked to the idea of change.

However, the point of view that proposes that phenomena and cultural products coexisting in an era do not always correspond to the same temporalities, allows us to think about the construction of dismembered and superimposed times. From this sort of "historical unconscious", Juan Gugger bursts into the rhythm of representations generating temporal links that leave traces and set new limits. We are in front of a different way of thinking and exposing time.

The artworks make sense with the journey; the flights trace a line between two cities- two temporalities- two aesthetic dimensions- two artists; a century connects them. Paper tracings and folds draw a grid of 144 modules that will finally find their travel suitcase in seven A. Lumiere & Ses Fils boxes, from the beginning of the last century. The boxes originally contained standard gelatine-bromide plates.

The human flow becomes the raw material and subject of the works. It generates a form that is inventing possible encounters. It is creating the conditions for a collective exchange of meaning. Each work also has the correlate of the artist who brings it. The small boxes build, in each encounter, the meaning of the exhibition. Bicycle chains, conveyor belts, and suitcase boxes establish a temporary cartography. Art generates states of encounter.

"Art shows that form only exists in the encounter and in the dynamic relationship enjoyed by an artistic proposition with other formations, artistic or not." Nicolas Bourriaud

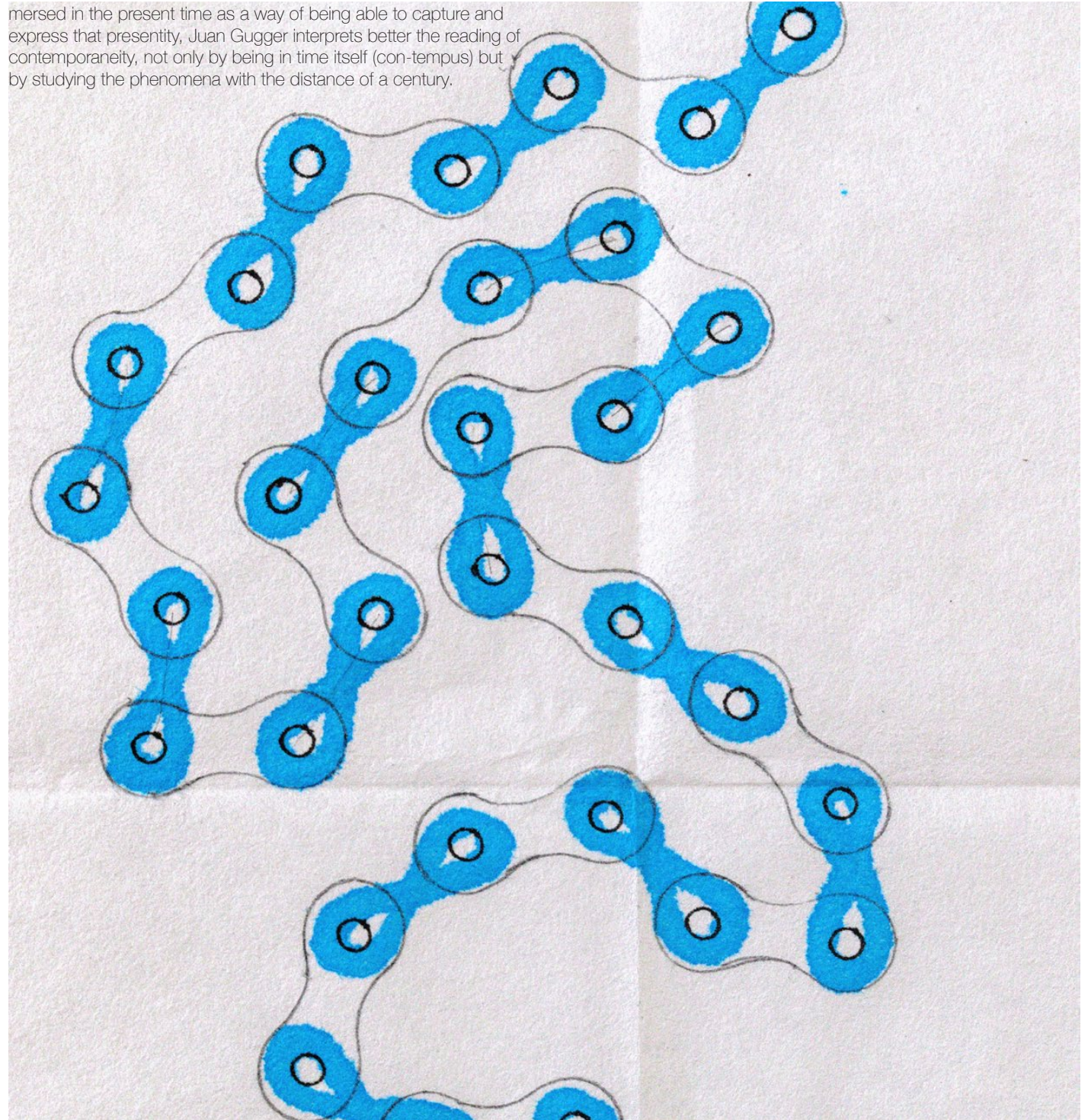
In a certain way, each work has the intention of installing the transporters in imagined new possibilities for the trip between two cities. It seeks to generate an evolutionary Cyclo from all this interlocution between the artists and the cities between the suitcases and the boxes. They establish a performative dialogue in which the works are and will be building the "open" body of the exhibition. It is a scenario of constant movement.

"Contemporary spectators are spectators on the move; primarily, they are travelers. Contemporary *vita contemplativa* coincides with permanent active circulation." Boris Groys

When the artist situates the year 1919 as the beginning of the "historical territory of experimentation," where Duchamp's Parisian flâneur in Buenos Aires encounters the first movements in the empty lot that would be the basis for the construction of the Barolo Palace, he speculates in a certain way on the time that exists as a condition of possibility of our perception and also before it. As Kant maintains, time is "only a subjective condition of our human intuition, which is always sensitive, and in itself, outside the subject, it is nothing." The timeline proposed by the works recreates representations of the artist's own internal states.

While situating ourselves in the contemporary implies being im-

mersed in the present time as a way of being able to capture and express that presentity, Juan Gugger interprets better the reading of contemporaneity, not only by being in time itself (*con-tempus*) but by studying the phenomena with the distance of a century.





Exhibition Text by Margaux Knight

Argentine artist living in Paris, Juan Gugger makes impermanence the constant of his artistic practice and

his life, spent between different artistic residencies for ten years. His work explores the transitory states of the urban space and the violence of our modernity in the era of capitalocene, of material, cultural, and political globalization. His installations are permeable to the extra-artistic context

in which they are inscribed: they are both an involuntary residue and a raw reflection of it. Galerie Gardette presents two central series of his work inhabiting the space radically. They open the gallery space to the street, the art world to society.

Juan Gugger takes over the space with a disruptive gesture that initiates a particular situation, a territory of negotiation with the daily uses of the space. In the first room, we confrontate with sixty pieces (All That Melted into the Air Solidifies on Surfaces), concrete casts of cardboard boxes collected in the streets of Paris. These sculptures can be read as a metaphor for the artist's life: they are unstable objects, with multiple origins and destinations, charged with an enigmatic past. The accumulation of these empty and decontextualized boxes transforms the gallery into an industrial storage area. They delimit the space of passage by conditioning the movements of the bodies. At the back, the installation Deck XIII (New Scenario), an assembly of recovered pallets, and interspersed with polyform debris, limits our visual field. It also prevents access to a part of the room, and the use of several hanging walls. The shape of Deck XIII (New Scenario) was defined in consultation with the gallerist, who needed access to certain doors for the economic and practical use of his gallery. It is therefore the fruit of these negotiations: between the architecture, its inhabitants, and the artist. Juan Gugger proposes a sculptural and immersive experience of architecture, which is thought of as an accumulation of sculptures, the starting point of a renewed relationship with our mental and physical environment.

The artist presents polysemic sculptures, revealing layers of meaning by adding layers of material. The Boxes (All That Melted into the Air Solidifies on Surfaces) pack and protect, while Deck XIII (New Scenario) conceals and hides. Here they are torn from the urban scenario and resignified. These installations question the «threshold of the logic of the monument», mentioned by Rosalind Krauss in her manifesto text. [1] How do these contemporary sculptures embody a «loss of place»? How does a cardboard box that has fallen by chance, in an anonymous street in Paris, randomly recovered by a nomadic artist, land in a gallery, without function and content? Juan Gugger presents uprooted sculptures, which are made of debris without provenance. According to the theorist, «a sculpture is a commemorative representation», the works presented here embody a form of anachronism because they echo the waste, which «floats between oblivion and memory» according to Serge Lattouche. [2] The waste collects, records, and retains







the memory: the pallets are marked by their former uses, and the numbered boxes by their original identification. They are objects of evocation of the past, which paradoxically carry in them their future disappearance and material deterioration. This decomposition is both inherent to their status as debris and is also due to the action of the artist himself. The recovered waste is compressed between the slats of the pallets, «asphyxiated» in his words.

This deformation echoes the violence suffered by these objects, which are humiliated by our model of consumption, where we produce and then throw away. The concrete molding also induces the destruction of the cardboard box from which it comes: that is to say that the Boxes (All That Melted into the Air Solidifies on Surfaces) are imprints, they speak of both the absence and the presence of the original object. «The prints are themselves anachronistic objects».[3] The past works the present.

These two installations present symbolic materials of the urban: cardboard, concrete, and industrial pallet. The urbanist Paul Virilio proclaimed in 1977 the «end of geography»,[4] because of the dissociation between the speed of exchanges and spatial differentiations. because of the dissociation between the speed of exchanges and spatial differentiations. These symbolic and technical objects inaugurate a new era: that of the global capitalocene. They embody the culmination of the standardization of the world: as the basic unit of movement of material goods and a visual vocabulary that has become universal. The palette was born for military purposes on the eve of the Second World War. Its use multiplied in the 1960s in parallel with the American consumerist dream, as a way to homogenize the surface of the world, to hide the symbolic and physical irregularities of the ground. Moreo-

ver, 80% of the products sold on the Internet today are packaged in cardboard. The first mass-produced cardboard boxes were built around 1890 and became the standard transport packaging in the United States at the beginning of the 20th century. They can be stacked, folded, and unfolded. It is a malleable material, easy to store and recycle. Its size delimits and determines the shape of our possibilities. Juan Gugger reaffirms the question of packaging as «the blind spot in the history of business and commerce».[5] The omnipresence of Amazon's arrow in recent months reflects the monstrous monopoly of the multinational, whose cardboard residues highlight the material cost of the digital revolution. Cardboard boxes in a world of concrete boxes.

With great technical virtuosity, the artist meticulously molds one by one the cardboard packaging he recovers. Each box requires up to 26 hours of work. This gesture plays on the singularity of the confluence of these two opposite materials. Juan Gugger diverts the classical behavior of concrete which becomes here friable, pliable, and light. Each unique concrete box is opposed to the idea of massive industrial reproducibility. Moreover, if these boxes can be found all over the world, the concrete from which they are made here is directly issued from the local geological context. This material, which is difficult to transport and easily produced, is generally consumed within a 200 km radius. The boxes produced in Paris therefore have a singular mineral and physical content, they are intrinsically different from those produced in Bogota or Los Angeles. Juan Gugger's works question the connections between geographical territories, commerce, and non-human nature. These transformed materials all have a natural origin but have been metamorphosed by industrial techniques. This creates a distance and a





separation of our urban societies from the non-human elements.

His practice is thus articulated between different key spaces: the city, which is the place where he collects his working material, the stranded boxes and pallets, the studio, both physical and mental, where he methodically elaborates his sculptures, and finally, the gallery which he subverts and questions. Juan Gugger recovers the washed-up debris of the contemporary world, as an act of silent resistance, a poetic attempt to contain the profusion of the world.

Notes:

[1] Krauss, Rosalind. "Sculpture in the Expanded Field." *October*, vol. 8, 1979, pp. 31–44.

[2] Serge Lattouche, *Déchets : l'art d'accueillir les restes*, Ed. du Centre Pompidou, Paris, 1984, p.43

[3] Introductory text to the exhibition catalog *L'Empreinte*, Editions du Centre Pompidou, 1997

[4] Paul Virilio, « Un monde surexposé », *Le Monde diplomatique*, August 1997

[5] Denis Woronoff, *Histoire de l'emballage en France du xviii^e siècle à nos jours*, Presses universitaires de Valenciennes (Collection « Transports et mobilités »), 2014, 223 p.

All that is melted solidifies on surfaces (2017-ongoing)

Concrete and metallic mesh. Varying measures. NN Gallery, La Plata, Argentina; Cité Internationale des Arts, Paris, France; Museum of Contemporary Art of Bogotá, Colombia, Museum of Contemporary Art of Rosario, etc.







These sculptures are made of concrete and have been molded using ordinary cardboard boxes (collected from the streets) and tiny orthogonal structures. I am interested in defying the standard behavior of the material. These sculptures allow concrete to operate in radically different ways than usual, even against its standard use.

I have designed a special procedure, which allows me to record the logotypes, designs and subtle textures of regular commercial boxes, on a thin and foldable concrete surface. The work started addressing this basic and fundamental physical unit of space and trade. The ideas and processes in this work traverse different issues. Mainly the urban space as a scenario of migration, circulation, ephemerality, as opposed to permanence or stability.

I am also interested in this operation functioning as a bridge between different situations. Between the studio, the streets and the environment. All these pieces were made in the same location where they would be displayed. In the case of the exhibition at NN Galeria, in La Plata, many of the boxes were collected in the streets nearby outside. The gallery is located on 49th street, which concentrates a lot of com-

mercial stores. It is the center of the commercial life of the city. On the other hand, I took many boxes from a warehouse next to the gallery, which belongs to the store that economically supports NN Galeria. This happens a lot in Argentina. Galleries often cannot be sustained by their own economic activity, and actually, are an appendix to another commercial activity.

I spent two months in La Plata collecting material from the streets full of empty boxes, at a certain time around sunset, and working on the molds. One of my notes from that process reads as follows:

The room is beginning to have a utilitarian rather than an exhibitive appearance; it is becoming more of a storage room than a gallery.

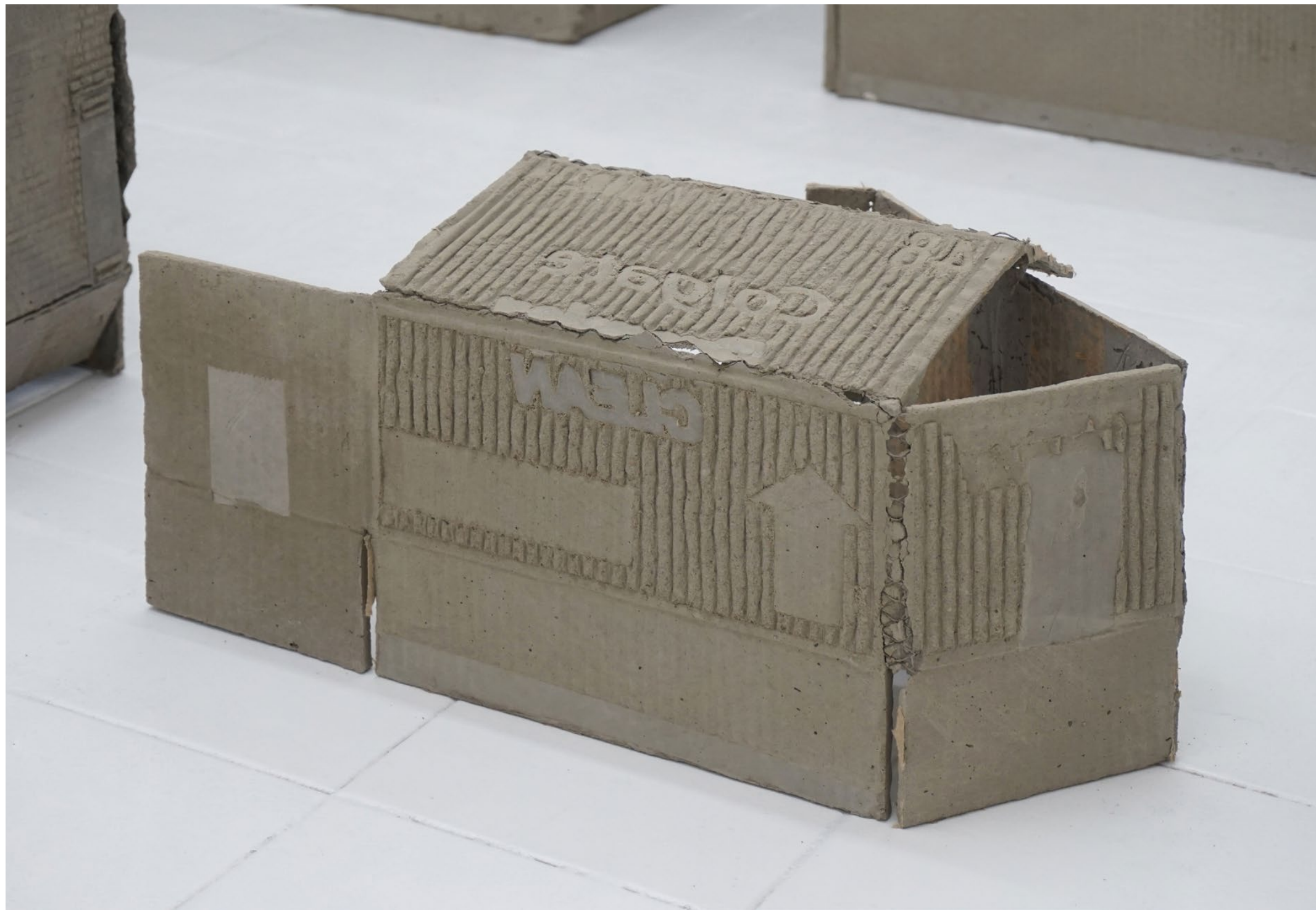
In the exhibition in La Plata, the pieces were ordered in a grid. But in the following exhibitions, I opted for an increasingly random or casual arrangement.

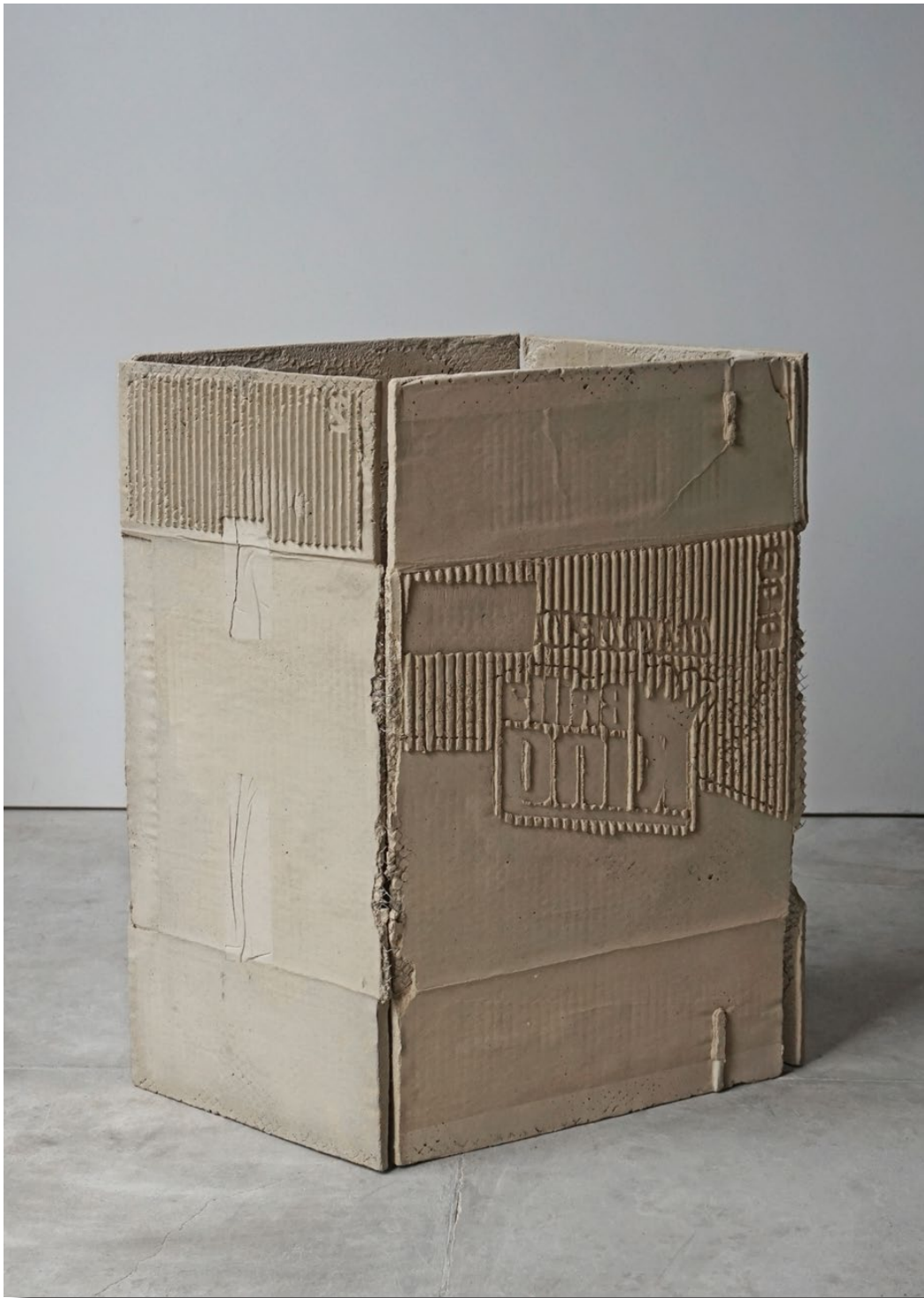
On the other hand, the differences in the composition of the sand (combined with cement to make the pieces) in each context of work

(Bogotá, Buenos Aires, Córdoba, Miami, and Paris so far) were naturally incorporated into the work, adding new layers of meaning to it. In this work, then, my own geographical circulation contrasts with the more permanent characteristics of the territories in which I work. The Colombian beach sand is largely composed of coral remains and marine shells, processed by different species of parrotfish. Which gives its characteristic whitish color and grain size. This natural circumstance directly affects the appearance of concrete and the urban landscape in Bogotá or Medellín. On the other hand, in Córdoba, Argentina, I made some boxes with sand composed of organic and inorganic materials of a much higher granulometry. It's river sand. Each variety of sand contains elements that come from prehistoric or relatively recent times, but its composition and characteristics change radically in different geographical areas. Sand from The Seine is very different in the size of its fragments, color, and material composition. It ranges from silica and other mineral particles to abundant plant fragments. That is to say, I'm interested in these connections, between different geographical territories, commercial life, and non-human nature.









Rue des Grands-Augustins (2022)

Wood, collected objects, frames, drawing, collage | varying measures.

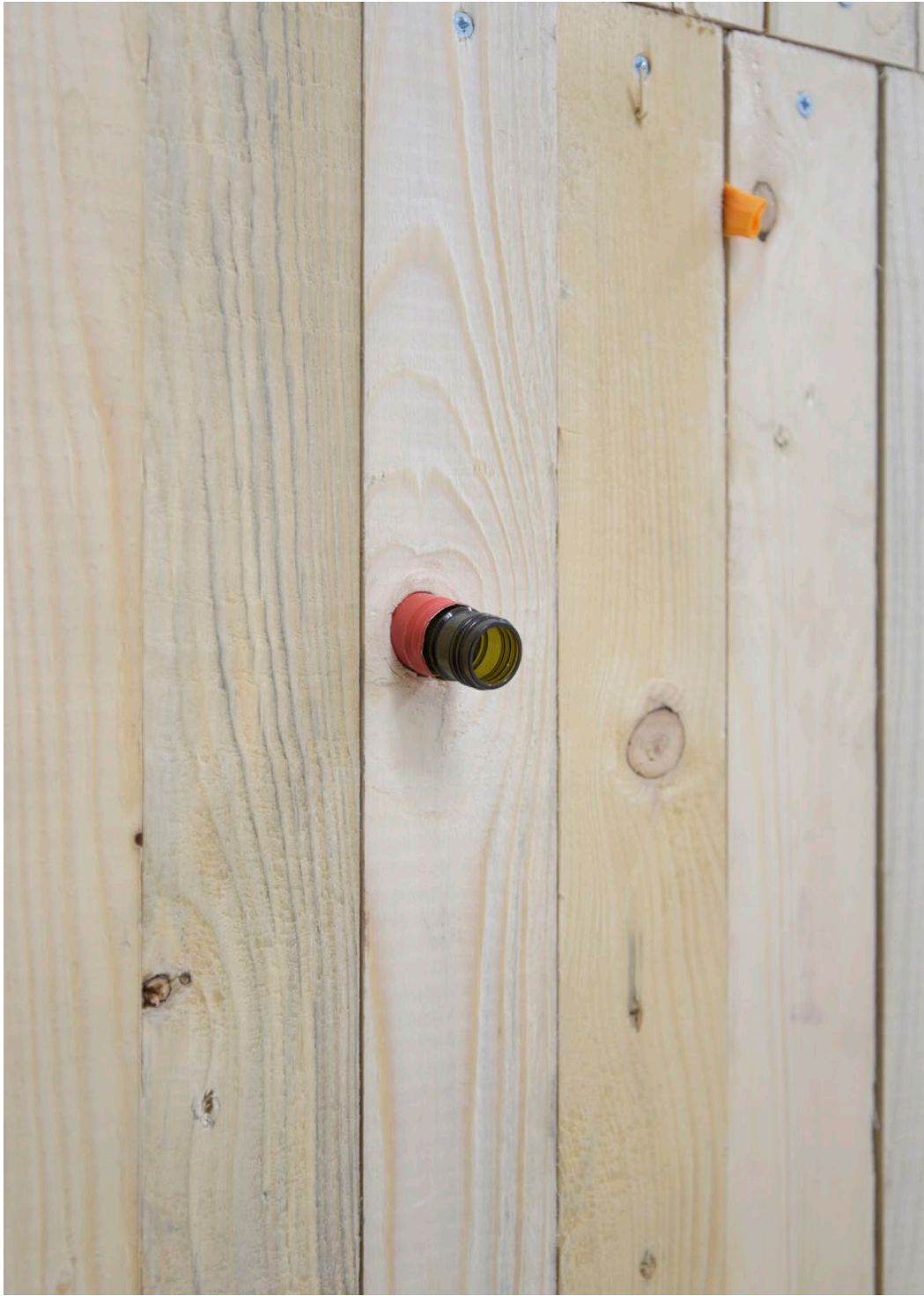


Désordre des Possibles (2021-2022)

Wood, collected objects | 6.50 x 6 mts. | Espace Voltaire, Paris, France.









Trovants (2021)

Photographic and video series. Sculptures. Multi-site project. Plateforme Contemporary Art Space, Paris. More Projects, Paris. Mairie du 20eme arrondissement de Paris, France.



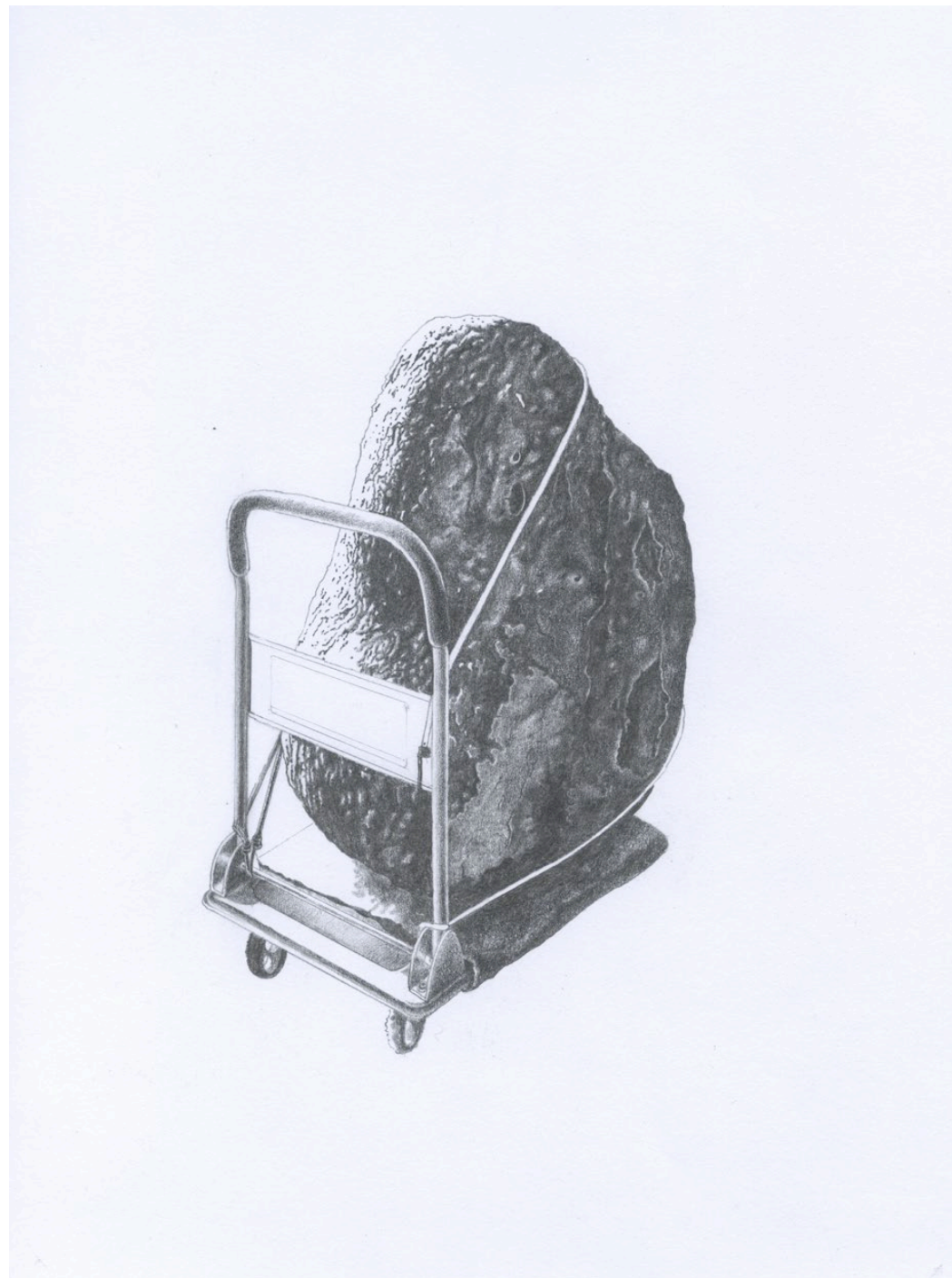
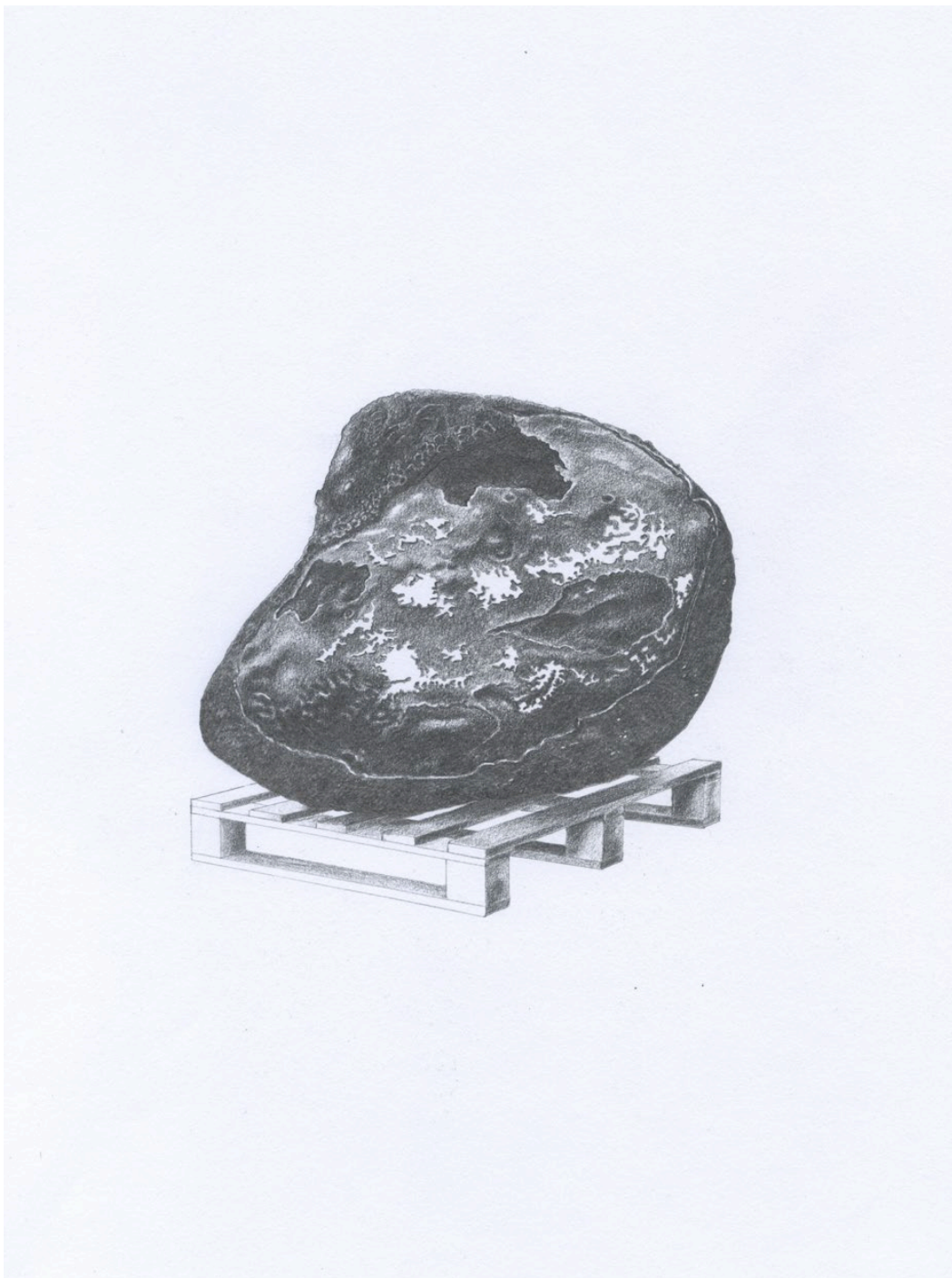




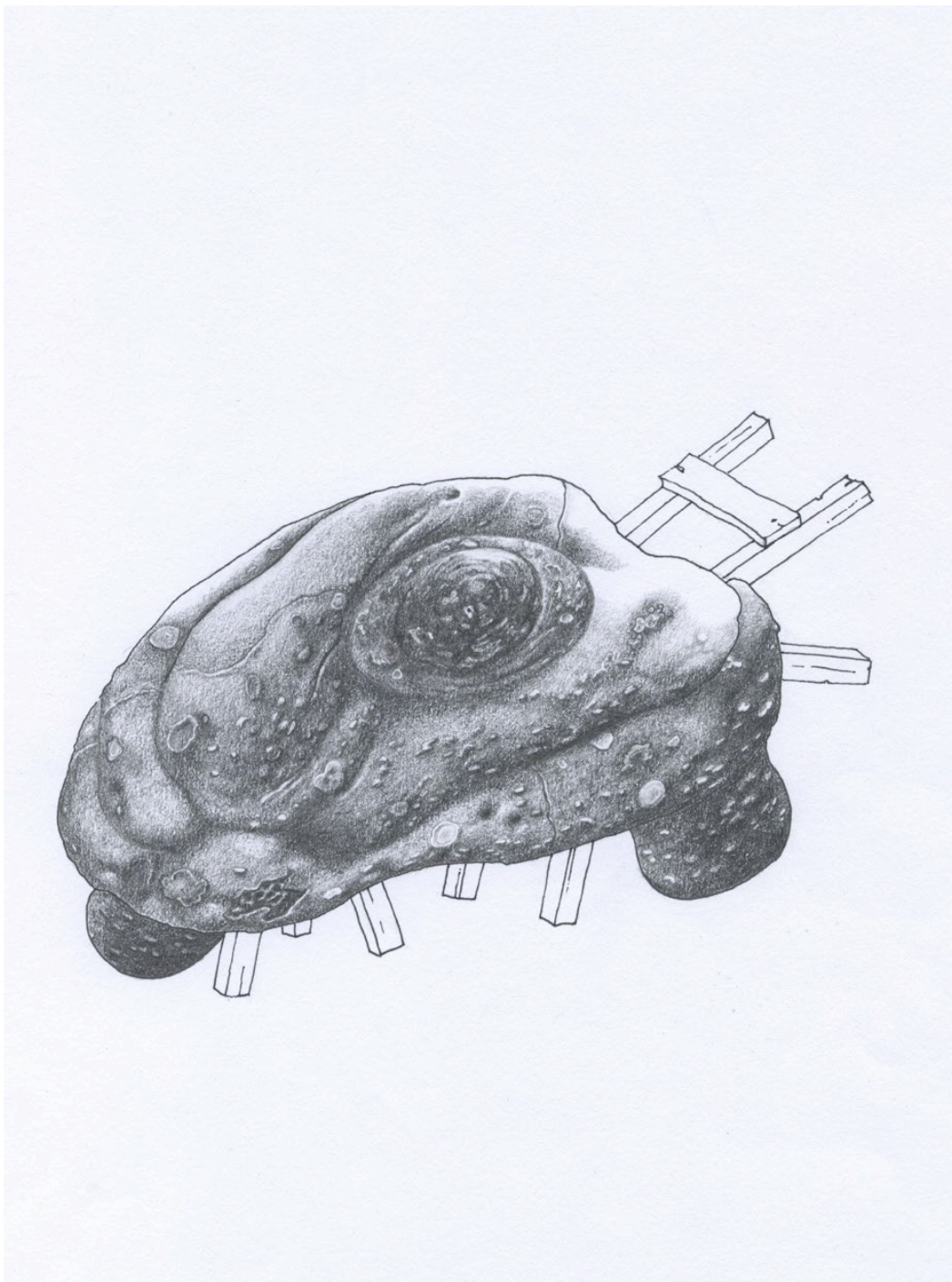
I made a series of sculptures between 2020-2021 in different cities of Argentina and France. My schedule for exhibitions in America and Europe was severely disrupted due to travel difficulties. I decided not to abandon physical (sculptural) practice but to show my work in the form of short films and photographs documenting these limitations.

My project began with my discovery of the trovants, a group of stones located in Romania. They are a rare group of mineral specimens that grow, reproduce, and even move slowly into the landscape. Although science discovered the trovants decades ago, their growing process remains not fully explained. I am interested in the ambiguous status between inert objects and living beings that these stones embody. They are a kind of inorganic form of life.

I use information about the formation of the trovants and other minerals or sedimentary bodies to give rise to a new sculptural process. So far, I am working on a technique of superposing materials by thin layers. I am also using algorithmic models in component testing software. My goal is to develop a series of pieces that pursue the growing logic of the trovants. I started to learn in-depth about these profoundly slow chemical processes and develop new materials and ideas for the process.



Drawings for the project, Series of 20 drawings. Graphite on Canson 1557 acid-free paper, 21 x 29.7 cm.



Drawings for the project, Series of 20 drawings. Graphite on Canson 1557 acid-free paper, 21 x 29.7 cm.

(2020-2021) (2021)

Video. 4K digital film. Museo de Arte Moderno de Buenos Aires, Argentina.



(2020-2021) (2021)

Video. 4K digital film. Museo de Arte Moderno de Buenos Aires, Argentina.



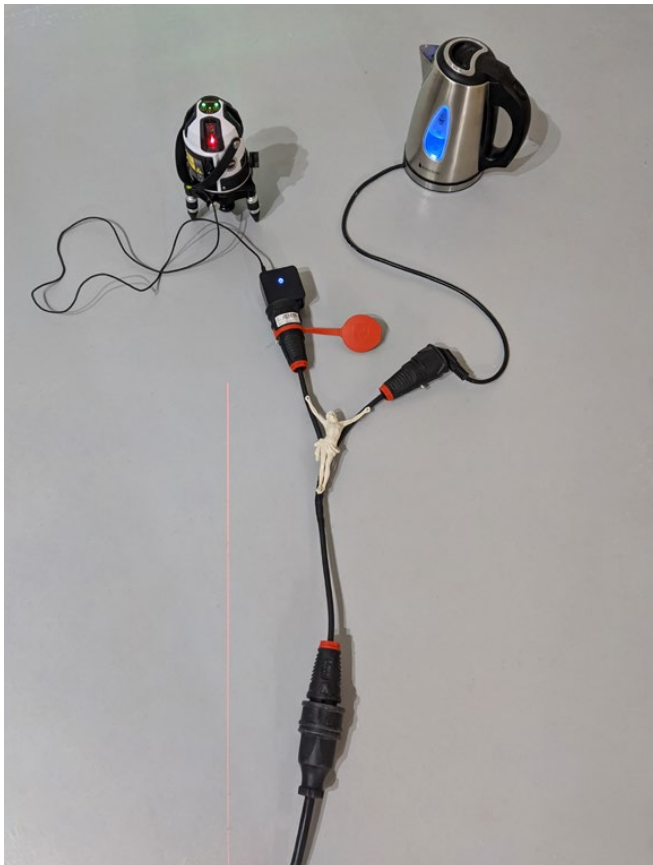
Untitled (Cristo ii) (2022)

Bronze, nails, battery | 19 x 15 x 6 cm. | Poush, Aubervilliers, France.



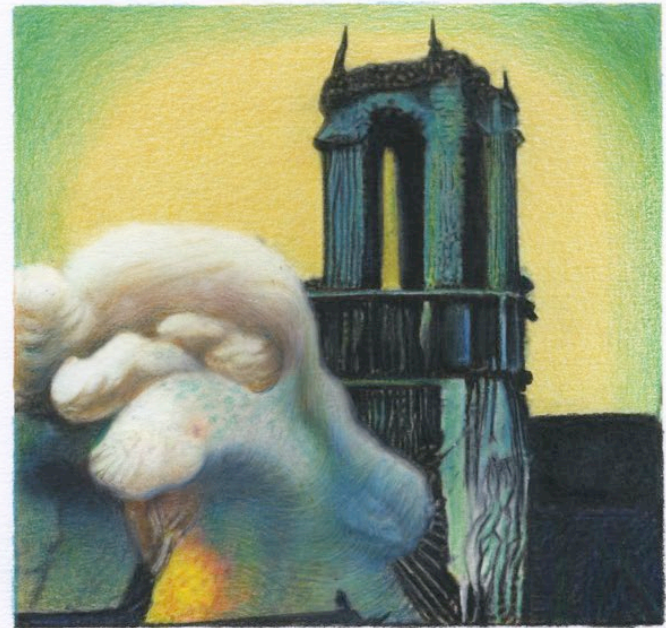
Untitled (Cristo) (2022)

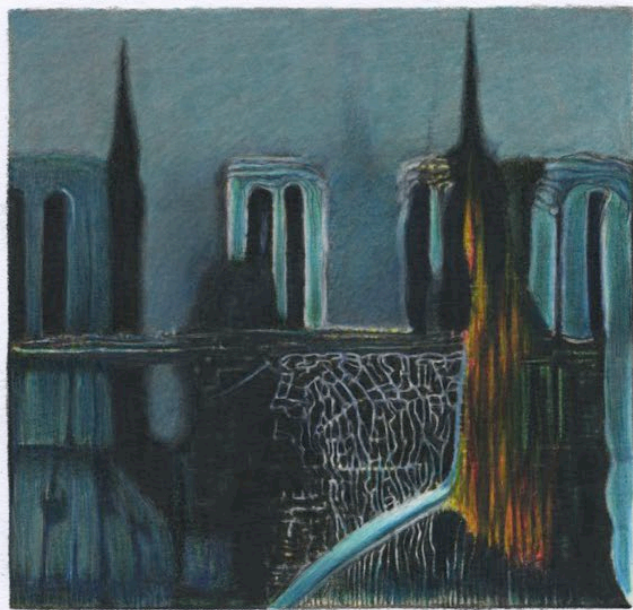
Porcelain, nails, electric wire, sockets and plug | 40 x 21 x 6 cm. | After Hours, Paris, France.

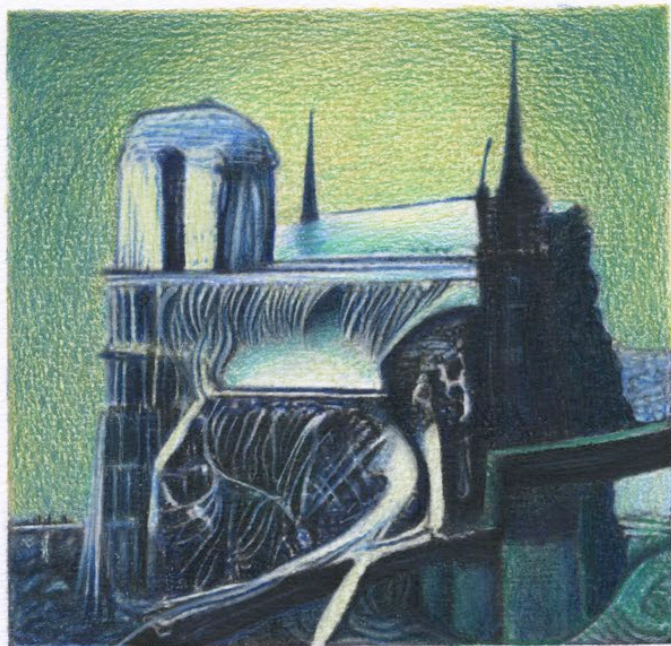


Notre-Dame fire series (2019-ongoing)

Series of drawings (52 pieces). Color pencils on Canson 224g paper.



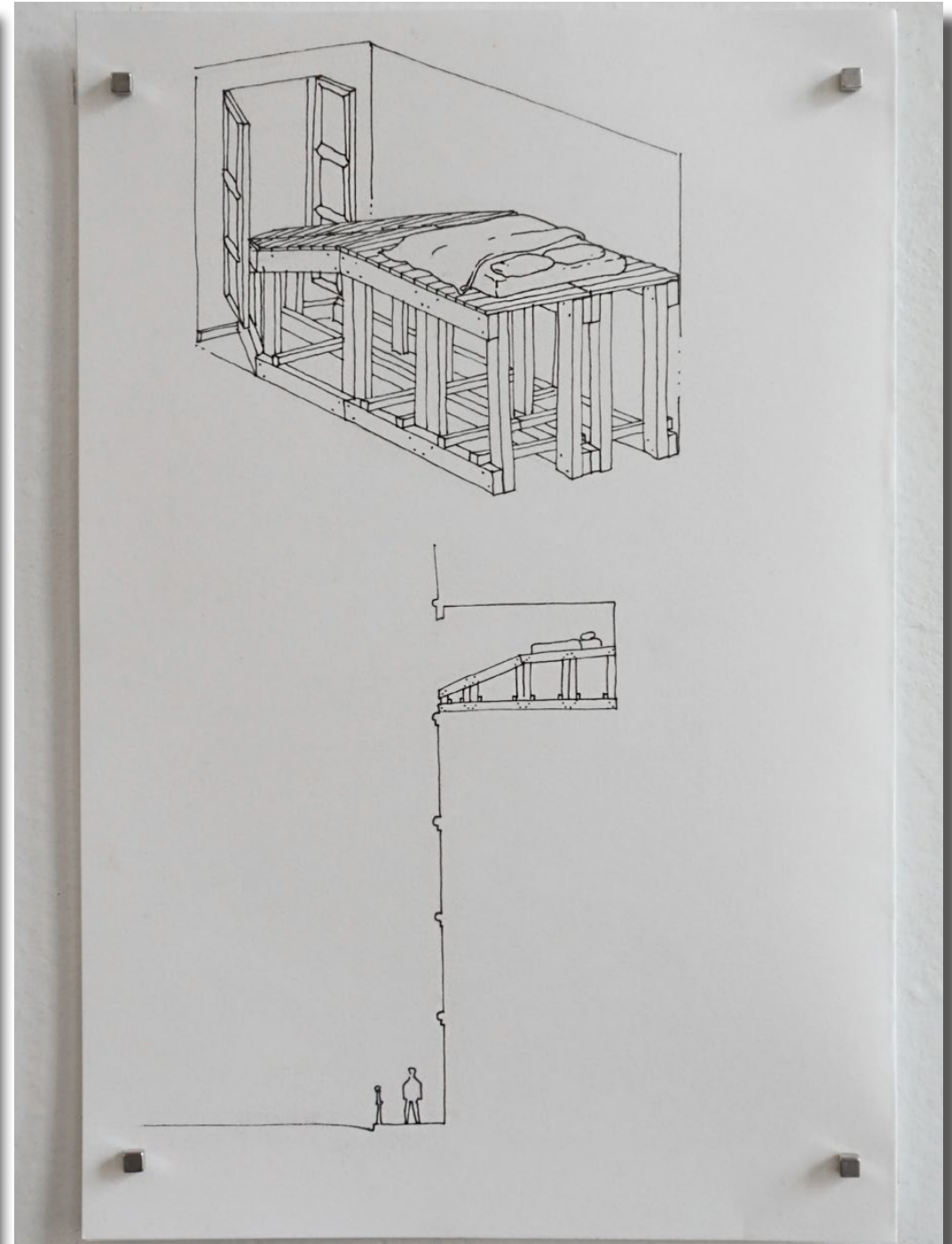
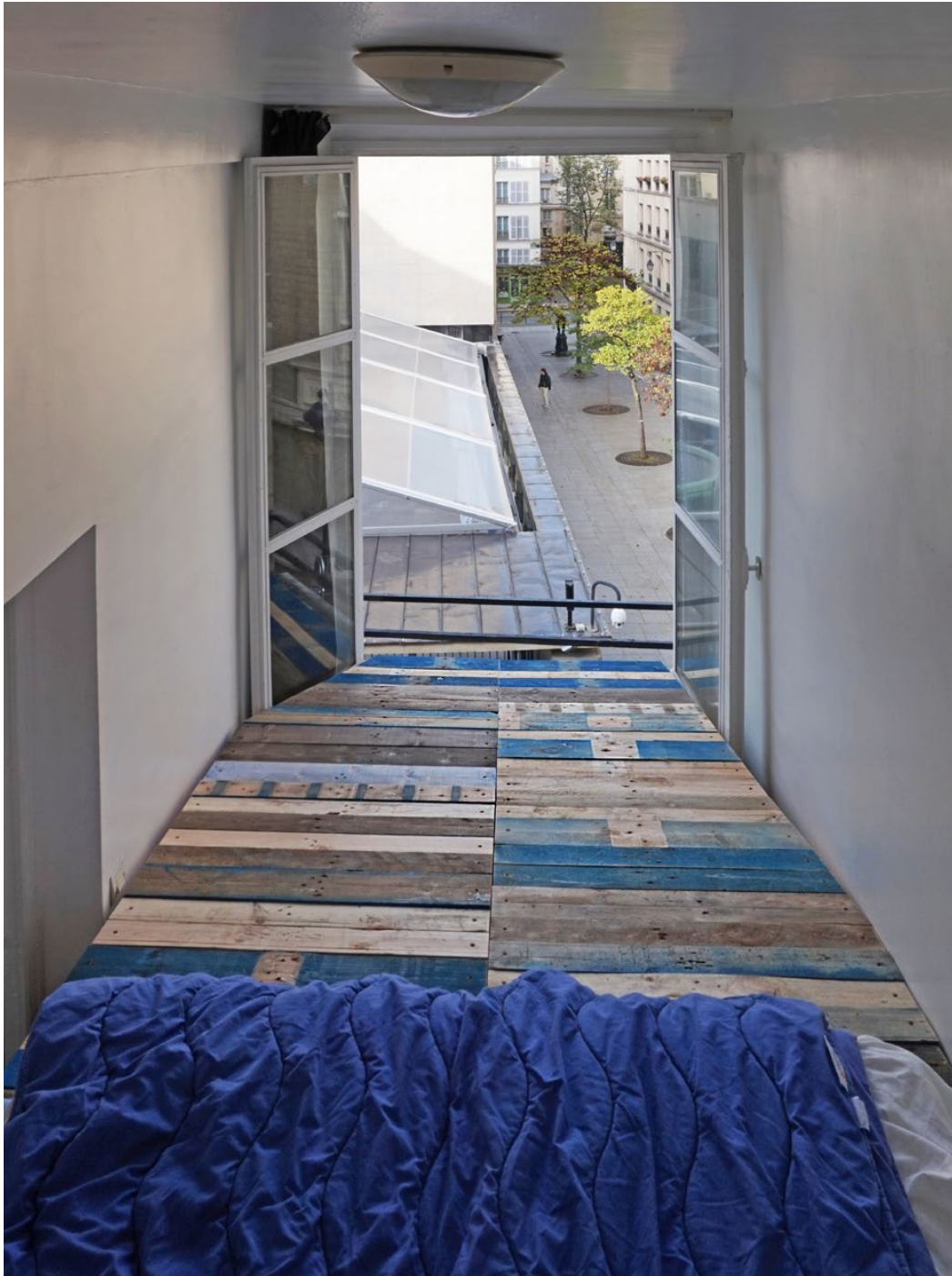


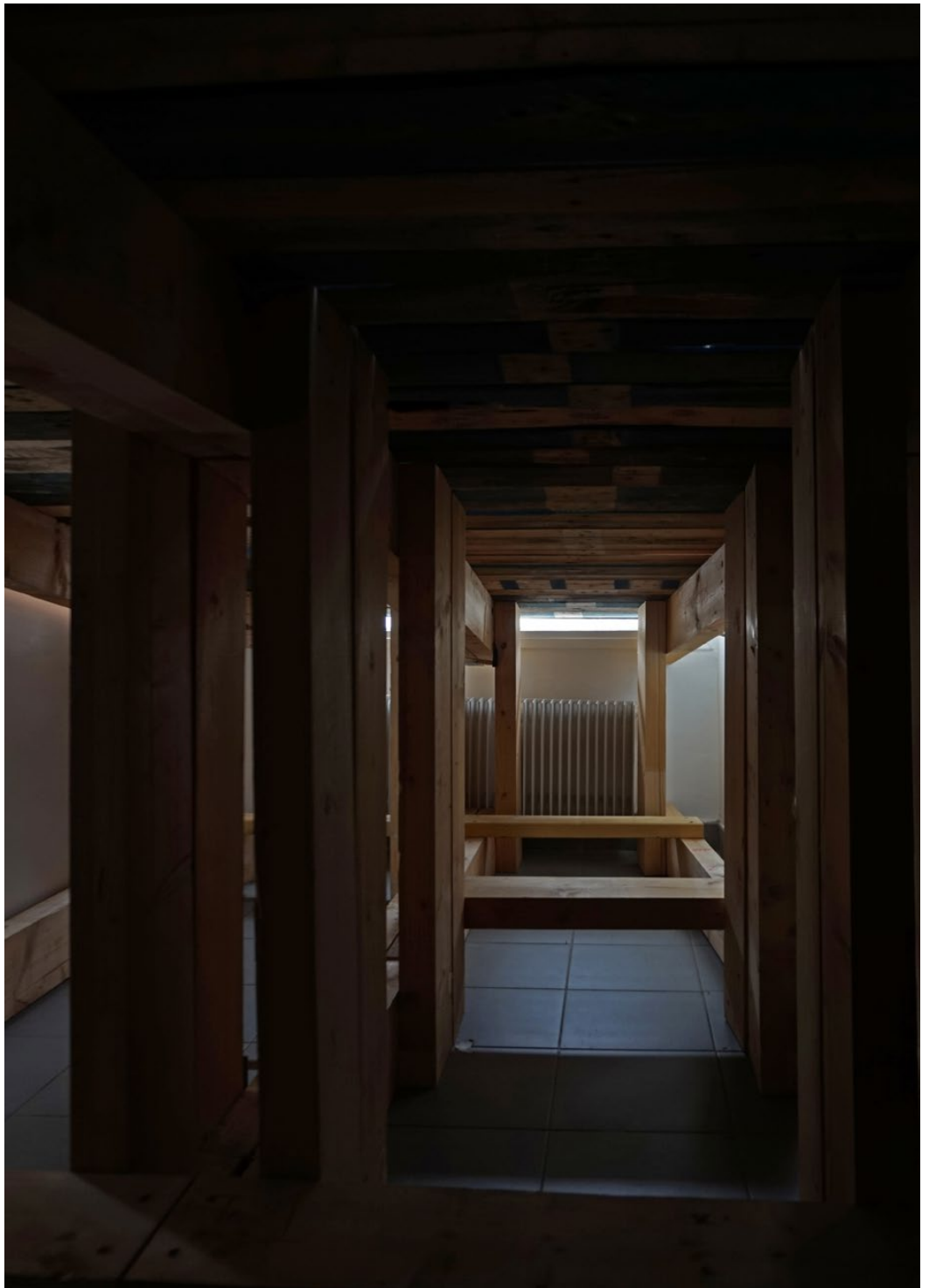




Night sweats (2019-2020)

Wood, IKEA king size mattress | 2.10 x 4.80 mts. Cité Internationale des Arts, Paris, France.







During a six-month residency at the Cité, I developed a proto-architectural sculpture that expanded throughout my whole bedroom. To this purpose, I used material taken from a previous exhibition at Palais de Tokyo, and pallets that were circulating on the streets of Le Marais.

The shape and dimensions of this object made it impossible to close

the window, transforming the bedroom into a permanent open space. The lower side of the ramp led to the window sill, canceling out the security and comfortability functions of the architecture.

Underneath, the enclosed space concentrated all the warmth of the building's central heating. I used this area as a storage for other projects and rehearsals.

I was sleeping on the structure for four months. The bedroom became a vertiginous but beautiful space, open to the street conditions. This piece was divided into two sections of different inclination. The highest part (150 cm.) was a bed and it inclined 10 degrees. At the foot of the bed, the slope changed radically: a slide falling directly to Rue Geoffroy l'Asnier.

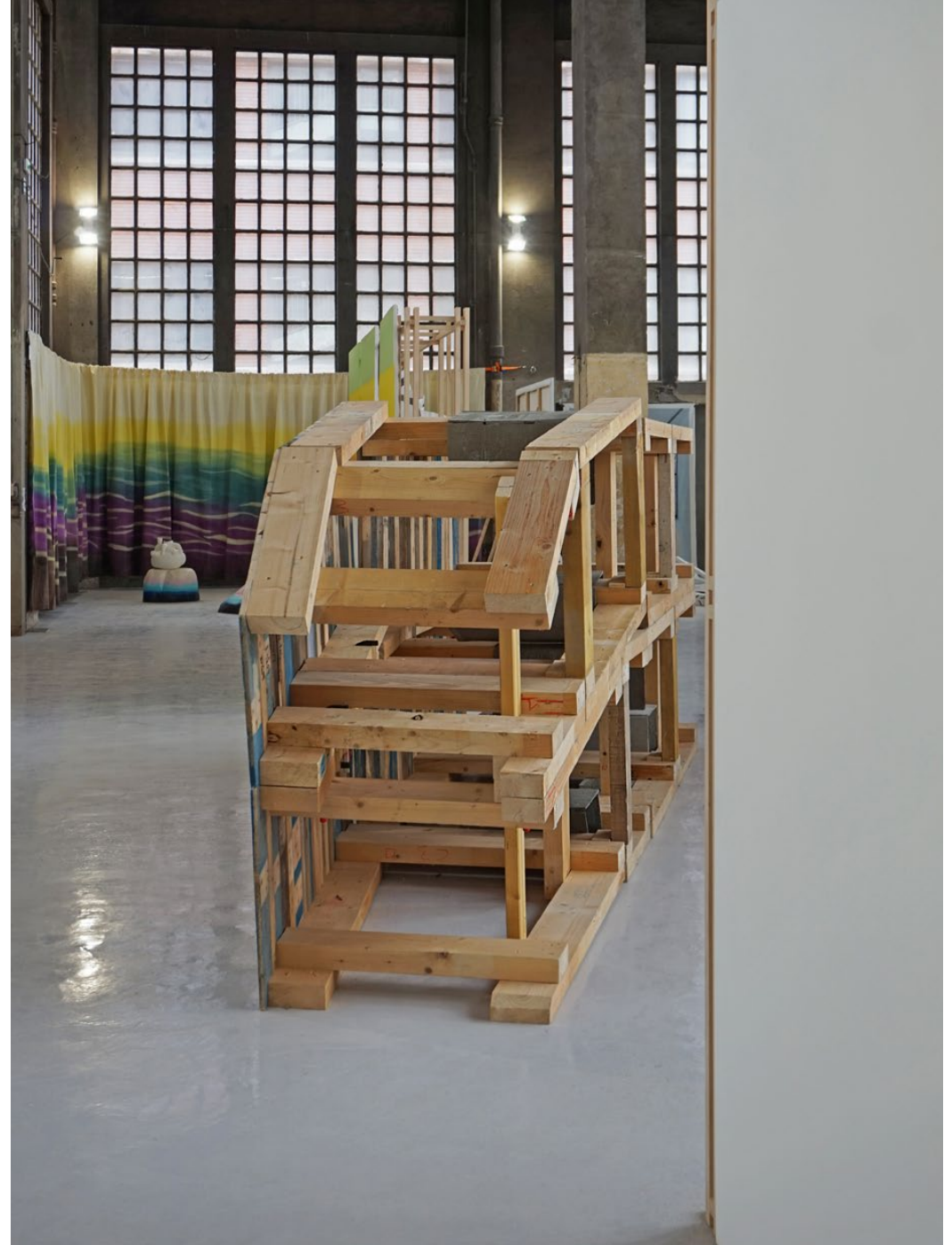
Video

<https://www.youtube.com/watch?v=LjLfDOg-36Q>



Morning Sweats (2020)

Pallets wood, concrete, metallic mesh | 1.90 x 2.10 x 4.80 mts. Fondation d'Enterprise Fimincio, Paris, France.





For the exhibition at Fondation Fiminco, I moved this protoarchitectural structure into the exhibition space. I took it out of its original context and decided to display it lying on one side as if an enormous force had thrown it. I was not interested in reproducing the situation of the work in my room, but in transforming it into an autonomous ob-

ject, a lifeless animal, a readymade. Something displaced from its area of action, totally out of context. However, it still points to the intimacy of that room at the Cité Internationale des Arts. Near the work, I was also showing a selection of drawings, writings, poems, and random notes that I made during the experience of living,

and sleeping with the ramp. In this way, I seek to enable some access to the complexity that surrounds the project. Inside it was possible to see some pieces or essays that I developed during the residence. In the beginning, they were hidden under the ramp. Then that deck that hid them, exhibited them.

Sometimes I feel that my entire life is like an impossible fiction. An unstable, always open artistic statement has absorbed the narrative of my human development. In doing things, modifying my surrounding, multiplying the contexts. Radicalizing and reacting to this fetishized radicalism, between the movements of history and the urgency of the moment. The materials remains of all this activity are documents of the schizo-phrenic relationships between my soul and the world I live in.

RUE GEOFFROY L'ASNIER



¿Son los ready-mades melancólicos del cuerpo sin vida de M. Duchamp?

¿Es la mente una escultura de tiempo y sitio específicos?



¿La materialidad de mi cuerpo como mi cerebro encierra las complejidades del mundo actual y de la historia?

Si mientras hago una escultura se transforma mi mente...

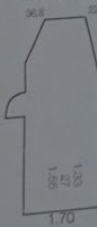
¿Mi mente está siendo modelada por las tendencias de esta escultura?



tormenta caída

Parfois, j'ai l'impression que ma vie entière est comme une fiction impossible. Un statement instable, toujours ouvert, a absorbé le récit de mon développement humain. Je suis toujours en train de faire des choses, de modifier mon environnement, de multiplier les contextes. De me radicaliser, et de réagir à ce radicalisme fétichiste, entre les mouvements de l'histoire et l'urgence du moment. Les traces physiques de toute cette activité sont des preuves de la relation schizo-phrénique entre mon âme et le monde dans lequel je vis.

RUE GEOFFROY L'ASNIER



Les ready-mades sont-ils des rappels mélancoliques du corps sans vie de M. Duchamp?

Le mental est-il une sculpture site et time-specific?



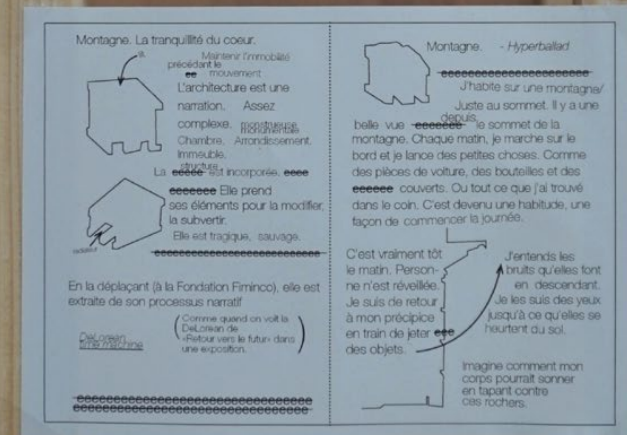
Est-ce que la matérialité de mon cerveau encapsule les complexités du monde actuel et de l'histoire?

Si en faisant une sculpture mon mental se transforme... Est-ce que mon cerveau est façonné par les tendances de cette sculpture?



tormenta caída





- tres pollares (estructuras) en mi estudio hacen
como esqueletos incompletos.

- Ahora: una obra de arte, después escultura, otra vez.
El hecho es, que he hecho algo que he hecho por primera vez.

El hecho es, un ensamblamiento del
pasado, evoca la imagen atávica
de un esqueleto gigantesco.

Mismo sin agregar material
nuevo se reestructura un
nuevo sistema de
fuerzas.



El hecho es, que he hecho algo que he hecho por primera vez.
El hecho es, que he hecho algo que he hecho por primera vez.
El hecho es, que he hecho algo que he hecho por primera vez.

Esta pieza fue parte de mi
vida cotidiana. Ahora participa
del mundo de una manera diferente.

(Cómo crear un lugar que conecte
actos subjetivos e íntimos con actos
de percepción pública?)

Les palmes (dénues) dans mon atelier ressemblent
à des squelettes incomplets.

Maintenant: une œuvre d'art, devenue sculpture, encore une fois.

~~~~~

L'œuvre tombée, un événement du  
passé, évoque l'image atavique  
d'un gigantesque squelette.

Même sans ajouter de nouveaux matériaux,  
un nouveau système de forces  
est restructuré.



Cette pièce faisait partie de ma  
vie quotidienne. Aujourd'hui, elle participe  
au monde d'une manière différente.

(Comment créer un lieu qui relie  
les actes subjectifs et intimes aux actes  
de perception publique?)





**All Rivers, the River II (2019)**

Site-specific installation, photographic series, video. Monet Museum Gardens & Le Hameau Residency, Giverny, France.







The installation consists of between 100 and 200 double-sided concrete casts. They were obtained from plastic bottles of 28 different water brands, collected in the streets of Giverny during the touristic summer season.

The work essays a peculiar artist-art object-institution triangulation. The small fragments were made of different types of concrete and arranged in the pedestrian circuits of Le Hameau (Terra Foundation for American Art) and the gardens of the Claude Monet House Museum

(Fondation Claude Monet).

The paths of these gardens are composed of accumulations of millions of small multicolored rocks, which draws the pedestrian circuits. These rocks were extracted from nearby mountains, processed at Vernon, and placed in the sites. This kind of rock arrangement (very extended in Normandy villages) adds a sound effect to the physical experience of walking through the gardens.

During a regular walk, it is possible to find a variety of small foreign ob-

jects mixed between the stones. The piece incorporates this particular condition of dynamic and unnoticed permanence. These little indexical sculptures will remain in both spaces for a period that is difficult to determine (until they get gradually cleaned or until they get destroyed or dissolve, becoming unrecognizable). Then, the piece is not forced to persist, but it's not possible to know how long it will last.

This work was made possible thanks to a Terra Foundation grant (Chicago, Illinois, USA)











Process of work (video)

<https://www.youtube.com/watch?v=TteSz0xKYZY>



**A mysterious form that hurts (2019)**

Wood, founded objects, sculptures, drawings and interventions. Centro Cultural Kirchner, Buenos Aires, Argentina.







The Centro Cultural Kirchner curatorial committee asked me to produce a new version of Deck II, a piece I made in 2014. That project accumulated, in its material architecture, an array of negotiations between its physical presence and the works with which it cohabited in the exhibition space.

This new version focuses on the sculptural experience of movement

in the room, linking it with the experience of walking on the margins of urban space.

On another level, the design of the piece is aimed to generate problematic situations in the space. The radically heterogeneous angles of the object destroy the symmetry of the room and define the circulation of visitors. The corners puncture the space, making it impossible to

use the walls they approach. The work also behaves like an obstacle on the floor, which defines the distance that the spectator can take to see another work hanging on the wall, for example. The visitor who moves through the show needs to be permanently aware of the Deck's presence, even to take care of his own physical integrity.













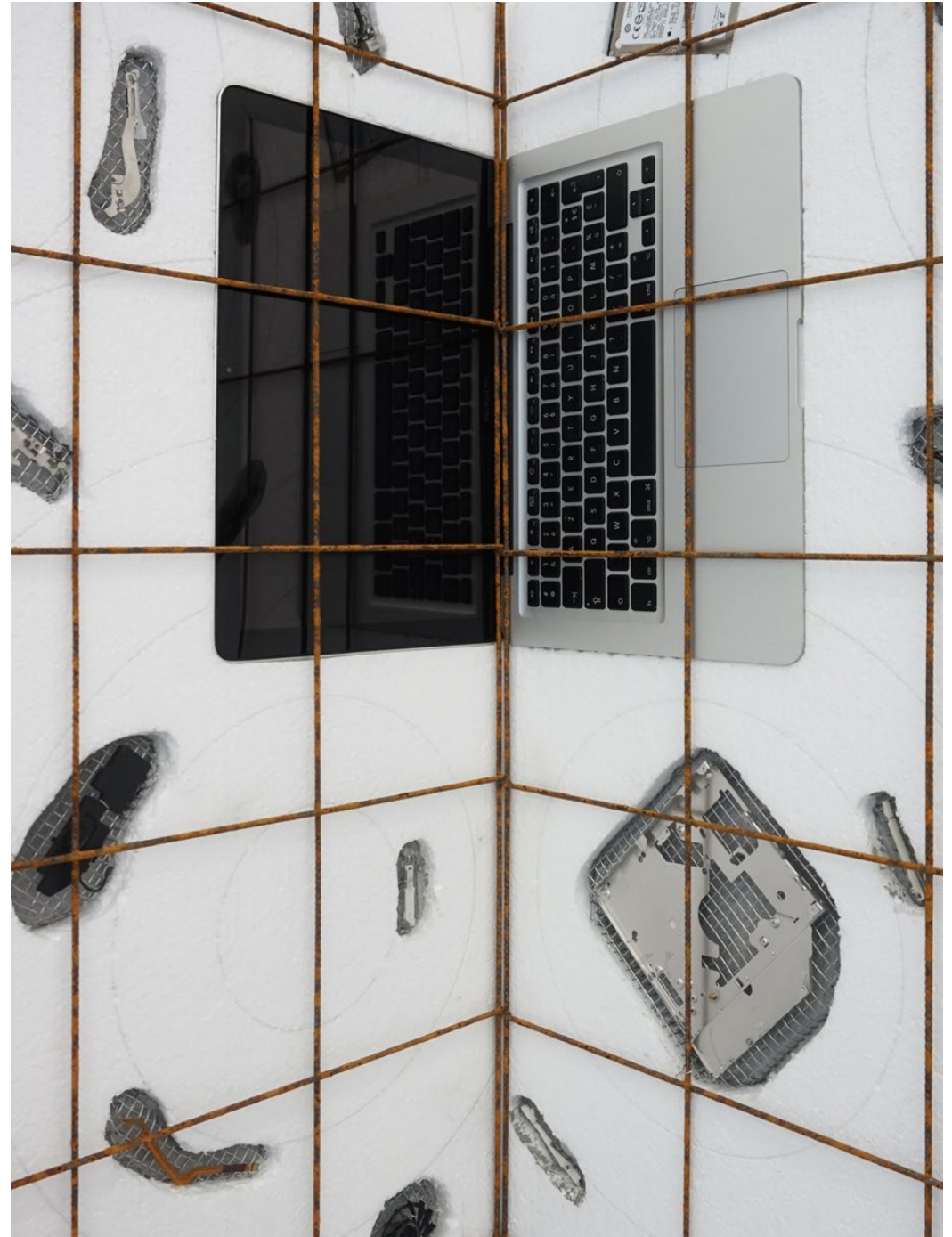






**Untitled (MacBook Pro) (2018)**

Polystyrene, concrete, elements from a MacBook Pro and metallic mesh. 1.40x160 mts. Julio Artist Run Space, Paris, France; Casa Nacional del Bicentenario, Buenos Aires, Argentina.









In 2018 I started a series of pieces designed for corners in exhibition spaces. I used a triad of elements interrelated in its functions. A dismantled laptop, expanded polystyrene, and reinforcing rebar mesh. Expanded polystyrene serves to protect electronic items during its transportation, and to lighten concrete loads in construction. So, in these pieces the styro-foam connects conceptually the other two elements. Then, the result looks very consistent even though the relationship between the three elements does not exist in real praxis. I like this kind of interrelationship. It's like dream logic, which seems nonsensical but still having certain logic.

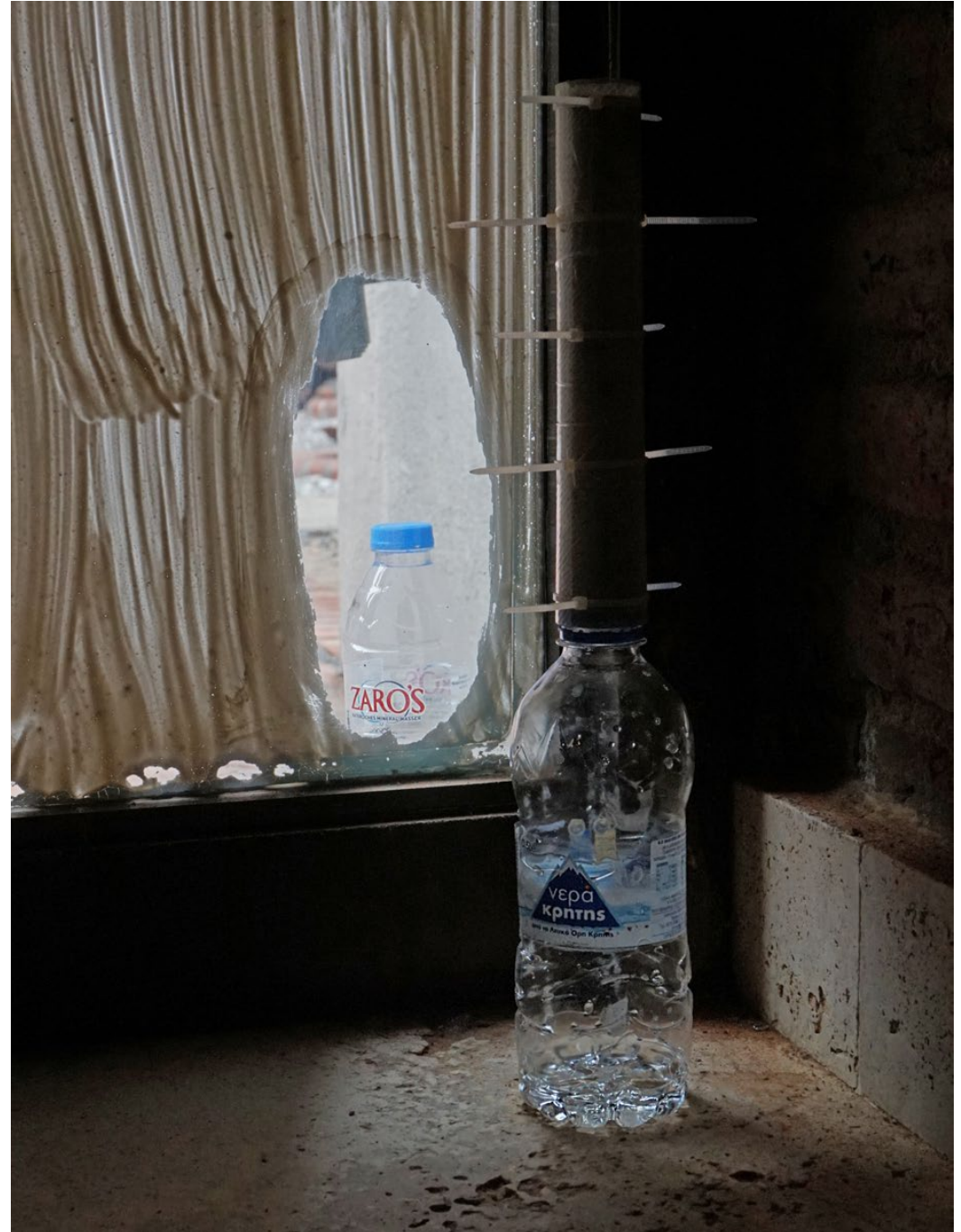
In the end the sculpture is like a snapshot of artificial sediments in process. It seems to be just waiting to be buried with concrete. The laptop's folding axis coincides with the folding axis between the walls. The metal grid contrasts with the concentric distribution of the MacBook's components. Technical geometry and organic forms collide. It is possible to identify the huge diversity of brands and origins of all the pieces that once composed a fully functional unit.





### All Rivers, the River I (2018)

Bottles of different Greek and French brands of water, fresh concrete, water (original content), plastic seals, metal wire, paint. The pieces were placed in all the internal and external corners of the institution: exhibition rooms, corridors, offices, patio, etc. Centro Cultural Parque de España, Rosario, Argentina.



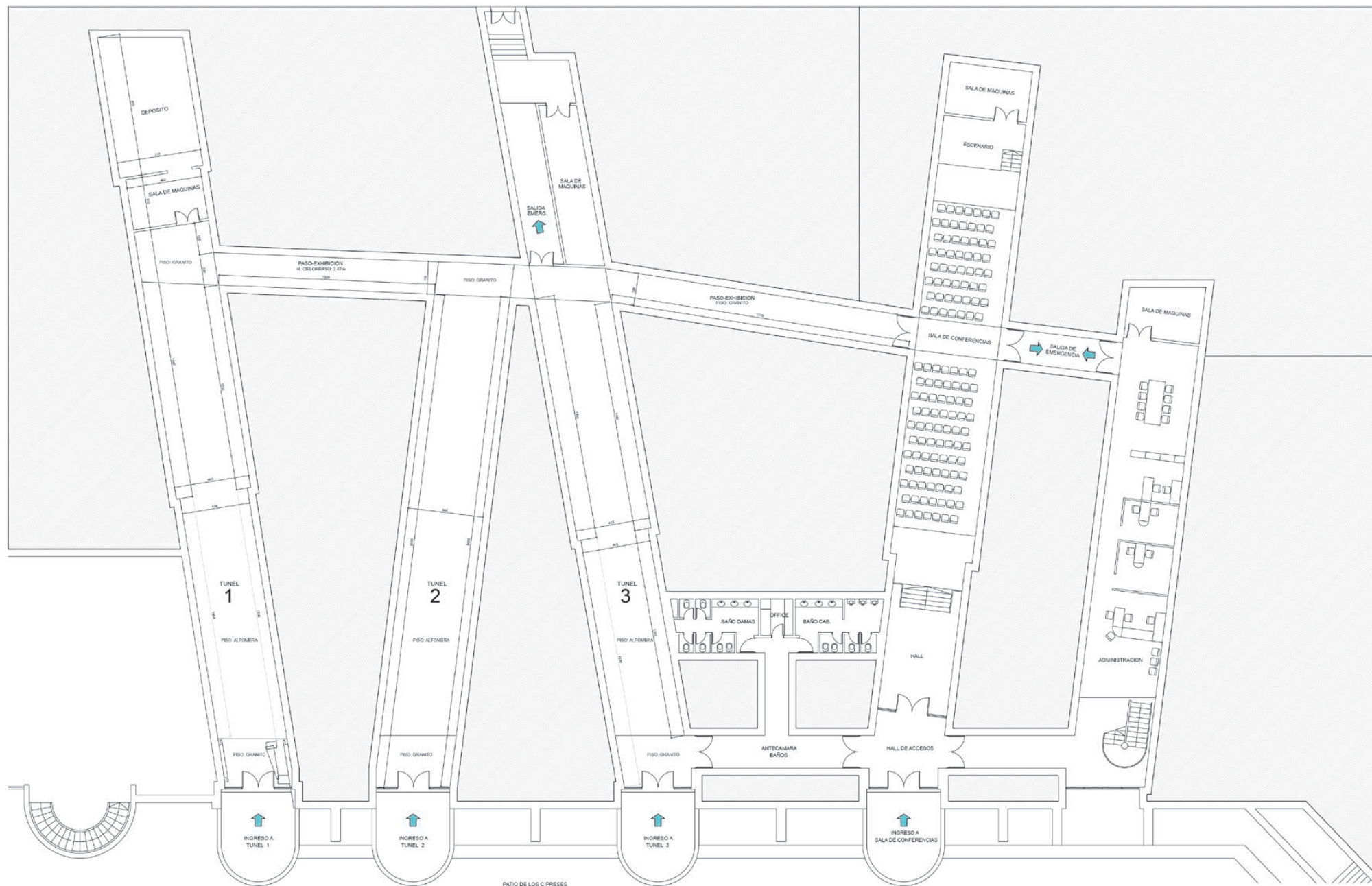












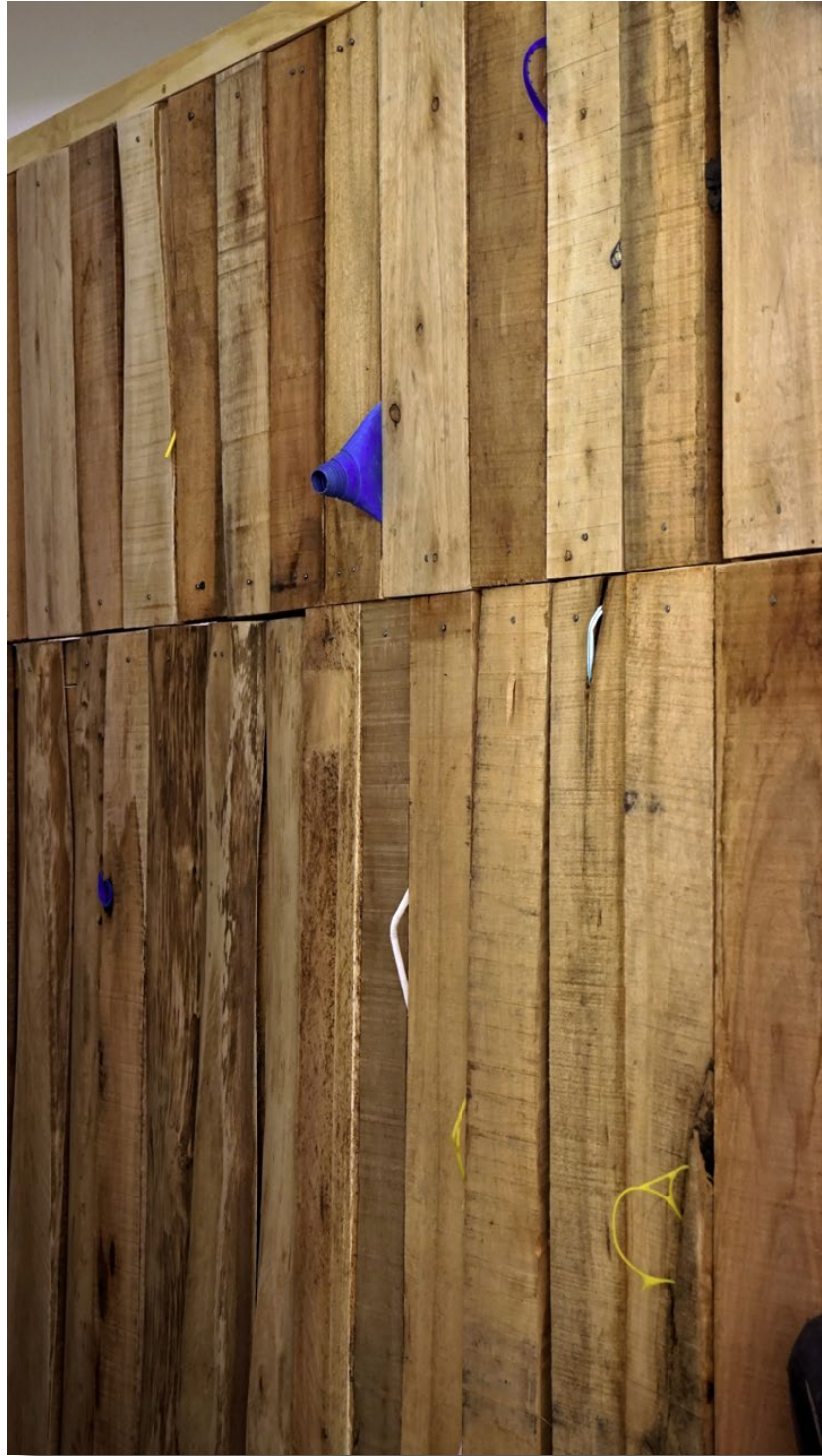


**Deck III, leftovers of an endless performance (2016)**

Pallets wood, chewed gum, and other collected objects | 1,65 x 2 x 4,50 mts.

























**A la memoria de las víctimas, de un lado, y del otro, de la cruel, dolorosa y absurda lucha por el reconocimiento artístico (2014 / 2016).**

*To the memory of the victims, on the one hand, and on the other hand, of the cruel, painful and absurd struggle for artistic recognition.*

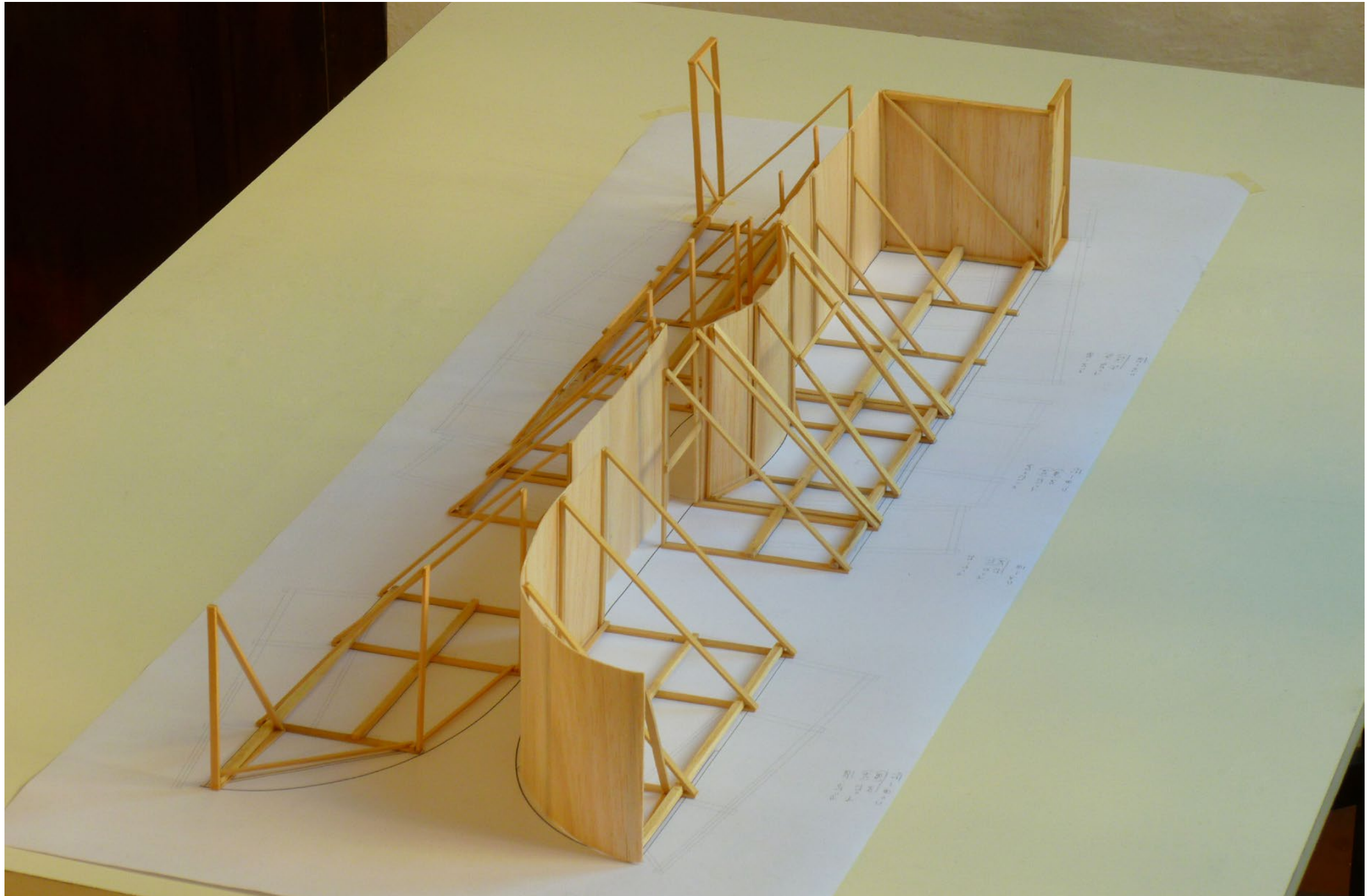
Acrylic and vinyl on wall | Museo de la Memoria Haroldo Conti, Buenos Aires (right); Museo de Arte Contemporáneo de Rosario (left).





**La actualidad es la pausa inter-crónica en la que nada sucede (2014).**

Wood, MDF. Cabildo Histórico, Argentina.











I found the design of this sculpture in the inner form of a clothespin. At the time, I programmatically avoided pointing out this origin, to extract the thing from its meaning. In the comments that are usually requested by the artist, I spoke about other matters. On the one hand, I limited myself to commenting on the physical and perceptual relationships I could establish between the spectator, the piece, and the architecture. On the other, I rehearsed the degrees of sculptural competence that could exist between sketch, model, and sculpture during the manufacture and development of an object that is going to become an artwork.

I was interested in isolating a form that was largely determined by

its function and displacing it until becoming unrecognizable. I did not want to subordinate form to its associations with ordinary use-value. I wanted to rescue the schematic fragment - defined by the requirements of use and serial production - by moving it momentarily away from that denotational prison.

I decided to move this minuscule structure to proto-architectural dimensions. It was not possible to surround or enter the sculpture, which occupied the two rooms, turning them into a unit. To create a mental image of its integral aspect, it was necessary to take a route restricted by the layout of the entrances in the rooms that housed it. In this way, it was intended to calibrate an ambiguous range of sculptural

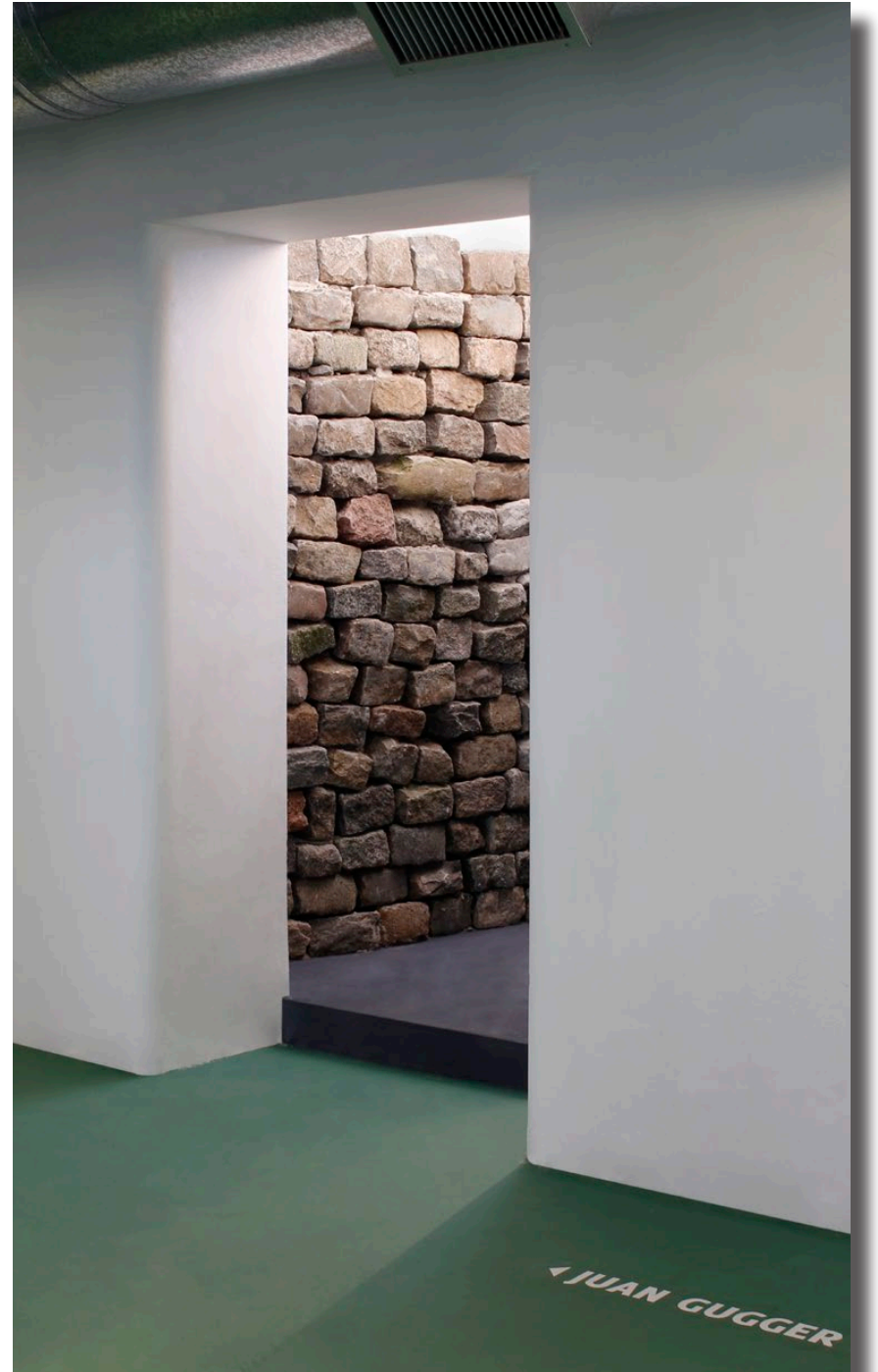
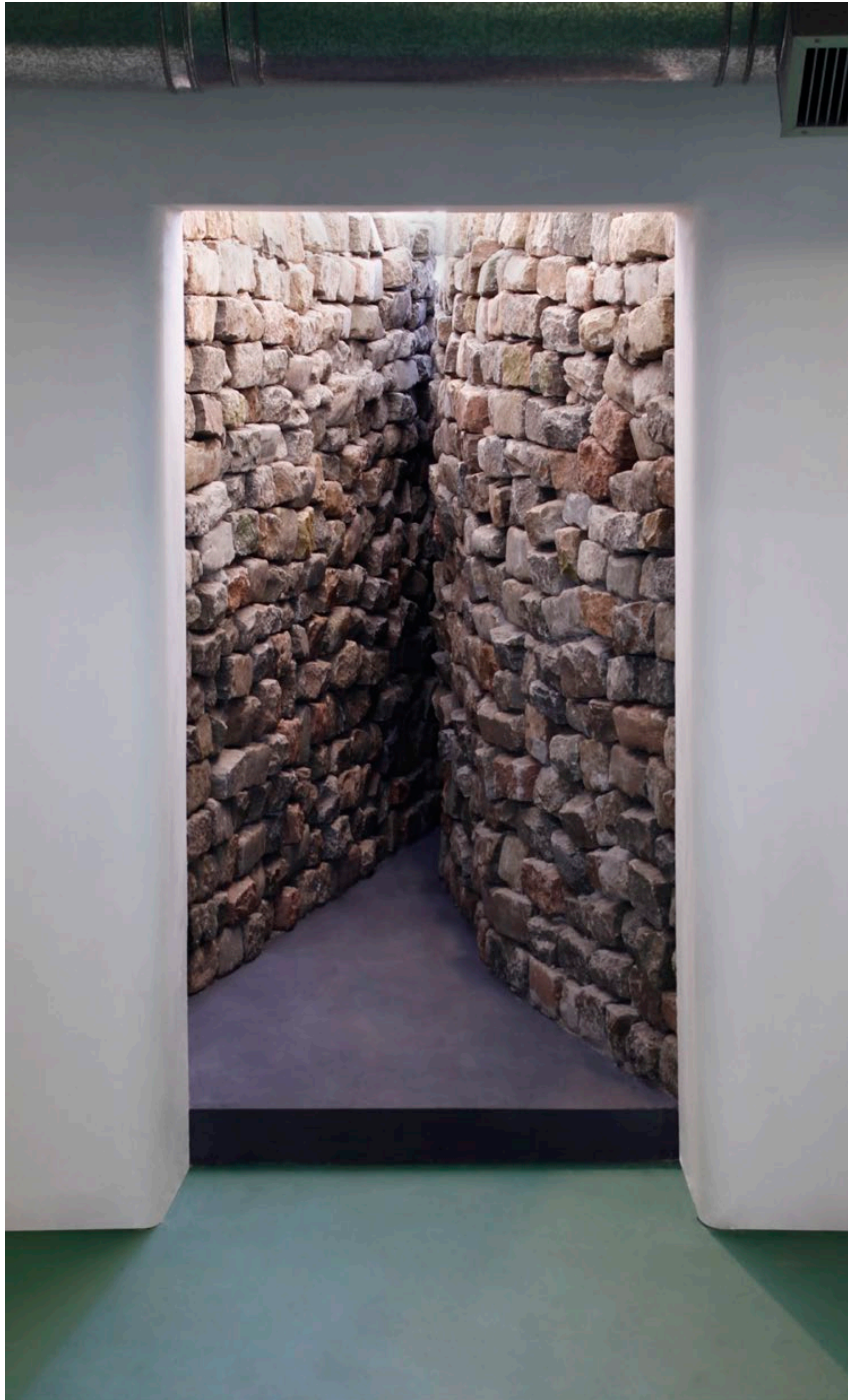
praxis, between a model that operates with the specificity of the site in its architectural character, and another that analyses the laws in the production of industrial objects.

The installation secretly staged the ephemeral documentation of an ordinary but perennial form, which has not changed in the last 150 years. A modest design, without an author. A product of a history of gradual adjustments, driven by an indistinguishable group of people, which occurred more or less contemporaneously with the architectural transformations of the Cabildo de Córdoba.



## Exodo

Stones, removed from a patio, and relocated in the exhibition space.







Fernando Sicco invited me for a three-month residency at Contemporary Art Space. EAC is a public Uruguayan institution located in a central area of Montevideo, within the former prison of Miguelete. This building is an impressive panopticon from the late nineteenth century. It was recycled maintaining its original structure.

Some day I found these big granite cobblestones in a hidden backyard of the unrestored area of the building. I'm interested in this category of materials. Like the pallets, these granite cobblestones aren't only geological material. Granite cobblestones are natural material traversed by human history. Its shape integrates personal stories, a

state of human systems, technologies, social structures, and needs. Diachronically and synchronically traversed. Those granite cobblestones were probably made by prisoners at the end of the XIX century or the beginning of XX. They worked at Taller Nacional de Adoquines, at Yi street, during the paving of the city.

These objects keep the memory of a very complex situation. The most humiliated group of society was manually working on objects for the "good citizens" experience of public space. Each cobblestone implies a lot of artisanal hard work for 15 centimeters of urban transit. At some point, pavement and cars appeared and all these cobblesto-

nes suddenly became useless.

A strong political dimension settles in the structure of a prison that becomes a cultural space. I decided to operate by generating a physical and historical anomaly. That is the juxtaposition of two different material and architectural realities. On one hand, the cobblestones were made for horse carts a century ago. On the other, the white cube that was originally constructed to lock up the people who worked on these cobblestones.









*Simbiosis* consists of the addition and subtraction of a series of components to an exhibition that was already in progress. The work consists of multiple parts that “invade” another artwork, putting it into crisis. Some of the elements involved in the operation: a self-adhesive print with our names and the name of our work, pasted on the entrance sign of the Emilio Caraffa Museum (1), printed cards promoting our work, and inviting to the opening (2), a digital flyer (3), the theft and

replacement of two pieces exhibited in the museum, by other two very similar, made by us (4), the physical permutation of four pieces shown in two different rooms of the museum (5), various rumors, set in motion in the classrooms of the Faculty of Arts and the art community of the city. Our work parasitized different signs, institutional paraphernalia, and discourses surrounding the installation by Argentine artist Gerardo

Repetto. The diverse elements composing *Simbiosis* were carefully adapted to the stylistic norms, typographies, and design elements employed by the museum for this exhibition. The differences between the elements of our work and Repetto’s were so minimal that *Simbiosis* remained invisible for almost a week, generating confusion, which intensified after its discovery.



**The Parkett Exercise (2019).**

Needle punctures on the Parkett magazine collection, on permanent consultation at the Centre Pompidou Library. | Bibliothèque Publique d'Information, Centre Georges Pompidou, Paris, France.

course, was that such artful sound-  
combined with the pseudocatastrophic  
ht resemble a fashion shoot—but PLASTIC  
consorted with the photographic and the  
ral, the two modes to which contemporary  
dance in the museum is most readily com-  
d. Tim Griffin discusses the former in his essay  
MoMA's website: All performance today, he writes,  
as an "imagistic quality . . . either modeled after  
photographic documentation of performances from  
the past—obtaining, in effect, the virtual sensibility  
of a picture rendered in space, or anticipating their  
own photographic reproduction• and circulation  
as so many images in turn."<sup>3</sup>) PLASTIC was certainly  
Instagram fodder: It was hard to watch the perfor-  
mance without being aware of multiple visitors pho-  
tographing the dancers. And yet most of these im-  
ages uploaded to social media attempt to "purify" the  
performance by cropping out the audience. PLASTIC  
created a social situation but was•recoded as living  
sculpture•

MARIE-PAULE MACDONALD



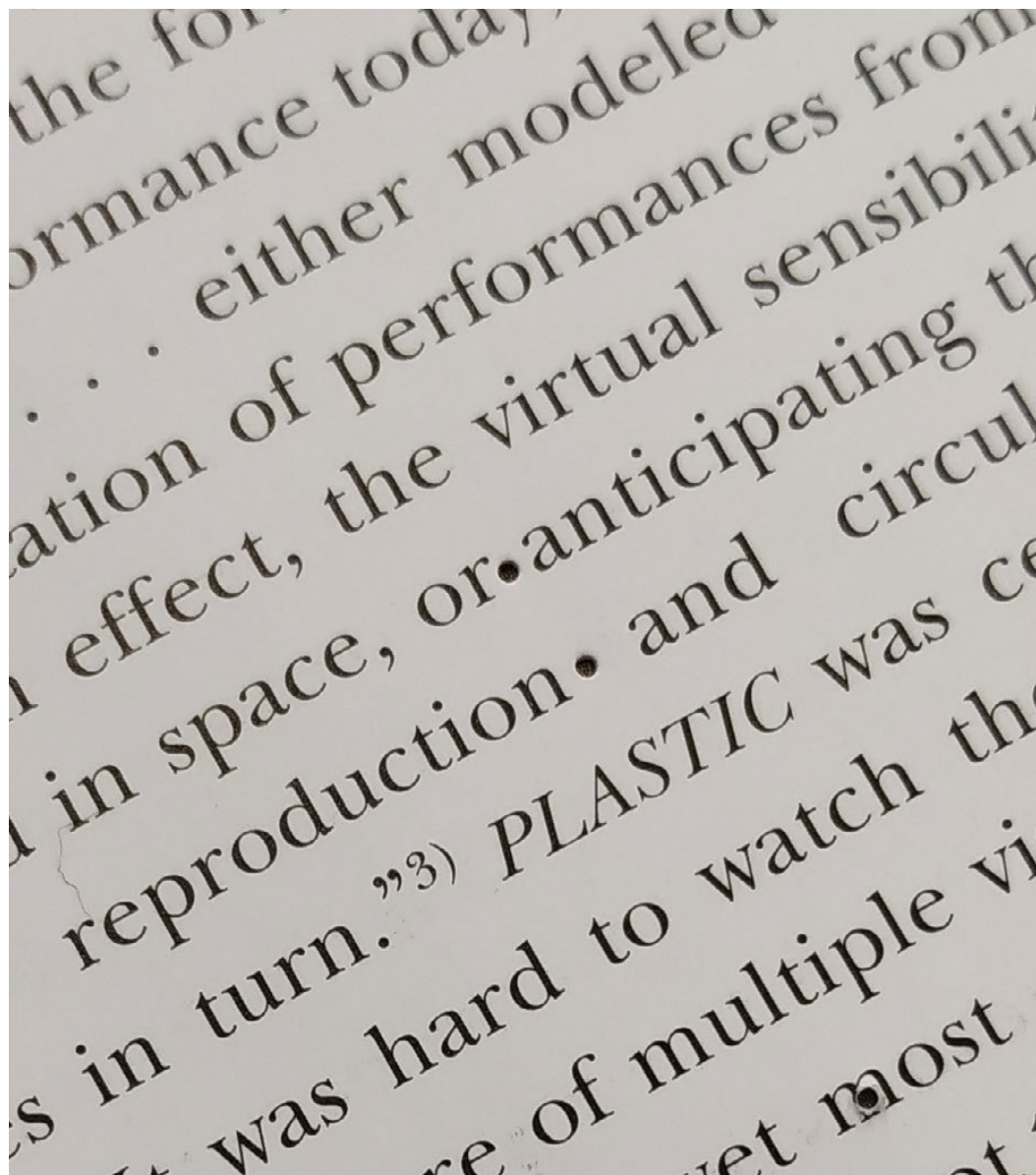
Eine leicht zugängliche Skulptur steht an einer ruhigen Stelle in Manhattan, inmitten des East Village, am East River Center for the Arts. Sie wurde von der Künstlerin der ehemaligen Leichtindustrie, der Skulpturistin Barbara Das Gebäude am West River, das verlassenen Hochbahngeleise. Die Center führt unter der Erde abblättert, und den von U-Bahn-Dach des Gebäudes zu gehen. Eine enge Treppe mit steil

Die Dachskulptur steht  
rielle Version eines Sock  
Einwegspiegelglas-Zylinde  
quadratischen Glasrahm  
Dachgarten aus hat man  
Park City und New Jersey  
befindlichen Geleise der I  
hinaufschleichen und der

überwachsenen Trasse folgen. Eine 1  
aus dem verlassenen Eisenbahnteilstück  
zu machen. Die Initiative war von  
kilometerlangen Aneinanderreihung  
Architekten Patrick Berger renoviert  
Dachgarten und die Hochbahnlinie  
einer Stadt, deren Dichte das urbane I  
in die Höhe zwingt.

M, TRIANGULAR ENCLOSURE  
NEW URBAN LANDSCAPE, 1988,  
// DREIECKIGE KAMMER FÜR  
NEUE STADTLANDSCHAFT.





In 2019, while developing the ramp (Deck VI) at the Cité de Arts, I visited the Pompidou Center library daily. The first week, I decided to read the complete Parkett magazine collection available there. I navigated through the spines of the books, looking for familiar names. I started reading articles or interviews I wanted to read. I punctured the text line with interpuncts or middle dots using a needle. The holes enclosed short phrases that I wanted to point out for different and aleatory reasons. Those punctures perceptually link the physical moment with the linguistic content. On the back of the page, these

same punctures fall on typography, white empty spaces, or images in a random way. This event relates physically to the printing on paper, generating a more sculptural or concrete moment. I gradually compromised with the process involved in this work. In a way, it is a physical sculpture. All those hiding holes accumulated on those two shelves. But at the same time, text (and content) is part of its materiality and process. I read and sculpt simultaneously. The content shaped my mind then I shaped the books. My mind is also a kind of sculpture shaped by information.



Doing this kind of gesture is a central part of my practice. Doing it, executing it, I internalize it. Sometimes it's an inaugural movement. Maybe this operation didn't exist before. So, if I do it and understand the quality and uniqueness of the gesture, I will be able to identify or use it in future work. I don't think this exercise is an artwork. Someone trying to catalog it can say it is an installation or a borderline public sculpture. But for me, it's exercise.



not quite, I feel like. There is all the ridiculous pageantry of emotional expression—the sad cowboy songs and the absurdly caricatured tropes of youthful angst—but we have no stable sense of what is actually being expressed. It's just an uncomfortable emotional field that's getting generated—everything is off, disjointed, interrupted. I feel unsettled and betrayed and disappointed. All the things I want are withheld: insight, narrative, humanity. I'm forced into the non-progressive, non-narrative, non-redemptive; the space of *almost*.

Eve Kosofsky Sedgwick argues that the modern critique of sentimentality faults the “tacitness and non-accountability of the identification between sufferer









