



Martin Ernesto Farnholc Halley

Bio

I was born in Eldorado, small town from Misiones, a province at the north of Argentina but currently live and work in Buenos Aires. I work with installation, mainly including painting, video and sound. Since 2010 I've held exhibitions and curatorships in private institutions (La Ene, Isla flotante, Big sur, Mite, UV Estudios, LAR, Aldo de souza, NN, Bonjour, Urgente, Constitución, Fantazia) and public institutions (Museum of Modern Art of Buenos Aires, Casa del Bicentenario, National Museum of Fine Arts, CC Haroldo Conti, CC Recoleta, CC Borges, Quinquela Martín Museum, Casa de la cultura UAEM), participated in national and international art fairs (ArteBA, Arco, ArtBO, PArC, ChACO, Untitled) and several award selections (Fortabat Foundation, Federico Klemm foundation, Castagnino-Macro museum, Project A, Williams Foundation). I'm represented by Constitución gallery since 2017. I am currently part of La Verdi artists collective co-directing Telgo-Por?, an intimate solo show-solo work exhibition program held at a styrofoam capsule in my living room.

Statement

My work makes a queer critique of the productive power of emotions in art history through formal elements that evoke uncomfortable experiences of my personal history but also from distorted representations of regional landscapes and decadent portrayals of beauty.

For this, I make special use of the intellectual manifestos and working styles of modern art, through which I am interested in not only creating accountability of the cultural imperative of happiness in the colonial production of subjectivity in the global south, but also reflecting on the therapeutic power of uncomfortable sensations, such as paranoia, shame, fear, and pain.

For that reason, in my pieces I enjoy exploring the lower side of modernism, I approach abstraction through poor materials, deformed perspectives, ugly colors and a set of resources not legitimized by the fine arts, creating inadequate relations to mass culture and art history.

Past solo exhibitions

Aparato [Aparatus]

Solo show at Constitución,
text by Nicolás Cuello.

2024

This exhibition was entirely realized between December 2023 and October 2024. The initial foundation for these pieces was the combination of three themes: guillotines, martyrdoms of Catholic saints, and distorted maps; in conjunction with a search into the very manner of making abstraction, appropriating catharsis as a clichéd process of art, reclaiming the subversive power of the prehistoric-religious-mystical-romantic stages of performative painting, over the colonizing formalism of 20th-century European abstract art manifestos.

Link to exhibition text:

<https://drive.google.com/file/d/1ntk2wBwtcJCIzE2nLfno3guHr-HpxyXSL/view?usp=sharing>



Installation view



Psicografía sobre mapa invertido de Argentina. [Psicography over inverted map of Argentina]
2024

Carrée pastels, acrylic paint, cubic zirconia, metal and glass on velvet.
203x43cm.



Installation view



Installation view



Installation view



Psicografía sobre mapa invertido de America
[*Psycography over inverted map of América*]
2024

Carrée pastels, acrylic paint, cubic zirconia,
metal and glass on velvet.
170x40cm



1870
2024

Oil paint, carrée pastels, acrylic paint, aluminium
powder, glass, bronze, ink, plastic and wood.
119x47cm.



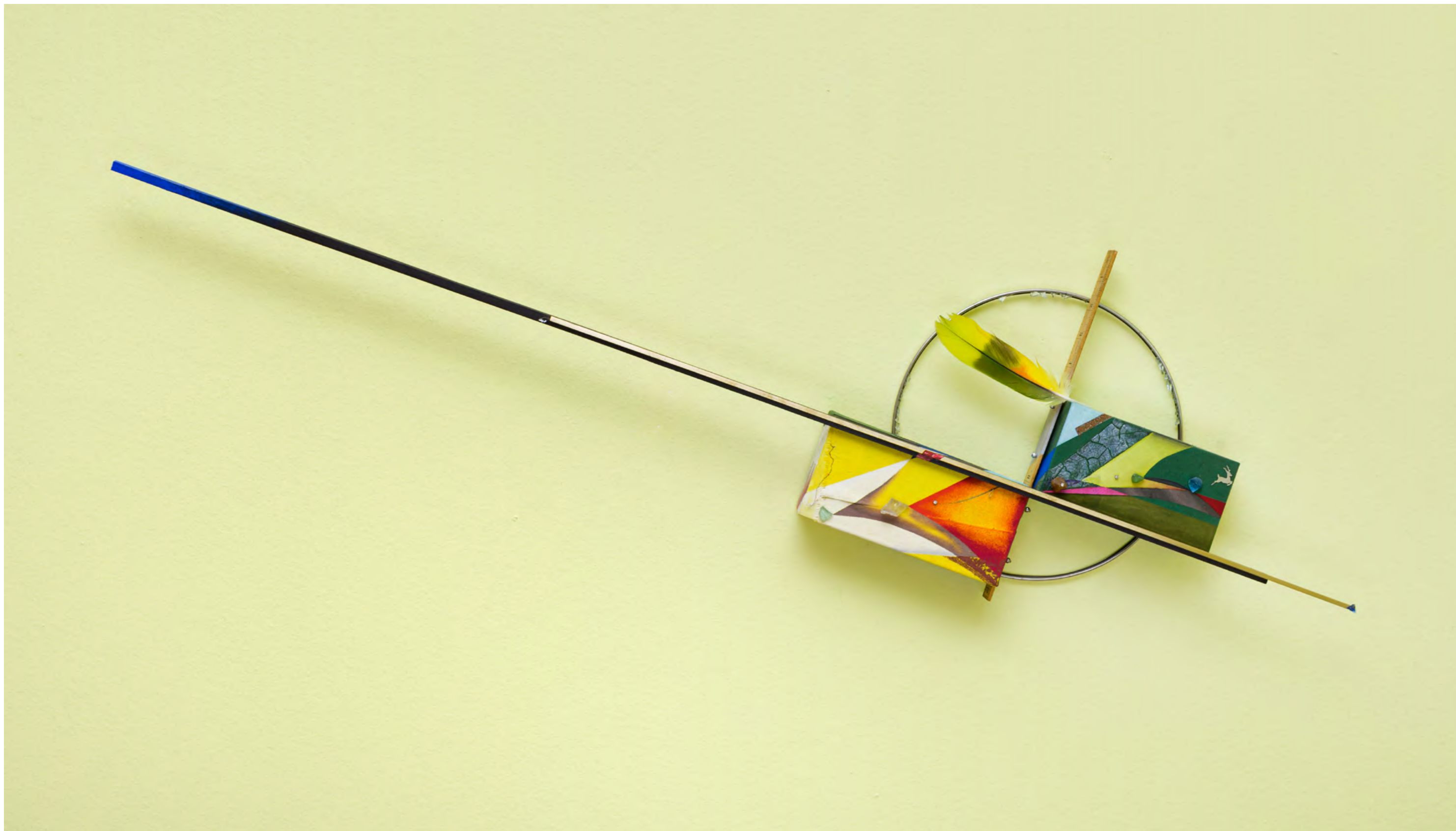
Brugge
2024

Oil paint, aluminium powder, carrée pastels, burlap, feathers, seashells, resin, can, cubic zirconia and glass on linen and velvet.
78x37cm.



Berger
2024

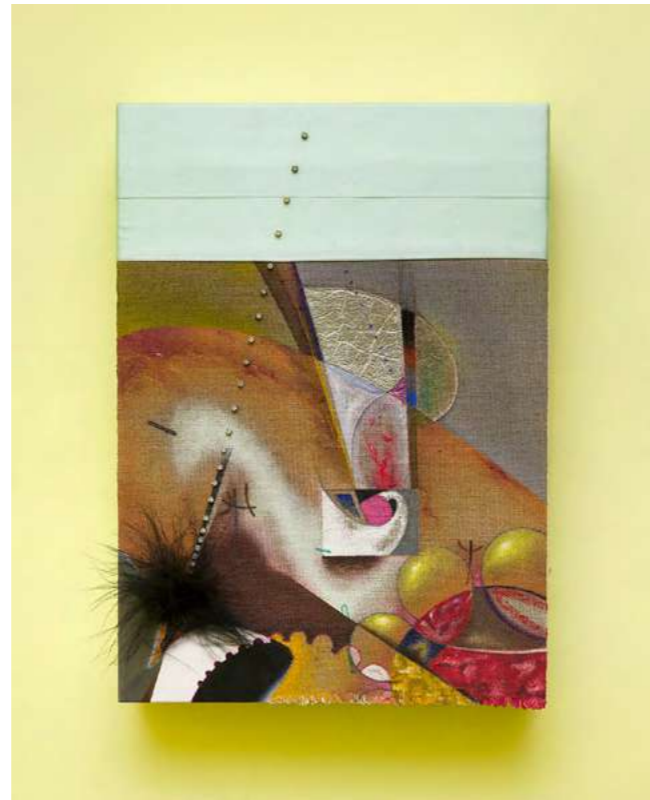
Oil paint, aluminium powder, carrée pastels, burlap, feathers, seashells, resin, can, cubic zirconia and glass on linen and velvet.
45x66cm.



Paisaje visto a través de los ojos de Santa Lucía. [Landscape as seen through the eyes of Saint Lucy]

2024

Oil paint, aluminium powder, carrée pastels, burlap, feathers, seashells, resin, can, cubic zirconia and glass on linen and velvet
110x55x8cm.



Martirio de Santa Bárbara [Martyrdom of Saint Barbara]
2024

Oil paint, aluminium powder, carrée pastels, burlap, feathers, seashells, resin, can, cubic zirconia and glass on linen and velvet.
31x36cm.

Madera de la justicia [Wood of justice]
2024

Oil paint, aluminium powder, carrée pastels, burlap, feathers, seashells, resin, can, cubic zirconia and glass on linen and velvet
32x23cm.

Carta de confesión [Confession letter]
2024

Oil paint, aluminium powder, carrée pastels, burlap, feathers, seashells, resin, can, cubic zirconia and glass on linen and velvet
30x40cm.



Medalla de la amistad. [Friendship pendant]
2024

Sterling silver
3,5cm in diameter.
Edition of 33 copies.

Martirio de San Sebastian de Narbona [Martyrdom of Saint Sebastian of Narbona]
2023

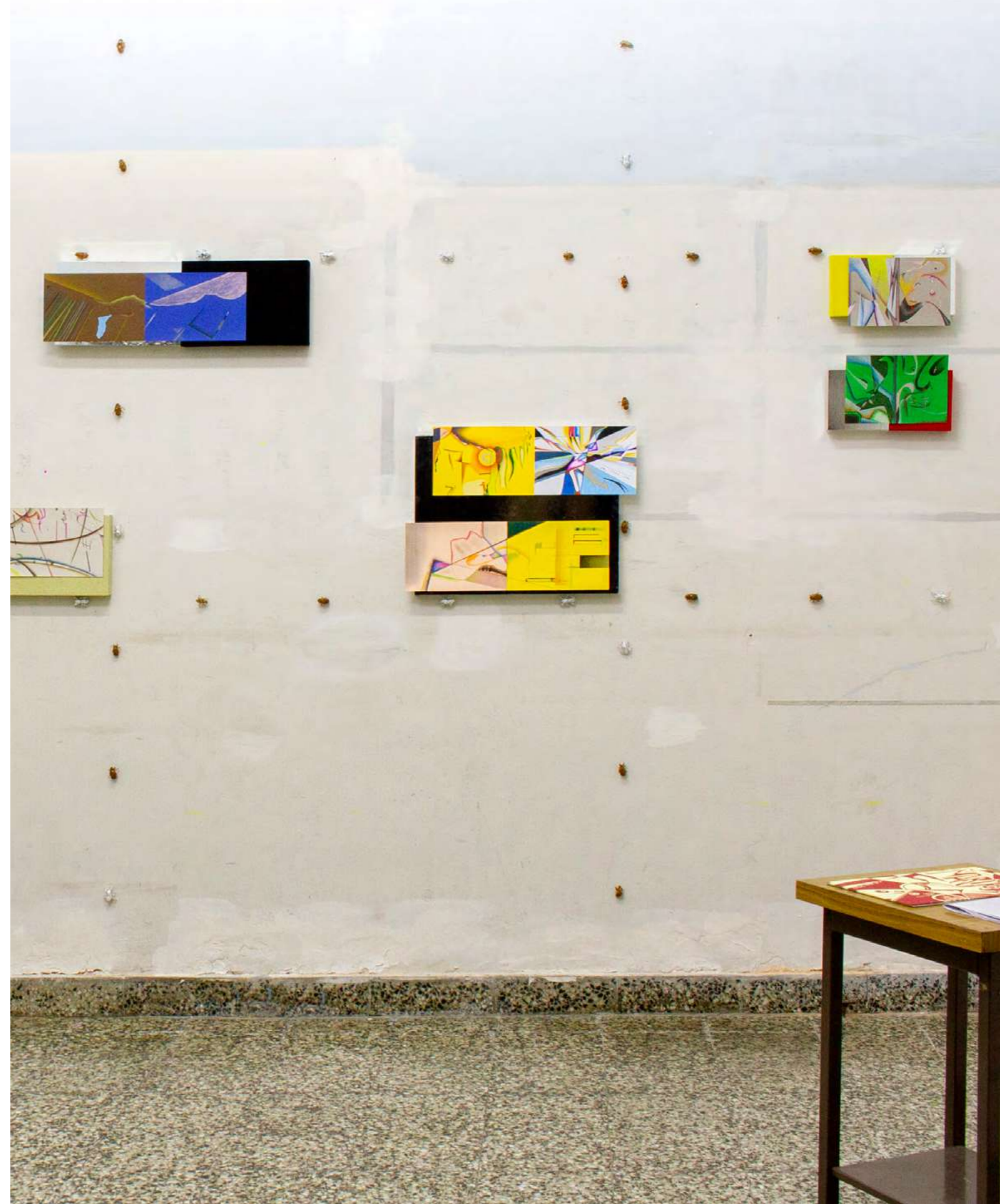
Pastel tiza, alambre y cubics engarzados en latón sobre arpillera de algodón.
30x30cm.



Mariposa Fea [Ugly butterfly]

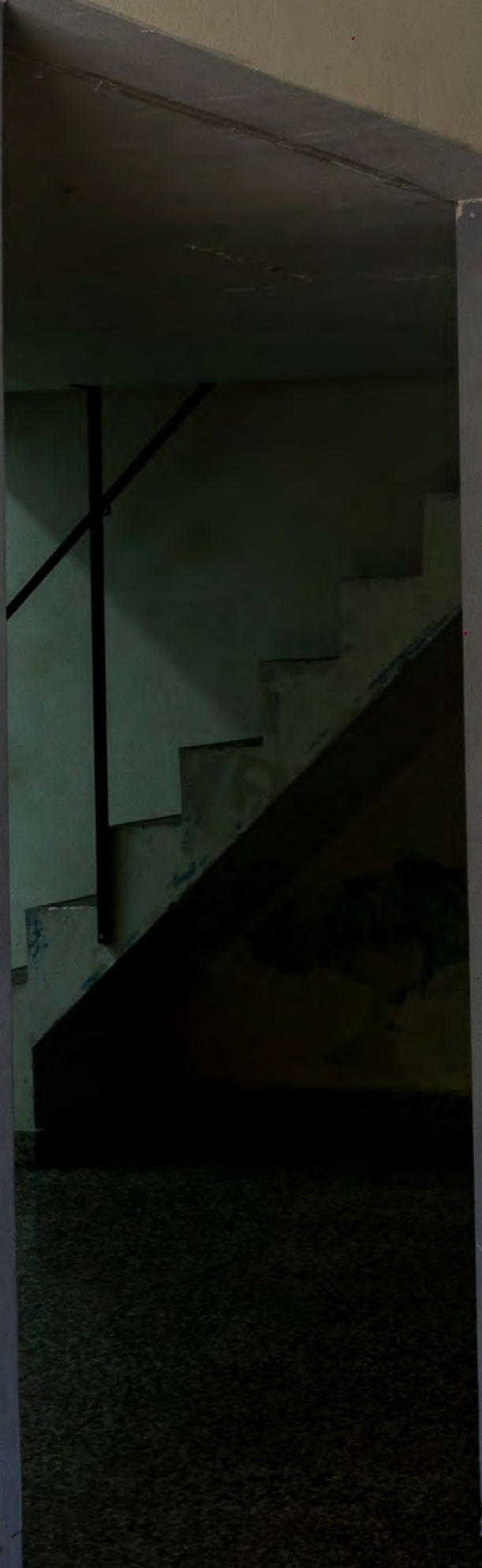
Solo show at LAR, curated by Nicolás Cuello.
2022

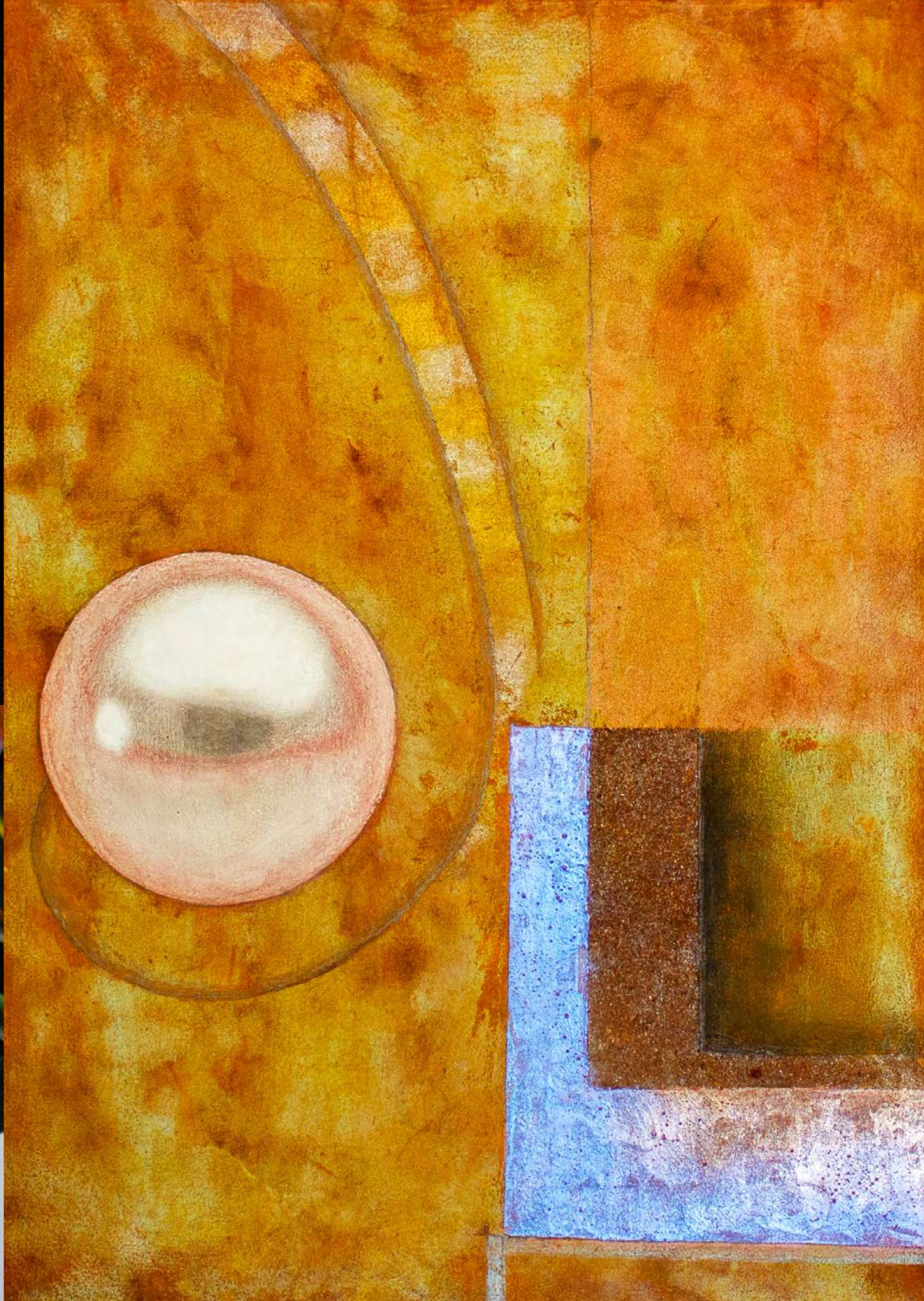
The pieces that make up this exhibition space created a drawing and painting installation inspired by a trip to my hometown. During this annual family trip I explored my first gay sexual experience, researched ideas of trauma as history in the art world. It consisted of many abstractions from iconic monster movie scenes, a glass coffin-inspired gasp, videos, and insect corpses. It was curated by Nicolás Cuello and also included a couple of linoleum engravings and a publication on some conceptual visions of the exhibited pieces.













LUX Horror (complete series)
2022
Pastels on paper, mykar, wood and
velvet.

Publication cover and linocut prints handed out at the exhibition.

Link to publication:

https://drive.google.com/file/d/1MO-Zy9GO7nRM6-d_hWVLFVMSO3H-pE-VO/view



HUECO [Hollow]

Solo show at Constitución, buenos aires.
2020



Envy
2020

Cartboard, Oil paint, acrylic
paint, graphite, blackberry cell-
phone, loose pig- ment, latex and
rhinestones on canvas.
270x300cm.





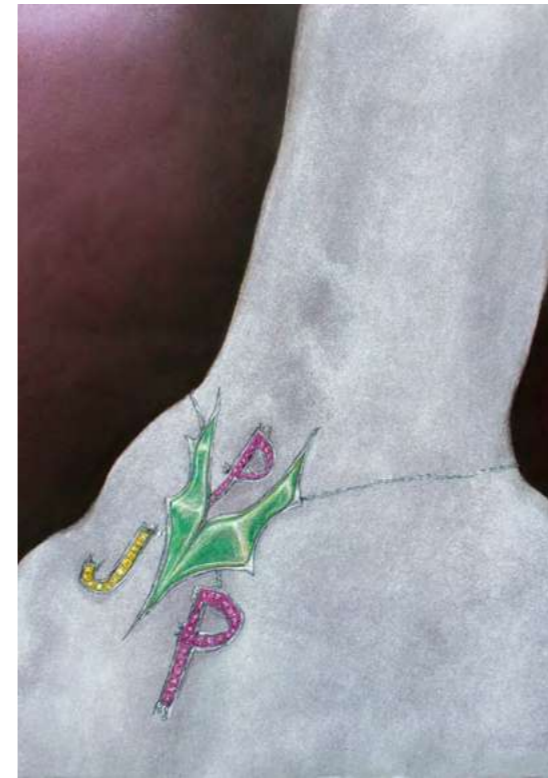


Hueco
2020
Carree pastels, acrylic paint and mica on foamy.
45x300cm.



Jewellery drawings

Series of drawings depicting jewels inspired by political party emblems.



JP
2020
Hard pastels and pencil on duochrome paper.
30x23cm.
Juche
2020
Hard pastels and pencil on duochrome paper.
30x20cm.

PC
2020
Hard pastels and pencil on duochrome paper.
30x23cm.
Montoneros
2020
Hard pastels and pencil on duochrome paper.
30x20cm.

Publication

This idea for a booklet originated from an audio piece I made in 2020. The audio piece consisted of the sound of my voice saying bad things about myself as if I was someone else, adopting the character of some mean person criticising another colleague and judging them by their Instagram photos.

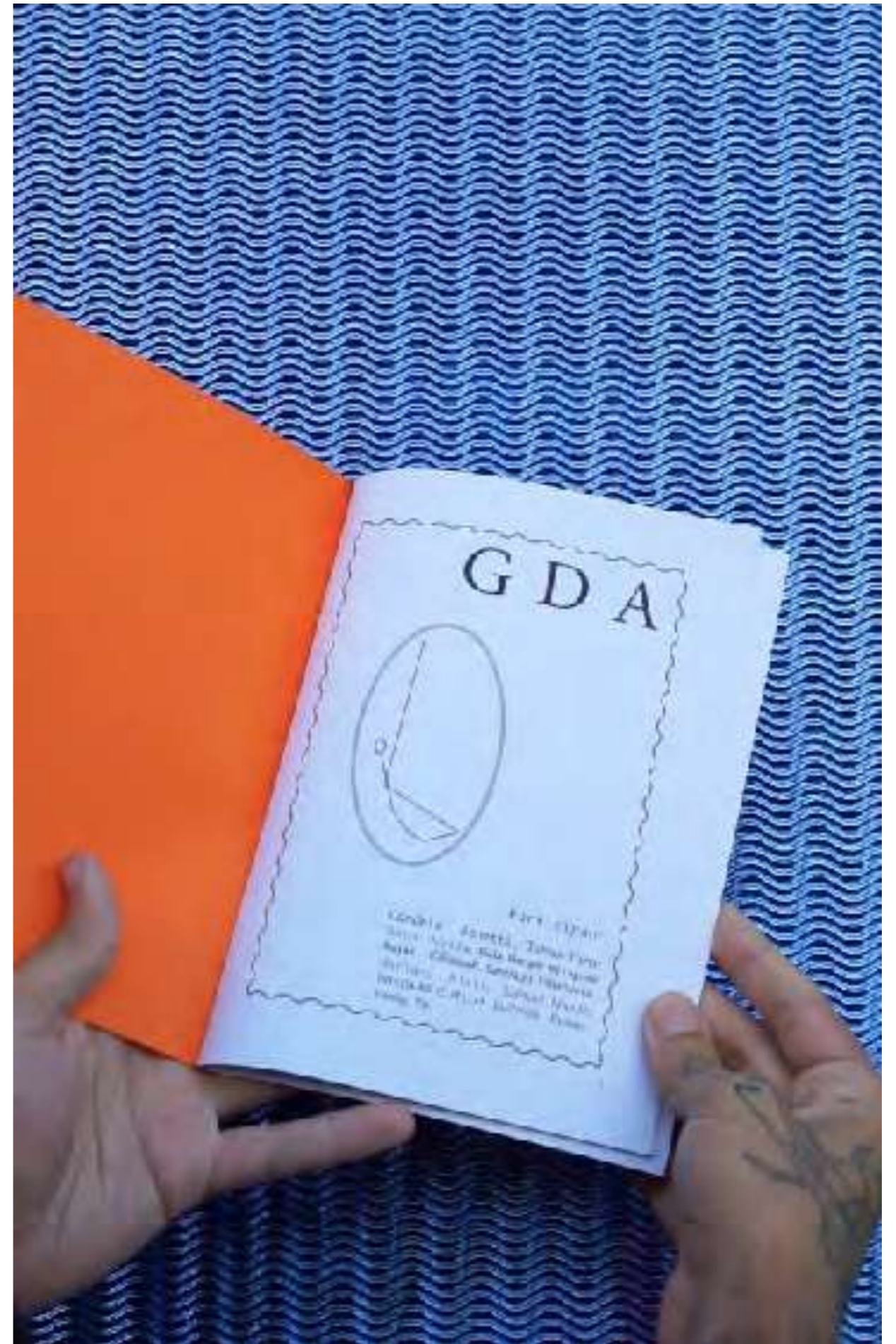
I wrote down this fictitious dialogue and invited 10 friends and colleagues to perform the same exercise of criticising themselves and writing down the result.

I produced a series of 50 units recollecting those writings and published them as part of my HUE- CO Exhibition.

I plan on publishing at least two more editions with different groups of people.

Link to publication:

https://drive.google.com/file/d/1i_ne-cmyzJFYXubW5mxZcHoX-dloYAuJ/view



¿Qué pensás de mí?

Una fábula circuló hace mucho tiempo atrás y convirtió a los osos en supuestos símbolos de Rusia; se trataba de un engaño. Una de las principales tareas de los osos eran las ejecuciones. Un convicto era cosido en una piel de oso y lanzado a los perros, que acababan arrancando la piel del oso-disfraz y mordiendo al hombre-real que estaba adentro. La piel del oso era un señuelo, ocultaba otra cosa. Un ágalma en versión rusa sangrienta. Ágalma puede significar adorno u ornamento, pero en la raíz de la palabra ágalma, hay escondida una idea de brillo y de trampa. ¿Por qué adornarse? Quizás porque las obras son presentadas para ser elogiadas, y es de esa manera que hacen intervenir al otro. El brillo es una trampa para encantar, captura para los ojos, al mismo tiempo que nos preguntamos qué nos estará ocultando.

*

Los objetos se alteran al ser fetichizados por la superficie luminosa y sospechamos que algo esconden por detrás, donde la opacidad es difícil de agarrar. Como una especie de hechizo del que sólo podemos ver la capa brillante de una envoltura, no podemos sacarle los ojos de encima.

*

En la dimensión opaca, las cosas aparecen confusas y algunos sentimientos oscuros despiertan a los monstruos. Mientras lo que resplandece mantiene el encanto adherido a los ojos como si fuera plástico, la opacidad -sin perder tiempo-, se aprovecha del descuido para tomar las paredes. Ahora, ¿podemos estar seguros de lo que vemos?

parece, todo lo real se convierte en una trampa y las señales para salir están en nuestro interior, en el que ya no podemos confiar. Como una especie de trompe l'oeil venenoso que nos impide poder ver dónde están ubicadas algunas partes de nuestro propio cuerpo.

*

Zona turbia del equívoco, mamushka de sentidos. Una misma pregunta puede encontrar varias respuestas y una palabra inocente puede convertirse en un insulto. Llegamos a un lugar donde lo opaco y lo brillante conviven.

El material es un lenguaje, y en el campo del lenguaje no hay más que contradicciones y malentendidos. Por más seguro que alguien esté de lo que dijo, nunca puede saber lo que el otro escuchó. Pero hay algo aún peor: ¿Qué te dice tu fantasma al oído?

*

Martin juega a hacerse el ingenuo para engañarnos a todos.

Les deseo lo mejor, Klara Walczak.

*

Los sentimientos turbios avanzan hasta cubrir como un manto toda la superficie; por debajo se escucha al coro de los monstruos cantar “fui más feliz cuando te fue mal a vos que cuando me fue bien a mí” .

*

¿Qué podemos ver desde los ojos del envidioso? Si la envidia cobrara forma material, la imagino como un insecto. En un libro de ciencia ficción, encontré la representación en insecto de la envidia, una especie de “Dios Ciempiés, con cuerpo de ciempiés, colmillos venenosos que brotan de las glándulas del cuello y una cabeza translúcida de hombre en la que el cerebro brilla al rojo vivo tras unos ojos rojos facetados. Su mordedura causa la muerte con una agonía terrible, la víctima se asa viva”. ¿Y quién no siente un calor mortal cada vez que vemos a alguien tener una idea brillante? Un ciempiés que nos recorre las tripas, sube hasta meterse en nuestros ojos y ya nada es lo que parece, todo lo real se convierte en una trampa y las señales para salir están en nuestro interior, en el que ya no podemos confiar. Como una especie de trompe l'oeil venenoso que nos impide poder ver dónde están ubicadas algunas partes de nuestro propio cuerpo.

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Zona turbia del equívoco, mamushka de sentidos. Una misma pregunta puede encontrar varias respuestas y una palabra inocente puede convertirse en un insulto.

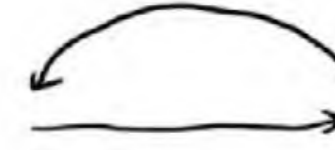
Llegamos a un lugar donde lo opaco y lo brillante conviven.

" Soy un idiota "



¡hueco! ¿qué pensás de mí?

" No soy nada "



¡hueco! ¿qué pensás de mí?

El material es un lenguaje, y en el campo del lenguaje no hay más que contradicciones y malentendidos. Por más seguro que alguien esté de lo que dijo, nunca puede saber lo que el otro escuchó. Pero hay algo aún peor: ¿Qué te dice tu fantasma al oído?

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Martin juega a hacerse el ingenuo para engañarnos a todos.

Les deseo lo mejor, Klara Walczak.

Litote

Solo show at Constitución, curated by Carlos Herrera.

2018

In the case of this exhibition, several series of previous works coincided in the axis of Lies and Surrender. The paintings showed a double sense of observation and interpretation: one could find one motif when seeing them at first glance, but at a second sight, one could discover another one more controversial in disguise.

“Litotes” is a Greek rhetorical device that refers to diverting the truth, instead of lying. With the exhibition, I wanted to allude to that feeling of escaping reality that lies offer, and the interference of exhaustion and surrender in the artist’s work.

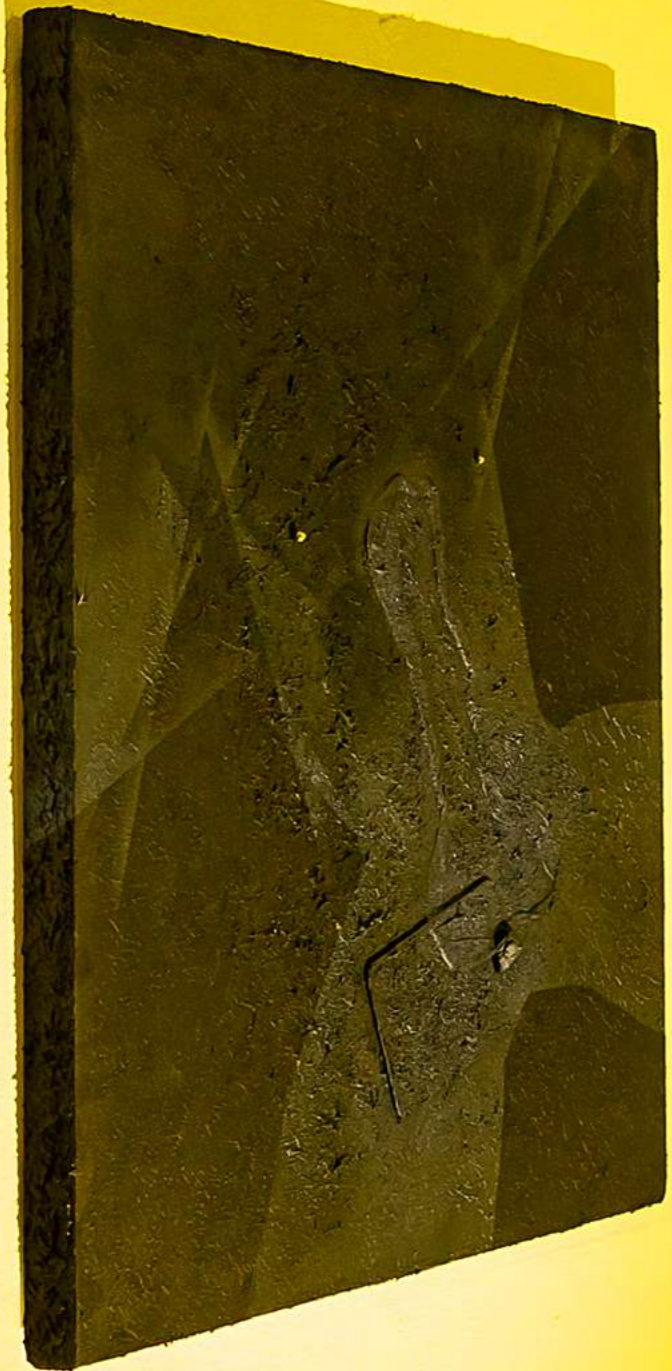
All the pieces were crafted from personal items, collected rubbish from intimate experiences throughout the years. All these former objects had a strong sentimental value and meaning to me, and the paintings were made according to the uncomfortable feelings inspired by those objects.



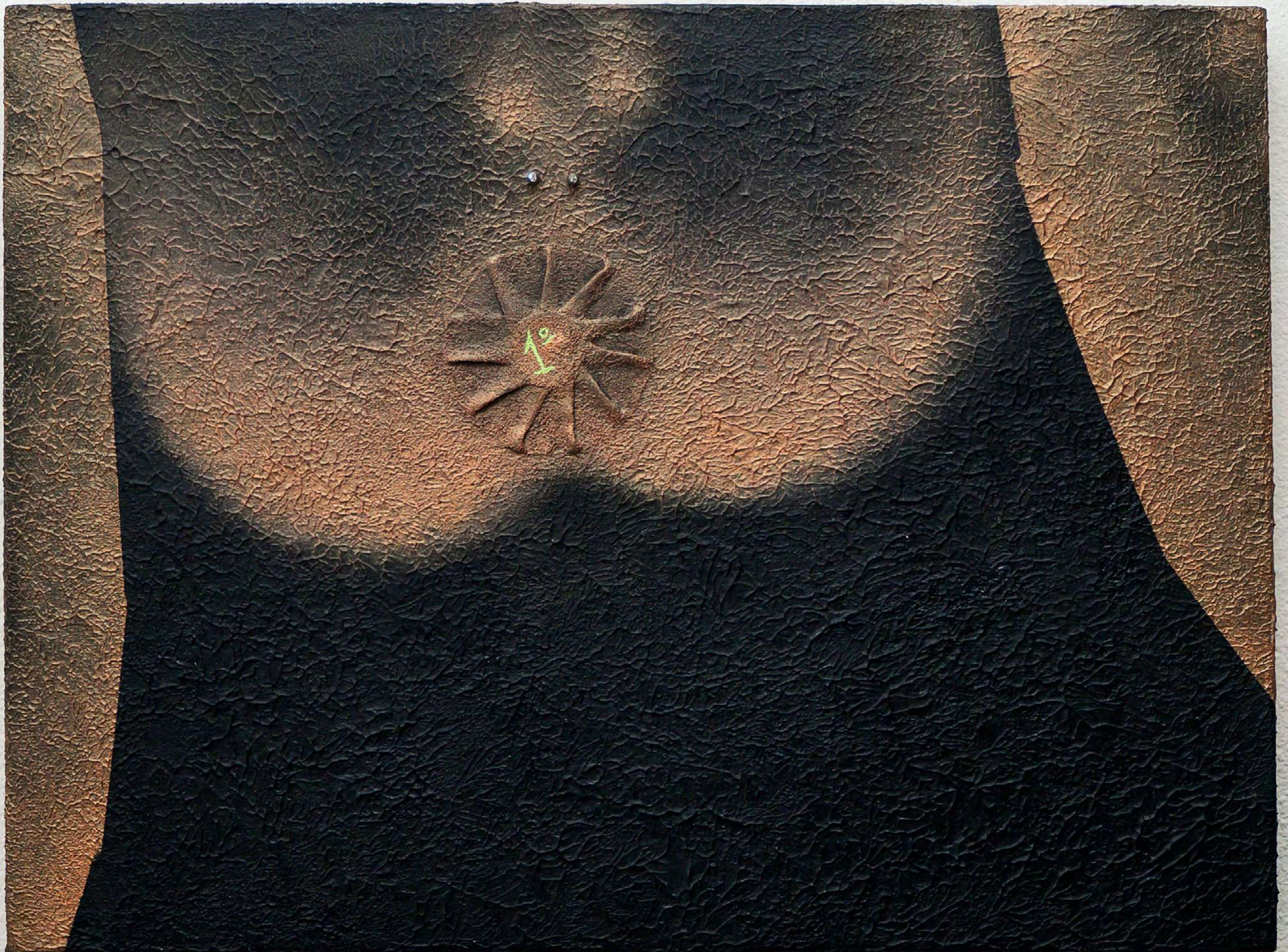














left:
Painter escaping the studio.
2018
Aluminium window shades
250x90cm.



top:
Falling credential
2018
Oil on wood
45x50cm.

LATENTE PERINEO

En veinte uñas mal pintadas. El cuerpo retuerce la posibilidad de un orden

Manos transpiradas. Las extremidades frías. Color rojizo fluctuante

Lo dulce de una cascara hace del piso un paraíso insuficiente

Piel porosa en zonas oscuras. Músculos tensos a quince centímetros del tejido

El sonido de una licuadora de mano golpeando un recipiente de plástico duro

Pasan las horas. Incomprensible demora

Brillante perineo apuntando a la cerradura. Abrumante escorzo

Torso escamado en azul. Abdominales parados como estacas

Alambre clavado. Ata

El cuerpo una extensión del respaldo

Sobre el tejido caen esmaltes secos que hacen del tiempo el fondo de una olla

Sin alimento semanal la piel se ve insulsa

Huele a lavandina seca

En los labios corren delgadas líneas de sangre fría. Migas de pan entre los dientes

Sebo en la almohada con forma de estómago

Latente perineo apuntando a la cerradura. Abrumante escorzo

Guiche

Cuarto sensible. Las paredes manchan preto

Un bajo escalera guarda bordes de ropa y el cuerpo del pasado

Ámbar entre dolientes blisters de gargantas rotas

Estímulo al bajar a la tierra de los que entran por las ventanas

Clavado al muro lamo el blanco. Pica

Tú

Dominante morfología de carnes escasas

Accionas la maquinaria promocional

Explotan las cañerías eléctricas

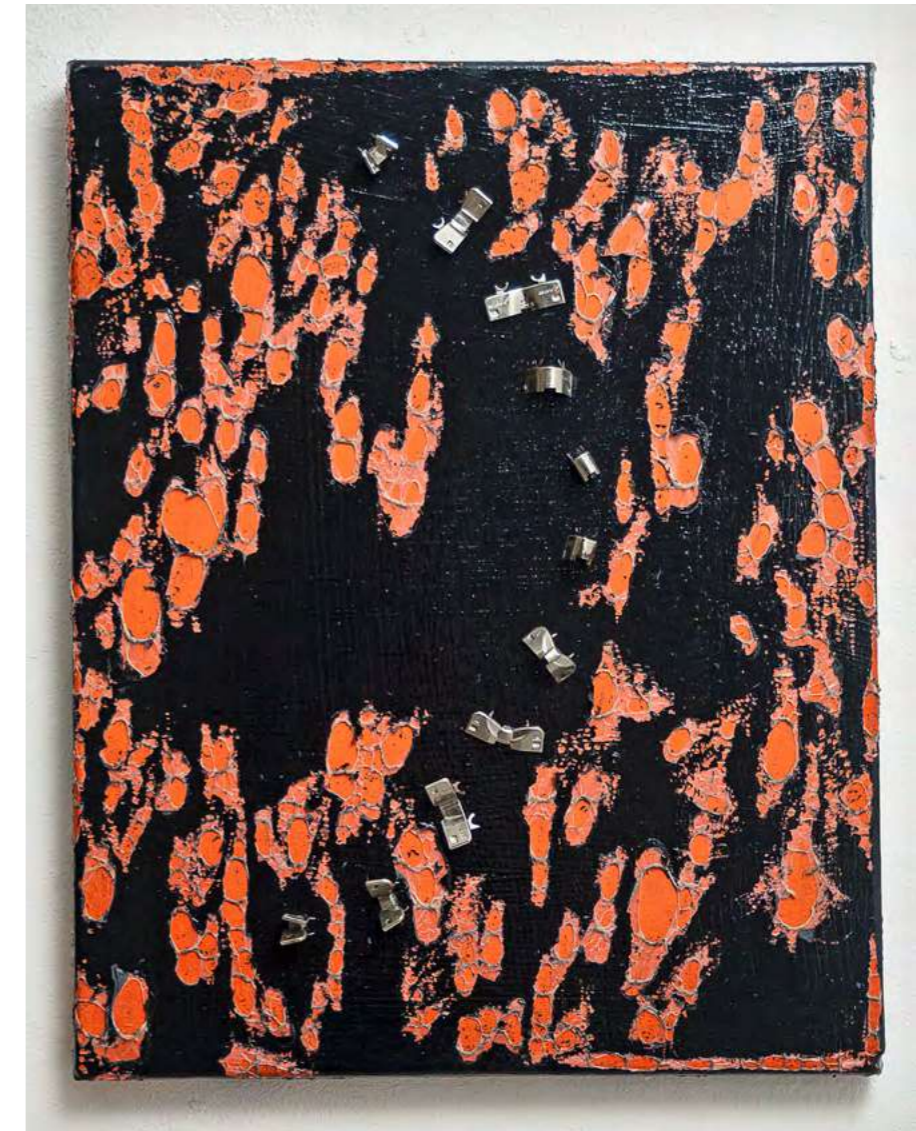
Adicto al lleno

Martín

Carlos Herrera. Septiembre 2018

A Martín Farnholc Halley

A LITOTE



Technicolor butterfly

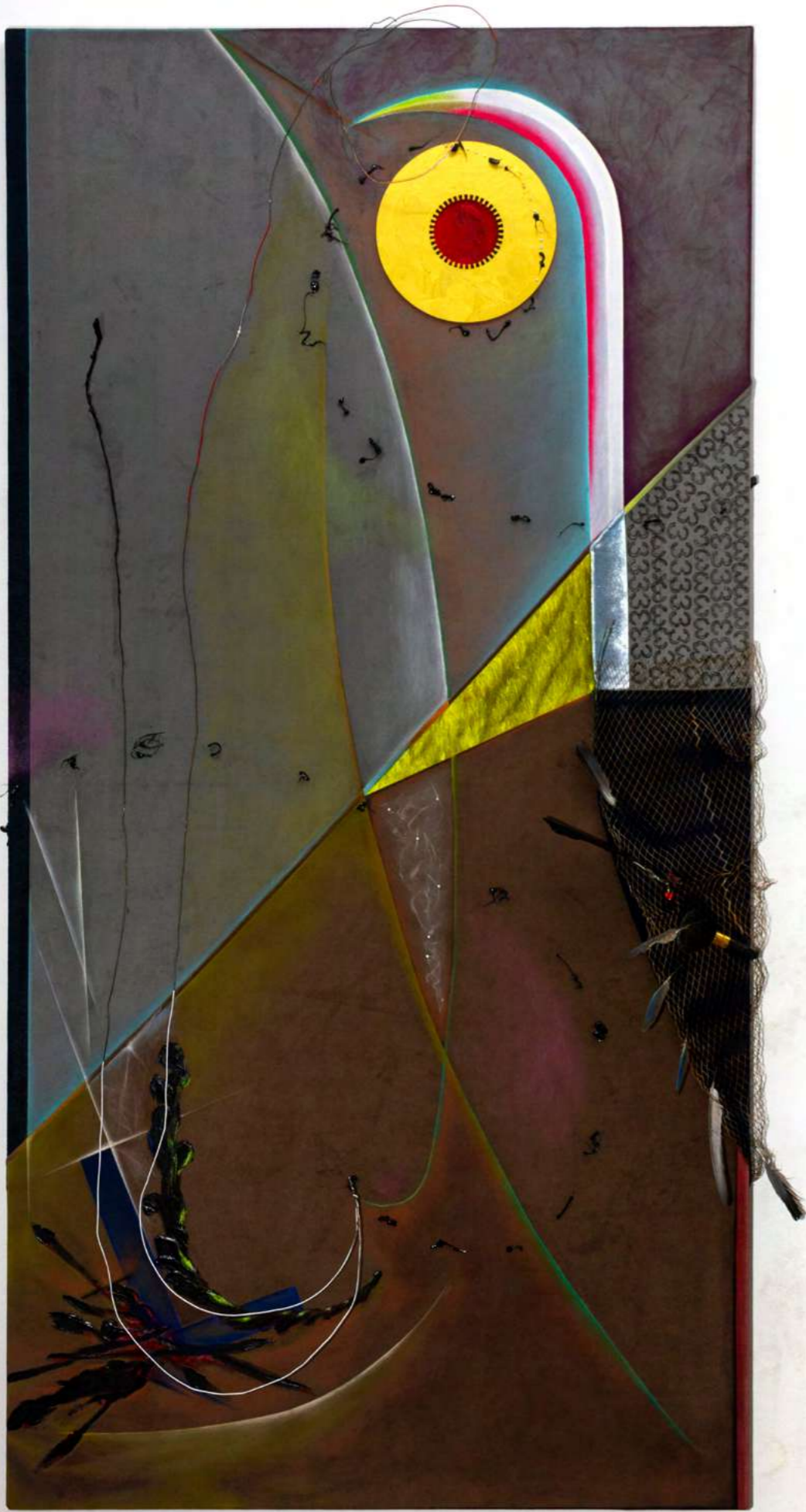
2018

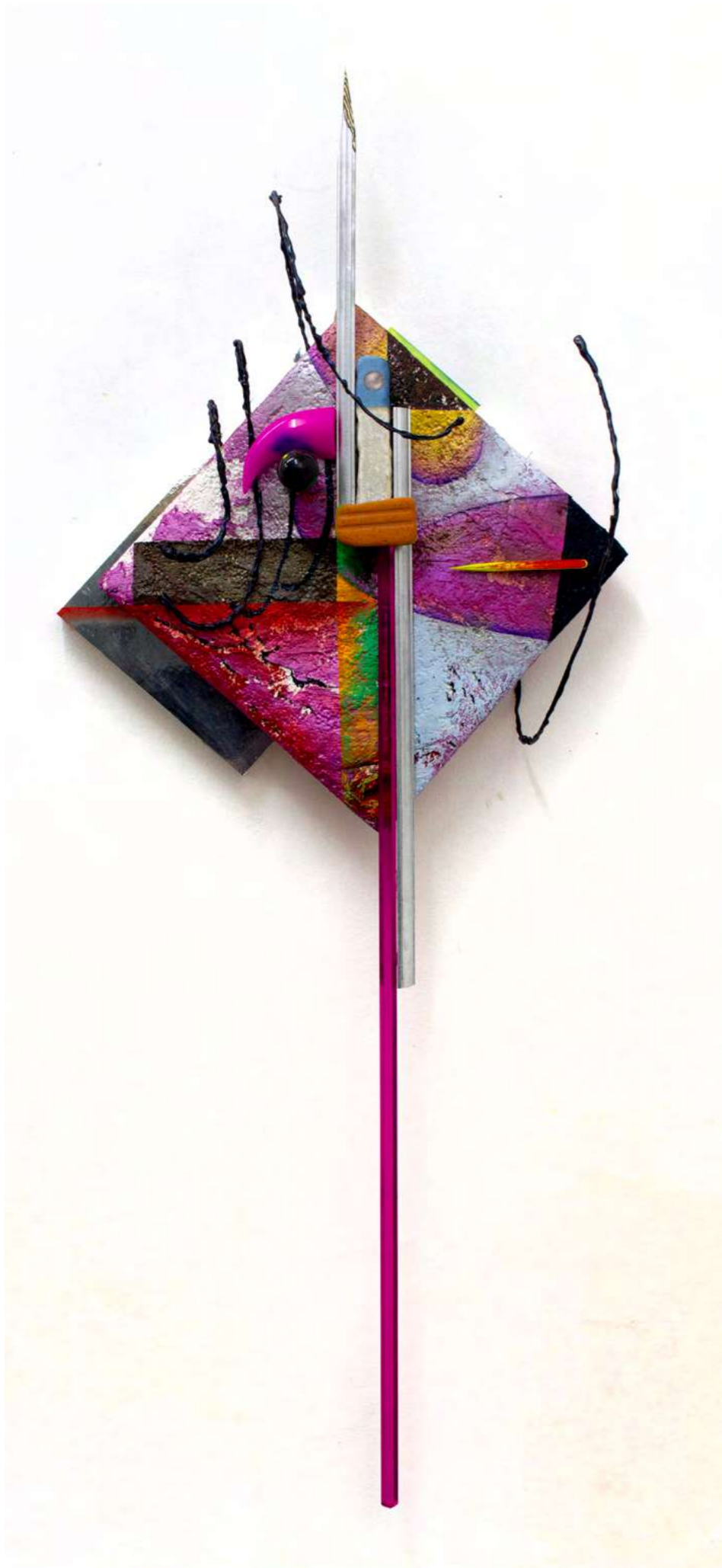
Acrylic, latex and metal lighter caps on linen

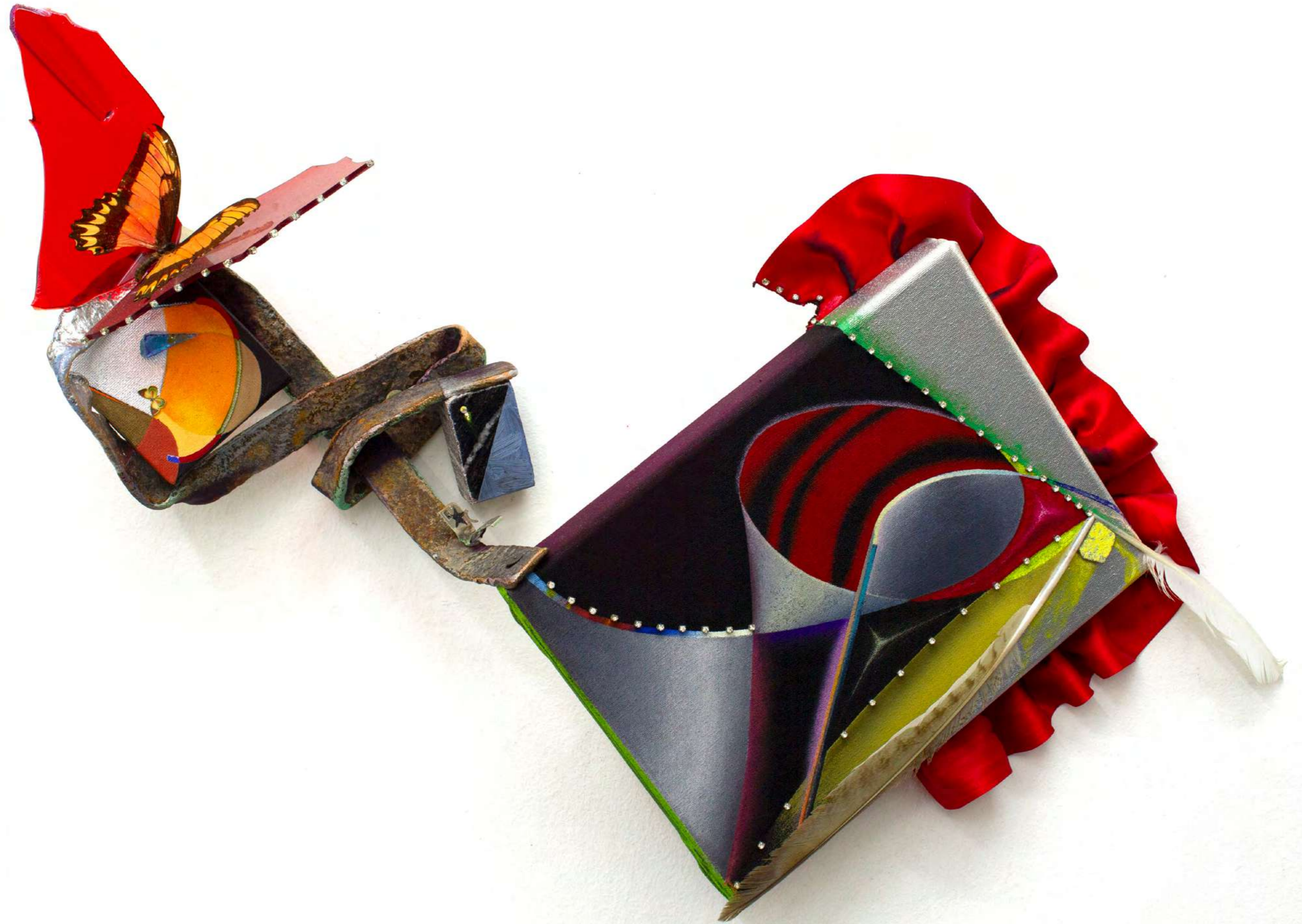
35x50cm.

Ongoing painting series

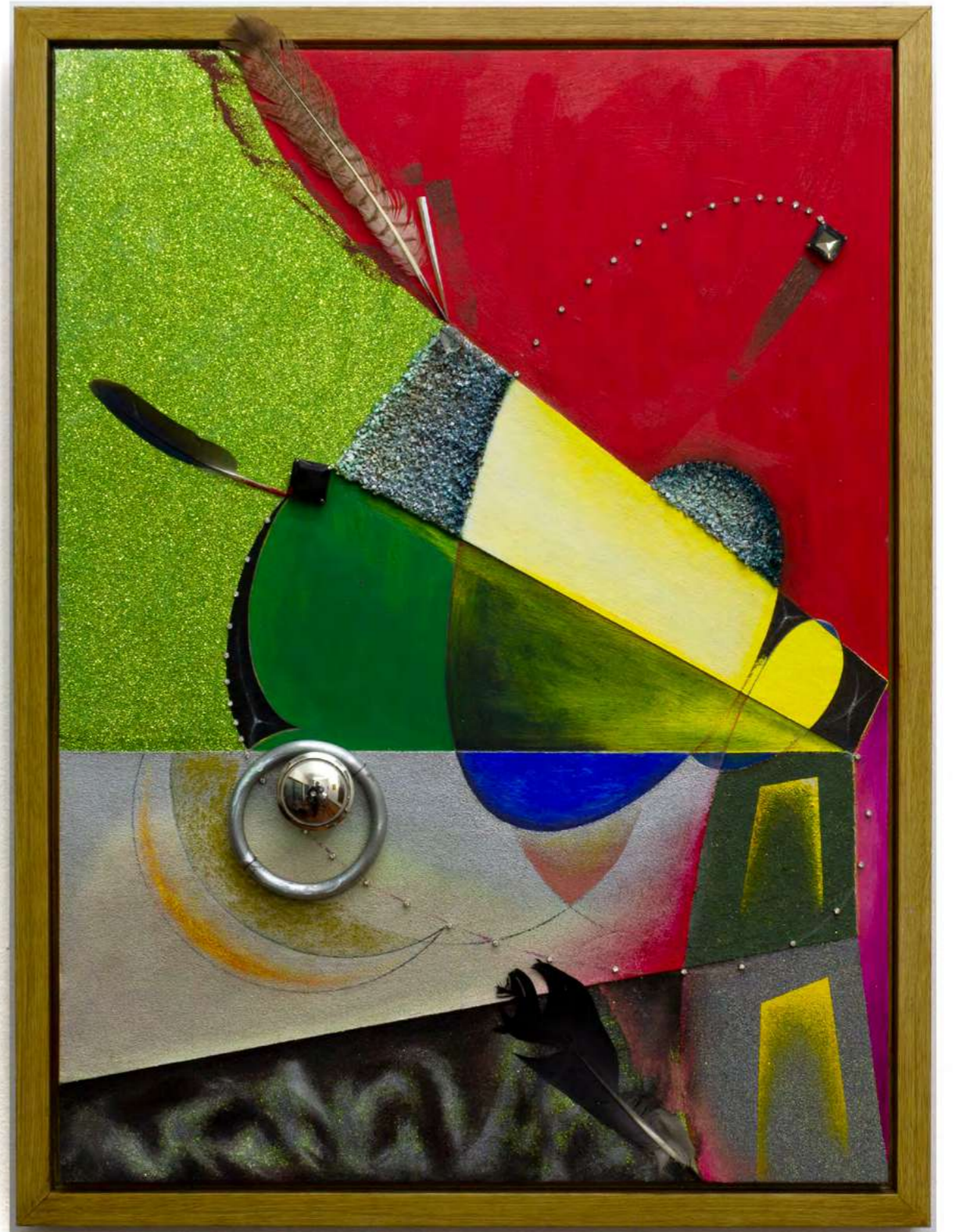


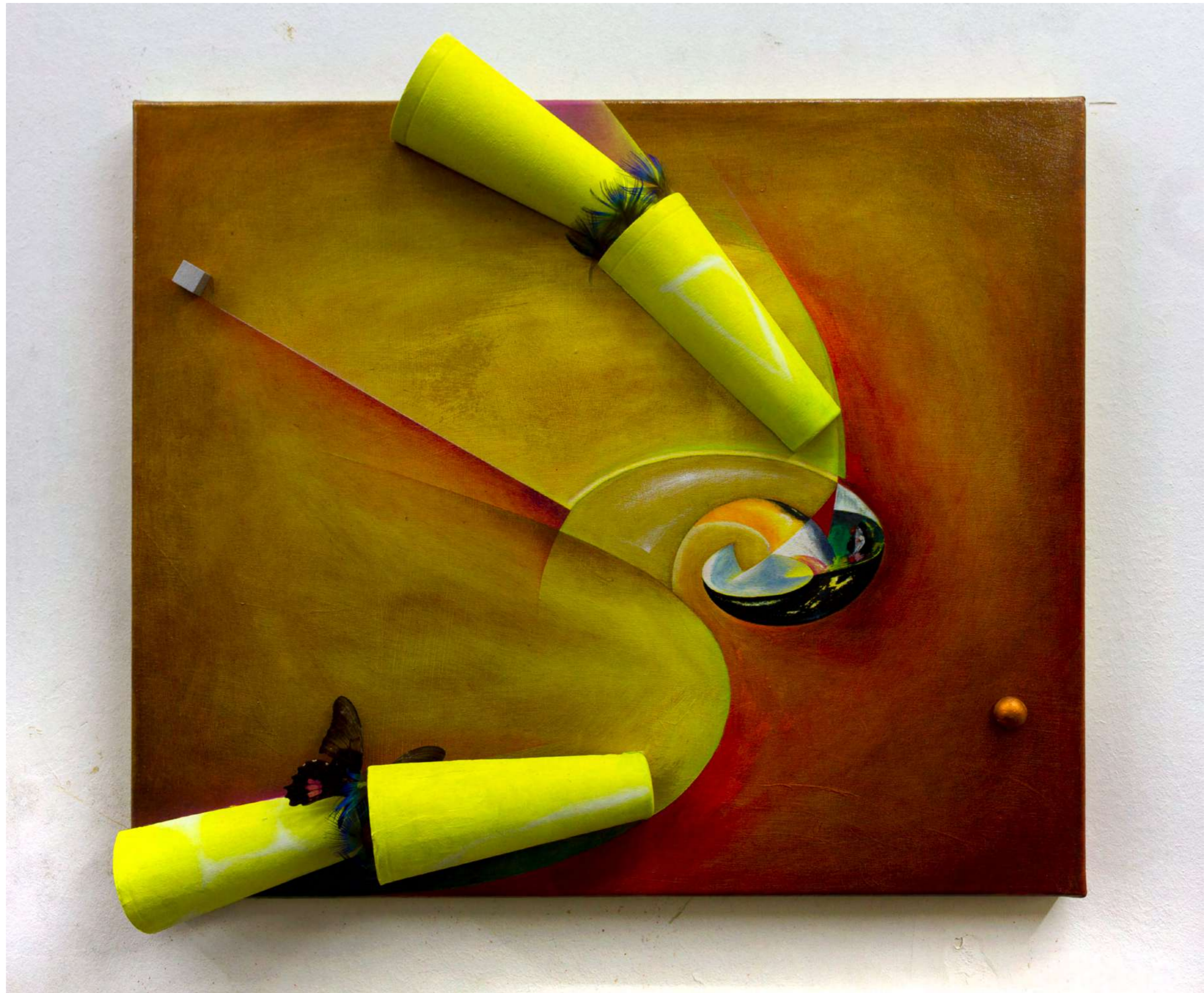


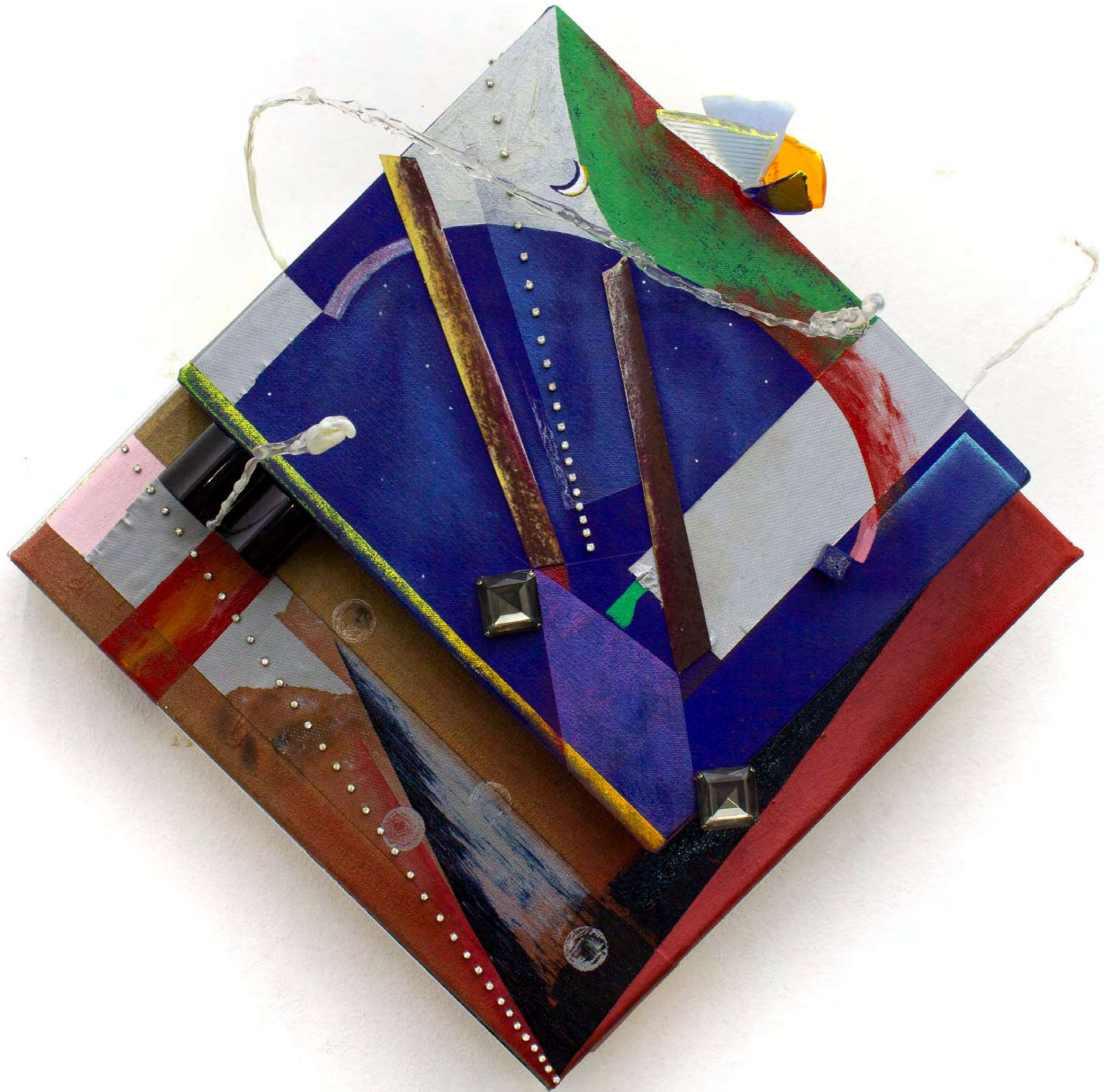












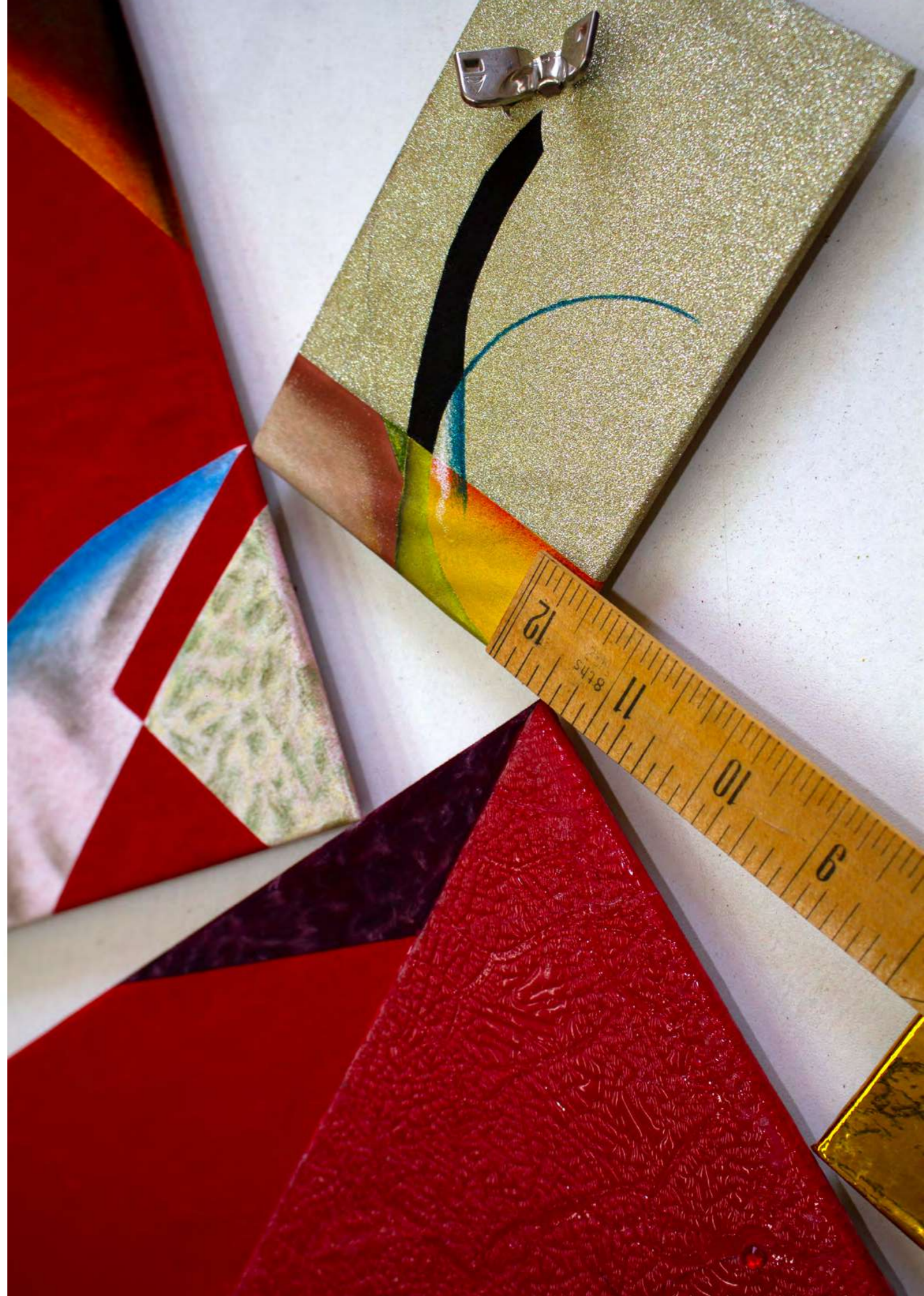


Inverted map of South America.

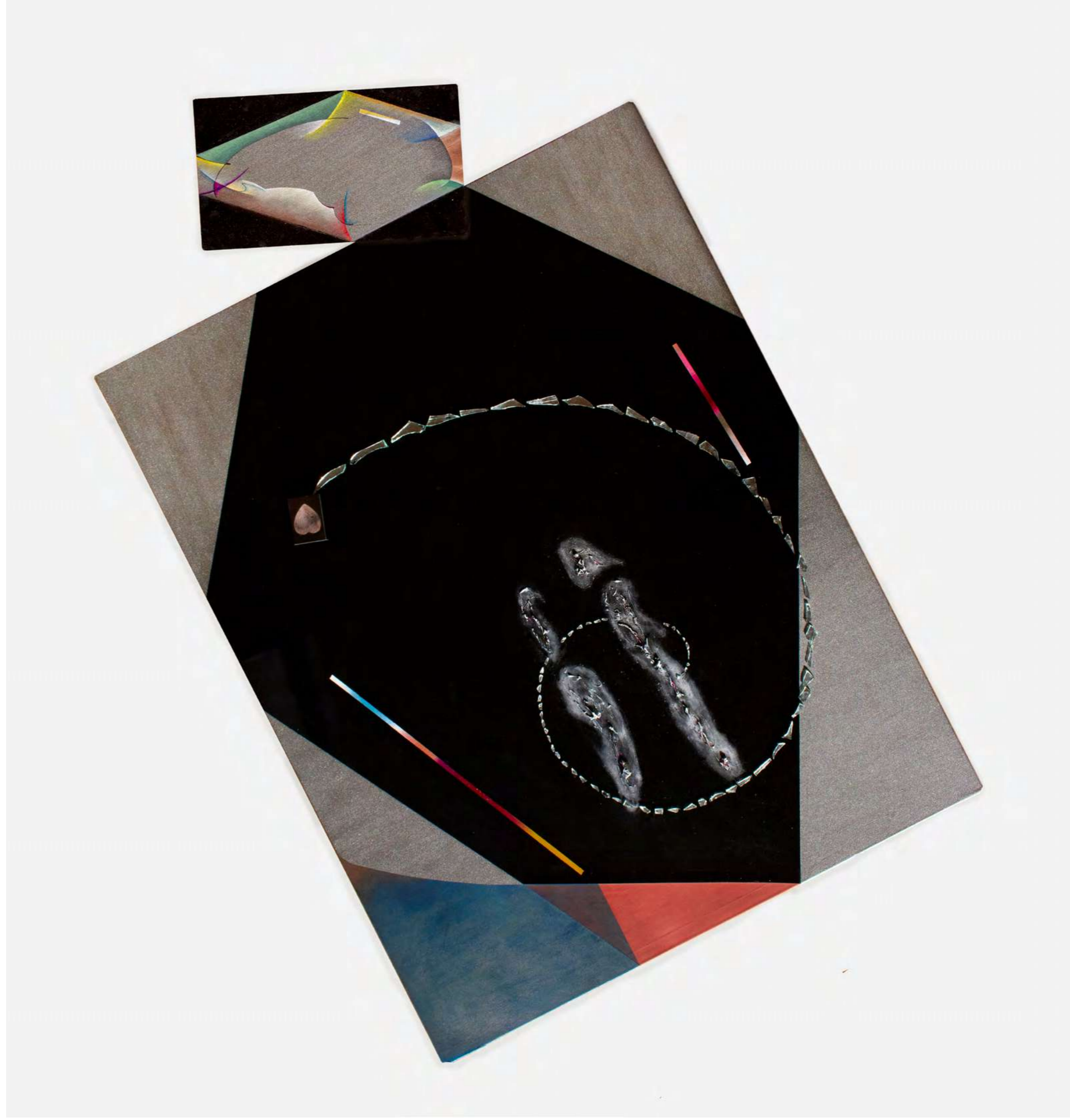
2023

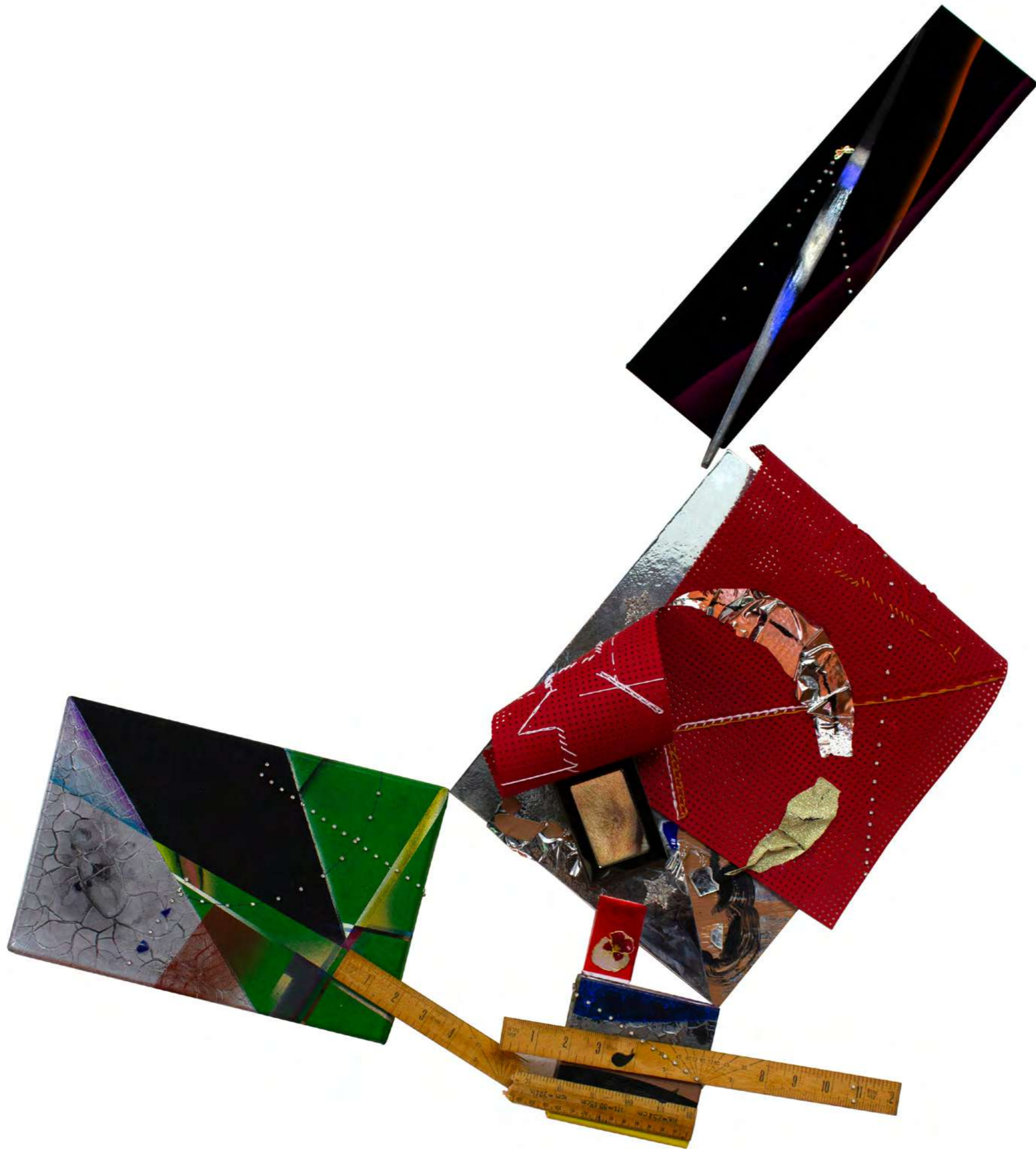
Oil, metal wood carree pastel and ink
pen on velvet and maylar.

130x115 cm.



Coffin for my small town faggot traumas.
2021
Oil paint, metal, carree pastel, acrylics and
framed inkjet print on linen and wood.
230x125cm.





Reputation economy 2

2023

Oil, metal wood carree pastel, acrylics, pen, glass,
silk thread and rinstones on velvet and maylar.

150x130 cm.



Abstraction around the lithium triangle, the evation triangle and the bermudas triangle.
2023
Carree pastel, silk thread, plastic, oil, dried butterfly and magnifying lens on velvet, tin and maylar.
120x130cm.



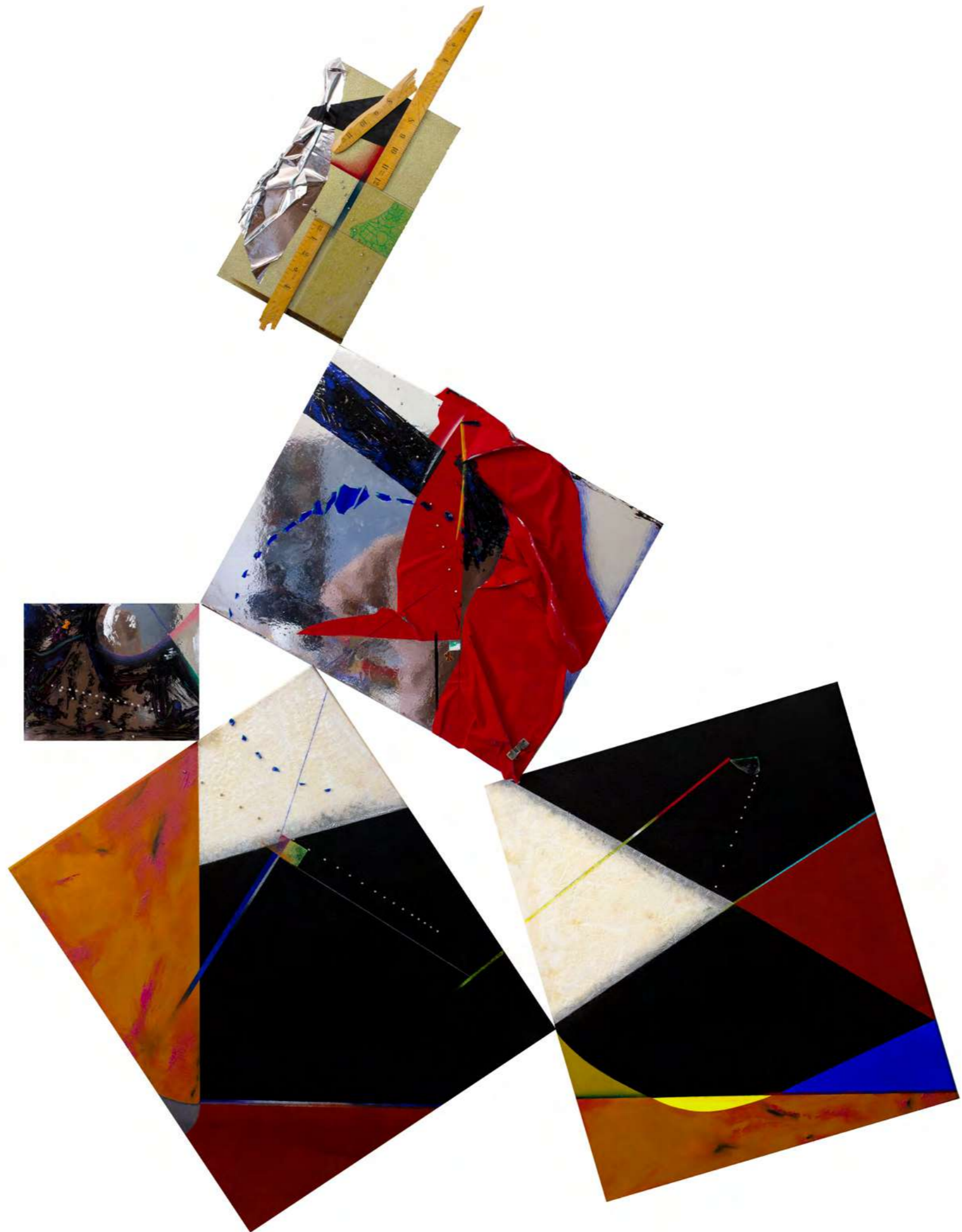


Reputation economy 5

2023

Carree pastel, oil paint, acrylic, plastic, wood,
brass and crystal beads on velvet, and linen.

89x70cm.



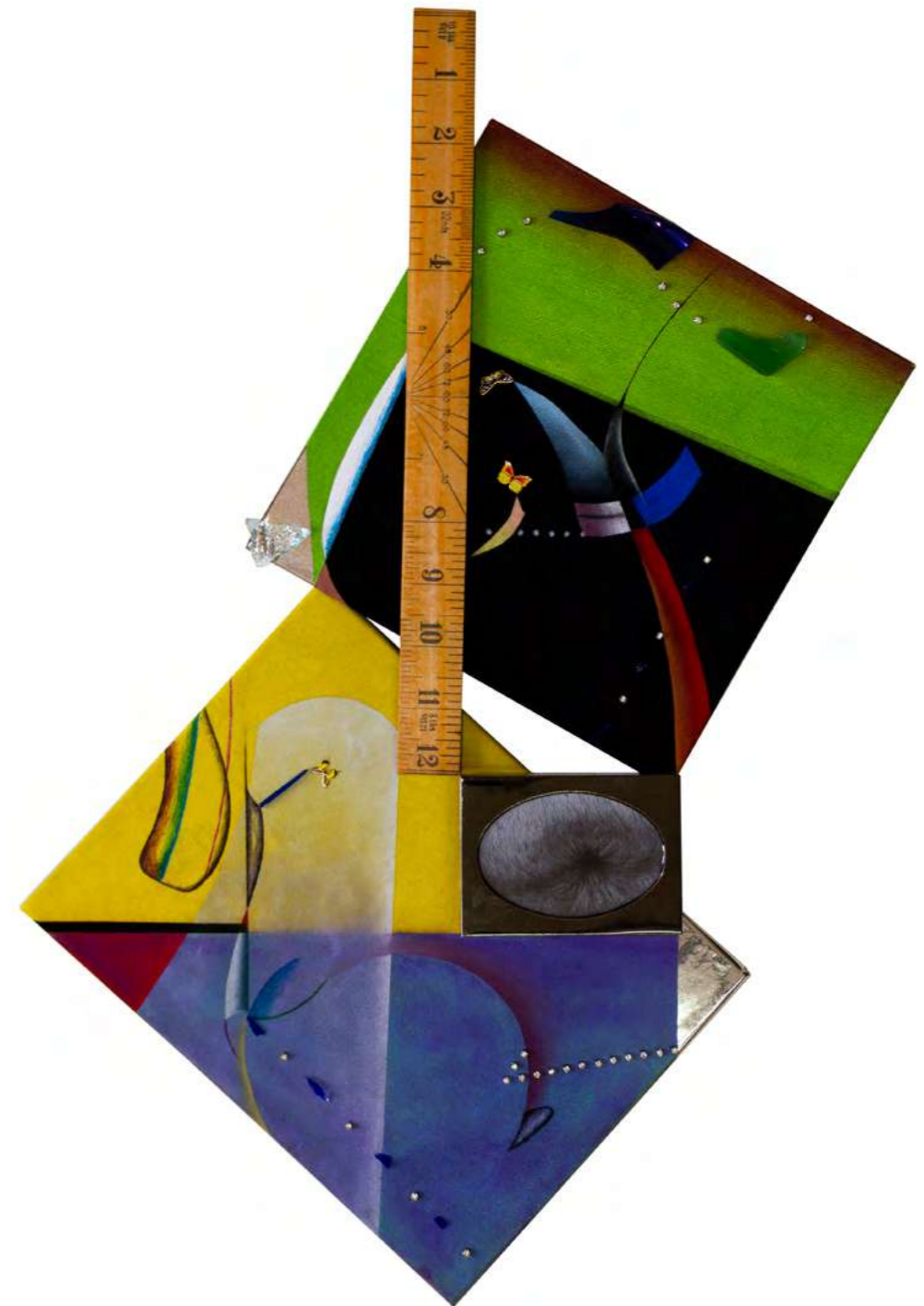
Inverted map of South America.

2023

Carree pastel, oil, acrylic, glass, and carree
pastels on velvet, linen and maylar.

160x130cm.





Inverted map of argentina
2023
carree pastel, ink pen, wood and photograph on velvet.
45x50cm.



Vista aérea de playa futurista.
2022
acrylic and oil on wood.
60x50cm.



Abstraction of a terrain sliced by the capricorn tropic line.
2023
Carree pastel, oil, dried cicada carcass and crystal beads on
velvet and canvas.
120x130cm.



Reputation economy 1

2023

Oil, metal wood carree pastel, acrylics, pen, glass, brass,
magnifying glass and rinstones on velvet and maylar.
35x25x15 cm.



Reputation economy 6

2023

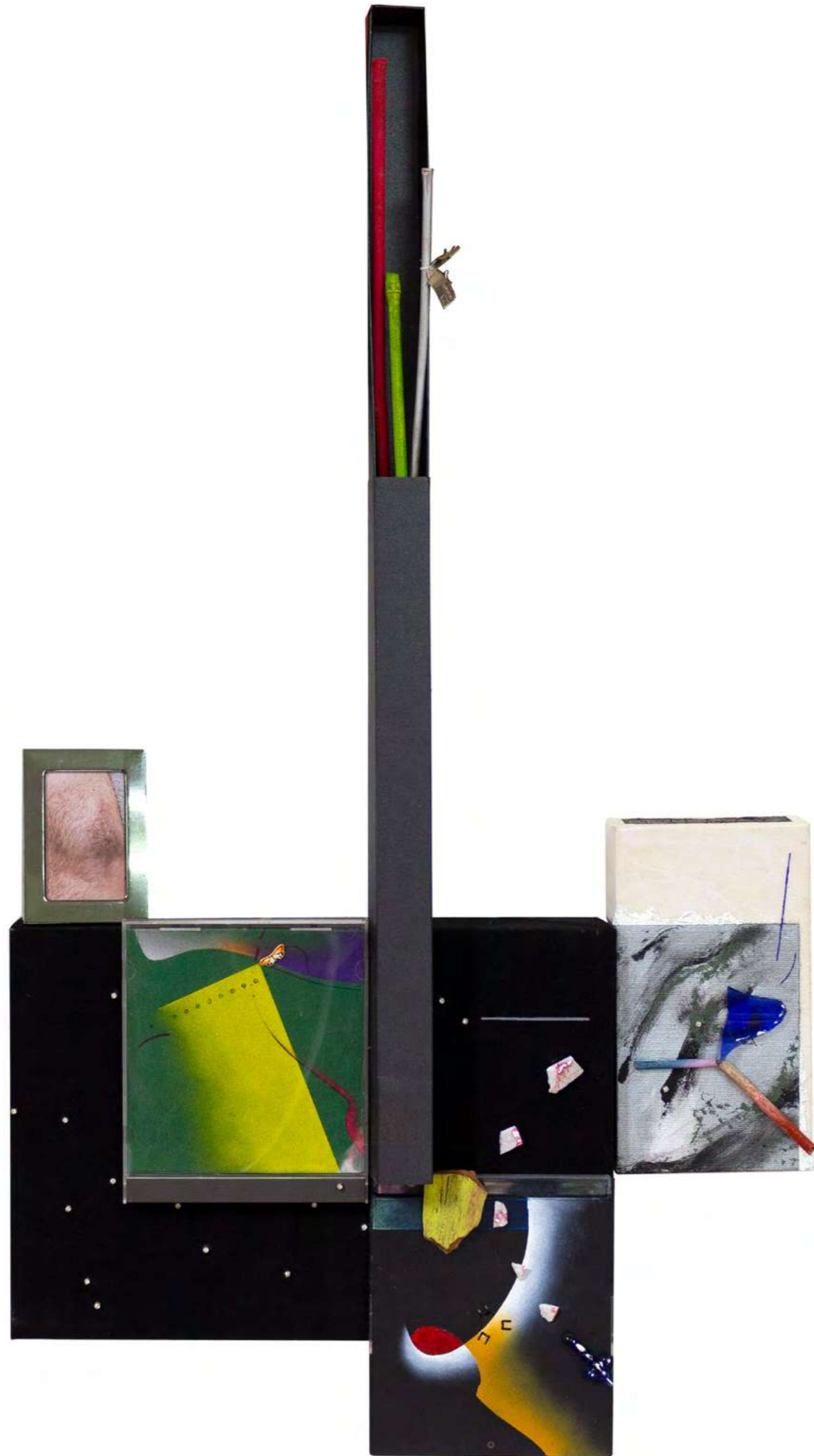
Oil, carree pastels, acrylic, marble dust and glass on wood and canvas.
105x63cm.



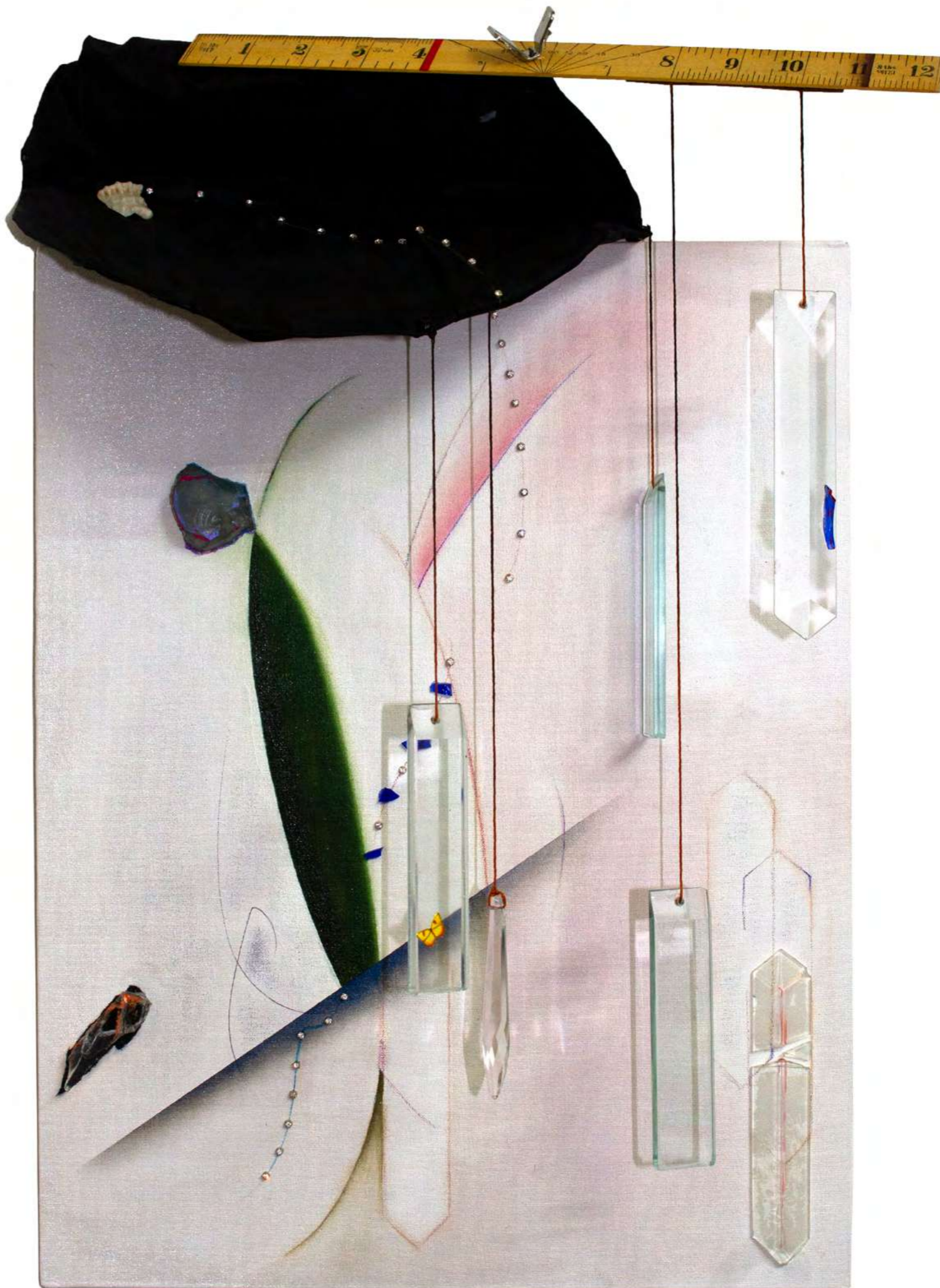
Argentinian chandelier 4

2023

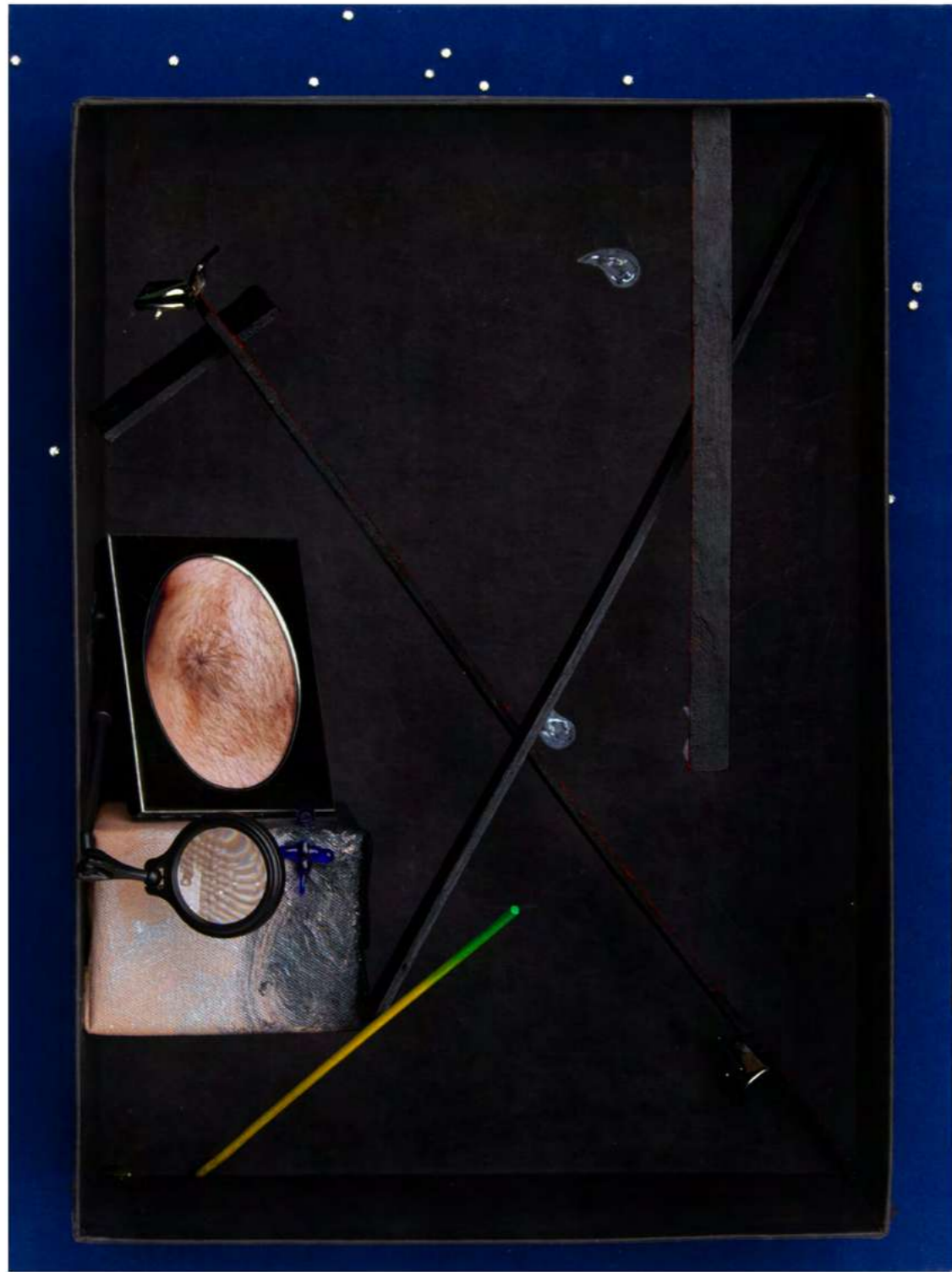
Carree pastels, ink pen, enamel and framed
inkjet photograph on velvet and mylar.
53x32cm.



Argentinian chandelier 3
2023
Oil, acrylic, marble, strass and pastels
on cardboard, velvet and canvas.
75x43cm.



Argentinian chandelier 2
2023
Oil, acrylic, strass and pastels on
cardboard, velvet and canvas.
55x38cm.



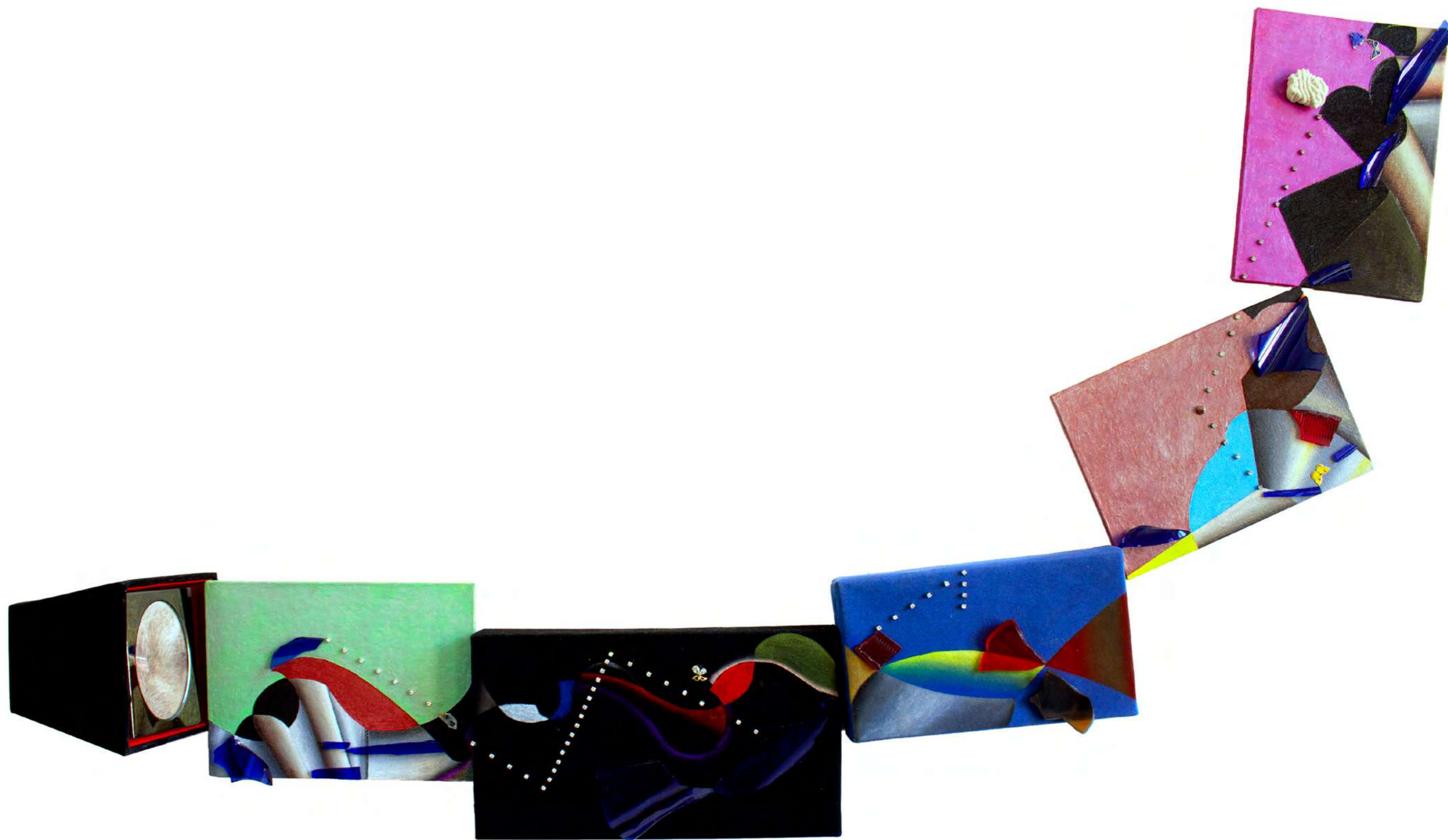
Argentinian chandelier 1.

2023

Oil, acrylic, wood, magnifying glass, pastels, linen,
metal, framed photograph and cardboard.
35x35x20cm.



Abducción nocturna
2022
Acrylic and oil on canvas.
100x80cm.



Sickle Bed for three
2021

Oil, glass, pastels, framed photograph, sea shells and strass on velvet and canvas.
160x90cm.



How I imagine an AI would draw a communist emblem.

2020

Pastels, glass and strass on velvet and linen.
90x65cm.

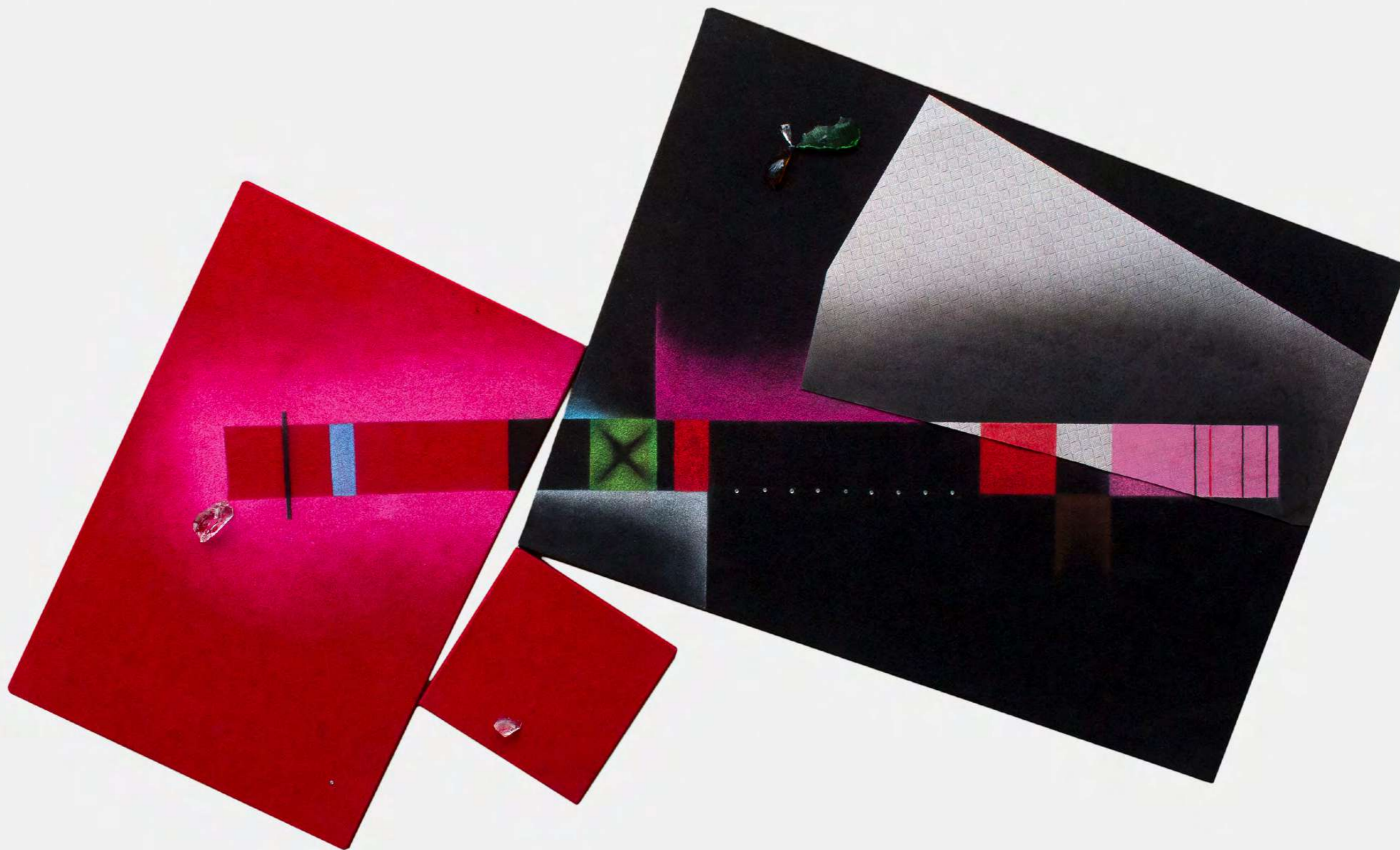


**Sea shell representing bohemia wrapped
around academia.**

2020

Pastels, glass and strass on velvet and
linen.

45x56cm.



Visual representation of how I sense time
divided by my life's decades.

2020

Pastels, glass and strass on velvet and linen.
52x38cm.



Conspiranoicos derretidos

2022

Aluminium, barnish and oil on canvas.

50x40cm.

Vidrio entre las sábanas [Glass between the bedsheets]

Series of Paintings and drawings representing “beds” in a heterogeneous manner, employing technical gestures that oscillate between minimalism, concretism, and neoplasticism. They immerse us in a realm replete with nightmares, uncomfortable memories and sex. These works challenge the notions of security and vulnerability, guiding us through the experience of surrendering to messages concealed within the subconscious, but in a way that is antithetical to the traditional surrealist modus operandi. Here, Sensation is prioritized over Mimesis. This series plays with the balance between the danger of self-indulgent interpretation and relying on the unconscious, thus questioning our own defense mechanisms and their entwinement with our ways of constructing identity.



Bed for three
2021
Oil, metal and strass on board and
acetate.
140x140 cm.



Sickle Bed for three
2021
Oil, aluminium sheet and acrylic
rods, strass on board.
150x150cm.



previous two pages:

Glass between the bedsheets 1
2021
Acrylic and pastels on paper
45x38cm.

Glass between the bedsheets 2
2021
Acrylic and pastels on paper
45x38cm.



Oxi bed
2021
Rusted paint and pastels on paper
100x80cm.

Next five pages:

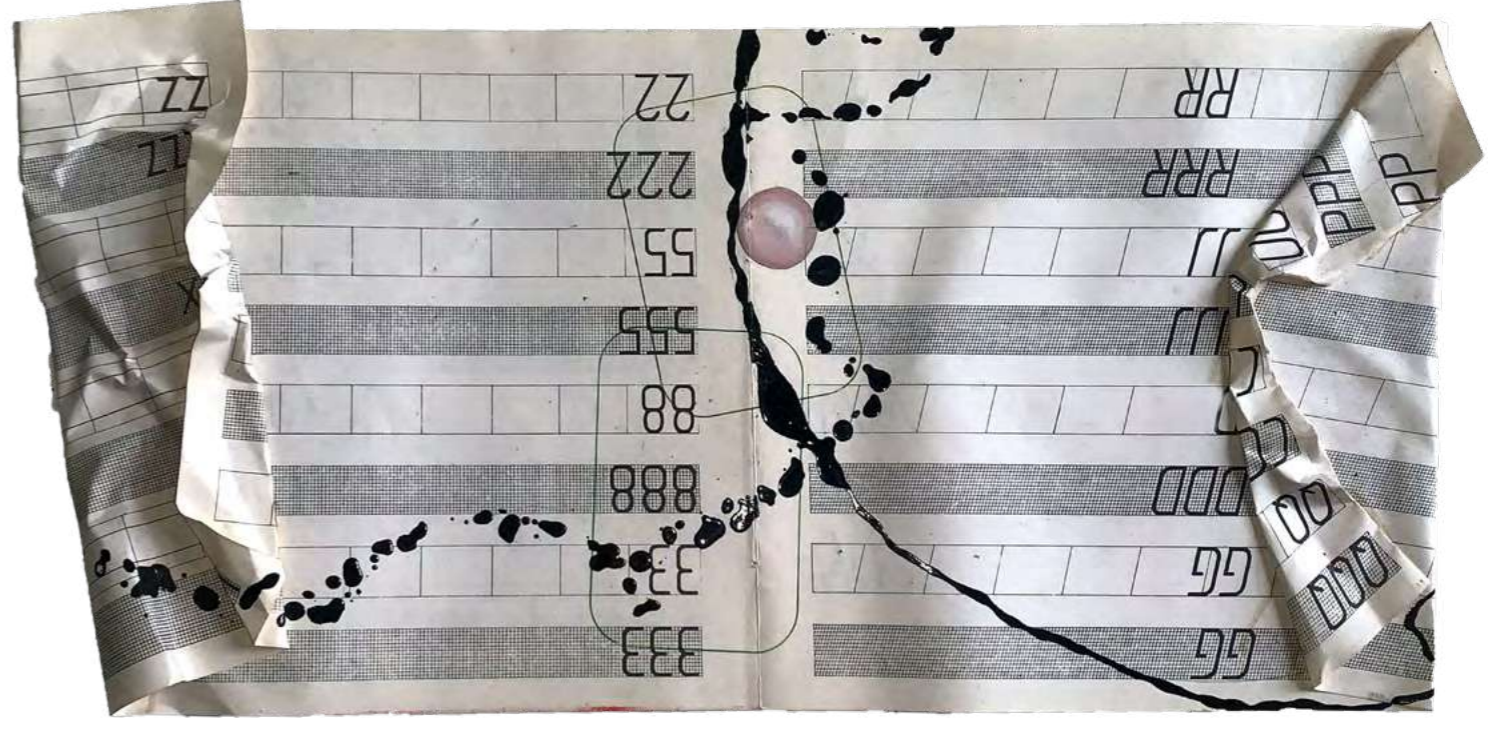
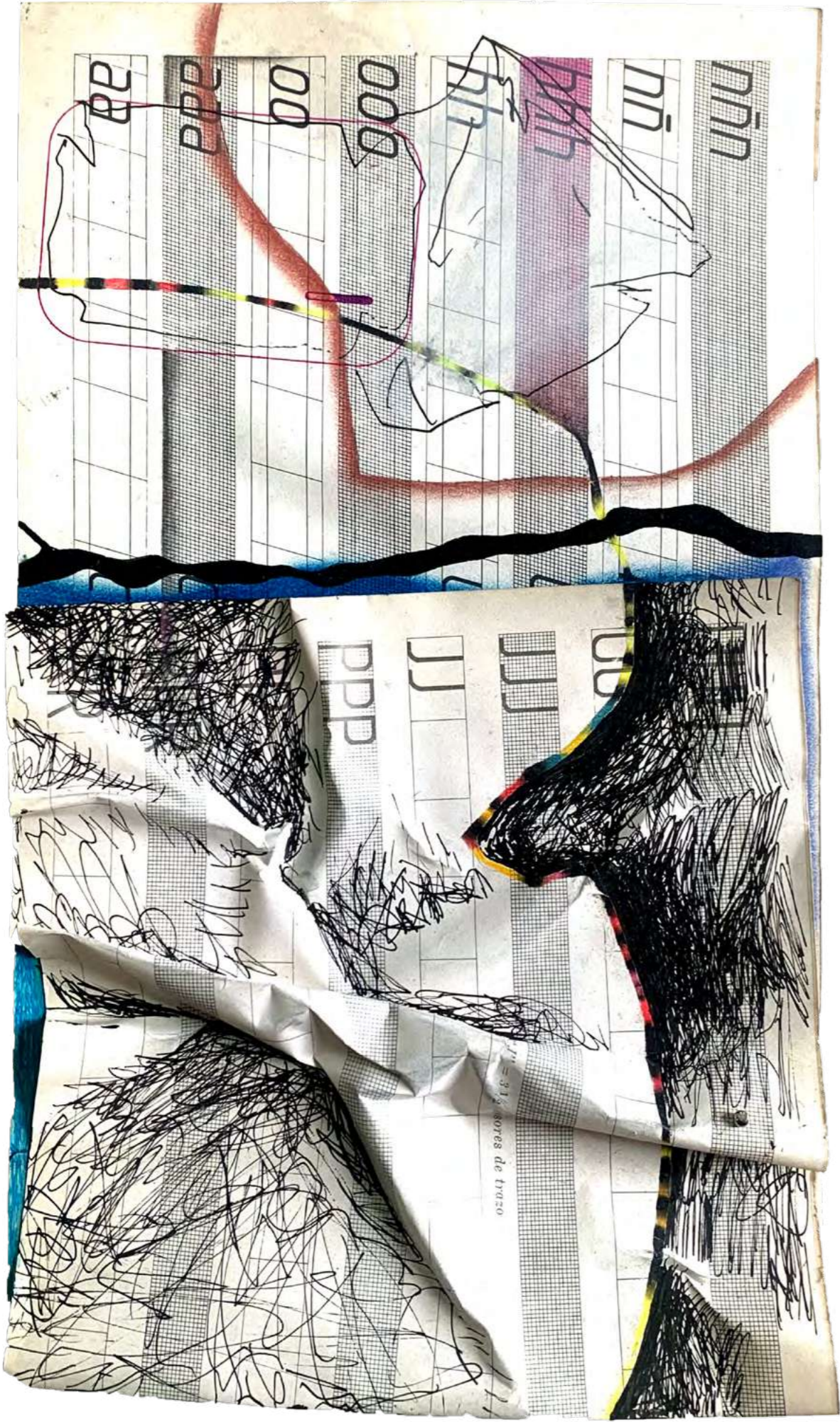
Little bed 1
2022
Ink and pastel on paper
30x24cm.

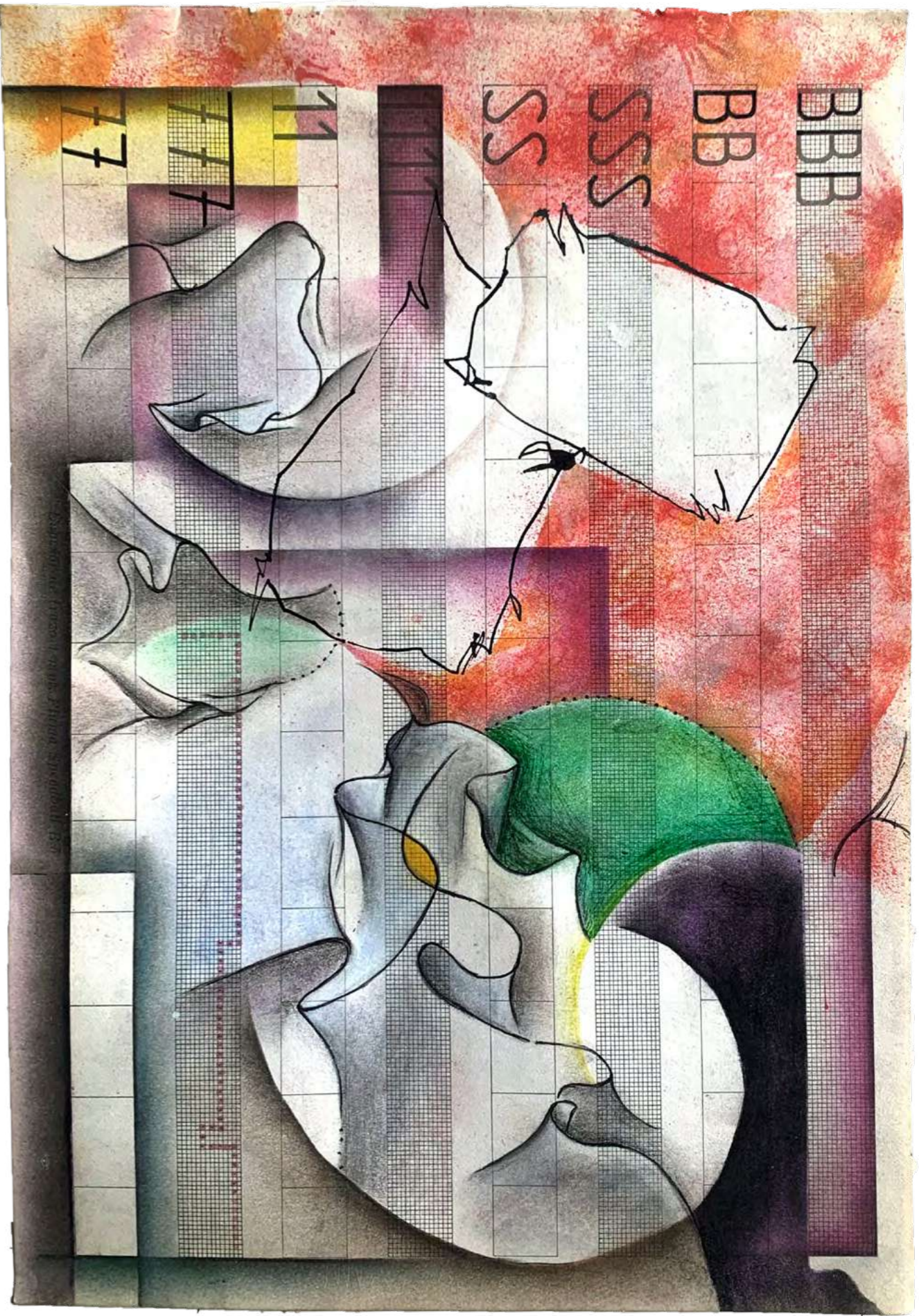
Little bed 2
2022
Ink and pastel on paper
30x24cm.

Little bed 3
2022
Ink and pastel on paper
30x24cm.

Little bed 4
2022
Ink and pastel on paper
30x24cm.

Little bed 4
2022
Ink and pastel on paper
60x48cm.





Megawat
Ficloide
Kriptón
Bastidor
Micrómetro
Diámetro
Alabe
Whitworth
Cardioide
Torbina
Engranaje
Brochadora
Alesadora
Diafragma

ppp
pp
bbb
bb

Ancho de la "M" = 9 espesores de trazo

de la "W" = 8 espesores de trazo

pesores de trazo

Distancia entre palabras

A R G E F

Ongoing series of square paintings, each inspired by visual gestures, chroma and shapes of a different urban tribe I went through as a teenager.

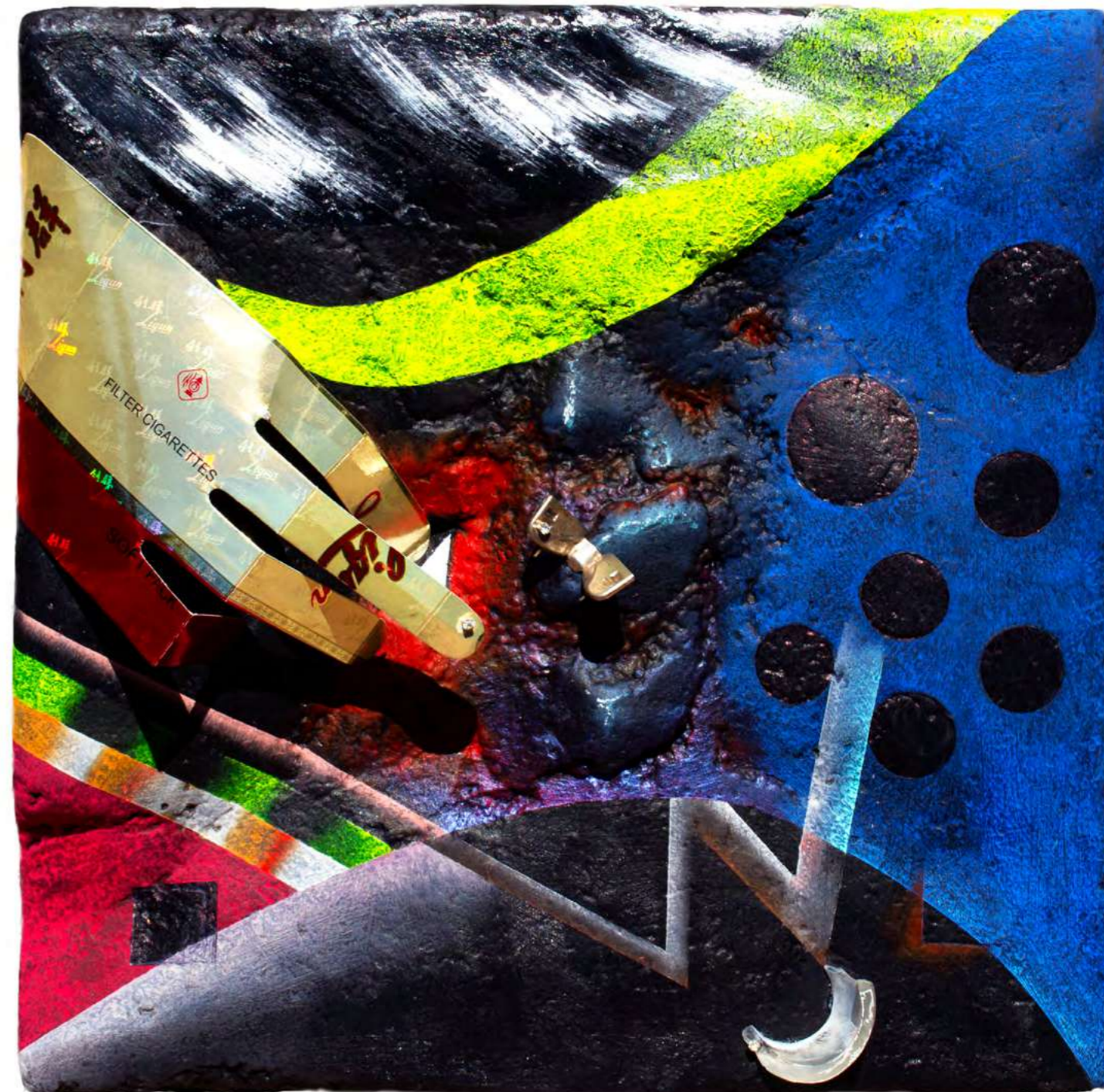
A
2023
Oil, acrylic, cardboard and silk thread
on primmed styrofoam.
30x30cm.

R
2023
Oil, acrylic, cardboard and silk thread
on primmed styrofoam.
30x30cm.

G
2023
Oil, acrylic, cardboard and silk thread
on primmed styrofoam.
30x30cm.

E
2023
Oil, acrylic, cardboard and silk thread
on primmed styrofoam.
30x30cm.

F
2023
Oil, acrylic, cardboard and silk thread
on primmed styrofoam.
30x30cm.







Video

El golpe de los tubos [The smashing of pipes]

2018-

Ongoing, expanding video series depicting parts of a body that look like some other part of the same body by being contoured with makeup.
Each year I shoot and release a new one.





ELDLT 1

2018

Link to video (Password: 201190)

<https://vimeo.com/291901835>

ELDLT 2

2019

Link to video (Password: 201190)

<https://vimeo.com/468323080>

ELDLT 3

2020

Link to video (Password: 201190)

<https://vimeo.com/351068026>

ELDLT 4

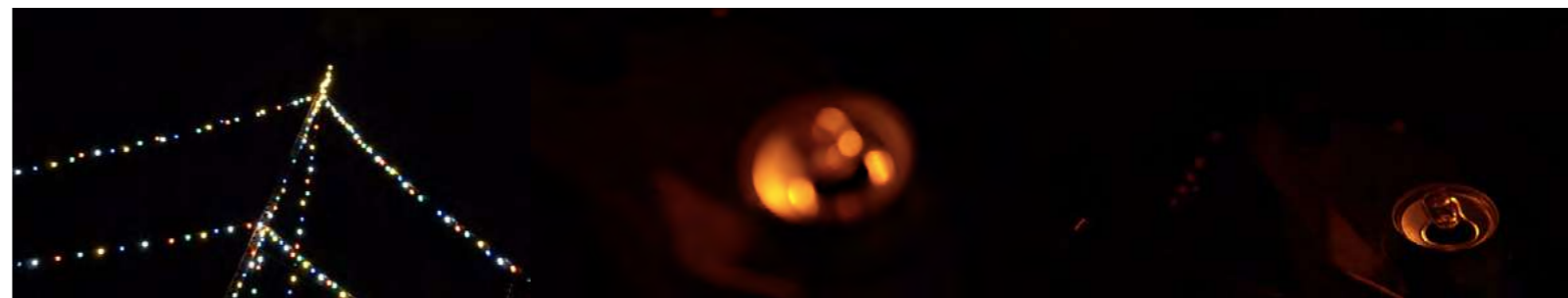
2021

Link to video (Password: 201190)

<https://vimeo.com/704265773>

Lápida de lapacho 1 y 2
[Lapacho gravestone I and II]

2021



Sonata en 3 actos
[Triple act Sonata]

2017

