

Index

By year

2024

[Broken Arms](#)

[Le jour le plus long, nuit sans fin](#)

2023

[Deck XIV - Chiens du Soleil \(POUSH\)](#)

[Deck XIII - New Scenario](#)

[Deck XII - Restes des Traces \(Tour Orion\).](#)

[Cyclo \(Palacio Barolo, Buenos Aires\)](#)

[Sens Unique](#)

2022

[Deck Once - \(h\)Usos del Mundo \(Fundación OSDE\).](#)

[Untitled \(Xto\)](#)

[Untitled \(Xto II\)](#)

2021

[Deck XI - Désordre des Possibles](#)

[Deck XI.I - Once](#)

[Deck X - The Loneliness of the Long-distance Runner](#)

[Untitled \(2020-2021\)](#)

[Trovants](#)

2020

[Drawings for Pre-trained Transformers](#)

[Deck VII.I - Morning Sweats](#)

2019

[Deck VII - Night Sweats](#)

[Trovants \(drawings for the project\)](#)

[All Rivers the River II](#)

[Deck VI - A mysterious form thats hurts](#)

[The Parkett exercise](#)

2018

[Untitled \(corners\)](#)

[All Rivers the River I](#)

2017

[All that melted into the air solidifies on surfaces](#)

2016

[Deck III - Leftovers of an endless performance](#)

2015

[Deck III, Negotiations](#)

2014

[La actualidad es la pausa inter-crónica en la que nada sucede](#)

[A la memoria de las víctimas, de un lado, y del otro, de la cruel, dolorosa y absurda lucha por el reconocimiento artístico](#)

2013

[Exodo](#)

By series

[The Deck Series \(2014-2024\)](#)

[Le Jour le Plus Long, Nuit Sans Fin \(2024-2024\)](#)

[Broken Arms \(2024-2025\)](#)

[Cyclo \(2023\)](#)

[Trovants \(2020-2025\)](#)

[Drawings for Pre-trained Transformers \(2020-2024\)](#)

[All That is Melted Solidifies on Surfaces \(2016-2024\)](#)

[Xtos \(2022-2024\)](#)

[All Rivers the River \(2018-2019\)](#)



The Deck series (2014-2024) Juan Gugger

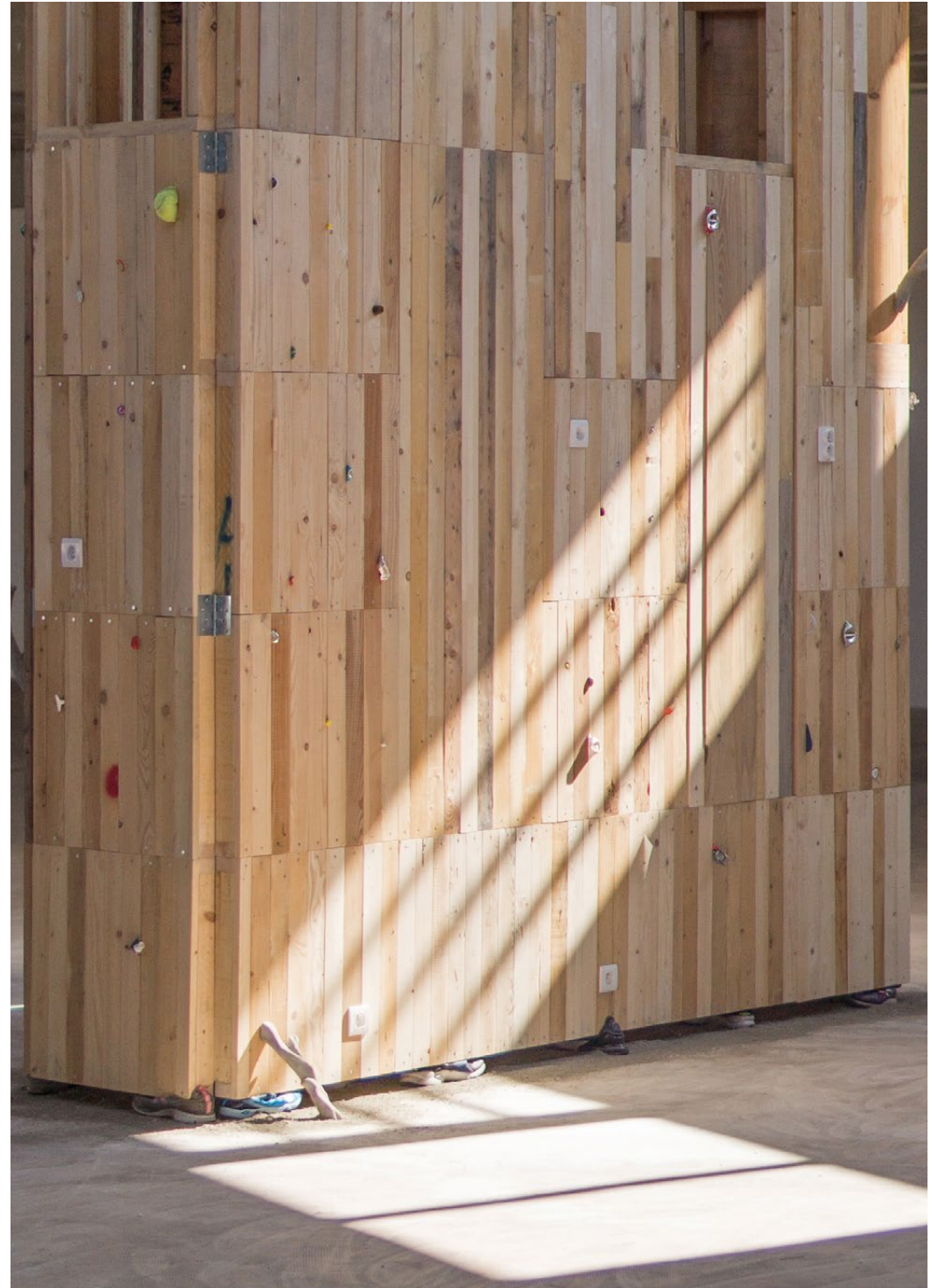
Now a 10-year-long project, *The Deck Series* comprises 22 interventions in 5 countries. The project is divided into 'chapters' and sometimes 'sub-chapters', each with a subtitle suggesting a narrative continuity. These subtitles sometimes simply take the title of the exhibition in which the work was included. Using pallet fragments as material and the deck as a constructive principle, the project develops a 'symbiote'¹ sculptural language with which to appropriate the exhibition protocols. This initial premise eventually opened up to architecture in general and the psychosexually organized individual through architectural spaces and industrial materials.

1. *Symbiotes* are a fictional species of parasitic life forms appearing in American comic books published by Marvel Comics during 1990's.

Deck XIV (2023), collaboration 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.





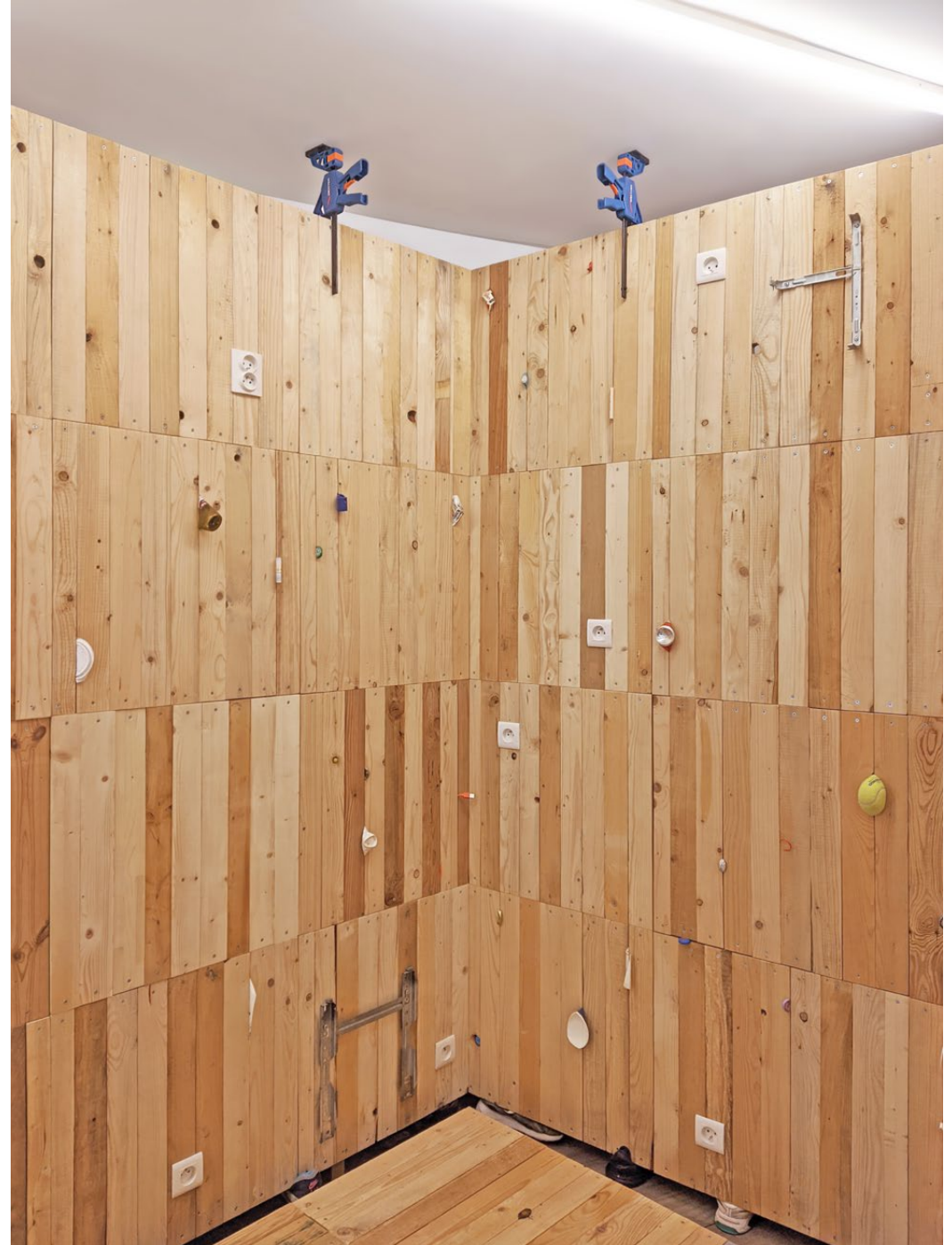






Deck XIII | New Scenario (2023)

Wood, founded objects, shoes, electric circuit, plugs, fully functional electric heaters, 7 artist's notebooks | 6 x 3 x 3 m. | Galerie Gardette, Paris, France.



The fact that the artworks are not static entities, but are "becoming", is most clearly manifested in the mutual relationship between the pieces of a series. During the construction of the first deck,¹ I knew that it would be the first of many to come. I expected that each moment of the series would be constantly transformed into something else by the convergence of echoes from future specimens, from previous ones, and from the always unstable social and historical dispositions. These future decks often did not materialize. They remained in plans, texts, unapproved projects, or simply ideas or mental images. Some of them I probably don't even remember (neither as images nor as ideas). My perception of the present of each piece was already deformed by decks of the future that would not only not exist but would be different, and by an increasingly elusive past. (2018)

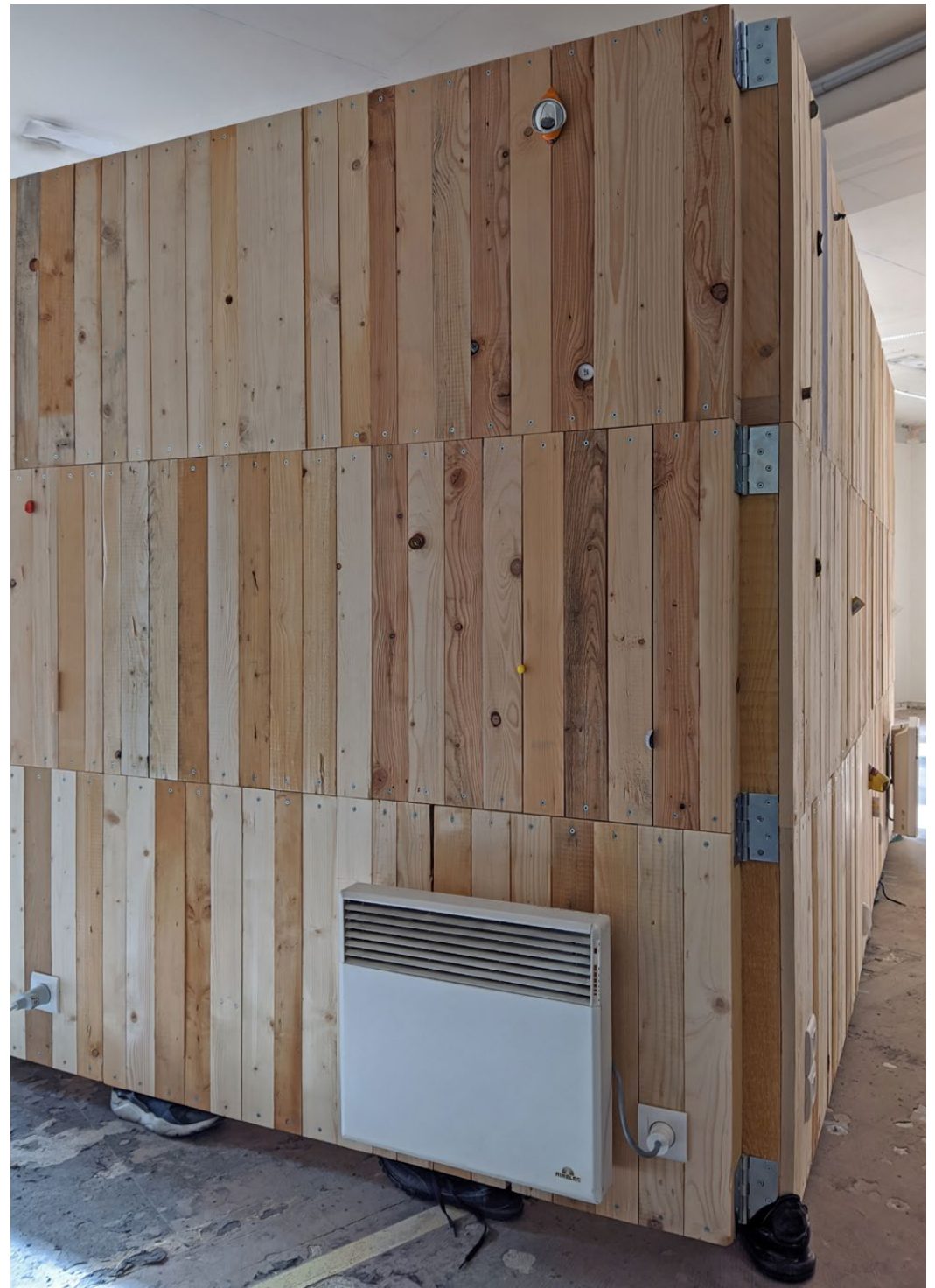


1. Deck 0 | *Only the kind of laughter that has no lungs behind it* (2014)

Deck XII - 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.









Deck XI.a, XI.b | Rue des Grands-Augustins (2022)

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

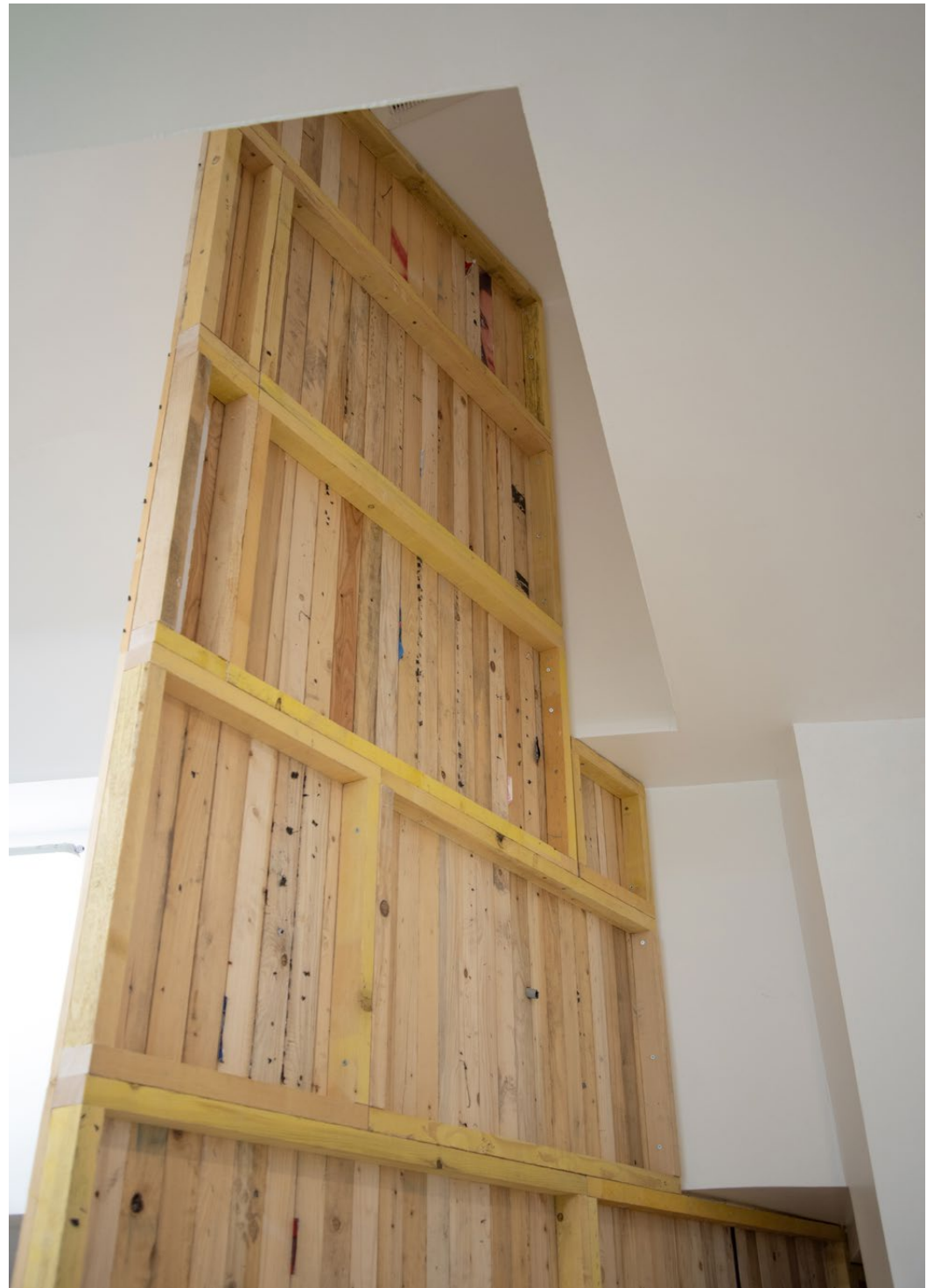
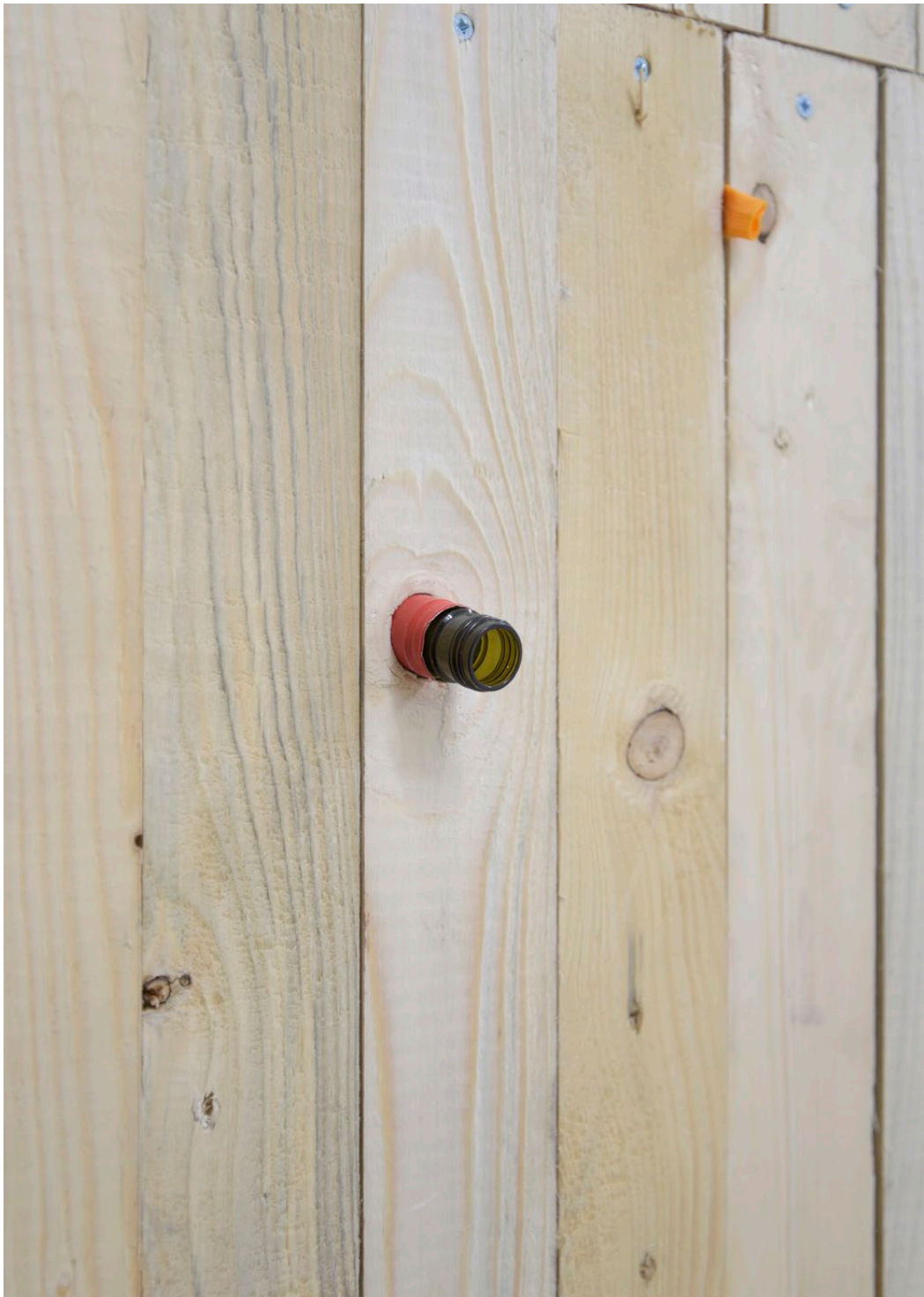


Deck XI | Désordre des Possibles (2021-2022)

Wood, collected objects | 6.50 x 6 mts. | Espace Voltaire, 11eme arrondissement, Paris, France.



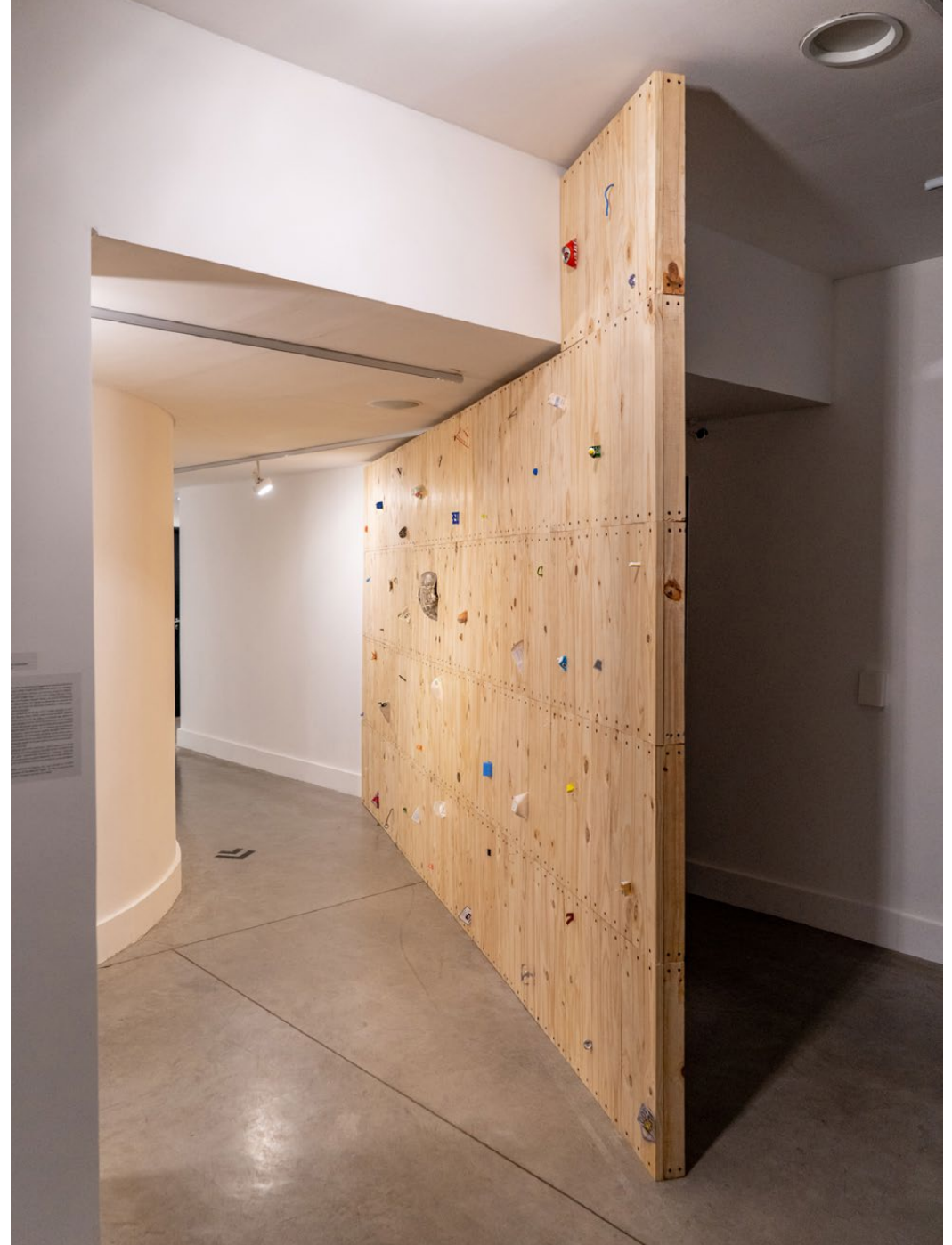




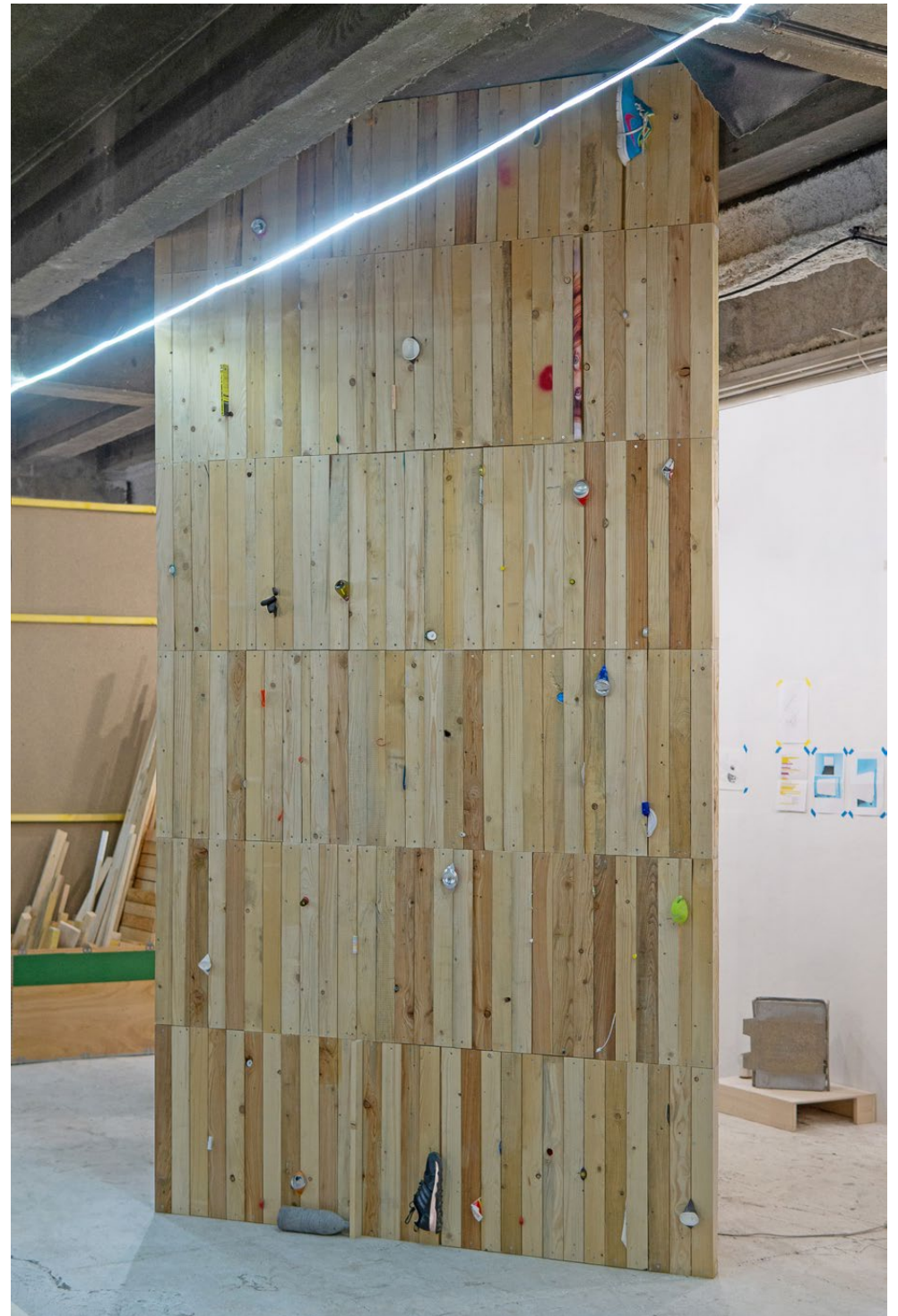


Deck XI.I | Once (2022)

Wood, collected objects | 6.50 x 6 mts. | Fundación OSDE, Buenos Aires, Argentina.



The Loneliness of the Long-Distance Runner is a deck that traveled from studio to studio in Paris. It was the first time I had built structures of this series inside the studio. Historically the place of "autonomy" of production. I don't think there is such autonomy, especially in an atelier d'artiste.¹ I started it at Le Consulat Voltaire, reinstalled it at La Villa Belleville, and finally at Poush. The piece changed shape, but it was almost the same material. Each time I reinstalled it, I added a few elements. The same copy of the book that gives it its name was always at the top. I found the book on the street when I started thinking about the project. What interests me most about this work is that it has always been a reminder that another work has been done before, in another place, under different circumstances and dynamics. (2022)



1. In the midst of other artists' studios, organized under institutional structures that were unprecedented in the history of art.

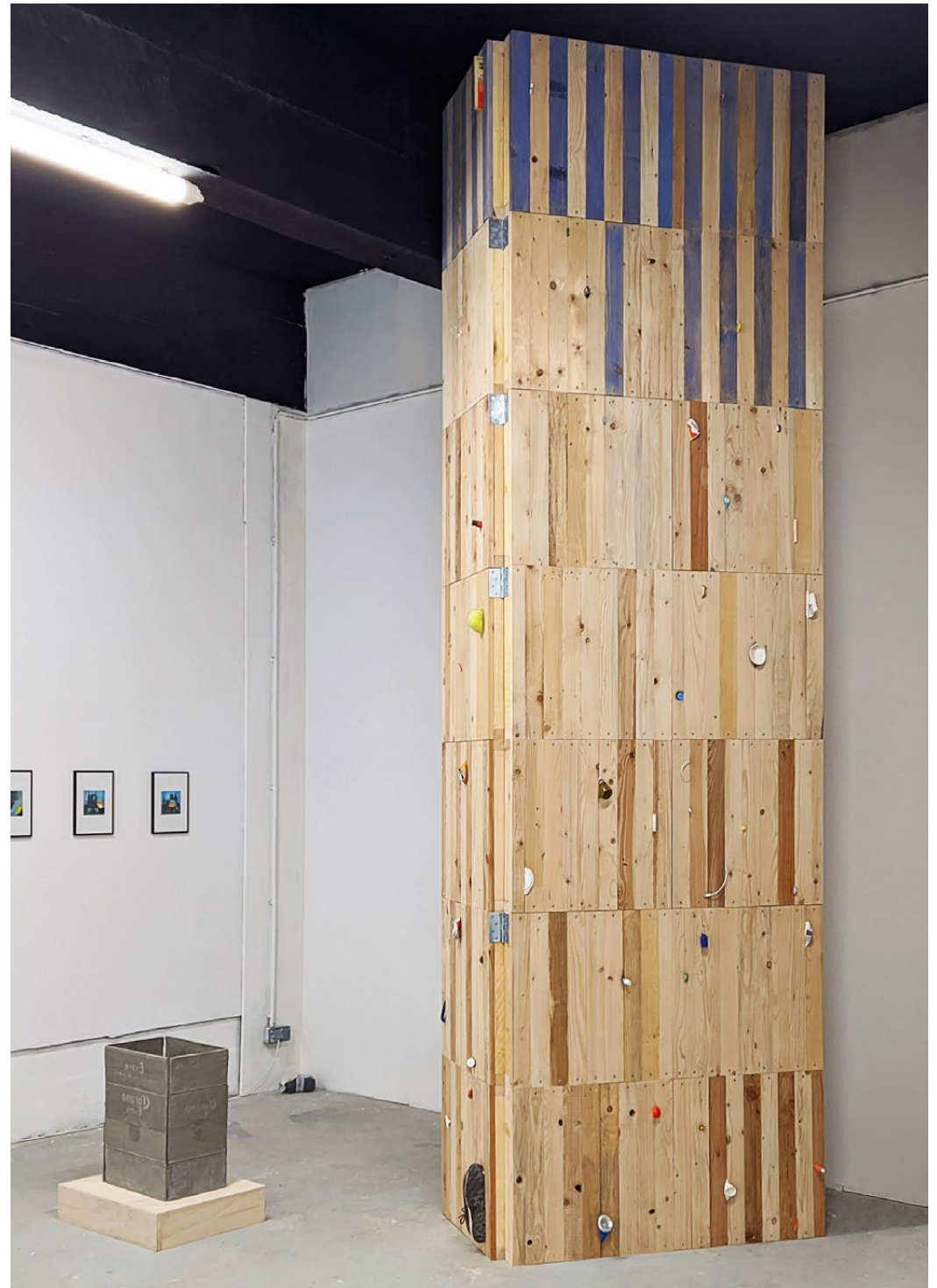
Deck X | The Loneliness of the Long-Distance Runner (2021)

Wood, collected objects | Villa Belleville.



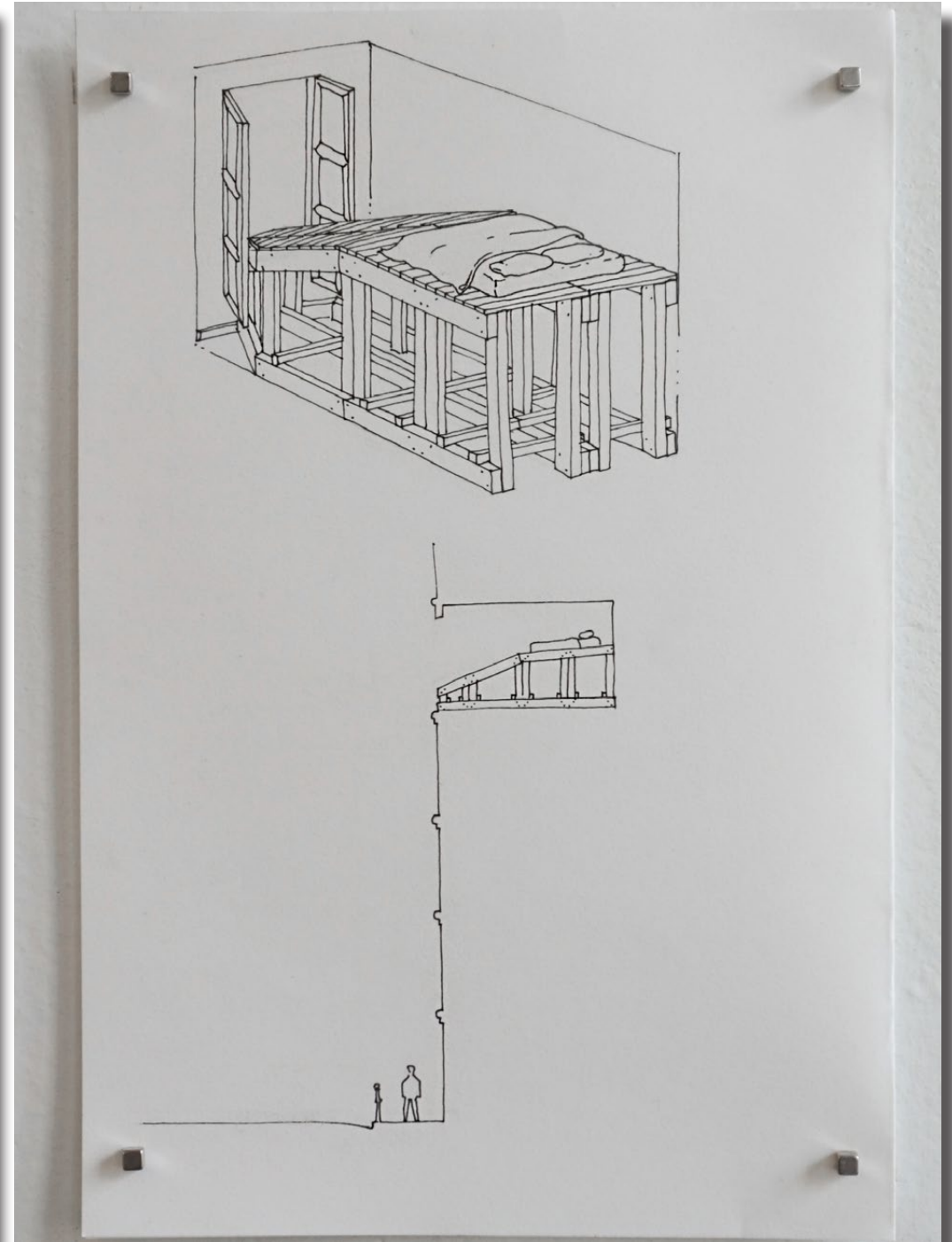
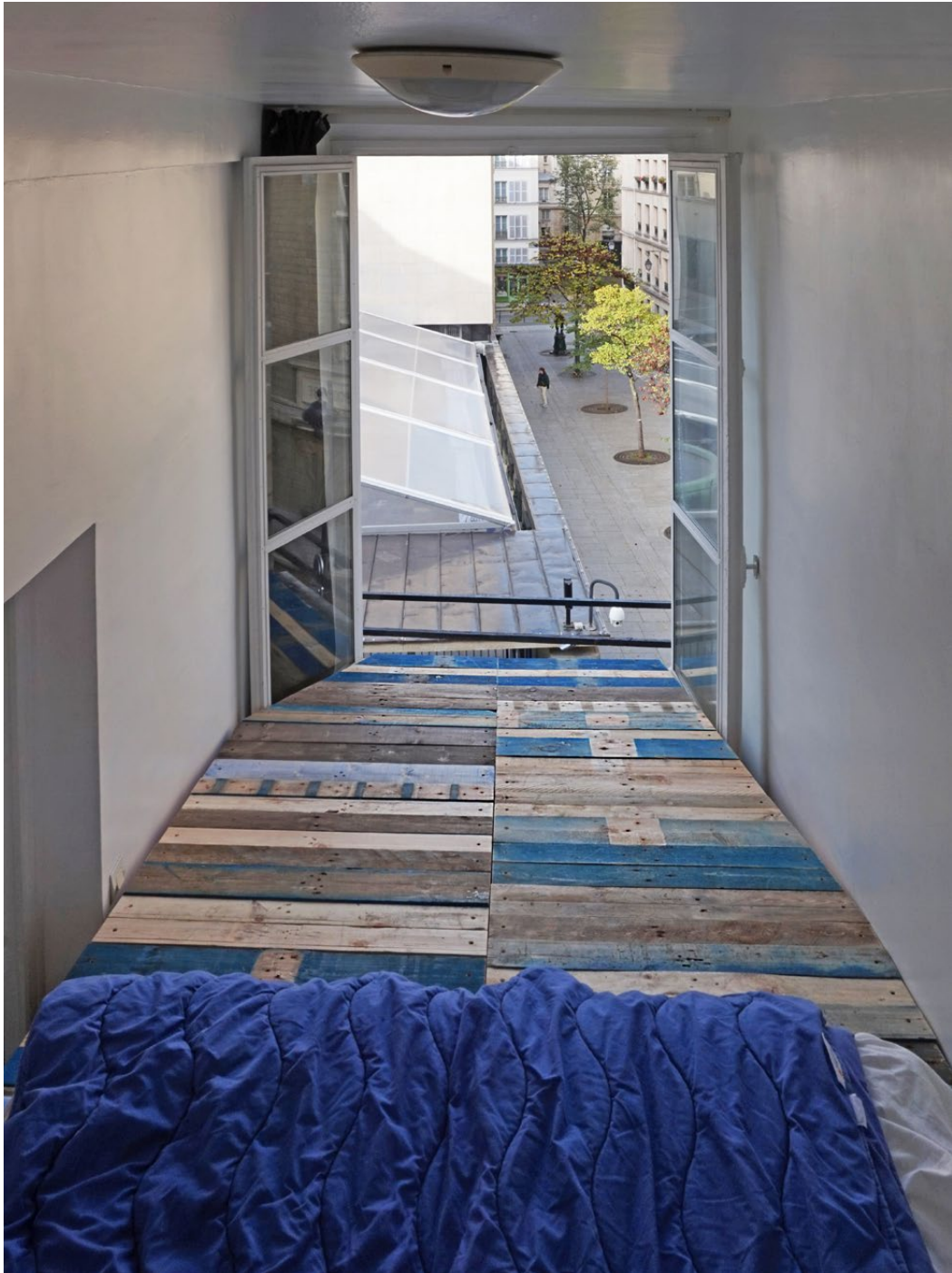
Deck X | The Loneliness of the Long-Distance Runner (2021)

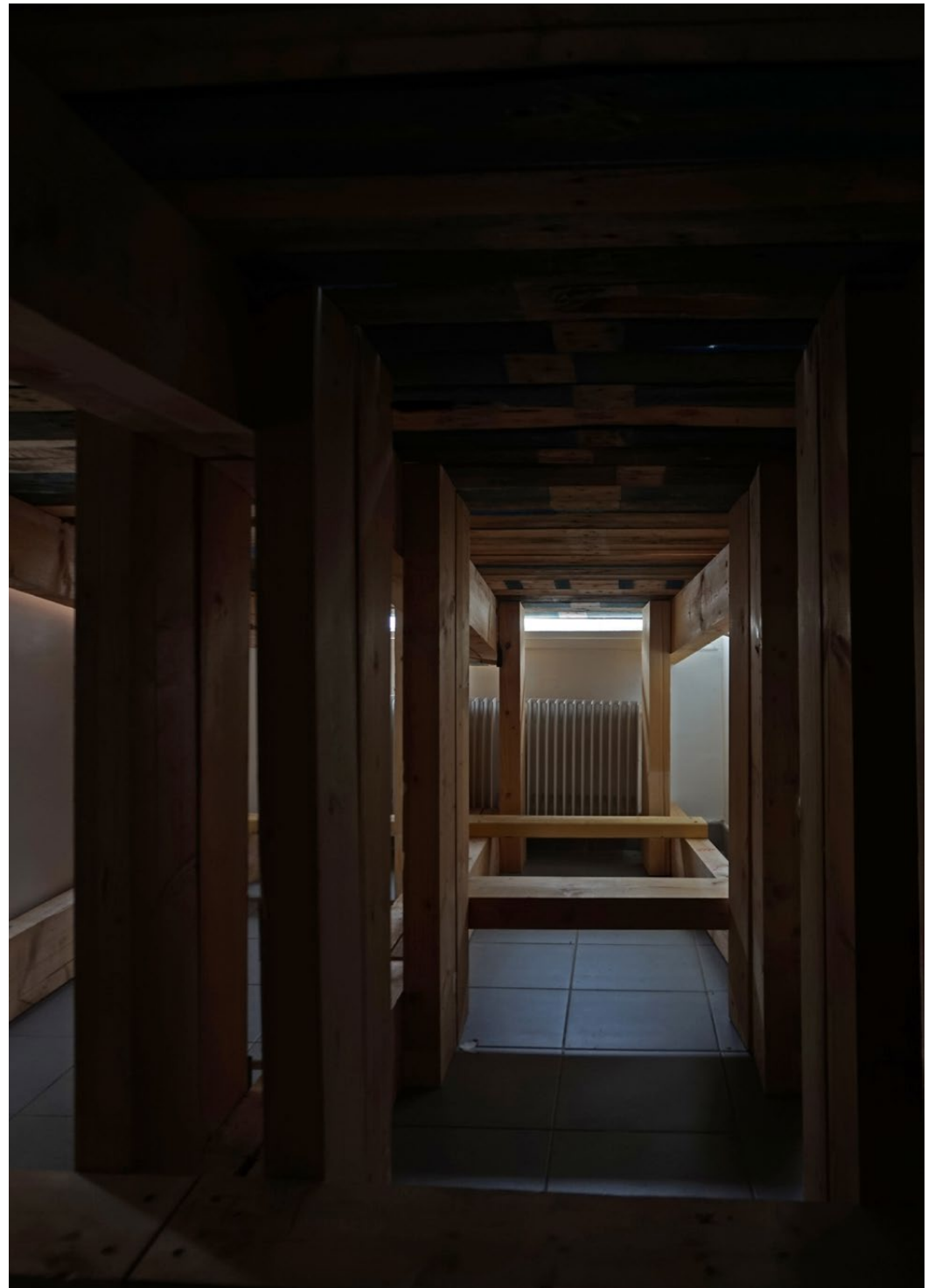
Wood, collected objects | Poush.



Deck VII | Night sweats (2019-2020)

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







During a residency at the Cité Internationale des Arts, I developed a proto-architectural sculpture that took up the entirety of my bedroom. I used material discarded from the exhibition *Prince-sse-s des villes* at the Palais de Tokyo and pallets found 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 comfort 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 slept on the structure for four months. The bedroom became a dizzying but beautiful space, open to the conditions of the street.

This piece was divided into two parts with different inclinations. The highest part (150 cm.) was a bed and it was inclined 10 degrees. At the foot of the bed, the slope changed radically: a chute leading directly to rue Geoffroy l'Asnier.

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



Deck VII.I | 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 Fimenco, 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.

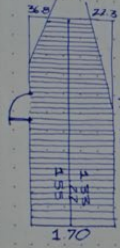
Near the work, I was also showing a selection of drawings, writings, poems, and random notes that I made during the experience of living,

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 stages I'm doing things, modifying my surroundings, multiplying the contexts. Radicalizing and reacting to this fetishized radicalism, between the movements of history and the urgency of the moment, the barbaric remains of all this activity are documents of the schizophrenic 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 un ^{carrito} ^{coma} ¿me acerca o aleja los contextos del mundo actual y de la historia?

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

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



Parfois, j'ai l'impression que ma vie entière est comme une fiction impossible. Un *statement* instable, toujours ouvert, a absorbé le narratif 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 ^{carreau} 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?





Montagne - tranquillité du cœur
 comme Montagne qui prend
 son mouvement.
 L'architecture est une
 narration. Assez
 complexe. Arrondissement
 Immobile.
 Elle prend ses éléments pour la modifier
 la subvertir.
 Elle est tragique, sauvage.

Al déplaçant (à la Fondation Fimino), elle est
 extraite de son processus narratif.
 De Lorenz Fine machine
 (Comme quand on voit la
 Déclinaison de
 Retour vers le futur dans
 une exposition.)

12 sept. 2019

Montagne - Hyperballed
 I live on a mountain
 Right at the top. There's a
 beautiful view ~~at the~~ the top of the
 mountain. Every morning I walk
 towards the edge and throw little
 things off. Like car parts, bottles
 and ~~other~~ other stuff. Or whatever I
 find around. It's become a habit,
 a way to start the day.

It's real early
 morning. No one
 is awake. I'm
 back at my
 cliff still
 throwing things
 off.

I listen to the
 sounds they
 make as they
 way down. I
 follow with my
 eyes till they reach
 the bottom.

Imagine what my body
 would sound like
 slamming against
 these rocks.

Montagne. La tranquillité du cœur.
 Maintenir l'immobilité
 précédant le
 mouvement.
 L'architecture est une
 narration. Assez
 complexe. Arrondissement.
 Immobile.
 Elle prend ses éléments pour la modifier
 la subvertir.
 Elle est tragique, sauvage.

En la déplaçant (à la Fondation Fimino), elle est
 extraite de son processus narratif.
 De Lorenz Fine machine
 (Comme quand on voit la
 Déclinaison de
 Retour vers le futur dans
 une exposition.)

Montagne - Hyperballed
 J'habite sur une montagne/
 Juste au sommet. Il y a une
 belle vue ~~at the~~ depuis le sommet de la
 montagne. Chaque matin, je marche sur le
 bord et je lance des petites choses. Comme
 des pièces de voiture, des bouteilles et des
 objets couverts. Ou tout ce que j'ai trouvé
 dans le coin. C'est devenu une habitude, une
 façon de commencer la journée.

C'est vraiment tôt
 le matin. Person
 ne n'est réveillée.
 Je suis de retour
 à mon précipice
 en train de jeter
 des objets.

J'entends les
 bruits qu'elles font
 en descendant.
 Je les suis des yeux
 jusqu'à ce qu'elles se
 perdent dans le sol.

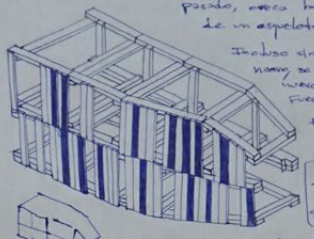
Imagine comment mon
 corps pourrait sonner
 en tapant contre
 ces rochers.

- Los pallets (destruidos) en mi estudio hacen como esqueletos incompletos.

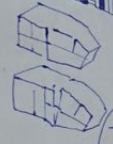
- Ahora: una obra de arte, después escultura, otra vez. ~~de la obra de arte que he hecho de los pallets que me quedaban en el estudio~~

El deck caído, un ensamblamiento del pasado, evoca la imagen atávica de un esqueleto gigantesco.

Trabajo sin agregar material nuevo se re-estructura un nuevo sistema de fuerzas.



Este tipo de calidad puede ser útil volverlo, para que no pretenda ser lo que es, pero que pueda ser el espacio que el público percibe.

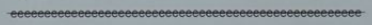


Esta pieza fue parte de mi vida cotidiana. Ahora participa del mundo de una manera diferente.

¿Cómo crear un lugar que convierta actos subjetivos e íntimos en actos de percepción pública?

Les pallets (détruits) 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.



..... la tourner, pour qu'elle ne prétende plus être ce qu'elle ne peut plus être.



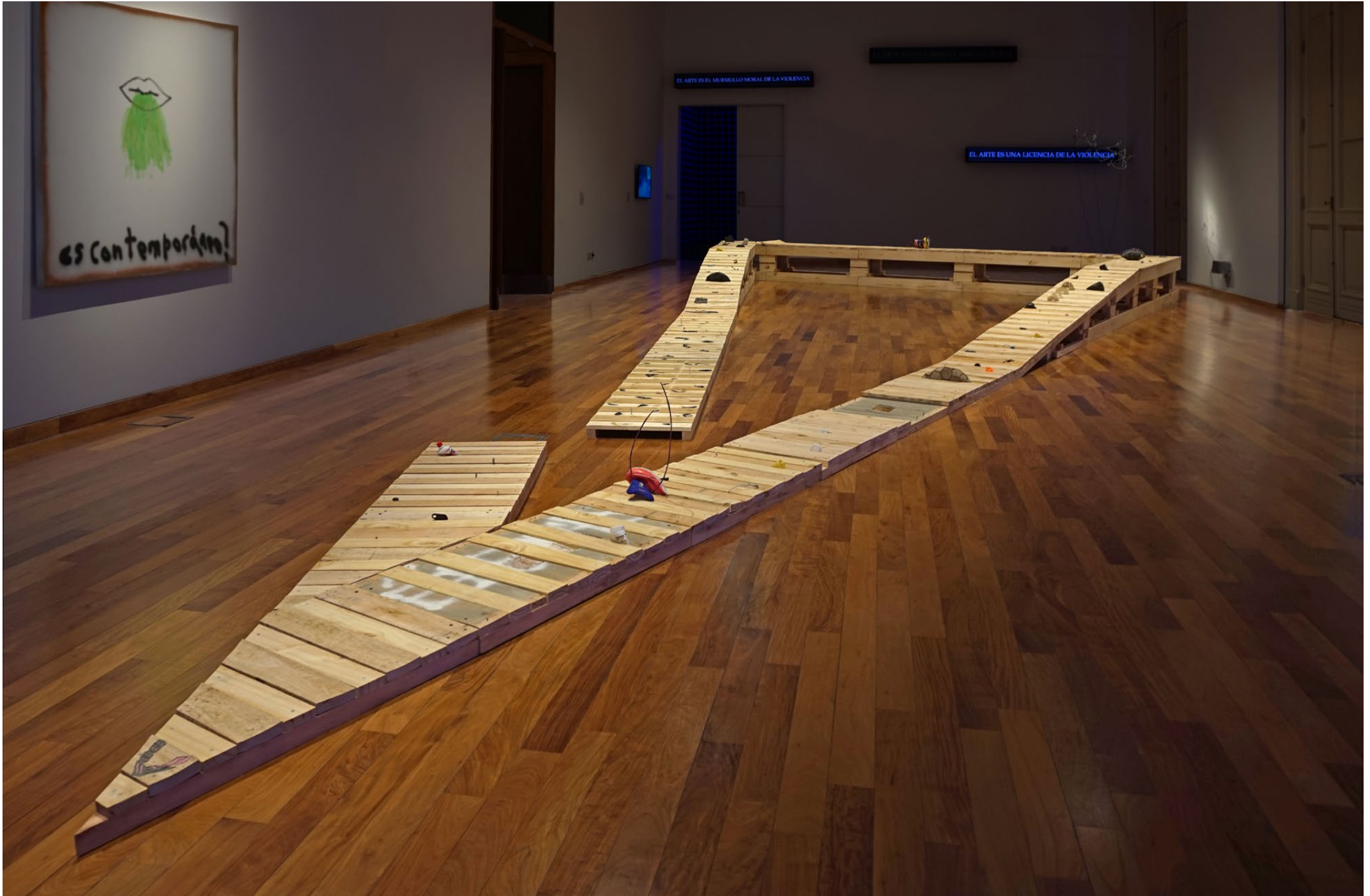
Cette pièce faisait partie de ma vie quotidienne. Aujourd'hui, elle participe au monde d'une manière différente.

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



Deck VI | 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.

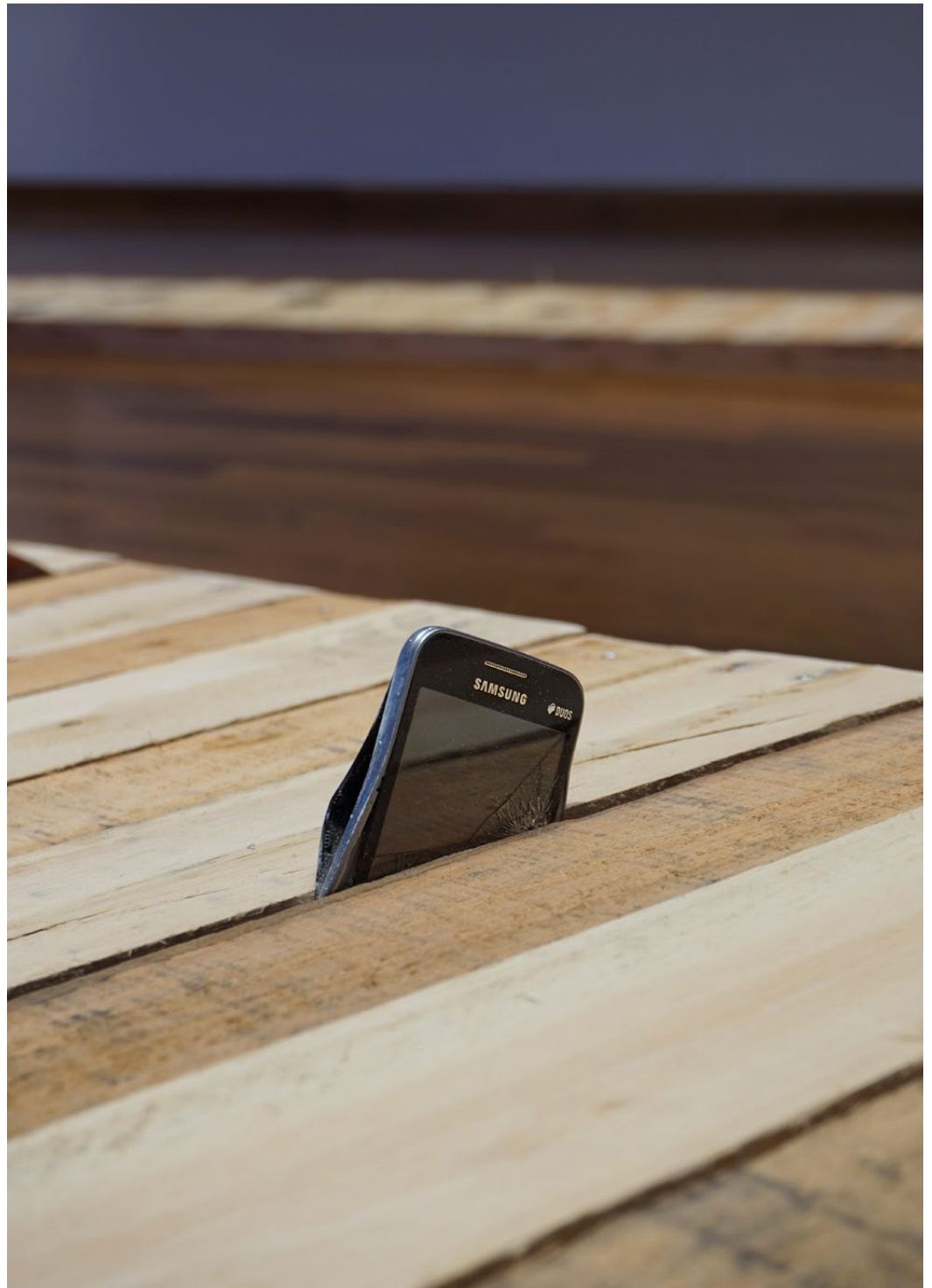
This new version focuses on the sculptural experience of movement

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.









I am interested in the notion of series as a field of exploration. In the case of these decks, from the beginning I thought of them as a single narrative that would transform into different 'chapters', moments and circumstances, growing and generating a kind of accumulation of experience and self-awareness. Each new work had to illuminate the pieces of the past.

"A mysterious form that hurts" is the subtitle of this work. The work, perhaps an overstatement. I would get up and go to bed thinking about absurd synchronic and diachronic relationships. A small, self-absorbed universe. Then a geometric form that destroys the symmetry of space and opens the ground for all kinds of sculptural, narrative, transhistorical and even non-artistic mini-experiments.(2019)

Deck III | Leftovers of an endless performance (2016)

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









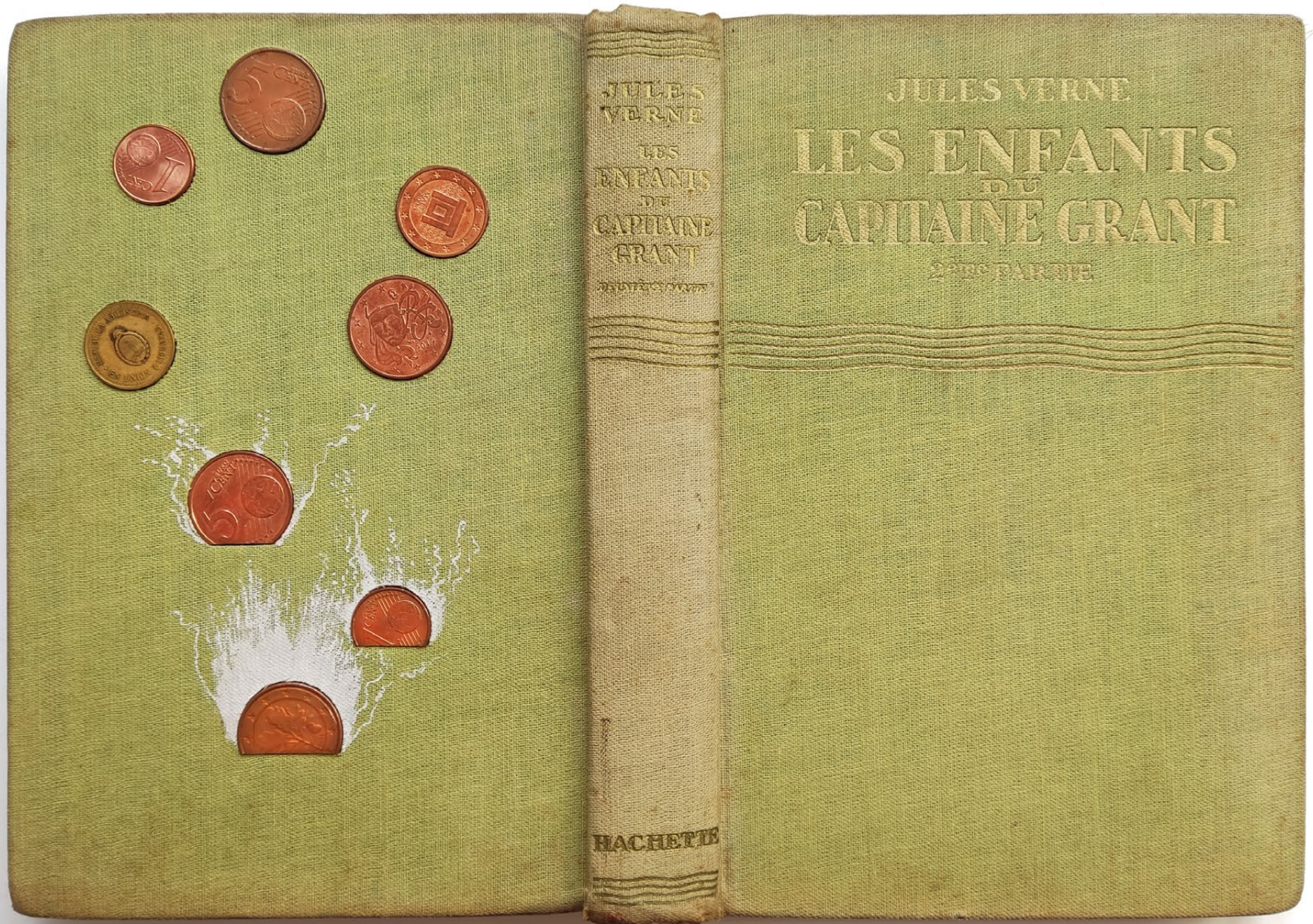




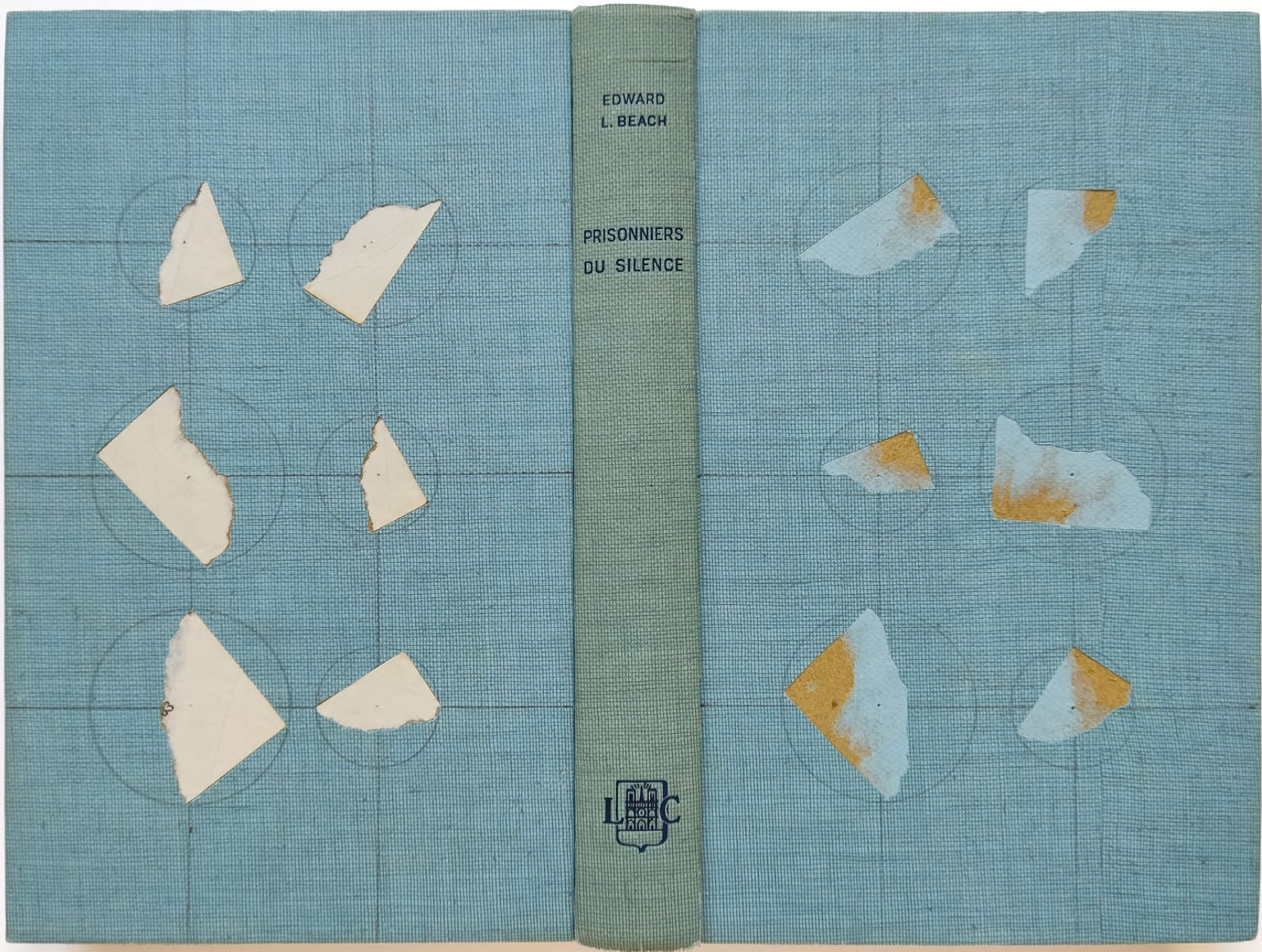
Le jour le plus long, nuit sans fin (2023-2024)

Ongoing series. Exhibition views at Poush and Cometa Paris.





Les Enfants du Capitaine Grant (2023). Copy of the book with the same title, edition 1930, gouache on canvas, embedded coins, wall mounting system.



EDWARD
L. BEACH

PRISONNIERS
DU SILENCE



Prisonniers du Silence (2024). Copy of the book with the same title, 1955 edition, pencil on canvas, collage, wall mounting system.

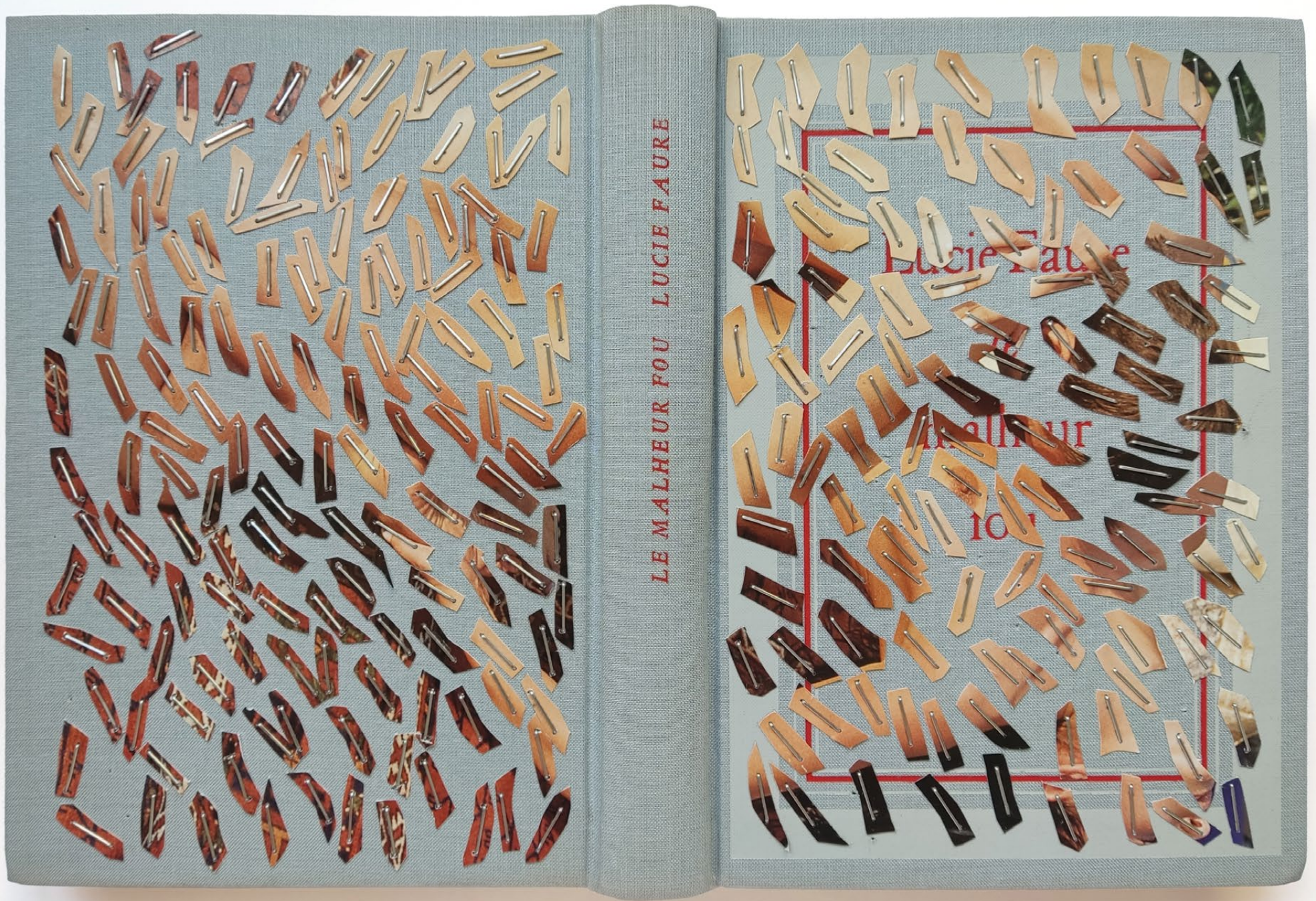


Desunidas y prisioneras sobre fondo verde.

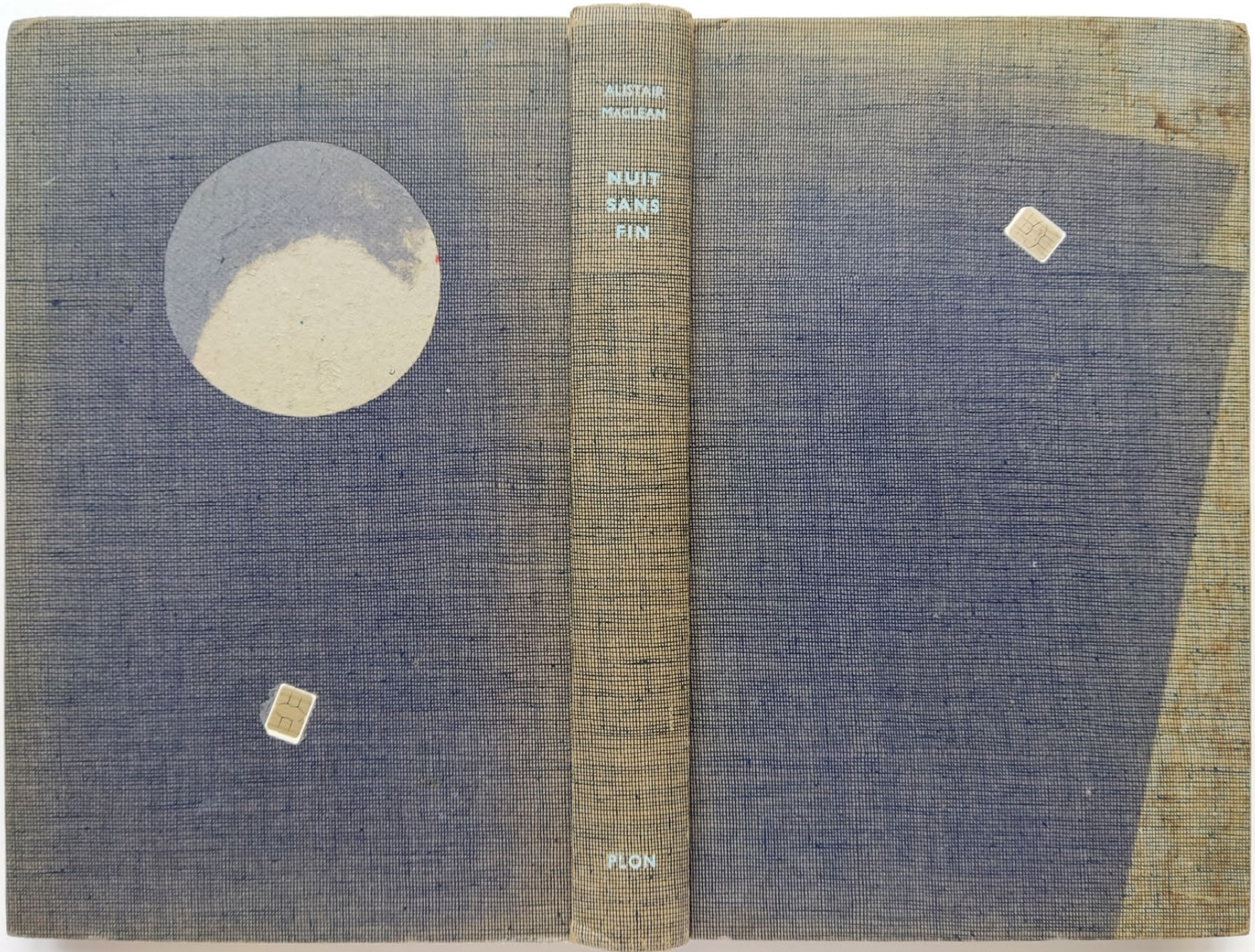




A gap.



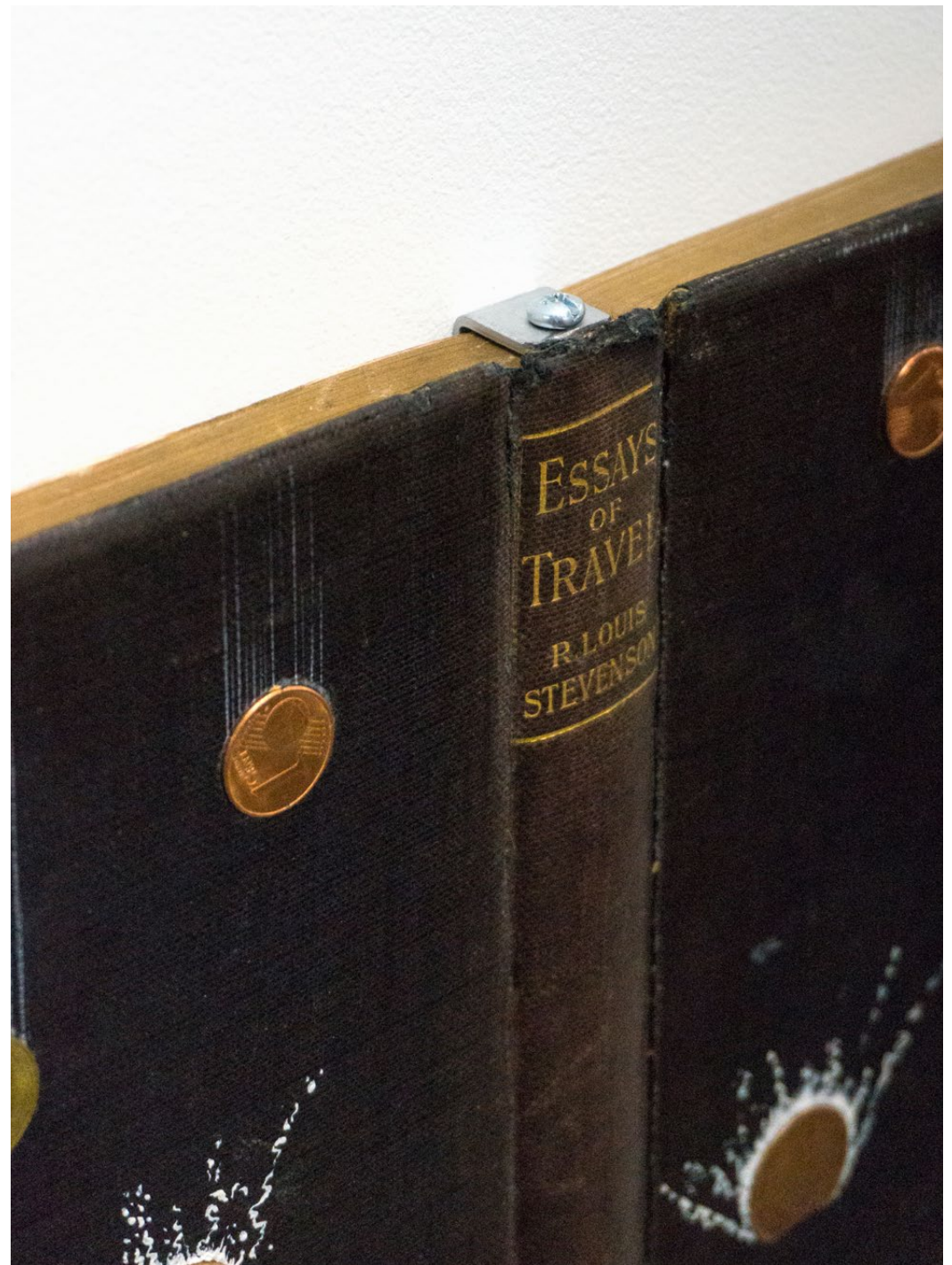
Le Malheur Fou (2024) . Copy of a book of the same title, edition 1970, photographic paper and staples, wall mounted.



Nuit sans Fin (2023). Copy of a book with the same title, 1961 edition, embedded nano sim cards, wall mounting system.

*A crescent moon on the blue of a book cover,
that holds a text,
which creates a perpetual night on a wall,
that folds into a corner of domestic architecture,
to form a different text.*





Essays of Travel (2024). Copy of a book with the same title, 1912 edition, embedded coins, oil painting.

Broken Arms (2024)

Ongoing series. Plaster, metal, wire, plastic, wood. Varying measures.



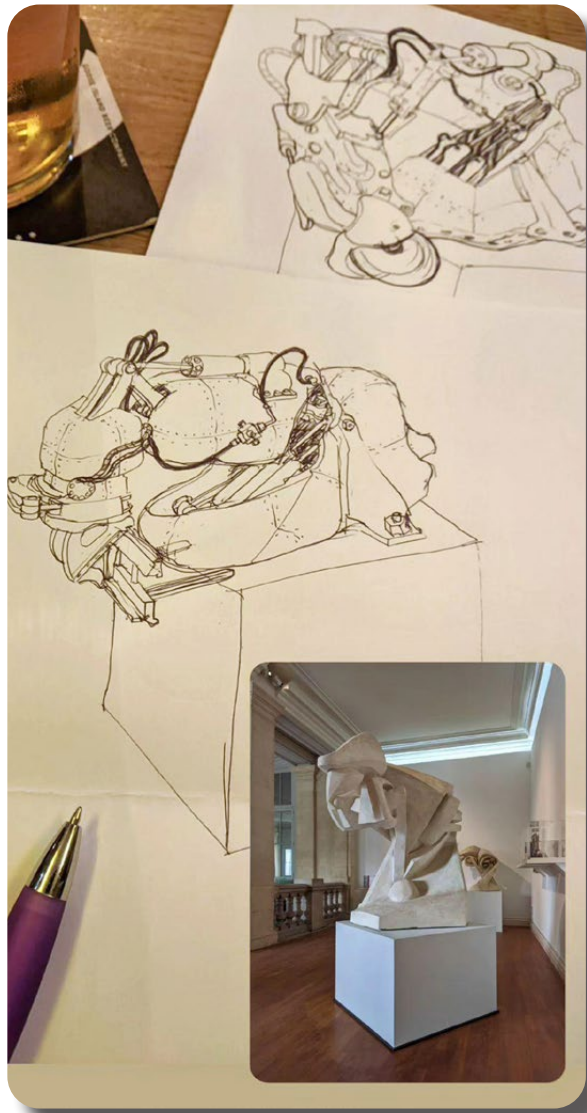


Broken Arms (2024)

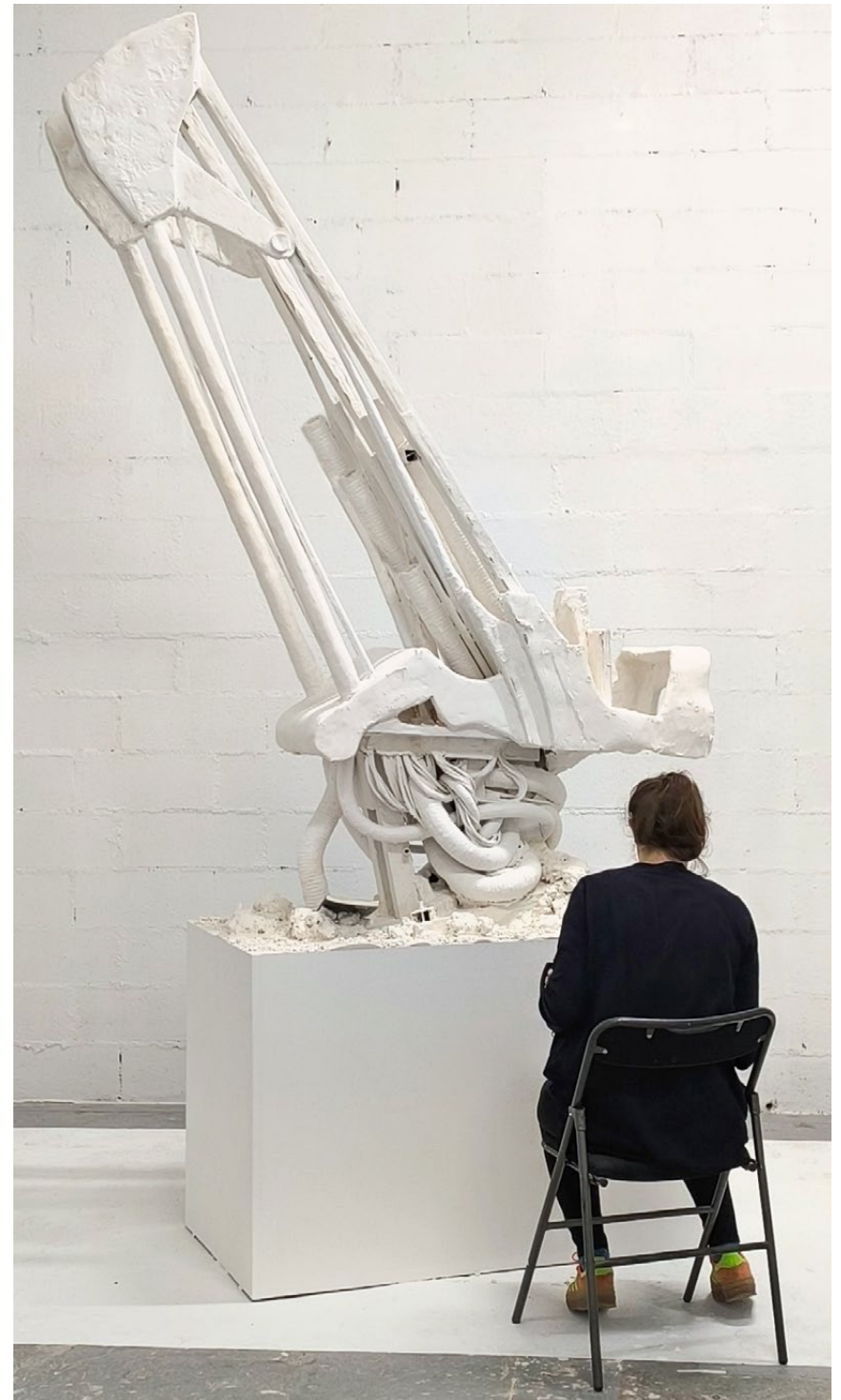
Ongoing series. Plaster, metal, wire, plastic, wood.



Le Cheval Majeur (first model 1914, original enlargement in plaster 1966)
Raymond Duchamp-Villon (b. 1876, Damville, France; d. 1918, Cannes, France)



For this project, I used materials from the world of architectural production (cement, plaster, wood, iron bars, plastic pipes), the same ones used in the urban transformation of the Paris area. I made sculptures freely rendering the same machines that carry out this transformation. The series is called Broken Arms and refers to a group of unfinished works by Raymond Duchamp-Villon, Marcel Duchamp's brother. The sculptor's career was interrupted by his death during World War I in 1918. His works were rediscovered in 1966 thanks to remakes, enlargements, and bronze copies made by Marcel Duchamp with the help of the sculptor Gilioli.



Cyclo (2023) | 34_35 art space, Barolo Palace, Buenos Aires, Argentina.

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)



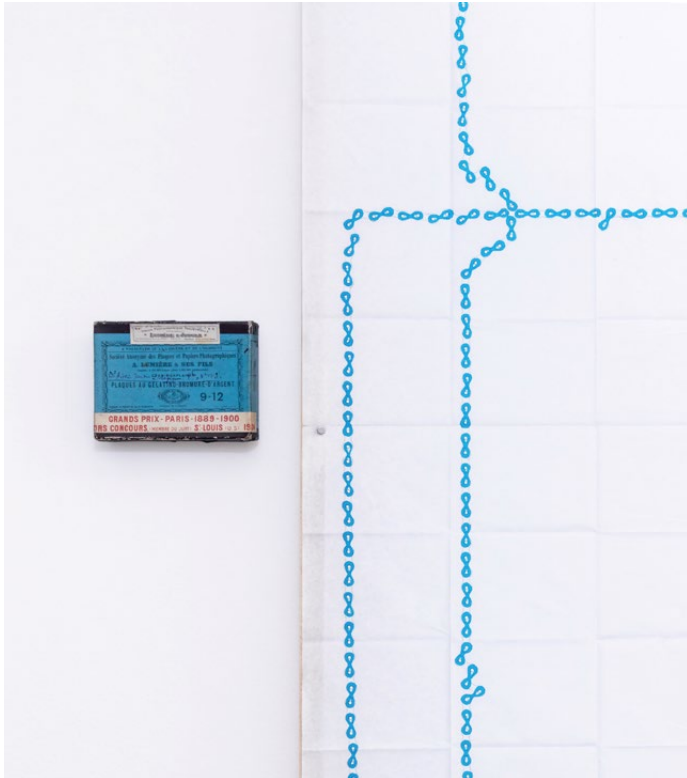






Press Release

Juan Gugger, *Cyclo*, November 8 - December 22, 2023. Espacio 34_35_ is pleased to present *Cyclo*, a single-project 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 model that Duchamp used to store all his notes. Elegant and of a highly formal economy, these works rehearse different connections and disconnections with history and contemporaneity.



Espacio 34_35 is located in *Palacio Barolo*, a building constructed by the Italian architect *Mario Palanti* between 1919 and 1923.

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 century to us. 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 stories, 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 attempt of showing the urinal at the Society of Independent Artists show). 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 administrative delays for my residence permit. (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 conditions. 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 Firminco*, Lihuel Gonzalez is invited to take a residency at the *Cité Internationale des Arts*, Estrella Estévez travels to work at *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 has been 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

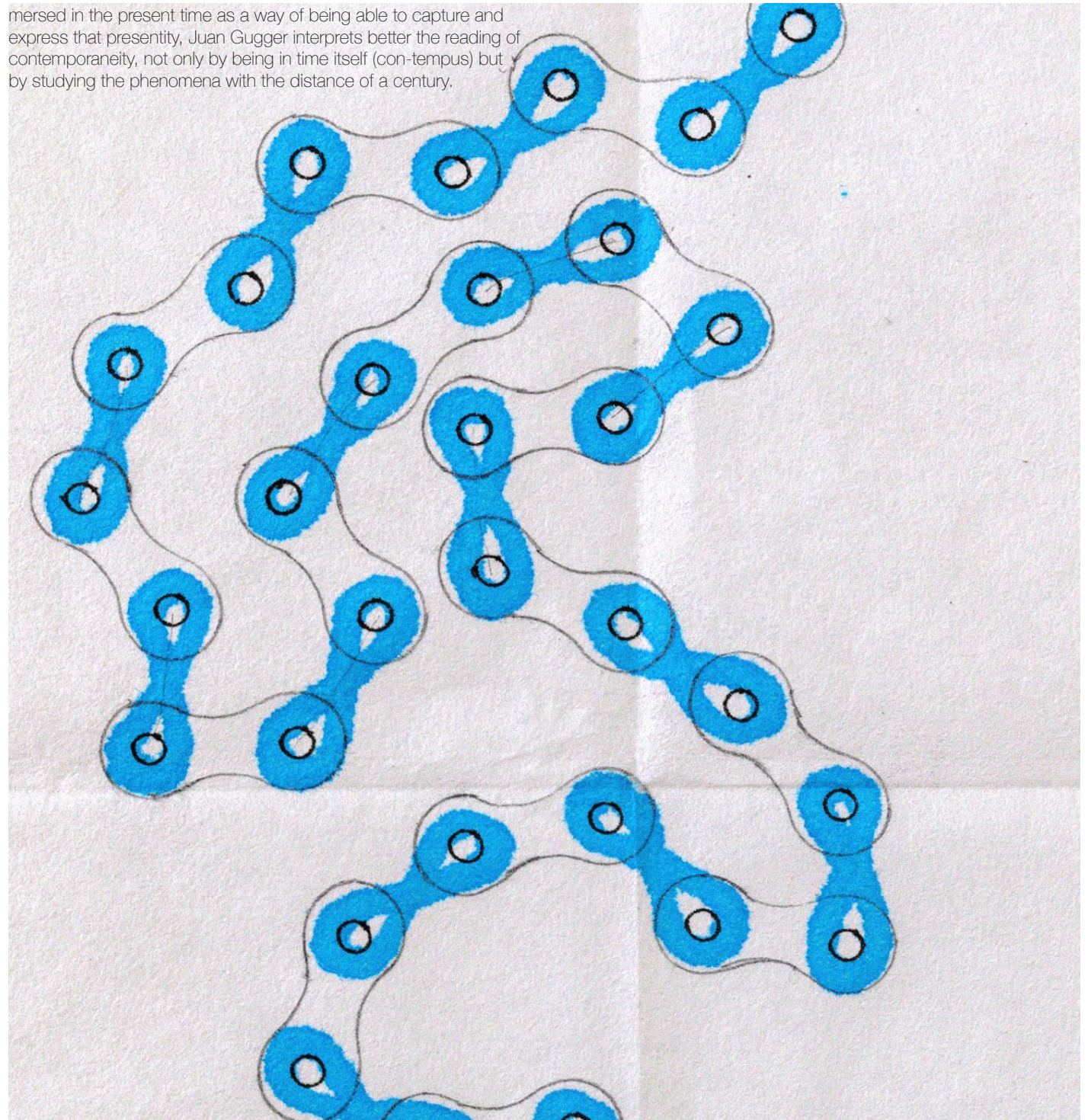
In a certain way, each work has the intention of installing the transporters in imagined new possibilities for the trip between two cities. It seeks to generate an evolutionary Cyclo from all this interlocution between the artists and the cities between the suitcases and the boxes. They establish a performative 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.





Trovants (2020-2025)

Sculptures. Volcanic stone powder, cement, plaster, metallic mesh, wood. Photographs and drawings.

I started these pieces in the beginning of 2020. The Trovants are a series of stones found in Costesti, Romania. They have been moving, growing and reproducing for 6 million years. Inorganic life forms.

Creating a stone layer by layer takes time. Time to work, time to process, time to think and time to develop the formal law of each piece. In this project the problem of production appears. Erwin Panofsky said: 'The term ars indicates the conscious and intentional capacity to produce objects in the same way that nature produces phenomena'.

In a few days I realised that the atelier had become a fictional space from which to imagine sculpture as a body without organs, feeding on the slowness of the present.

The pieces are remnants of a process in which industrial materials fantasise about returning to their pre-technological state. What is this impulse to create a counter-technological technology?

The materials of architecture are minerals, and this process was a movement towards their previous forms. Is there a link that bridges the continuity between architecture and earth, between language and silence? (2021)

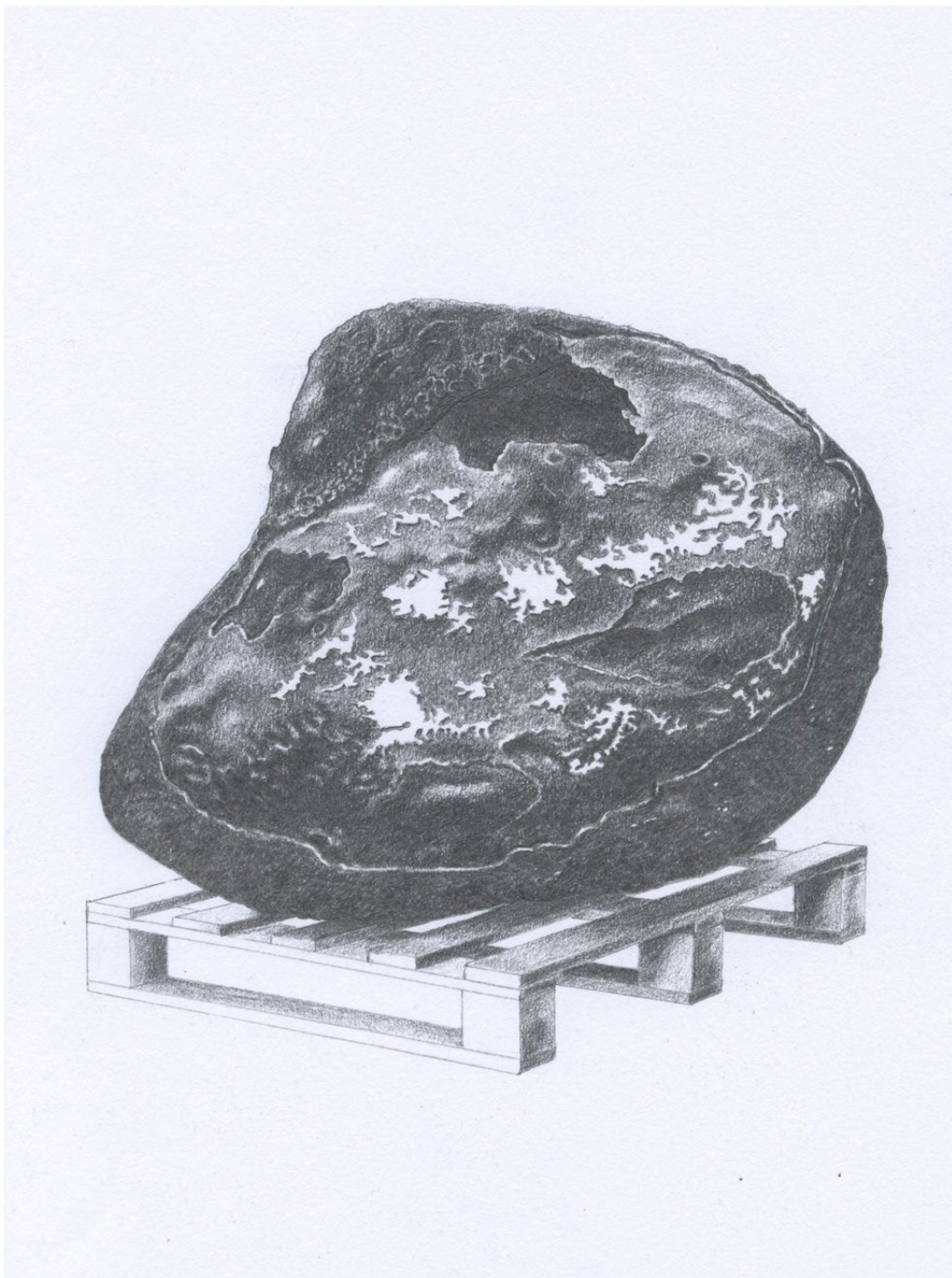




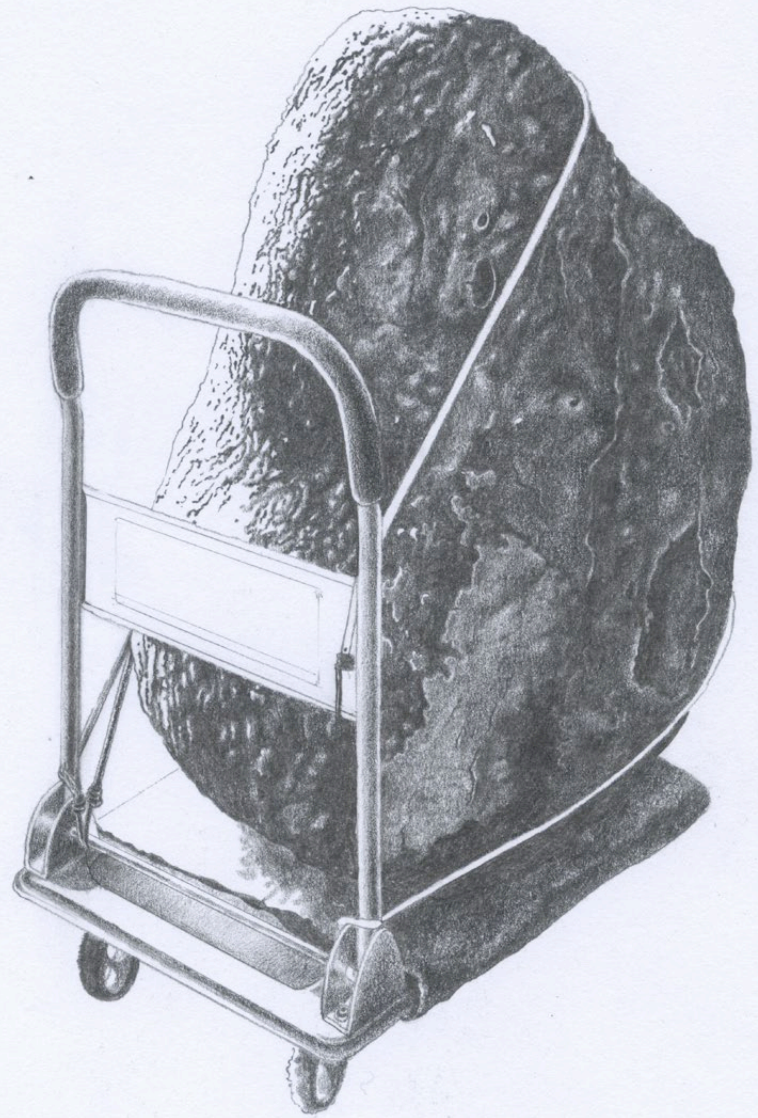
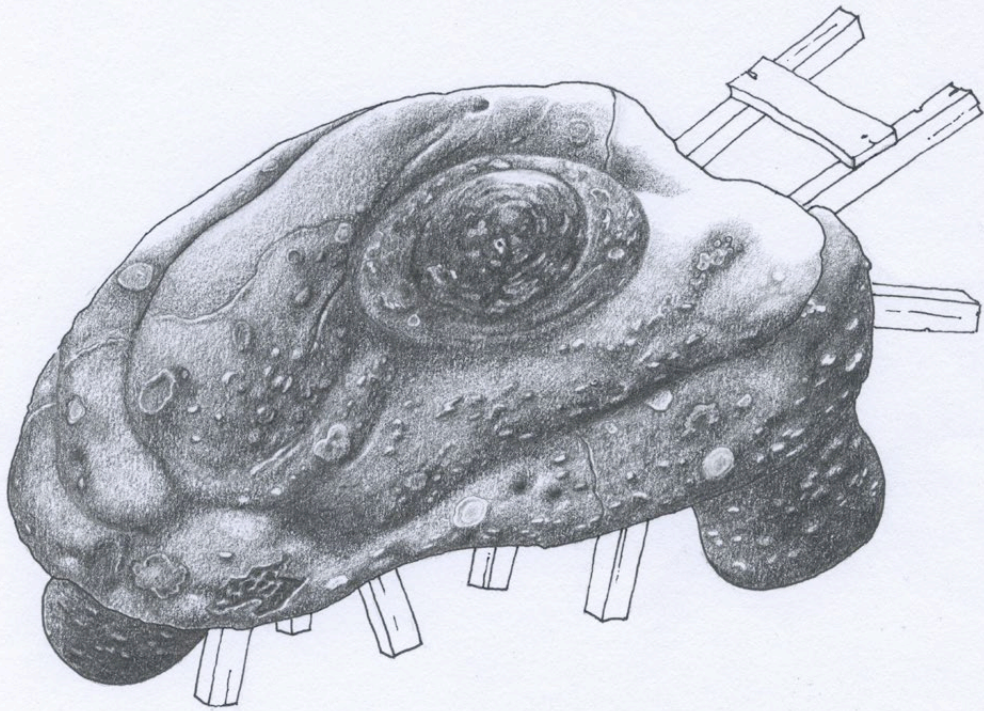


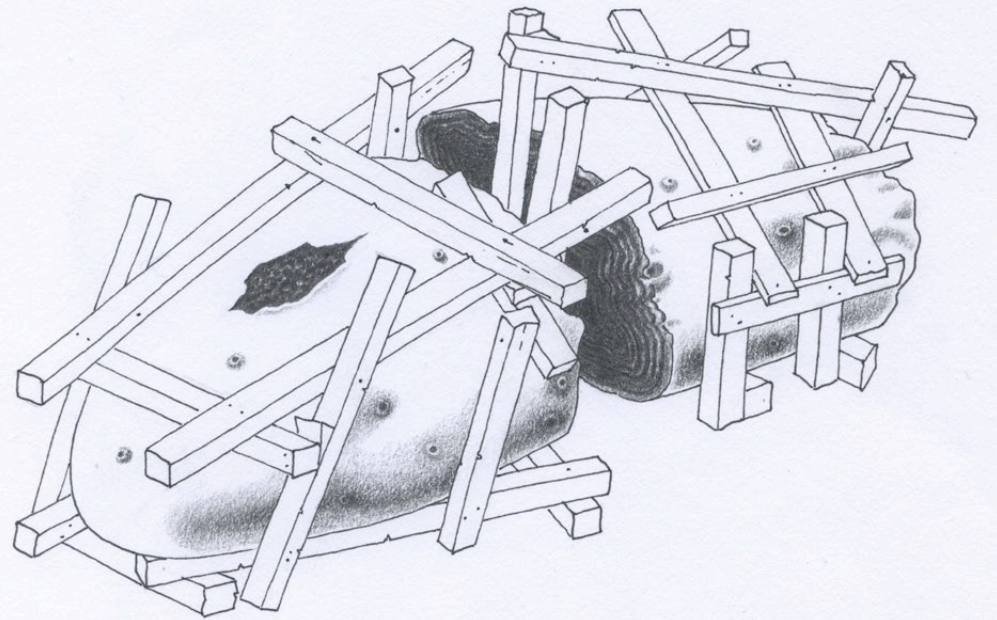
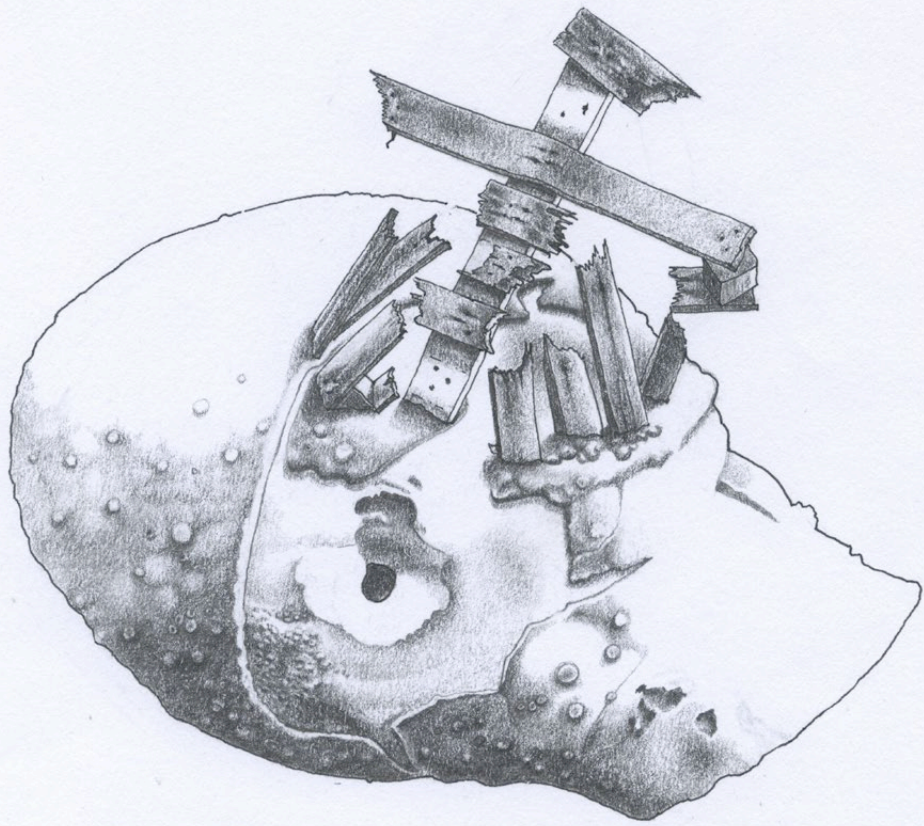






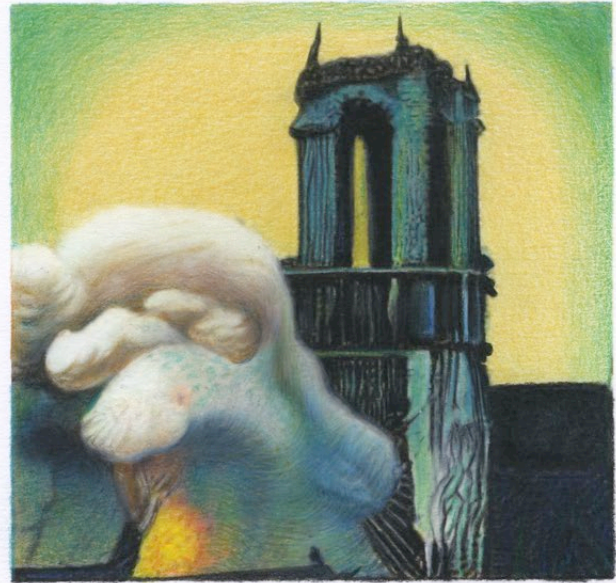
Trovants (2021-2023), Series of 20 drawings. Graphite on Canson 1557 acid-free paper, 21 x 29.7 cm.



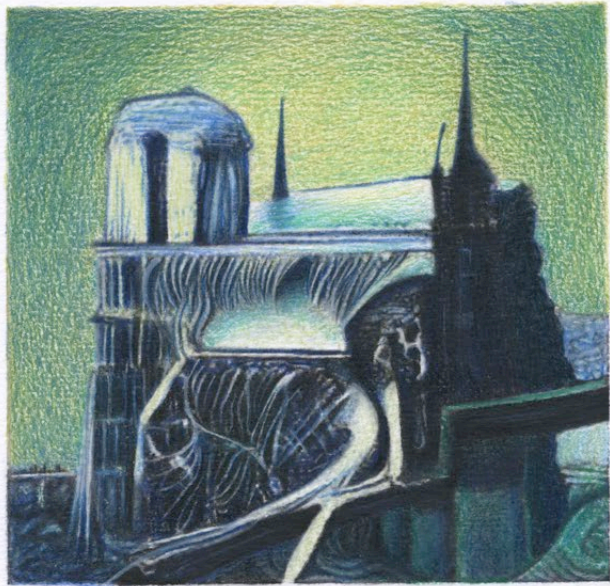


Drawings for Pre-trained Transformers (2019-2024)

Series of drawings (57 pieces). Colored pencils on Canson paper 224g, 210 x 262.5 mm. each.

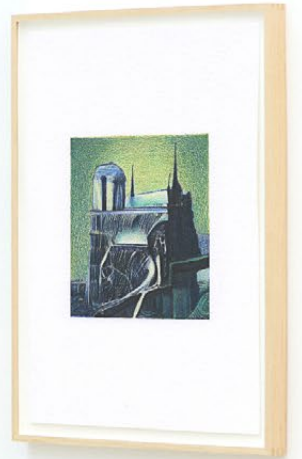
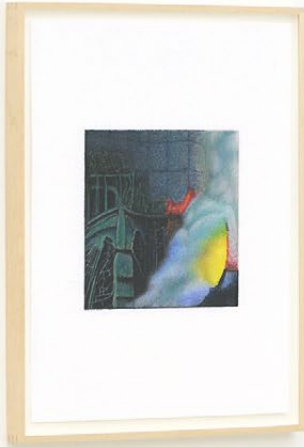
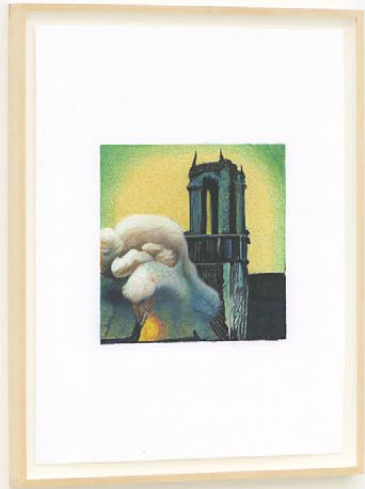


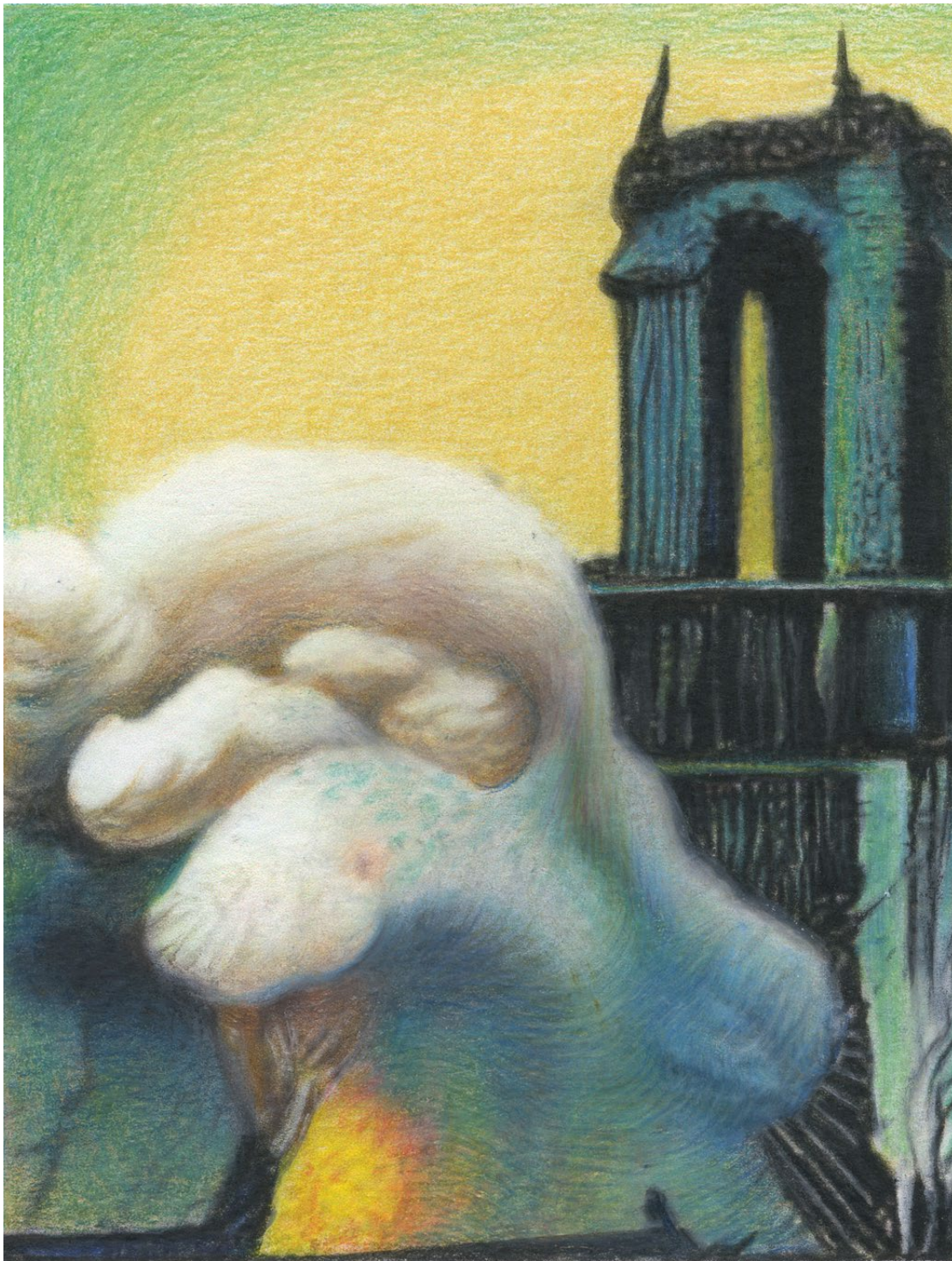












At the time of the Notre Dame Cathedral fire, I was working on abstract watercolours visualising the 'hidden layers' in the architecture of machine learning models. I lost interest. Immediately afterwards, I went to Giverny for a residency, where I rethought the notion of the 'series' as it was developed by Monet when he painted the série des Meules, the cathedral of Rouen and the monumental aesthetic-biological system that he created in his garden.

Returning to the Cité Internationale des Arts in 2020, I began a series of drawings using this technology (text-to-image models) and the first artistic technique of my life: coloured pencils. I took the deformations caused by the algorithmic deviations of these transformers, and used them to compose stylemes made up of selected errors. I chose the burnt cathedral of Notre Dame as my subject. Over the last four years, the work has become a documentation of the transformer's training and my own training in dialogue with this transformer, producing some deeply enigmatic images. (2024)

All that is melted solidifies on surfaces (2016-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.



All That is Melted Solidifies on Surfaces (2016-2024)

These sculptures are made of reinforced concrete and have been molded using ordinary cardboard boxes. I am interested in defying the standard behavior of the material. This process allows concrete to operate in ways radically different than usual, even against its standard use.

I have designed a procedure that allows me to record logotypes, graphic design, and subtle textures of regular commercial boxes on a thin and foldable concrete surface. The work started addressing this fundamental physical unit of space and trade. The ideas and processes in this work traverse different issues. It points out diverse contradictions of urban space as a scenario of migration, circulation, ephemerality, and simultaneously a center of permanence, power, and stability. However, the main concern in this work is sculpture: why bother to fix the contemplation of the infra-slight, the micro-incident in these strongly standardized objects?

I am also interested in this operation functioning as a bridge between different situations. Between the supposedly isolated space of the studio, the place for experimentation, the streets, and the environment. Most of the pieces were made in the location where they would be displayed. In the case of the second exhibition of the series, at NN Galeria in La Plata, the boxes were collected in the streets nearby outside. The gallery is located on 49th Street, which concentrates a lot of commercial stores. It is the center of the commercial life of the city. I spent two months in La Plata collecting material from streets around sunset, when it's full of empty boxes, and working on the molds at

night. One of my notes from that process reads as follows:

The exhibition space is starting to look more functional rather than expository; it is becoming more of a warehouse than an art gallery.

In this case, the pieces were ordered as a grid. But in the following exhibitions, I opted for increasingly random or casual arrangements.

On the other hand, the differences in the sand composition (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.

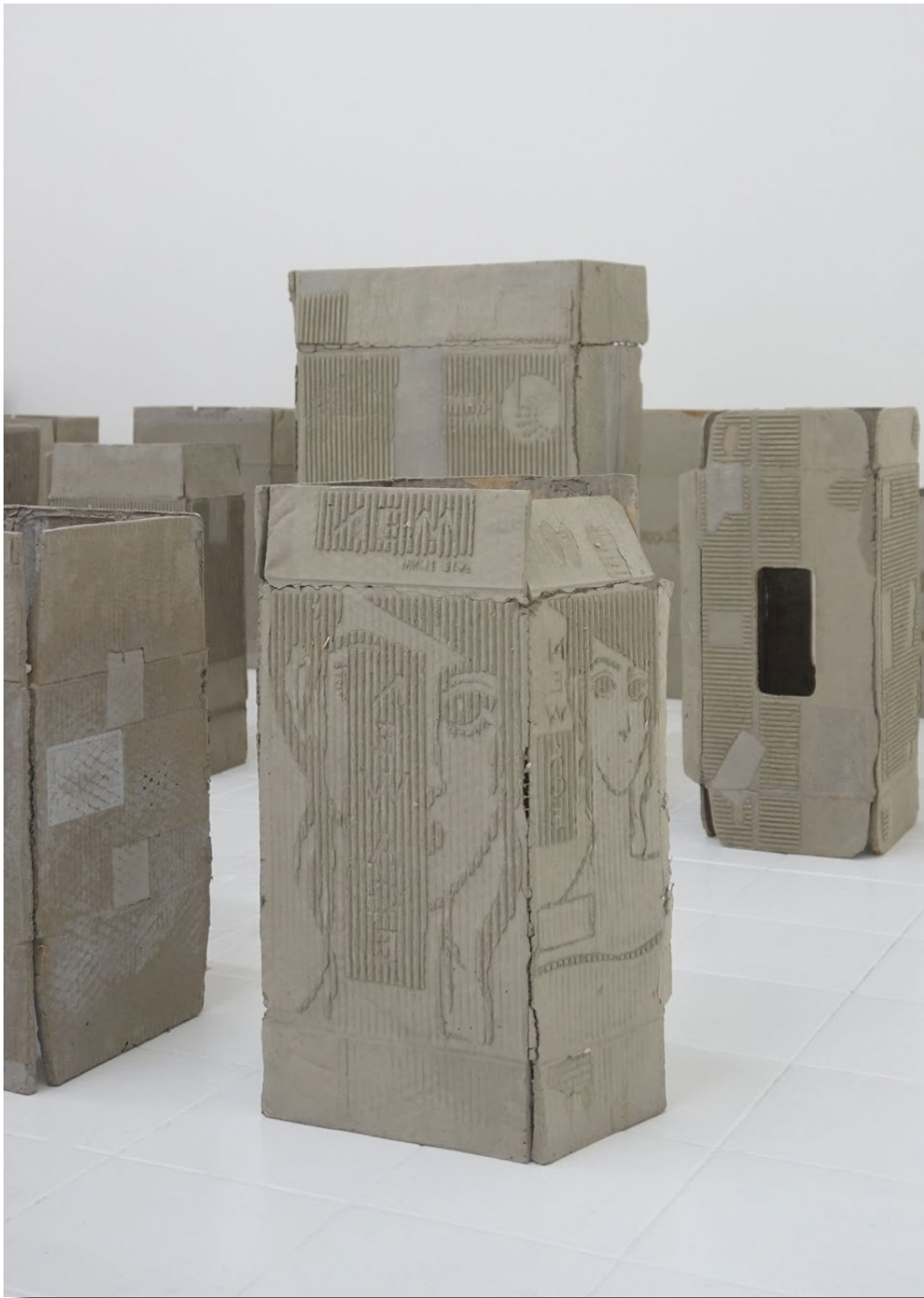
My geographical circulation contrasts with the more permanent characteristics of territories I work in. For example, the Colombian beach sand is largely composed of coral remains and marine shells proces-

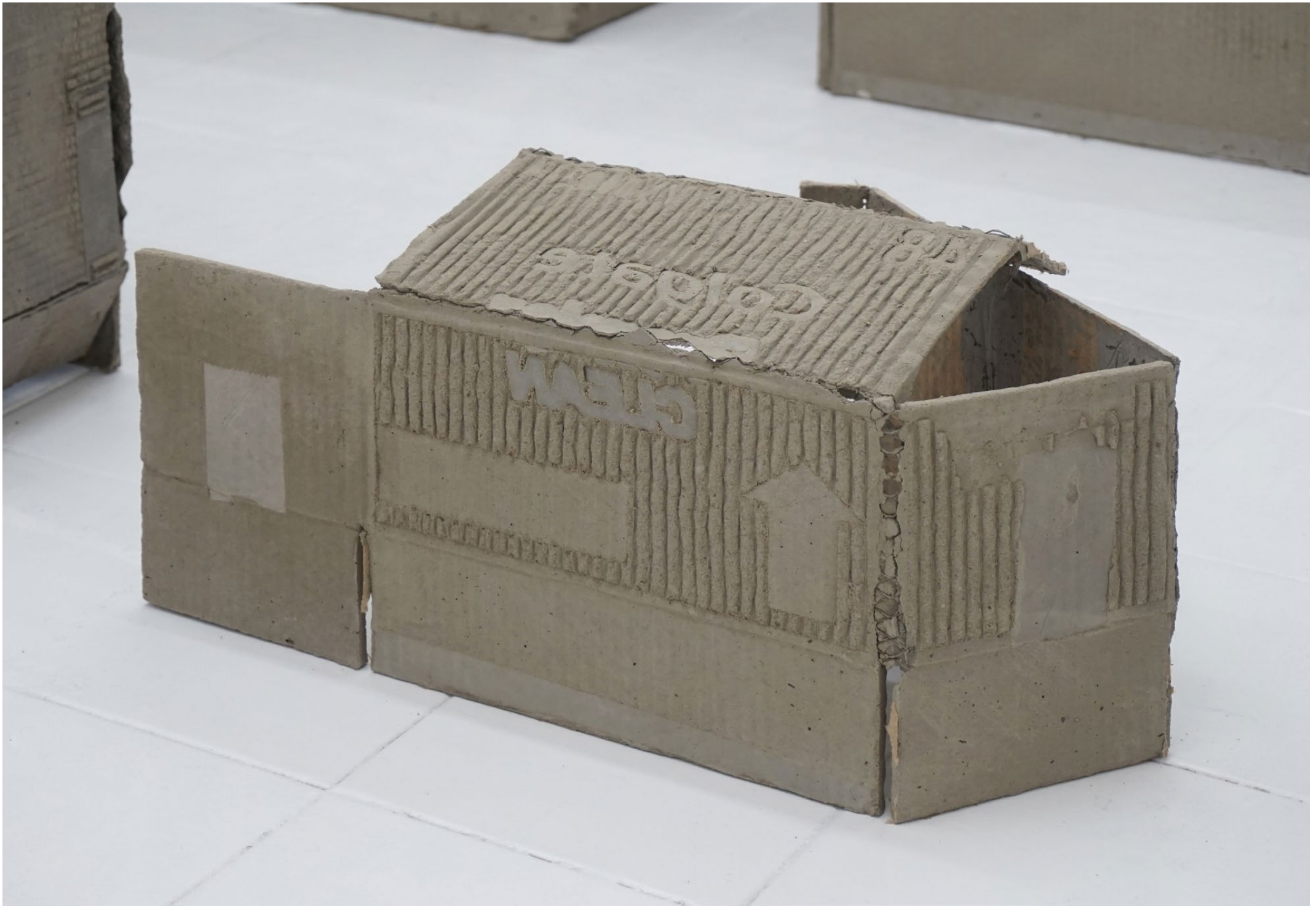
sed by different species of parrotfish. This provides its characteristic whitish color and grain size. This natural circumstance directly affects the appearance of concrete and the urban landscape in Bogotá or Medellín. On the other hand, in Córdoba, Argentina, I made some boxes with brown sand composed 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, the work also incorporates (sometimes unconsciously) these connections between different geographical territories, commercial life, and non-human nature.





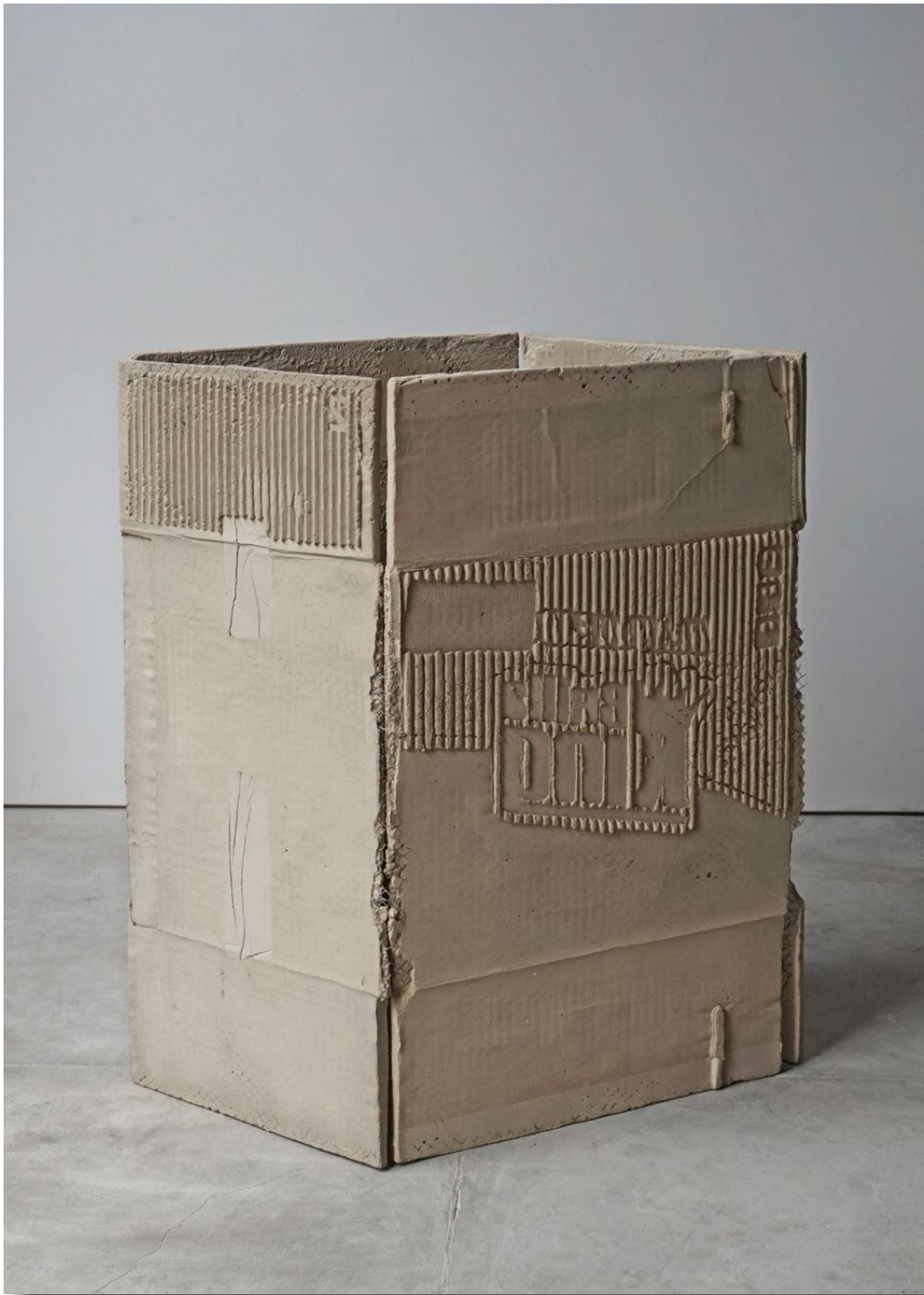








Studio views. A folding cement body, 4 to 6 millimeters thick. Some paper traces





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 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

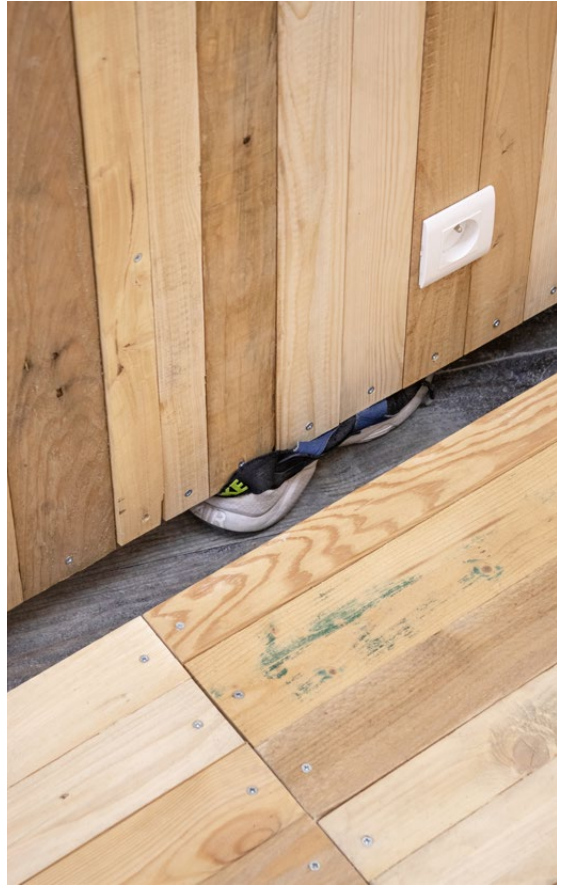
both an involuntary residue and a raw reflection of it. The artist presents two central series of his work inhabiting the space radically.

Juan Gugger takes over the space with a disruptive gesture that initiates a particular situation, a territory of nego-

tiation 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)* is therefore the fruit of multiple-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 deteriora-







tion. 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 a model of consumption. 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. 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 pallet 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. Moreover, 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 ma-

leable material, easy to store and recycle. Its size delimits and determines the shape of our possibilities.

With great technical virtuosity, the artist meticulously molds one by one the cardboard packaging he recovers. Each box requires up to 26 hours of artisanal 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 xviiiie siècle à nos jours*, Presses universitaires de Valenciennes (Collection « Transports et mobilités »), 2014, 223 p.

(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 Zone, Paris, France.



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)



Naive Kiss (from the series All Rivers, the River II, 2019)
Reinforced concrete and plastic bottle labeling 19 x 9 x 7,5 cm.



Process of work (video)

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



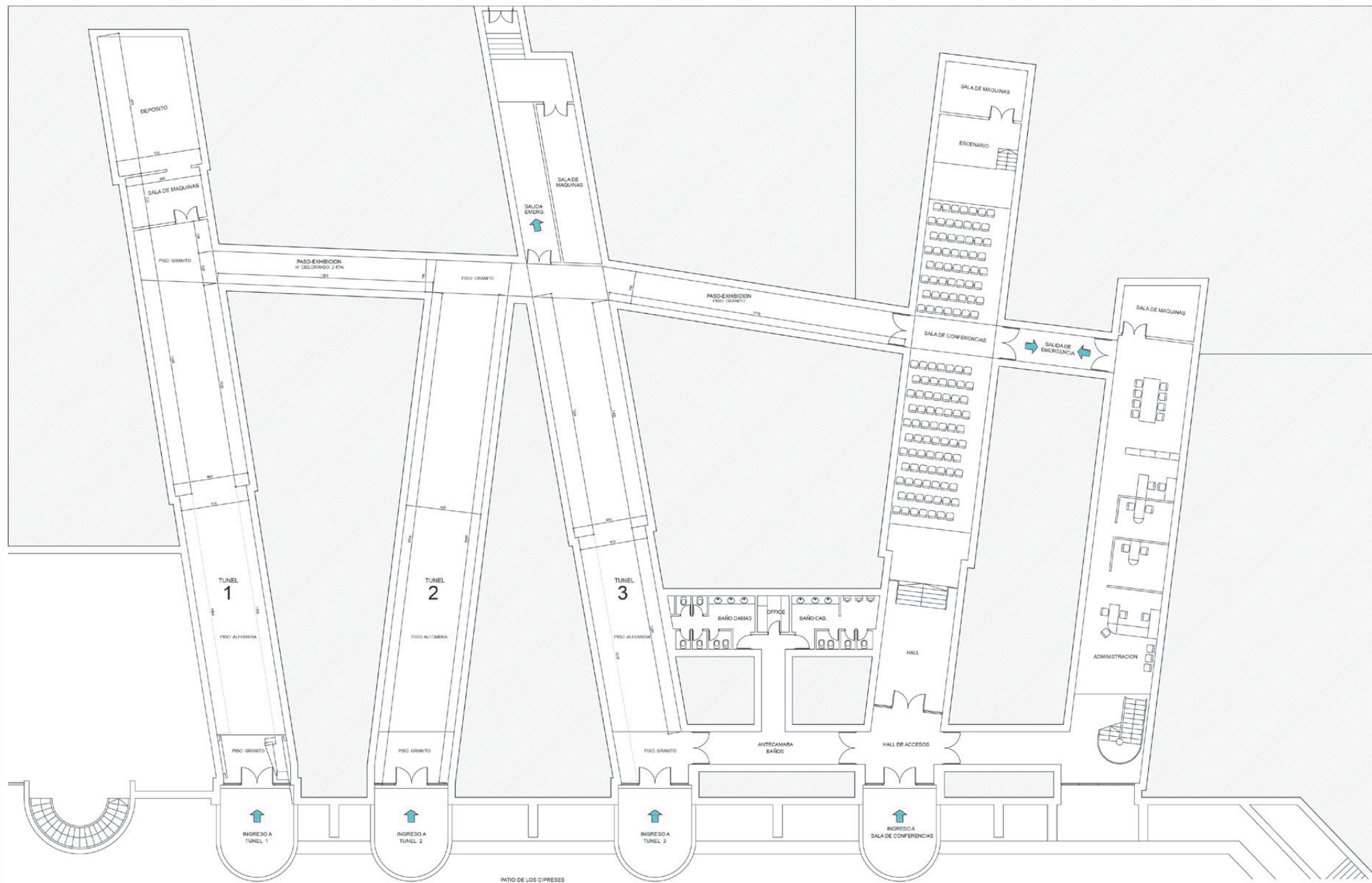




Untitled (from the series All Rivers, the River II, 2019)
Reinforced concrete.

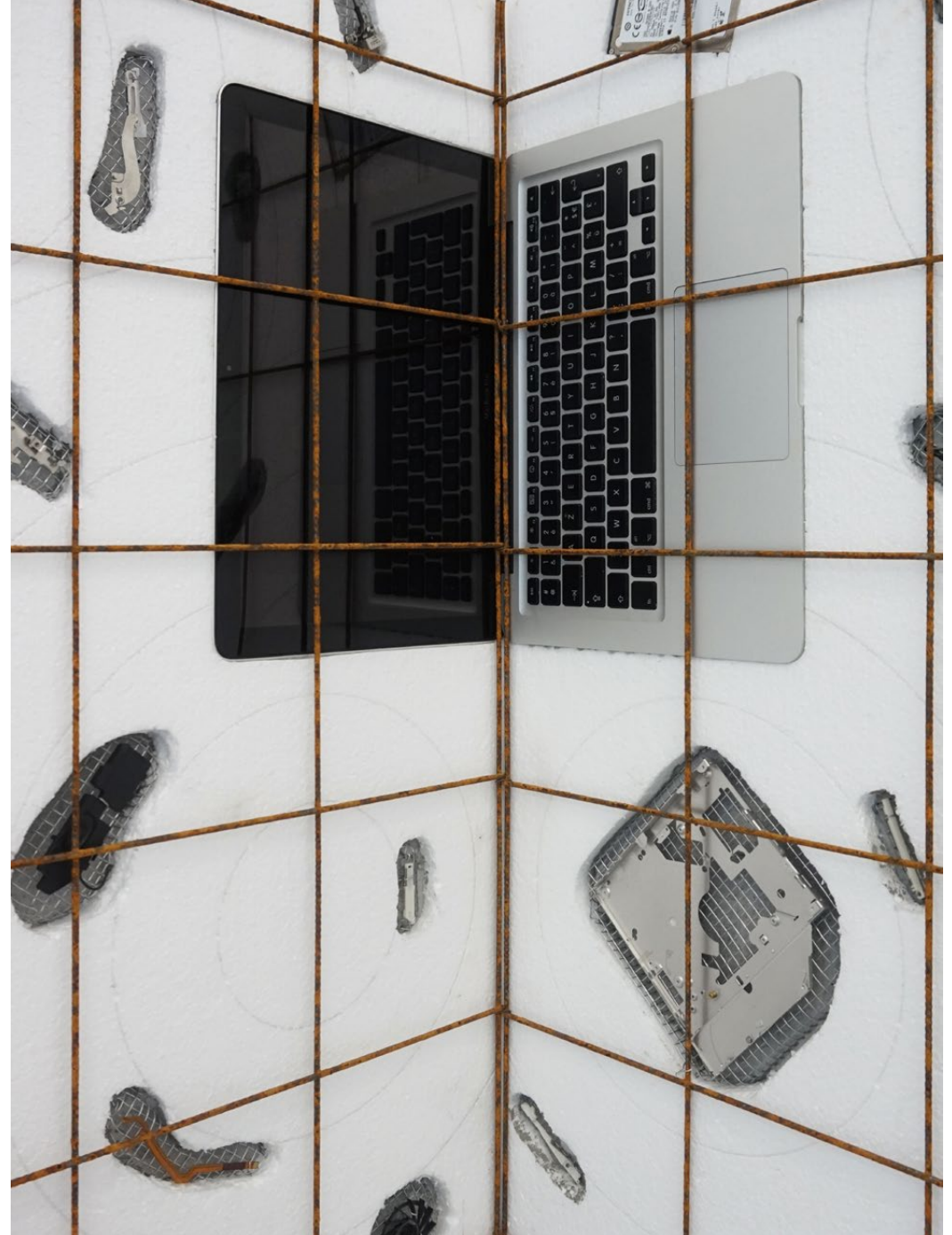






Untitled (MacBook Pro) (2018)

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.





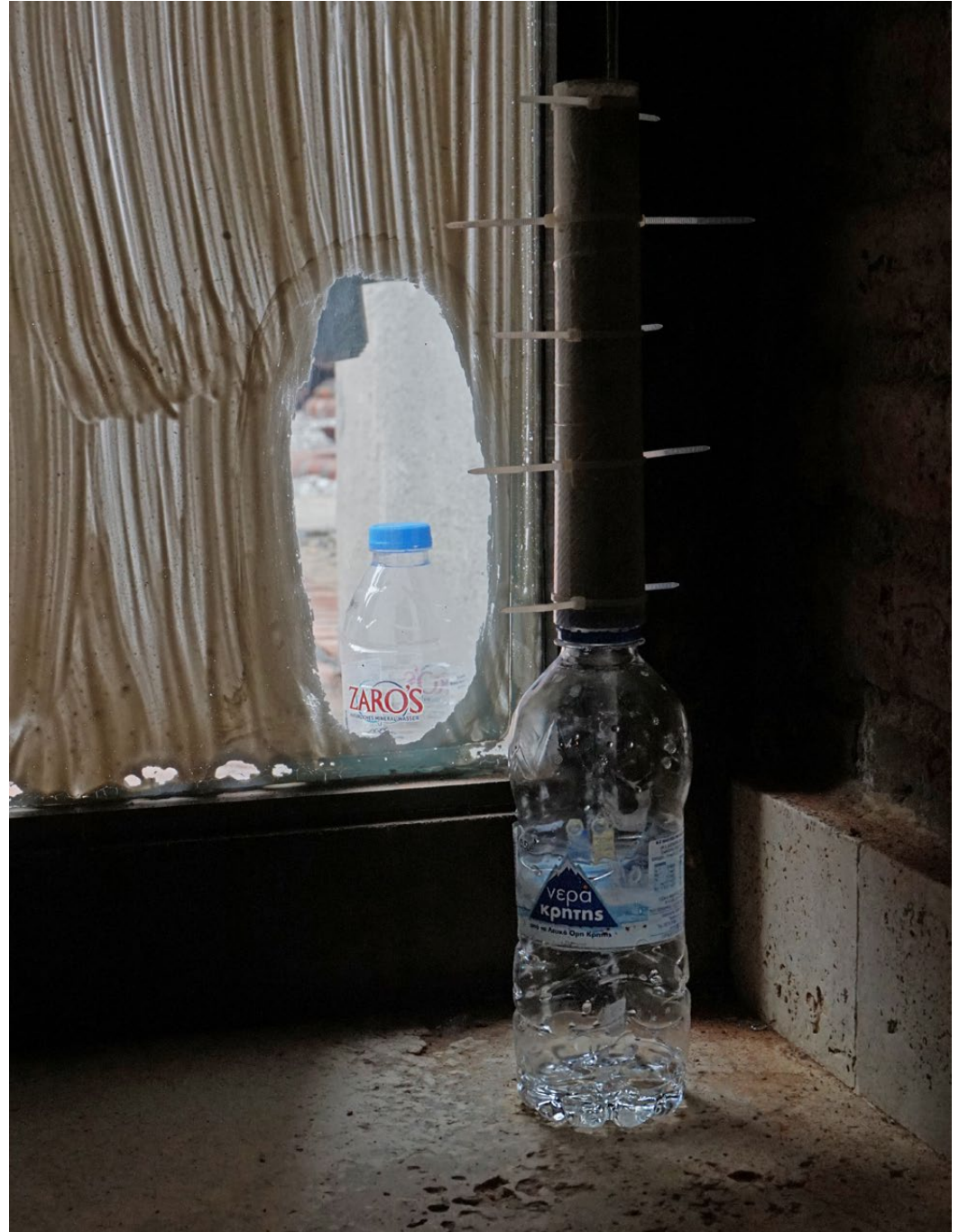
In 2018 I started a series of pieces designed for corners in exhibition spaces. I used a triad of elements interrelated in its functions. A dismantled laptop, expanded polystyrene, and reinforcing rebar mesh. Expanded polystyrene serves to protect electronic items during its transportation, and to lighten 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 burried 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)

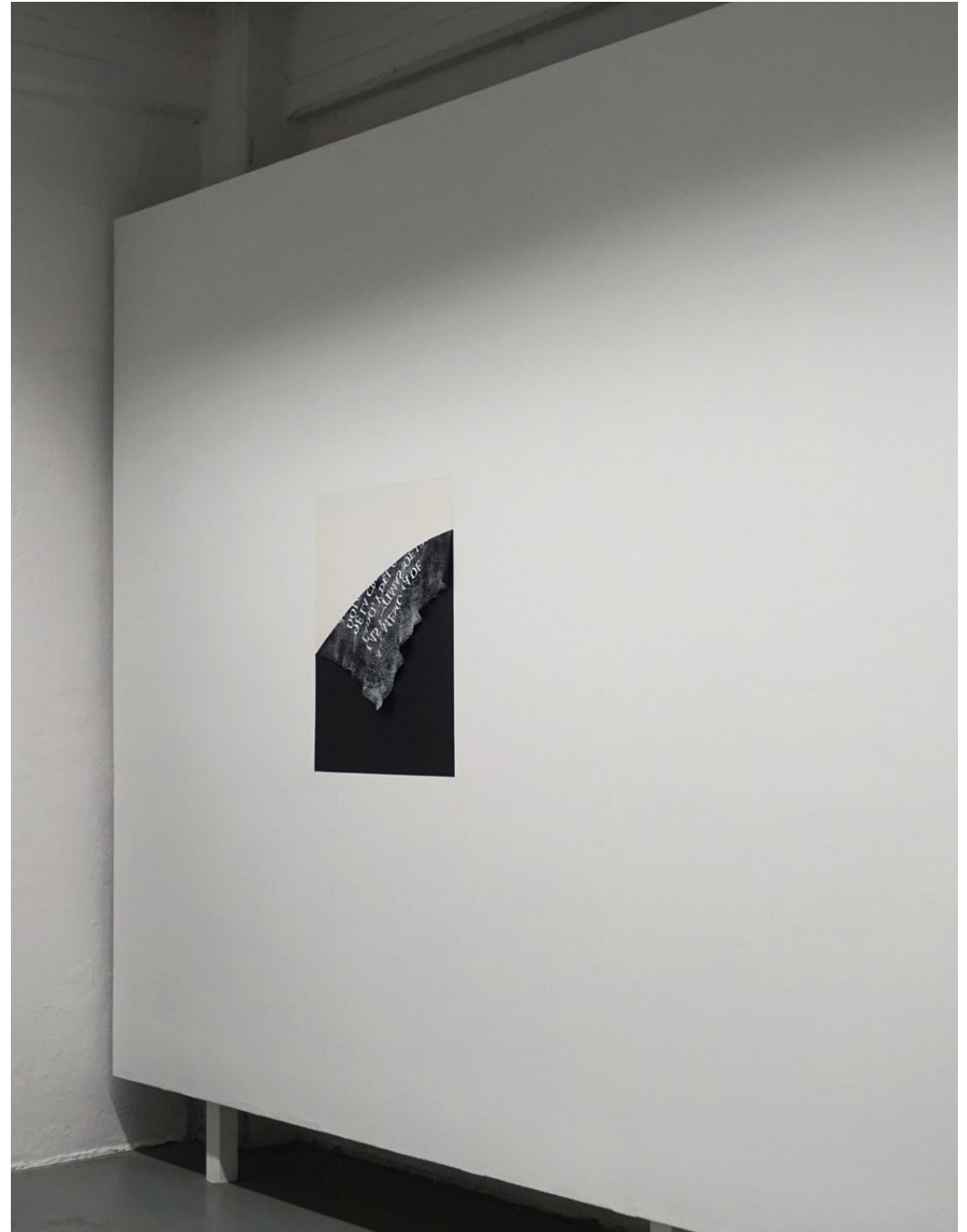
Bottles of different Greek and French brands of water, fresh concrete, water (original content), plastic seals, metal wire, paint. The pieces were placed in all the internal and external corners of the institution: exhibition rooms, corridors, offices, patio, etc. Centro Cultural Parque de España, Rosario,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



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 drywall | Museo de la Memoria Haroldo Conti, Buenos Aires (right); Museo de Arte Contemporáneo de Rosario (left).

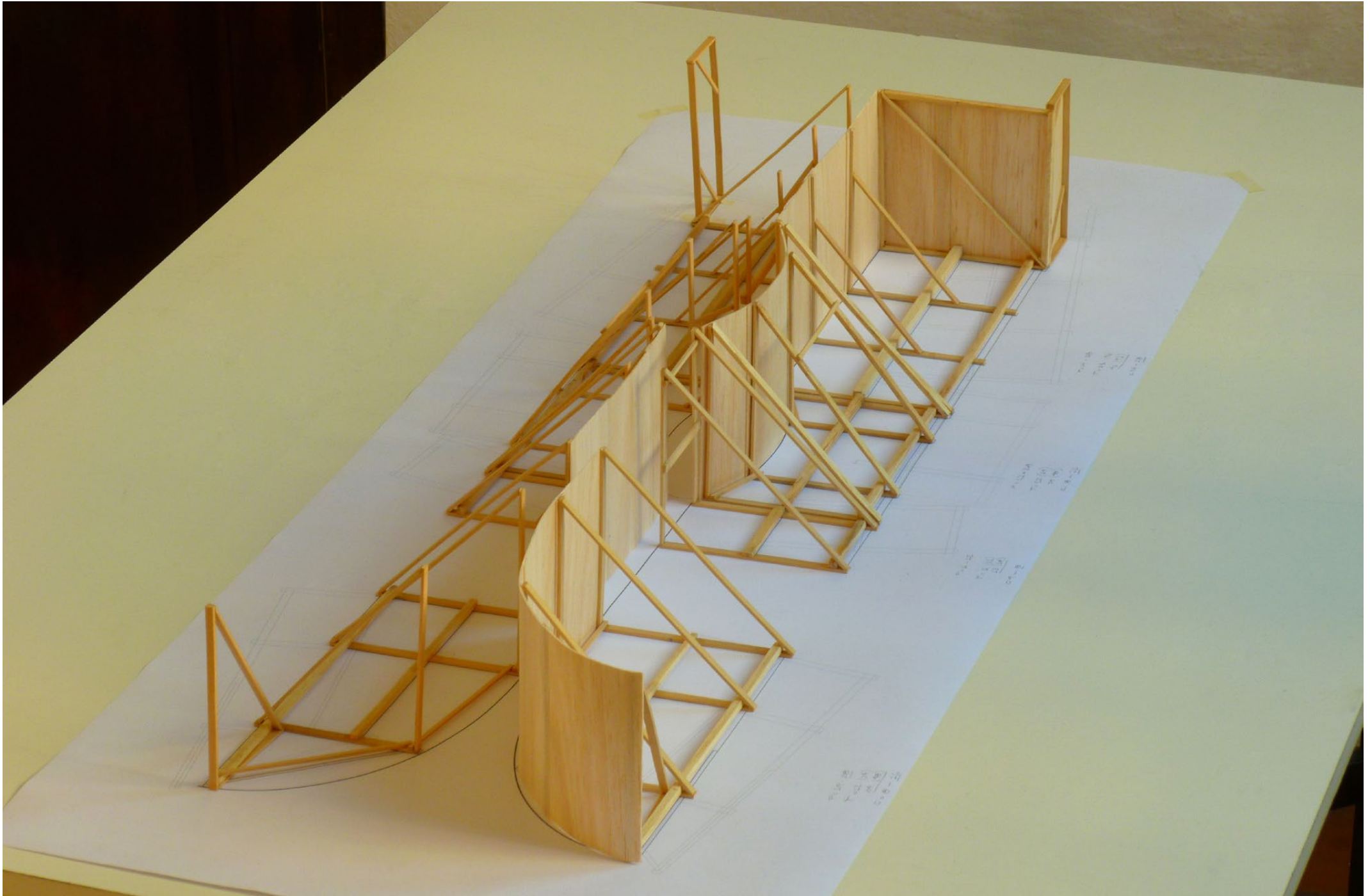




Studio tests at Universidad Torcuato Di Tella (2016).

I used to think that drywall already carried more meaning than anything we could hang on it. If the art world is a system of jealousies, its minimum physical unit is the drywall board.

La actualidad es la pausa inter-crónica en la que nada sucede (2014).
Wood, MDF. Cabildo Histórico, Argentina.







I found the design for this sculpture in the inner shape of a clothespin. At the time, I programmatically avoided pointing out this origin in order to separate the thing from its meaning. In the comments, which are usually requested by the artist, I talked about other things. On the one hand, I limited myself to commenting on the physical and perceptual relationships I could establish between the viewer, the work, and the building. On the other hand, I rehearsed the degrees of sculptural competence that can exist between sketch, model and sculpture during the production and development of an object that will become an artwork.

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

its function and displacing it to the point of unrecognizability. I did not want to subordinate form to its associations with ordinary utility value. I wanted to rescue the schematic fragment - defined by the requirements of use and serial production - by momentarily removing it from this denotative prison.

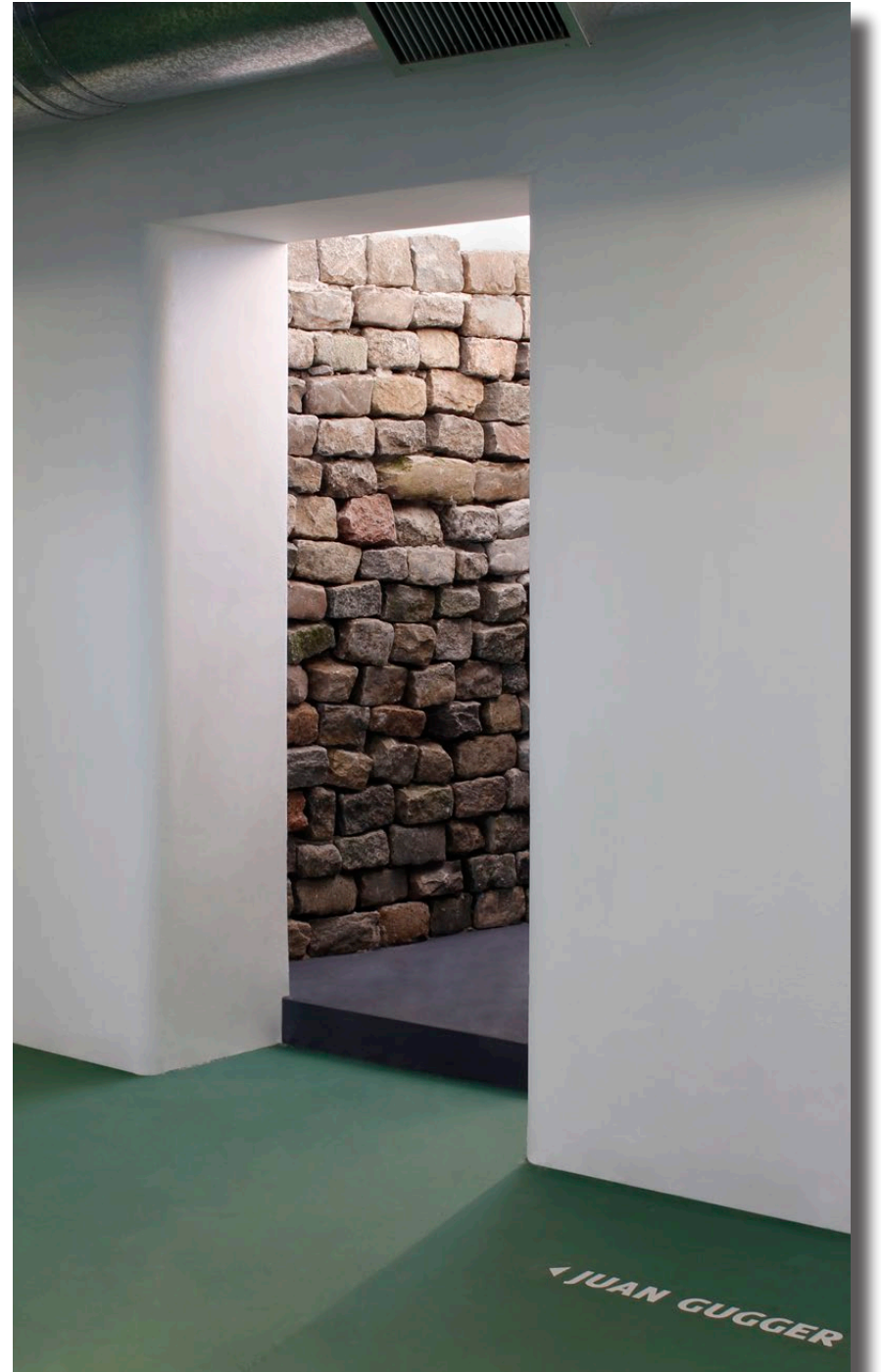
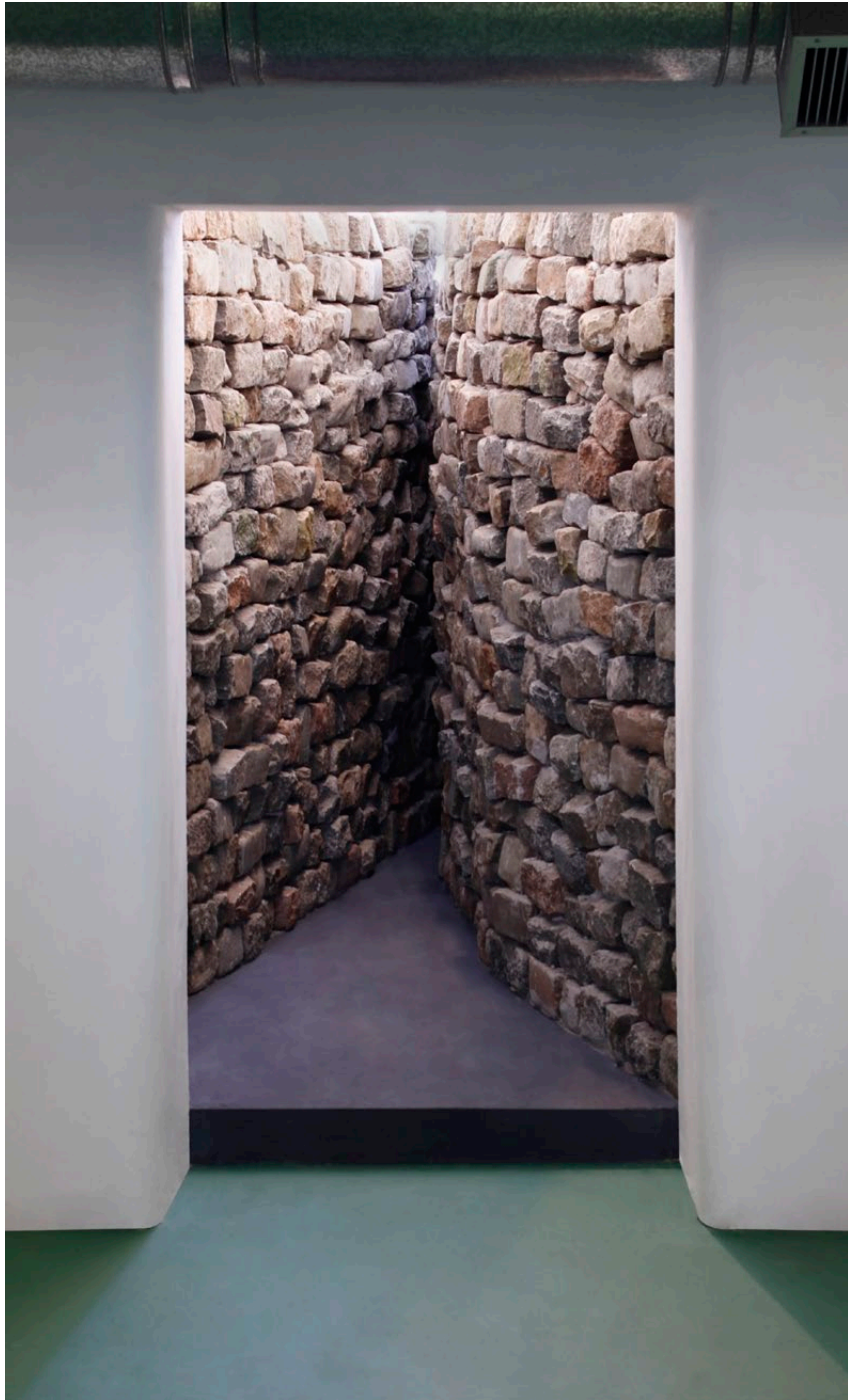
I decided to take this tiny structure to proto-architectural proportions. It was not possible to surround or enter the sculpture, which occupied the two spaces, making them a single structure. In order to create a mental image of its integral aspect, it was necessary to take a route limited by the layout of the entrances. In this way, the intention was to calibrate an ambiguous range of sculptural practice, between a model

that operates with the specificity of the site in its architectural character, and another that analyzes 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 and 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 Semántica (2009).

Subtraction and addition of elements to a pre-existing artwork and its surroundings | Museo Provincial de Bellas Artes Emilio Caraffa.



Operativo comando en el museo

Dos artistas tomaron piezas de una muestra que se exhibía en el Museo Caraffa y las reemplazaron por réplicas propias. Opinan el director de la institución, el autor de la obra intervenida y los protagonistas de la acción.

DEJAN HOJAS DE NOTICIA EN EL MUSEO

La "obra" requería una especie de operativo comando. Primer paso: burlar la vigilancia de los guardianes de sala. Segundo: tomar dos obras de una muestra y reemplazarlas por piezas propias. Tercero: anunciarlas como expuestas en la cartelera de entrada de un museo. Cuarto: presentar una carpeta comunicándole a la institución que habían realizado una muestra en sus salas.

El escenario de la anterior secuencia de acciones fue el Museo Caraffa, y quienes la protagonizaron son Juan Gugger y Aylin Crusta, dos jóvenes artistas que cursan el cuarto año en la Facultad de Artes de la Universidad Nacional de Córdoba. El objeto de la intervención de Gugger y Crusta fue una obra denominada Flota, de Gerardo Repetto, inaugurada a fines de abril en el museo provincial. Inicialmente Flota fue un conjunto de 2500 avioncitos de papel confeccionados con flyers, numerados y montados sobre un pedacito de madera, presentados en dos segmentos de 1200 aviones cada uno. Repetto dispuso que, una vez por semana, el público pudiera tomar piezas de la sala de los aviones para en carácter de comodato. Si al cabo de 15 meses el artista no los reclamaba, las personas que se llevaran los avioncitos podrían conservarlos.

O sea que Flota promovía cierto grado de intercambio con el público, pero Crusta y Gugger fueron más allá. No sólo tomaron en comodato dos avioncitos de la sala sino que intervinieron también la sala ímper, cuyas piezas no podían ser manipuladas, y además reemplazaron dos piezas de Repetto por réplicas hechas por ellos.

Y hay más: se constata que el artista cuya obra había sido modificada, "parasitado", mediante procedimiento admitidos en el ámbito universal del arte contemporáneo, pero de difícil asimilación incluso para un museo.

La tradición del sabotaje
En sentido figurado, pero también con la expectativa de alcanzar diversos grados de eficacia práctica, el atentado y el sabotaje integran desde hace tiempo el catálogo de estrategias del arte. Si bien admitir también cierta cuota de vandalismo, al menos desde que las vanguardias (ya es un lugar común recordar que el derribo matry del volcador militar) comenzaron a legitimar procedimientos que podían incluir actos de agresión o resultado más o menos violento hacia las obras afectadas.

Una de las vías del vandalismo admitido en el campo del arte ha sido la de intervenir obras ajenas. Una de las intervenciones más famosas es la que ejecutó Marcel Duchamp cuando le pintó bigotes y barbita y le escribió una leyenda obscena a la Gioconda (o una reproducción) de Leonardo Da Vinci. Claro que hubiera sido muy distinto si Duchamp se hubiera metido de noche en el Museo del Louvre para hacer su travesura sobre la Gioconda real.

En mayo de 2005, el misterioso grafitero inglés Banksy colgó en la sección de arte romano del Museo Británico de Londres una pieza que mostraba a un caraviteño empujando un carrito de supermercado.

Banksy ha colado sus piezas maestras del sabotaje en otros templos del arte: fue captado por las cámaras de seguridad del Museo de Arte Moderno de Nueva York (MOMA) cuando dibujó clandestinamente una de sus piezas, en una reciente obra de El caso Thomas Crown. También se metió con la Tate Modern e hizo de las suyas en Düsseldorf cuando logró introducir en el pasillo del entretenimiento una "escultura" de un prisionero de la polémica prisión de Guantánamo.

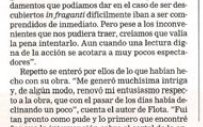
Una de las características de las acciones de Banksy es que no daña piezas ajenas. Los artistas condescienden que intervinieron la obra de Repetto procedieron del mismo modo.

Travesura semántica
Juan Gugger y Aylin Crusta no se reivindican como hackers de museos, ni se vanaglorian del momento trívico o bromista de la acción. Podría decirse que conciben ciertos aspectos de su intervención como un mal necesario para forzar una reflexión.

De todos modos, la aventura implicó violar las normas del museo y también la disposición de Repetto en relación al comodato. "Hubo advertencia porque sabíamos que lo que estábamos haciendo era institucionalmente incorrecto, que podía intervenir como vandalismo y tra-



Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.



Juan Gugger en una de las salas del Caraffa donde se exhibía la muestra de Gerardo Repetto.

Por Alejandro Dávila
Director del Museo Caraffa

¿En nombre del arte?

El Museo está abierto a distintas manifestaciones, pero hay un procedimiento para que estas puedan ser exhibidas, y quienes intervinieron la obra de Gerardo Repetto rompieron esta lógica. "En nombre del arte" puede un artista intervenir alterando la obra de otro artista sin el consentimiento de que se va a realizar? ¿O tal vez "en nombre del arte"?

Repetto se enteró por ellos de lo que habían hecho con su obra. "Me generó muchísima intriga y, de algún modo, revolví mi entusiasmo respecto a la obra, que con el pasar de los días había devaluando un poco", cuenta el autor de Flota. "Fui tan preñado como padre y lo primero que me ocurrió fue que la intervención sobre el cartel de la entrada ya había sido retirada o, al menos, estaba a medio hacer", recuerda. Y añade: "Ya en el interior de la sala, no identificaba a simple vista los nuevos aviones. La intervención, de hecho, era bastante sutil. Empecé a buscar y finalmente di con los dos piezas reemplazadas".

Repetto hizo una primera lectura muy positiva. "La intervención fácilmente podría haber sido botada la obra, y no siento que haya ocurrido", opina.

Sin embargo, disiente con una de las posibles interpretaciones de la acción. "Si la intención, como se expresa en algún texto, es criticar el hermetismo del museo -concretamente la escasa interacción con los artistas locales- considero que mi obra no es el lugar ni el momento más oportuno para invalidar dicha posición. Porque mi presencia en el museo es, justamente, un índice concreto de cierta voluntad de apertura".

Sobre este punto, Gugger aclara: "Desde un primer momento nos imaginamos que la acción más fácil e inmediata iba a ser la de una crítica a la institución por su supuesto hermetismo. Pero no hubiera sido propicio hacerlo justamente interviniendo sobre la obra de un artista joven que está experimentando bajo una nueva gestión de la que todavía no podemos conocer sus modalidades extensivamente. Nuestra intención era que se produjera otra intervención prosaica de sentido, que apuntara más a la reflexión de las prácticas artísticas contemporáneas y de la participación de la sociedad en éstas, sobre todo en estas propuestas que pretenden ser dialógicas y poner en diálogo la acción autorial".

Resultado parcial: el autor de Flota invitó a Gugger y Crusta a participar en un documental que está preparando sobre las repercusiones de su trabajo.

Otra visión
Desde el Caraffa hay otra visión. ¿Qué rol cabe a la institución cuando se produce un acto de vandalismo?

Alejandro Dávila, director del museo, estrechamente la palabra "intervención" y plantea dudas. "Desde una lectura rigurosa interpreté como un juego, pero realizando un análisis profundo de la situación creo que se han confundido los límites de participación en esta obra, cuyo autor es Gerardo Repetto y no una creación colectiva o decisión unilateral del que interviene", señala.

Dávila cuenta que se fue tranquilizado después de hablar con Repetto, pero aclara: "Una intervención de este tipo pone en compromiso el patrimonio artístico, y desde un punto de vista institucional no podemos avanzar ni agudizar esta clase de acciones sin memorizar la opinión del artista al determinar si la acción va en desmedro o no de la obra".



Por Gerardo Repetto
Artista, autor de Flota

El público es una pieza fundamental

Mi planteo con Flota fue hacer una obra dinámica, incorporando al público como una pieza fundamental para su funcionamiento. Y que haya podido generar y contener una propuesta de este tipo es, entonces, absolutamente coherente.

Que yo haya "habilitado" la sala de los números pares como espacio relacional y "servado" la sala de los impares para una experiencia solamente contemplativa, convertida a esta última en un lugar más trenador que aquel otro.

Sugiero que esto también habrá motivado en alguna medida la acción de estos artistas. Aunque yo fueran los primeros en los últimos en animarse a "transgredir" la pauta.



Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Por Juan Gugger
Autor de la intervención

No es un acto de vandalismo

Hicimos apropiación del espacio y discutimos la noción de autoría al colocar los aviones confeccionados por nosotros en una muestra que se exponía en ese museo, en esa sala, en ese momento. Esos minutos fueron de difusión de nuestra exposición, pueden leerse a primera y simple vista como un gesto crítico, pero más bien era una afirmación "forzada" si se quiere.

Feramosos cada avión y adherimos al cartel informativo de la entrada los datos que se exhiben sobre las obras que se encuentran en exposición.

Por último, entregamos unas carpetas que el Caraffa estaba preparando para otorgar becas a artistas, las cuales incluían (en los currículos)

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.



Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.

Arriba: el avioncito 0000 que introdujeron Gugger y Crusta. Abajo: la intervención en el cartel del Caraffa y el avioncito ubicado entre las obras de Repetto.



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

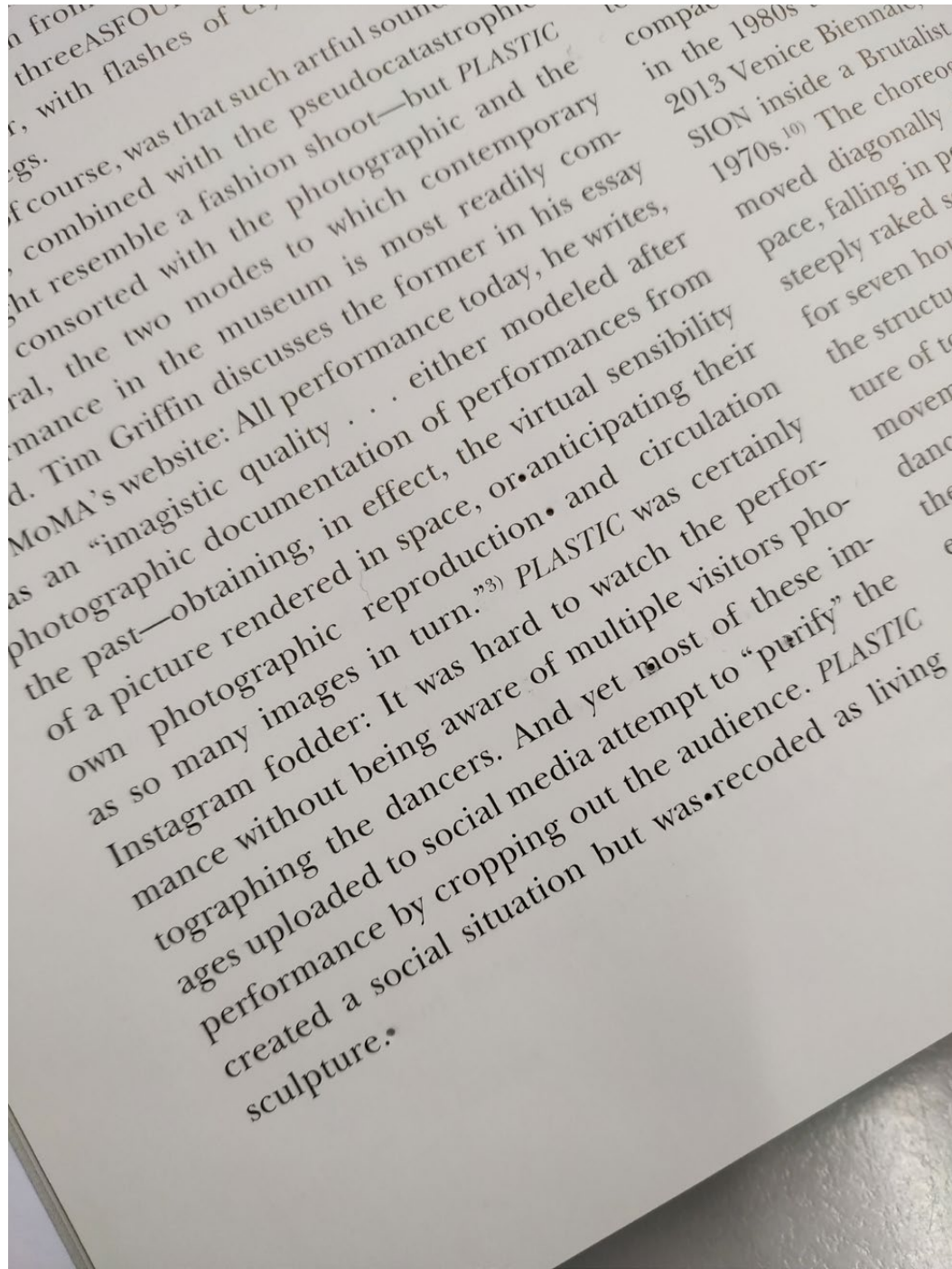
replacement of two pieces exhibited in the museum, by other two very similar, made by us (4), the physical permutation of four pieces shown in two different rooms of the museum (5), various rumors, set in motion in the classrooms of the Faculty of Arts and the art community of the city.

Our work parasitized different signs, institutional paraphernalia, and discourses surrounding the installation by Argentine artist Gerardo

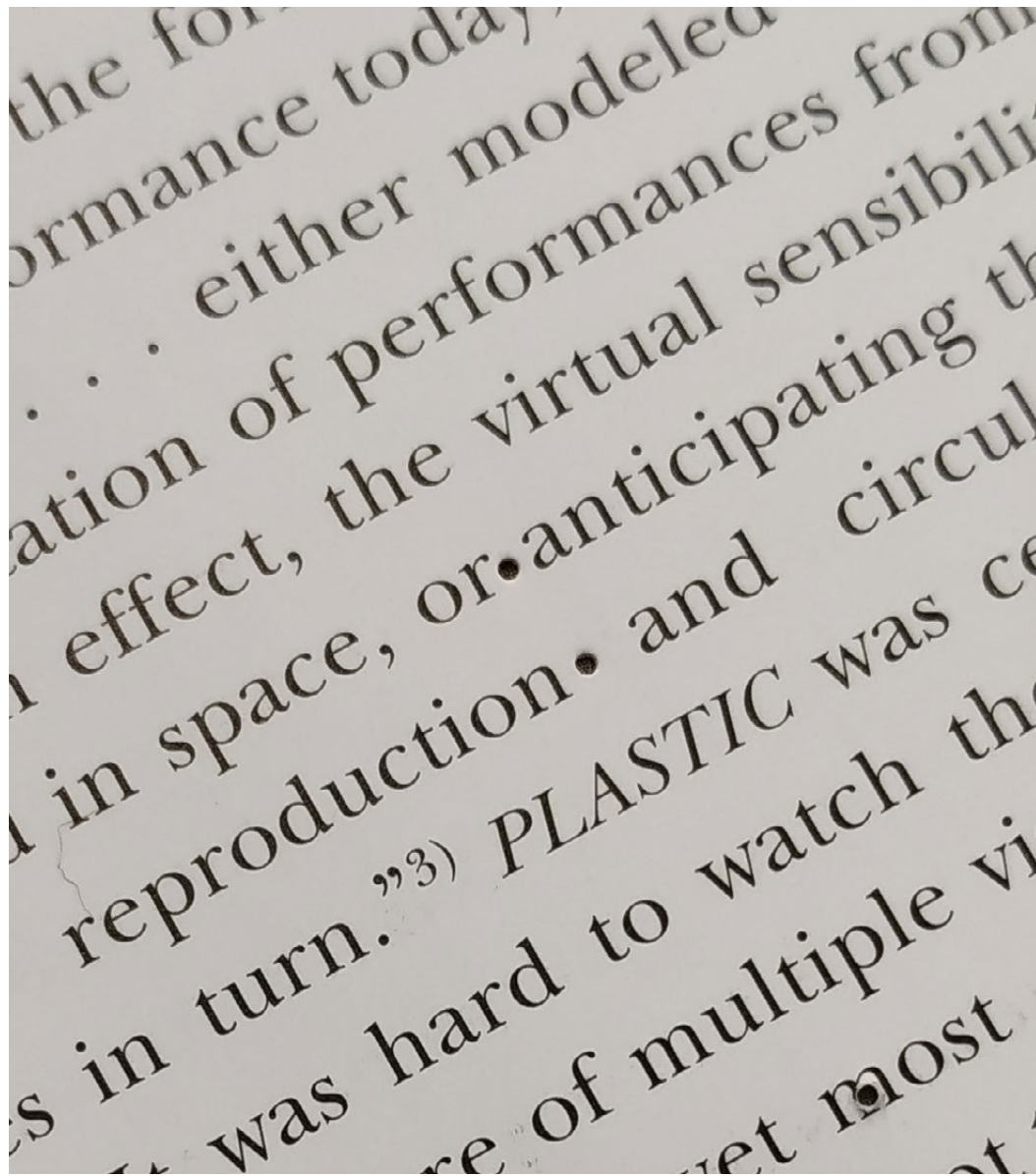
Repetto. The diverse elements composing *Simbiosis* were carefully adapted to the stylistic norms, typographies, and design elements employed by the museum for this exhibition. The differences between the elements of our work and Repetto’s were so minimal that *Simbiosis* remained invisible for almost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



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.

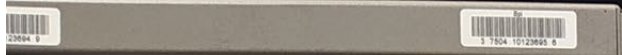
I gradually compromised with the process involved in this work. In a way, it is a physical sculpture. All those hiding holes accumulated on those two shelves. But at the same time, text (and content) is part of its materiality and process. I read and sculpt simultaneously. The content shaped my mind 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. Here 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





7(0) PAR

Parkett

Publication conservée à la bibliothèque

SUR PAPIER : 2002-2017



L'ŒIL L'ŒIL

2014



To see more works and CV, please go to:
<http://www.juangugger.com>