

**Lucía Reissig** (b. 1994, Buenos Aires) explores the memory of the body and objects concerning care, domestic work, informal labor, and the politics of food. Over the past few years, she has focused on sculpture, but her practice also includes producing objects, installations, performative rituals, and photography. She is interested in blurring the technical and conceptual boundaries between politics, food, work, and emotions, combining these languages both in her individual and collective practice.

Her artistic training began in artist-run spaces and continued at the Artist Program at the Universidad Torcuato Di Tella (2017/18). In 2018, she participated in Escuela Incierta at Lugar a Dudas, Colombia, and in 2024, she earned her Master of Fine Arts (MFA) in Sculpture from Bard College, New York.

Her collaborative practice spans feminist archival publishing, queer food politics, community-based pedagogy, and the spiritual dimensions of domestic labor. Projects include Proyecto NUM; CaterineFulLove; Belleza y Felicidad Fiorito; and Servicio de limpieza integral, a collaboration with Bernardo Zabalaga.

Her solo exhibitions were Glossary (2025, mimo, NY), 287.5 kilos (2023, Móvil, Buenos Aires), Todo estaba sucio (2022, Duo show, Museo Municipal de Arte Moderno de Mendoza), and El trabajo invisible (2018, Selvanegra Galería, Buenos Aires).

She has also participated in the following group exhibitions: Keeper (2026, Indigo+Madder Gallery, London); Políticas del Sabor (2025-2026, CC Recoleta, Buenos Aires); Algunos oficios: Arte, Trabajo y Precariedad en Argentina (2025, Museo de la Memoria - BienalSur, BS AS); LA INTERNACIONAL ARGENTINA II (2025, The Slip, NYC); Premio Braque (2025, MUNTREF, BS AS); Germantown Art and Design Week (2024, Archipelago-Mendes Wood DM, Germantown, NY); Un gesto podría cambiarlo todo (2024, Centro Cultural de España, Buenos Aires); Luz y Fuerza (2023, MALBA, BS AS), Premio 8M (2023, Centro Cultural Kirchner, BS AS); Las olas del deseo (2022, Museo Casa Nacional del Bicentenario, Buenos Aires); Colección comentada (2022, Centro Cultural de la Memoria Haroldo Conti, BS AS); Adentro no hay más que una morada (2021, Museo de Arte Moderno de Buenos Aires); XXV Premio Klemm (2021, Fundación Klemm, BS AS); La colección escucha: voces del acervo (2020, Palais de Glace, BS AS), Negra (2019, MUNAR, BS AS); and Extraña posesión (2018, Lugar a Dudas, Cali).



**Mariana Paniagua Cortés** (b. 1994, Mexico City, Mexico) explores the landscape as a multiplicity of forces, as well as the different configurations they acquire as they cross the body situated within the world; at the same time she investigates the figuration that emerges from the processes in painting: an accumulation of layers of time and materialities that are sedimented until they condense into an object. Her work is based on rehearsing and, above all, on wandering in the pictorial process. She has a degree in Visual Arts from the Faculty of Arts and Design of the UNAM, where she is currently studying for a masters degree.

The artist has presented solo shows such as *Every spore like a fall* (NSFW, 2024), *Yo pasé entre los dos colmillos* (ISLERA, 2023), *Como renuncia a ser flor lo que es hierba* (Nixxon, 2022), *Una estrella es siempre una suerte de ruina* (Interior 2.1, 2021), among others.

